**StudioLenthe Syllabus Fall 2012**

Instrumental performance has for generations and centuries been taught in a one-on-one setting. As both a student and teacher, I have always found this to be a distinct privilege, and hope you think so too. Weekly one-on-one lessons are part - but only part - of your studio membership. Further aspects, such as recital attendance, participation in performance and master classes, chamber music, etcetera, are also important parts of your study career. The following information should help you better understand your studio membership, and know what to expect and prepare around some specific curricular junctures at the IU Jacobs School of Music.

Please talk to me about any questions you may have.

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**Expectations of studio members**

- Cultivate and maintain a positive, constructive attitude in your personal work.
- Enroll in the Lenthe section of IS50 Master Class, attend and participate.
- Participate in studio performance classes.
- Be timely and responsive in studio communications (*See note below!)
- Perform in at least two Sunday Opens or other solo/chamber performance opportunities
- Be supportive of and helpful to your fellow studio members and ensemble colleagues.
- Diligently prepare lessons, autonomously when no specific assignment given.
- Make timely arrangements for studio events & recital hearings.
- Attend recitals of fellow studio members.
- Frequently attend (not just brass) recitals and concerts.
- Each studio member is expected to be in a small chamber group or combo that rehearses regularly and performs at least once in the semester. Performance in master class explicitly encouraged.
- A quality digital recording capacity is essential.
- Obtain a small music dictionary (or electronic equivalent), keep it with you and use it.
- Materials borrowed from the StudioLenthe inventory must be returned promptly, and to Professor Lenthe personally. A semester grade will not be given until borrowed materials are returned or replaced.

**Open calendar.** You should have received information and authorization to access the online studio calendar. While we will be working with regular weekly times, which I will add to the calendar, available times for work-ahead lessons, as well as necessary rescheduling times will be entered as 'New Event'. With your access to the calendar, you can claim any of these available times by entering your name. 'New Events' not claimed by 48 hours before the appointed time will be deleted.

*Note - Studio email communications:* Emails requiring a response about scheduling or other information will be sent once and once only. No reminders will be sent. If a tardy or no-response leads to a missed lesson opportunity, the lesson will not be made up. Please use your IU email account for all studio communications. When replying, use the latest version of the original message and keep the original subject line.

**Your studio grade** is based on your fulfillment of the above expectations, as well as application and progress in lessons. Curricular instances in which your actual level of playing is graded are:

- Studio Performance Class
- Ensemble Placement Audition
- Recital Hearing
- Freshman jury (BM 1st semester, BME/BSOF 2nd semester)
- Upper divisional exam (usually after 4 semesters of undergraduate study)
- Degree recitals

A jury may be called for at any point in your study career.

**You can expect from your studio membership:**

- My undivided attention at lessons
- My honest assessment of your playing level and potential, and help in crafting and striving toward realistic but ambitious goals as demanded by our curriculum and your future profession.
- 14 lessons each semester at 50 minutes each.*
- Frequent opportunities for 'work-ahead' lessons
- 2 or 3 Studio Classes each semester
- Weekly master classes led by the trombone faculty, sometimes guest artists
- In accordance with the JSOM Faculty Handbook, lessons missed or cancelled by the teacher are to be made up at a mutually convenient time. Lessons cancelled by the student can be made up at the teacher's discretion. My application of this is that every effort will be made to re-schedule a lesson that is cancelled due to an unavoidable conflict, if reported at least 24 hours in advance.
- For consultation outside of lessons, please contact me to arrange a mutually convenient time.

* For health and wellness reasons, it is imperative that I leave the confines of my studio between lessons for a brief hourly break. Please do not take my adherence to this as personally dismissive. Don't save questions for the last minutes of the lesson.

**Semester Curriculum, Fall 2012**

In addition to the musical and technical repertoire being pursued in lessons, the following should be a regular part of your practice regimen, and will be reviewed regularly in lessons.
- Scales, arpeggios, patterns and figures in all keys
- Multiple tonguing
- Alternate positions, fingerings
- Playing tunes by ear
- Sightreading, clef reading and transposition
- Performance-ready pieces
- Memorized repertoire
- Standard musical terms

**Studio Classes** (content will be communicated well in advance)

1) Thursday, 9/13 at 8:30pm in MA452 - Open Forum
2) Thursday 10/4 at 8:30pm in MA452 - Chamber Music
3) Wednesday 11/8 at 8:30pm in MA52 - Solo Performance

**Swap Weeks:**

Swap Week 1: 10/8-12 (swap studio TDB)
Swap Week 2: 11/5-9 (---"")

**You should know the following School of Music procedures:**

**Freshman jury**: First year majors: Each first year major is required to play a jury. This is scheduled toward the end of the first semester for performance majors and toward the end of the second semester for concentration majors (BME, BSOF). The jury is played for the low brass faculty, who grade the jury performance. The jury grade counts as 7% of the studio grade in that semester.
Jury requirement: major and minor scales, two short selections of contrasting style, and sight reading. Please secure a jury form in the undergraduate office and fill it out as directed. Bring the completed form with you to your jury.

**Upper Divisional exam**: Second year majors: Each second year major is required to play an upper divisional examination. The upper divisional is a means of determining the viability of further study in the school of music, generally takes place at the end of the second year of study, and is played for the brass faculty. The upper divisional counts as a major portion of grade for that semester. Each juror's upper divisional grade plus my studio grade, divided by total number of entries = your studio grade.
Upper divisional requirements: major/minor scales, concerto or sonata selections with piano
Jazz majors play their upper divisional for the jazz faculty, which requires a broader range of scales, ability in improvising and a brief classical selection.

**Graduate Jury**: Graduate juries are expected of all first year graduate students in the trombone studios, and take place as a master class performance early in the second semester. The jury is graded by the low brass faculty, and factored
into the studio grade in that semester.  
Jury requirement: a 7-minute concerto selection with piano, scales (all major and minor keys), sight reading and standard audition excerpts.

**Recital requirements:** Undergraduate performance majors (BM) are required to play a junior and a senior recital. Concentration majors (BME, BSOF) are required to play a senior recital. Masters students (MM) are required to play a Masters recital. The recital is graded by your applied major field teacher (i.e. Lenthe). DM students should consult with the Graduate office to ascertain the proper number and format of required recitals. I encourage my students to perform often, taking advantage of as many ad hoc performance opportunities as possible. These can include recitals, classroom recitals and further opportunities.

**Recital hearing procedures:** All undergraduate, masters, and PD degree recitals require a hearing played for members of the brass faculty. Brass hearings are held on most Thursdays beginning at 3:30pm. It is important to plan your recital hearing thoroughly and in a timely manner, including the collaboration with your accompanist. The hearing must be two weeks prior to the recital date. Sign-up for the hearing must take place at least ten days prior to the hearing. A sign-up sheet is posted at Professor Lenthe’s studio (MA315). Always sign up for the next available time. Please note that this timeline requires action on your part approximately 4 weeks before the recital date! The hearings are usually 25 minutes in length, and a representative selection of your program should be worked out in lessons, although anything on the program may be asked at the hearing. (Repertoire with ensemble participation may be exempted with teacher approval.)