

Leopold Mozart
Academy



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About The

Leopold Mozart Academy

Established in 2001, the Leopold Mozart Academy is a small music school with branches in Elkins Park and Morrisville, PA. We offer private instruction in piano, violin, viola, cello, clarinet, percussion, harp and voice. We also offer classes in chamber music, composition, and music theory/solfeggio at the elementary and pre-college levels. All of our teachers are devoted pedagogues and seasoned performers.

Our student body is made up of highly and musically gifted children, those who would like to receive a broad musical education as a supplement to their academic schooling, and also the musically talented, challenged and special needs child.

Our teaching mission is to address each student's personal needs, talent and individual learning curve. We accept every student who is willing to work hard and with discipline.

Building **S** *ound*
Success

Leopold Mozart (1719-1787)



“Leopold Mozart is a most able composer”, Carl Friederich Zelter, teacher and composer in Berlin wrote to Wolfgang von Goethe. Contemporaries shared Zelter’s opinion, holding the father of child prodigy Wolfgang Amadeus in high regard. Leopold Mozart has gone down in history as the author of this century’s foremost violin method, an epoch-making document: ”Versuch einer grundlichen Violinschule.” Besides being an exact teaching method, it contains a wealth of information about style, phrasing, ornamentation, playing and interpretation of 18th century music.

It has proven indispensable to historic performance practice and made the 37-year old author well-known, indeed famous in musical circles throughout Europe.

Born in Augsburg, November 14th, 1719, Leopold Mozart studied philosophy and jurisprudence at the Benedictine University in Salzburg. In 1739 he decided to devote himself to music, and found for himself a job as a musician. He became employed by Count Thurn-Valsassina. By the year 1743 he had made himself a name through composing and performing. In 1757 he rose to the post of court composer, and in 1763 was appointed Vice-Kapellmeister. Leopold Mozart was at the height of his fame and compositional activity when, in 1751, his daughter Anna Maria, called Nannerl, was born. His famous son Wolfgang Amadeus followed in 1756.

Then, what has been termed the miracle which God let be born in Salzburg changed Leopold's life. This second period in Leopold Mozart's life can thus be understood only in its relation to Wolfgang's. It is as though Leopold gave up his own life to become a peripheral figure, albeit the most important one, in the biography of his son.

Leopold Mozart used his academic knowledge, and his experience as a teacher, author, and composer, to nurture his prodigy children, providing them with a broad academic and musical education. He played his role as a mentor with the outmost respect. With steadfast commitment, he tirelessly presented both children to kings and courts throughout Europe. Nannerl was a fine performer at the pianoforte, while little Wolfgang was composing his first works at the age of five. At the tender age of seven, he wrote his first Symphony, and at age nine, his first Opera.

Already Beethoven's father worked to recreate this famous father-son relationship, unfortunately creating suffering for his gifted child. Since then, parents and teachers all over the world are plagued by the so-called "Mozart Syndrome." But Leopold Mozart was a genius in his own right, raising and educating a son who was clearly a genius. This is a very rare constellation, and one not possible to reproduce.

By naming the school after Leopold Mozart, we honor a man and teacher of high intellect, broad education, of deep devotion and respect to music, and iron discipline. We are not called to produce "little Mozarts," but to deeply respect the possibility of gift and talent in each child, and nurture an interest and love for music making. Faculty and students work together



with the outmost of devotion and joy to create beauty, and recreate the beauty within.

Faculty Directory

Ursula Ingolfsson-Fassbind, Director

Piano, Chamber Music

Mirjam Ingolfsson, Assistant

Cello, Music Theory/Solfeggio, Ensemble

Rudolfo Leunberger

Violin/Viola, LMA String Ensemble

Michael Beale

Clarinet, Trombone, Music Theory/Ear Training

Andrew Litts

Composition, Advanced Music Theory, Music History

Randy Rudolph

Percussion

Honorary Faculty

Vasily Kyfiak

Theory & Solfeggio

Founder of LMA's Pre-College Music Theory Program

For faculty biographies, please visit
www.leopoldmozartacademy.org/view-faculty

Contact Information and

Office Hours

Ursula Ingolfsson-Fassbind

Founder, Director

ursula.ingolfsson@leopoldmozartacademy.org

Mirjam Ingolfsson

Assistant

m.ingolfsson@leopoldmozartacademy.org

Locations:

7453 Old York Rd

Elkins Park, PA 19027

Tel: (215)635-3760

20 Union Street

Morrisville, PA 19067

Office Hours:

Monday through Friday, 10:00 am — 1:00 pm

In the event of an emergency cancellation on the day of the lesson or class please call our cell.

The Leopold Mozart Academy Online

www.leopoldmozartacademy.org

www.facebook.com/leopoldmozartacademy

School Calendar

FALL 2017

Start of Lessons and Classes

Tuesday, September 5th

Thanksgiving Break

Thursday, November 22nd - Sunday, November 26th

Winter Break begins

Friday, December 22nd

Winter Holiday

Friday, December 22nd through - Tuesday, January 2nd, 2018

SPRING 2017

Lessons and Classes Resume

Wednesday, January 3rd

Easter Spring Break

Thursday, March 29th - Monday, April 2nd

Lessons and Classes Resume

Tuesday, April 3rd

Memorial Day Holiday

Monday, May 28th

Last Day of Lessons and Classes

Saturday, June 23rd

General Enrollment Information

- These rules are agreed upon when signing up for regular lessons at the Leopold Mozart Academy and submitting the Online Application.
- The Online Application is available on the LMA's website, www.leopoldmozartacademy.org.
- The LMA offers music lessons, classes and performances every year, divided into the Fall and Spring Semesters. Each Semester contains a pre-determined number of lessons and classes, and a final performance at the end of each Semester: the Holiday Concert in December, and the Certification Concert in June.
- The LMA Handbook will be available to download from the LMA Website at www.leopoldmozartacademy.org. It will contain important information regarding schedules, performance dates, rules and policies. Information in the Handbook may be subject to change, and families will be notified accordingly.
- Students enrolled for the school year agree not to leave the Leopold Mozart Academy during the Semester term. Students withdrawing from LMA during the regular Semester will be required to pay tuition equal to one (1) month of lessons and classes. Exceptions may be made and can be considered for parents' loss of employment, job transfer, or unforeseen and proven financial hardship.
- Performing is an essential part of the educational experience at LMA, and we support and recommend that students participate in musical events as often as possible.

Recitals, Performance Training Classes, masterclasses, community outreach performances, and other activities will be held throughout the year. Dates and locations not included in the handbook will be announced by your private teacher.

- Participation in the Holiday and Certification Concerts is mandatory; participation in at least one (1) Performance Training Class in each Semester is required of all students.
- We offer many performing opportunities within LMA. However, student performances outside The Leopold Mozart Academy must have the permission of his or her instrumental teacher at LMA.
- Video and audio recordings of performances by LMA students at LMA events must be approved by the Director and the private teacher before being uploaded on YouTube, Facebook or anywhere else on the Internet.
- Further information and announcements will be made via email, and via the school's website at www.leopoldmozartacademy.org.

Tuition Information

Application Fee:

Per Family	\$35.00
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Private Lesson in Instrument, Voice, Composition and Advanced Music Theory:

30 minutes	\$36.00
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45 minutes	\$52.00
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1 hour	\$65.00
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Music Theory & Solfeggio:

40-minute private lesson:	\$18.00
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40-minute class of two or more:	\$15.00
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Other Classes and Fees:

Chamber Music	\$20.00 per coaching
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String Ensemble	\$10.00 per rehearsal
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Recital Fee	\$35.00 per family
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Masterclass Fee	\$50.00 per performer
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Payment Policy

- Tuition checks are due on the first day of each month, or the first scheduled lesson of every month. Checks for tuition that are over one month late will be assessed a \$5.00 late fee.
- Checks should be made payable to Leopold Mozart Academy or to LMA. It is preferable for lessons and classes to be paid by separate checks. Please mark your checks accordingly.
- Checks may be mailed to LMA's Elkins Park address, or dropped off in the tuition boxes at the Elkins Park and Morrisville locations (NOT handed to the private teacher).

Absence and Make-Up

Lesson Policy

- In case of absences, notification must be made no later than twenty-four (24) hours in advance. Failure to do so will result in the student's absence being considered unexcused. Exceptions will only be made in case of severe illness or accident.
- Excusable Absences are: illness; death in the family; school trips; religious obligations; and hazardous weather/road conditions as reported by the National Weather Service only.
- Lessons missed due to vacations and trips taken during regular school weeks, parties and other leisure activities are deemed Unexcused, and are not eligible for make-ups.
- A maximum of four (4) Make-up lessons will be given at the sole discretion of LMA and/or the teacher. Make-up lessons may come in the form of a full lesson at a mutually agreed upon future date and time, or extended minutes on the student's regularly scheduled lessons (e.g. two 45-minute lessons for one missed 30-minute lesson).
- In case of the teacher's absence due to illness, accident/emergency, or artistic commitments, make-up lessons may be arranged at the sole discretion of LMA and/or the teacher.
- **There will be no exceptions to these rules.**

*Performance Training Classes and Student
Performance Opportunities*

**Performance Training Classes (PTC) take place at
Jacobs Music Willow Grove:**

**1135 Easton Road
Willow Grove, PA 19090
215-658-0888**

**All PTC Dates will be available on our Website.
Please visit www.leopoldmozartacademy.org for updates.**

We support and recommend that current LMA students participate in musical events as often as possible. Performance Training Classes, Masterclasses, Community Service, and other student activities will be held regularly throughout the year. Dates and locations not included in the handbook will be announced by your teacher.

Dress Code

In all Music Lessons and Classes:

- No tight skirts or skirts above the knees
- No tank tops without covering or layering
- No tight pants or leggings, shorts or mini shorts unless worn as layering

At all PTC Student Performances:

- We request casual-formal wear.
- No shorts, jeans, t-shirts, sweatshirts, tight and very short skirts, or tank tops.
- No sneakers, sandals or platform shoes are allowed.

At the Holiday Concert and Certification Concert

- LMA accepts only formal wear appropriate to the season

Breaking these rules may result in exclusion from performances.

Curriculum for Music Theory & Ear Training

By Vasilii Kifyak

The LMA's Musicianship Classes are based on a five-year curriculum* of music theory fundamentals and solfeggio skill-building exercises. LMA uses the Theory Time workbook series to complement its own syllabus for further enriching the student's learning experience.

Tailored to the individual needs and learning curve of each child, solfeggio and rhythmic exercises have been carefully chosen to supplement each theory lesson. Each class will consist of a Theory skill-building lesson, one and/or two-voice singing exercises, rhythmic exercises, and both melodic and rhythmic dictation.

Topics:

1st Year

- The Musical Alphabet (forwards and backwards)
- Notes and Rests (Whole, Half, Quarter, Dotted Half)
- Registers
- The Treble Clef
- Time Signatures (2/4 time)
- Eighth Notes and Rests
- Major and Minor Modes
- The Tonic Triad
- Leading Tones
- Whole Steps and Half Steps
- Sharp, Flat and Natural
- Key Signatures and Accidentals
- Transposition
- Musical Phrases
- Repeat Sign
- The Bass Clef
- The Slur

2nd Year

- Time Signatures (3/4 time)
- Upbeats
- The Tie
- Dotted Rhythms (Dotted Quarters + Eighths)
- The Fermata
- Melodic Contour (Steps, Skips)
- Intervals (2nd, 3rd)
- Scale Degrees (Tonic, Dominant, Subdominant)
- Stable, Unstable Scale Degrees
- Time Signatures (4/4 time)
- Major and minor 2nds in Major mode
- Major and minor 3rds in Major mode
- Perfect 4ths in Major mode
- Perfect 5ths in Major mode

3rd Year

- Tritones in Major mode
- Three types of minor
- Major and minor Triads and Scale Degree Names
- 2nds in Harmonic minor (Augmented 2nd)
- 3rds in Harmonic minor
- Primary Chords in Major and minor
- Sixteenth Notes (Six Combinations)
- 6ths in Major mode (Major and minor 6ths)
- Inversion of Triads
- 7ths in Major mode (Major and minor 7ths)
- Inversion of Intervals (simple)
- Dynamic and Tempo Designations
- Dominant Seventh Chords

4th Year

- Time Signatures (6/8, 9/8, 12/8)
- Double Sharp
- Triplets
- Double Flat
- Table of Intervals (Simple)
- Relative mode

- Stable and Unstable Intervals in mode
- Resolution of Intervals in Mode
- Resolving IV and V Triads and their Inversions in the Tonic
- Leading Seventh Chords (fully-diminished VII and half-diminished VII)
- Table of Major and minor Scales
- Tetrachords
- Enharmonically-Equivalent Scales
- Circle of Fifths (Key Signatures)
- Altering Major Intervals
- Altering Perfect Intervals
- General Circle of Fifths (Major and minor Scales)

5th Year

- Parallel Scales
- Inversion of Dominant Seventh
- Building Inversions of the Dominant Seventh from Any Key
- Syncopation
- 4ths in Harmonic minor
- Fifths in Harmonic minor
- Voice Leading of Primary Chords
- Progression of Primary Chords
- Characteristic Intervals of Harmonic minor
- Enharmonically-Equivalent Intervals
- Perfect and Imperfect Consonance
- Dissonance
- Sequences (Ascending and Descending)
- Diminished and Augmented Triads
- Building Chords from Any Key or Scale Degree
- Chromatic Scale
- Closely Related Keys
- Modulation in Related Keys
- Cadences
- The Period
- Embellishments
- Tempi
- Musical Terms and Symbols

Music Supplies and Sheet Music

Please consult with your instrumental teacher at LMA prior to purchasing instruments and supplies. He or She will be most able and willing to advise you on your purchases.

Some Reputable Shops and Websites:

Jacobs Music Willow Grove
1135 N. Easton Road
Willow Grove, PA 19090
215-658-0888
www.jacobsmusic.com

Sheet Music Plus
www.sheetmusicplus.com

Shar Music
www.sharmusic.com

Cunningham Piano Company
5427 Germantown Avenue
Philadelphia, PA 19144
215-438-3200
www.cunninghampiano.com

Hickey's Music Center
www.hickeys.com

Frederick Oster Vintage Violins
507 S. Broad Street
Philadelphia, PA 19147
215-545-1100
osterviolins@aol.com
Mon-Fri 10:00am-5:00pm

Mt. Airy Violins and Bows
6665 Germantown Avenue Philadelphia,
PA 19119 18
215-438-9031
mountairyviolins@gmail.com
Wed-Sat 1:00pm-5:00pm or by
appointment

Musical Instruments On Loan

School instruments, sheet music, and books on loan from the Leopold Mozart Academy, are property of LMA. All loaned items will be obtained only by expressed permission of the Director.

Caring For Your Violin, Viola or Cello and Bow

For the Violin, Viola and Cello Studios
of The Leopold Mozart Academy

Your stringed instrument is a valuable instrument that is capable of producing the most beautiful music. Part of your development as a student is learning how to properly care for your instrument. If you keep your violin, viola or cello and bow in good shape, you will always be able to sound your best, and you will be even more inspired to practice and learn!

I. Attending to Your Instrument

1. ***Always treat your instrument with respect.*** Like a good friend, if you take care of it, you will have a good relationship with your instrument that can last years!
2. **NEVER LEAVE AN INSTRUMENT WHERE IT CAN BE STEPPED ON, SAT UPON, OR KNOCKED TO THE FLOOR!**
3. The best place for your violin, viola, cello or bow when you are not playing is in a **closed case** resting on a flat surface.
4. If you do lay the instrument down on a table, do it very gently. Place a soft cloth underneath it when possible.
5. NEVER use your bow to *poke, push, tap, hit or swat*. NEVER use it for *swordfights*.

6. **NEVER run or jump** with your instrument in your hands. Always hold your violin, viola or cello in rest position.
7. Try not to let others hold or play your violin, viola or cello – curious friends who might not know how to properly handle an instrument could cause damage.
8. NEVER let anything get into the instrument's sound holes.
9. Do not store the instrument near radiators or heat vents. The best place to store your instrument is in a room that is humidified.
10. Never transport or leave your instrument in a car trunk, and never leave an instrument in an unattended car. **BE NICE TO YOUR INSTRUMENT, TAKE IT WITH YOU.**
11. **Avoid touching the bow hairs.** Even the smallest amount of grease or dirt from your fingers can affect the quality of your playing.
12. Always **loosen the bow** while it is stored and not being used.
13. **Do not over-tighten the bow.** The bow should always **remain curved**. If the stick looks straight and parallel to the hair, it is far too tight!

II. Temperature and Humidity

A violin is made of many pieces of wood that are held together by glue, and therefore reacts to changes in temperature and humidity. In warm weather it expands, and in cold weather it contracts. Expansion and contraction can cause minor inconveniences such as buzzing or open seams or major problems such as cracks. To avoid these problems:

Always keep your instrument away from extremes of temperature and humidity. A range of 40% to 60% humidity is ideal for stringed instruments. A case with a hygrometer is useful for monitoring the humidity.

Keep it **out of direct sunlight** and away from heaters. Avoid putting it in the trunk of a car or in a closed, unoccupied car. Heat can damage the varnish and cause serious cracks among other things. If cracks occur, they should be repaired as soon as possible, or else the problem may well become worse, and more expensive to fix. During the winter, if the temperature drops below 20 degrees Fahrenheit it is a good idea to keep it humidified.

III. Cleaning

After playing, always wipe of your instrument and bow with a soft, dry, lint-free cloth. Rosin build-up on the violin can damage some varnishes and can make strings sound poor. On the bow, rosin build-up on the stick will result on a grainy sound. Avoid over-applying rosin on your bow.

NEVER clean your violin with household cleaners or solvents. Proper violin cleaners are available for this purpose. The **varnish** on your instrument not only *adds beauty* to its appearance, but also adds *a layer of protection*. Varnish, however, is very delicate. Removing dry excessive rosin dust while fresh greatly reduces the need to clean your instrument. If there is a big build up of rosin dust and dirt, you should take it to a reputable repair shop for a professional cleaning.

IV. Strings

Always use good quality strings. Even a Stradivarius can sound terrible with cheap-o strings!

Replace your strings regularly to ensure your instrument always plays and sounds its best. Active players change their strings as often as **every six months** for optimum sound and performance. Students should generally replace the strings on their instruments **yearly**.

When changing strings, always replace them one at a time and make sure your bridge does not begin to lean forward or backwards. If you do not know how to change strings yet, do not try it on your own – bring it to your teacher.

V. Bridge

CHECK YOUR BRIDGE AND STRAIGHTEN IT OFTEN! Every bridge should be *precisely carved* by a professional luthier and *custom fit* to the top of each instrument. The back of the bridge (facing the tailpiece) should be perpendicular (90 °) to the top. However, even with normal use and regular tuning, a bridge will gradually lean forward or back in the direction of the pegs or fine-tuners.

Since the bridge is **fragile** and not glued or fixed to the top of the instrument in any way, it is necessary to **prevent impact** to this sensitive area and to ensure the bridge remains straight and upright. To extend the life of a bridge, regularly inspect its position and straighten it when necessary. To do this, one must grip the bridge firmly with both hands and carefully ease it back into an upright position. If you are not comfortable moving the bridge yourself, your teachers would be pleased to assist you.

VI. Pegs

Properly fit pegs should be **easy to tune** and **shouldn't slip or stick**, but changes in temperature and humidity affect them too. Pegs tend to stick in the summer and slip in the winter. If pegs are difficult to turn and stick, apply some "peg dope" to the areas of the peg where they come in contact with the peg box. Slipping pegs are common during the winter because pegs shrink when conditions are dry. In most cases, rewinding a string in the optimal manner is all that is required. If pegs continue to slip or turn unevenly poor peg fit is likely the cause.

If either of these scenarios occurs very frequently bring the instrument into a repair shop.

VII. Soundpost

The soundpost is fitted inside the violin just behind the foot of the bridge on the 'E' string side. It controls most of your instrument's sound quality, balance and projection, and **correct placement** is critical to giving your instrument the best possible sound. The French literally call the soundpost the "**soul of the violin.**" Its adjustment should be done only by an expert. If the post falls down, loosen the strings immediately then bring the violin in to have the post set up properly

VIII. Some Reputable String Instrument Shops and Websites

Frederick Oster Vintage Violins

507 S. Broad Street,
Philadelphia PA 19147
215-545- 1100
Mon-Fri 10:00am-5:00pm
osterviolins@aol.com

David Michie Violins

1714 Locust Street,
Philadelphia, PA 19103
215-545-5006
By appointment

Mt. Airy Violins and Bows

6665 Germantown Avenue,
Philadelphia, PA 19119
215-438-9031
mountairyviolins@gmail.com
Wed-Sat 1:00pm-5:00pm or by
appointment

Wamsley Violins

26 Tanner St. Haddonfield, NJ
08033
856-795-4001
info@wamsleyviolins.com

Shar Music

www.sharmusic.com

Johnson String Instruments

www.johnsonstring.com

Quinn Violins

www.quinnviolins.com

StringMall.com

www.stringmall.com

Sheet Music Plus

www.sheetmusicplus.com

Hickey's Music Center

www.hickeys.com

Absence and Make-up Lesson Policies

A Message to the Parents at the Leopold Mozart Academy:

We would like to ensure that your children get the most out of their lessons and classes at LMA, and a big step towards that is making sure that they attend their lessons and classes as regularly as possible. However, we understand that “life happens,” and some absences inevitably occur. And inasmuch as we value the time that you invest in their musical education, we also value the time that we offer to you for teaching. Compare the work that music teachers do to those of any other teacher – say, a university professor, a swimming teacher or a cooking instructor. If during the semester a student misses classes, you don’t get a tuition rebate, nor does the professor have to schedule a private tutoring session with that student. If you enroll in ten swimming lessons or ten cooking classes and miss a couple of days for whatever reason, you don’t get refunded for the classes that you missed. Therefore, when a student misses a lesson that is deemed unexcused, whether or not the absence was predetermined, the teacher not only loses part of his/her livelihood, but also time that cannot be regained and reinvested in some other way. This is why we offer make-up lessons only to students’ excused absences, as well as on the seldom occasion of teachers’ absences.

A make-up can be scheduled after careful review of the circumstances. If tuition payment which is due on the 1st and/or 3rd regularly scheduled lesson time and day is not paid on time, and the student misses a lesson during this time frame, a make-up lesson will not be considered or given unless it is an excused absence. In case of absences, notification must be made no later than twenty-four (24) hours in advance. Failure to do so will result in the student’s absence being automatically unexcused. Exceptions can be made in case of severe illness or accident or other unavoidable conflicts or obligations.

These Excusable Absences are: illness; death in the family; school trips; religious obligations; and dangerous weather/road conditions.

In the event of an emergency cancellation on the day of the lesson or class (after 1:00 pm), please call our cell at 267-455-7686 or 267-252-0910 or 215-901-5531.



Office Hours:

Monday through Friday, 10:00 am — 1:00 pm

215-635-3760

In the event of an emergency cancellation on the day of the lesson or class:

Director: (267) 455-7686

Assistant: (267) 252-0910

Secretary: (215) 901-5531

The Leopold Mozart Academy Online

www.leopoldmozartacademy.org

www.facebook.com/leopoldmozartacademy