Course Numbers: 1920, 2920, 2921, 3920, 3921, 3922, 4920, 4921, 4922, 4923, (*1140, 1925, 2925, 3925, 4925, 3924, 4924, 3929, 4929)

Instructors
Dr. Jana Starling
Prof. Marie Johnson

Information:
Rm: MB311
Email: jstarli@uwo.ca
Phone: 519-661-2111 x84326 (office)
519-868-5567 (cell)

Rm: MB211
Email: mjohn52@uwo.ca
Phone: 519-435-1453 (cell)

Office Hours: As posted on door or by appointment.

Table of Contents:

i. COURSE OUTLINE

Addendum: IMPORTANT DATES, TECH JURIES, SCALE PACKET, MUSICIANSHIP STUDIES, NOTEBOOK ASSIGNMENT, LOCATING RECORDINGS, REED MATERIAL, MUSIC SHOPPING, FESTIVALS/COMPETITIONS

Additional Info and Policies:

Course Description: Applied instruction courses in clarinet are comprised of one-on-one weekly lessons that work toward the technical and expressive command of the instrument. The courses stress performance ability AND musical understanding in the context of a broad variety of music periods, styles and composers.

Objectives: The student has elected this course of study to become a highly skilled, expressive and well-rounded musician through the voice of a clarinet. Each student is evaluated on his/her performance and proficiency.

While everyone’s progress will be different, here are some concrete goals over the course of a semester.

- technically and artistically perform, per semester, 2-4 pieces of solo repertoire (1/2 for .5 lessons)
- 7-10 etudes and/or orchestral excerpts, and assigned technical requirements (1/2 for .5 lessons)
- demonstrate basic background information of his/her performed repertoire (recording artists, historical/biographical background, and analysis etc.)
- show professionalism and a high level of personal and time commitment to his or her progress.

TIME COMMITMENT

1) DAILY PRACTICE: 2 – 4 hours minimum daily for expected progress.
2) WEEKLY: 50-min lesson (1.5 hour Perf) and max. 2-hr Performance Class
3) PERFORMANCE REQUIREMENTS:
   - Performance Class: 2 times each semester minimum (not *courses)
   - Studio Recitals: once on each recital (Perf/Arts Dip students with recitals: 2nd recital = chamber or solo)
   - Departmental Jury: see MPS Handbook Policies and requirements
4) Attend all solo clarinet recitals from the studio and instructor, and some guest clarinet artist events. (not *courses)

EVALUATION/ATTENDANCE

Grades are weighted in the 3 areas – the departmental jury, performance classes and studio instruction.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1920, 2920, 2921, 3920, 3922, 4920</td>
<td>25%</td>
<td>10%</td>
<td>32.5% 32.5%</td>
</tr>
<tr>
<td>3921, 4921, 4922, 4923</td>
<td>20%</td>
<td>10%</td>
<td>35% 35%</td>
</tr>
</tbody>
</table>

Revised Sept. 2017
1) JURY: This is year-end final performance exam. For jury requirements, policies and dates, see
& http://music.uwo.ca/current_students/undergraduate/departments/music_performance/handbook/jury_requirements.html

2) PERFORMANCE CLASS: (10%, not for * courses)
   A. 5% based on attendance, performance (accompaniment when requested) and participation (instructors must hear
      the ensemble at least once in a previous lesson, not same day; .5% grade deduction for unexcused absence or
      not meeting performance schedule)
   B. 5% for the “Concert Attendance Requirement” (due last day of classes)
      - the MPS Department has a concert attendance requirement of 12 concerts per year with a specific card system and
        instructions; (in the clarinet area, to receive 5% the student must attend minimum of 12 for the year, otherwise it is a 0/5% &
        at least 5 must be signed at concert)

3) STUDIO INSTRUCTION: – (65%) This grade is based on the average of both semesters

3 parts/semester: A. Lessons 60% B. Notebook 5% C. Technique 35%
   (*courses = 90%, 10%, 0%)

A. LESSONS (60%) = PERFORMANCE PROGRESS & PROFESSIONALISM

   DETAILS on Performance Progress and Prepared Material
   * 12 per semester, graded each week
   * Technique, etudes and repertoire are weighted equally in a lesson. Lesson assignments represent these
     areas of study and the student is expected to have prepared each of these areas adequately.
   * Material is expected to be learned and progress made in performance fundamentals previously stated.
   * If accompanist does not attend the lesson after being requested by the instructor, this may results in a zero grade
     for the repertoire portion.

   Starling Grading Policy: Each lesson receives a numerical grade that corresponds with the letter grade below.
   http://www.registrar.uwo.ca/student_records/transcripts/grading_scalegpa_conversion.html

   The numerical grade corresponds with how strong the student is in each letter grade.

   A - Exceptional progress; demonstrates successful resolution or significant progress on areas targeted in previous lesson;
      consistent preparation. Additional expectations: Arrives on time to lessons, dress rehearsals, studio recitals bringing all
      required material, good quality reed, and piano accompanist if required.
   B - Satisfactory progress; moderate level of success in resolving identified problems; consistent preparation. Most additional
      expectations are met regularly.
   C - Some progress made, majority of identified problems remain unsolved, inconsistent preparation. Many additional
      expectations are not met or met inconsistently.
   D - Below average progress; unsatisfactory musical preparation and progress. Very inconsistent in meeting additional
      expectations.
   F - Negligible progress, consistently unprepared.

   Please ask whenever you have a question about your evaluations but I may ask for additional time or ask to discuss this
   outside of your lesson to save precious lesson time

   Johnson Studio Policy: Numerical marks will be assigned to each lessons (out of 10), notebook assignments
   components (out of 10 for each component) and technical juries (out of 100). These marks will then be averaged and
   weighted accordingly with the evaluation policy of the syllabus. In rare instances, marks can be adjusted up or down
   slightly, to better reflect the work and progress accomplished by the student.

   DETAILS on Professionalism (Each expectation not met can result in a grade increment lost on that lesson)
   * Report to lessons warmed up, with good reed, equipment out and ready, in order to be productive and work at
     your maximum ability
   * Arrive having rehearsed with accompanist sufficiently and well in advance of the lesson and having completed
     any listening/reading requests.

Revised Sept. 2017
* At the discretion of the professor, submit an audio, 15-20-minute, practice excerpt at least 3 days before lesson (when requested). Use DropBox, YouTube or Voice memo on phone. Audio quality in tone quality may be compromised.

ATTENDANCE:
Lesson: An unexcused absence of a lesson results in a failing grade for that lesson. Unexcused tardiness will lower grade by an increment. An absence or tardiness is excused only if prior notice is given to the professor for a medical or personal emergency, and a week prior for an academic, school-related conflict.

All weekly lessons for which the professor is absent will be made up.

Make-up lessons for those missed by students will be at the professor’s discretion. If a student has more than 2 of absences due to sickness, it is at the professor’s discretion to require a doctor’s note for future missed lessons due to medical concerns in order for the lessons to not endure a grade penalty.

Lessons that have to be re-scheduled to accommodate other players must be done a minimum 3 days in advance; if not the lesson may be missed and given a failing grade, at the discretion of the professor.

Recital: Each unexcused absence of a solo clarinet recital or guest artist event will lower the lesson grade of a previous week by 1 full letter grade. If one must be absent for a recital (for valid non-school-related conflicts permitted by the professor, serious illness, or family emergency), one can avoid the grade deduction by attending the dress rehearsal – then if not, the last lesson, and finally complete a 2-page CD or recital recording review.

*In order to get acknowledged for attending a dress rehearsal or lesson, you must notify one of the instructors in advance of the dress rehearsal.

B. TECHNIQUE (35%) – (not *courses) JURY & QUIZZES

1) JURY (20% for 1st, 2nd years; 35% for upper years): one per semester, video recorded if preferred, due by end of Nov. and March (consists of 2 portions - scale reqs and musicianship studies- each worth 50%)  
See Addendum for details

2) QUIZZES (15%) for 1st & 2nd year students only  
30-45 minute class after performance class (details given in class)

C. NOTEBOOK (5%) – details in addendum

1) Repertoire Portfolio & review of 3 recordings/artists per piece (2.5%) Due: Oct. 16, 2017 & Feb. 2, 2017
2) a) 1st and 3rd year students: Book review (chosen by professor) (2.5%) Due: end of October, 2017
   Concert review (professional not student) (2.5%) Due: last day of second semester
   b) 2nd and 4th year students: CD review (2.5%): Due: last day of first semester
   Concert review (professional not student) (2.5%) Due: last day of second semester

Have a good attitude. Learning requires openness, an inquisitive nature, personal involvement, communication and a non-defensive demeanor

COURSE MATERIALS

1) Students may not perform with published photocopies. Long-term use of photocopies for lessons is also not acceptable. Students should purchase original scores or borrow from the library or find fair use scores (IMSLP).

2) Professional or semi-professional instrument (approved by instructor) in good working condition; required by end of term of first semester of study.

3) A quality mouthpiece and ligature approved by instructor; required by end of first semester of study

*4) Metronome or a suitable metronome app on smart phone (approved by instructor), by first month of study

*5) Tuner or suitable tuner app on smart phone (approved by instructor), by first month of study

*6) Reed case, and adjusting material such as reed knife or sandpaper, sheet of glass or bastard file or equivalent by first semester of study, and Spirometer (*courses, at discretion of professor)

Revised Sept. 2017
7) a personal recording device (can be phone or computer) for recording practice and/or lessons
8) may be asked to buy small accessories such as a mirror, breathing device, mouthpiece patch etc.
9) **HIGHLY Recommended:** Membership to professional organization (International Clarinet Assoc., Ontario Band Assoc., Canadian Band Assoc., Canadian Music Educators etc.)
10) **REQUIRED BOOK LIST:**

<table>
<thead>
<tr>
<th>Year</th>
<th>Author(s)</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1</td>
<td>Thomas J. Filas / Williams R. Higgins</td>
<td>Altissimo Studies for Clarinet</td>
<td>Carl Fischer</td>
</tr>
<tr>
<td></td>
<td>Cyrille Rose</td>
<td>Rose Etudes 40 and 32 in one book</td>
<td>Dover</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Orchestral Excerpts, Vol. 1 &amp; 2</td>
<td>International Music Co. or other approved by instructor</td>
</tr>
<tr>
<td></td>
<td>David Hite</td>
<td>Melodious and Progressive Studies</td>
<td>book 1, Southern Music Co</td>
</tr>
<tr>
<td></td>
<td>Victor Polatschek</td>
<td>24 Clarinet Studies for Beginners</td>
<td>Marks Music</td>
</tr>
<tr>
<td>Year 2</td>
<td>Randall Cunningham</td>
<td>Tongue Twisters</td>
<td>Woodwindiana</td>
</tr>
<tr>
<td></td>
<td>Victor Polatschek</td>
<td>12 Etudes</td>
<td>Marks Music</td>
</tr>
<tr>
<td></td>
<td>Everett Gates</td>
<td>Odd Meter Etudes</td>
<td>Alfred Music</td>
</tr>
<tr>
<td>Year 3</td>
<td>Carl Baermann</td>
<td>Complete Method for Clarinet, Third Division</td>
<td>Carl Fischer</td>
</tr>
<tr>
<td></td>
<td>Eric P. Mandat</td>
<td>Finger Food</td>
<td>Cirrus Music</td>
</tr>
<tr>
<td>Year 4</td>
<td>E. Cavallini</td>
<td>30 Caprices (Ricordi)</td>
<td>OR V. Polatschek, Advanced Studies (Schirmer)</td>
</tr>
<tr>
<td></td>
<td>Optional:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Alfred Uhl, 48 Etudes, book 1</td>
<td>Schott</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Paul Jeanjean, Vade-Mecum du clarinettiste</td>
<td>Alphonse Leduc</td>
</tr>
</tbody>
</table>

**OTHER IMPORTANT INFO**

**ADMINISTRATION DATES:**

- **Last Drop Date:** Nov. 30, 2017 (Early drop date Sept. 15th)
- **Third and Fourth Year Performance Juries:** Monday, Dec. 11th, 2017, vKH
- **Year-End Juries for Applied Principal Instrument:** Apr. 14, 16, 17, 18 (2018)
- **Performance Deg/Dip. Auditions:** Apr. 19 (2018)

*Attention students planning to audition for performance: Once you have completed and signed your “Intent to Register” form for a performance program, you will be scheduled for a performance audition. For more information on the “Intent to Register” process, see the Registrar’s page.*

**Accommodation for Medical Illness**

The Policy on Accommodation for Medical Illness can be found at: https://student.uwo.ca/psp/heprdweb/?cmd=login&languageCd=ENG&

The University has a new policy on Accommodation for Medical Illness, www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf, states that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office…” (In Music, this means the Associate Dean, Undergraduate).

**Scholastic Offence**

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: http://uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

**Mental Health**

Students that are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.

Revised Sept. 2017