# Proposal Form For Addition And Revision Of Courses

1. Proposing College / School: Liberal Arts
   Department: Music

2. Course Prefix and Number: MUAP 1620  
   3. Effective Term: Fall 2012

4. Course Title: Performance II
   Abbreviated Title (30 characters or less): Perf II

5. Requested Action:
   - [ ] Renumber a Course
   - [ ] Add a Course
   - [ ] Revise a Course

5.1. Current Course Number:

5.2. Proposed Course Number:

5.3. Type of Revision: hr/tit/desc

6. Course Credit:
   Contact/Group Hours | Scheduled Type (e.g.: Lab, Lecture, Practicum, Directed Study) | Weekly or Per Term? | Credit Hours | Anticipated Enrollment
   Maximum Hours (Repeatability): 2

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<th></th>
<th>1</th>
<th>PRL</th>
<th>weekly</th>
<th>2</th>
<th>99</th>
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    Total Credit Hours: 2

7. Grading Type:
   - [ ] Regular (ABCDF)
   - [ ] Satisfactory/Unsatisfactory (S/U)
   - [ ] Audit

8. Prerequisites/Corequisites:
P: Successful audition and departmental approval and MUAP 1520 For BA in Music majors and BM majors only

9. Restrictions: List specific restriction in space above.
   - [ ] College
   - [X] Major
   - [ ] Standing
   - [ ] Degree

10. Course Description:
    (20 Words or Less; exactly as it should appear in the Bulletin)
    Instruction in major performance medium for the freshman BM or BA in Music major. One hour private lesson per week.

11. May Count Either: or (Indicate if this particular course cannot be counted for credit in addition to another)

<table>
<thead>
<tr>
<th>Program Type (e.g.: minor, major, etc.)</th>
<th>Program Title (e.g.: MS in Chemistry, Performance Option, Minor in Art)</th>
<th>Requirement or Elective? (required or optional?)</th>
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</thead>
<tbody>
<tr>
<td>Major</td>
<td>BM in Music</td>
<td>required</td>
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<tr>
<td>Major</td>
<td>BA in Music</td>
<td>required</td>
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12. Affected Program(s):

   (Respond “N/A” if not included in any program; attach memorandum if more space is required)

13. Overlapping or Duplication of Other Units’ Offerings:

   (If course is included in any other degree program, is used as an elective frequently by other unit(s), or is in an area similar to that covered by another college/school, attach correspondence with relevant unit)
   - [ ] Applicable
   - [ ] Not Applicable
14. Justification:
Increase in credit hours from 1 hour to 2 hours reflects the actual effort put forth by student in their applied lessons. Many institutions offer this course for more 2 or more credits. Students are typically required to spend up to 21 hours of practice per week depending upon their instrument and repertoire. Students also have additional instruction in master classes with their instructor and other students in a group setting.
Change in Title (from "Performance" to "Performance I") gives a specific title to each level of Performance
Change in Description: This course will also be a required course for the proposed Bachelor of Music degree.

The attached current syllabus is used for all semesters of applied study (sample syllabus is from the clarinet studio instructor for the current BA in Music degree). The information provided on this form is for MUAP 1620 only. It will be used for the proposed BM and BA curricula.

(Include a concise, yet adequate rationale for the addition/revision of the course, citing accreditation, assessments (faculty, graduate, and/or external) where applicable)

15. Resources:
Not applicable

(Indicate whether existing resources such as library materials, classroom/laboratory space, and faculty appointments are adequate to support the proposed addition/revision; if additional resources are required, indicate how such needs will be met, referencing the appropriate level of authorization — i.e.: Dean — where necessary; if no additional resources or shifting of resources will be necessary, respond “Not Applicable”)

16. Student Learning Outcomes:
Students will acquire the knowledge to:
1. Produce an appropriate sound with the instrument.
2. Demonstrate a mastery of all assigned repertoire.
3. Demonstrate a mastery of rhythm, tempo and style.
4. Demonstrate a mastery of the technical aspects of performance with the instrument necessary to achieve musicality during lessons, juries, and performances.
5. Demonstrate a proficiency in sight reading.
6. Demonstrate effective practice skills and habits.
7. Demonstrate public performance and audition skills.
8. Demonstrate a knowledge of the pedagogy of the instrument.
9. Demonstrate a knowledge of the basic literature of the instrument.

(State in measurable terms (reflective of course level) what students should be able to do when they have completed this course)

17. Course Content Outline:

15 Week Schedule

Week 1
Lesson: Introduction to course; syllabus discussed; goals determined; assignments given

Week 2
Lesson: Scales/Exercises 1

Week 3
Lesson: Scales/Exercises 2, Solo Repertoire

Week 4
Lesson: Scales/Exercises 3, Solo Repertoire

Studio Master Class: Review of Scales/Exercises

Week 5
Lesson: Scales/Exercises 4, Solo Repertoire

Week 6
Lesson: Scales/Exercises 5, Solo Repertoire

Studio Master Class: Review of Scales/Exercises

Week 7
Lesson: Scales/Exercises 6, Solo Repertoire

Studio Master Class: Performances

Week 8
Lesson: Scales/Exercises 7, Solo Repertoire  
Studio Class: Review of Scales/Exercises  
Week 9  
Lesson: Scales/Exercises 8, Solo Repertoire  
Week 10  
Lesson: Scales/Exercises 9, Solo Repertoire  
Studio Class: Performances  
Week 11  
Lesson: Scales/Exercises 10, Solo Repertoire  
Studio Class: Performances  
Convocation Performance  
Week 12  
Lesson: Scales/Exercises 11, Solo Repertoire  
Studio Class: Performances  
Week 13  
Lesson: Scales/Exercises 12, Solo Repertoire  
Studio Class: Review of Scales/Exercises  
Week 14  
Lesson: All technical requirements at 80% tempo  
Studio Class: Review of Scales/Exercises  
Week 15  
Lesson: All technical requirements at 100% tempo  
Studio Class: Mock Juries  
Sign up for jury on bulletin board across from main office (for jury students)  

Finals Week  
Juries  

(Provide a comprehensive, week-by-week breakdown of course content, including assignment due dates)  

18. Assignments / Projects:  

Course requirements (to be covered in weekly lessons, studio class, convocation and juries)  

Weekly Lessons  
Weekly lesson grades - 45% assigned technical requirements (scales/ exercises), 45% assigned solo repertoire, and 10% practice journal. 
Students receive a grade for each lesson based on their ability to demonstrate a mastery of all assigned material as specified in the student learning objectives. Students are assigned material each week toward fulfilling the requirements specific to their particular course level, such as scales, articulation exercises, warm up exercises, sight reading exercises, and solo repertoire including etudes and literature. The requirements for each course level are given at the end of the syllabus. Generally, students are given specific ‘focus concepts’ to study and practice each week that will coordinate with an assigned solo or etude. Students will demonstrate their ability to perform the concepts through the assigned musical material (i.e. fast air, legato connections, light tonguing). In addition to working on individual ‘focus concepts’ each week, students are expected to demonstrate a coordination of all learned concepts from previous weeks and semesters. Students generally find the need to practice at a rate of up to three hours per day to achieve the course objectives. Quality of practice time should always take precedence over quantity of practice time.  

Studio Class Assignments/Performance  
Students must be attentive in class, be thoroughly prepared by having completed any assignments, take thorough notes, and compile a notebook. Performance grades are determined in the same manner as those for lessons. The notebook should contain all notes, handouts, and other materials obtained during the semester.  

Convocation Performances  
All students must perform on student convocation once per semester.
Convocations are held on Wednesdays at 2:00 in the recital hall. The requirements for each level are found on the last page of this syllabus. The length of performance, specific repertoire, and date of performance is determined by the instructor. Grades are determined by an evaluation of the student’s ability to perform to the assigned material using the same guidelines as for lessons. Music will be assigned early in the semester.

Semester Jury
Students in this course will jury at the end of the semester. The jury performance replaces a written final exam for the course. Students are informed early in the semester of the jury requirements and the date of the jury. Grades are based on the student’s ability to demonstrate a mastery of the assigned material given throughout the semester with emphasis on mastery of the learning objectives for this course. Juries take place the week of final exams; students must sign up for a time the prior week. It is the student’s responsibility to secure an accompanist, when appropriate. The jury typically consists of the area faculty and lasts approximately 7-10 minutes. The average grade awarded by the area faculty will count for 33% of the semester grade; however, the student must pass the jury to pass the course and advance to the next level of lessons.

Course Level Requirements
MUAP 1620 Performance I
Material is studio specific (this is an example from the Clarinet studio instructor)
Warm up packet (tempos assigned individually)
All major scales from memory, 2 octaves (F, G, E, Gb, Ab 3 octaves)
(minimum tempo: quarter = 88, in sixteenths)
All minor scales from memory, 2 octaves, all forms (minimum tempo: quarter = 88, in sixteenths)
All major arpeggios from memory (minimum tempo: quarter = 120, in eighths)
All minor arpeggios from memory (minimum tempo: quarter = 120, in eighths)
Chromatic scale from memory, low E to high Ab (minimum tempo: quarter = 88, in sixteenths)
Tuning exercises from memory
Technical exercises (to be assigned individually)
Solo Repertoire: 6 Solo Etudes, 1 Solo work from standard clarinet literature (to be assigned individually)
Convocation Performance: 1
Jury Performance

(List all quizzes, projects, reports, activities and other components of the course grade -- including a brief description of each assignment that clarifies its contribution to the course's learning objectives)

19. Rubric and Grading Scale:

Grading scale:
A = 90-100% 900 – 1000 pts.
B = 80-89% 800 – 899 pts.
C = 70-79% 700 – 799 pts.
D = 60-69% 600 – 699 pts.
F = 0-59% 0 – 599 pts.

“A” Represents exceptional work. The student demonstrates a mastery of all assigned work without significant errors, as could reasonably be expected. All assigned tempos and other instructions are upheld.

“B” Represents above average, good work. The student completes all assigned work well, but with noticeable errors (minimal in number). The instructor may re-assign work performed at this level as well as all lower levels.
“C” Represents average, acceptable work. The student completes all assigned work at a minimum level. Concepts are ‘in the process’ of being mastered. Several errors are present.

“D” Represents below average, but passing work. The student has learned the assigned material, but is unprepared or unable to demonstrate an acceptable proficiency.

“F” Represents failing work. The student did not learn the material.

Students are graded on each of the components below based on a determination of how well they achieve the course objectives. Each component’s relative weight toward the final grade is also listed. Students have access to their grades at all times. There are no unannounced quizzes. Students may withdraw (with a W on the transcript) from this course until mid-semester. There is no written final exam as the end-of-semester jury performance substitutes for the final.

1. Weekly Lessons: 45% of final grade (15 x 30 pts = 450 pts)
2. Studio Class Assignments/Performance: 7% of final grade (14 x 5 pts = 70 pts)
3. Convocation Performance: 15% of final grade (150 pts)
4. Semester Jury (substitution for final exam): 33% of final grade (330 pts)
Student must make a passing grade on the jury to pass the course

See attendance policy for effect of unexcused absences on final grade

Attendance Policy
This course adheres to the University attendance policy (found in the Tiger Cub). Students are expected to (1) attend every lesson, studio class, rehearsal and performance; (2) be attentive and non-disruptive during class and performances; (3) be thoroughly prepared by having previously completed all assigned material; and (4) have all required materials present during each meeting. Failure to achieve any of the above may result in an unexcused absence.

Attendance is mandatory at all scheduled lessons, studio classes, rehearsals and performances. Each unexcused absence results in a 5% deduction from the final term grade.

In the event of a University-approved excused absence with official and verifiable documentation, the instructor will provide the student with the missed material. Under this circumstance, late materials and assignments are accepted as outlined in the Tiger Cub and make up performances (convocation or jury) are arranged. The date and time of the make-up will be at the discretion of the instructor in consultation with the student and follows University policy. Make ups are not provided for unexcused absences.

The instructor reserves the right to dismiss any student who is engaging in disruptive behavior (as outlined in the Tiger Cub), resulting in an unexcused absence. No food is allowed. Cell phones and other electronic devices must remain off and be put away at all times.

Contingency Plan
If normal class and activities are disrupted due to illness, emergency, or crisis situation (such as an H1N1 flu outbreak), the syllabus and other course plans and assignments may be modified to allow completion of the course. If this occurs, an addendum to your syllabus and/or course assignments will replace the original materials.
20. Justification for Graduate Credit:

(Include a brief statement explaining how the course meets graduate educational standards (i.e.: rigorous standards for evaluation, development of critical thinking and analytical skills, etc.).)

(Included below are standard statements regarding course policies. If necessary, a statement may be altered to reflect the academic policies of individual faculty members and/or the academic unit or department, provided that there is no conflict with the Tiger Cub, Faculty Handbook, or any existing university policy.)

POLICY STATEMENTS

Attendance: Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.

Excused Absences: Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student's immediate family, the death of a member of the student's immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request, and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please see the Tiger Cub for more information on excused absences.

Make-Up Policy: Arrangement to make up a missed major examination (e.g. hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absence(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student notifies arrangements for it. Except in extraordinary circumstances, no make-up exams will be arranged during the last three days before the final exam period begins.

Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the Tiger Cub will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

Disability Accommodations: Students who need special accommodations in class, as provided for by the Americans With Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodation Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 129B Haley Center, 844-2096 (V/TT).
Auburn University Department of Music
Course Syllabus Performance/Applied Clarinet – 1-2 hr Credit

Class Meetings: TBD
Final Exam: No written final exam (substitution – jury or recital performance)
Instructor: David Odom, Goodwin 107
Office hours: TBA
Emails: Emails will be answered within 24 hours, M – F

Prerequisite: BA major (MULA). Successful audition and departmental approval. Minimum grade of C in the previous course in the sequence (with exception of MUAP 1520 which is the first course in the sequence)

Course Description:
Instruction in major performance medium for the BA (MULA) major (Performance option). One hour private lesson per week.

Applied Clarinet is a sequence of required courses for students pursuing a BA degree in music and have declared clarinet as their principal instrument. Entrance and placement are determined by audition and skill level. Each course level consists of: 1) weekly private lessons of fifty minutes in length; 2) studio classes; 3) daily individual practice; 4) convocation performances; and, 5) a jury exam or recital. These components are designed to enable students to meet or exceed the general course objectives, to fulfill the requirements specific to each level of the degree sequence, and to realize their individual musical and career goals.

Course Objectives – To the best of their ability, the student will:

1. Produce a characteristic sound on the instrument.
2. Demonstrate a mastery of all assigned repertoire.
3. Demonstrate a mastery of rhythm, tempo and style.
4. Demonstrate a mastery of the technical aspects of the instrument necessary to perform musically during lessons, juries, and performances.
5. Demonstrate a proficiency in sight reading.
6. Demonstrate effective practice skills and habits.
7. Demonstrate public performance and audition skills.
8. Demonstrate a knowledge of the pedagogy of the instrument.
9. Demonstrate a knowledge of the basic literature of the instrument.

Lessons will cover the following ‘focus concepts’:
tone concept and production; breathing and blowing techniques; voicing and shaping of air; embouchure development; finger technique and hand position; various styles of articulation; techniques of relaxation; fundamentals of musicianship including rhythm, tempo, intonation, dynamics, transposition; critical listening skills; transposition; memorization; performance and
audition skills; practice techniques; reed adjustment; equipment maintenance; extended techniques; pedagogical approaches.

**Required Materials**

1. A professional-level instrument in proper working condition. Intermediate-level instruments may be acceptable with the instructor’s permission, assuming it is in proper working condition and can fulfill the course requirements.

2. A professional-level mouthpiece/reed/ligature combination. Instructor will determine proper combination to fulfill the needs of the student.

3. A metronome in proper working order brought to each lesson.

4. A tuner (one that sounds the pitches) in proper working order brought to each lesson.

5. At least 4 working reeds with a suitable reed case brought to each lesson.

6. Any solo, etude, method or other printed material assigned by the instructor and brought to each lesson. Originals must be obtained within two weeks of assignment. Copies of originals should be obtained immediately until the originals arrive.

7. A practice mirror. Most practice rooms have mirrors, but it is the student’s responsibility to have access to a mirror at all practice sessions regardless of location.

8. A supply of reed rush.

9. A university e-mail account.

10. A journal for recording practice sessions and lesson notes.

**Requirements and Evaluation**

Grading scale:

- **A** = 90-100% 900 – 1000 pts.
- **B** = 80-89% 800 – 899 pts.
- **C** = 70-79% 700 – 799 pts.
- **D** = 60-69% 600 – 699 pts.
- **F** = 0-59% 0 – 599 pts.

“**A**” Represents exceptional work. The student demonstrates a mastery of all assigned work without significant errors, as could reasonably be expected. All assigned tempos and other instructions are upheld.

“**B**” Represents above average, good work. The student completes all assigned work well, but with noticeable errors (minimal in number). The instructor may re-assign work performed at this level as well as all lower levels.

“**C**” Represents average, acceptable work. The student completes all assigned work at a minimum level. Concepts are ‘in the process’ of being mastered. Several errors are present.

“**D**” Represents below average, but passing work. The student has learned the assigned material, but is unprepared or unable to demonstrate an acceptable proficiency.

“**F**” Represents failing work. The student did not learn the material.
Students are graded on each of the components below based on a determination of how well they achieve the course objectives. Each component’s relative weight toward the final grade is also listed. Students have access to their grades at all times. Students may withdraw (with a W on the transcript) from this course until mid-semester. There is no written final exam as the end-of-semester jury performance or recital substitutes for the final.

1. Weekly Lessons: 45% of final grade (15 x 30 pts = 450 pts)
2. Studio Class: 7% of final grade (14 x 5 pts = 70 pts)
3. Convocation Performance: 15% of final grade (150 pts)
4. Semester Jury (substitution for final exam): 33% of final grade (330 pts)

**Weekly Lessons (45%)**
Weekly lesson grades - 45% assigned technical requirements, 45% assigned etudes or solos, and 10% practice journal. Students receive a grade for each lesson based on their ability to demonstrate a mastery of all assigned material. Students are assigned material each week toward fulfilling the requirements specific to their particular course level, such as scales, articulation exercises, warm up exercises, etudes and solos. The requirements for each course level are given at the end of this syllabus. Generally, students are given specific ‘focus concepts’ to study and practice each week that will coordinate with an assigned solo or etude. Students will demonstrate their ability to perform the concepts through the assigned musical material (i.e. fast air, legato connections, light tonguing). In addition to working on individual ‘focus concepts’ each week, students are expected to demonstrate a coordination of all learned concepts from previous weeks and semesters. Students generally find the need to practice at a rate of two hours per day to achieve the course objectives. Quality of practice time should always take precedence over quantity of practice time.

**Studio Class**
Students must be attentive in class, be thoroughly prepared by having completed any assigned readings or projects, take thorough notes, and compile a notebook. Performance grades are determined in the same manner as those for lessons. The notebook should contain all notes, handouts, and other materials obtained during the semester.

**Convocation Performances**
All students must perform on student convocation at least once per semester. Convocations are held on Wednesdays at 2:00 in the recital hall. The requirements for each level are found on the last page of this syllabus. The length of performance, specific repertoire, and date of performance is determined by the instructor. Grades are determined by an evaluation of the student’s ability to perform the assigned material using the same guidelines as for lessons. Music will be assigned early in the semester.

**Semester Jury/Recital**
Students in this course will jury at the end of the semester. The jury performance replaces a written final exam for the course. Students are informed early in the semester of the jury requirements and the date of the jury. Grades are based on the student’s ability to demonstrate a mastery of the assigned material given throughout the semester. Juries take place the week of
final exams; students must sign up for a time the prior week. It is the student’s responsibility to secure an accompanist, when appropriate. The jury typically consists of the wind faculty and lasts approximately 7-10 minutes. The average grade awarded by the wind faculty will count for 33% of the semester grade. In addition to receiving a grade toward the final grade for lessons, students must successfully ‘pass’ the jury to advance to the next level of lessons.

Students registered for MUAP 3620 or 4620 will perform a recital that will substitute for the jury performance. The average grade awarded by the wind faculty for the recital will count for 33% of the semester grade for this course.

**Attendance Policy**
This course adheres to the University attendance policy (found in the *Tiger Cub*). Students are expected to (1) attend every lesson, studio class, rehearsal and performance; (2) be attentive and non-disruptive during class and performances; (3) be thoroughly prepared by having previously completed all assigned material; and (4) have all required materials present during each meeting. Failure to achieve any of the above may result in an unexcused absence.

Attendance is mandatory at all scheduled lessons, studio classes, rehearsals and performances. Each unexcused absence results in a 5% deduction from the final term grade.

In the event of a University-approved excused absence with official and verifiable documentation, the instructor will provide the student with the missed material. Under this circumstance, late materials and assignments are accepted as outlined in the *Tiger Cub* and make up performances (convocation, recital or jury) are arranged. The date and time of the make-up will be at the discretion of the instructor in consultation with the student and follows University policy. Make ups are not provided for unexcused absences.

The instructor reserves the right to dismiss any student who is engaging in disruptive behavior (as outlined in the *Tiger Cub*), resulting in an unexcused absence. No food is allowed. Cell phones and other electronic devices must remain off and be put away at all times.

**Contingency Plan**
If normal class and activities are disrupted due to illness, emergency, or crisis situation (such as an H1N1 flu outbreak), the syllabus and other course plans and assignments may be modified to allow completion of the course. If this occurs, an addendum to your syllabus and/or course assignments will replace the original materials.

**Academic Honesty Code**
Students are expected to uphold the Academic Honesty Code published in the *Auburn University Bulletin* and the *Tiger Cub*. Any case of academic dishonesty will be dealt with in the manner specified in the *Tiger Cub*.

**Americans With Disabilities Act**
This course complies with the Americans with Disabilities Act (ADA). The faculty of Auburn University is dedicated to providing reasonable accommodations for unique and special needs of
students with respect to speech, hearing, vision, seating, or test conditions. Students who need accommodations should arrange a meeting with the instructor during the first week of classes, either during office hours or an alternate time arranged via e-mail. The student should provide the instructor a copy of the Accommodation Memo and an Instructor Verification Form. Students that do not have this but need accommodations should make an appointment with The Program for Students with Disabilities, 1244 Haley Center, 844-2096 (V/TT). This syllabus is available upon request in alternative formats for individuals with print-related disabilities.

BA Course Sequence Minimum Requirements

MUAP 1520 Performance 1
Warm up packet (tempos assigned individually)
All major scales from memory, 2 octaves (F, G, E, Gb, Ab 3 octaves) (minimum tempo: quarter = 80, in sixteenths)
All minor scales from memory, 2 octaves, all forms (minimum tempo: quarter = 80, in sixteenths)
All major arpeggios from memory (minimum tempo: quarter = 92, in eightths)
All minor arpeggios from memory (minimum tempo: quarter = 92, in eightths)
Chromatic scale from memory, low E to high Ab (minimum tempo: quarter = 80, in sixteenths)
Tuning exercises from memory
Solos: 1 (to be assigned individually)
Etudes: 6 (to be assigned individually)
Convocation Performance: 1

MUAP 1620 Performance 2
Warm up packet, from memory (tempos assigned individually)
All technical requirements from MUAP 1520 (minimum scale tempos: quarter = 88; arpeggio=120)
Tuning exercises from memory
Solos: 1 (to be assigned individually)
Etudes: 6 (to be assigned individually)
Convocation Performance: 1

MUAP 2520 Performance 3
Warm up packet, from memory (tempos assigned individually)
All technical requirements from MUAP 1620 (minimum scale tempo: quarter = 96)
All Major broken chords from memory (replaces arpeggios) (minimum tempo: quarter = 112 in eightths)
All Major thirds from memory (minimum tempo: quarter = 60, in sixteenths)
Articulation exercise (minimum tempo: quarter = 96)
Tuning exercises from memory
Solos: 2 (to be assigned individually)
Etudes: 6 (to be assigned individually)
Convocation Performance: 1

MUAP 2620 Performance 4
Warm up packet, from memory (tempos assigned individually)
All technical requirements from MUAP 2520 (minimum scale tempo: quarter = 104; Major broken chords 60 in sixteenths; Major thirds 68)
All minor broken chords from memory (minimum tempo: quarter = 112, in eighths)
All minor thirds from memory (minimum tempo: quarter = 60, in sixteenths)
Articulation exercise (minimum tempo: quarter = 108)
Tuning exercises from memory
Solos: 3 (to be assigned individually)
Etudes: 6 (to be assigned individually)
Convocation Performance: 1

MUAP 3520 Performance 5
Warm up packet, from memory (tempos assigned individually)
All technical requirements from MUAP 2620 (minimum scale tempo: quarter = 116; Major broken chords 68; Major thirds 76; minor broken chords 60 in sixteenths; minor thirds 68)
All major scales in sixths (minimum tempo: quarter = 96 in eighths)
Articulation exercise (minimum tempo: quarter = 120)
Tuning exercises from memory
Solos: 2-3 (to be assigned individually)
Etudes: 6 (to be assigned individually)
Convocation Performance: 2

MUAP 3620 Performance 6
Warm up packet, from memory (tempos assigned individually)
All technical requirements from MUAP 3520 (minimum scale tempo: quarter = 124; Major broken chords 76; Major thirds 84; minor broken chords 68; minor thirds 76; sixths 104)
Articulation exercise (minimum tempo: quarter = 132)
Diminished 7th chords (minimum tempo: quarter = 120 in eighths)
Whole tone scales (minimum tempo: quarter = 120 in eighths)
Tuning exercises from memory
Solos: 3-4 (to be assigned individually)
Etudes: 6 (to be assigned individually)
Convocation Performance: 1
Recital Performance: MUAP 3000 Junior Recital (degree-required)

MUAP 4520 Performance 7
Warm up packet, from memory (tempos assigned individually)
All technical requirements from MUAP 3620 (minimum scale tempo: quarter = 132; Major broken chords 84; Major thirds 92; minor broken chords 76; minor thirds 84; sixths 112)
Articulation exercise (minimum tempo: quarter = 144)
Tuning exercises from memory
Solos: 3-4 (to be assigned individually)
Etudes: 6 (to be assigned individually)
Convocation Performance: 2

MUAP 4620 Performance 8
Warm up packet, from memory (tempos assigned individually)
Comprehensive review of all technical requirements from previous levels.
Further exercises to remedy any deficiencies.
Tuning exercises from memory
Solos: 4-5 (to be assigned individually)
Etudes: 6 (to be assigned individually)
Convocation Performance: 1
Recital Performance: MUSI 4000 Senior Recital (degree-required)

15-Week Schedule

This course adheres to the University academic calendar. The following tentative schedule is
presented to give students an overview of the course from beginning to end, to provide an idea of
the pace of the course, and to show the range of material that will be covered. It should be noted
that assignments are to be completed before the class session. Every effort will be made to
adhere to this schedule, but the instructor may make alterations when necessary. Supplemental
assignments may be given. Students are responsible for all assigned material.

**Week 1**
Lesson: Introduction to course; syllabus discussed; goals determined; assignments given

**Week 2**
Lesson: Scale set 1; Etude 1

**Week 3**
Lesson: Scale set 2

**Week 4**
Lesson: Scale set 3; Etude 2
Studio Class: Scale sets 1, 2, 3

**Week 5**
Lesson: Scale set 4

**Week 6**
Lesson: Scale set 5; Etude 3
Studio Class: Scale sets 4, 5

**Week 7**
Lesson: Scale set 6
Studio Class: Performances

**Week 8**
Lesson: Scale set 7; Etude 4
Studio Class: Scale sets 6, 7

**Week 9**
Lesson: Scale set 8

**Week 10**
Lesson: Scale set 9; Etude 5
Studio Class: Performances

**Week 11**
Lesson: Scale set 10
Studio Class: Performances
**Week 12**
Lesson: Scale set 11; Etude 6
Studio Class: Performances

**Week 13**
Lesson: Scale set 12
Studio Class: Scale sets 1 - 6

**Week 14**
Lesson: All technical requirements at 80% tempo
Studio Class: Scale sets 7 - 12

**Week 15**
Lesson: All technical requirements at 100% tempo
Studio Class: Mock Juries
Sign up for jury on bulletin board across from main office (for jury students)

**Finals Week**
Juries