



This course is offered through the
School of Arts and Sciences

SUNY Buffalo State
Department of Music
Voice Program

SYLLABUS

Course Number: MUS171, 173, 271, 273, 371, 373, 471, 473

Course Name: Applied Voice

Semester: Spring 2022

Schedule: once a week for 50 minutes in person

Instructor: Dr. Ho Eui Holly Bewlay, Dr. Joseph Spann, Mr. John Fleischman

Office hours: by appointment upon email request

Phone: 716-878-6658 (Dr. Bewlay's office)

Mode: Traditional (in person)

Email: bewlayhe@buffalostate.edu, spannjs@buffalostate.edu, fleiscjf@buffalostate.edu

Office location: Rockwell 116 (Dr. Bewlay), Rockwell 103 (Dr. Spann), Rockwell 106 (Mr. Fleischman)

Course Description:

Individual lessons for voice or instrument. Required for music majors. Private lesson fee possible. Concert attendance required. Offered every semester.

Pre-requisite: Music Major and Audition

Co-requisite: MUS110 with Ivan or Ms. Schmid, AND MUS313 with Dr. Furby and/or MUS335 Mr. Fleischman

Enrollment Restrictions: music majors only

Learning Outcomes: On completion of this course, students will possess:

- ✓ Technical skills requisite for artistic self-expression in at least one major performance area (Voice as an instrument) at a level appropriate for the particular music concentration.
- ✓ An overview understanding of the repertory in the student's major performance area and the ability to perform from a cross-section of that repertory.
- ✓ Sufficient understanding of and capability with musical forms, processes, and structures in order to use this knowledge in compositional, performance, analytical, scholarly, and pedagogical applications, according to the requisites of their specializations.
- ✓ Demonstrate achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.
- ✓ The competency to form and defend value judgments about music, including the ability to communicate musical ideas, concepts, and requirements to professionals and lay persons.
- ✓ The ability to hear, identify, and work conceptually with the elements of music
 - rhythm, melody, harmony, structure, timbre, texture.
- ✓ An understanding of and the ability to read and realize musical notation.
- ✓ An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
- ✓ The ability to develop and defend musical judgments.
- ✓ 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.

Course Format:

Applied Voice is a required one credit course for all music majors who auditioned and were accepted to be voice majors. Minimum of 7 credits are required for students in Bachelor's of Music in Music Education degree program. Minimum of 4 credits are required for students in Bachelor's of Arts in Music degree program. The Applied Voice sequence is designed to provide vocal technique and repertoire (music and language) for your own individual voice in order to present an EXPRESSIVE PERFORMANCE. This performance will be required to be demonstrated and will be assessed in lessons, studio classes, collegiums, recitals, and juries/additional auditions. All expressive performances MUST be presented by memory in studio classes, collegiums, recitals, and juries/additional auditions. Applied music students are required to perform before a faculty jury for each semester of study to pass the level and be promoted to take the next level. On TASKSTREAM, the faculty jury will provide written critique and a grade of the performance to inform the student at the end of each semester. Bachelor of Arts in Music students must complete and pass the applied lesson sequence through the MUS 273 level by the end of the sixth semester of study, or they may be dismissed from the major. Bachelor of Arts students who wish to continue in the applied lesson sequence beyond the MUS 273 level will be accommodated based upon availability and at the discretion of the vocal coordinator in consultation with the applied instructor(s). Bachelor of Music in Music Education students must complete MUS 471 prior to student teaching.

Learning repertoire: The students will be using their individual general musicianship to learn their repertoire. Ideally students should be enrolled in Aural perception, music theory, piano, and music history courses or already obtained the course content from these musicianship building courses. Students who are NOT enrolled in these courses or DO NOT have the general musicianship skills WILL need tutoring. It will be the student's responsibility to seek out additional tutoring. Contact Vocal Area Coordinator and your voice instructor in order to receive any additional tutoring.

Learning vocal technique: Individual vocal technique will be taught to the individual students during the weekly lessons. The students are responsible to practice daily minimum of 30-60 minutes to apply the new vocal habit to condition their voice as instruments. These practice sessions have to be monitored carefully by the students and be discussed during the lesson as needed.

Course Requirements:

Required-

Musical Score: IMSLP, IPA source, musical scores that are assigned: It is the students responsibility to purchase or obtain the musical scores that are assigned for them to study. It is NOT the instructor's responsibility to provide the scores. The students are required to provide clean readable musical scores to the instructor and the pianist before lessons and rehearsals. Use our library and librarians to receive proper help to learn how to locate the scores. Extra tutoring opportunities will be available upon request. Contact your instructor and/or vocal area coordinator for this opportunity.

Audio or video recording device: In order to study your posture/breathing/theatrical presentation, you will need video recording device. In order to study your vocal technique (tone quality/phrasing/dynamics/articulations), you will need audio recording device. The students are REQUIRED to record and study their own sounds and body gestures.

Recommended Supplemental Materials-

- Anthologies (keys-low, med, high): Purcell, Handel, Quilter, Barber, Schubert, Schumann, Wolf, Strauss, Duparc, Faure, Debussy...etc.
- Anthologies for French art songs, German Lieder, English art songs, Italian songs for various keys (low, med, high)
- Operatic Aria Anthology for Soprano, Mezzo, Tenor, Baritone, Bass
- Oratorio Aria Anthology for Soprano, Mezzo, Tenor, Baritone, Bass

For all new students:

- 24 Italian Songs and Arias (high, low)
- 26 Italian Songs and Arias (high, low)
- International Phonetic Alphabet for Singers: A Manual for English and Foreign Language Diction by Joan Wall
- Diction for Singers 2nd Edition by Joan Wall
- <https://www.chegg.com/textbooks/diction-for-singers-2nd-edition-9781934477700-1934477702>
- Helpful Diction resources:
http://peabody.jhu.edu/wp-content/uploads/2017/07/diction_translation_resources.pdf

Evaluation and Attendance

Grades:

Letter Grades for Applied Voice

80% Lessons/Assignments:

You will be graded for each lesson on technical exercises, repertoire preparation, and assignments. All missed lessons will be graded zero. If you are sick and cannot attend the lesson in person, an online lesson (synchronous or asynchronous) will be given during your scheduled time.

20% Studio Classes, Collegium, Exams, and Chamber Ensembles Concerts:

There will be 3 studio classes and a mock jury. Students are **REQUIRED** to perform at least two times by memory. The instructor MUST approve of the repertoire choices you perform for studio classes, collegium, and chamber ensemble concerts.

Chamber Music:

You will be singing your chamber music selections at the chamber ensembles concerts when you take Vocal Chamber Ensemble Class. One must take Vocal Chamber Music Ensemble at least once by the time one finishes MUS273.

Final exam-Your last class for the semester will be your final exam. Your jury **IS NOT** your final exam. Be prepared to perform your entire jury repertoire.

Ask your pianist to be present. For recitalists, your dress rehearsal will be your final exam.

How to move up the Applied Voice Levels

Pass or Fail Jury and Pre-recital Jury :

“Jury” is the Buffalo State College term for the solo performance, which occurs upon the completion of each semester of applied instruction.

All students are required to perform a jury while enrolled in applied instruction.

The juried performance determines whether the student is promoted to the subsequent level of applied music instruction (e.g., 171 to 173, 173 to 271, 271 to 273, etc.).

Representative jury expectations for applied voice at each level may be viewed below:

All jury pieces must be approved by the voice teacher. One must prepare to sing all of your repertoire.

You must perform in front of the voice faculty with your accompanist by memory.

Your jury time will be 15-20 minutes long. You will be asked to sing the entire time.

You and your voice teacher will select the first song and

the voice faculty will select the rest of your jury pieces from your list of prepared music.

The faculty will hear as much as we can as long as time allows.

We may stop you in the middle of a piece or ask you to sing from a middle of a piece during the jury.

Passing MUS 273 allows you to be in the upper division of the music education program. The voice faculty decides who will advance to MUS 371 at the MUS 273 Voice Jury. Students who are singing MUS 273 jury may be asked to sing more songs than other level students. BA/Performance Concentration application will be carefully reviewed prior and during the jury: Consult with your voice teacher and vocal area coordinator to prepare prior to the jury.

If you do not show up for this, you will fail this jury.
If you do not completely memorize the music, you will fail this jury. Memorization is REQUIRED

Pre-recital Jury: For a half-recital, the jury will be 15 minutes long.
For a full-recital, the jury will be 20 minutes long.

If the recital program includes additional players or singers, they must be available for the pre-recital jury. The faculty may stop the singer in the middle of a piece or ask the singer to sing from a middle of a piece during the jury. Only one Pre-recital Jury per semester may be attempted. Students who successfully perform a recital may seek permission to be excused from performing a jury for the semester in which the recital occurred. Permission will be granted by the Vocal Coordinator, in consultation with the applied instructor.

Recitalists-
Trinity Ridout, Caitlyn Faddis, Christina King

Check recital dates/location on Blackboard. All voice students are REQUIRED to attend all three student recitals. Unexcused absences will result in the lowering of your applied music grade by one quality point, or one letter grade (ie: A to A-) for each missed recital. Please sign in before the recital. It is your responsibility to check in with the voice teacher/vocal area coordinator at the recital.

Recital Jury- approximately a month before the recital date
Check jury dates/location on Blackboard

A hard copy of the program must be submitted at the recital hearing (recital jury).
An electric copy must be submitted to Dr. Bewlay, the vocal coordinator, a week before the recital jury.
Students without a hard copy of the program will not be permitted to perform at the recital jury.

Attendance:

- Full attendance is required for Applied music lessons that are delivered weekly.
- Students must inform instructors a minimum of 48 hours in advance to ask for an excused absence. Failure to notify an instructor in advance of missing a lesson constitutes an automatic unexcused absence. Unexcused absences will result in the lowering of the student's grade by one quality point (A to A-) and forfeiture of that lesson. As lessons occur only once weekly, missed lessons are a serious breach of continuity in the course of applied study. Therefore, weekly lesson attendance is imperative.
- If a student has a class immediately after the lesson, it is the student's responsibility to be on time for the next class.
- Make up lessons: make up lessons will be scheduled for excused absences only based upon availability and at the discretion of the instructor.

Concert Attendance/Grade Deduction:

All students taking applied lessons at the MUS 171 level or higher must attend, as a listener. See the updated Handbook on Concert Attendance.

"Collegium" is the Buffalo State College term for the Music Department's general student recitals, which are held periodically throughout the semester. All music majors are required to attend all scheduled Collegia each semester. See the Music Department Chair if you have an unavoidable conflict. Unexcused absences will result in the lowering of your applied music grade by two quality points, or one whole letter grade (ie: A to B) for each missed Collegium. Students must sign in prior to the beginning of each Collegia and are encouraged to arrive early. Students must sign out after each Collegia. If your name does not appear on the sheet, it is your responsibility to write it in. All music majors are required to perform on a Collegium at least once per academic year. Failure to perform on at least one Collegium per academic year will result in a conference with your applied teacher and the Department Chairperson regarding your level of dedication to your craft. Some applied studios may require more frequent Collegium performance participation. Check the dates on Blackboard. Attendance required for all students in applied voice. All returning students who did not perform in a Collegium during Spring 2021, must perform. Speak with your individual voice teachers directly. Prepare your sign-up sheet (collegium request form) in advance. Speak with your voice teachers directly.

Designed to serve candidates in the B.A. in Music Forum presents guest speakers and student workshops periodically throughout the semester. The aim of the forum is to explore career options and occupational pathways for students with a liberal arts degree in music. Attendance at the scheduled Music Forums per semester is mandatory for students in the B.A. in Music. Unexcused absences will result in the lowering of your applied music grade by one whole letter grade (ie: A to B) for each missed Music Forum. Students must sign in prior to the beginning of each Music Forum and are encouraged to arrive early. If your name does not appear on the sheet, it is your responsibility to write it in. Though candidates in the Bachelor of Music in Music Education are not required to attend, they are encouraged and welcome to participate.

"Studio class" is the Buffalo State College term for the informal performance and feedback sessions for students. Studio classes are offered multiple times each semester. All music majors enrolled in MUS 171-473 are required to attend all scheduled studio classes each semester. Absences will result in the lowering of your applied music grade by one quality point, or one letter grade (ie: A to A-) for each missed studio class.

Educational Event for Voice Majors: Attendance REQUIRED

1. Feb 17, 7:30pm, Ciminelli RH, John and Gillian Reisen's Recital and Masterclass

Educational Event for Voice Majors: Attendance REQUIRED

2. April 19, 12:15-1:30pm, Ciminelli RH, Holly Bewlay, and Emily Boyce, Pre-recital talk

Important Dates/Time

All voice and piano students are invited and strongly encouraged to attend.

Wednesday April 20 7:30pm Ciminelli Recital Hall
Holly Bewlay and Emily Boyce's Faculty Recital

Thursday April 28 12:15-1:15pm Rockwell Hall Room 124
Spanish Songs, History, and Culture

A STATEMENT OF AN AGREEMENT

All vocal students who are registered for MUS171-473 are required to attend and stay for the entire length of these four events. There will be a sign in sheet at the door. It is the students' responsibility to sign in without a reminder.

1. Feb 17, 7:30pm, Ciminelli RH, John and Gillian Reisen's Recital and Masterclass
2. March 20, 3pm, Ciminelli Recital Hall, Student Recital: Trinity Ridout, Caitlyn Faddis
3. April 19, 12:15-1:30pm, Ciminelli RH, Holly Bewlay, and Emily Boyce, Pre-recital talk
4. April 22, 7pm, Ciminelli Recital Hall, Student Recital: Christina King

I, (state your name here _____) read, understood this attendance requirement, and will take a letter grade deduction per absence. All tardiness will be counted as an absence.

Student Signature/Date: _____

Applied Voice Faculty Signature/Date: _____

Additional Tutoring:

If you need additional tutoring for learning music or learning IPA, or piano accompaniment, seek tutoring by emailing instructors or vocal area coordinator. For IPA: contact Dr. Grace: gracela@buffalostate.edu

Attire:

For Studio Classes, Collegiums, Juries/Auditions, and Chamber Ensemble Concerts you must dress nicely. We are looking for business casual look.

The following tips are published on the Southeastern Theatre Conference Site. You can refer to that site for advice on other aspects of your audition as well. The link is:

<http://www.setc.org/auditions/index.asp>

Classical Voice:

Ladies: A dress or dress suit is most appropriate. The skirt or dress should reach your knee.

Jewelry and shoes should be classic, not chunky or trendy. Pumps or dress sandals are fine. Remember to rehearse your audition material in the shoes you intend to wear for your audition.

The change in stance can affect your support. Wear your hair neatly back from your face.

Men: A suit is most appropriate, but sport coat and dress slacks, collared shirt and tie (no cartoons please) are also fine.

Do not button the last button of your suite.

If your hair is long, be sure to wear it in such a way that it is not falling into your eyes.

Musical Theatre:

- * Keep your hair off your face during your audition-wear it tied or neatly pulled back.

- * Dress in solid and neutral colors

- * Ladies, keep your skirts at knee length or below.

- * Dress in clothes that are neat, not overly formal, and most of all, flattering to your physique.

- * If there is a dance audition, you should consider a second outfit that allows for greater movement.

Use Library:

Library Stacks

Inter library loan system

University at Buffalo Music Library

Erie Buffalo Public Library

IPAsource.com

- <https://library.buffalostate.edu/home>
- Click Library Catalog, Databases, I, International Phonetic Alphabet (IPA) source
- Type in username, password
- Use search to find your song's word by word translations and IPA <https://www-ipasource-com.proxy.buffalostate.edu/>

Naxos music library

- <https://library.buffalostate.edu/home>
- Click Library Catalog, Databases, N, Naxos Music Library
- Type in username, password
- Use search to find your song <https://buffalostate-nml3-naxosmusiclibrary-com.proxy.buffalostate.edu/>

Oxford History of Western Music

<https://www-oxfordwesternmusic-com.proxy.buffalostate.edu/>

Other Online services:

Listening

<https://www.youtube.com/>

<https://www.spotify.com/us/>

<https://music.apple.com/us/browse>

<https://www.apple.com/itunes/>

Musical scores

https://imslp.org/wiki/Main_Page

Petrucci Music Library

<https://www.musicnotes.com/>

<https://www.sheetmusic.plus/>

<https://www.scribd.com/home>

The voice faculty recommend PETERS edition for German Lied.
Double check your edition with your voice instructor before learning your music.

A student MUST inform one's voice teacher ALL of the outside performances.

Explanation of Assignments/Expectation/How to be Successful in Applied Voice

Lesson:

Warm up for 10-15 minutes before you come to each lesson.

You will be graded on your improvement at each lesson.
as well as overall improvement throughout the semester.

Have a goal for each lesson.
This will help you to evaluate better.

You will be given weekly lessons.
Some of these lessons maybe taught during your coaching times.

Practice your technique:

Voice (Technique):

Give yourself a lesson by recreating your lessons.
This way you become more independent as a musician who knows how to play your own instrument.
You are required to record your lessons.

Listen to the recording of your lessons.
_Pause the recording when you need to practice the specific spot more.
Analyze the sound. Speak out loud what your thought about the sound and find a solution to a better sound.
Take notes to remind yourself.
The more often you sing and breathe the way you were instructed, you will be able to deliver it better.
If you are not sure, ask specific questions.

Practice learning your repertoire and apply your technique :

Repertoire studies:

You are responsible for the following six elements BEFORE singing in front of your instructor for your lesson.
Memorization may be done after at least one lesson.

1. Translations, interpretation of the text (speak the language), IPA (use IPAsource.com if needed)
2. Rhythm, rhythm with the text (use your metronome)
3. Pitches (play them on the piano),
pitches with the text (sing without an accompaniment)
4. Interpretation of the music,
interpretation of the music and the text (use your music theory knowledge)
5. Memorization of the text, rhythm, pitch, interpretation, phrasing, breathing...etc.
6. Researching: Listen to two to three different recordings of the piece. (use Naxos)

If the piece is a part of a larger work, know about the larger work.
Know where the piece is heard in the larger work (use Grove on line).
You must listen and know your accompaniment while you do this portion of the study.

If you are not prepared (do not know your notes, rhythm, translations, IPA), you may be asked to forfeit that p

Score Preparation:

You must obtain your musical score. You may purchase your score, get them from the library (musical scores are located on the top floor of the Butler library:

call numbers for vocal scores are M1600s for songs, use library data system), or get them on line (musicnotes.com).

Your music must be in the correct key for your voice.

Once you have a score, write down IPA and translations on the score.

If you do not have the room, write them down on a separate piece of paper and have that paper with the score.

You can also enlarge the score and make room on the score.

Mark all your breaths and specific adjustments you will have to remember to make to sing this particular music.

Finally memorize this score.

Minimum Required Repertoire:

Learn and memorize the following repertoire according to your level of studies.

Memorization of all repertoire is essential to full realization of a professional performance.

Your voice instructor will assign deadlines for your memorization at their discretion.

The voice teacher will assign you the repertoire to meet the historical, theoretical, and vocal levels according to your level. Most of the repertoire will be assigned by the end of the second week.

MUS171: Four pieces

2 in English 20-21st century style or baroque

1 in Italian 16-17th century style

1 in German language (German Lied)

MUS 173: Five pieces

2 in English 20-21st century style or baroque

1 in Italian 16-17th century style

1 in German language (German Lied)

1 in French language (French Mélodie)

MUS271: Six pieces

At least

2 in English

2 in Italian

1 German Lieder

1 French Mélodie

MUS273: Seven pieces

At least

2 in English

2 in Italian

2 German Lieder

1 French Mélodie

MUS371-473: Seven pieces

At least

2 French Mélodie,

4 pieces in 3 additional languages, and

1 operatic or oratorio arias must be included

Recital preparation:

REPERTOIRE should be solo vocal music.

For B. in Music Education students, a half recital is required.

Repertoire should include 2-4 different languages covering at least 2-4 different time periods, and must include 25-30 minutes of music. Counting an average song lasting 2.5 minutes, this means 10-12 songs for the recital.

You may have 2 to 4 sets, but each set should be representing a time period and/or language.

For performance concentration students, a half recital (the same repertoire requirement as above) and A full recital should be presented. A full recital repertoire should include 3-5 different languages covering 3-6 different time periods, and must include 45-50 minutes of music.

Counting an average song lasting 2.5 minutes, this means 18-20 songs for the recital.

You may extend the time to 50-55 minutes of music using 20-22 songs if needed.

This recital should include a short intermission. The first half is usually longer than the second half.

You may have 4 to 6 sets, but each set should be representing a time period and/or language.

One or two ensemble works may be included with your voice playing a primary solo role in the ensemble.

Repertoire from the American Musical Theater and/or Jazz Standards are NOT advised to be included Without a special permission from the instructor and the vocal area coordinator.

Chamber music repertoire must be included in the student's study by registering for Vocal Chamber Music Ensemble Before the completion of MUS273.

Chamber music will be performed during a chamber ensemble concert.

Chamber music is NOT recommended to be performed during a solo recital.

Rehearsal:

Most of your repertoire must be given to your accompanist by the second week and start attending coaching by the third week. Warm up for 10-15 minutes before you come to each coaching.

Listen to recordings and know what the accompaniment supposed to sound like before coming to the coaching.

Record the rehearsal, listen, and take notes.

Use online recorded accompaniment before going to the coaching to make sure you know all your pitch and rhythm.

Take notes when you practice and ask questions during your coaching.

Your pianists are not there to teach you pitch and rhythm.

You are supposed to make music together by sharing musical ideas.

If you do not know your pitch and rhythm, you might be asked to forfeit that particular coaching time with your accompanist.

Have at least one lesson on your piece to ensure your vocal technique before working with your pianist.

Teacher Education Unit Goals:

The three overarching principles of reflection, innovation, and student-centered education, work interdependently and are integral to developing teacher candidates who possess the necessary content knowledge, professional awareness, and professional dispositions to support and enhance the education of all students in all contexts. Below are the unit goals that support this conceptual framework.

Content – The professional educator will know the subject matter to be taught to P-12 learners.

Learner – The professional educator will understand P-12 learners' socialization, growth and development; the learning process; reflection of teaching; and the establishment of a classroom climate that facilitates learning.

Pedagogy – The professional educator will attain an understanding of the strategies that candidates use to teach all learners.

Technology – The professional educator uses technology as a vehicle for learners to acquire information, practice skills, use higher order thinking skills, and participate in collaborative projects.

Reflection – The professional educator exhibits the ability to reflect and assess his/her own effectiveness, and to systematically make adjustments to improve and strengthen areas needing attention.

Dispositions – The professional educator demonstrates respect for learner differences, commitment to own personal growth, and engagement in short and long-term planning.

Diversity – The professional educator is aware of and sensitive to diversity issues and to use culturally and socially responsive pedagogy.

PDR (Professional Disposition Report)

1. Professional:

- Follow the [New York State Code of Ethics](#)
- Maintain confidentiality
- Exhibit professional pride in appearance and demeanor
- Demonstrate high quality communication skills in both written and oral communications

2. Reliable and Dependable:

- Are punctual and organized
- Complete essential tasks without prompting
- Meet deadlines

3. Respectful:

- Committed to meeting student needs
- Practice judicious and empathetic interactions with students and colleagues on campus and in the community
- Show care and thoughtfulness in using the intellectual and physical property of others

4. Committed to Student Learning:

- Make decisions and plans that are student centered and foster higher-order thinking skills
- Demonstrate understanding of the important contribution of diversity of thought, background and ethnicity in high-quality educational experiences
- Use culturally-relevant curricula
- Demonstrate and affirm the expectation that all students can learn, and it is the teacher's responsibility to investigate research and practice in order to meet the needs of all learners
- Display in their lessons and plans a thorough knowledge of current theory, content, pedagogy, technology tools and assessment practices

5. Reflective:

- Show an openness to continuous improvement
- Listen effectively
- Demonstrate receptivity to feedback by improving performance
- Tailor and reformat instruction based on assessed student needs

6. Enthusiastic:

- Show initiative and leadership
- Practice creative problem solving
- Demonstrate willingness to take calculated risks and to monitor students' receptivity to teaching innovations
- Are energetic, and open to new ideas.

7. Collaborative:

- Work well with peers, faculty and mentors and seek to learn from them and share ideas
- Practice tactful communication skills, especially when sharing critique and constructive suggestions with others
- Seek appropriate leadership roles.

Course Schedule:

All teaching schedules are notified by your voice teachers. Use your Buffalo State email address.

Weekly Lesson Schedules:

First HALF of the Semester-

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
Monday Lessons	1/31	2/7	2/14	2/21 No Class	2/28	3/7	3/14	3/21 Mid-term
Tuesday Lessons	2/1	2/8	2/15	2/22 Recital Jury 1	3/1 Studio 1	3/8	3/15	3/22 Recital Jury 2
Wednesday Lessons	2/2	2/9	2/16	2/23	3/2	3/9	3/16	3/23
Thursday Lessons	2/3	2/10	2/17 Guest recital, masterclass	2/24	3/3	3/10	3/17	3/24
Friday Lessons	2/4	2/11	2/18	2/25	3/4	3/11	3/18	3/25

Second HALF of the Semester-

	Week 9 Spring Break	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16 CEP
Monday Lessons	3/28 No Class	4/4	4/11	4/18	4/25	5/2	5/9 Final	
Tuesday Lessons	3/29 No Class	4/5	4/12	4/19 Pre- Recital talk	4/26 Coll 1	5/3	5/10 Studio 3 Final	5/17 JURY 11:50- 3:40pm
Wednesday Lessons	3/30 No Class	4/6	4/13	4/20	4/27	5/4	5/11 Final	
Thursday Lessons	3/31 No Class	4/7 Studio 2	4/14	4/21	4/28	5/5 Coll 2	5/12 Coll 3	
Friday Lessons	4/1 No Class	4/8	4/15	4/22	4/29	5/6	5/13	

Monday lessons-13 lessons

Tuesday, Wednesday, Thursday, Friday lessons-14 lessons