

**Course Syllabus**  
Mus XX21/22  
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Violin/Viola performance study  
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Studio B-141

### **Violin/Viola Study (1 or 2 credits)**

Progressing on an instrument requires work on several levels. These include:

**Weekly lessons.** This is where technical and musical concepts are introduced and goals are set. Exercises, scales, etudes, and repertoire at an appropriate level of difficulty are selected to foster musical and technical growth. This is also where the direction of the work is steered and checked for adequate progress.

**Practice.** Mastery of a musical instrument occurs through daily practice. This is where the concepts introduced at the lessons become integrated into your playing. It is expected that students taking 1/2-hour weekly lessons shall practice a minimum of a 1/2-hour daily; students taking 1-hour weekly lessons shall practice a minimum of 1 hour daily.

**Inspiration.** As in any field of endeavor, learning an instrument requires exposing oneself to examples of excellence in music. It is expected that students listen to a variety of recordings, including ones of the instrument being studied, and especially ones of repertoire being studied. In addition, students are expected to attend live professional performances, especially of the instrument being studied. During each semester, students are to bring in programs from two such performances and discuss.

**Background knowledge.** It is important to have an understanding of the context and history of the music we are playing, as well as that of its performance history. With a wealth of knowledge and recordings at our fingertips, it takes very little effort to give ourselves this background. Twice during the semester, a topic that comes up during the lessons will be assigned for the student to research and discuss.

**Performance.** The true sense of one's progress on an instrument comes from performing for others to hear. Each semester students should perform a sample of their work. This can take place, as appropriate, in departmental recitals or concerts, or in performance classes.

#### **Department of Music Performance Study Attendance Policy**

- Lessons per semester – 13
- The department of music is not obligated to schedule make-up lessons for those missed due to student non-attendance, either excused or unexcused. In the event of an instructor cancellation, a make-up date will be scheduled.
- Unexcused absences will affect a semester grade in the following manner:
  - One unexcused absence: the impact on the semester final grade will be at the discretion of the instructor
  - Two unexcused absences: the grade will be lowered by one full grade (ex. from A to B)
  - Each subsequent absence: lowers the grade by one incremental step (ex. from B to B-)
- If a student registers after the first (or second) scheduled lesson, that lesson (or lessons) will not be taught, nor count against the student's grade or attendance.
- An instructor may substitute one instructor-led event for a lesson, such as a studio recital/workshop

#### **General Lesson Protocol**

Students are expected to attend every lesson with their instrument tuned, and their music. Be on time and well-prepared.

#### **Grading Policy**

Grades will be assigned based on the level of effort by the student in the above areas, as well as on progress made.

Attendance at all lessons is assumed, as is regular and consistent practice as described above.

#### **Expected Learning Outcomes**

On completion of Mus 22 in violin or viola, students will be able to:

**Musicianship:** Display and use practical musicianship skills in sight-reading.

**Performance:**

- Perform repertoire from at least 2 periods of music of 2 differing styles.
- Perform repertoire that demonstrates sustained technical development, allowing for communication of music ideas unimpeded by technical constraints
- Play with mastery of the basic bow strokes (detache, legato), and at least some understanding of other strokes (spiccato, sautille, colle, martele)
- Use a variety of sounds and tone colors
- Perform with consistent intonation and navigate around the fingerboard with fluid and accurate shifts.
- Be able to accurately distinguish the humeroulnar joint from a terrestrial depression.
- Perform with style and phrasing appropriate to the repertoire.
- Participate in a select ensemble.

**Critical Understanding:**

- Understand merits of interpretive and technical performance choices and support those choices in a statement or in response to questions at a performance exam.