



SOUTHWESTERN
COLLEGE MUSIC
DEPARTMENT

Student Handbook 2017-2018

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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 MusicPiano, Chair of Performing Arts Division
- Dr. Brian J. Winnie**, Assistant Professor of Music Director of Choral Activities &Voice,
Chair Music Department
- Jeremy Kirk**, Assistant Professor of Music Director of Bands
- Dr. Amber Peterson**, Assistant Professor of Music Mazie Barnett Kilmer Chair for String Education
- Stephen Butler**Collaborative Piano, Instructor of Music Theory
- Martin Rude** Director of Outreach Ministries
- Rae Lynne Baker**, Affiliate FacultyFlute
- Dr. Allen Dilley**, Affiliate Faculty Clarinet
- Tom Hoeffgen**, Affiliate Faculty Guitar
- Dr. James Leland**, Affiliate Faculty Organ and Harpsichord
- Nikki Kirk**, Affiliate Faculty Low Brass & Brass Techniques
- Georgeanne Yehling**, Affiliate Faculty Voice
- Emily Sternfeld-Dunn**, Affiliate Faculty Voice
- Michelle Pentz**Performing Arts Recruitment Coordinator
- Brandi Young**Executive Director of Community Music School

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 Chair, Dr. Brian Winnie.

This handbook is revised annually by the Music Department Chair; 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:

Rae Lynn Baker	rlbjfb@cox.net	
Stephen Butler	Stephen.Butler@sckans.edu	(620) 229-6079
Dr. Allen Dilley	Allen_dilley@usd465.com	
Tom Hoeffgen	Tom.Hoeffgen@sckans.edu	
Jeremy Kirk	Jeremy.Kirk@sckans.edu	(620) 229-6303
Nikki Kirk	Nikki.Kirk@usd470.com	(620) 229-6272
Dr. James Leland	Jamesleland@cox.net	
Michelle Pentz	Michelle.Pentz@sckans.edu	
Dr. Amber D. Peterson	Amber.Peterson@sckans.edu	(620) 229-6113
Kristin Porter	Kristin.Porter@sckans.edu	(620) 229-6187
Martin Rude	Martin.Rude@sckans.edu	(620) 229-6378
Dr. Timothy Shook	Timothy.Shook@sckans.edu	(620) 229-6270
Emily Sternfeld-Dunn	emilysternfelddunn@gmail.com	
Dr. Brian J. Winnie	Brian.Winnie@sckans.edu	(620) 229-6302
Georgeanne Yehling	georgeanne@outlook.com	

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.

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.

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 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.

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 (Instrumental). 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

All ensemble participants are required to register for ensembles. When your semester credit load is already 18 hours you should enroll for zero credit in the music ensembles, for less than 18 hours you should enroll for 1 credit in music ensembles until 18 credits is reached.

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 Chair for that information.

All students should register for the correct credit option approved by their applied lesson instructor. For example, a student taking private piano lessons for a half hour, or .5 credits, would register for MUS 230M, Section A. Students taking a 1 hour lesson, or 1, 2 or 3 credits, would sign up for MUS 230M subsection A1, A2, or A3 respectively. Consult your advisor if you have any questions. All applied lesson students are also expected to perform in *at least* one performance class in Performance Forum as part of their applied lesson grade, unless students are exempt by their applied lesson teacher in the first semester of study.

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	100-97 A+	96-93 A	92-90 A-	Major Grade:
	89-87 B+	86-83 B	82-80 B-	50% Instructor Grade
	79-77 C+	76-73 C	72-70 C-	50% Music Faculty Jury Grade
	69-67 D+	66-65 D		
	65-0 F			Secondary Applied Music Grade:
				75% Instructor Grade
				25% Music Faculty 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>EVENT</u>
8/25/17	Convocation	Convocation
9/1/17	Handbook & syllabus, attendance, schedule	
9/8/17	Adjudication Sheets/Delivering Feedback/Bring your computer	
9/15/17	Performance Class 1	
9/22/17	Performance Class 2	
9/29/17	Performance Class 3	
10/6/17	Performance Class 4	
10/13/17	No Class	WV Festival

10/20/17	Performance Class 5	
10/27/17	No Class	Homecoming
11/3/17	Performance Class 6	
11/10/17	Performance Class 7	
11/17/17	Performance Class 8	
11/24/17	No Class	Thanksgiving
12/1/17	Performance Class 9	
12/8/17	Honor's Recital	
12/12/17 & 12/13/17	Juries	
<u>SPRING SEMESTER</u> <u>DATES</u>	<u>CLASS TOPIC</u>	
1/19/18	Welcome Back & Syllabus	
1/26/18	No Class	KCACTF
2/2/18	Performance Class 1	
2/9/18	Performance Class 2	
2/16/18	Performance Class 3	
2/17/18	Performance Class 4	
2/23/18	No Class	KMEA
3/2/18	Performance Class 5	
3/9/18	Performance Class 6	
3/16/18	Performance Class 7	
3/23/18	No Class	Spring Break
3/30/18	No Class	Good Friday
4/7/18	Performance Class 8	
4/13/18	No Class	Musical
4/20/18	Performance Class 9	
4/27/18		
5/4/18	Honor's Recital	
5/8/18 & 5/9/18	Juries	

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 144 concert hours (18 hours per semester), by the semester they enroll in PREP 499. By attending all performance classes and recitals in Performance Forum each semester students fulfill 80 of those concert hours (10 per semester).

Exceptions:

- Music Education students must have attended 126 concert hours (18 hours per semester), which includes 70 Performance Forum hours (10 per semester), 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 144 concert hours.**
- Music Minors must have attended 72 concert hours (18 hours per semester), which includes 40 Performance Forum hours (10 per semester), 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.

Performance Class & Honor's Recital Performances (Performance Forum)

Students wanting to perform on a Friday Performance Class should sign up on the sheets outside the PAD office. Student's nominated to perform in an Honor's recital for Performance Forum should fill out the "Information for Recital Program" form found outside the PAD office. 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 PAD Office.

All students taking applied lessons must perform in at least one performance class each semester 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 formal attire** (dresses for women, suit with shirt and tie for men) when performing in performance class, recitals, and juries.

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 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 \$250.00 per credit hour of applied study.

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.

Music Proficiency Exams

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 4th 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 5th
4. Major Melodic Exercise
5. Minor Melodic Exercise
6. 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

RECITAL GUIDELINES & 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 (30 pages or more)
- Comprehensive exam (2 hours)
- Independent Senior Project with substantial research exemplified
- Interdisciplinary Senior Project with substantial research exemplified
- Publication – substantive article published in state or national periodical/journal

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. A hearing is required *for all* recitals and repertoire must be approved by the student’s applied instructor and advisor. All sophomore recitals must have both applied instructor and advisor approval of repertoire.

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.
- 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.
- 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.
- Substantial bibliography of source materials for literature review.

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

MUSIC ENSEMBLES

Ensemble

A Cappella Choir
African Drum & Dance
Jazz Band
Keynotes & other Outreach Ensembles
Musical Theatre Ensemble &
Broadway Builders

Director

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

SC Concert Band	Jeremy Kirk
SC Singers	Dr. Brian J. Winnie
South Kansas Symphony	Dr. Amber Peterson
Southwestern College Choral Union (SCCU)	Dr. Brian J. Winnie
Williams String Quartet	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.

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
Mozart, Concerto in B-flat, 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.)

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

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

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

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

Sophomore

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

Senior

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

Junior

Concerto by Haydn
Concerto by Mozart
Daily drills by
Schlossbert

Senior

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

Junior

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

Lifschev 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’amouor
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 Jeteé 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