



SOUTHWESTERN  
COLLEGE MUSIC  
DEPARTMENT

Student Handbook 2016-2017

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Darbeth Building Hours

Monday – Friday: 6:00 a.m. – 11:00 p.m.  
Saturday & Sunday: East Pod; 8:00 a.m. – 10:00 p.m.

Performing Arts Office Hours  
Presidents Exhibition Hall Shows  
8:00 a.m. - 12:00 p.m. & 1:00 p.m. - 5:00 p.m.  
Monday through Friday

Kristin Porter, Faculty Assistant 620-229-6272

MUSIC DEPARTMENT FACULTY & AFFILIATE FACULTY

**Dr. Timothy Shook**, Professor of Music.....Piano, Chair of Performing Arts Division  
**Dr. Brian J. Winnie**, Assistant Professor of Music.....Director of Choral Activities & Voice,  
Co-Chair Music Department  
**Dr. Amber Peterson**, Assistant Professor of Music.....Mazie Barnett Kilmer Chair for String Education,  
Co-Chair Music Department  
**Jeremy Kirk**, Assistant Professor of Music.....Director of Bands  
**Stephen Butler**.....Collaborative Piano, Instructor of Music Theory  
**Martin Rude**.....Director of Outreach Ministries  
**Dr. Allen Dilley**, Affiliate Faculty.....Clarinet  
**Nikki Kirk**, Affiliate Faculty.....Low Brass & Brass Techniques  
**Dylan Moore**, Affiliate Faculty.....Voice,  
Director of Community Music School  
**Tom Hoeffgen**, Affiliate Faculty.....Guitar  
**Dr. James Leland**, Affiliate Faculty.....Organ and Harpsichord  
**Natalie Francel-Stone**, Affiliate Faculty.....Bassoon  
**Rae Lynne Baker**, Affiliate Faculty.....Flute  
**Michelle Pentz**.....Performing Arts Recruitment Coordinator

## WELCOME

As a valued member of the music family here at SC, the faculty and staff welcome you to another exciting year in the Music Department. This handbook is published to provide a quick and easy reference to academic policies, departmental guidelines and procedures, assessment, degree requirements, use of department facilities, and opportunities for scholarships and awards. Although every effort is made to make this handbook correct in form and content, it should be considered as a “guide” and is not “contractual.” Additional information can be found by consulting the College Undergraduate Course Catalog, <http://www.sckans.edu/student-services/registrars-office/course-catalogs/>, and your faculty advisors. If you find errors or the omission of any topic that is critical to all music majors and minors, please inform the Music Department Co-Chair, Dr. Brian Winnie.

This handbook is revised annually by the Music Department Co-Chairs; each revision incorporates any changes in the program voted by the faculty during the previous year. The handbook, current at the time of a student’s matriculation, sets forth the policies that govern that student’s program. If program changes are made in subsequent years, students may be given the option to switch into the adjusted program, but they can also continue the program in force at the time of matriculation.

Our first official meetings of the year for music majors & minors occur during Builder Fest the week before classes begin. We also will invite all scholarship recipients to specific meetings throughout the Builder Fest week. The week culminates in a Divisional BBQ at 5:00 p.m on the Friday of the Fest.

### Faculty & Affiliate Faculty Contact Information:

|                              |  |                |
|------------------------------|--|----------------|
| <b>Dr. Timothy Shook</b>     | <a href="mailto:Timothy.Shook@sckans.edu">Timothy.Shook@sckans.edu</a>   | (620) 229-6270 |
| <b>Dr. Brian J. Winnie</b>   | <a href="mailto:Brian.Winnie@sckans.edu">Brian.Winnie@sckans.edu</a>     | (620) 229-6302 |
| <b>Dr. Amber D. Peterson</b> | <a href="mailto:Amber.Peterson@sckans.edu">Amber.Peterson@sckans.edu</a> | (620) 229-6113 |
| <b>Jeremy Kirk</b>           | <a href="mailto:Jeremy.Kirk@sckans.edu">Jeremy.Kirk@sckans.edu</a>       | (620) 229-6303 |
| <b>Stephen Butler</b>        | <a href="mailto:Stephen.Butler@sckans.edu">Stephen.Butler@sckans.edu</a> | (620) 229-6079 |
| <b>Martin Rude</b>           | <a href="mailto:Martin.Rude@sckans.edu">Martin.Rude@sckans.edu</a>       | (620) 229-6378 |
| <b>Dr. Allen Dilley</b>      | <a href="mailto:Allen_dilley@usd465.com">Allen_dilley@usd465.com</a>     |                |
| <b>Dylan Moore</b>           | <a href="mailto:Dylan.Moore@sckans.edu">Dylan.Moore@sckans.edu</a>       | (620) 229-6188 |
| <b>Tom Hoeffgen</b>          | <a href="mailto:Tom.Hoeffgen@sckans.edu">Tom.Hoeffgen@sckans.edu</a>     |                |
| <b>Dr. James Leland</b>      | <a href="mailto:Jamesleland@cox.net">Jamesleland@cox.net</a>             |                |
| <b>Natalie Francel-Stone</b> | <a href="mailto:nataliefrancel@gmail.com">nataliefrancel@gmail.com</a>   |                |
| <b>Rae Lynn Baker</b>        | <a href="mailto:rlbjfb@cox.net">rlbjfb@cox.net</a>                       |                |
| <b>Michelle Pentz</b>        | <a href="mailto:Michelle.Pentz@sckans.edu">Michelle.Pentz@sckans.edu</a> | (620) 229-6187 |
| <b>Kristin Porter</b>        | <a href="mailto:Kristin.Porter@sckans.edu">Kristin.Porter@sckans.edu</a> | (620) 229-6272 |
| <b>Nikki Kirk</b>            | <a href="mailto:Nikki.Kirk@usd470.com">Nikki.Kirk@usd470.com</a>         |                |
| <b>Seth Girton</b>           | <a href="mailto:smgirton@gmail.com">smgirton@gmail.com</a>               | (316) 633-0388 |

## **Health & Safety**

Participation in musical activities may lead to hearing, vocal, and musculoskeletal issues in some individuals. Faculty will provide information related to such problems in specific courses, but students are ultimately responsible for treating and preventing their injuries. Faculty and staff will support healthful involvement in the arts.

## **National Association of Schools of Music Accreditation (NASM)**

Southwestern College is an accredited institutional member of the National Association of Schools of Music. This accreditation and our vision statement showcases our faculty commitment to all students. The Music Department nurtures intellectual development, aesthetic sensibility, and creativity through stimulating classroom and performance experiences to prepare students as professionals and advocates who cultivate the arts.

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## **FACILITIES**

### **The Listening Lab**

The Listening Lab is located adjacent to the performing arts office. Listening facilities and other electronic equipment can be found in this location. Laptop hookups, records, tapes, CDs, the Blair Laser Disc Collection, and reference books are also available for student use. All are welcome and encouraged to use these materials and equipment.

### **Lockers**

Personal lockers are available in the practice room side of Darbeth adjacent to the rehearsal hall, as well as on the second floor of the main building opposite Darbeth Room 201. These may be checked out through the faculty assistant. Padlocks are issued, free of charge, through the Performing Arts Office, but must be returned and lockers should be cleaned out at the end of the academic year.

### **Bulletin Board**

The bulletin board outside the performing arts office is a means of communication between students and faculty, as well as a source of information concerning past, present, and future events. Please check it often. E-mail will also be sent to remind you of events and deadlines.

### **Job & Workshop Information**

Information is available in the practice room area. You will find information on employment opportunities, music workshops, competitions, graduate programs, and information about summer music festivals and camps.

## **Xerox Copying Policy**

The copier is located in the mailroom adjacent to the performing arts office. Students are required to use your Student ID when making personal copies; charges will be applied to your student account.

## **Practice Rooms**

Practice rooms are available in Darbeth Fine Arts Center from 8:00 a.m. to 11:00 p.m., Monday through Friday; Saturday and Sunday, 8:00 a.m. – 10:00 p.m. Please be especially careful that you do not place instrument cases, bags, drinks, etc. on the practice room pianos. Students are also asked to be sure windows are closed prior to exiting the practice rooms for preservation of the instruments in each room.

## **Security**

If you plan to practice after hours you need to notify Security at 620-229-0012. A phone is located in the practice room area for your convenience. You may also request Security to escort you back to the dorm.

## **Performance Locations**

### **Richardson Performing Arts Center (RPAC)**

To support the production and presentation of outstanding performances in the arts, Southwestern College has the availability of using the new Richardson Performing Arts Center. The centerpiece is the beautifully renovated state-of-the-art auditorium. The renovation provides an exciting showcase for performances by the college's students, community and regional performing ensembles, and visiting performers.

### **Messenger Recital Hall**

Messenger Auditorium is located in the Darbeth Fine Arts Center. It is the home of weekly Chapel on Wednesdays and performances by various music ensembles and theatre productions. Messenger may also be used by the teachers of the Community Music School for studio recitals.

### **Darbeth Rehearsal Hall**

The Rehearsal Hall is the home base for A Cappella Choir, SCCU, African Drum & Dance, Children's Choir, Band, and Performance Forum. It is also used as a studio class performance space, and a classroom for many music courses. It is also open for general use during its unscheduled hours.

## Helen Graham Little Theatre

The Little Theatre is primarily a rehearsal space for theatre productions, and theatre and dance classes. The space is also available for student recitals and senior projects for a more intimate, black box experience.

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## ACADEMIC POLICIES & PROCEDURES

### Four-Year Degree Plans

The four year plans are posted each year on the Music Department webpage at <http://www.sckans.edu/undergraduate/music/>. Each four year plan is an excellent tool to use for course selection. The plan provides a recommended course enrollment sequence based on the typical course schedule and rotation.

### Full-time Course Load

A normal full time-load is 12 – 18 credit hours. Students taking 19 or more hours must have the approval of the academic dean. There is also an additional cost associated with credit overload.

### Grading System

The college grading system defines the following marks as graded hours and assigns the grade points shown per credit hour: A = Superior work (A+ or A, 4 points; A-, 3.67) B = Above-average work (B+, 3.33; B, 3; B-, 2.67) C = Average work (C+, 2.33; C, 2; C-, 1.67) D = Minimally-acceptable work for receiving credit (D+, 1.33; D, 1; D-, 0.67) F = Failure (0 points) These additional marks are also used but do not designate graded hours and do not impact calculation of a GPA: WD = Withdrawal from a course AW = Administrative withdrawal from a course I = Incomplete work S = Satisfactory work (equivalent to a C- or better) U = Unsatisfactory work.

In accordance to SC Academic Policy for obtaining a degree, students must complete specific course requirements for a major field of study together with required cognate courses, with a *cumulative minimum* grade point average of **2.0 (C)** in those courses required by each major, minor, or secondary licensure to be granted. See Requirements for Graduation in the Undergraduate Catalog for more information, and see your Degree Checklist for a list of required courses in your major. Music Education majors are required to have a cumulative 2.5 average to be admitted into Education Department.

### Advising & Student Responsibilities

Academic advising is an ongoing, multifaceted and developmental process which assists students in the clarification of their life/career goals and in the development of educational plans for the realization of these goals. It is a decision-making process by which students realize their maximum educational potential through communication and information exchanges with an advisor.



## EXPECTATIONS OF ADVISORS:

(SC Policy Manual: 4.5.3.2 Service to Students) To be knowledgeable of the goals and objectives of the curriculum of the college and affirm and interpret the same to all advisees.

- To be able to explain to advisees the registration and enrollment process and to refer advisees to proper persons for specialized information and consultation.
- To know the graduation requirements of the college and refer advisees to the registrar for degree requirement checks as needed.
- To help advisees to explore various fields of knowledge and career options and develop a plan to promote positive career outcomes.
- To encourage advisees to develop the written and verbal communication and interpersonal skills needed for effectiveness in all careers.
- To monitor advisees' progress at midterm and finals and to make referrals for follow-up action as appropriate.
- To be available to advisees throughout their educational experience.

## EXPECTATIONS OF ADVISEES:

- Schedule regular appointments with their advisor each semester and when problems first arise:
  - Come prepared with relevant questions/topics to discuss.
  - Outline goals and plan to meet those goals.
  - Keep copies of written records and advising interactions.
- Learn to use and understand your academic plan.
- Use the college web site to:
  - Read the catalog.
  - Understand the academic plan for their major.
  - Be aware of academic deadlines.
- Research academic programs and/or future job opportunities.
- Students are expected to know important academic deadlines including add/drop date, registration, and financial aid.
- Provide accurate and truthful information about interests and abilities.
- Accept responsibility for their decisions and actions (or inactions) that affect educational progress.
- Understand that they have the ultimate responsibility for fulfilling college requirements and meeting deadlines.
- Outline goals and steps to achieve those goals each semester.
- Keep written records of all advising interactions.
- Take responsibility for and follow through on decisions made during each advising session.
- Be respectful in interactions with advisor.
- Confirm accuracy of advice or information received from friends, classmates, and family members.

All music majors will be assigned a faculty advisor upon their admittance to the program; music minors are assigned to a full-time faculty member within their primary instrument. Faculty advisors will meet with students each semester during pre-registration to help students plan their course of study. Advisors are available via appointment and it is recommended that students meet with their advisors, at minimum, on a monthly basis.

It is the responsibility of the student, not the faculty member, to be aware of all rules, expectations, and deadlines for the program, as outlined in the Undergraduate Course Catalog, the Education Department Catalog, and the Music Department Handbook.

Individual advising sessions will also help majors and minors gain necessary skills towards the completion of their degree and job readiness. Topics include, but are not limited to: Using On-Campus Library Resources, Career Exploration, Time Management & Study Skills, Resume & Cover Letters, and Interviews & Internships.

\*\* Advisors pay special attention to the Math Gen Ed Guidelines for Music Education Majors. *These are only guidelines and further questions should be brought to the Math Department.* Students who scored a 19 or lower on their ACT or received a grade of C or lower in their High School Algebra 1 class should take Math 105 – Intermediate Algebra. This is a prerequisite to the required cognate to teacher licensure in the Education Department – Math 215 – Intro to Stats. Students who scored a 20 or above on their ACT, or a B or better in High School Algebra 1, or passed Math 105 – Intermediate Algebra, may enroll in the required Math 215 - Intro to Stats.

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## DEPARTMENTAL GUIDELINES & PROCEDURES

### Music Minors

Students wishing to pursue a music minor should contact the full-time faculty advisor within their primary instrument, i.e. Dr. Winnie (Voice), Dr. Shook (Piano), Dr. Peterson (Strings), Prof. Kirk (Band). Specific requirements are outlined in the college catalog. After completing requirements for the music minor, students are welcomed to enroll in at least one large ensemble each semester.

### Majors, Minors & Transfer Students

Students entering the music curriculum are required to have an audition and a musicianship evaluation prior to matriculation.

### Diagnostic Exams

Upon acceptance into the music program all incoming music majors including transfer students are required to take a diagnostic exam in music theory and piano within the first two weeks of their first semester. These exams will be scheduled through Dr. Timothy Shook and Stephen Butler.

## **Email Communication Policy**

As a divisional goal for both faculty and students it is expected that email will be the primary means of communication within the performing arts division. It is expected that all students will reply to email within 24 hours of receiving the email on a weekday Monday – Thursday, and 48 hours on a weekend Friday – Sunday. Faculty will then also respect this guideline and will reply to student email in a timely fashion.

## **Music Scholarships**

Monetary support is offered to students interested in music participation. Auditions are required of new students. Scholarship amounts vary depending on ability and level of involvement. Students receiving scholarships in music are expected to exhibit exemplary attitudes, commitment, and enthusiasm. They are expected to fully participate in designated activities with model records of attendance, preparation, and performance.

## **Instrumental Rental**

A limited number of musical instruments are available for rent through the Music Department. Students will be responsible for upkeep and returning instruments in a condition equal to or better than the condition when checked out. All instruments must be returned for inspection no later than May 1. The fee is \$80.00 for the academic year to be paid to the Performing Arts Faculty Assistant. The rental fee covers annual maintenance and chemical cleaning to maintain the instrument in Good Playing Condition (GPC).

## **Enrolling in Music Ensembles above 18 hours**

When participating in ensembles, please enroll in that ensemble for record keeping; departmental and campus wide. When your schedule has 18 hours you may be able to enroll for zero credit in the music ensembles with variable credit options. This will occur by the instructor at the end of the semester only if students have fulfilled all requirements for the ensemble, and it is approved by the registrar's office.

## **Applied Private Lessons**

It is your responsibility to contact your instructor in private applied lessons prior to or during the first week of the semester to schedule lesson appointments. Do not expect your instructor to contact you. If you fail to contact your instructor during the first week, the lesson will not be made up. If you do not know the name of your private instructor contact a Music Department Co-Chair for that information.

Students taking applied lessons for one half hour, or .5 credit hours, will need to fill out a drop/add form and drop from 1 credit to .5 credits. This form must then be signed by your advisor and turned into the registrar's office. Music performance majors must add 2 credits, for a total of 3 credits, with a drop/add form and complete the same process within the first week of the semester.

All applied lesson students are expected to perform in at *least* one performance class and one recital in Performance Forum as part of their applied lesson grade, unless students are exempt by their applied lesson teacher.

#### STUDIO LESSON ATTENDANCE

If, because of illness or some other valid reason, the student must miss a lesson, the instructor should be notified in advance. This notice must be given in person, by phone call, or by email to the instructor in advance. Occasionally the teacher is prevented from being at the scheduled lesson. In such cases the lesson is rescheduled at the convenience of the teacher and the student.

*The teacher is obligated to make up a lesson in two cases only:*

- 1. The teacher misses a lesson for any reason.*
- 2. The student gives notice 24 hours in advance with good reason (e.g., illness or death in the family.)*

*\* The teacher may choose to make up a lesson for other reasons but is not obligated to do so.*

Performance skills are taught through private studio lessons. The final grade given each semester is an evaluation of work done and progress made in both lessons and juries. Unexcused absences from lessons will be reflected in the semester grade.

#### **Applied Examination (Juries) Guidelines**

Performance examinations “juries” occur on the Tuesday & Wednesday of finals week at the end of each semester, and are adjudicated by the music faculty. All students, who are enrolled in applied music study are required to take a jury examination in each of their applied areas.

\* Students may be exempt from a jury examination their first semester of applied study, with their instructor’s approval, to focus on building their technical and musical facilities.

A student who has performed a half or full departmental recital within six weeks of the jury date may be excused from the semester jury exam, with the approval of the applied instructor and the music faculty.

All B.A. Music & B. Mus. Music Education majors are required to select a minimum of three pieces, or 6-8 minutes of music, from their repertoire studied each semester in their applied lessons for jury examinations. All B. Mus Performance majors are required to select a minimum of 4 pieces, or 8-10 minutes of music, from their repertoire studied each semester in their applied lessons for jury examinations. All non-majors and minors are required to select at least two pieces in contrasting styles, or 4-6 minutes of music, from their repertoire studied each semester in their applied lessons for jury examinations. Exceptions need to be approved by the applied instructor and the music faculty.

Each student performing a jury is required to obtain and complete the jury examination form found on the Departmental Website. These must be turned in to the Performing Arts Faculty Assistant no later than the last day of classes each semester. Each student should bring multiple copies of the jury form, two for secondary juries and six for major juries.

The music faculty determine a grade, which are recorded on the Jury Examination Rubrics, along with comments about the performance. Each original copy of the completed jury rubrics are placed in the student's permanent file in the Performing Arts Office.

The focus of the music faculty portion of the grade is the jury performance alone. The instructor's portion of the grade reflects the work of the student in lessons throughout the semester.

|                |        |   |  |
|----------------|--------|---|--|
| Grades will be | 100-90 | A | Major Grade:                                     |
|                | 89-80  | B | 50% Instructor Grade                             |
|                | 79-70  | C | 50% Music Faculty Jury Grade                     |
|                | 69-60  | D |  |
|                | 59- 0  | F | Secondary Applied Music Grade:                   |
|                |        |   | 75% Instructor Grade                             |
|                |        |   | 25% Music Faculty in Specialized Area Jury Grade |

### Music Major and Minor Interviews

Interviews with music faculty are required of all music majors and minors by faculty request. These interviews are designed to provide opportunities for communication, support, and encouragement throughout all students' undergraduate experience. During the interview, academic programs, career plans, etc. may be reviewed. Students are encouraged to bring issues of concern and questions regarding your major, future plans, etc. during your interview.

### Performance Forum

Classes and recitals provide opportunities to develop performance skills for music majors & minors, musical theatre majors, and students taking private instruction on an applied instrument. Emphasis is placed on strengthening the ability to critique performances and provide effective written and verbal feedback. Concert attendance outside of class time is required each semester of residence for music education majors, but is not required during the student teacher semester. All students studying privately, and all music majors and minors are required to attend the events listed below.

| <u>FALL SEMESTER DATES</u> | <u>CLASS TOPIC</u>   | <u>PROFESSOR</u> | <u>EVENT</u> |
|----------------------------|--|------------------|--------------|
| 8/26/16                    | Convocation  | All              | Convocation  |
| 9/2/16                     | Handbook, attendance, schedule and jury sheets/adjudicator | Dr. Winnie       |              |
| 9/9/16                     | Masterclass - Voice  | Dr. Winnie       |              |
| 9/16/16                    | Masterclass - Strings                                      | Dr. Peterson     |              |

|                                     |                                    |                         |                     |
|-------------------------------------|------------------------------------|-------------------------|---------------------|
| 9/23/16                             | No Class                           |                         | WV Festival         |
| 9/30/16                             | Performance Class 1A               | All                     |                     |
| 10/7/16                             | No Class                           |                         | Homecoming          |
| 10/14/16                            | Masterclass - Winds and Percussion | Prof. Kirk              |                     |
| 10/21/16                            | Masterclass – Piano/Organ          | Dr. Shook               |                     |
| 10/28/16                            | Performance Class 2A               | All                     |                     |
| 11/4/16                             | Recital A                          | Prof. Kirk              |                     |
| 11/11/16                            | Performance Class 1B               | All                     |                     |
| 11/18/16                            | Yoga                               | Guest                   |                     |
| 11/25/16                            | No Class                           |                         | Thanksgiving        |
| 12/2/16                             | Performance Class 2B               | All                     |                     |
| 12/9/16                             | Recital B                          | Prof. Kirk              | Last day of classes |
| 12/13/16 & 12/14/16                 | Juries                             | All                     |                     |
| <b><u>SPRING SEMESTER DATES</u></b> | <b><u>CLASS TOPIC</u></b>          | <b><u>PROFESSOR</u></b> |                     |
| 1/13/17                             | Masterclass - Auditioning          | All                     |                     |
| 1/20/17                             | No Class                           |                         | KCACTF              |
| 1/27/17                             | Masterclass - Piano/Organ          | Dr. Shook               |                     |
| 2/3/17                              | Masterclass - Voice                | Dr. Winnie              |                     |
| 2/10/17                             | Masterclass - Strings              | Dr. Peterson            |                     |
| 2/17/17                             | Performance Class 1A               | All                     |                     |
| 2/24/17                             | No Class                           |                         | KMEA                |
| 3/3/17                              | Performance Class 2A               | All                     |                     |
| 3/10/17                             | Recital A                          | Prof. Kirk              |                     |
| 3/17/17                             | Masterclass - Winds and Percussion | Prof. Kirk              |                     |
| 3/24/17                             | No Class                           |                         | Spring Break        |
| 3/31/17                             | Performance Class 1B               | All                     |                     |
| 4/7/17                              | Student Interviews                 | All                     |                     |
| 4/14/17                             | No Class                           |                         | Good Friday         |
| 4/21/17                             | Performance Class 2B               | All                     |                     |
| 4/28/17                             | Recital B                          | All                     | Last Day of Classes |
| 5/2/17 & 5/3/17                     | Juries                             | All                     |                     |
|                                     |                                    |                         |                     |

## CONCERT ATTENDANCE

Concert Attendance is a portion of both Performance Forum and PREP 499. It is designed to encourage the building of professionalism, aesthetic appreciation, audience deportment, and create a collegial experience among performing arts majors and minors. These goals are accomplished through attendance at various concerts, performance forum, studio classes, and departmental recitals.

Concert Attendance is required for eight semesters by all Bachelor of Arts in Music, Music Performance majors, and Bachelor of Fine Arts in Musical Theatre; seven semesters for Music Education Majors; and four semesters by all Music Minors.

In order to receive a satisfactory grade in Performance Forum each semester all students will:

- Attend all Performance Forum classes. No more than two absences may occur each semester. Please discuss possible make-up work or projects with the Performance Forum Instructor.
- Attend all Senior Recitals within the Performing Arts Division.

In order to receive a satisfactory grade in PREP 499 and qualify for degree completion all music majors must have attended 112 concert hours by the semester they enroll in PREP 499. By attending all performance classes and recitals in Performance Forum each semester students fulfill 48 of those concert hours.

### *Exceptions:*

- Music Education students must have attended 98 concert hours, which includes 42 Performance Forum hours, by the semester they enroll in PREP 499 if they are student teaching during their eighth semester. **For students not student teaching during their eighth semester they must fulfill the full 112 concert hours.**
- Music Minors must have attended 56 concert hours, which includes 24 Performance Forum hours by the semester they enroll in PREP 499.

**Students who do not receive a satisfactory in this requirement will not be approved to the registrar for graduation. It is the student's responsibility to fulfill this obligation.**

Each concert that is attended will count as one concert hour; to be counted students should hand in programs and a list of attended concerts to their advisor at the end of each semester to stay on track with this requirement. Music Minors should turn in programs to their area instructor.

**The following concerts are accepted as one concert hour credit (to be counted you must attend the entire concert/production):**

- All SC & SC Sponsored concerts. (Excluding performance classes and student recitals associated with Performance Forum which are accounted for through attendance)
- All Junior & Senior recitals (required for Performance Forum)
- All concerts held at other Colleges and Universities; for example, programs at WSU, Friends, Cowley, Bethel, etc.
- Concerts held in the Regional area; for example, church concerts, chamber music series, Wichita Symphony concerts (tickets available from the Performing Arts Office), musical theatre productions, public school concerts, etc.
- Non-classical concerts by professionals that pertain to your area of study including and not limited to: Folk Ensembles, Popular/Rock Concerts, Contemporary A Cappella Concerts, Cabarets, etc.
- Any concert you attend at a festival, tour, or conference that has a program would count as one concert hour. For example, hearing a five concerts at KMEA would count as five concert hours if you have all five programs.

*\*\* There may be exceptions granted. If you have concerns about a concert not being accepted as credit, seek approval from your advisor previous to attending the concert. Your advisor will bring it to the music faculty and determine if the event is appropriate and what written response, if any, is required.*

\*\* Please read the bulletin board outside the Performing Arts Office for upcoming recitals, concerts, and other important announcements.

## **Student & Professional Organizations**

### STUDENT ORGANIZATION

#### **ToneBuilders**

Dr. Timothy Shook & Jeremy Kirk, Faculty Advisors

ToneBuilders is the student organization within the Music Department. Its mission is to construct and enhance the musical experience of the students at Southwestern College. The organization embodies this through community outreach, on-campus projects, and divisional collaboration.

Music majors and transfer students must be an active member in Tone Builders every year beginning their second year of study at Southwestern.



*Highlights of Membership Responsibilities:*

- Ensemble Participation: Student must be involved in a year's worth of at least one ensemble, or private lessons within the Music Department and/or The Community Music School at Southwestern College.
- Service Component: Students must fulfill 10 service components during the year that benefits the Performing Arts, or some other pre-approved service component.
- Music majors must be involved with a professional organization, Professional Organizations include: (NAfME, MTNA, ACDA, ASTA, PAS, etc.)
- Music Minors should be involved with a professional organization OR take a music credit, OR add 2 more service components.
- Participants should be involved with a professional organization OR add 2 service components, OR add another ensemble.

PROFESSIONAL ORGANIZATIONS

Music majors are required to have membership in at least one professional organization each year after their freshmen year.

B. MUS., in Music Education major calls for membership in a professional organization in their emphasis area. These can include: National Association for Music Education (NAfME), American Choral Directors Association (ACDA), Musical Teachers National Association (MTNA), NAfME Collegiate, American String Teachers Association (ASTA), Percussive Arts Society (PAS). B. A. & B. Mus. in Performance students should choose the professional organization in consultation with their applied instructor.

**Scheduling Student Recital Performances (Performance Forum)**

Students wanting to perform on a Friday student recital for Performance Forum should fill out the "Information for Recital Program" form found on the Music Department website. The form is due no later than two days prior to the student recital to the Performing Arts Faculty Assistant. Students performing on performance class days for Performance Forum do not need to complete the form.

When scheduling recitals and practice sessions in Messenger Recital Hall or Richardson Auditorium, the time and date must be scheduled through the Performing Arts Office.

All students taking applied lessons must perform in at least one performance class and one solo recital appearance each semester on a student recital in Performance Forum. Applied students in the first semester of study may be exempt from this requirement with permission of their applied teacher.

## DRESS CODE

Students should wear semi-formal attire (dresses for women, suit with shirt and tie for men) when performing on both student recitals and juries.

### **Scheduling Rehearsal Time in Messenger Recital Hall**

Students preparing for a Senior Recital shall not schedule more than six hours a week as practice time on Messenger Stage.

Students preparing for a Student Recital shall not schedule more than one hour a week as practice time on Messenger Stage.

Students may practice on stage anytime it has not been reserved. Flexibility and courtesy should be exercised at all times.

### **Accompanying Policy – Vocal and Instrumental**

It is the responsibility of both the instructor and each student to contact Stephen Butler within the first two weeks of each semester to discuss accompanist needs. In addition, individual lesson times should be verified with the accompanist to ensure availability. Students enrolled in applied lessons for voice, brass, woodwinds, percussion or strings should arrange to have an accompanist for recitals, juries, and lessons at the instructor's request.

Student obligations:

1. All music needs to be given to your accompanist the week it is solidified with your applied instructor, no later than the third week of each semester.
2. If you must miss a lesson, please notify your accompanist and instructor at least 24 hours in advance.
3. Each student is allotted seven hours of practice time with your accompanist including lesson times. If you are interested in additional practice time with your accompanist (beyond the regular 7 hour or 14 half-hour lessons during the semester), you may arrange additional time at the discretion of the accompanist. You will be responsible for paying for this time directly to the accompanist at \$15.00/hour.
4. Students presenting required degree recitals may utilize an additional five hours of accompaniment time in preparation for the recital, paid for by the department.

## **Private Lesson Fee**

Private study is an exciting opportunity for one-on-one instruction. SC is committed to providing a host of alternatives in this area. To offset the various costs associated with private lessons, including faculty salaries (adjunct & full-time), accompanist fees, etc., students enrolled in private lessons will be assessed \$175 per credit hour of applied study.

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## **JUNIOR STANDING**

Music majors are given consideration for junior standing as part of the applied jury exam(s) at the end of the fourth semester. Junior standing is granted following careful review of specific requirements including: cumulative GPA, proficiency exams, student and professional organization membership, concert attendance, comparative repertoire studied and performed, ensemble participation, ability, and growth as a musician. A minimum of 4 semesters remain in a student's course of study once they have received junior standing. Attainment of junior standing is a prerequisite to performing a senior recital.

Transfer students are given consideration for junior standing as part of their entrance interview into the Music Department.

### **Junior Recital/Showcase**

All students pursuing the B. Mus. Performance degree and B.F.A. in Musical Theatre are required to perform a Junior Recital/Showcase and should follow the guidelines for the senior recital listed under "Terminal Requirements for Degree". This recital/showcase should demonstrate the readiness for a student's final year of study.

### **Proficiencies**

All students in a music degree program (B.A. in Music; B. Mus., Mus. Ed.; B.F.A. in Musical Theatre; and B. Mus. Performance) are expected to pass proficiency exams in piano and sight-singing. The passing of these proficiency examinations is a prerequisite to junior standing, student teaching, and graduation. The music faculty expects all students to pass their proficiencies by the completion of their 4<sup>th</sup> semester. See your advisor for details regarding scheduling and format.

### **Piano Proficiency Requirements**

This examination is designed to assess a variety of piano skills. Music majors who have not passed the piano proficiency are expected to enroll in class piano or private piano, until every item of this examination is passed.

*Improvisation* – Given two examples in varied styles, where the first two measures are provided, the student will improvise the remainder of the melody in an appropriate style consistent with the harmonies.

*Harmonization* - Harmonization requires improvising accompaniments and completing variations through three harmonizations: one-handed, two-handed, and keyboard style.

*Vocal Warm-up* – Vocal Warm-up includes leading the singers by playing the exercise, demonstrating the vocal technique while looking and singing with the chorus. Ex. Chromatic Penta-Scales & Chromatic Arpeggios.

*Accompaniment* - Prepare accompaniment parts to early level solos, one instrumental and one vocal.

*Prepared Piece* - The Prepared Piece is performed with music accurately and up to tempo. It is a keyboard solo at the level of a classical sonatina. For ex. A Clementi Sonatina or Kabalevski Taccatani

*Scales, Chord Progressions and Arpeggios* - Scales and Arpeggios are played over two octave range with hands together including major, three forms of minor, and the following arpeggios; major triad, minor triad, dominant-seventh chord and fully-diminished chord. Chord progressions use primary triads, secondary triads and chromatic harmony in same key as scales and arpeggios.

*Sight-Reading*–Sight-Reading includes three pieces: the accompaniment of a choral work; a piece that requires both treble and bass clefs being played together; and two lines from an instrumental work with one line transposed at sight.

### **Piano Proficiency Scoring Rubric**

- 5 *Exemplary.* Student demonstrates extraordinary skills in accuracy, continuity, and fluency while maintaining confidence throughout the performance.
- 4 *Above Standard.* Student demonstrates accuracy with few errors, continuity, and fluency throughout the performance.
- 3 *Meets Standard.* Student plays with sufficient accuracy, continuity, fluency and confidence to accompany (lead) general music, a chorus, and/or an instrumental group in a classroom setting.
- 2 *Below Standard.* Student is developing the accuracy, fluency, and continuity to accompany.
- 1 *Unsatisfactory.* Student does not consistently play accurately and/or fluently to accompany and appears ill-prepared.

The following marks will appear on the student's transcript when all sections are passed.

Not Met = student earned an average score of 0 – 2.9

|               |   |                                    |           |
|---------------|---|------------------------------------|-----------|
| C - Low Pass  | = | student earned an average score of | 3.0 – 3.5 |
| B - Pass      | = | student earned an average score of | 3.5 – 4.5 |
| A - High Pass | = | student earned an average score of | 4.5 – 5.0 |

### **Sight-Singing Proficiency Requirements**

This examination is designed to assess a variety of vocal and sight-reading skills. Any portion may be retaken until the items are all passed. Skills to pass this exam are learned in the aural skills class and various ensembles.

Students must pass each of five different areas to complete the proficiency requirement:

1. Sing a Major Scale
2. Sing Minor Scales (natural, harmonic, melodic)
3. Chromatic Scale encompassing a perfect 5<sup>th</sup>
4. Two Melodic Exercises (major and minor)
5. Singing with Piano Accompaniment

Each area is graded on a five point rubric as follows:

- 5 *Exemplary:* Student demonstrates a high level of proficiency, with no errors or very minor errors.
- 4 *Above Standard:* Student demonstrates a satisfactory level of proficiency with good functional use of skill.
- 3 *Meets Standard:* Student demonstrates a low level of proficiency with a minimum acceptable functional use of skill.
- 2 *Below Standard:* Student sings the exercise with some stumbles, but is close to demonstrating functional use of skill.
- 1 *Unsatisfactory:* Student has trouble singing the exercise with fluency; appears ill-prepared.

|           |                          |
|-----------|--------------------------|
| No Pass   | average score of 0-2.4   |
| Low Pass  | average score of 2.5-3.4 |
| Pass      | average score of 3.5-4.4 |
| High Pass | average score of 4.5-5.0 |

### **Admission to Education program – Music Education Majors**

Students seeking admission to the teacher education program must first demonstrate their readiness by completion of the following requirements:

- PSYC112 - General Psychology with grade of C or better.
- MUED 224 – Psychology of Music Learning with grade C or better.
- MUED 215 – Foundations in Music Education/Teaching with a grade of C or better.
- Sophomore standing with a GPA of at least 2.5.
- Demonstration of communication skills by completion of ENG 110 College Writing 1, ENG 120 College Writing 2, and COMM 102 Elements of Oral Communication with at least a 2.5 cumulative GPA in the three courses.
- Successful completion of Praxis with scores that meet or exceed the state requirements in the Reading, Math, and Writing sections.
- EDUC150 Introduction to Education with grade C or better.
- Submit formal application to Education Committee.
- Peer Jury Interview

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### **TERMINAL REQUIREMENTS FOR DEGREE**

The B. Mus. in Performance and B.F.A. in Musical Theatre terminal degree requirements include a whole senior recital/showcase (40-50 minutes of music) and a junior recital/showcase is required. The B.A. in Music and B. Mus. in Music Education terminal requirements include a whole senior recital (40-50 minutes of music) or two from the following (subject to approval by Music Department faculty):

- Half Recital (Minimum 20 - 25 minutes of music)
- Thesis (20 pages or more)
- Comprehensive exam (2 hours)
- Independent Senior Project
- Interdisciplinary Senior Project
- Publication – substantive article published in state or national periodical/journal

#### **Guidelines for Recital Preparation**

Students in their third and fourth year of study, depending on degree program, fulfill their recital requirements through a half (25 minutes) or whole (40-50 minutes) solo recital. These recitals can be held in one of our on-campus performance locations, or off-campus in a faculty approved location. Students should ask their applied instructor for approval who will then bring the request to the Music Department faculty.

Student obligations that must be completed:

**By the Last Day of Classes the Semester Prior to the Recital Semester:**

- Select a recital time on the given performance dates on the Music Department Calendar
  - If using an on-campus location, excluding RPAC, students must reserve the space through the Faculty Assistant. This includes the performance date and at least one rehearsal. In addition students should reserve Darbeth Lobby if needed for a reception.
  - If using RPAC, students must reserve the space through the Director of Camps and Conferences, Jessica Falk.

**At the Beginning of a Student's Recital Semester:**

- With the help of your applied instructor select a program.
- Decide on whether you wish to have a reception; it is optional. If you desire one, make arrangements.
- Contact an accompanist in the first two weeks of the semester per the accompanying guidelines on page 13 of this handbook. Contact other instrumentalists as needed.
- Schedule a recital hearing. The hearing is required to be at least two weeks prior to the performance date. Select this date with the aid of your applied instructor, and he/she will then notify the faculty. All faculties need not be at every hearing, but the date/time should allow there to be two or three faculty present at each hearing.
- For a CD recording of your recital, turn in your request form in the Performing Arts Office. The fee is \$30.00 which includes set up and one CD. Additional copies are \$12.00 for CDs.

**Three weeks before the Student's Recital:**

- Send reminder email of your recital hearing to the faculty members on your recital hearing committee.
- With the help of your applied instructor, create your recital program. Pick up a model program from the Faculty Assistant and use this model in typing your program (or see Forms under the departmental website). Submit your program in finished form to the Faculty Assistant **at least two days prior to your hearing**. The Faculty Assistant and Faculty are available to help with questions you have regarding the program, but it is your responsibility to edit and format it correctly using the model program as a guide.

- Fill out the RPAC Request Form needed to arrange for various lighting and staging needs. Make these arrangements at least two weeks before your performance date.
- For publicity, give recital information to the Performing Arts Office two/three weeks prior to your performance. Include a headshot or arrange to have one taken. You may want to make posters advertising the event. Posters need to be approved in certain locations before they can be placed on campus, when in doubt ask your advisor. Be certain to include the following information: (1) your name and voice classification or instrument, (2) name of accompanist, and (3) date, time, and location. Contact the News Bureau Coordinator in the Public Relations Office ext. 6343.
- Write a press release for the recital to turn into Charles Osen at [Charles.Osen@sckans.edu](mailto:Charles.Osen@sckans.edu).
- Contact the ToneBuilder President to arrange for potential volunteers to usher and stage manage the recital. Recommended personnel may include a stage manager, a minimum of four ushers, and reception assistants.
- Submit any and all work orders to Sodexo, i.e. tables for reception.

#### **The Week of Student's Recital:**

- Check on all recital needs.
- Write an announcement for the recital to be placed in the JinxTale to inform on-campus students, faculty, and staff of the recital at [JinxTale@sckans.edu](mailto:JinxTale@sckans.edu).
- Send full recital details and program to the volunteer staff, which includes the stage manager, ushers, and reception assistants.
- Meet with RPAC events management to finalize all details related to reservation request previously submitted.
- Submit any and all work orders to Sodexo.

#### **Senior Project Proposals**

**Timeline:** In the academic year preceding the project presentation:

- Choose faculty/project advisor by September 15.
- Meet and discuss your proposal ideas with your advisor before November 15.
- Choose topic by January 15.
- Submit six copies of the proposal outlining project by March 15 to the Music Faculty.
- After submission the student will be asked to present a synopsis of the project proposal at a Music Department Meeting and answer any Faculty questions.



**Criteria:** The project must demonstrate:

- Culmination of student's education at Southwestern College.
- Challenge the student to the next level of studies.
- Bridge student's Southwestern College education with professional goals.
- Include goals, objectives, and assessment instruments.
- Include resource needs and the means to fund the project, if necessary.

**Proposal:**

The proposal should be double spaced and utilize times new roman 12 pt font. The document should showcase a concise project idea with detailed understanding of the project, and should include the following elements:

- Title Page
- Introduction/Purpose/Statement of the Problem or Need
- Project (research) objectives
- Proposal & Bibliography of Source Material must be in Turabian or APA style formatting
- Overview of project & Methods, including how you will collect your information and analyze the outcome of the project (assessment).
- Timeline
- Budget & Personnel
- Summary Conclusion

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## MUSIC ENSEMBLES

**Ensemble**

A Cappella Choir  
African Drum & Dance  
Jazz Band  
Keynotes & other Outreach Ensembles  
Musical Theatre Ensemble &  
Broadway Builders  
SC Concert Band  
SC Singers  
South Kansas Symphony  
Southwestern College Choral Union (SCCU)  
Williams String Quartet

**Director**

Dr. Brian J. Winnie  
Jeremy Kirk  
Jeremy Kirk  
Martin Rude  
Dr. Brian J. Winnie  
Jeremy Kirk  
Dr. Brian J. Winnie  
Dr. Amber Peterson  
Dr. Brian J. Winnie  
Dr. Amber Peterson

## VOCAL ENSEMBLES

**A CAPPELLA CHOIR** has been building a tradition of excellence in choral music since 1927. A Cappella Choir gives students the opportunity to perform choral works of distinction from various periods and styles of music with the utmost standards of quality. The ensemble focusses on the development of

holistic vocal technique for all genres of music from Renaissance to Contemporary styles. Special attention is given to developing sight-reading and musicianship skills.

**SC SINGERS** is a select contemporary a cappella ensemble auditioned from within A Cappella Choir. Members selected for this ensemble will demonstrate an advanced understanding of vocal technique and musicianship skills necessary for performing contemporary a cappella repertoire. Special attention is given to building skills of arranging, musical independence, vocal percussion, mic technique, and stage presence.

**MUSICAL THEATRE ENSEMBLE (MTENS)** is an auditioned vocal ensemble that offers students the opportunity to study and perform repertoire related to musical theatre and popular contemporary commercial music in an ensemble setting. Members selected for this ensemble will demonstrate a basic knowledge of vocal technique and musicianship skills required for this repertoire. Special focus will be placed on group vocal technique and stage performance skills culminating in both on and off campus performances.

**BROADWAY BUILDERS** is an auditioned vocal ensemble that offers advanced musical theatre and vocal music majors the opportunity to study and perform repertoire related to musical theatre and popular contemporary commercial music in an ensemble setting. Members selected for this ensemble will demonstrate a basic knowledge of vocal technique and musicianship skills required for this repertoire. Special focus will be placed on group vocal technique and stage performance skills culminating in both on and off campus performances. Prerequisite: MUS 151M Section A.

**SOUTHWESTERN COLLEGE CHORAL UNION (SCCU)** is a community & college ensemble that offers choral & vocal education and performance opportunities to a broad range of ages (16 and up) and experiences levels. Rehearsals nurture the growth of all individuals through one-on-one instruction within the group setting, student internship collaboration, emphasis on vocal technique, and growth of musicianship skills. Performances maintain innovative programming, helping to stretch the choral art, community, and members. SCCU believes in strengthening both Southwestern and Winfield's commitment to the fine arts and enhancing our historical choral legacy by bringing music back to the community.

### **CHAMBER MUSIC**

**CHAMBER MUSIC** for all instruments (woodwind ensemble, clarinet choir, saxophone ensemble, string quartet, brass quintet, etc.) is available with members of the faculty coaching each group.

### **INSTRUMENTAL & PERCUSSION ENSEMBLES**

**CONCERT BAND** explores all areas of wind band literature. The ensemble provides members with a variety of repertoire and offers unique, non-traditional collaborations. The ensemble also provides music education majors with exposure to a variety of literature and teaching techniques applicable to their future careers. Open to all SC students.

**JAZZ COMBOS** perform standard and contemporary repertoire for small jazz ensemble. Special emphasis is given to interactive playing, improvising, and developing appropriate stylistic competency and techniques. Open to all SC students via audition or consent of the instructor.

**AFRICAN DRUM AND DANCE** learns, explores, and shares aspects of Sub-Saharan African music, dance, and culture with the SC campus and community. The SC African Drum and Dance Ensemble is open to any student or community member who wishes to share in the exploration of Sub-Saharan African culture through music.

### **STRING ENSEMBLES & ORCHESTRA**

**SOUTH KANSAS SYMPHONY ORCHESTRA at SOUTHWESTERN COLLEGE** offers students a variety of musical experience in the orchestral field, performing orchestral literature from the classics to pop music. The college owns orchestral instruments such as cello, basses, and A clarinets which are available to students enrolled in the orchestra. The group is open to all Southwestern College and Winfield area orchestral musicians.

**WILLIAMS STRING QUARTET** is a scholarship ensemble, which performs on campus and throughout the community. Current members of the quartet are: Eva Farid, Ashton Humbert, Brandon Pew, and Troy Fort. To reserve the quartet for events, contact Dr. Peterson at [Amber.Peterson@sckans.edu](mailto:Amber.Peterson@sckans.edu).

## APPENDIX A

### Responsibilities of Private Study

1. A minimum of six hours of practice per week for each credit hour taken.
2. Lessons should start promptly at the assigned times.
3. Lessons missed by the student are not necessarily made up. Be sure to notify your instructor and accompanist in advance if you must miss a lesson. Lessons will be rescheduled at the discretion of the instructor. Extra work by the student is expected for the next scheduled lesson.
4. Lessons will be graded weekly by the instructor.
5. Private study is the preparation of a lesson to be presented to your teacher for constructive criticism and instruction. This is not a time of directed practice.
6. Private study should be exciting and rewarding for both the student and the teacher. Without the above understandings, the rewards and the joys of private study will be greatly diminished.

### Description of Applied Music Levels

The content of applied music levels outlined below is for the guidance of the student and is therefore a flexible, rather than rigid, description of the requirement. A student must make satisfactory progress each semester as determined by the various examinations in applied music.

By the end of the fourth semester of private study, students must demonstrate enough progress in technique and overall musicianship on their major instruments to begin study of the repertoire listed on the following pages for the junior year or other pieces of commensurate difficulty. The achievement of at least junior level repertoire is called JUNIOR STANDING. A major role in a musical or opera may fulfill a portion of the literature requirement for Voice students.

Achievement of upper division standing is prerequisite to presentation of a senior recital.

### FLUTE

#### Freshmen

Major scales  
Chromatic Scale  
Gariboldi Etudes  
Contemporary Pieces, Vol 1

#### Sophomore

Major scales  
Natural minor scales  
Anderson, Op. 30  
Taffanel and Gaubert, Method, Part V  
Handel Sonatas

#### Junior

Major scales  
All minor scales  
Anderson, Op. 63  
Chaminade, Concertino  
Griffes, Poem  
Handel Sonatas

#### Senior

All scales  
Anderson, Op. 15  
Jeanjean, Etudes Moderne

Telemann, Suite in a minor  
Vester, Classical Studies, Vol.1

Bach, Sonatas Part II  
Mozart Concerti  
Hindemith, Sonata

## **CLARINET**

### Freshmen

Major scales  
Klose, Method  
Rose, 40 Studies  
Weber, Concertino  
Bernstein, Sonata

### Junior

All Scales  
Cavallini, 30 Caprices  
Rose, 40 and 32 Studies  
Mozart, Concerto

### Sophomore

Major scales  
Natural minor scales  
Klose, Method  
Rose, 40 and 32 Studies  
Weber, Concerti  
Hindemith, Sonata

### Senior

Stark, 24 Studies all keys  
Rose, 40 and 32 Studies  
Debussy, Rhapsody  
Brahms, Sonatas

## **SAXOPHONE**

### Freshmen

Major scales  
Voxman, Selected Studies  
Handel-Mule, Sonata VI  
Bonneau, Suite  
Lantier, Sicilienne

### Junior

All scales  
Heiden, Sonata  
Vellones, Rapsodie  
Bach-Corroyez, Studies

### Senior

Sophomore  
Major scales  
Natural minor scales  
Ferling-Mule, 48 Etudes  
Dubois, Concerstuck  
Bilotti, Sonata

Ibert, Concertino da  
Camera  
Rueff, Concertino  
Laccur, Huit etudes  
brillantes

## **BASSOON**

### Freshmen

Major Scales  
Chromatic Scales  
Natural minor scales  
Weissenborn, Studies for Bassoon  
Orchestra Excerpts  
Back, Cello Suites  
Bordeau, Premier Solo  
Galliard, 6 Sonatas  
Mozart, Pezzi, arr. Adagio  
Mozart, Andante & Minuetto, K.191

### Junior

All Major and minor scales  
Melodic minor scales  
Weissenborn, 50 Adv. Studies  
Orchestra Excerpts  
Bona, Rhythmic Articulations  
for Bass Clef  
Handel, Concerto in G minor  
Mozart, Concerto No. 2 in B-flat  
Adler, Bassoonery (unacc.)  
Arnold, M. Fantasy (unacc.)

Mozart, Concerto in B-flat, K.191

Sophomore

Major scales  
Chromatic scales  
Natural minor scales  
Harmonic minor scales  
Weissenborn, Practical Method  
Gambaro, 18 Etudes  
Orchestra Excerpts  
Bach, Cello Suites  
Bordeau, Second Solo  
Handel/Gee, arr. Andante & Allegro  
Stravinsky, Berceuse from the Firebird  
Osborne, Rhapsody (unacc.)  
Weber-Voxman, Rondo from Concerto, Op.75  
Milde, L. 25 Studies in Scales & Chords Op.24

Senior

All major & minor scales  
Weissenborn, 50 Adv. Studies  
Orchestra Excerpts  
Dherin, Traits difficiles Orch.  
Weber, Concerto in F, Op.75  
Telemann, Sonata in F minor  
Vivaldi/Schoenbach,  
10 Bassoon Concerti  
Vivaldi, Sonata No.3 in A minor

**TRUMPET**

Freshman

major and minor scales  
Technical studies by Clarke  
Daily drills and technical  
studies by Schlossberg  
Arioso by Bach-Kent  
Prelude and Ballade by Balay  
English Suite by Fitzgerald

Junior

Concerto by Haydn  
Concerto by Mozart  
Daily drills by  
Schlossberg

Sophomore

major and minor scales  
Technical studies by Clarke  
Petite Piece Concertante by Balay  
Andante and Allegro by Ropartz  
Scherzo by Tuthill  
Concerto in a flat minor by Fitzgerald  
Daily drills by Schlossberg

Senior

Daily drills by  
Schlossberg  
Concerto by Giannini  
Concerto by Tomasi  
Sonata by Hindemith

**TROMBONE**

Freshman

major and minor scales  
Melodious Etudes (Bk 1) by Rochut  
Andante and Allegro by Barat  
Sonata in d minor by Corelli  
Concerti Album by Ostrander

Junior

major and minor scales  
Melodious Etudes (bk 2)  
by Rochut  
60 Selected Studies by  
Kopprasch  
Morceau Symphonique  
by Guilmant  
Sonati by Galliard

Melodious Etudes (Bk 2) by Rochut  
Concerto by Handel-Marsteller  
Concert Piece No. 5 by Blazhevich  
Concerto by Rimsky-Korsakov

Concerto by Jacobs  
Concerto No. 2 by  
Blazhevich

Senior

major and minor scales  
Ballade by Bozza  
Sonata by Hindemith

**HORN**

Freshman

major and minor scales  
Panis Angelicus by Franck-  
Boyd  
Lament by Bach

Sophomore

major and minor scales  
Preparatory Melodies to Solo  
playing by Pottag  
Sonata in g minor by Corelli  
Nocturne by Gliere  
Concerti 1 and 3 by Mozart

Junior

major and minor scales  
60 selected studies by  
Kopprasch  
Concerti 2 and 4 by  
Mozart  
Concerto 1 and 2 by  
Haydn

Senior

major and minor scales  
60 selected studies by  
Kopprasch  
Concerti 1 and 2 by  
Strauss  
Sonata by Hindemith

**TUBA**

Freshman

major and minor scales  
Air and Bouree by Bach-Bell  
Suite for Tuba and Piano by  
Haddad

Sophomore

major and minor scales  
Melodious Etudes by Rochut  
Lento by Holmes  
Fantasy by Arnold  
Suite for Unaccompanied Tuba  
by Hartley

Junior

major and minor scales  
Sonata by Hartley  
Waltz for Mippy III  
by Bernstein  
Allegro de Concert by  
Lebedev

Senior

major and minor scales  
Sonata by Hindemith  
Concerto by Vaughn-  
Williams  
Serenade No.12 by  
Persichetti  
Sonata by Beversdorf

## **VIOLIN**

### Freshman

Hrimaly scale studies  
Etudes – Dont, Kayser, Schradieck, Sevcik, Wohlfahrt  
Seitz Concertos No. 1 – No. 5  
Vivaldi Concertos in G, a, g  
Rieding Concertos  
Dvorak Humoresque

### Sophomore

Flesch Scale System  
Etudes – Campagnoli, Dont, Mazas, Kruetzer, Trott  
Accolay Concerto  
Beriot Concertos No. 7 and No. 9  
Fiocco Allegro  
Mozart Concertos in D, No. 3 in G  
Viotti Concerto No. 23

### Junior

Flesch Scale System, Galamian Technique  
Etudes – Fiorillo, Gavines, Rode, Tartini  
Bach Concerto No. 2, and Sonatas and Partitas  
Bruch Concerto No. 1  
Franck Sonata  
Hindemith Sonatas  
Paganini Moto Perpetuo  
Sarasate Various  
Wieniawski Polonaises

### Senior

Flesch Scale System, Galamian Technique  
Etudes – Dounis, Paganini, Wieniawski  
Bartok Concertos  
Beethoven Concerto in D  
Brahms Sonatas  
Kreisler Various  
Prokofiev Concertos and Sonatas  
Vieuxtemps Concertos No. 4 and No. 5

## **VIOLA**

### Freshman

Lifschey scale studies  
Etudes – Dont, Kayser, Mazas, Sitt  
Bohm Various  
Flackton Sonatas  
Handel Concertos and Sonatas  
Marcello Sonatas  
Mozart Sonatinas  
Telemann Concerto and Sonatas



### Sophomore

Mogill scale system  
Etudes – Dont, Kruetzer, Mazas, Sevcik  
JC Bach Concerto  
JS Bach Concertos and Cello Suites 1-3  
Hoffmeister Concerto  
Leclair Sonata  
Stamitz Concerto No. 2 and Sonatas  
Vaughn Williams Suite No. 1  
Vivaldi Sonatas

### Junior

Flesch Scale System  
Etudes – Campagnoli, Fiorillo, Fuchs, Kimber  
JS Bach Cello Suites 4-6  
Bloch Suites  
Brahms Sonatas  
Bruch Romanze  
Enesco Concertpiece  
Hindemith Sonatas  
Mozart Sonatas and Symphonie Concertante

### Senior

Galamian scale system  
Etudes – Casimer-Ney, Paganini, Stanicki  
JS Bach Sonatas and Partitas  
Bartok Concerto  
Hindemith Schwanendreher  
Shostakovich Sonata  
Walton Concerto

## **CELLO**

### Freshman

All Major and minor scales  
Etudes – Epperson, Grant, Mooney, Popper  
Bach Cello Suite No. 1  
Corelli Various  
Goltermann Concertos No. 4 and No. 5  
Marcello Sonatas  
Romberg Sonatas  
Vivaldi Sonatas

### Sophomore

Yampolsky scale techniques  
Etudes – Dotzauer, Franchomme, Matz, Sevcik  
Bruch Kol Nidrei  
Couperin Various  
Faure Various  
Goltermann Concertos  
Haydn Sonata  
Saint-Saens Sonatas

### Junior

All Major and minor scales  
Etudes – Grutzmacher, Minsky, Piatti, Servais  
Bach Cello Suites 1-3  
Boccherini Concertos and Sonatas  
Brahms Sonata  
Dohnanyi Concertpiece and Sonata  
Haydn Concertos  
Mendelssohn Sonatas  
Popper Various  
Saint-Saens Concerto

### Senior

All Major and minor scales  
Beethoven Sonatas  
Britten Suites and Sonata  
Faure Sonatas  
Hindemith Sonatas  
Schumann Various  
Shostakovich Sonatas

## **STRING BASS**

### Freshman

Morton scale system  
Etudes – Hrabe, Lee, Simandl, Salles  
Dragonetti Various  
Martini Plaisir d'amour  
Muller Dances  
Rachmaninov Vocalise  
Vivaldi Sonatas

### Sophomore

Bille key studies  
Etudes – Bottesini, Drew, Moleux, Sturm  
JS Bach Cello Suites – movements  
Capuzzi Concertos  
Dancla Air Varie  
Faure Various  
Handel Sonatas  
Slatford Giovannino pieces  
Vivaldi Sonatas

### Junior

All Major and minor scales  
Etudes – Hause, Kayser, Mengoli, Proto  
Bach Sonatas  
Bruch Kol Nidre  
Dittersdorf Concertos  
Dragonetti Various  
Eccles Sonatas

Hindemith Sonatas  
Popper Gavottes  
Simandl Concerto

Senior

All Major and minor scales  
Etudes – Findeisen, Nanny, Simandl, Slama  
Beethoven Sonatas  
Brahms Sonatas  
Koussevitsky Concerto and Various  
Paganini Variations  
Vivaldi Concertos

**VOICE**

Freshman

English      Come Again Sweet Love by Dowland  
                 Air from Comus by Arne  
                 I Attempt from Love Sickness to Fly by Purcell  
                 Simple Gifts by Copland  
                 Art Thou Troubled by Handel

Italian        Sebben Crudele by Caldara  
                 Tu lo Sai by Torelli  
                 Alma Del Core by Caldara  
                 Lascia chio Pianga by Handel  
                 Come Raggio di Sol by Caldara

Sophomore

English        Silent Noon by Vaughn-Williams  
                 Comfort Ye by Handel  
                 The Birds by Britten  
                 Sure on this Shining Night by Barber  
                 Clorinda by Morgen

Italian        Se Florindo e Fedele by Scarlatti  
                 Gia il Sile dal Gange by Scarlatti  
                 Voi che Sapete by Mozart  
                 Non So Pie Cosa Son by Mozart  
                 O del mio dolce Ardor by Gluck

German        Wohin by Schubert  
                 Morgen by Strauss  
                 Sapphic Ode by Brahms  
                 Verborgenheit by Wolf  
                 Du bist wie eine Blume by Schumann

Junior

English        Black Swan by Menotti  
                 Myself When Young by Lehmann

- Songs of Travel by Vaughn-Williams  
 Music for Awhile by Purcell  
 Lauries Song by Copland
- German Meine Liebe ist Grun by Brahms  
 Feldeinsamkeit by Brahms  
 In diesen heiligen Hallen by Mozart  
 Der Nyssbaum by Schumann  
 Standchen by Brahms
- French Ici Bas by Faure  
 Bois Epais by Lully  
 Beau Soir by Debussy  
 Plaisir d'Amour by Martini
- Italian O Del Mio Amato Ben by Donaudy  
 Danza, danza fanciulla by Durante  
 Le Violette by Scarlatti  
 Che Gelida Manina by Puccini
- Senior  
 English Every Valley Shall be Exalted by Handel  
 Let the Bright Seraphim by Handel  
 Prepare Thyself Zion by Bach  
 At the Cry of the First Bird by Guion  
 Care Selve by Handel
- German Schumann Cycle – “Frauenliebe und Leben”  
 Schumann Cycle – “Dichterliebe”  
 Lieder by Mahler, Wolf and Strauss
- Italian Una Furtiva Lagrima by Donizetti  
 Pieta Signore by Stradella  
 O Mio Babbino by Puccini  
 Ridente La Calma by Mozart
- French Connais tu le Pays by Delibes  
 La Fleur Que To M'avis Jetee by Bizet  
 Apres un Reve' by Faure  
 Poulenc songs

## PIANO

### Freshmen

- Major scales and all forms of the minor scales (4 octaves)  
 Major and minor arpeggios (4 octaves)  
 The School of Velocity Op. 299 by Czerny  
 Two-Part Invention by Bach  
 Sonatas: No. 27 in G Major, No. 35 in C Major by Haydn  
 K280 in F Major, K. 283 in G Major by Mozart  
 Op. 79 in G Major and Op. 2, No. 1 in F minor by Beethoven  
 Bagatelles: Op. 119 by Beethoven

Six Moments Musicaux by Schubert  
“Forest Scenes” Op. 82 and “Album Leaves” Op. 124 by Schumann  
Nocturnes: Op. 15, No. 3; Op. 55, No. 1; Op. 72, No. 1 by Chopin  
Mazurkas: Op. 24, No. 4; Op. 33, No. 4; Op. 63, No.3 by Chopin  
Preludes: Op. 28, Nos. 13, 14, 15,17,21,22 by Chopin  
Waltzes: Op. 34, No. 2-3; Op. 64, No. 2-3 by Chopin  
Impromptus of Chopin  
Impromptus, Op. 90 and Op. 142 by Schubert  
Passacaglia by Copland  
Consolations: No. 2 and 5 in E Major by Liszt  
“Songs Without Words” By Mendelssohn  
Suite Bergamasque by Debussy  
Fifteen Hungarian Peasant Songs by Bartok  
Suite for Piano by Dello Joio

### Sophomore

Major and all forms of minor scales (4 octaves) in thirds, sixths, tenths  
Major and minor arpeggios in fifths and tenths  
Three-part Sinfonias by J. S. Bach  
Sonatas in E flat Major and E minor (Hob. 28 and 34) by Haydn  
Selected Sonatas by Scarlatti  
Sonatas in B flat Major (K. 333 and 570) by Mozart  
Sonatas in G Major and E Major, Op. 14 by Beethoven  
Kinderscenen, Op. 15 by Schumann  
Fantasien: Op. 76,116,117,118,119 by Brahms  
Fifteen Hungarian Peasant Songs by Bartok  
Suite for Piano by Dello Joio  
Two Sonatines by Prokofiev  
Impromptus of Chopin  
Jeux d'eau by Ravel

### Junior

Major/minor and diminished 7th arpeggios in parallel motion, fifths and tenths  
Selected Preludes and Fugues from Well Tempered Clavier by J.S. Bach  
French Suites by JS Bach  
Sonatas in A flat Major and E flat Major (Hob. XVI: 46 and 49) by Haydn  
Sonatas in A Minor and C Major (K 310 and 330) by Mozart  
Sonatas in A Major and C Major, Op. 2 Nos. 2-3 by Beethoven  
A Scherzo or Ballade by Chopin  
Selected Etudes by Chopin  
Sonata in A Major, Op. 120 by Schubert  
Papillions, Op. 2 and Arabesque, Op. 18 by Schumann  
Fantasien, Op. 76,116,117,118,119 by Brahms  
Excursions by Bartok  
Allegro Barbaro by Bartok  
Sketches by Prokofiev  
Selected Preludes of Debussy

### Senior

Toccatas by J.S. Bach  
English Suites and Partitas by J.S. Bach

Sonatas in C Major and E Flat Major (Hob 50 and 52) by Haydn  
Sonatas in C Minor and D Major (K. 457 and 576) by Mozart  
Sonatas in G Major, D Minor, E flat Major (Op. 31 and 81a) by Beethoven  
Any Ballade by Chopin  
Selected Etudes by Chopin  
Sonata in G minor, Op. 22 by Schumann  
Sonata, Op. 1 by Berg  
Variations Serieuses, Op. 54 by Mendelssohn  
Fantasy Pieces, Op. 12 by Schumann  
Fantasien: Op. 76,116,117,118,119 by Brahms  
Six Dances in Bulgarian Rhythms by Bartok  
Sarcasms or a Sonata by Prokofieff  
Estampes or Images by Debussy  
Sonata by Ginastera  
Variations by Copland  
Sonata by Stravinsky