

PLYMOUTH STATE UNIVERSITY

DEPARTMENT OF

MUSIC, THEATRE, & DANCE

MUSIC STUDENT

HANDBOOK

Fall 2016

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Silver Center for the Performing Arts

Building Hours

Please see posted hours on the exterior doors.

Box Office Hours

Monday – Friday, 11am – 4pm, and one hour prior to performances. Call 603-535-2787 for tickets.

Practice Rooms

Practice rooms are located in Silver Center on the third level. Available hours for use are the same as the above building hours. Smoking, eating, and drinking are not permitted in the practice rooms. Violations may result in the loss of practice privileges.

Instruments and Lockers

Instrument lockers are primarily for the storage of the Department's instrument collection. However, instrumental majors, Symphonic Band members and Jazz Ensemble members may request a locker for storing their own instrument. Brass requests should be directed to Dr. Stickney and woodwind requests to Dr. Pfenninger.

Instruments and lockers are issued on a semester basis and there is no fee for the use of lockers for music majors and minors.

The return of all school-owned instruments is governed by the following:

- Instruments are to be returned to the Department each semester on or before the last day of final exams or performances.
- If a class is dropped for which an instrument has been assigned, the instrument is to be returned within the same week as the drop is initiated.
- If an instrument is no longer required for a class or performance ensemble, the instrument is to be returned within the week.
- The Department reserves the right to withdraw an instrument from use at any time.
- Students are responsible for damaged or lost instruments.

Student Lounge

The student lounge is located on the third floor. Though this space is for students to use between classes and for peer-tutoring and collaborative work, it is important to remember that Silver is a public building with many community members (adults and children) coming and going so all conversations should be professional and respectful. No profanity.

Becoming a Music Major

In addition to the regular requirements for admission to Plymouth State University, the applicant must audition in his/her major performance area for members of the music faculty and take a music theory placement exam. Prospective music education majors will also be asked to respond to an essay prompt and interview with the Music Education Coordinator. Audition dates are published annually and may be scheduled with the Department Chair or with the appropriate music performance faculty member. The material used for the audition should be representative of the applicant's musicianship and technical proficiency. Students auditioning for the BS Music

Education major will also be expected to respond to a writing prompt and interview with the Music Education Program Coordinator. Please consult the Department website for current audition requirements.

Becoming a Music Minor

Before beginning the Music Minor, students are required to have a placement interview with the Department Chair and the appropriate Performance Studies instructor in their area. The student will then perform an audition on his/her instrument for members of the faculty. The material used for the audition will be decided by the student and the appropriate performance study faculty member.

Scholarships, Grants, and Fellowships

The Department awards *Scholarships* annually to music students on the basis of musical ability, academic standing, service to the department, and financial need. These are awarded to new and returning majors and non-majors. *Talent Grants* are scholarships offered to incoming first-year students in Music. All incoming first-year students are considered for these awards; no special application is necessary. These awards vary in amount, and are applied to student tuition costs in the years for which they are awarded. These awards are renewable annually for three additional years at the discretion of the Music Division faculty; in order to be considered for renewal, students must meet a set of requirements stated in the initial award letter. Notification from the Department will be made in the spring semester each year. All MU/ME majors are considered for the following *Talent Grants* and non-renewable *Scholarships* (no special application is necessary):

Roberta T. Bartlett Music Scholarship-Roberta was a friend and longtime supporter of PSU and named PSU to receive a percent of her charitable remainder trust to be used for scholarships for music and art students. Mrs. Bartlett was very generous to PSU in her lifetime having supported the construction of the Silver Center for the Arts and renovations to the Draper Maynard building, which houses the PSU Art Department. Mrs. Bartlett passed away in December of 2006. Her daughter, Sara B. Jones of Lebanon, NH assisted PSU in creating this endowed scholarship in honor of her mother's wishes. Awards will be based on need and/or merit.

Bernice Goodwin Spaulding Memorial Scholarship-The Spaulding Scholarship was established by Miss June Spaulding to honor her mother who graduated from Plymouth Normal School in 1911. Bernice Goodwin was always interested in music and acting and participated in the Oratory Society, Glee Club, and numerous choirs. For many years she taught private piano students in addition to her classroom responsibilities in Lakeport, Laconia, and later in Rumney, NH. The scholarship is awarded on the basis of merit and financial need to students majoring in music education. Recipient must have a cumulative GPA of 3.0 or higher.

Myrtle L. Grover '24 Music Scholarship-Miss Myrtle L. Grover established two scholarship funds in her name, in 1978 and 1979. The earlier fund is awarded to music students, while the second is for undergraduates majoring in accounting, business administration, or business education. Myrtle, a member of the class of 1924, stayed very active in the Plymouth State community after her graduation, as well as in many musical and business teacher organizations around the state. Myrtle passed away in January of 2003 a few weeks prior to her 98th birthday.

Irving Willard Jones 1908 Scholarship-This scholarship originated from the estate of Mrs. Marie Jones, in honor of her husband who was a 1908 graduate from Plymouth Normal School. He died in 1939. Mr. and Mrs. Jones moved to Denmark shortly after Mr. Jones' graduation, where both of them comfortably lived out their lives. The Irving Willard Jones Scholarship Fund recognizes the aspirations of worthy Plymouth State students who are registered in Adult Education or Public School Music. This endowment funds scholarships for students majoring in music education. The scholarship is based on merit with consideration given to financial need.

Ruth W. Metcalffe Annual Music Scholarship-Ruth W. Metcalfe was a long-time friend of Plymouth State contributing regularly to the music and theatre departments. Ruth was a resident of Danbury, NH and was the head of nursing at Massachusetts General Hospital for many years. Ruth was a member of the Pemigewasset Choral Society and played the organ for many events. Ruth died February 15, 2002. Ruth made arrangements for her trust

to continue supporting the PSU Music & Theatre departments for years to come with annual donations. The purpose of this award is to provide a scholarship(s) to a student(s) majoring in music. The award is based on financial need, talent, and service to the Department of Music & Theatre.

Robert & Margot Swift Endowed Scholarship-The purpose of this scholarship is to provide financial support for deserving students at Plymouth State University who are majors in music or music education. Eligible students shall be in good academic standing and have demonstrated service to the Department of Music, Theatre, and Dance (or its successor departments), and to the wider community. Candidates for the scholarship will be identified by the faculty of the department. The amount awarded and the number of student recipients of the scholarship will be determined by the chair of the department based on the payout available as directed by the University System of NH. The established scholarship selection committee of the department shall determine the most appropriate application and selection process based on the stated criteria. At the selection committee's discretion, should no candidates meet the criteria or be deemed worthy, the funds shall be retained for awarding the following semester or academic year.

Michael L. Trimpi '92 Performance Studies Grants-The Michael L. Trimpi '92 Endowment for Performance Studies Talent Grants was established at Plymouth State University of the University System of New Hampshire through a generous gift from Michael Trimpi '92 in April in 2010. Michael Trimpi came to Plymouth State as a non-traditional student to pursue his passion for music, far different from his work in the physics laboratory at Dartmouth College. He completed his music degree at PSU in 1992 and his son, Joshua L. Trimpi, graduated in 1996. Deeply impressed by the quality of the music faculty at Plymouth State and moved by the financial burden many of his fellow music students faced, Mr. Trimpi began making contributions to assist the department and its students, including the Anonymous Performance Studies Grants and the replacement of musical instruments. Music has remained a prime interest and passion for Mr. Trimpi. He often attends ensemble concerts, individual recitals, and other performance events at PSU. He maintains close relationships with members of the music faculty and enjoys meeting current music students, especially when he can mark their progress in music performance through their years studying at PSU. Mr. Trimpi established this fund because he wished to assist students in nurturing their musical talent without additional financial burden required in music coursework. MTD students are selected to receive these awards to defray the cost of one credit of Performance Studies in each of the two semesters of the academic year.

Band Student Fellowship-The band student fellowship provides professional experience for an Instrumental Music Education major. The fellowship provides training in all aspects of the instrumental organization, including administration repertoire selection, and rehearsal technique. In addition, a major component of the Fellowship in the fall semester involves organizational oversight of the All New England Band Festival. The fellowship gives a credit of \$1500 each semester on the recipient's tuition bill. The position requires 10-12 hours per week outside of class time. Please see the Director of Bands for information on the selection process for this fellowship.

Choral Student Fellowship-The choral student fellowship was established in the fall of 1993 to provide a unique professional experience for students who have an interest in choral music, music education, and/or conducting. The fellowship provides training in all aspects of the choral organization, including administration, repertoire selection, program building, recruitment, touring, and rehearsal technique. The fellowship gives a credit of \$1500 each semester on the recipient's tuition bill. The position requires 10-12 hours per week outside of class time.

SELECTION CRITERIA:

- Applicant should preferably be a junior or senior music major with voice and/or conducting emphasis.
- Students with other majors who are active participants in the choral area are also encouraged to apply.
- Current and potential contribution to the choral/vocal areas of the Department of Music, Theatre, & Dance.
- Talent and development potential.
- Active participation in Choir Council and ACDA.
- Leadership and public relations skills.
- Organizational and office skills.
- Grade point average of at least 3.0

Applicant must participate in both University Chorale and Chamber Singers for the academic year.

Performance Studies

Please refer to the Undergraduate Catalog for Performance Studies credit requirements for your degree. Students majoring in Music may study additional performance areas for one credit with the approval of the Performance Studies teachers. Non-music majors may take one credit of Performance Studies if instruction is available. There is an additional per credit fee for Performance Studies instruction.

Performance Studies and Performance Lab Registration

TBA

Performance Studies Juries

Each student will perform a jury (final performance exam) at the conclusion of each semester of enrollment. Students should acquire information concerning jury requirements from their applied instructor at the beginning of the semester. Level change juries (to 2000, 3000 or 4000) generally occur at the end of two semesters at each level and will be evaluated by the faculty who will then recommend:

1. Performance Studies at the next higher level, **OR**
2. A continuation of Performance Studies at the same level until examination at that particular level has been passed, **OR**
3. A change of major or minor

Accompanying Guidelines

- I. **Vocal Accompanying**
 - A. Collaborative pianists are assigned by the voice and collaborative piano faculty
 - B. Accompanying time is provided as part of the Performance Studies Fee and is based on 13 lessons and rehearsals per semester. The time allotted to students enrolled in Vocal Performance Studies is as follows:
 1. Voice majors enrolled in two credits at the 1000 level: 15 minutes lesson time and 15 minutes weekly rehearsal time
 2. Voice majors enrolled in two credits at the 2000-4000 levels: 30 minutes lesson time and 30 minutes weekly rehearsal time
 3. Students enrolled in one credit at any level: 15 minutes lesson time and 15 minutes weekly rehearsal time
 - C. Collaborative pianists are available to play for student recitals, performance classes, and master classes within the department. For other performances, on or off campus, the student will negotiate a fee to be paid by the student directly to the pianist.
 - D. Vocalists are responsible for scheduling a regular weekly rehearsal time with their pianists. Once scheduled, attendance at these rehearsals is mandatory. Vocalists must notify their pianists by phone and/or email by 8:00 pm the preceding day if they need to cancel a rehearsal or lesson. Sessions cancelled without proper notice will not be made up.

II. Instrumental Accompanying

- A. Collaborative pianists are assigned to the instrumental students by the Collaborative Piano Coordinator.
- B. Accompanying time is provided as part of the Performance Studies Fee and is based on 13 weeks per semester. The time allotted to students enrolled in Instrumental Performance Studies is as follows:
 - 1. Instrumental majors enrolled in two credits at the 1000 level: 15 minutes weekly rehearsal time
 - 2. Instrumental majors enrolled in two credits at the 2000-4000 levels: 30 minutes weekly rehearsal time
 - 3. Students enrolled in one credit at any level: 15 minutes weekly rehearsal time
- C. Collaborative pianists are available to play for rehearsals, student recitals, juries, and master classes. For extra rehearsals and other performances, on or off campus, the student will negotiate a fee to be paid by the student directly to the pianist.
- D. Instrumentalists are responsible for scheduling a weekly rehearsal time with their pianists. Once scheduled, attendance at these rehearsals is mandatory. Instrumentalists must notify their pianists by phone and/or email by 8:00 pm the preceding day if they need to cancel a rehearsal. Sessions cancelled without proper notice will not be made up.

Student Accompanists

I. Student pianists may receive either accompanying credit and/or hourly wages for accompanying voice and/or instrumental students with the approval of the Collaborative Piano Coordinator. (CPC)

II. Student pianists must be enrolled in Keyboard Accompanying (MU2100) before they are eligible for hourly wages.

III. Requirements for Keyboard Accompanying (MU2100: .5 credits) are:

A. Level One

- 1. Accompanying single pieces as assigned by the CPC for one or two soloists, or
- 2. Accompanying one 1-credit (MT or minor) voice student, or
- 3. Accompanying one 2-credit (1st year) voice, or
- 4. Accompanying one 1-credit instrumental student, or
- 5. Accompanying one 2-credit (1st year) instrumental major

B. Level Two

- 1. Accompanying one 2-credit (soph, jr & sr) voice major, or
- 2. Accompanying one 2-credit (soph, jr & sr) instrumental major, or

3. Accompanying one 1-credit (soph, jr & sr) MT major
4. Accompanying one 1-credit (1st year or minor) voice student and one 1-credit instrumental student, or
5. Accompanying two 1-credit (1st year or minor) voice students, or
6. Accompanying two 1-credit instrumental students

Assignment to Level One or Level Two is determined by the CPC

IV. Student pianists will be paid for work beyond the .5 credit. The maximum time allowed is:

A. Voice

1. 1-credit (1st year MT or minor) voice student: 1 ¼ hours per week
2. 2-credit (1st year) voice student: 1 ¼ hours per week
3. 1-credit (soph, jr & sr MT) student: 2 ½ hours per week
4. 2-credit (soph, jr & sr) voice student: 2 ½ hours per week

B. Instrumental

1. 1-credit instrumental student: 1 hour per week
2. 2-credit (1st year) instrumental student: 1 hours per week
3. 2-credit (soph, jr, & sr) instrumental student: 2 hours per week

C. These hours include all rehearsals, lessons, and Keyboard Accompanying coaching sessions. If the student pianist plays recitals, juries and other miscellaneous events, additional pay will be determined by the Collaborative Piano Coordinator

V. Student pianists must file their hours bi-weekly by noon on Friday with the Collaborative Piano Coordinator.

Public Performance Requirements

Student Recitals

In every regular semester, students enrolled in Performance Studies are required to perform repertoire from their private lessons on a departmental public recital. Students who don't meet this requirement will receive a grade of Incomplete in Performance Studies for that semester, and will be required to perform on the first Wednesday recital of the next semester in order to remove the Incomplete from their transcripts. They will also have to perform on a second public recital later in that next semester in order to fulfill that semester's public performance requirement.

The only students exempt from this requirement are students in the first semester of Performance Studies at the 1000-level, music minors, and music education majors who are student teaching. However, students in these categories who wish to perform on a departmental recital may do so with the permission of their performance

studies instructor (students are strongly encouraged to do so). *Otherwise, the only exceptions to this policy will be with special permission from the Chair of MTD.*

Recitals do not exceed 40 minutes of music. Total time per performer should not exceed eight minutes; a request for exceptions should be presented by the performance teacher to the faculty at least two weeks prior to the desired date. Recital forms will be considered in the order in which they are received until the maximum time is filled. *No more than one request per student, per recital will be accepted unless time permits. Once a student has already performed during a semester, additional performances will be permitted only if time permits.*

Scheduling Wednesday Student Recitals

Students will:

- Obtain approval from performance studies instructor and collaborative pianist, if appropriate.
- Go to <https://docs.google.com/forms/d/e/1FAIpQLScvw29fU9o4e5-83LjuPQwOKdTnzQ-v1EGXxpS65XbUBiu0qg/viewform?c=0&w=1>
- Complete online form and submit

Available Dates:

September 21, 2016
October 12, 2016
October 26, 2016
November 9, 2016
February 8, 2017
February 22, 2017
March 15, 2017
April 12, 2017
April 19, 2017
April 26, 2017
May 2, 2017 (Voice Division Recital)

Scheduling Voice Division Recitals

- Obtain approval from performance studies instructor and collaborative pianist, if appropriate.
- Go to <https://docs.google.com/forms/d/e/1FAIpQLScvw29fU9o4e5-83LjuPQwOKdTnzQ-v1EGXxpS65XbUBiu0qg/viewform?c=0&w=1>
- Complete online form and submit

Available Dates:

December 8, 2016
May 2, 2017

Requesting Recordings

Students may request a copy of their student recital performance. Process for doing so is TBA.

Junior and Senior Recital Information

Scheduling:

- Senior Recitals will be scheduled on Sundays @ 1:00, 3:00, or 5:00 p.m. Specific dates will be designated by the Music Faculty.
- Online application process is in progress.

Programs:

- Please see your performance studies teacher for guidance with content, formatting, and proofing.
- Programs must be submitted at the recital jury.
- Students are responsible for having the programs printed and delivered to the usher prior to the house opening.

Staff & Stage:

- The Silver Center will provide an usher, a stage manager, and recording technician.
- Submit a program draft to the Silver Center Business Service Manager with special notes for the stage manager. (For example, placement of stands or accommodations for guest performer)

Publicity:

- Students are highly encouraged to promote their recital using posters and social media.

Audio Recording:

- You will receive 1 unedited master CD of your performance.

Receptions:

- No receptions are allowed following junior recitals
- Senior recital receptions are *OPTIONAL*. You may have access to the downstairs conference room (#130) one hour prior to your recital. You must obtain a copy of the room guidelines from the Silver Center Business Service Manager.

Junior Recital

All BA Piano Performance & Pedagogy and Voice Performance & Pedagogy majors are required to perform a junior recital in either the first or second semester at the 3000 level. Junior Recitals will be scheduled on Wed. @ 3:50 p.m. when there is not a regularly scheduled Student Recital.

- A. A half recital (25 minutes of music) performed solo or in collaboration with another student during the Junior year is required for B.A. Music students in the Piano Performance & Pedagogy and Voice Performance & Pedagogy options.
- B. The student must register for MU 3010, Junior Recital.
- C. A pre-recital jury will be performed for the faculty **at least four weeks prior** to the scheduled date of the Junior Recital. The faculty will determine if the program is ready to be performed publicly. The student will not be exempt from the regular level jury at the end of the semester in which the Junior Recital is presented.
- D. Any soloist or ensemble involved in the recital must be present and prepared to perform at the recital jury;
- E. If the recital is shared, each solo performer must fill out a separate application.

Senior Recital

All BA Piano Performance & Pedagogy, Voice Performance & Pedagogy, and BS Music Education majors* are required to perform a Senior Recital in either the first or second semester at the 4000 level. The program should

represent music in a variety of styles and periods. Seniors are exempt from the end of semester jury during the recital semester.

**Under special circumstances and with permission of the department, Music Education students may perform the same repertoire in a jury-in-lieu-of-recital.*

- A. BA Piano Performance & Pedagogy and Voice Performance & Pedagogy majors are required to perform a full length solo recital with a minimum of 40 minutes of music. The student must register for MU 4010, Senior Recital.
- B. BS Music Education majors are required to perform at least 25 minutes of solo music This may be performed solo or in collaboration with another PSU music major. The student must register for ME 4500, Senior Recital: Music Education.
- C. A pre-recital jury will be performed for the faculty **at least four weeks prior** to the scheduled date of the Senior Recital. The faculty will determine if the program is ready to be performed publicly or if, in the case of music education majors, a jury-in-lieu-of-recital (see below for more information) will fulfill the requirement.
- D. The student will provide copies of the program (including program notes) at the pre-recital jury for the faculty to edit and approve.
- E. Any soloist or ensemble involved in the recital must be present and prepared to perform at the recital jury;
- F. If the recital is shared, each solo performer must fill out an application

The Senior Jury-in-Lieu-of-Recital

- A. BS Music Education majors who are not allowed to perform a public Senior Recital may be allowed to perform a jury-in-lieu-of-recital at the discretion of the music faculty;
- B. The jury is performed for the music faculty and should comprise at least 25 minutes of music;
- C. The student will provide printed copies of the program (including program notes);
- D. The jury-in-lieu-of-recital is **not** open to the public.

Performing Ensemble Requirement

Please note: All Talent Grant recipients must be enrolled in two performing ensembles, one of which must be a major ensemble, each semester. **Major ensembles include Jazz Band, Symphonic Band, Chorale, or Chamber Singers.**

BS Majors- required ensembles each semester:

BS Music Education: Voice	University Chorale OR Chamber Singers
BS Music Education: Wind or Percussion	Symphonic Band
BS Music Education: Piano	One Major Ensemble (University Chorale, Chamber Singers, Symphonic Band, Jazz Band)
BS Music Education: Guitar	One Major Ensemble (University Chorale, Chamber Singers, Symphonic Band, Jazz Band)
BS Music Education: Bass	One Major Ensemble (University Chorale, Chamber Singers, Symphonic Band, Jazz Band)

BA Majors- required ensembles:

BA Voice Performance	University Chorale OR Chamber Singers each semester.
BA Piano Performance	One Major Ensemble (University Chorale, Chamber Singers, Symphonic Band, Jazz Band) for a minimum of 6 semesters.
BA Music Technology	One Major Ensemble (University Chorale, Chamber Singers, Symphonic Band, Jazz Band) for a minimum of 6 semesters
BA Music Contract	One Major Ensemble (University Chorale, Chamber Singers, Symphonic Band, Jazz Band) for a minimum of 5 semesters

Performing Ensembles

University Chorale

University Chorale is a 70-80 voice ensemble open to all PSU students. The ensemble performs works from all periods and styles, often in collaboration with other New Hampshire choirs and orchestras. Recent repertoire includes Ralph Vaughan Williams "Dona nobis pacem," Michael Tippett "A Child of Our Time," Johannes Brahms "Schicksalslied," Morten Lauridsen's "Lux Aeterna," Karl Jenkin's "The Armed Man," and the United States premiere of Qinisela Sibisi (South Africa) "Zulu Mass." One credit per semester is offered, and the course may be repeated for credit.

Chamber Singers

A select ensemble of 16-24 voices open to all PSU students by audition. The Chamber Singers perform music of all periods and styles in concerts both on and off campus. Recent repertoire includes Mozart "Mass in C minor" (in collaboration with NH Master Chorale), J.S. Bach "Komm, Jesu, komm," Haydn "Te Deum," and works by Eric Whitacre, Morten Lauridsen, Arvo Pärt, and Moses Hogan. The Chamber Singers tour annually; the ensemble has performed in England, Chile, South Africa, Vietnam, Italy, Canada, the American Southwest, and throughout New England and the East Coast. One credit per semester is offered, and the course may be repeated for credit. Tour fee applies.

Symphonic Band

Symphonic Band is open to all PSU students by audition. Students in Symphonic Band develop ensemble performance techniques, individual performance skills and give public performances, both on and off campus. The band performs a wide variety of music, from standard band literature to new compositions. The Symphonic Band is featured annually at the All New England Band Festival, which is hosted by Plymouth State University. One credit per semester is offered, and the course may be repeated for credit.

Jazz Ensemble

The Jazz Ensemble is open to any student by audition. The ensemble studies and performs works spanning all genres of jazz, from big band to fusion. Performances are given on and off campus throughout the academic year. The jazz ensemble hosts the annual All New England Jazz Festival each March. One credit per semester is offered, and the course may be repeated for credit.

Jazz Workshop

Open to all students by audition. Provides an opportunity to study jazz improvisation, harmony, and performance practice through examination of the history of jazz, the study of recordings and transcriptions of improvised solos. Aspects of music theory specific to the jazz idiom are explored, as are specific improvisational techniques. One credit per semester is offered and the course may be repeated for credit.

Chamber Ensemble

Chamber Winds encompasses a diverse group of ensembles that typically include woodwind ensembles, clarinet choir, flute choir, saxophone quartet, trumpet ensemble, horn ensemble, trombone choir, brass quintet and low brass choir. Together, the groups present a public performance at the end of each semester. Occasionally, performances are held off campus as well. One credit per semester is offered, and the course may be repeated for credit.

Percussion Ensemble

Open to all students with permission of the instructor. Literature includes contemporary percussion works (sometimes involving bass, guitar and piano), standard pieces, and also original works by members of the ensemble. One-half credit per semester is offered, and the course may be repeated for credit.

Piano Ensemble

Open to all students with permission of the instructor. Ensembles of two or more pianists study and perform piano ensemble literature from the 18th–20th centuries. Designed to develop ensemble skills and to present public performances. One credit per semester is offered, and the course may be repeated for credit.

Guitar Ensemble

Open to all students with permission of the instructor. The ensemble works on building a Guitar Orchestra from the ground up. Without the aid of a drummer, the ensemble must be strong in the Rhythm Section necessitating the need for understanding the complexities of time within a composition. Areas of performance include improvisation in a jazz format and Classical compositions in Quartet, Trio, Duet or solo form. One credit per semester is offered, and the course may be repeated for credit.

The Music Theatre Company

Open to all students by audition. This ensemble specializes in the music theatre repertory: Broadway-style musicals, revues, operettas, and operas. A show is produced in each regular semester. One credit per semester is offered and the course may be repeated for credit.

Student Organizations

ACDA – American Choral Directors Association Student Chapter

The PSU student chapter of ACDA provides student leadership and educational opportunities in choral music education and performance. The chapter sponsors yearly attendance at national and regional conventions, and hosts on-campus activities related to the choral arts. Membership is open to all students.

MTNA – Music Teachers National Association Student Chapter

The Music Teachers National Association is specifically geared toward the private or studio music teacher. The MTNA Student Chapter provides educational, musical, social and professional experiences that augment the student's formal course of study. The Chapter presents programs and activities on campus for students throughout the year. The Chapter is also active in the N.H.M.T.A. events. Membership is open to all students.

NAfME – National Association for Music Education

The Music Educators National Conference Student Chapter 15 concerns itself with professional matters of music education regionally, statewide, and nationally. The Chapter arranges for programs and activities of interest to music students and sponsors several events on campus in cooperation with the New Hampshire Music Educators Association. All Music Education majors are strongly encouraged to join. Membership is open to all students.

I. **PERFORMANCE STUDIES**

The voice faculty in the Department of Music, Theatre, & Dance base their instruction on the conviction that vibrant, healthy singing in all classical, musical theatre and other popular forms is founded on the same principles of vocal production. Consequently, all students of voice should expect to study techniques and repertory that have been proven to facilitate the acquisition of a sound, consistent and reliable technique of singing.

- A. All Students in the B.A./Voice Performance & Pedagogy Option and the B.A. in Music Education must enroll in 2 credits of Performance Studies instruction in each semester. They receive one 45-minute private lesson per week and are required to participate in the weekly Voice Performance Lab appropriate to their level (MU 1420 or MU 3420).
- B. Students in other options within the B.A. in Music having voice as the primary instrument must enroll in 1 credit of Performance Studies instruction in each semester (one 30-minute lesson per week). Students in this option are required to participate in the weekly Voice Performance Lab appropriate to their level (MU 1420 or MU 3420).
- C. All students in the B.A./Music Theatre Performance Option must enroll in 1 credit of Performance Studies instruction in each semester (one 30-minute private lesson per week). Students in this option are required to participate in the weekly Voice Performance Lab appropriate to their level (MU 1420 or MU 3420).
- D. All students incorporating music/voice into an Interdisciplinary Program determine, in consultation with the music advisor assisting in the development of this major, the credits of Voice Performance Studies to be included. The Performance Studies teacher should concur that the performance studies plan is appropriate for the student.
- E. All Music/Voice minors will enroll in 1 credit of Performance Studies instruction, one 30-minute private lesson, for **five semesters** of study. They are to participate in the weekly Voice Performance Lab appropriate to their level of study MU 1420 or MU 3420).

II. **Performance Studies Notebook**

All voice students will maintain a Performance Studies Notebook (see heading under each Performance Studies Level for specific requirements).

III. **Grading**

Grades at all levels are computed according to the following formula:

Studio Grade:	50 percent
Notebook Grade:	25 percent
Jury Grade:	25 percent

IV. **Voice Curriculum**

The following courses are required in the curriculum of students enrolled in the B.A. Music/Voice Performance & Pedagogy Option.

1. MU 2000 Diction for Singers
2. MU 3430 Survey of Vocal Literature
3. MU 4280 Voice Pedagogy for Majors
4. MU 4430 Voice Teaching Practicum (By arrangement with Dr. Arecchi)

B.S. Music Education majors will also find MU 2000 Diction for Singers particularly useful to them as choral directors.

Voice majors enrolled in other options within the B.A./Music should consider taking some of these voice specialty courses. MU 2000 Diction for Singers is particularly useful for all voice majors.

B.A./B.S. Interdisciplinary majors should include this coursework if their program is directed toward pre-opera Performance Studies.

V. Voice Performance Lab

Students majoring in B.A./Music/Voice (all options), B.S./Music Education/Voice, and B.A./Theatre (Music Theatre Performance Option) are required to enroll in either:

1. MU 1420 (Performance Lab I): students who are studying voice at the 1000 level
2. MU 3420 (Performance Lab II): students who are studying voice at the 2000, 3000 or 4000 levels

These performance labs meet once a week and carry no specific credit because the credit is already awarded through Voice Performance Studies. Lab participation is reported to the Performance Studies teachers so that this may be factored into the student's semester grade.

For satisfactory completion of each level of private vocal study, the student should demonstrate the following competencies:

1000 Level

I. General Musicianship

- A. The student will demonstrate a basic music reading ability. He/she should be able to learn (independently) assigned repertory and technique.
- B. The student should sing learned repertory with good intonation, rhythmic accuracy and sensitivity both to phrasing and to the interplay between vocalist and accompanist.

II. Vocal Technique

- A. The student will demonstrate an increased understanding of the essentials of vocal production, e.g., body alignment, use of muscles needed for strong breath coordination, legato singing and appropriate resonance for each tone.
- B. The student should demonstrate consistent vocal growth commensurate with age and previous singing experience, and to a degree appropriate for this level of university study.

III. Repertoire

All students at 1000 level will be assigned pieces in English and Italian. At the discretion of the applied voice teacher, work on literature in Italian may be deferred until the second semester of study. Repertory should be selected from anthologies of 17th and 18th century songs, anthologies of American and/or British art songs, concert settings of folk songs, and musical theatre. At the discretion of the applied teacher, repertory may include songs in a foreign language other than Italian that has been previously studied. Music Theatre Performance majors should expect that at least 50 percent of the assigned pieces will be from the standard classical repertory. The balance may be from musical theatre, operetta, cabaret or other genres deemed appropriate by the applied teacher.

1000 Level Minimum Repertory Assignments

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
B.A./MUSIC:			
Voice Perf./Ped.	6-7	7-8	Same as Sem. II, if required
Other Options	4-5	5-6	Same as Sem. II, if required

B.S./MUSIC ED.	4-5	5-6	Same as Sem. II, if required
B.A./B.S. INTERDIS.	4-5	5-6	Same as Sem. II, if required
B.A./THEATRE Music Theatre Perf.	5-6	6-7	Same as Sem. II, if required
MUSIC MINOR & VOICE/ 2 ND INSTR.	4	5	5
NON-MUSIC MAJOR or MINOR	3	4	4

IV. Performance Studies Notebook

All voice students at 1000 level are required to maintain a Performance Studies Notebook (loose-leaf binder preferred) including the following:

- A. Verbatim (word-for-word) translations of texts of each foreign language song studied during the semester.
- B. Phonetic (IPA) spellings of texts (this may be combined with the verbatim translation). This should be done for all Italian or other approved foreign language texts in Semester I, and for all texts (including English) in Semester II. Performance Studies instructors may modify this requirement to suit the skill level of each student.
- C. Paraphrasing (a summary of one or two sentences in one's own words) of each text. This is to be done for English as well as foreign language texts.
(The purpose of the exercises above is to acquaint the student with an important means of approaching the study of vocal literature: thorough analysis of text and music.)
- D. A paragraph giving a brief biographical sketch of the composer of each song or aria studied and any significant information about the song or aria (is it from a song cycle? What opera or oratorio? Etc.). Indicate also whether or not a recording of the piece or total work has been located and listened to.
- E. All materials related to voice Performance Studies (notes on lessons, any photocopies in use, vocalizes and repertory lists).
- F. Other materials as required by individual Performance Studies instructors.
- G. This notebook will be graded on its completeness, organization and legibility.

V. Performance Requirements

A. Jury Examinations

All students will perform a jury for the faculty at the end of each semester of study. Students should be prepared to **sing from memory** selections that are representative of the repertory studied. Majors are expected to sing appropriate scales and intervals during the exam. All voice students seeking to advance to the 2000 level of study must perform literature in both English and Italian. The quantity of repertory which students will offer is dependent on whether they are majors, minors, interdisciplinary, etc., and how many semesters of study they have completed.

Minimum 1000 Level Jury Repertory

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
Music: B.A./B.S. & Theatre: M.T option	3	4 (level change)	Same as Sem. II, if required
Interdisciplinary	2	4 (level change)	Same as Sem II, if required
Music Minors	2	2	3 (level change)

Non-Music Majors 1 1 1

B. Student Recitals

1. All students whose major instrument is voice are exempt from the Student Recital performance requirement in the first semester of study, although they are encouraged to perform if their voice instructor approves. All voice students except for non-music majors or minors are **required** to perform on at least one Student Recital in subsequent semesters of study at the 1000 level.
2. Any waiver of these requirements is at the discretion of the applied music teacher.

2000 Level

I. General Musicianship

- A. The student will demonstrate further development in sight-reading skills.
- B. Beyond requirements of Level 1000, the student should demonstrate an understanding of the form of each piece studied.

II. Vocal Technique

- A. The student will demonstrate continued development of breath coordination, increased tonal resonance, ability to sing staccato, marcato and legato phrases, and increased flexibility and freedom.
- B. The student will exhibit, both in the studio and in performance, the ability to sing with careful attention to good diction as well as correct vocal production.

III. Repertoire

At the 2000 level of study, all music majors in all options and minors will be assigned pieces in English, Italian and German, and one piece may be from the music theatre repertory. Students are encouraged to work on repertory in other foreign languages, particularly those previously studied.

Interdisciplinary majors and Music Theatre Performance majors will be assigned pieces in English and Italian, and at least 50 percent will continue to be from the standard classical repertory. Once minimum requirements have been satisfied, a student may select repertory from other genres with the permission of the Performance Studies instructor. It is recommended that at least 75 percent of the selections be memorized.

2000 Level Minimum Repertory Assignments

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
B.A./Music:			Same as Sem. II, if required
Voice Perf./Ped.	7-8	8-9	Same as Sem. II, if required
Other Options	5-6	6-7	
B.S./Music Ed.	5-6	6-7	Same as Sem. II, if required
B.A./B.S. Interdisc.	5-6	6-7	Same as Sem. II, if required
B.A./Theatre			
Music Theatre Perf.	6-7	7-8	Same as Sem. II, if required
Music Minor & Voice/2nd			
Inst.	4	4-5	4-5
Non-Music Major/or			
Minor & Voice/ 2 nd Inst. **	4	4-5	4-5

** Study beyond the 1000 level is optional for these students.

IV. Performance Studies Notebook

All students at 2000, 3000 and 4000 levels will maintain a Performance Studies notebook that includes the following:

- A. Verbatim (word for word) translations of texts of each foreign language song studied during the semester.

- B. Phonetic (IPA) spellings of texts, foreign language and English (this may be combined with the verbatim translation)
- C. A paraphrasing, in English, of each text. This is to be done for English texts as well as foreign.
- D. A brief historical sketch of your character (in the song or aria), leading up to the time you express yourself in the song or aria being studied.
(The purpose of this exercise is: 1) to acquaint students with varied ways of approaching the study and interpretation of vocal literature through a) analysis of text and music, and b) the application of acting techniques; and 2) to explore ways of personalizing material while fulfilling the composer's intent.)
- E. A paragraph giving a brief biographical sketch of the composer of each song or aria, and any significant information about the song or aria studied (Is it from a song cycle? Which opera or oratorio? etc). Indicate also whether or not you have located and listened to a recording of the piece.
- F. All materials related to voice Performance Studies (notes on lessons, and photocopies in use, vocalizes and repertory lists, as well as the information above).
- G. Other materials as required by individual Performance Studies instructors.
- H. This notebook will be graded on its completeness, organization and legibility.

V. Performance Requirements

A. Jury Examinations

All students will perform a jury for the faculty at the end of each semester of study. Students should be prepared to sing from memory selections that are representative of the repertory studied. All voice students seeking to advance to the 3000 level of study must perform literature in both English and Italian. Majors must offer at least one selection in German, and they will be expected to sing appropriate scales and intervals during the exam. The quantity of repertory which students will offer is dependent on whether they are majors, minors, interdisciplinary, etc., and how many semesters of study they have completed.

*2000 Level Minimum Jury Repertory**

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
Music: B.A./B.S.**			
& Theatre: M.T option**	4	4 (level change) **	Same as Sem. II, if required
Interdisciplinary	3	4 (level change) **	Same as Sem II, if required
Music Minors	2	6 (completion jury)	
Non-Music Majors	1	1	1

*Please note: The 2000 level advancement jury is a particularly important one. It is at this point that the appropriateness of the major for each student will be evaluated. A student's performance in other course work within the major may be factored into the faculty recommendations.

1. If significant vocal progress has not been achieved but future success in the major seems to remain a possibility, then a third semester of study at the 2000 level will be the most likely recommendation.
2. If significant vocal progress has not been achieved and future success in the major appears to be unlikely, then the student will be counseled to consider other academic options.
3. Students must advance to the 3000 level in order to perform a Junior Recital.

All Music/Voice and Theatre/Music Theatre Performance majors seeking to advance to the 3000 level of study will be assigned one selection which must be prepared for jury performance without the aid of the Performance Studies teacher or the accompanist (for note learning). The studio teacher will select the piece and give it to the student three weeks prior to Jury Examinations. This requirement is **in addition to those stated in the chart above. Students may have one short (15 min.) rehearsal with their assigned accompanist prior to the jury for the purpose of creating a musical/expressive performance. The accompanist **may not assist** with the learning of pitches and rhythms, but may coach the singer regarding issues of performance.

B. Student Recitals

1. B.A. Music, B.S. Music Ed., and B.A. Theatre/Music Theatre Performance majors, and Music minors are required to perform on at least one Student Recital each semester.
 2. Music minors and Interdisciplinary majors must perform on at least one Student Recital during the 2000 level of study.
 3. Any waiver of these requirements is at the discretion of the Performance Studies teacher.
- C. Additional Performances
As proficiency and self-confidence increase, the student should take advantage of additional performing opportunities, e.g., soloist with major ensembles, church soloist, chamber music with other student musicians. **The student must discuss with the instructor any proposed solo performance.**

3000 Level

I. General Musicianship

- A. The student will demonstrate continued maturation in vocal interpretive skills as evidence by increased attention to stylistic differences, phrasing and dynamic shading.
- B. The student should give evidence of increased facility in learning accurately and independently all music assigned.

II. Vocal Technique

- A. The student will display greater consistency in correct vocal production. There should be less regression in technique when under performance pressure.
- B. The student will extend the range of voice, and continue to develop good resonance, breath management and an increased range of dynamic shading.

III. Repertoire

At the 3000 level of study, all music majors will be assigned pieces in English, Italian, German and French. Music minors will be assigned pieces in English, Italian and German. For both music majors and minors, one musical theatre piece may be included in the minimum repertory assignment. Students are encouraged to work on repertory in other foreign languages, particularly those previously studied.

Interdisciplinary majors and Music Theatre Performance majors will be assigned pieces in English and Italian, and at least 50 percent will continue to be from the standard classical repertory. Once minimum requirements have been satisfied, a student may select repertory from other genres with the permission of the Performance Studies instructor.

It is recommended that 75 percent of the selections be memorized.

3000 Level Minimum Repertory Assignments

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
B.A./Music: Voice Perf./Ped.	8-9	8-10	Same as Sem. II, if required
Other Options	6-7	6-8	Same as Sem. II, if required
B.S./Music Ed..	6-7	6-8	Same as Sem. II, if required
B.A./B.S. Interdisc.	6-7	6-7	Same as Sem. II, if required
B.A./Theatre Music Theatre Perf.	7-8	8-10	Same as Sem. II, if required

Music Minor & Voice/2ND
Instr.**

6-7

6-7

Same as Sem. II, if required “

**Study above the 2000 level is optional for these students.

IV. Performance Studies Notebook

Requirements are the same as for Level 2000.

V. Performance Requirements

A. Jury Examinations

All students will perform a jury for the faculty at the end of each semester of study. Students should be prepared to sing from memory selections that are representative of the repertory studied.

Advancement to the 4000 level of study will signify that performances now demonstrate a high level of technical mastery, musicality and expression. Students must be advanced to the 4000 level in order to perform the Senior Recital.

Advancement to the 4000 level of study is permitted only for students in the B.A. Music/Voice/all options, the B.S. Music Ed./voice, the B.A. Theatre/Music Theatre Performance option and the B.A./B.S. Interdisciplinary major (students who have included voice Performance Studies at the 4000 level in the contract for the major).

B.A. Music/Voice Performance & Pedagogy and B.S. Music Ed./voice majors seeking to advance to the 4000 level of study must offer jury literature in English, Italian, German and one other language.

B.A. Music/other option majors seeking to advance to the 4000 level of study must offer jury literature in English, Italian and one other language. The remaining literature may reflect the focus of the music option.

B.A. Theatre/Music Theatre Performance majors seeking to advance to the 4000 level of study must include in the jury literature two selections from the classical vocal repertory, one in English and one in Italian. The remainder of the jury repertory offered should be from among the various music theatre genres.

B.A./B.S. Interdisciplinary students seeking to advance to the 4000 level of study must offer jury literature in English, Italian and German. Other literature may reflect the focus of the Interdisciplinary major contract.

Minimum 3000 Level Jury Repertory

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
Music: B.A./B.S.*** & Theatre: M.T option***	4	5 (level change)	Same as Sem. II, if required
Interdisciplinary	4	5 (level change)	Same as Sem II, if required
All Others	2	2	

***All Music/Voice and Theatre/Music Theatre Performance majors seeking to advance to the 4000 level of study will be assigned one selection which must be prepared for jury performance without the aid of the Performance Studies teacher or the accompanist (for note learning). The studio teacher will select the piece and give it to the student three weeks prior to Jury Examinations. This requirement is **in addition to** those stated in the chart above. Students may have one short (15 min.) rehearsal with their assigned accompanist prior to the jury for the sole purpose of creating a musical/expressive performance. The accompanist **may not assist** with the learning of pitches and rhythms, but may coach the singer regarding the issues of performance.

B. Student Recitals

1. B.A. Music/all options, B.S. Music Education, B.A. Theatre/Music Theatre Performance, and B.A./B.S. Interdisciplinary majors are required to perform on at least one Student Recital each semester during the 3000 level of study.
2. If Music minors and Music students studying voice as a second instrument continue their study into the 3000 level, then they, too, must perform on at least one Student Recital each semester.

C. Junior Recitals

Only those students whose degree program requires a Junior Recital may present a departmentally-sponsored junior recital.

1. B.A. Music/Voice Performance & Pedagogy majors are required to enroll in MU 3010 and to present a Junior Recital in one of the semesters of study at the 3000 level. This generally takes the form of one half a program that is shared with another student performer. All departmental procedures for scheduling a public recital performance must be followed. Students must also perform a pre-recital jury (at least four weeks prior to the date of the public performance), and prepare program copy and program notes as described for the Senior Recital (see 4000 level A.7 and 8).
2. B.A. Music/ Music Technology options majors with voice as the major instrument are required to either present a solo recital or to complete a Music Technology project. These students should consult with both the voice teacher and the head of the Music Technology program to determine whether the solo recital or the music technology project would be more appropriate for them. If the solo recital is an appropriate choice, these students should register for MU 3010 and follow all of the guidelines for recitals in #1 above.

D. Additional Performances

As proficiency and self-confidence increase, the student should take advantage of additional performing opportunities, e.g., soloist with major ensembles, church soloist, chamber music with other student musicians. **The student must discuss with the instructor any proposed solo performance.**

4000 Level

I. General Musicianship

The student will exhibit a high degree of musicianship in all performance skills developed in vocal study at the University.

II. Vocal Technique

- A. The student will demonstrate consistency in correct, expressive vocal production.
- B. The student should possess sufficient stamina to sustain an extended performance such as that required to complete graduation requirements.
- C. The student will continue to explore the potential of his/her voice in the areas of range, flexibility, strength, focus, dynamics and clarity of diction.

III. Repertory and Performance Requirements

At the 4000 level of study, all B.A. and B.S. music majors will be assigned pieces in English, Italian, German and French; one musical theatre piece may be included in the minimum repertory assignment. Students are encouraged to work on repertory in other foreign languages, particularly those previously studied.

Interdisciplinary majors and Music Theatre Performance majors will be assigned pieces in English and Italian, and at least 50 percent will continue to be from the standard classical repertory. Once minimum requirements have been satisfied, a student may select repertory from other genres with the permission of the Performance Studies instructor.

The quantity of repertory studied each semester should be no less than at the 3000 level. It is recommended that 75 percent of the selections be memorized.

Music minors and non-music majors do not generally study voice at the 4000 level.

A. B.A. Music/Voice Performance & Pedagogy and B.S. Music Education majors.

1. The focus of study at the 4000 level is preparation for the required final Senior Performance: either a Jury in Lieu of Recital or a Senior Recital (a full or a half solo recital). In order to perform the Senior Recital for a public audience, a recital jury examination must be performed for music faculty **no later than four weeks** prior to the scheduled recital date. See elsewhere in this *Music Student Handbook* for a description of the process for gaining approval to schedule and to perform a public recital.
2. B.A. Music/Voice Performance and Pedagogy Majors are required to enroll in MU 4010 and to present a Senior Recital in one of the semesters of study at the 4000 level. This must be a full solo recital.
3. B.S. Music Education Majors are required to present a Senior Recital, ME 4500. This generally takes the form of a full solo recital or one half a program that is shared with another student performer.
4. The vocal literature included in the final performance must represent a variety of musical styles and periods. At least four languages must be represented, and all music, with the exception of chamber, should be sung from memory.
5. The full solo program should be planned to include at least 40 minutes but not more than 45 minutes of music, and the half program should include at least 25 but no more than 30 minutes of music, distributed according to the following outline:
 - a. Music from the Medieval through Classical Periods
 - b. German Lieder
 - c. French mélodie or Spanish art songs
 - d. American, British or Canadian art songs in English
 - e. Opera or oratorio arias, and/or a chamber music piece, according to the interest and capabilities of the vocalist.
 - f. At the discretion of the Performance Studies teacher, the student may include a short group of high-quality music theatre or other specialty material. Such selections may not substitute for other requirements as outline in a.–e. above, and the student should be aware that graduate schools are not impressed by Senior Recital programs that include anything other than “classical” vocal music pieces.
6. All department procedures for scheduling a public recital performance must be followed.
7. The **Recital Jury** must be performed for a faculty committee no later than four weeks prior to the scheduled date of the public performance. Everyone who will perform on the recital must participate in the jury. All members of the faculty jury panel must be supplied with a copy of the recital program, in the format in which it will be printed. The faculty hearing the jury have the option to require that some pieces be excluded from the public performance, or even that the performance be canceled due to inadequate preparation.
8. **Program notes** will be written by each recitalist. These will be generated from the research on each piece that has been included in the Performance Studies notebook. Notes should be submitted to the Performance Studies teacher at the recital jury one month prior to the date of the recital.

B. B.A. Music/Contract option and B.A./B.S. Interdisciplinary majors

A Senior Recital is not required for these majors. However, they may perform a full or half Senior Recital under the following conditions:

1. The Senior Recital must have been approved for inclusion in the Contract or Interdisciplinary major.
2. A student must be enrolled in 4000 level Performance Studies for the semester in which the Senior Recital will be performed.

3. The Department process for securing permission to schedule and to perform a public solo recital must be followed in all respects, including the recital jury, which must be presented for the faculty no later than four weeks prior to the scheduled performance date.
 4. At least 60 percent of the repertory performed must be from the Classical vocal repertory.
 5. The same requirements for program and program notes described above in III. A.8 and III. pertain.
- C. B.A. Music/Music Technology option/voice as primary instrument
A Senior Recital or a Music Technology Senior Project is required for these majors, but its content will reflect the focus of this option.
1. If the Senior Recital (MU 4010) is performed, then all requirements as described in A. above must be met.
- D. B.A. Theatre/Music Theatre Performance majors do not perform a senior recital.
A Senior Recital is not required for these majors. However, they may perform a full or half Senior Recital under the following conditions:

IV. Performance Studies Notebook

- A. All students of singing must keep a Performance Studies notebook. Requirements are the same as at the 3000 level of study.
- B. In the semester in which the Senior Recital is performed, a student is exempted from submitting the Performance Studies Notebook at the end of the semester.

V. Semester Jury Examinations

- A. All students will perform a jury for the faculty at the end of each semester of study. Students should be prepared to sing from memory selections that are representative of the repertory studied.
- B. At the end of the semester in which the Senior Recital has been performed, **and at this time only**, the student is exempted from performing a jury exam at the end of the semester.

Minimum 4000 Level Jury Repertory

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
Music: B.A./B.S.*** & Theatre: M.T option***	5	5	Same as Sem. II, if required
Interdisciplinary	4	4	Same as Sem II, if required
All Others	<i>Piano Majors</i> 2		

The following proposals are to be viewed as guidelines for piano majors. Individual student needs and abilities will determine actual literature studied. Forms of scales and arpeggios with appropriate tempo indications should be minimum requirements for the respective levels.

All piano majors are required to enroll and participate in Piano Performance lab each semester.

B.A. in Piano Performance and Pedagogy **1000 Level**

- I. Technique Minimum Tempo**
First semester: Major scales and arpeggios quarter= 60

Second semester: Major and minor scales and arpeggios
 Selected Technical Studies
 Hanon

quarter= 66
 Schmitt,

II. Repertoire

Each student will be expected to study a minimum of three works from three different style periods per semester. Performance of a memorized work at a Student Recital during either semester at the 1000 level is required.

III. Jury Requirements

First semester: 5-6 minutes of music (two contrasting works from different periods). Both works must be performed by memory. Technique as required.

Second semester: 6-7 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

2000 Level

I. Technique Minimum Tempo

First semester: Major and minor scales	quarter = 72
Major 10th scales	quarter= 60
Major and minor arpeggios	quarter= 69
Diminished seventh arpeggios	quarter= 60

Second semester: Major and minor scales	quarter= 80
Major 10th scales	quarter= 66
Major, minor and diminished seventh arpeggios	quarter= 72

Selected Technical Studies
 Pischna

Hanon,

II. Repertoire

Each student will be expected to study a minimum of three works from three different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 2000 level is required.

III. Jury Requirements

First semester: 6-7 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

Second semester: 7-8 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

3000 Level

I. Technique Minimum Tempo

First semester: Major and minor scales	quarter= 88
Major 3rd and 10th scales	quarter= 66
Major, minor and diminished arpeggios	quarter= 76
Dominant seventh arpeggios	quarter= 60

Second semester: Major and minor scales	quarter= 92
Major 3rd and 10th scales	quarter= 72
Harmonic minor 10th scales	quarter= 66
Major, minor, diminished and dominant seventh arpeggios	quarter= 84

Selected Technical Studies
 Czerny

Phillipp,

II. Repertoire

Each student will be expected to study a minimum of four works from different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 3000 level is required in addition to the Junior Recital.

III. Jury Requirements

First semester: 7-8 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

Second semester: 8-10 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

IV. Junior Recital

4000 Level

V.

Technique	Minimum Tempo	
First semester: Major, minor and major 3rd and 10th scales		quarter= 96
Harmonic minor 3rd and 10th scales		quarter= 92
Major, minor, diminished and dominant seventh arpeggios		quarter= 92
Second semester: Scales: same as first semester		quarter=100
Arpeggios: same as first semester		quarter=100
Selected Technical Studies		Pischna,
Philip, Czerny		

VI.

Repertoire

Each student will be expected to study a minimum of four works from different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 4000 level is required in addition to the Senior Recital.

VII.

Jury Requirements

First semester: 8-10 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

Second semester: 10-12 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required. There will be no jury requirement during the semester in which a Senior Recital is performed.

VIII

Senior Recital

B.S. in Music Education

1000 Level

I.

Technique	Minimum Tempo	
First semester: Major scales and arpeggios		quarter=50-60
Second semester: Major scales and arpeggios		quarter = 60
Natural and Harmonic minor scales and arpeggios		quarter=50-60
Selected Technical Studies		Schmitt,
		Hanon

II.

Repertoire

Each student will be expected to study a minimum of three works from three different style periods per semester. Performance of a memorized work at a Student Recital during either semester at the 1000 level is required.

III. Jury Requirements

First semester: 4-5 minutes of music (two contrasting works from different periods). At least one work must be performed by memory. Technique as required.

Second semester: 5-6 minutes of music (two contrasting works from different periods). All works must be performed by memory. Technique as required.

2000 Level

I. Technique Minimum Tempo

First semester:	Major scales and arpeggios	quarter= 66
	Minor scales and arpeggios	quarter= 60
Second semester:	Major and minor scales and arpeggios	quarter= 66
	Selected Technical Studies	Hanon, Pischna

II. Repertoire

Each student will be expected to study a minimum of three works from different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 2000 level is required.

III. Jury Requirements

First semester: 5-6 minutes of music (two contrasting works from different periods), Both works must be performed by memory. Technique as required.

Second semester: 6-7 minutes of music (two contrasting works from different periods). Both works must be performed by memory. Technique as required.

3000 Level

I. Technique Minimum Tempo

First semester:	Major and minor scales and arpeggios	quarter= 72
	Diminished arpeggios	quarter= 60
Second semester:	Major and minor scales	quarter= 76
	Major 10th scales	quarter= 66
	Major, minor and diminished arpeggios	quarter= 72
	Selected Technical Studies	Philipp,
	Czerny	

II. Repertoire

Each student will be expected to study a minimum of four works from different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 3000 level is required.

III. Jury Requirements

First semester: 6-7 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

Second semester: 7-8 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

4000 Level

I. Technique Minimum Tempo

First semester:	Major, minor and major 10th scales	quarter= 80
	Major 3rd scales	quarter= 66

Major, minor and diminished arpeggios	quarter= 80
Dominant seventh arpeggios	quarter= 60
Second semester: Scales: same as first semester	quarter= 80
Arpeggios: same as first semester	quarter= 80
Selected Technical Studies Czerny	Pischna, Philipp,

II. Repertoire

Each student will be expected to study a minimum of four works from different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 4000 level is required in addition to the Senior Recital.

III. Jury Requirements

First semester: 7-8 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.
 Second semester: 8-10 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

IV. Senior Recital

B.A. in Music Technology
B.A. in Contract Option
1000 Level

I. Technique Minimum Tempo

First semester: Major scales and arpeggios on white keys	quarter=50-60
Second semester: Major scales and arpeggios	quarter=50-60
Natural and/or harmonic white key minor scales and arpeggios	quarter=50-60
Selected Technical Studies	Schmitt,
Hanon	

II. Repertoire

Each student will be expected to study a minimum of two works from two different style periods per semester. Performance of a memorized work at a Student Recital during either semester at the 1000 level is required.

III. Jury Requirements

First semester: 3-4 minutes of music (two contrasting works from different periods). Memory encouraged. Technique as required.
 Second semester: 4-5 minutes of music (two contrasting works from different periods). At least one work must be performed by memory. Technique as required.

2000 Level

I. Technique Minimum Tempo

First semester: Major scales and arpeggios	quarter= 63
Natural and harmonic minor white key scales and arpeggios	quarter= 60
Second semester: Major scales and arpeggios	quarter= 66
Minor white key scales and arpeggios	quarter= 60

Selected Technical Studies
Hanon

Schmitt,

II. Repertoire

Each student will be expected to study a minimum of two works from two different style periods per semester. Performance of a memorized work at a Student Recital during at least one semester at the 2000 level is required.

III. Jury Requirements

First semester: 4-5 minutes of music (two contrasting works from different periods). At least one work must be performed by memory. Technique as required.

Second semester: 5-6 minutes of music (two contrasting works from different periods). Both works must be performed by memory. Technique as required.

3000 Level

I. Technique Minimum Tempo

First semester: Major and minor scales and arpeggios

quarter= 66

Second semester: Major and minor scales and arpeggios

quarter= 69

Major 10th scales on white keys

quarter= 60

Diminished arpeggios

quarter= 60

Selected Technical Studies

Hanon, Philip,

Pischna

II. Repertoire

Each student will be expected to study a minimum of three works from three different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 3000 level is required.

III. Jury Requirements

First semester: 5-6 minutes of music (two contrasting works from different periods). All works must be performed by memory. Technique as required.

Second semester: 6-7 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

4000 Level

I. Technique Minimum Tempo

First semester: Major and minor scales and arpeggios

quarter= 72

Major 10th scales

quarter= 66

Diminished arpeggios

quarter= 66

Second semester: Major, minor and major 10thth scales

quarter= 72

Major, minor and diminished arpeggios

quarter= 72

Selected Technical Studies

Philip,

Pischna, Czerny

II. Repertoire

Each student will be expected to study a minimum of three works from three different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 4000 level is required.

III. Jury Requirements

First semester: 7-8 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

Second semester: 7-8 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

IV. Senior Recital (if written in Contract)

Piano Minors

The following proposals of technique and repertoire are to be viewed as guidelines for piano minors. Individual student needs and abilities will determine the actual literature studied. Forms of scales and arpeggios should be minimum requirements for the respected levels. Participation in Piano Performance Lab is strongly recommended.

1000 Level

I. Technique

Major and minor scales: 2 octaves
Major arpeggios: 2 octaves

II. Repertoire

Each student will be expected to study a minimum of two works from different style periods per semester. Performance of a memorized work in at least one Student Recital during the 1000 level of study is required. Individual student needs and abilities will determine the actual literature studied. Suggested minimum level repertoire includes:

Minuets	Bach
Sonatinas, Op. 36, No. 1, 2	Clementi
Album for the Young	Schumann
Pieces, Op. 27, 39	Kabalevsky
Selected exercises	Schmitt

III. Jury Requirements

No level change: 3-4 minutes of music (one or two contrasting pieces). Memory optional.
Scales and arpeggios

Level change: 4-5 minutes of music (at least two contrasting works from different periods). One work must be memorized.

Scales and arpeggios

2000 Level

I. Technique

Major scales : 4 octaves
Minor scales: 2-4 octaves
Major and minor arpeggios: 2-4 octaves

II. Repertoire

Each student will be expected to study a minimum of three works from different style periods per semester. Performance of a memorized work in at least one Student Recital during the 2000 level of study is required. Individual student needs and abilities will determine the actual literature studied. Suggested repertoire includes:

Inventions	Bach
Sonata No. 5 in C Major, No. 7 in D Major	Haydn
Sonata in C Major, K. 545	Mozart
Kinderscenen	Schumann
Preludes, Mazurkas	Chopin
Children's Corner, Prelude #8	Debussy
Sketches in Color	Starer
Selected exercises	Czerny, Philip

III. Jury Requirements

No level change: 3-4 minutes of music (1 or 2 contrasting pieces). Memory optional.
Scales and arpeggios.

Completion of Minor: 5-6 minutes of music (at least two contrasting works from different periods) One work must be memorized.
Scales and arpeggios.

1000 Level

Flute

Technique

Selections from: Marcal Moyses "De La Sonorite"
Taffanel and Gaubert "Grands Exercices Journaliers de Mecanism"
All Major Scales two octaves
Chromatic Scale two octaves

Etudes

Selections from: Robert Cavally "Melodious and Progressive Studies"
Drouet "Twenty Five famous Studies for Flute"
Everett Gates "Odd Meter Etudes"
"Selected Studies for Flute"

Repertoire

Selections from: Boismotier "Suite in A minor"
Gaubert "Madrigal"
Gilliam/McCaskill "Petite Suite"
Handel "Sonata in F Major"
Faure "Sicilienne"
Faure "Morceau de Concours"
Taktakshvili "Sonata Movement 3"
Telemann "Sonata in F Major"

2000 Level

Technique

Selections from: Marcal Moyses "De La Sonorite"
Taffanel and Gaubert "Grands Exercices Journaliers de Mecanism"
All Minor Scales two octaves
Major and Minor Arpeggios

Etudes

Selections from: Berbiguier "18 Studies in all Tonalities"
Drouet "Twenty Five Studies"
Everett Gates "Odd Meter Etudes"
Koehler "Romantic Etudes for Flute"

Repertoire

Selections from: J.S. Bach "Sonata in C Major"
C.P.E. Bach "Sonata in A minor for Solo Flute"
Godard "Suite Opus 116"
La Montaine "Sonata for Solo Flute"
Mozart "Andante in C"
Telemann "Sonata in F Minor", Telemann "Suite in A Minor"

3000 Level

Technique

Selections from: Marcal Moyse “De La Sonorite”
Taffanel and Gaubert “Grands Exercices Journaliers de Mecanism”
Arpeggios with 7^{ths}

Etudes

Selections from: Anderson Opus 15, Anderson Opus 33
Piazzolla “Tango Etudes”
Donjon “Eight Etudes de Salon”

Repertoire

Selections from: J.S. Bach “Sonata in E Minor”
Bloch “Suite Modale”
Debussy “Syrinx”
Hindemith “Sonata”
Kuhlau “Six Divertissements”
Mozart “Concerto in G”
Orchestral Excerpts

4000 Level

Technique

Selections from: Marcal Moyse “De La Sonorite”
Taffanel and Gaubert “Grands Exercices Journaliers de Mecanism”
Thirds in all Keys

Etudes

Selections from: Anderson Opus 15, 33
JeanJean “Etudes Modernes”
Karg Elert “Thirty Caprices”

Repertoire

Selections from: Copland “Dou for Flute and Piano”
Doppler “Hungarian Pastorale Fantasie”
Griffes “Poem”
Hindemith “Eight Pieces”
Martinu “Sonata”
Muczynski “Three Preludes”
Reinecke “Ballade”
Varese “Density 21.5”
Widor “Suite for Flute”

1000 Level

Technique

M/m scales in 1 ½ or 2 octaves, M/m arpeggios; Pares: scales

Repertoire

Albinoni, Concerti, Op. VII No. 3 & 6; Handel, Concerto in B Flat; Vivaldi,
Sonata in G minor

Etudes

Prestini, Studies; Andraud, Practical and Progressive Oboe Method

Reed Making

Jay Light, the Oboe Reed Book; Tying on cane and knife scraping technique

2000 Level

Technique

Suggested Method: Barret, Complete Method

Repertoire

Cimarosa, Concerto in C Minor.
Marcello, Concerto in D Minor.
Vivaldi, Concerto Op. 8, No. 0.
Handel, Sonata in C Minor and Sonata in G Minor.
Hindemith, Sonata.
Schumann, Three Romances, Op. 94.

Etudes

Ferling, 48 Etudes
Prestini Studies

Reed Making

Rough scraping of reeds.

3000 Level

Technique

Suggested Method: Andraud, Vade-Mecum

Repertoire

Britten Six Metamorphoses
Handel, Concerto Grosso No. 8, 9, and 10 (w/ strings)
Mozart, Concerto in C Major
Strauss, Concerto
Piston, Suite
Sint-Saens, Sonata
D. Smith, Sonata

Etudes

Bozza, 18 Etudes for Oboe
L. Wiedemann, 45 Studies

4000 Level

Technique

Suggested Method: Andraud, Vade-Mecum; Barret, Complete Method.

Repertoire

Mozart, Quartet
Vaughan Williams, Concerto
Bach, Difficult Passages

Bassoon

Reed Making

Complete independence in reed making.

Please see instructor for requirements

The guidelines listed below are the minimum expectations for a music major taking a one hour (two credit) lesson each week in clarinet. Repertoire may be substituted or accelerated as best fits the student's abilities and interests, but each semester should include at least one work from the suggested repertoire.

Clarinet

Repertoire

Bach-Hite	<i>Bourree</i>	<i>M</i>
Bach-Woxman-Block	<i>Andante and Rondeau</i>	<i>M-MD</i>
Baermann-Forrest	<i>Patorale</i>	<i>M</i>
Baermann-Hite	<i>Adagio</i>	<i>M</i>
Corelli-Hite	<i>Adagio and Gigue</i>	<i>M</i>
Debussy-Hite	<i>La Fille Au Cheveux deLin</i>	<i>M</i>
Debussy-Hite	<i>Petite Piece</i>	<i>M</i>
Donjon-Guertin	<i>Invocation</i>	<i>M-MD</i>
Ferling-Jeanjean	<i>Andante do Concert</i>	<i>M</i>
Garwood, Margaret	<i>A Joyous Lament for a Gilly Flower</i>	<i>M-MD</i>
Handel-Ephross	<i>Sonata No.5</i>	<i>M</i>
Jaeckel, Wayne	<i>Swing Suite – unaccompanied</i>	<i>M</i>
Lacome-Andraud	<i>Rigaudon</i>	<i>M-MD</i>
Lazarus-Bolls	<i>Studio Expressivo</i>	<i>M</i>
Mozart-Hite	<i>Larghetto from Quintet</i>	<i>M</i>
Mozart-Voxman-Block	<i>Sonata No. 8</i>	<i>M</i>
Reboerts, Trevor	<i>Trois Promendades</i>	<i>M-MD</i>
Schumann-Gee	<i>Romance No. 3</i>	<i>M</i>

1000 Level

Technique

Scales	Chromatic Scale – tongued/slurred, triplets; quarter = 88
quarter = 88	E and F Major Scales & arpeggios - 3 octaves; tongued/slurred, triplets;
quarter = 88	All other Major Scales & arpeggios - 2 octaves; tongued/slurred, triplets;

Scale Method

24 Varied Scales and Exercises for Clarinet

J.B. Albert; Carl Fisher - 099; ISBN 0-8258-2382-X

Etudes

Rose	<i>32 Etudes OR 40 Etudes, Book 1</i>
Klose	<i>Celebrated Method for the Clarinet</i>
Heim, Norma	<i>The Development of the Altissimo Register</i>

2000 Level

Technique

Scales	Chromatic Scale – tongued/slurred, triplets; quarter = 96
quarter = 96	E, F, & G Major scales– 3 octaves, all other scales - 2 octaves
	All other Major Scales & arpeggios - 2 octaves; tongued/slurred, triplets;

Scale Method

Technical Studies For Clarinet
Norman Heim; Kendor Music

Etudes

Bona, Pasquale
JeanJean, Paul
Klose, H.
Heim, Norman

Rhythmical Articulation
Etudes Progressives et Melodiques
The Celebrated Method of the Clarinet
Development of the Altissimo Register of the Clarinet

Repertoire

To be selected from master list.

3000 Level

Technique

Scales

Chromatic Scale – tongued/slurred, triplets; quarter = 120
E, F, G, & A Major & minor scales & arpeggios– 3 octaves, tongued/slurred,

triplets;

Quarter = 120

All other Major & minor scales & arpeggios - 2 octaves; tongued/slurred,

triplets;

Quarter = 120

Scale Method

Practical Study of the Scales for the Clarinet

6088-8

Emile Stievenard Schirmer's Library of Musical Classics; ISBN 0-7935-

Etudes

Baermann, Carl/
Bettoney, Harry
Polatschek, Victor
Uhl, Alfred
Klose, H.
Heim, Norman
Bonade, Daniel

Clarinet Method, Part 5
Advanced Studies for the Clarinet
48 Studies for Clarinet
Celebrated Method for the Clarinet
The Development of the Altissimo Register For Clarinet
Orchestral Studies for Clarinet

Repertoire

Selections to be taken from master list.

4000 Level

Technique

Scales:

Chromatic Scale – tongued/slurred, triplets; quarter = 120

E, F, G, A, B, & C- Major & minor scales & arpeggios– 3 octaves,

tongued/slurred, triplets;
120

quarter =

All other Major & minor scales & arpeggios - 2 octaves; tongued/slurred,

triplets; quarter = 120

Scale Method

Technical Studies for Clarinet, Norman Heim, Kendor Music

Etudes

Cavalini, Ernesto
Opperman, Kalmen
Klose, H.
Heim, Norman

30 Caprices
Virtuoso Studies for the Clarinet
The Celebrated Method for Clarinet
The Development of the Altissimo Register For Clarinet

Repertoire

Selections to be taken from the master list.



1000 Level

Suggested Technical Method: *Saxophone with Classical Emphasis*
 Selected Studies for Saxophone

Repertoire

ALTO

Concert & Contest Collection for Tenor Saxophone
 Solos for the Saxophone Player

H. Voxman, ed
 L. Teal, ed

TENOR

Concert & Contest Collection for Tenor Saxophone
 Solos for the Tenor Saxophone Player
 Selected Studies for Saxophone
 25 Daily Exercises for Saxophone

H. Voxman, ed
 L. Teal, ed
 H. Voxman, ed
 Klose

2000 Level

Repertoire

ALTO

Concertino
 Music for Saxophone
 Sketches for Alto Saxophone
 Prelude Cadence et

E. Bozza
 Bassett
 Caravan

Finale Concerto

First Concertino

Tomasi
 Guilhaud

TENOR

Poem
 Sonata
 Music for Saxophone and Piano
 Ballade
 48 Famous Studies
 144 Etudes
 Etudes Variete
 Berbiguier

Hartley
 Hartley
 Karlins
 Martin
 Ferling
 Ferling
 Mule
 Mule

3000 Level

Repertoire

ALTO

Sonata
 P 19
 Concertino
 Concerto

Creston
 Creston
 Ibert
 Glazunov

Sonata
Concerto
Rhapsodie

Heiden
Benson
Debussy

TENOR

Sonata
Two Pieces
Sonata
Intermezzo
Ballet Impressions
Chant Course
Etudes Terschak
Paradigms
25 Capricien
Contemporary Etudes

DiPasquale
Reilly
Ostrander
Koepke
Ostrander
Tomasi
Mule
Caravan
Karg-Elert
Schmidt

4000 Level

Technique

Other possible texts include Joseph Viola's book; the Charlie Parker Omnibook; and others.

Repertoire and Etudes

See the requirements for Clarinet Performance Studies.

Methods and Literature

20 Melodious Etudes
20 Exercises
The Saxophone Workbook
The Art of Saxophone Playing
L. Teal 158 Exercises

Blemant
Blatt
L. Teal
L. Teal
S. Rascher

Exercises

Reverse Chromatic – Triplets mm 60
Direct Chromatic Scale
All major, minor, diminished scales

Saxophone with Jazz Emphasis

1000 Level

Suggested Technical Methods

Jazz Conception for Saxophone; Volumes 1, 2
Charlie Parker Omnibook
Patterns for Jazz
Jazz Scale Studies

Lennie Niehaus
Michael H. Goldson
Jerry Coker
Rik Pfenninger

Improvisation

10 selections from standard jazz repertoire performed by memory.
Aural musicianship ear-to-hand skill in transcribing five solos to be selected from memorized standard jazz repertoire.

Jazz Theory and Jazz Keyboard Skills

The Jazz Theory Book
Jazz Keyboard for All Musicians

Mark Levine
Jerry Coker

Chord through 10 selections from standard jazz repertoire.
Slight transposition.

2000 Level

Suggested Technical Methods

Jazz Conception for Saxophone; Vol. 3, 4.
Charlie Parker Omni Book
Patterns for Jazz
Jazz Scale Studies

Lennie Neihaus
Michael H. Goldson
Jerry Coker
Rik Pfenninger

Improvisation

10 selections from standard jazz repertoire performed by memory.
Aural musicianship ear-to-hand skill in transcribing 5 solos to be selected from memorized standard jazz repertoire.
Perform improvised solo with jazz ensemble or jazz combo in concert setting.

Jazz Theory and Jazz Keyboard Skills

The Jazz Theory Book
Jazz Keyboard for all Musicians
Chord through 10 selections from standard jazz repertoire.
Slight transposition

Mark Levine
Jerry Coker

3000 Level

Suggested Technical Methods

Jazz Conception for Saxophone
Advanced Studies
Charlie Parker Omni Book
Extended Technique for Saxophone
Top Tones for Saxophone

Lennie Niehaus
Michael H. Goldson
Michael Leonard
Siguard Rascher

Improvisation

10 selections from standard jazz repertoire performed by memory.
Aural musicianship ear-to-hand skill in transcribing 5 solos to be selected from memorized standard jazz repertoire.
Perform improvised solo utilizing multi-media collaboration and music technology.

Jazz Theory and Jazz Keyboard Skills

The Jazz Theory Book
Jazz Keyboard for all Musicians
Chord through 10 selections from standard jazz repertoire.
Slight transposition.

Mark Levine
Jerry Coker

4000 Level

Suggested Technical Methods

Jazz Conception for Saxophone
Advanced Studies
Charlie Parker Omni Book
Extended Technique for Saxophone
Top Tones for Saxophone

Lennie Niehaus
Michael H. Goldson
Michael Leonard
Siguard Rascher

Improvisation

10 selections from standard jazz repertoire performed by memory.
Aural musicianship ear-to-hand skill in transcribing 5 solos to be selected from memorized standard jazz repertoire.

Perform improvised solo utilizing multi-media collaboration and music technology, or perform an improvised solo with jazz ensemble or jazz combo in a concert setting.

Jazz Theory and Jazz Keyboard Skills

The Jazz Theory Book
 Jazz Keyboard for all Musicians
 Chord through 10 selections from standard jazz repertoire.
 Slight transposition.

Mark Levine
 Jerry Coker

The trumpet literature listed for each level is representative of the material to be covered. Not every student will progress through all of this material, but everyone should develop some familiarity with each of the method books and solos listed here. Students are required to purchase all of the music that is assigned.

1000 Level

Technique

Scales: All Major and Minor Keys (tongued 16th; quarter = 80)
 Chromatic Scale (full range; 8ths; quarter = 80)

Methods

<i>The Addition System</i>	Gary Corcoran	Pub: ADDSYS
<i>Arban's Complete Method</i>	J.B. Arban (ed., Goldman/Gordon)	Pub: Fischer
<i>Selected Studies</i>	H. Voxman	Pub: Rubank
<i>Thirty-Six Celebrated Studies</i>	N. Bousquet (ed., Goldman)	Pub: Fischer

Representative Solo Repertoire

<i>Andante et Allegretto</i>	Guillaume Balay (Nagel)	Pub: Internat.
<i>Mont Saint-Michel</i>	Geoffrey Robbins	Pub: Leduc
<i>Petite Piece Concertante</i>	G. Balay (Concert & Contest Collection)	Pub: Rubank
<i>Prelude to "Te Deum"</i>	M.A. Charpentier (Glover)	Pub: Brass Press
<i>Sonata</i>	Henry Purcell (Lillya/Isaac)	Pub: Fischer
<i>Thème Varié</i>	Robert Clérisse	Pub: Leduc
<i>Presto, from Sonata in B</i>	G.P. Telemann(Chidester)	Pub: Southern
<i>Prayer of St. Gregory</i>	Alan Hovhaness	Pub: Peer

2000 Level

Technique

Scales & Arpeggios: All Major and Minor Keys (tongued 16ths; quarter = 96)
 Major 7th, Minor 7th, Dominant 7th Chords in the Circle of 4ths (slurred; quarter = 96)
 Modes: Dorian, Mixolydian, Lydian

Methods

<i>The Addition System</i>	Gary Corcoran	Pub: ADDSYS
<i>Arban's Complete Method</i>	J.B. Arban (ed., Goldman/Gordon)	Pub: Fischer
<i>Selected Studies</i>	H. Voxman	Pub: Rubank
<i>Thirty-Six Celebrated Studies</i>	N. Bousquet (ed., Goldman)	Pub: Fischer

Representative Solo Repertoire

<i>All' Antica</i>	A. Goeyens	Pub: Southern
<i>Aria con Variazioni</i>	G.F. Handel (Fitzgerald)	Pub: Belwin
<i>Concert Etude</i>	Alexander Goedicke	Pub: MCA
<i>Concerto</i>	Leopold Mozart (Lillya/Isaac)	Pub: Fischer

3000 Level

Technique

Scales & Arpeggios: All Major and Minor Keys (tongued 16ths; quarter = 120)
Chromatic Scale (full range; 8ths; quarter = 120)
All Modes (tongued 8ths; quarter = 60)

Methods

34 Studies & 24 Last Studies
Technical Studies

Vassily Brandt (Vacchiano)
Herbert L. Clarke

Pub: Leduc
Pub: Fischer

Representative Solo Repertoire

Andante et Scherzo
Badinage
Concerto in E-Flat
Concerto in E-Flat
Concerto

J.E. Barat
Eugène Bozza
J.G.B. Neruda (Hickman)
F.J. Haydn (Voisin)
Telemann, G.P. (Voisin)

Pub: Leduc
Pub: Leduc
Pub: Musica Rara
Pub: Internat.
Pub: Internat.

4000 Level

Methods

36 Etudes Transcendates
Daily Drills

Theo Charlier
Max Schlossberg

Pub: Leduc
Pub: Baron

Representative Solo Repertoire

Concerto
Concerto in E-flat
Concerto
Sonata
Sonata
Sonate

Alexander Arutunian
J.N. Hummel (Ghitalla)
Vincenzo Bellini (Thilde)
Flor Peters
Kent Kennan
Paul Hindemith

Pub: Internat.
Pub: King
Pub: Billaudot
Pub: Peters
Pub: Remick
Pub: Schott

Horn

The below listed guidelines are the minimum expectations for a music major taking a one hour (two credit) lesson, each week. Tempo indications are minimums for passing each level; students who excel will exceed these minimums. Repertoire may be substituted or accelerated as best fits the student's abilities and interests, but each semester should include at least one work from the suggested repertoire.

1000 Level

Technique

Scales:	Minors (natural, melodic, harmonic); 3 octaves	quarter = 80
	Major (tongued/slurred in 16ths); 3 octaves	quarter = 80
	Chromatic (slurred in triplets); 3 octaves	quarter = 80
Arpeggios:	Major and Minor (quarter notes); 3 octaves	quarter = 80
Method:	60 Studies for Horn – Book 1	Kopprasch/Gumbert

Representative Solo Repertoire

Artik	Hovhanness
Elegy for Horn	Bernstein
Concerti #3 and 4 in Eb	Mozart
Concertpiece	Sain-Saens
Selestions from Solos for the Horn Player	Joens,ed.
Sonata for Horn	Beethoven
Sonata in F Minor	Telemann/Leloir

2000 Level

Technique

Scales:	Major (tongued/slurred in 16ths); 3 octaves	quarter = 100
	Chromatic (slurred 4 to a beat); 3 octaves	quarter = 100
	Minor (all modes in 16ths); 3 octaves	quarter = 80
Arpeggios:	Major and Minor (quarter notes); 3 octaves	quarter = 80
Method:	60 Studies for Horn – Book 2	Kopprasch/Gumbert

Representative Solo Repertoire

Concerti #1 and 2	Haydn
Concerto #3	Hovhaness
Concerti #1 in D and 2 in Eb	Mozart
Concerto op. 8	F. Strauss
Selections from Solos for the Horn Player	Jones, ed.
Sonata for Horn	Heiden

3000 Level

Technique

Scales:	Major (in 16ths); 3-5 octaves	quarter = 100
	Chromatic (6 to a beat); 3-5 octaves	quarter = 100
	Minors (in 16ths); 3-5 octaves	quarter = 100
Arpeggios:	Major/Minor (in triplets); 3-5 octaves	quarter = 100
Methods:	200 Studies – Books 1-4	Maxime-Alphonse
	48 Etudes for French Horn	Reynolds

Representative Solo Repertoire

Adagio and Allegro	Schumann
Concerto for Horn	Hindemith
Concerto #1 Opus 11	R. Strauss
Fantasy for Horn	Arnold
Parable	Persichetti
Selections from Solos for Horn Player	Jones, ed.
Sonata for Horn	Adler

4000 Level

Technique

Methods:	200 Studies Books 5-6	Maxime-Alphonse
	48 Etudes for French Horn	Reynolds
	Unmeasured Preludes	Gallay/Thevet
	Orchestral Excerpts	Chambers

Representative Solo Repertoire

Concertino op. 45	Weber
Concertino op. 45 #5	Larsson
Concerto #2	R. Strauss
En foret	Bozza
Scherzo Concertante	Nelhybel
Sonata for Horn	Hindemith
Suite	Wilder

Trombone

1000 Level

Technique & Methods

Tone production, breathing techniques, embouchure development; major scales and arpeggios, mm = 120 Rochut Melodious Etudes Book I; Schlossber, Daily Drills and Technical Exercises; selected solos.

2000 Level

Technique & Methods

Extension of range, multiple tonguing, minor scales and arpeggios, m = 120 Kopprasch 60 Etudes; Blazhevich Clef Studies; (alto, tenor, bass), selected solos.

3000 Level

Technique & Methods

Development of phrasing, styles or interpretation; Rochut Melodious Etudes Book III, Blazhevich Clef Studies; LaFosse Complete Method for Trombone; Kopprasch 60 Etudes; selected solos (classical and baroque transcriptions and original compositions).

4000 Level

Techniques & Methods

Refinement of technique and musicianship; LaFosse Complete Method; orchestral excerpts, Senior Recital or jury, major work such as Guilman, Morceau Symphonique; McKay Sonata; Hindemith Sonata; Stevens Sonata.

Euphonium – Baritone

1000 Level

Technique & Methods

Tone production, breathing technique, embouchure development. Major scales and arpeggios mm = 120 Rochut Melodious Etudes Book I; Kopprasch 60 Etudes; selected solos.

2000 Level

Technique & Methods

Extension of range, multiple tonguing. Minor scales and arpeggios mm = 120 Rochut Melodious Book II; Ostrander Shifting Meter Studies; selected solos.

3000 Level

Technique & Methods

Development of phrasing, styles of interpretation. Rochut Melodious Etudes Book III, Blazhevich Clef Studies; selected solos (classical and baroque transcriptions as well as original compositions).

4000 Level

Technique & Methods

Refinement of technique and musicianship. Blazhevich Clef Studies, orchestral excerpts, W. Smith Top Tunes; Senior Recital or jury, major works such as Guilmant Morceau Symphonique; McKay Sonata; Hindemith Sonata; Stevens Sonata.

TUBA

1000 Level

Technique & Methods

Tone production, breathing technique, embouchure development. Major scales and arpeggios mm = 120 Rochut Melodious Etudes Book I; Kopprasch 60 Etudes; selected solos.

2000 Level

Technique & Methods

Extension of range, multiple tonguing. Minor scales and arpeggios mm = 120 Rochut Melodious Book II; Ostrander Shifting Meter Studies; selected solos.

3000 Level

Techniques & Methods

Development of phrasing, styles of interpretation. Rochut Melodious Etudes Book III; Blazhevich 70 Etudes Book I; selected solos (classical and baroque transcriptions as well as original compositions).

4000 Level

Technique & Methods

Refinement of techniques and musicianship. Blazhevich 70 Etudes Book II Orchestral excerpts, W. Smith Top Tunes; Senior Recital or jury, major work such as Wilder Sonata; Lebedev Concerto; Hindemith Sonate; etc.

Percussion

1000 Level

Technique & Methods

Introduction to keyboard percussion (Goldenberg Modern School for Xylophone), Introduction to timpani (Goodman Timpani Method), Concert Snare Drum Technique (Goldenberg Modern School for Snare Drum), Snare Drum Method (Podemski).

2000 Level

Technique & Methods

Continued 1000 level keyboard percussion, Percussion Keyboard Technique-McMillan, and simple solos (Bach 2-part Inventions). Continue 1000 level timpani, add tuning, simple 2 drum solos, Tamp Tunes-Schinstine, study contemporary snare drum rhythms (Vic Firth The solo Snare Drummer), Portraits in Rhythm (Circone), Contemporary Snare Drum (Albright).

Multiple percussion playing.

3000 Level

Technique & Methods

Introduce keyboard literature and solos, 3 and 4 drum timpani studies and solos, Seven Solo Dances-Froch, introduction multiple percussion Begin 4 mallet techniques, marimba, xylophone, vibraphone.

Multiple percussion playing.

4000 Level

Technique & Methods

An understanding of the total spectrum of percussion instruments and the ability to perform satisfactorily on all instruments. A study of technique and literature as directly applied to performance in the contemporary band and or orchestra.

Techniques involved in performing on the smaller traps.

Drum set technique (jazz, rock, symphonic, and general playing).

Advanced study includes solo literature in an effort to present a solo performance or to prepare for a professional performance audition. Solos to be considered will vary from student to student, but may include: Eliot Carter – 8 Pieces for Timpani, J.S. Bach – Violin Concert (A Minor), Jan Williams – Dream Lesson.

Jazz improvisation for keyboard.

Multiple percussion playing.

Classical Guitar

1000 Level

Major and minor scales (Andre Segovia) covering two to three octave range. Emphasis on projection of tone and volume. Selected easy pieces of Aguado, Giuliani, and Carcassi.

2000 Level

All major and minor scales (Segovia) in three octaves. Selected studies by Sor, Brouwer Selections from 120 Right Hand Studies by Giuliani.

3000 Level

Sor Studies 13, 14, 15, 8. Works of Tarrega and Renaissance lute pieces.

Bass Guitar **4000 Level**

Sor Studies 10, 11, 16, 17; Villa-Lobos Studies 1, 8, 11 or of equivalent difficulty.

1000 Level

R. Reid, Book I

Studies in Jazz, Rock and Fusion techniques
Improvisational studies with standard jazz blues and rhythm changes.

2000 Level

R. Reid, Book I: continued
Studies in Jazz, Rock and Fusion techniques continued
Improvisational studies into more complex jazz standards, continued.

3000 Level

R. Reid, Book II
Studies in Jazz, Rock and Fusion continued with emphasis on style and sight reading
Improvisational studies continued.

4000 Level

R. Reid, Book II, continued
Appleman Chord Studies for the Electric Bass
Advanced improvisational techniques studied.

String Bass

1000 Level

E. Simandl, Book I
Orchestral Studies: such as Orchestral Excerpts, Zimmermann, Vol. 1-6
Jazz studies: Rufus Reid, Book I
Appropriate solo literature such as Vivaldi, Bach or Marcello sonatas

2000 Level

F. Simandl, Book I: continued
Orchestral studies: continued
Jazz Studies: R. Reid, Book I continued
Appropriate solo literature such as Dragonetti Concerto or Romberg

3000 Level

F. Simandl, Book II
Orchestral studies: continued
Jazz studies: R. Reid, Book II
Appropriate solo literature such as Hindemith Sonata or Klose Concerto

4000 Level

F. Simandl, Book II: continued
Orchestral studies: Continued *Violin*
Jazz studies: R. Reid, Book II continued
Appropriate solo literature such as Koussevitzky Concerto, Divertimento Concertante (Ramsier).

Pre-College: The student should have studied and be able to demonstrate acceptable performance of standard pedagogical material including Kayser Books I, II and III; Mazas Books I & III; Dancla Op. 74, School of

Mechanism. Solo literature should include such works as the Vivaldi Concerto in A minor Op. 3, No. 6, and others of similar difficulty.

1000 Level

Kreutzer Studies #1 – 15 Appropriate solo literature such as Handel Sonatas #1 – 6, J.S. Bach Concerto in A Minor No. 1 Scales in conjunction with musicianship studies.

2000 Level

Kreutzer Studies #16 – 30 Appropriate solo literature according to needs of student Grade V. Three octave scales and arpeggios.

3000 Level

Kreutzer Studies #31 – 42 Appropriate solo literature Grades V and VI. Extensive uses of all positions.

4000 Level

Fiorillo and Done Studies Solo literature should include Grade VI material and major concertos, and movements from all appropriate periods.

Viola

Pre-College: Wohlfahrt Etudes Book I and II, Kayser Etudes Op. 43, Don't Etudes Op. 38, Sevcik Op. 1, Book 1, Scale Studies such as Hrimaly or Schradieck Solo literature: Baroque sonatas such as Corelli, Marcello, Vivaldi or movements from Bach Cello Suites.

1000 Level

Vivaldi Sonatas, Bach Gamba Sonatas, Telemann Concerto, Flackton Sonata, Milhaud Sonata No. 1.

2000 Level

Handel (Casadesus) Concerto, C.P.E. Bach (Casadesus) Concerto, Bach Cello Suites, Handoshkin Concerto, Vaughan-Williams Suites (movements).

3000 Level

Reger Unaccompanied Suites, Stamitz Concerto, Hoffmeister Concerto, Juon Sonata, Schumann Marchenbilder, Bloch Suite Hebraique, Schubert Arpeffione Sonata, Berlioz Harold in Italy.

4000 Level

Brahms Sonatas Op. 120 No. 1 and 2, Hindemith Sonata Op. 11, No. 4, Bloch Meditation and Processional, Walton Concerto, Bartok Concerto, Weber Andante and Rondo Ongarese.

Equally important for the undergraduate years is the mastery of study material. It cannot be categorized by level since technical development is such an individual matter. Study material will be chosen from: Don't Opus 37, Schradieck Books 1,2 and 3, Fiorillo, Kreutzer, Rode, Fuchs, Campagnoli, Gavinies, Dounis Scale material will include Flesch or Lifschey and Galamian Scale Studies. Upon graduation the student will be expected to know thoroughly all Kreutzer Etudes, selected Rode Caprices, and all major and minor scales and arpeggios in three octaves at brisk speed.

