



SOUTHWESTERN COLLEGE MUSIC DEPARTMENT

Student Handbook 2013-2014

Darbeth Building Hours

Monday through Friday 6:00 a.m. – 11:00 p.m.
Saturday and 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 1:00 p.m. - 5:00 p.m.

Monday through Friday

Rose Hanna, Faculty Assistant 229-6272

Tone Builder Officers 2012 - 2013

Dylan Moore, President

Nathan Bales, Vice President

Joe Tran, Secretary

Kaitlyn Holler, Treasurer

MUSIC DEPARTMENT FACULTY

Stephan Butler, Affiliate Faculty.....Accompanist
Cynthia Compton, Affiliate Faculty.....Accompanist
Allen Dilley, Affiliate Faculty.....Clarinet
Jayne Hayes, Affiliate Faculty.....Trombone
Susan Hearn, Affiliate Faculty.....Voice
Tom Hoeffgen, Affiliate Faculty.....Guitar
James Leland, Affiliate Faculty.....Organ
Karen Morrell, Affiliate Faculty.....Saxophone
Sarah Stevens, Affiliate Faculty.....Voice
Quinn Lake, Affiliate Faculty.....Cello
Matt Berthot, Affiliate Faculty.....Music Theatre Ensemble
Susan Camp, Affiliate Faculty.....Dance
Yazmin Wood, Affiliate Faculty.....Dance
David Gardner, Associate Professor of Music,Director of Choirs,
Jeremy Kirk, Assistant Professor of Music.....Director of Bands
Dylan Moore.....Director of Community Music School
Michelle Pentz.....Recruitment Coordinator
Martin Rude.....Worship Outreach Teams
Timothy Shook, Professor of Music.....Chair of Performing Arts Division, Piano
Daniel Stevens, Associate Professor of Music.....Director of Instrumental Activities,
Mazie Barnett Kilmer Chair for String Education

“Fridays at 11” events are designed for the interest and benefit of students involved in music. All students studying privately are encouraged to attend the events listed below. Attendance for music majors and minors is required at the following events. Lack of perfect attendance may result in the lowering of the major applied grade.

Fridays at 11

Fall Semester		Spring Semester	
Aug. 23	Convocation	Jan. 10	Auditions/Interviews
Aug. 30	Auditions/Interviews	Jan. 17	Performance Class A1
		Jan. 24	Internships/Practicums/Summer Experiences.
Sept. 6	Performance Class A1 (Repertoire)	Jan. 31	Professional Docs.
Sept. 13	Internships/Practicums/Summer Experiences		
Sept. 20	Professional Docs		
Sept. 25	Beck Lecture	Feb. 7	Faculty/Student Interview
Sept. 27	Musician’s Health	Feb. 14	Performance Class A2
		Feb. 21	KMEA
		Feb. 28	Recital A
Oct. 4	Music Ed/Ind. Music Teacher/Pref		
Oct. 11	Performance Class A2 (Repertoire)-Homecoming		
Oct. 18	Recital A		
Oct. 25	Major Palooza-Grad School Prep		
Nov. 1	Performance Class B1 (Repertoire)		
Nov. 8	Music Bus/Industry/Tech/Production	Mar. 7	Faculty/Student Interviews
Nov. 15	Performance Class B2 (Repertoire)	Mar. 14	Performance Class B1
Nov. 22	Recital B	Mar. 21	No Class – Spring Break
Nov. 29	No Class – Thanksgiving	Mar. 28	Faculty/Student Interviews
Dec. 6	Music Juries	Apr. 4	Performance Class B2
		Apr. 11	Music Med/Therapy/Ministry
		Apr. 18	Recital B
		Apr. 25	Music Juries

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

The Listening Lab

The Listening Lab is located next to the Performing Arts Office. Listening facilities and other electronic equipment can be found in this relaxing location. Laptop hookups, Sibelius composition computer, synthesizer, TAP Master, and much more are available. Records, tapes, CDs 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 on the second floors as well as in the instrument room next to the rehearsal hall. These may be checked out through the faculty assistant. Padlocks are also available for your use.

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 used to remind you of events and deadlines.

Job and 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.

Copy Policy

Photo Copies	\$.20 per copy
Color Printer	\$.40 per copy

Practice Facilities

Practice rooms are available in Darbeth Fine Arts Center from 7:00 a.m. to 11:00 p.m., Monday through Friday. Saturday and Sunday, 8:00 a.m. – 10:00 p.m.

Security

If you plan to practice after hours you need to notify Security. (229-0012) A phone is located in the practice room area for your convenience. Security will escort you back to the dorm if you wish.

Student Teachers

During the semester of student teaching, student teachers are exempt from Concert Attendance and the Student Recitals which take place in the department. They are encouraged to continue their participation in a large ensemble and with applied lessons if possible.

Music Major and Minor Interviews

Interviews with music faculty are available to all music majors and minors by student or faculty request. These interviews are designed to provide opportunities for communication, support, and encouragement. During the interview, academic programs, music activity grant status, career plans, etc. may be reviewed. You are encouraged to bring issues of concern and questions regarding your major, future plans, etc. during your interview.

Applied Examination (Juries)

All students, who are enrolled in applied music study must take a jury examination in each of their applied areas. The music faculty administers these examinations on the last two class days of each semester.

The focus of the music faculty portion of the grade is the jury performance alone. The teacher'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% Teacher &
	79-70	C	50% Music Faculty
	69-60	D	Other Applied Student Grade:
	59- 0	F	75% Teacher &
			25% Music Faculty in
			Specialized Area

Faculty will employ the following rubric for performance evaluation of the jury.

Tone	articulation/ pronunciation
support (voicing for pianists)	technique
dynamics	stage deportment
phrasing	intonation (use of pedal for pianists)
interpretation	repertoire
Performance Time:	12 minutes for majors
	6 minutes for other applied students
Dress:	Semi Formal – Professional Attire

Each student should bring multiple copies (2 for secondary juries, 6 for a major jury) of the jury forms (available in the PA office). The student info portion of the form should be completed prior to the jury.

Scheduling Student Recital Performances

Students wanting to perform on a Friday student recital should fill out the “Information for Recital Program” form which can be obtained from the applied teacher. The form is due no later than two days before the student recital to Rose Hanna, faculty assistant.

Students performing on Performance Class Days 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 applied students must make one solo recital appearance each semester on a Student Recital. Students in the first semester of applied study are exempt from this requirement. In addition, students studying in any semester at an elementary level may perform on a performance class in lieu of the student recital, at the discretion of their applied teacher.

Dress Code

Students should wear semi-formal attire (dresses for women, 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.

Practice Pianos

Please be especially careful that you do not place instrument cases, book bags, drinks, etc. on the pianos.

Music Minors

Students wishing to pursue a music minor should contact the music minor advisor. Specific requirements are outlined in the college catalog. After completing requirements for the music minor, students are expected to enroll in at least one large ensemble each semester.

MUS 099 Concert Attendance

Concert attendance is designed to instill an understanding of professionalism in the music world, inform students of the opportunities available when music is chosen as a vocation, and create a bonding experience among music majors and minors. These goals are accomplished through concert attendance, informative sessions at the Fridays at 11 meetings, studio classes, performance classes, and departmental recitals.

---Concert Attendance is required for eight semesters by all music majors, and for four semesters by all music minors. In order to receive a satisfactory grade students will:

- Attend the Fridays at 11 classes. No more than 2 absences may occur each semester.
- Attend all Senior Recitals
- Accumulate 24 concert attendance points

Concert Attendance Points: Events marked with a *** are worth 3 points, ** are worth 2 points and concerts you participate in are worth 1 point. Participation in a musical theatre production is worth 2 points or 3 points for a leading role. To be counted you need to attend the entire concert. You also receive 3 points each semester for being a full member of ToneBuilders

The following concerts are accepted:

- All SC concerts. (Excluding Student Recitals on Fridays at 11.)
- All classical and jazz concerts held at other colleges; for example, programs at WSU, Friends, Bethel, etc.
- Selected concerts held in the Winfield/Wichita area; for example, church concerts, chamber music series, Wichita Symphony concerts (tickets available from the Performing Arts Office), public school concerts, etc.

The following count as one point:

- Programs that involve you as a participant; for example, if you are in Band and Jazz Band, the Band/Jazz Band concert would count as 1.
- The entire Choir tour (Spring semester)

The following do not count towards concert attendance:

- Student recitals (which are treated as requirements for all music majors and minors)
- Rock concerts (certain exceptions may exist)
- Other Fridays at 11 events
- Non-musical productions such as plays.

There may be exceptions to the above. Bring a proposed exception to Dr. Shook before the event occurs. The music faculty will review and determine if the event is appropriate and what written response, if any, is required.

Proficiencies

All students in a music degree program (B.A. in Music; B. Mus, Mus. Ed.; 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 both student teaching and graduation. The music faculty expects all students to pass their proficiencies by the completion of their 5th semester. See your advisor for details regarding scheduling and format.

Piano Proficiency: 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, until every item of this examination is passed.

Piano Proficiency Requirements

Improvisation – Given 3 harmonic progressions in different styles where the opening melodic motive is provided, the prospective teacher 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.

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.

Scales, Chord Progressions and Arpeggios - Scales and Arpeggios are played over 2 octave range with hands separate including major, 3 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

Standard 2: The teacher of general music has skills in improvising melodies, variations, and accompaniments.

- 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

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

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

Each area is graded on a 5 point rubric as follows:

- 1 Student has trouble singing the exercise with fluency; appears ill-prepared.
- 2 Student sings the exercise with some stumbles, but is close to demonstrating functional use of skill.
- 3 Student demonstrates a low level of proficiency with a minimum acceptable functional use of skill.
- 4 Student demonstrates a satisfactory level of proficiency with good functional use of skill.

5 Student demonstrates a high level of proficiency, with no errors or very minor errors.

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

Accompanying Policy – Vocal and Instrumental

Vocal and Instrumental Teachers and Students:

1. Students enrolled in applied lessons for voice, brass, woodwinds, strings should arrange to have an accompanist for recitals, juries, and lessons at the teacher's request. Students may contract the accompanist for additional practice time beyond the lesson. A list of approved accompanists is available in the Performing Arts Office and posted in Darbeth Fine Arts Center.
2. When preparing for a performance, please give music to the accompanist in a timely manner.
3. If you must miss a lesson, please notify your accompanist at least 24-hours in advance. (If you miss and have not made advance arrangements, you will be charged the regular hourly accompanist rate for the missed
4. if you are interested in additional practice time with your accompanist beyond the regular 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.
5. Students presenting required degree recitals may utilize an additional 5 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.

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 comparative repertoire, (handbook, pages 20-27), 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.

Guidelines for Senior Recital Preparation

1. With the help of your instructor, select a program and performance date.
2. Contact an accompanist if one is needed.
3. Reserve, through the Faculty Assistant, the recital hall for your performance date and at least one rehearsal. Reserve Darbeth Lobby if needed for a reception.
4. A recital hearing is required at least two weeks prior to the performance date. Select this date with the aid of your applied teacher, and he/she will then notify the faculty. All faculties need not be at every hearing. There should be two or three faculty present at each hearing.
5. A reception is optional. If you desire one, make arrangements.

6. With the help of your instructor, write out the program information. Pick up a model program from the Faculty Assistant and use this model in typing your program. Submit your program in finished form to the 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 word-process it following the model.
7. Fill our form in PA Office for Theatre Services needed to arrange the proper lighting and other stage properties. Make these arrangements at least two week before your performance date.
8. For publicity, give recital information to the Performing Arts Office two-three weeks prior to your performance. Include a picture or arrange to have one taken. You may want to make posters advertising the event. Posters need to be approved before they can be placed on campus. Be certain to include the following information: (1) your name and voice classification or instrument, (2) name of accompanist, and (3) date, time, and place. Contact the News Bureau Coordinator in the Public Relations Office ext. 6295.
9. For a CD recording of your recital, turn in your request form in the Performing Arts Office prior to your hearing date. The fee is \$30 which includes set up and one CD. Additional copies are \$12 for CDs.

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 the faculty resource person before November 15
- Choose topic by January 15
- Submit six copies of the proposal outlining project by April 15 to the Music Faculty

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.

B.A., Major in Music
Terminal Requirement

Senior Recital

or

two from the following

(Subject to approval by Music Department faculty)

Half Recital (Minimum 25 minutes of music)

Thesis (20 pages or more)

Comprehensive exam (2 hours)

Independent project

Interdisciplinary project

Publication – substantive article published in state or national periodical

Policy for Enrolling in Music Ensembles above 16 hours

When participating in ensembles, please enroll in that ensemble for record keeping; departmental and school wide. When your schedule has 16 hours you may enroll in zero credit for the music ensembles with variable credit options (See pages 59 & 60 in the 2009-2010 College catalogue.)

Ensembles

Ensemble

A Cappella Choir & SC Singers
Keynotes & other Outreach Ensembles
SC Concert Band
South Kansas Symphony Orchestra @ SC
SC Regional Big Band

Director

David Gardner
Martin Rude
Jeremy Kirk
Daniel Stevens
Karen Morrell

CHORUSES

A CAPPELLA CHOIR has a long-standing reputation of excellence in the performance of all styles of choral music. Choir members are selected through audition at the beginning of each school year. The choir performs frequently in area churches, on-campus concerts, and tours annually during the spring semester both nationally and internationally.

SC SINGERS is a select group from the A Cappella Choir performing a variety of musical styles, including madrigals, show tunes, and vocal jazz arrangements. The emphasis of the group is to produce and refine an exciting choral tone for the appropriate styles presented in a small group dynamic.

SMALL VOCAL ENSEMBLES are open to any student. The groups will vary each year and may include trios, quartets, and larger ensembles.

CHAMBER MUSIC

HANDBELL ENSEMBLE is open to all. Programs are given each semester.

FLUTE CHOIR is a small ensemble devoted to playing and performing the growing literature for this unique instrumental combination. The college owns piccolos and an alto flute specifically for the ensemble.

BRASS ENSEMBLE is comprised of brass and percussion players performing music from the Renaissance to the Twentieth Century.

Instruments such as an E/D trumpet, double horns, 4-valve euphoniums, and tubas are available to students in the group.

WOODWIND ENSEMBLE consists of the study and performance of classical chamber music. Instrumentation includes: flute, oboe, clarinet, bassoon, French horn, and piano. These ensembles consist of duets, trios, quartets, quintets, and woodwind choir.

CLARINET ENSEMBLE consists of the study and performance of classical chamber music for the instrumental combination of duets, trios, quartet, quintets, and full ensemble choir.

SAXOPHONE ENSEMBLE consists of the study and performance of classical and modern chamber music for the instrumental combination of duets, trios, quartets, quintets, and full saxophone ensemble.

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.

BANDS

CONCERT BAND performs the traditional band repertory from the early winds works of Mozart and Beethoven, the British band classics of Holst and Vaughn-Williams, to the contemporary wind band music of today. Concert Band is open to all Southwestern College students and performs both on and off-campus.

JAZZ COMBOS perform music spanning swing, bop, and contemporary styles. There is a focus on developing improvisational skills. The more advanced combos incorporate arranging techniques and transcribe recorded solos for performance. Southwestern's premiere combo, the "Jazztet," represents the college on recruitment tours and other off-campus performances. Open to all SC students.

SC REGIONAL BIG BAND performs quality jazz literature from the swing period through contemporary styles. Members include SC students, talented community members, and professionals. Membership is by invitation or audition.

ORCHESTRA

SOUTH KANSAS SYMPHONY ORCHESTRA @ SC 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.

Large Ensemble Recording

CD and cassette recordings of most large ensemble performances can be ordered in the Performing Arts Office. Requests and payment for copies should be made one week before and one week after the performance. Fee: \$12 for a CD

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 on May 1. The fee is \$15.00 a month, \$50.00 a semester or \$40.00 (SC students in advance) for the semester to be paid to the Performing Arts Faculty Assistant.

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.

PROFESSIONAL ORGANIZATIONS

“Tone Builders”

Tim Shook, Faculty Advisor

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 MENC. B.A. & B.Mus in Performance students should choose the professional organization in consultation with their studio teacher. Music majors must strive for membership in Tone Builders every year.

College Music Educators National Conference (CMENC)

This organization is voluntary and represents all phases of music education in schools, colleges, universities, and teacher-education institutions. Active MENC membership is open to all persons engaged in music teaching or other music education work. The local chapter meets regularly.

The purpose of membership is:

- To provide opportunities for professional development for college students of music education through -
 - On-campus activities of the chapter and participation in state, district, and national meetings of the organization
 - Regularly receive individual copies of the Music Educators Journal, official magazine of MENC
 - Contacts with leaders in the profession

Student Music Teachers Association (SMTA)

SMTA is open to all people interested in being involved with music outside of the public school teaching field. This organization addresses important issues such as setting up a music studio, the latest technological innovations and legal issues affecting the daily activities of an independent music teacher. SMTA is affiliated with Music Teacher’s National Association (MTNA) as a collegiate chapter. This chapter provides educational, musical, social, and professional experiences that augment the member’s formal course of study, acquaints students with professional opportunities and career options in the field of music, and develops professional leadership skills.

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.

Suggested Piano Practice Procedure **60 MINUTES 6 DAYS PER WEEK PER CREDIT HOUR**

1. Technique 10 minutes
 - repetition is the key to success
 - always feel the beat: 1) externally and 2) internally
 - think of theory concept as you play slowly
 - think about fingering and watch fingers on the keyboard
 - repetition is the key to success

 - repeat until the passage plays easily
 - only you can determine when the resistance to playing leaves. Once that occurs play it 3 times in a row correctly.

2. Répertoire, Ensemble, and Transposition 30 minutes
 - Practice procedure
 - Define Practice units
 1. Write in the beat
 2. RH alone-count aloud name interval and direction when appropriate
 3. LH alone-count aloud name interval and direction when appropriate
 4. Tap and count aloud hands together
 5. Play hands together count aloud
 6. Move to next practice unit

3. Sight Reading
 - Practice procedure
 1. Tap and count aloud
 2. Name interval and direction
 3. Name notes
 4. Say what finger plays each note
 5. Find hand position
 6. Play and count- NO STOPS!

3. Keyboard Theory, Harmonization, and Improvisation 20 minutes
 - Follow instructions in the book
 - ALWAYS KEEP MIND IN FRONT OF FINGERS
 - Name chords, notes, intervals, aloud
 - REQUIRED TO PASS: Correct notes, Fingers, Rhythms, Dynamics, Articulations, all with Continuity, and STEADY BEAT. As you become more advanced correct tempo, phrasing, voicing, and other elements contributing to musicality.

Literature Requirements for Studio Voice

These requirements define the minimum number of songs prepared for jury examinations at the end of each semester of study.

- | | |
|-------------------|---|
| Semesters 1 and 2 | A minimum of two songs for one credit hour. |
| Semesters 3 and 4 | A minimum of four songs for one credit hour. |
| Semesters 5 and 6 | A minimum of six songs for one credit hour. |
| Semesters 7 and 8 | A minimum of eight songs for one credit hour. |

For each hour of credit beyond 1 hour the student is required to prepare two additional songs for the jury examination.

All art songs presented during the jury should be memorized. Arias from cantatas and oratorios need not be memorized for the jury. However, memorization of arias from cantatas and oratorios for junior and senior recitals is highly encouraged.

A junior Recital may be recommended for certain students. These will be approved at the discretion of the applied teachers. Junior Recitals may be either half recitals presented with another student or full recitals.

A major role in a musical or opera may fulfill a portion of the literature requirement.

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.

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

CLARINET

Freshmen

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

Sophomore

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

Junior

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

Senior

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

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

Junior

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

Senior

All scales
Anderson, Op. 15
Jeanjean, Etudes Moderne
Bach, Sonatas Part II
Mozart Concerti
Hindemith, Sonata

SAXOPHONE

Freshmen

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

Sophomore

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

Junior

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

Senior

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

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

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

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

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

TRUMPET

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

TROMBONE

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

Junior

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

Senior

major and minor scales

Nocturne by Gliere
Concerti 1 and 3 by Mozart

Strauss

60 selected studies by
Kopprasch
Concerti 1 and 2 by

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

Persichetti

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

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 Jeteé by Bizet
Après 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