COURSES
M1140 (formerly M040), M1925 (formerly M044), M1920 (formerly M024), M2925 (formerly M144) / M2920 (formerly M224), M3925 (formerly M244), M 2921(formerly M234), M3920 (formerly M324), M4925 (formerly M344), M3922 (formerly M338), M3921 (formerly M374), M3924Y (formerly M375y), M4920 (formerly M424), M4921 (formerly M434), M4922 (formerly M438), M4923 (formerly M460), M4924Y (formerly M475y), M3926 (formerly M394) VIOLIN RECITAL / M4926 (formerly M494) VIOLIN RECITAL, M4927 (formerly M439) VIOLIN RECITAL, M4928 (formerly M461) VIOLIN RECITAL

OBJECTIVES
My goal is to create a violin studio that gives each student the best support possible, help each of you to develop to your best of abilities and be prepared for the “real” professional life once you graduate. That means that I will work with each one of you individually to best meet your needs. In return I expect you to give your best effort in my classes, 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 me 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.)

I expect all of you to be professional in all matters regarding your studies and learn to work as independently as possible.

This year will be a particularly big studio which means we all have to work together on scheduling as efficiently and reliably as possible. There will be a few times I will be out of town and I try to have the schedule reflect that early on to avoid any re-scheduling conflicts. As the Area Head I will need to attend quite a number of meetings, some of which can be scheduled fairly short notice- making lesson re-scheduling necessary. I urge you to check your emails regularly (more than once/day) and in case of scheduling issues to take charge of it as promptly as possible as I can not guarantee to accommodate last minutes changes/conflicts that you didn’t catch at the time I asked you to look carefully at the schedule...

I will prepare a lesson schedule for the school year for you to look at. Please check thoroughly for any scheduling conflicts and let me know no later than Sunday, September 10. Any time after you will be responsible for finding time by swapping with your peers. I will make sure for the schedule to be available via dropbox by Mid-End August and will need your class schedules prior to that.

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. Third year and Fourth year performance students will receive **75 minutes** / week, non performance (music) students 50 min / week. Guidelines for Graduate Students are weekly 50 min lessons through all of the 4 (6 for DMA students) semesters of the degree.

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.

CONCERTO COMPETITION

The concerto competition is usually scheduled for the first Tuesday (preliminaries) of January and following Saturday (Finals). Please keep checking the dates to make sure you are properly informed about any related deadlines and regulations. Application-deadline is usually December 1 (or around that time).

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: 60% / Repertoire Report: 15%

Masterclass: Attendance: 3 / Performing at least 2 PREPARED times: 4 / Verbal Contribution: 3
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: http://www.music.uwo.ca/performance/perf-juryreqs.html

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).

LMSF (London Music Scholarship Foundation)
This Scholarship is usually scheduled for a taped round to be submitted at the end of November and two live rounds March 2, 2019. Please watch for any updates through email or the DWFOM website.

MASTERCLASS / PERFORMANCE CLASS
Masterclasses is anticipated to be scheduled for Thursdays 8.30-10.30, room 140 in the Music Building. 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. Even if your course number doesn’t require you to attend I would like to see everyone present for each Masterclass, in particular if you like to have the chance to perform at classes as well. 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). I will try to have an order 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
- KREITZER: 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
You are responsible for regularly checking the door or the reserved section on the bulletin board next to my studio for any messages. I will also try to communicate anything time sensitive through email.
I need all of you to respond responsibly to any changes that I might have to post. If I have to post a make up lesson schedule it is your duty to sign up promptly or contact me if there isn’t any spot open that works for you. Any lack of promptness may result in you losing your chance for getting this make up lesson.

- the last couple of years some of these information have been circulated through dropbox which worked quite well. Please be aware of this 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. I typically recommend to use this opportunity in the 3- or 4- year when you know better what kind of upgrade you might be looking for. Please contact Diane Mills or Sasha Gorbosew in the music office for more information. Deadline is typically in October of each year. You will need a recommendation letter from me. 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.

The pianists for our studio this year will be 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 professors 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: I require all of you to 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, Glasunov, 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**

I need to make you aware of recommendation letters being a privilege not an entitlement. If you need a letter of support please try to be courteous and follow my request to give me 2 weeks of advance notice. I usually try to have them written right away but you cannot count on my availability should you need a letter the next day….. **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 I require EVERY STUDENT 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

VIOLIN DEGREE RECITALS
There will be a large number of student degree recitals this year in our studio. I expect as part of this course each of you to attend the recitals of your peers in studio. As soon as the recital bookings will have taken place a list with all dates/times will be posted so that you can make sure to be available.

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

Name: _______________________________ Signature: _______________________________

HAVE A HAPPY AND PRODUCTIVE YEAR!