

**ETSU Syllabus**  
**MUSC-1821 - Applied Strings Level I**  
**MUSC-2921 - Applied Strings Level II**  
**MUSC-3291 - Applied Strings Level III**

Credits: 1 or 2

Lesson time arranged with each student, Lessons held in Mathes Hall, Room 19

Instructor: Ms. Jessica Ryou

Office: Room 19

Office hours: by appointment

Contact: Email [ryous1@etsu.edu](mailto:ryous1@etsu.edu)

Additional resource: Student Handbook

**Prerequisite**

Students must pass auditions to enter the Music Minor and/or Music Major program. Non-Majors will set up auditions with the instructor. Students must pass a lower-level applied strings course and juries to advance to the next level.

**Course Description**

In the Applied Strings Class, students will study the fundamentals of playing a string instrument. Students will be assigned appropriate solo, chamber, and orchestral repertoire related to their instrument. This course consists of the study of techniques of playing, musicianship, pedagogical applications, and public performance.

**Course Structure**

Lessons

String Majors (BM and BA) are required register for 2 credit lessons for eight semesters. Students registered for 2 credits receive one 55-minute private lesson weekly. Students registered for 1 credit receive one 25-minute private lesson weekly. Instructors who have to miss lessons will schedule make-up lessons; however, National holidays and school closing days are made up at the discretion of the instructor. Days that students miss are not made up unless exceptions are made with the instructor (see Attendance below).

Studio Class

In addition to weekly applied lessons, students are **REQUIRED** to attend studio class every week. Students should perform in class at least twice during the semester. Studio times vary by semester.

Practice

In order to improve playing and meet the requirements of the class, students must practice daily. A minimum of 1-2 hours of daily practice is expected for 1-credit lessons. A minimum of 2-3 hours of daily practice is expected for 2-credit lessons.

### Performance

Public performance is a requirement for each semester. String Majors are advised to perform at least two pieces in public once a semester.

### Masterclass/workshop attendance

Students are required to attend the department sponsored master classes/workshops.

### Research

Students are required to do the following research:

- Theoretical analysis on works they are studying
- Research on historical context as it relates to a piece or a composer, they are studying.

### Juries

At the end of each semester, students must perform a jury. The jury is the final exam in applied strings. This performance is a closed performance for the string faculty only. Typically, the student chooses the first piece and the faculty chooses the rest. A pianist will be provided for your jury (see “Collaborative pianist section”). Sign-up sheet for juries will be transmitted via your applied instructor approximately 2 weeks prior to the jury. Students are strongly advised to take a level advancement test on the second (level 2) and the fourth (level 3) semester of their study (Please refer “level advancements and requirements section”). Students are to complete their independent musicianship test after they pass to level 3. The independent musicianship piece can be counted as one of the jury pieces.

## **Responsibilities and Expectations**

### Memorization

Students are strongly encouraged to perform concertos, solo pieces, and show pieces from memory. Sonatas and duos are considered chamber music and may be performed with music.

### Rehearsal with an accompanist or accompanying program

The Department provides an accompanist for your studio recital and jury. Majors receive 2 hours of rehearsals during a semester. If you wait to schedule a time with your accompanist, you may find that his/her schedule is already full. Don't wait! If a student accompanist is assigned to you, this person will be at most of the applied lessons and will play for your studio recital and jury. If you need additional rehearsal time with the accompanist, it is the student's responsibility to pay for this time. It is the student's responsibility to schedule rehearsals with the accompanist.

Students giving a half recital, or a full recital are expected to pay their accompanist for lessons, rehearsals, and concerts.

### Purchase score and copying scores

Students are required to purchase their own music, just like other academic courses. Students might find copyright free music on [www.imslp.com](http://www.imslp.com), classical score library (Sherrod Library) or a copyright free score on online. Making copies of music without permission violates International Copyrights law and will not be allowed.

### **Attendance**

Students should fulfill 14 lessons per semester to pass the class.

The following absences are considered excused and may be granted up to **2 make-up lessons** per semester. In order to be excused, student **MUST** contact the instructor at least 24 hours prior to scheduled lesson:

- Personal illness or injury with doctor's note
- Severe accident or family emergency with document
- Performance engagement or audition

### **Professionalism and Dress code**

Students are expected to dress appropriately for all occasions.

- Applied lesson: Wear clothes that you feel comfortable in.
- Studio Recital: Concert Dress (dress, concert shirt/suit, dress shoes). Discuss appropriate dress with your instructor.
- Juries: Dress for success!

### **Grading Policy**

1. 80% - Lesson preparation and attendance
  - a. Students will be graded on weekly lesson preparation and study of materials assigned
  - b. Students are expected to practice a minimum of 1-2 hours daily for music minors and 2-3 hours daily for music majors. Consistent and thorough practicing is an essential part of students' musical development. Practicing should be divided into practice of technique, scales, etudes and repertoire, with emphasis on posture, proper musical execution, quality of tone, and professional preparation. Any extra time needed to study ensemble repertoire should be in addition to the personal practice, not part of the personal practice time.
  - c. Attendance will only be excused if instructor is given an advance notice. Unexcused lessons will be graded as "F" for the week. Absences due to ETSU and Music Department events and Music Department, such as performances or dress rehearsals will not be counted if instructor is notified in advance. Exceptions to this policy will be made at the discretion of the instructor when consulted by the student.
  - d. Recitals and public performances. Students will perform in a performance class, string studio recital and juries as required by the ETSU Music department.
2. 20% Jury Performance

## Grading Scale

A= 94-100		A- = 90-93
B+= 86-89	B=82-85	B-= 78-81
C+= 75-77	C= 72-74	C-= 68-71
D+= 65-67	D= 60-64	F= below 60

## Individual Studio Policy

Your applied instructor may have additional requirements at their discretion.

## Proficiency Requirements for Applied Strings

### General factors for evaluation (SEE JURY RUBRIC FOR MORE INFORMATION):

- Accuracy of presenting correct pitches, rhythms, and articulation.
- Appropriate musical phrasing, tempo, and styles.
- Clarity of tone and intonation.
- Comfortable physical presence and ease with the instrument.
- Continuous focus on performance, even in the event of mistakes.
- Genuine emotional involvement with the music.
- Expressive and sincere communication.
- Well-prepared ensemble between the student and the pianist.
- Growth from semester to semester.

**Transfer students.** All transfer students must register for Level I during their first semester at ETSU. The jury at the end of the first semester will be used to determine appropriate placement.

### Level I: Music 1821

*Students should study at this level for no more than three semesters. The student will apply to advance at the end of his/her second semester. If the student fails, he/she will be put on probation and must advance the following semester. If the student fails again, the department will recommend that the student drop the program.*

### Techniques:

- Proper posture
- Control of simple bow strokes such as legato, détaché, and staccato
- Ability to accurately execute repertoire with a good foundation for intonation and resonance
- Ability to execute shifts with minimal tension
- Reliable relaxed vibrato

**Repertoire:**

- Two selections should be presented at the jury.
- Selections presented must include two contrasting styles.
- Selections presented should include at least two historical periods.
- If applying to advance to Level II, note the repertoire requirements below.

**Applying to Advance to Level II**

**Requirements:**

- At least two semesters of private string lessons at Level I (transfer students may differ)
- Pass the barrier jury.
- For String Performance majors, the barrier jury to Level II also determines continuation in the performance curriculum.
- Student will sight-read short examples of music in both the major and minor keys.

**Level II: Music 2921**

*Students should study at this level for no more than three semesters. The student will apply to advance at the end of his/her fourth semester. If the student fails, he/she will be put on probation and must advance the following semester. If the student fails again, the department will recommend that the student drop the program.*

**Techniques:**

- Continuation of all above techniques
- Agility/ability to accurately execute fast and/or difficult passages
- Clarity of intonation
- Comfort in higher registers

**Repertoire:**

- Selections presented should represent at least two historical periods.
- Students should present at least one movement from a standard concerto, or a piece of equivalent difficulty.

- If applying to advance to Level III, note the repertoire requirements below.

### **Applying to Advance to Level III**

- At least two semesters of private string lessons at Level II
- MUSC 1271, String Pedagogy and Literature
- Pass the barrier jury
- Student will sight-read short examples of music.

### **Level III: Music 3921**

String Music Education majors should reach this level by the end of their 6th semester; String Performance majors should reach this level by the end of their 5th semester. A minimum of one semester of study at this level must be successfully completed prior to graduation.

#### **Technique:**

- Continuation of all above techniques
- Professional level performance skills
- Demonstration of control over all technical facets of the instrument that would be demanded by standard chamber/orchestral repertoire
- Ability to express different characters clearly and convincingly
- Clear understanding of stylistic differences between different time periods

#### **Repertoire:**

- Three selections are to be presented at the jury; one of the selections is to be prepared independently during one of the semesters at level III. The student prepares an independent study piece that is mutually agreed upon with the student's applied instructor, but the instructor shall provide no assistance in helping prepare the piece with the student. The student learns the piece independently.
- Selections presented should represent at least three historical periods.

### **Recitals**

Music Education majors and students pursuing the BA in Music must present a half recital prior to graduation. The length of the recital should be between 25-35 minutes of music. Students pursuing the BM in performance must present a half recital (preferably in the junior year) and a full recital (senior year). The full recital should be between 45-55 minutes of music. Students must have record of 5 public performances prior to their half recital.

#### **Recital Repertoire:**

- For half and full recitals, repertoire should represent a minimum of two contrasting time periods. For full recitals, students are strongly encouraged to play at least one contemporary piece.

**Recital Hearing:**

All students must pass a recital hearing at least **two weeks** before the scheduled recital. During the recital hearing, the student should present a typed recital program for each committee member, and prepare to sing any song in the program from memory. The student should be prepared to answer questions about any piece on their program, including historical information about the era in which the piece was written and key characteristics from this era as well as key characteristics of the composer. The student should also be prepared to answer questions about interpretation and the expression of the music.

NOTE: Exceptions to any of the above requirements are to be determined by the student’s applied teacher and agreed to by the string faculty. Not following the requirements above may lead to the student failing lessons for that semester. It is the student’s responsibility to be sure he/she has met all of the requirements above, NOT the applied teachers.

**NASM**

General Competencies		
Addressed in this Class	NASM Standards	How is this standard being addressed? Capstone assignments should be highlighted.
x	The ability to think, speak, and write clearly and effectively.	Students are asked to articulate their reasons for musical and/or technical ideas in the form of verbal and written comments.
x	An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.	Students are asked to be familiar with the historical background of the compositions they are working on. This includes familiarity with the life of the composer and the time period in which they lived. This familiarity is reflected when they are asked to write their own program notes for their recitals. Additionally, students prepare an independent musicianship

		project, during which they are required to answer relevant questions pertaining to the composer of a particular piece.
	A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains. (ex. How are other subjects used in our classrooms—choir studies poetry, perhaps acoustics are studied in your class...)	
	Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to history, culture, moral and ethical issues, and decision-making.	
x	The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.	Students are encouraged to study any contextual references that had an influence on the composer and the composition such as composers' teacher, a commissioner, and related events/influences. Students write program notes for the required half and full recitals.

**Common Body of Knowledge and Skills for all BM Students**

**Performance (for all BM students)**

x	Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.	Students are required to regularly prepare scales, etudes, and technical studies to enhance their ability to perform their repertoire in a way that is professional and musically communicative.
x	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.	Students are asked to know and prepare repertoire from different time periods and styles.
x	The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.	Students are continually working to develop the skills necessary for sight-reading. Additionally, students are asked to sight read in lessons.



x	Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.	By asking students to clearly articulate their own musical ideas, I help students learn to describe what they are doing and suggest it to others.
	Keyboard competency.	
x	Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.	Students are required to learn repertoire with knowledge and understanding of the accompaniment. This process culminates in performances of the piece with an accompanist during juries, studio classes and recitals
<b>Musicianship Skills and Analysis.</b>		
x	An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.	Students are asked to apply music analysis and aural skills to the repertoire they perform and use them in their musical decisions.
x	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.	Students are asked to explain the formal structure of their repertoire. If limited knowledge prevents them from doing so, a basic discussion of forms will be initiated to help increase such knowledge and understand its application.
x	The ability to place music in historical, cultural, and stylistic contexts.	When a student plays a piece by a particular composer, it is required that they possess basic knowledge of the composer's life and cultural influences. This knowledge is reflected in class discussions, student's program notes and in their independent musicianship requirement.
<b>Composition/Improvisation</b>		

x	Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.	Students are asked to compose their own exercises to serve as tools to practice particular passages.
<b>History and Repertory</b>		
x	Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.	Students are asked to study repertoire from different time periods in an effort to help familiarize them with the musical styles and languages of contrasting time periods.
<b>Synthesis</b>		
x	While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.	<p>During the period of undergraduate string studies, students are required to play juries to demonstrate to faculty the synthesis of the work they have done over a particular period of time.</p> <p>Students are required to play one half recital and one full recital during their time of study. They are required to write their own program notes for these recitals.</p>
<b>Results</b>		
x	Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.	Students are required to form their own musical and technical ideas. They are also asked to clearly articulate these ideas not only in their own playing, but also in dialogue.

x	Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.	There is a demand for a very high degree of professionalism in the music world. Students are consistently reminded of this fact and required to use their time as a student to develop into a functional and respectful professional. Students are advised on how to proceed during performances they are hired for. Students are encouraged to take professional engagements and share their experiences with the instructor and others.
x	Acquire the skills necessary to assist in the development and advancement of their careers, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.	Students are asked to constructively comment on others' playing during performance class. This helps them learn the vitally important tool of respectfully communicating criticism. Students are also encouraged to receive criticism warmly and openly.
<b>Recommended General Competencies for all Professional Studies in Music</b>		
x	Develop teaching skills, particularly as related to their major area of study.	Students are often asked how they would teach a particular concept. This helps prepare them to explain the concept to others. It also helps them in gaining a deeper personal understanding of the concept.
x	Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.	Students are required to attend masterclasses and a variety of solo, chamber and ensemble string recitals.
	Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.	
	Explore multidisciplinary issues that include music.	

x	Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion.	Students are asked to take on an independent musicianship project, where they study relevant background information about composer and piece in depth and are required to respond to questions about these topics in their juries.
x	Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.	Students are given a time frame during which they are expected to perform a specific work with a high degree of competency and professionalism. While they are taught and guided throughout this process, they also must take independent initiative to organize practice time and develop their technical and musical understanding of a piece over a designated time period.
	For performance majors in voice, the study and use of foreign languages and diction are essential.	
<p>Specifically for Education Majors (If addressed in performance classes, list as well.)</p>		
x	Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.	Personal commitment is constantly emphasized in lessons. In a highly competitive field like music, it is almost impossible to succeed without a high degree of personal commitment and inspiration. When students seem to lack this drive, they are reminded of how many there are who work and strive for the privilege of having a career in the performing arts. A teacher can help guide a student down the right path for success, but the motivation to work towards success and towards great art must come from the student.

x	The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.	Students need to be able to understand why music is valuable to our culture. Hopefully, by deciding to study music, students have already been inspired by music. Through their study in lessons, they should learn how to describe their inspiration and pass it down to future generations.
x	The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.	As a teacher, I am regularly inclined to ask my students “why?” This question can apply to specific musical ideas, to exercises in the practice room, to general inspiration etc. By learning to articulate “why”, students learn to explain to themselves and others the reasons behind their musical practices.
	The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.	
	The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.	
	The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.	
x	The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.	Each student is required to spend time listening to and reflecting upon modern composition styles and performance styles. This helps them to gain greater understanding of the development of music. Additionally, it helps them formulate their own role in this development, as well as the potential roles of their future students.

Music Competencies		
	<p><b>Conducting and Musical Leadership.</b> The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.</p>	<p>Students are required to study the piano and orchestral scores of the works they are studying in class. They go through a process of preparing each work with a pianist or orchestra and gain experience in rehearsal techniques.</p>
	<p><b>Arranging.</b> The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.</p>	
	<p><b>Functional Performance.</b> In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.</p>	
	<p><b>Analysis/History/Literature.</b> The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.</p>	
General Music Teaching Skills		
	<p>Musicianship, vocal, and pedagogical skills sufficient to teach general music.</p>	
	<p>Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.</p>	
	<p>Laboratory and field experiences in teaching general music.</p>	
	<p>The ability to lead performance-based instruction.</p>	

Vocal/Choral Music		
	Vocal and pedagogical skill sufficient to teach effective use of the voice.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.	
	Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.	
	Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.	
Instrumental Music		
	Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.	
x	Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.	All students are required to perform in public as soloists and with piano and ensembles of varying sizes.
	Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.	
Teaching Competencies		
	Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.	
	An understanding of child growth and development and an understanding of principles of learning as they relate to music.	

