COURSE OUTLINE 2018-2019
University of Western Ontario * Don Wright Faculty of Music
London, ON N6A 3K7
Music Building Room 309

Studio Instructor: Nic Carlucci
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COURSE

M1920 (formerly M024)

OBJECTIVES

To create a violin studio that gives each student the best support possible, helping everyone to develop to the best of their abilities, and to be prepared for the “real” professional life after graduation. That means I will work with each one of you individually to best meet your needs. In return, an expectation of your best effort for lessons and masterclasses is required, which demands a regular and focused practicing schedule of a minimum of 3 hours/day for music majors (ALL music majors).

You should also be able to verbalize your goals to me and then try to give them your best shot. Think of what you would like to study and get accomplished during this year. Also give any other information you think I should know about you or any ideas you may want to discuss with me (e.g. preparation for auditions of all kinds, competitions etc.)

COURSE REQUIREMENTS AND LESSON PROCEDURES

INSTRUCTIONS FOR THE FIRST LESSON:

During your first lesson be prepared to discuss your own goals and objectives for the semester so we can plan accordingly and efficiently. This includes recitals/recital programs, competitions, auditions, festivals, etc. First year students please provide me with a list of repertoire that you have studied in the past (not just last year) and an essay ”Why do I play the violin”. Please email these papers to me before school starts. Bring all your etude and technique books you have and be prepared to buy studies by Dont, Kreutzer, Rode, Wieniawski and technique books by Flesch, Sevcik and Schradieck.

LESSONS
Be prepared for every lesson!

University Guidelines schedule lessons for 50 minutes/week for all First and Second year students.
Non performance (music) students 50 min/week.

You should bring the following to ALL your lessons:
• ALL your music (Etudes and current Repertoire)
• EXTRA PHOTOCOPY organized in a BINDER * (see also copied materials) for me to mark. If you study a sonata I need you to provide me with a copy of the PIANO score.

You need to listen to recordings of all the pieces you are working on. I ask you to listen to as many different interpretations as you can find.

BORROWED MATERIALS
Any materials borrowed from me must be signed out. I request all materials returned NO LATER THAN YOUR NEXT SCHEDULED LESSON.

CANCELLING A LESSON
If you have to cancel a lesson e-mail me ASAP. You are responsible for making up missed work promptly.
Unless you are sick the day of your lesson, you must inform me at least 24 hours in advance to cancel a lesson. I am not obliged to make up lessons you have cancelled or not shown up for.
However, I will make up lessons that I have to cancel due to being sick or other (university related) conflicts.

COPIED MATERIALS
I expect you to have all your copied materials organized in a BINDER. Please do the same for the copies that I will write into in your lessons.
I will take the right to cancel your lesson with no make up if your materials are not available as assigned.

EDITIONS
If you are playing music by:

BACH, BEETHOVEN, BRAHMS, HÄNDEL, MOZART, SCHUBERT, TELEMANN

You MUST study from an “Urtext” Edition (usually Bärenreiter or Henle or Wiener Urtext). I do not accept any other editions on those composers and will refuse to work with you on those pieces otherwise. In any other case try to get an Urtext Edition, if available, and avoid International Music Corporation whenever possible (which is most often the case). I will attach a list of suggested edition for the most common repertoire.

GRADES
Please check the Student Handbook for calculation of grades.

My grading for the lesson mark will consist out of the following:
Lessons: Attendance/Responsibility/Attitude: 25 % / Preparation/Improvement: 55% / Repertoire Report: 10%
Masterclass: Attendance: 10% Performing at least 2 PREPARED times / Verbal Contribution

Music 1920 is exempt from the Senate policy stating “At least three days prior to the deadline for withdrawal from a course without academic penalty, students will receive assessment of work accounting for at least 15% of their final grade” (https://www.uwo.ca/univsec/pdf/academic_policies/exam/evaluation_undergrad.pdf).
JURIES
Each component of your jury requirements (e.g. technical, orchestra excerpts, repertoire) will be graded separately with equal weight. There will be only one final grade (calculated from each component of each jury requirement) submitted to the office. It is your responsibility to be familiar with Jury, Recital and audition requirements. Please refer to the Student Handbook or get in touch with Catheirne Fraser in the Main Office to get further help. Check also:

JURY PROCEDURES
You are requested to provide one set of copies of everything you perform in your jury to the jury committee members. (I strongly recommend you have copies in a binder for the committee in the order you plan to perform).

MASTERCLASS / PERFORMANCE CLASS
Masterclasses are anticipated to be scheduled for Thursdays 8.30-10.30, room 140 in the Music Building run by Professor Vogel. I will do my best to attend when possible.
Make sure you don’t have any conflict with other classes since you are obliged to attend this class as part of your lesson requirements.
It is a learning opportunity for everyone as much as it will show courtesy and support to your peers.
All repertoire, except Sonatas and contemporary music need to be MEMORIZED for Masterclasses.
Everyone is required to perform at least two substantial/prepared times per semester in order to be considered for maximum grades. I will post a sign up list for each Masterclass. It will be discussed in your lesson when and what you will perform (depending on level of preparation). The order will be listed as reliably as possible. This will ensure that we can proceed smoothly and everybody has a chance to warm up at least a few minutes before performing. Please keep in mind that not everybody can expect to be scheduled for masterclass performances during the LAST Masterclass(es) of the semester. It is your responsibility to ensure you have done your share to perform enough times to get your maximum grade.

MATERIALS you need to own
The following materials I require you to eventually own since you will need it sooner or later during your studies: BACH: Sonatas and Partitas (solo violin)* (Urtext Bärenreiter)
DONT: Etudes op. 35
FLESCH: Das Skalensystem (The Scale System)
SEVCIK op. 1 – all books
KREUTZER: Etudes 36 Etudes
MAZAS: Etudes op. 36 (Vol 1) (some undergraduate students)
PAGANINI: Caprices op.1 (some undergraduate students)
WIENIAWSKY: Etudes Caprices (some undergraduate students)
WIENIAWSKY: L’Ecole Moderne (some undergraduate students)

MENTAL HEALTH
The following statement is required by Senate regulation to appear in the syllabus:
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.”
MESSAGES TO STUDENTS
I will try to communicate anything time sensitive through email.
Please be aware Dropbox may be an option available for studio communication/organization.

MILLS FUND
This Grant is intended to help students towards their purchase of an instrument (violin, bow) and is need based. This opportunity is geared more towards 3rd or 4th year when you know better what kind of upgrade you might be looking for. Please contact Diane Mills or Sasha Gorbasew in the music office for more information. Deadline is typically in October of each year.
Recommendation letter are required, so please make sure to request at least 2 weeks prior to the deadline.

ORCHESTRA AUDITIONS
Orchestra Auditions for 2018/2019 are scheduled for Friday, Sept 7, 10am-2pm in vKH. A sign up sheet should be posted. (if not, please check with Catherine Fraser in the main office). A short audition, featuring specifically designated repertoire is required for each student. Each student should prepare two orchestra excerpts to be chosen from the jury requirements of your new school year’s course number. Copies of excerpts should be obtained from the Website. (Please check with the department office / Sasha Gorbasew if you have any questions or difficulty accessing the website)

ORCHESTRA EXCERPTS FOR JURIES
Available on our website. Please check with Sasha Gorbasew if you can’t find/access it.

PIANISTS
It is your responsibility to prepare/rehearse your repertoire with a pianist as often as possible. I expect you to take this seriously and understand that this is part of your education becoming a better violinist.
Pianists available are Brian Cho (bcho8@uwo.ca, 519.933-8297) and Mengmeng Zhang (zmmzhang@gmail.com, 519. 697-0316 ) (limited availability). Please contact them asap.
For some first and second year UG students Debbi Grigg is also an option.

If we discuss for you to bring a pianist to a lesson you will have to arrange to have rehearsed at least twice before that lesson, or, whatever is necessary to ensure high quality preparation in order to get the most out of your lesson.

PLAGIARISM
The following statement is required by Senate regulation to appear in the syllabus:
PLAGIARISM: “Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate, and by proper referencing such as footnotes or citations. Plagiarism is a major academic offense (see scholastic Offence Policy in the Western Academic Calendar).”

RECITAL ATTENDANCE
Please be aware of DWFOM policy changes:
“Beginning September 2012, all students enrolled in performance classes must attend a minimum of 12 concerts per academic year (excluding concerts and performances in which the student is participating).”
Each student will be given a concert attendance card, which will be signed by faculty at the end of the various concerts. This requirement will be factored in the performance class grade.”

In addition, the following will be required in my studio as part of your studio grade: It is required that you attend ALL violin related events (guest) recitals/masterclasses/lectures, etc.). You are responsible for being informed on any recitals and make time available to attend. (Note: a paper due the next day is no excuse to skip your attendance). I encourage you to attend as many other (string) recitals as possible.

The following recitals, in addition to the ones on campus that are highly recommended are the following: (note that you can use those concerts also for your required recital attendance)

• September 20, 2018 - Museum London (Brahms Piano Quartet g, Vierne Piano Quintet with world famous violist Vladimir Mendelssohn and super power pianist Kyoko Hashimoto)
• November 15, 2018 - Museum London (Bach Inventions (violin, cello), Dvorak Romantic Pieces (two violins, viola), Schoenfield Café Music and Szell Piano Quintet with musicians from the Pittsburgh Symphony and repertoire that you may not hear again any time soon anywhere!
• December 6 (St Luke’s, outside the gates on Richmond) and December 9 (First St Andrews) - Baroque Christmas that includes a number of your peers in concertos by Vivaldi, Bach etc, guest former Detroit Symphony oboist Shelley Heron
• January 17, 2019 - Museum London Music by composers that where banned under the Nazi regime- string trios and quartets by Ullman, Gal, Weinberg (solo cello), Hindemith (duo viola, cello), and Zemlinsky
• March 7, 2019 - Museum London Music by Russian Night- string quartet music by Stravinsky, Glaunov, Shostakovich and Schnittke (musicians from Pittsburgh)
• March 29, 2019 – St Luke’s – program TBA, come and hear some of your peers alongside professionally established musicians!
• May 2 2019 - Museum London Music by String Sextet by Brahms, String octet by Ferdinand Theriot and a newly commissioned work (premiere!) by Edgar Suski. (musicians from across Canada and the US including Daniel Sweeney- South Carolina, Jutta Puchhammer- Montreal)

RECOMMENDATION LETTERS
If you need a letter of support please try to be courteous and follow my request to give 2 weeks of advance notice.

A proper request would include all the relevant information that includes your proposal or other written statement components and bio/CV when requesting your recommendation letter.

Understand also that it is common courtesy to list your teachers (present and former) in your bio and CV!!)

RECORDING DEVICE
As part of this course EVERY STUDENT is required to record their masterclass (dress rehearsals etc) performances. Not having organized a way to record will disqualify you for that masterclass performance.
FYI: iPhone (or other smart phone recording devices) are not of sufficient quality for the work you are signed up to do.

I suggest that everyone bring a formatted SD card to all your performances.

I encourage all of you to use a recording device as much as possible in your practice environment as well.

REPERTOIRE REPORT
I require a written assignment on each of the pieces/composers you are studying at the moment. I will require you having done the work before bringing the piece into the lesson or in the first lesson of the new piece. It’s not necessary to write a long essay, however it should show that you have done some serious reading and know what you are talking about. Please make sure you read “Plagiarism”.

Each report should contain the following information (see also attached form)
- short bio of the composer
- on what occasion /whom the piece was written for - if applicable
- date of composition/ notes on the piece
- other works for violin by the same composer - if applicable
- any historical fact about the composition (premiere, etc.) - if applicable
- list and translate foreign terms used in the piece and give definitions
- any non-musical or extra-musical aspects of the piece (program, title, etc.)

**STRING INSTRUMENT BANK**
UWO has a beautiful collection of string instruments and bows. Please keep your eyes open for application deadlines and guidelines. ALL STRING STUDENTS are required to attend the annual String Bank Workshop with Toronto luthier Quentin Playfair. Not attending will disqualify you from being eligible to potentially loan an instrument/bow during the upcoming school year. The talk will include a demonstration on restoration, maintenance and purchase as well the development of the instrument.
This year’s workshop is scheduled for **September 9, 2-4pm in MB 254. Attendance IS mandatory**, particularly if you are as much as toying with the idea of loaning an instrument during the year and following summer.

**STUDIO RECITALS**
TBA – It is expected that though you are part of my studio, you attend recitals of ALL of Professor Vogel’s students, including both studio recitals and violin degree recitals. Please facilitate communication with her studio to stay informed about recitals.

I look forward to working with you for what should be a productive and exciting year of learning! Please don’t hesitate to reach out if you have further questions.

Please sign here:
“I have read the syllabus and understand all the terms”

_________________________  ___________________________
Name: _______________________________ Signature: ___________________________