



Department of Music

**MUSIC MAJOR
HANDBOOK**

2011-2012

**DRURY UNIVERSITY
DEPARTMENT OF MUSIC
HANDBOOK**

TABLE OF CONTENTS

Institutional Mission, Goals and Objectives.....	4
Department of Music Mission, Goals and Objectives.....	5
General Information	6
Admission Policy.. ..	7
Student Portfolios.....	7
Sophomore Review.....	8
Music Theory and Literature Assessment	8
MFAT	8
Activity Grant Assessment and Renewal.....	8
Private Instruction in Applied Music.....	9
Refund Policy	9
Jury Exams	9
Piano Proficiency.....	10
Ensembles at Drury	10
Choral Music	11
Instrumental Music.....	12
Chamber Music	13
Composition.....	13
Jazz	13
Opera.....	14
Music and Theater	14
Music Education	14
Music Therapy	15
Equivalency in Music Therapy.....	15
Master of Music Therapy	15
Facilities	16
Building Use.....	17
Instruments.....	17
Instrument Storage	18
Music Faculty Credentials	19
Course Numbering System for Applied Music	22
Applied Music Levels.....	23
Instrumental Jury Levels.....	24
Bassoon	25
Cello/Doublebass.....	28
Clarinet	30
Flute.....	32
Guitar	36
Harp	37
Horn	39
Oboe	43

Organ	46
Percussion	48
Piano.....	53
Saxophone.....	55
Trombone.....	58
Trumpet	61
Tuba	66
Viola	69
Violin.....	71
Voice.....	73
 Music Degree Outlines	
BA in Music	74
BME Instrumental	75
BME Vocal.....	76
Vocal/Choral Endorsement.....	77
Instrumental Endorsement	77
Bachelor of Music Therapy.....	78
Master of Music Therapy	81
Master’s Equivalency Program	82
Music Minor	84
 Arts Management.....	 85
 Piano Proficiency Requirements.....	 86
Music Therapy Level II Piano Proficiency Examination.....	87
Guitar Proficiency Examination.....	90
Recital Class and Concert Attendance Policy	92
Recital Class Absence Excuse Form.....	93
Student Recital Class Information Form.....	94
Recital Permission Form for Junior/Senior Recital.....	95
 Concert Etiquette	 96
 Clara Thompson Hall Piano Care	 97
 Calendar of Events.....	 98

DRURY UNIVERSITY DEPARTMENT OF MUSIC

A. Institutional Mission, Goals and Objectives

Drury University was founded to prepare students for successful careers through a liberal arts education. Drury's founders recognized the need for a college which would bring the New England liberal arts tradition to the American Midwest. The tradition includes a commitment to helping students learn to serve their communities and the world. Students at Drury gain the knowledge, experience and skills for graduate school, professional school and careers.

The hallmark of Drury University is a curriculum which combines effective career preparation with the liberal arts.

Mission

Drury University is an independent church-related institution grounded in the liberal arts tradition and committed to personalized education in a community of scholars who value the arts of teaching and learning.

Education at Drury seeks

- To cultivate spiritual sensibilities and imaginative faculties as well as ethical insight and critical thought;
- To foster the integration of theoretical and practical knowledge; and
- To liberate persons to participate responsibly in and contribute to life in a global community.

Goals

To ensure that liberal arts knowledge and understanding is central to the Drury experience and fundamental to all programs, the university maintains and strengthens its commitment to:

- Develop the abilities of all students to:
 - Think critically
 - Communicate effectively
 - Empathize
 - Make mature value judgments
 - Exhibit personal and social responsibility and
 - Chart a healthy course for life
- Ensure that all graduates are familiar with the Western tradition, its history, great ideas and significant artifacts
- Provide students with an opportunity for in-depth study
- Integrate theoretical and applied learning in all programs

To become a model of a global community in which the best values of the liberal arts and the Judeo-Christian traditions govern, the university is dedicated to:

- Providing an environment which affirms the equality and worth of all peoples;
- Focusing upon the diversity of human culture, language, history and experience;
- Creating a co-curricular environment supportive of development of the whole person intellectually, socially, morally, emotionally, physically and spiritually;
- Preparing students for a time of significant global adjustment by strengthening their understanding of science and technology, their perception of the interrelatedness of all things, their appreciation for beauty in nature and the built world, and their love of truth and freedom.

The music program has played a vital role in the Drury educational experience throughout the history of the institution. Nathan J. Morrison, the first Drury president, announced in 1874 the organization of a Conservatory of Music offering the Bachelor of Music degree. Although fine arts study was by long tradition closely related to the concept of a liberally educated person, music at the time was not a conventional part of a college curriculum, so the conservatory was a separate but affiliated institution. An historic step was taken in 1907 when, for the first time, music was recognized as an academic subject. The next logical step was taken in 1917 when the college made the conservatory an integral part of the institution, and the Department of Music was formed.

Drawing upon this long tradition of an outstanding music program in a liberal arts college, and cognizant of the Drury University Mission and Goals statement, the faculty of the Department of Music has approved the following missions, goals and objectives.

B. Department of Music Mission, Goals and Objectives

Mission

To pursue music is to pursue the Ideal, in performance, in illuminating the significance of music in history and culture, and in understanding music processes. As an appropriate starting point for this pursuit, we recognize the fundamental repertoire of Western Art Music, centered upon the ideal of greatness in thought, work and artist. We likewise encourage exploring a growing tradition in this century, fostering efforts which might be seen as great in the estimation of future generations. Finally, by creative and comparative discovery of music beyond the traditions of Western concert repertory, such as jazz, African music, contemporary music and original composition, we seek to broaden the appreciation and comprehension of all music.

Goals

The Department of Music implements the institutional goals of the university. The curriculum contained in the three degrees offered in the music department (BME, BMT and BA) is aimed to provide academic preparation consistent with the high standards and liberal arts tradition of Drury University. Students pursuing these degrees are provided with the opportunity to learn and grow while gaining the necessary knowledge and skills to become

successful therapists, teachers, performers and musicians. These degrees emphasize the development of well-rounded students who are capable of:

- Analyzing values
- Thinking critically
- Communicating effectively
- Making sound decisions
- Integrating theoretical and practical knowledge
- Exercising personal and social responsibility
- Appreciating the value of lifelong learning
- Nurturing and developing a passion for music
- Possessing a personal commitment to the art of music
- Developing a sense of self-direction
- Playing an active role in a community of scholars
- Developing an artistry and craftsmanship in their specific applied area
- Developing leadership and teamwork
- Understanding music and its many positive effects and contributions to a global society.

Objectives

The Department of Music offers the following experiences to assist students and faculty members to uphold the mission of the university and department, as well as institutional and departmental goals:

- Basic courses to develop appreciation and lead to increased understanding of music and its contribution to cultural life
- Courses that lead to a major in music and provide opportunities for students from the university population to fulfill graduation requirements
- Programs that prepare students for professional careers or graduate study
- Ensembles that provide music majors with creative and appropriate performing opportunities
- Ensembles that provide all Drury students with a performance venue to exercise their creative expression
- A variety of performances to enrich the cultural climate of the entire Drury community.

GENERAL INFORMATION

The Department of Music offers the following degree programs:

- Minor in Music
- Bachelor of Arts
- Bachelor of Music Education
- Bachelor of Music Therapy
- Master of Music Therapy

In addition to this, many music students pursue the interdisciplinary degree, Bachelor of Arts in Arts Administration.

ADMISSION POLICY

Students applying for admission to the music department to pursue a major in music (BA, BME, BMT) must prepare a ten-minute audition in their major performing area (instrumental or vocal). Contest-type material is appropriate, with two pieces in contrasting styles. The performance will be followed by a brief evaluation of sight-reading ability. Composers should also submit copies of scores and recordings of their works. To arrange for an audition, the prospective student should first submit an application for admission to the university, and then contact the music department office to schedule an individual appointment. The first recital class of the academic year will be used for students wishing to audition for admittance into the music department who have not already auditioned. All new students will be required to take a theory and ear training placement exam upon arrival on campus.

Each student majoring in music is expected to:

- Complete the prescribed course of study for the particular degree
- Complete at least eight semesters of concert choir, concert band or university orchestra
- Attend a minimum of 10 concerts or recitals during each of the 15-week semesters including all faculty recitals and all guest artist series concerts.
- Pass a piano proficiency examination (and guitar proficiencies for music therapy majors).
- All music majors must be enrolled in applied lessons on their major instrument every semester they are in residence. Credit hours will vary based on the degree program (8-16 hours).
- The specified level needed for student's major must be completed prior to graduation.

STUDENT PORTFOLIOS

Music majors are required to assemble a portfolio of their work for self-evaluation and review by the music faculty. Students should refer to the following checklist of materials to be included in their portfolio:

- Documentation of Level achievement
- Documentation of piano proficiency achievement
- Transcript
- Samples of: Compositions
 Papers
 Assignments
 Programs
- Audio/video recordings of performances or compositions
- Field Placements (include type of placement, number of hours in placement, and responsibility/role). (BME – BMT)
- Progress in application and acceptance into Teacher Education Program (BME)
- Strengths and weaknesses in terms of AMTA competencies (include competency checklist) (BMT)
- Documentation of guitar proficiency achievement (BMT)

- Audio/Video recordings of functional musicianship (guitar and piano) (BMT)
- Reflection and self-evaluation of progress

SOPHOMORE REVIEW

At the conclusion of four semesters of study, students will be evaluated on their progress within the music department. A portfolio of their work will be presented to the music faculty for review. The portfolio should contain relevant works, such as compositions, programs, audio, and video recordings. Successful work toward fulfilling the appropriate performance level and piano proficiency requirements for their specific degree should be documented. The student must have successfully completed MUSC 117, 118, 121, 122, 217, 218, 219, and 220. Students must also have passed level 2 of Applied Levels and major scales of Piano Proficiency.

MUSIC THEORY AND LITERATURE ASSESSMENT

Assessment exams in music theory and music history are given to all music majors when they begin the theory and history sequences. These students will take the same exams at the end of their respective studies, and both scores are recorded in their student files.

MFAT (Major Field Assessment Test)

The MFAT exam in music is given to all music majors during their last semester of study. This exam compares students' scores in music history, literature, pedagogy and theory, with those of other students throughout the country.

ACTIVITY GRANT ASSESSMENT AND RENEWAL

The requirements for maintaining this grant during your four years as a Drury student are as follows:

1. You must be a full-time student, registered for at least twelve semester hours credit during the fall and spring semesters, and you must make satisfactory progress toward a degree.
2. You are expected to participate in two ensembles according to your major performance medium.
3. At the end of each academic year an assessment will be made of your contribution to your designated ensembles and your success in not only maintaining but improving your performance skills. This assessment will include a performance either at your jury or a special jury for those students not taking applied lessons. Awards for students receiving satisfactory assessments will be renewed for the following academic year. Students who do not receive a satisfactory assessment will receive a probationary period of one year. We strongly encourage you to enroll in private lessons on your instrument as the best means of achieving your performance potential, and thus a favorable assessment.

PRIVATE INSTRUCTION IN APPLIED MUSIC

All music majors must complete 8 credits of applied lessons in their principle applied instrument or voice, and achieve the appropriate applied level for their major. Private instruction is available in piano, voice, organ, violin, viola, cello, double bass, clarinet, saxophone, flute, oboe, bassoon, trumpet, horn, trombone, baritone, tuba, percussion and classical guitar.

One hour of credit per semester is earned by a weekly half-hour lesson plus a minimum of six hours practice per week. Students may take either one or two hours credit in applied music each semester.

Any student expecting to present a recital must pass a recital permission audition during the semester preceding the semester in which the recital will be given.

REFUND POLICY

It is our policy to prorate the applied music fees for students who withdraw from private lessons. Their tuition charge will be based on the clearly defined “Official Withdrawal/Refund Policy.” The fees, however, are based on weekly lessons, and are most fairly handled by proration. The compensation of faculty will likewise be prorated based on the number of lessons given. The date selected for proration will be the actual date of withdrawal as shown on the withdrawal form in the registrar’s office.

JURY EXAMS

- Each student enrolled in private lessons will perform a juried exam during finals week for a faculty committee. Juries for all students will be graded by all faculty present with the average constituting one-third of the applied grade.
- Applied levels are only for music majors and minors.
- Voice students will open their jury with the required “level” song (Italian, German or French). All repertoires including oratorio must be memorized.
- Only music majors are eligible to perform half or full recitals.
- Work requiring piano accompaniment must be performed with piano.
- Literature Requirements
 - Voice
 - 1 credit hour - a minimum of three memorized songs
 - 2 credit hours – a minimum of five memorized songs
 - Failure to memorize will result in the lowering of the applied grade by one letter.
 - Piano
 - A music major whose primary instrument is piano must memorize their jury selections.
 - Failure to memorize will result in the lowering of the applied grade by one letter.

PIANO PROFICIENCY

All music majors must pass a piano proficiency exam, and will enroll in applied piano lessons until it is passed. BMT students must pass an additional piano proficiency exam and a guitar proficiency exam. Specific requirements for piano and guitar proficiency exams are found later in this document.

ENSEMBLES AT DRURY

Membership in university ensembles is comprised of a mixture of music majors and non-majors. The integration of non-music majors into the performing ensembles reflects the components of the general education core in the “Creativity Explored” category. Large ensembles (Chamber Orchestra, Concert Choir, Drury Singers, Wind Symphony, Jazz Ensemble I and II, Drury Opera and the Springfield-Drury Civic Orchestra), and Chamber groups (Chamber Choir, Woodwind Quintet, Brass Quintet, String Quartet, Flute Ensemble, String Chamber Groups, Vocal Chamber Group and Jazz Combo I and II) are available for student participation.

Auditions are held for all ensembles, with membership in the Drury Singers, Jazz Ensemble I and chamber groups reserved for our most outstanding performers. All instrumentalists in the Drury community are encouraged to audition for the Springfield-Drury Civic Orchestra (participation in which is automatic for Chamber Orchestra members). Literature for this group is more expansive, with membership being larger than that of the Drury Chamber Orchestra.

MAJOR ENSEMBLES FOR MUSIC MAJOR GRADUATION REQUIREMENTS ACCORDING TO PRINCIPAL INSTRUMENT

All music majors must complete 8 credits of an ensemble consistent with their major applied instrument. These are the ensembles that are considered major ensembles for music major graduation requirements. Please note that this list differs from what would be considered appropriate for students on activity grant. If you are on activity grant, you will be asked to play in another ensemble in addition to the one listed below based on your instrument and personal situation. If you drop your activity grant or are not on activity grant, you **MUST** remain enrolled in the ensemble on this list to fulfill your music major graduation requirements.

Voice	Drury Singers or Concert Choir. All voice majors should audition for Drury Singers. Those who don't make Drury Singers must take Concert Choir.
Violin	Chamber Orchestra/SDCO*
Viola	Chamber Orchestra/SDCO*
Cello	Chamber Orchestra/SDCO*
Double Bass	Chamber Orchestra/SDCO*
Flute	Wind Symphony
Clarinet	Wind Symphony
Bass Clarinet	Wind Symphony
Oboe	Wind Symphony
Bassoon	Wind Symphony

Saxophone	Wind Symphony
French Horn	Wind Symphony
Trumpet	Wind Symphony
Trombone	Wind Symphony
Euphonium/Baritone	Wind Symphony
Tuba	Wind Symphony
Percussion	Wind Symphony
Harp	Chamber Orchestra/SDCO*
Electric bass	Jazz I or II
Piano	Pianists with jazz experience or interested in learning jazz style will play in Jazz I or II. Depending on experience and interest and after discussion with Dr. Claussen and Dr. Koch, they may also play percussion in Wind Symphony or sing in Concert Choir.
Guitar	Guitarists with jazz experience or interested in learning jazz style will play in Jazz I or II. All others will register for Concert Choir.
Drumset	Wind Symphony

*Chamber Orchestra and SDCO (Springfield-Drury Civic Orchestra) are considered one ensemble by Drury though they each have separate meeting times. Typically, Chamber Orchestra will have a reduced schedule during the SDCO season.

CHORAL MUSIC

The Drury Choral Program consists of three ensembles:

The **Concert Choir** is a non-auditioned choir open to anyone in the Drury community and performs large choral works as well as smaller octavos. They have recently performed with the Springfield Symphony and with the New England Symphonic Ensemble in New York City.

They frequently perform joint concerts with other area choirs and the Springfield Symphony.

The **Drury Singers**, directed by Allin Sorenson, is the select touring choir of Drury University. Open to Drury students by audition, the choir is made up of 40 singers majoring in a variety of academic disciplines. In 1994 the Drury Singers, performed in Carnegie Hall in New York City. In May 1999 they returned to Carnegie Hall under the direction of Allin Sorenson for a performance of the Fauré Requiem. In March 2000 they performed at the Southwest Division convention of the American Choral Directors Association as part of the worship service. In 2006 they were again invited to perform for the Missouri Music Educators in January and for the Southwest Division conference of the American Choral Directors Association. The choir was selected to perform for the Missouri Music Educators Conference in 2002, 2006 and 2008.

The choir made its European debut in 2003 with performances at Sint Nicolaaskerk in Amsterdam, Cathédrale Notre Dame and Eglise de St-Sulpice in Paris and at Memorial Day ceremonies at the Normandy-American Cemetery in Colleville-sur-Mer, France. They returned to Europe in 2005 with performances in Munich, the Dachau Memorial and

Betzigau, Germany, as well as Salzburg, Bad Ischl, Matzen and Vienna, Austria. In 2007 the choir toured Scotland and England culminating in a performance at St. Paul's Cathedral in London.

The Chamber Choir is auditioned out of the Drury Singers and is made up of 8-16 voices. This group performs for community events and also performs more challenging and innovative choral works.

INSTRUMENTAL MUSIC

Drury University Chamber Orchestra

The Drury Chamber Orchestra is comprised of string, wind, and percussion players drawn from the university community. In addition to regular season concerts, the Chamber Orchestra also collaborates with the theater department in yearly performances of Prokofiev's *Peter and the Wolf*. Members of the Chamber Orchestra also perform in the Springfield-Drury Civic Orchestra. Membership* is by audition.

***All students, regardless of major or enrollment status, are eligible to audition, as are faculty, staff, and community members.**

Drury University Wind Symphony

The Drury University Wind Symphony is comprised of wind and percussion players from the university community. Performing both contemporary and traditional literature for the wind band, the Wind Symphony presents two major concerts yearly and also performs at the bi-annual commencement exercises. Membership* is by audition, and it is anticipated that instrumentalists will make a minimum commitment of one academic year to this ensemble.

***All students, regardless of major or enrollment status, are eligible to audition, as are faculty, staff, and community members.**

Springfield-Drury Civic Orchestra

The Springfield-Drury Civic Orchestra is southwest Missouri's regional community orchestra. Anchored by the players of the Drury Chamber Orchestra, the SDCO is open by audition to all musicians in the southwest Missouri area. Music educators, students at neighboring universities, able high school players, and members of the community-at-large all comprise the orchestra's membership. The SDCO presents three full concerts yearly. For membership/audition information, please contact Dr. Christopher Koch.

Pep Band

The Drury Pep Band provides entertainment for all home games for Drury men's and women's basketball. This group is made up of both music majors and non-majors and plays music in a variety of styles, with an emphasis on pop, rock and tv theme songs. This group is open to any Drury student, regardless of major on the following instruments: flute, piccolo, clarinet, saxophone, trumpet, trombone, baritone, tuba, bass, guitar and drums.

CHAMBER MUSIC

There are a number of instrumental chamber groups at Drury University. These ensembles play a wide range of repertoire and appear both in formal concerts and less formally at a variety of functions on and off campus. The instrumentation of most of these is strictly limited, and participation is on the basis of an audition for the coach of a particular ensemble.

Flute Ensemble – Kathy Cowens
Wind Quintet – Kathy Cowens
Brass Quintet – Tijuana Julian
String Quartet – Jacque Trtan
String Chamber Ensemble – Jacque Trtan

COMPOSITION

Composition students are encouraged to write in various styles for different combinations of instruments. Students taking composition lessons may also have opportunities for campus performances by their peers.

JAZZ

The Drury Jazz Studies Program features a number of ensembles including Jazz Ensembles and Combos. Other opportunities and events include the Drury Jazz Festival, the Drury Jazz Camp and the annual Jazz Tour. Private or small group instruction in Jazz Improvisation is also available.

The **Jazz Ensembles** perform a variety of literature, focusing on contemporary (post 1960) big band music. The group gives a variety of formal and informal performances each semester, highlighted by Big Band Salute-a tribute to the big band composers and musicians from the 30s through the 50s, the Jazz Festival, and annual Jazz Tour. In addition, the Jazz Ensembles provide the entertainment for all Drury home basketball games.

Jazz Combos at Drury provide a performing opportunity for students interested in developing skills in jazz improvisation. Combos perform a variety of literature in a small group setting and also give several performances throughout the year, including the Drury Jazz Festival and annual Jazz Tour.

The **Drury Jazz Festival** is the oldest jazz festival in the state of Missouri, and attracts high school students from Missouri, Oklahoma, and Arkansas. High school students perform and receive a clinic from prominent jazz educators throughout the region. Drury students help run the daytime operations of the festival, and the Drury Jazz Ensembles and Combos perform as part of this event. An evening concert is the highlight of the festival and features a regionally or nationally recognized jazz artist. Past performers have included the Kenton and Basie bands, Mike Metheny, Dave Pietro, Paul McKee, Dan Gailey and Todd Strait.

The **Drury Jazz Camp** is a week-long camp held each June for students, adults and educators. The Drury Jazz Camp faculty is composed of some of the best jazz musicians and educators from across the country. Faculty members perform concerts each evening and teach courses during the day. The daily activities at the camp include big band rehearsals, combo rehearsals, listening, jazz history, and evening jam sessions.

The **Jazz Tour** is an annual event for the Drury Jazz Studies Program. The tour is a regional, national or international trip that includes both performance and sight-seeing opportunities. Past trips have included Disney World, Tulsa, Dallas, New Orleans, San Antonio, Memphis, Caribbean cruises and the Greeley Jazz Festival.

OPERA

Drury Opera provides a training ground for students to experience the world of opera. Through both scenes programs and complete opera productions, students expand their vocal technique, acting, and character development, as well as their knowledge of opera history, stagecraft, and technical skills. Roles are assigned with special regard to each student's vocal and dramatic development with the goal of expanding their vocal and dramatic abilities.

Drury Opera has a long history of accomplishment. In 2000, Drury Opera received the First Place Award from the National Opera Association for the production of *The Face on the Barroom Floor*. Drury Opera hosted the Second Mid-American Opera Scene Festival in 2003. The world premiere of the opera, *One Among the Hopeful Souls*, was presented in the rotunda of the Missouri State Capitol Building and in the Nelson-Atkins Art Gallery in Kansas City. Drury Opera has also traveled to numerous area universities and schools.

Drury Opera productions through the years have included *Dido and Aeneas*, *The Impresario*, *Down in the Valley*, *The Lowland Sea*, *Cavalleria Rusticana*, *Trail by Jury*, *A Hand of Bridge*, *Sweet Betsy from Pike*, *La Serva Padrona*, *La pizza con Funghi*, *Slow Dusk*, *The Medium* and *Too Many Sopranos*.

Students who wish to sing solo roles audition for Stephen Bomgardner, Director of Drury Opera.

MUSIC AND THEATRE

The departments of music and theatre cooperate in the joint production of musicals in alternating years. Stephen Bomgardner is music director for the musical production. Recent productions have included such works as *Sweet Charity*, *Camelot*, *Guys and Dolls*, *How to Succeed in Business Without Really Trying*, *Company*, *Chess*, *The Fantastiks*, *Man of La Mancha*, *Candide*, and *A Funny Thing Happened on the Way to the Forum*.

MUSIC EDUCATION

This program is designed for students who wish to teach music at the elementary or secondary level. Upon successful completion of the requirements for this degree, certification to teach instrumental or vocal music in grades K through twelve is recommended by the chair of the Department of Music to the director of teacher education.

It should be recognized that candidates for this degree may find it necessary to attend at least one summer session.

MUSIC THERAPY

The Bachelor of Music Therapy degree is the only academic program in southern Missouri leading to a professional career in music therapy. The program is interdisciplinary with studies in general education, health and behavioral sciences, music and music therapy. As students take academic music therapy courses, they practice in a variety of clinical settings both on and off the Drury campus, under the direction of Board Certified music therapists. The on-campus clinic is the Drury Center for Music Therapy and Wellness, located in Congregational Hall. The clinic has both large and small activity rooms with adjoining observation areas, an equipment room, an office for the clinical supervisor, and a large classroom for music therapy classes. The principal music therapy office is located in O'Bannon Music Center.

EQUIVALENCY IN MUSIC THERAPY

Equivalency students are students who already have a bachelor's degree in an area other than music therapy and who will be earning Board Certification without getting an additional bachelor's degree. Such students will be required to take course work equivalent to that required for the music therapy degree. The specific course work taken will be determined in much the same manner as for transfer students. The music therapy program director will evaluate the transcripts of equivalency students and outline any transfer credits accepted. The music therapy program director will verify that all course work transferred is 'equivalent' to that offered by Drury University.

The music therapy program director then will outline in advance the course work the equivalency student is required to take. Courses on the student's transcript plus courses the student is required to take must meet the curricular standards of Drury and AMTA in addition to the requirements of the Certification Board for Music Therapists. As with transfer students, the equivalency student must demonstrate all music proficiencies required of music therapy students at Drury. The equivalency program will require a minimum of two semesters in residence at Drury plus internship.

MASTER OF MUSIC THERAPY

Drury University offers the Master of Music Therapy (MMT) degree. The MMT degree is designed to impart knowledge and skills required for leadership positions in the field of music therapy. The degree provides for advanced study in clinical supervision, administration of university music therapy programs, applied clinical research, functional musicianship, and clinical practice.

Clinical music therapy careers are promoted through the study of advanced clinical methods in conjunction with the performance of applied clinical research. A major focus is on the use of empirical research methods to discover, verify, and establish evidence-based clinical practices. Preparation for advanced careers in education and supervision is provided through coursework in curriculum development, functional piano and guitar pedagogy, a teaching apprenticeship, and training in the various supervisory roles of music therapists.

The research component of the curriculum seeks to develop advanced professional competence in the organization, interpretation, evaluation, communication and dissemination of knowledge. The use of research to independently solve empirical problems and to further knowledge in the music therapy profession is considered an essential competency at the graduate level. The liberal arts philosophy, inherent within the graduate music therapy curriculum, is evidenced by the interdisciplinary nature of the studies, the emphasis on career preparation and leadership, and the preparation to effectively communicate information through research and discovery.

The MMT degree program, comprised of coursework in music therapy (16 credits), music (10 credits), and electives in supportive courses (12 credits), is accredited by the National Association of Schools of Music and approved by the American Music Therapy Association (www.musictherapy.org). A bachelor's degree or the equivalent from an accredited college or university is the primary requirement for admission to the MMT program. Applicants who hold a bachelor's degree in music therapy or the equivalent complete the MMT degree program. Applicants who hold a bachelor's degree in another area of music are eligible for the master's equivalency program in which students take the undergraduate coursework required for Board Certification in music therapy (www.cbmt.org) in addition to the MMT degree requirements. Applicants who have a degree but do not have at least 54 semester hours of music apply for the Bachelor of Music Therapy degree program. Detailed information concerning graduate admissions, including an application for admission, may be accessed online at www.drury.edu/graduate.

FACILITIES

The Department of Music is housed in the Mabee Center for the Performing Arts. Clara Thompson Hall of Music contains a large classroom, eight teaching studios and 15 practice rooms, including one with a Conn electronic organ. Clara Thompson Auditorium, with a seating capacity of 450, is known for its superb acoustics, a French-style Peter Tkach harpsichord built in 1984 and a Steinway concert grand piano.

The O'Bannon Music Center, opened in 1979, contains the music office, four teaching studios and faculty offices, one small classroom, and choral and instrumental rehearsal rooms.

The Lydy Art Building is now part of the music department and houses the Wind Ensemble and Orchestra rehearsal room, a choral rehearsal room, music education and the Cox Gallery Performance Hall.

The music library holdings are housed in the F.W. Olin Library. Books and periodicals are available in the main collections and scores and CDs are available for study in the listening room on the second floor. Scores and CDs cannot leave this room and must be accessed through the librarian at the circulation desk.

BUILDING USE

The Mabee Center for the Performing Arts is open from 8 am to 5 pm Monday through Friday. After-hours access to the music complex is provided via keycard access for students enrolled in applied lessons and ensembles. Your Drury ID will function as your keycard to enter buildings to which you have been granted access. Your professor will notify you as to which areas you are allowed to access with your ID. Keycard access points are located at the following places:

- Outside door to O'Bannon (north door facing Sunderland field), Clara Thompson Hall and Lydy (both doors located in the south breezeway).
- O'Bannon 101 and O'Bannon 126

Students who have been granted keycard access should abide by the following policies:

- Students wishing to use O'Bannon 101, Clara Thompson Stage or Lydy 126 for rehearsals must reserve those facilities with Nancy Johnston in the music office.
- Equipment must not be removed from O'Bannon 101 or Lydy 126 without prior permission from Dr. Claussen (OB 101) or Dr. Koch (Lydy 126).
- Instruments stored in Lydy 126 MUST be kept in the closets.
- No instruments or equipment may be stored in O'Bannon 101.
- Do not lock the door knobs to either O'Bannon 101 or Lydy 126, including the storage closets in Lydy 126.

Failure to comply with these policies may result in the revocation of your building use privileges.

Practice rooms are located on either side of Clara Thompson Hall, and are available on a first come, first served basis. Practice rooms are not available during performances in Clara Thompson Hall.

INSTRUMENTS

Students are encouraged to own their own instruments. Since this is not always possible, a limited number of school-owned instruments are available to students enrolled in Drury University ensembles and those enrolled in applied lessons and methods courses.

If you require a Drury instrument, check with your applied instructor or ensemble director, and they will assign an instrument to you. The instrument must then be checked out with the secretary in the Music Office. Instruments must be returned to the department secretary no later than the last day of finals week (or the day following commencement for those students performing at commencement.) Instruments may be checked out for the summer beginning on the week prior to the summer session. Failure to follow the policies stated above will result in one of the following: you may lose your right to use a Drury University instrument, a hold may be placed on your grades or, in extreme cases, and possible monetary penalties may be assessed.

INSTRUMENT STORAGE

Storage space for school and student owned instruments is available in Lydy 126.

Instruments must be kept in the storage closets. The storage closets will be locked any time rehearsal is not in session. Students needing access during building hours should see the secretary in the Music Office. Students needing access after hours should contact Security at 7400.

MUSIC FACULTY

Stephen Bomgardner, associate professor

B.M., Fort Hayes State University

M.M., Rice University

D.M.A., Boston University

Dr. Bomgardner teaches voice and is director of the Drury Opera

Michael Cassity, professor

B.A., Southwest Baptist University

M.M.T., Loyola University, New Orleans

Ph.D., University of Iowa

Dr. Cassity is director of music therapy.

Tina Claussen, associate professor

B.S., University of Wisconsin-LaCrosse, secondary music education

M.M., University of Northern Colorado, saxophone performance

DMA, University of Kansas, saxophone performance

Dr. Claussen teaches saxophone and is director of jazz studies.

Christopher Koch, assistant professor

B.M. in flute performance, Eastman School of Music

M.M. in Orchestral Conducting, University of Missouri-Kansas City Conservatory

M.M. in Flute Performance, University of Missouri Kansas City Conservatory

D.M.A. in conducting, University of Washington

Dr. Koch directs the Drury Chamber Orchestra, Wind Symphony and Springfield-Drury Civic Orchestra

Mark Lawley, special instructor

B.M.E. Evangel University

M.M., Missouri State University

Mr. Lawley is director of music education and concert choir.

Carlyle Sharpe, associate professor

B.M., M.M. in Composition, Shepherd School of Music at Rice University

D.M.A., Boston University

Dr. Sharpe teaches theory, ear-training and composition.

Allin Sorenson, chair and professor

B.M.E., Truman State University

M.A., Truman State University

D.M.A., University of Minnesota

Dr. Sorenson is director of choral activities and teaches voice and music education.

Natalie Wlodarczyk, visiting assistant professor

B.M.E., Stetson University

M.M., Florida State University

Ph.D., Florida State University

Dr. Wlodarczyk teaches music therapy

ADJUNCT FACULTY/APPLIED MUSIC

Darice Augustson, harp
B.M., St. Francis University

Darrel Barnes, violin and viola
B.A., Wayne University

Tia Becker, guitar
B.M., Missouri State University

Suzann Brewer, clarinet
B.M., Missouri State University
M.M., Missouri State University

Julie Cassity, music therapy
B.S., Texas Woman's University
M.S., Southwestern Oklahoma State University

Kathleen Cowens, flute
B.M., Missouri State University
M.S. Ed., Missouri State University

Carol Echols, piano
B.A., Missouri State University
M.M., Missouri State University

William Grega, special topics
B.M., Culver Stockton College
M.M., Southeast Missouri State University

Robin Hendry, percussion
B.M., St. Louis Conservatory of Music

Rosemary Jackson, voice
M.S. Ed., Southwest Missouri State University

Tijuana Julian, trumpet
B.M.E., Drury University
M.M., D.M.A., University of Kansas

Sungsil Kim, piano
M.M., Missouri State University

Earline Moulder, organ and piano
D.M.A., University of Kansas
University Organist

Carolyn Smith, voice
M.S., University of North Texas

Lia Southern, Bassoon
B.M., Universidad Nacional de Colombia
M.M., University of Arkansas

Ron Spigelman, special topics
Conductor, Springfield Symphony Orchestra

Barry Stacy, piano
B.M., Belhaven College

John Strickler, guitar
B.M., Missouri State University
M.M., University of North Texas

Bob Swanson, trombone
B.M., Missouri State University
M.M., University of North Texas

Jacqueline Trtan, cello
B.M., University of Missouri-Kansas City

**DEPARTMENT OF MUSIC
COURSE NUMBERING SYSTEM
for
APPLIED MUSIC**

Example: MUSB 112 APPLIED FRENCH HORN

MUS	B	1	1	2
Department	Brass Area	Freshman Year	First Semester	French
<u>Horn</u>				

MUSB BRASS

1. App Trumpet
2. App French Horn
3. App Trombone
4. App Baritone
5. App Tuba
6. App Percussion

MUSV VOICE

1. App Voice Soprano
2. App Voice Alto
3. App Voice Tenor
4. App Voice Bass

MUSO ORGAN

1. App Organ Non Major
2. App Organ Major

MUSW WOODWINDS

1. App Flute
2. App Oboe
3. App Clarinet
4. App Alto Sax
5. App Tenor Sax
6. App Bassoon

MUSP PIANO

1. App Piano Non Major
2. App Piano Major
- 3 Music Therapy Major

MUSS STRINGS

1. App Violin
2. App Viola
- 3 App Violincello
4. App Double Bass
5. Guitar
6. Harp
7. Guitar – Music Therapy Major

Progression of Numbers:

MUSW 111 = First Semester Freshman Flute Student
MUSW 121 = Second Semester Freshman Flute Student
MUSW 211 = First Semester Sophomore Flute Student
MUSW 221 = Second Semester Sophomore Flute Student
MUSW 311 = First Semester Junior Flute Student
MUSW 321 = Second Semester Junior Flute Student
MUSW 411 = First Semester Senior Flute Student
MUSW 421 = Second Semester Senior Flute Student

September 2006

DRURY UNIVERSITY
DEPARTMENT OF MUSIC
APPLIED MUSIC LEVELS

- Level 1** Basic level for the music major.
Instrumentalists must perform all major scales
- Level 2** Must be achieved for the minor in music.
Instrumentalists must perform all minor scales – 3 forms
- Level 3** Required for graduation of the BA music major.
- Level 4** Required for graduation of the BME and BMT student.
- Level 5** Required for Half Recital
- Level 6** Required for Full Recital

The assignment of new music majors to a level will take place at the jury the end of their first semester. Except by permission by the music faculty, levels are to be achieved in numerical sequence.

A complete list of repertoire requirements for each level can be found in the Music Major Handbook.

Drury University Instrumental Jury Levels

ALL INSTRUMENTALISTS will prepare the following materials by level—please see below for specific repertoire requirements for each instrument.

Note--All MUSIC MAJOR/LEVEL juries will be heard with the expectation of a minimum of 10 hours of practice weekly—jury performances not evidencing this level of preparation will not result in level progression.

With this amount of preparation, we will assume the following minimums:

- scales/arpeggios fluid and completely mastered
- repertoire secure and well-rehearsed with accompanist
- orchestral excerpts performed at accepted performance practice tempi, technically secure, and evidencing obvious knowledge of the entire piece/music surrounding the excerpt

LEVEL 1

- Major Scales/Arpeggios (at least 2 octaves in 16ths, quarter=60)
- at least 6 minutes of prepared music (excluding scales and excerpts, etc)
- 2 orchestral excerpts/see list for orchestra excerpt requirements

LEVEL 2

- Minor Scales/Arpeggios (harmonic, melodic, natural)(at least 2 octaves in 16ths, quarter=60)
- at least 8 minutes of prepared music (excluding scales and excerpts, etc)
- 2 orchestral excerpts/see list for orchestra excerpt requirements

LEVEL 3

- Major Scales in 3rds (at least 2 octaves in 16ths, quarter=60)
- at least 12 minutes of prepared music (excluding excerpts, etc)
- 2 orchestral excerpts/see list for orchestra excerpt requirements

LEVEL 4

- at least 15 minutes of prepared music (excluding excerpts, etc)
- 2 orchestral excerpts/see list for orchestra excerpt requirements

LEVEL 5

- must include a memorized concerto movement
- at least 15 minutes of prepared music (excluding excerpts, etc)
- 2 orchestral excerpts/see list for orchestra excerpt requirements

LEVEL 6

- at least 20 minutes of prepared music

LEVELS OF ACHIEVEMENT FOR BASSOON

LEVEL I

Scales:

All major scales and arpeggios two octaves

Methods:

Begin Rubank Advanced Method

Begin Fink *Introducing Tenor Clef*

Solo Work:

Galliard Sonatas

Vivaldi Concerti

Reed-making:

The student will learn to adjust purchased reeds

Orchestral Excerpts:

Ravel – Bolero

Tchaikovsky – Symphony No. 6

LEVEL II

Scales:

All minor scales, all three forms

Chromatic scale over the range of the instrument

Methods:

Finish Rubank Advanced Method

Continue Fink

Begin Weissenborn *50 Studies*

Solo Work:

Weber Concerto

Fasch Sonata

Telemann Sonata

Reed-making:

The student will be able to adjust purchased reeds without assistance from the instructor

Orchestral Excerpts:

Beethoven - Symphony No. 4

Tchaikovsky – Symphony No. 4

LEVEL III

Scales:

Add third octave of B-flat, B and C major and minor scales

Add corresponding arpeggios

Extend range of chromatic scale accordingly

Methods:

Begin Ozi *42 Caprices*

Finish Fink

Continue Weissenborn

Solo Work:

**Mozart Concerto
Vivaldi Sonatas**

Reed-making:

The student will begin making reeds from shaped and profiled cane

Orchestral Excerpts:

**Bartok – Concerto for Orchestra
Ravel – Piano Concerto in G**

LEVEL IV

Scales:

**Add third octave of D-flat and D major and minor scales
Add corresponding arpeggios
Extend range of chromatic scale accordingly**

Methods:

**Continue Ozi
Finish Weissenborn
Begin Milde, *25 Studies in Scales and Chords***

Solo Work:

**Hindemith Sonata
Etlar Sonata
Saint-Saens Sonata**

Reed-making:

The student will be able to make reeds without assistance from the instructor

Orchestral Excerpts:

**Stravinsky – The Rite of Spring
Mozart – Overture to the Marriage of Figaro**

LEVEL V

Scales:

**Vary diatonic and chromatic scales and arpeggios with articulations and rhythms
Learn two whole-tone and four octatonic scales over the range of the instrument**

Methods:

**Finish Ozi
Finish Milde *25 Studies...*
*Milde Concert Studies, Vol. 1***

Solo Work:

**Phillips *Concert Piece*
Vanhala Concerto
Mozart Sonata (‘Cello and Bassoon)**

Orchestral Excerpts:

Rimsky-Korsakov – Sheherezade

Berlioz – Symphony Fantastique

LEVEL VI

Scales:

Fix the snags in the scales and arpeggios learned thus far;

Work for speed and evenness

Methods:

Milde Concert Studies, Vol. 2

Solo Work:

Jacob Concerto

Dutilleaux Sarabande et Cortege

Poulenc Sonata (Clarinet and Bassoon)

LEVELS OF ACHIEVEMENT FOR CELLO / DOUBLEBASS

CELLO

LEVEL I

- A. Two octave major scales and arpeggios using the Trtan Scale System
- B. Double stops including 3rd, 6th and 8ths.
- C. Exercises from Feuillard and Schroeder Vol. I
- D. Pieces by Faure, Squire, Bach
- E. Concertos by Goltermann, Mendelssohn
Sonatas by Marcello G and C Major

Orchestral Excerpts:

Beethoven: Symphony No. 5

Mvt. 2, measures 1-10

Mvt. 2, measures 98-106

Brahms: Symphony No. 2, second movement (measures 1 to 16)

LEVEL II

- A. Two octave major/minor scales and arpeggios
Feuillard finger and bow exercises
- B. Double Stops
- C. Exercises from Schroeder, Vol. I-III Grant Intermediate – Lee 40
Melodic Studies
- D. Pieces by Bach, Faure
- E. Concertos by Bach, Breval, Bach Suite I
Sonatas by Vivaldi

Orchestral Excerpts:

Mozart: Symphony No. 40, first and fourth movements

Beethoven: Symphony No. 8, third movement Trio

LEVEL III

- A. Three octave major scales and arpeggios
- B. Double stops
- C. Exercises by Lee – 40 Melodic Studies
- D. Pieces by Saint-Saens, Bloch, Granados
- E. Bach Suite II, Sammartini Sonata
Goltermann No. 3, Saint Saens Concerto

Orchestral Excerpts:

Prokofiev Symphony No. 5, second movement (reh. No. 55 to 56) and
fourth movement (reh. no. 79 to 80)

Debussy: La Mer, Mvt. 1. 2 measures before reh. no. 9 to 6 before reh. no. 10)

LEVEL IV

- A. Continuation of technique Three major/minor scales and arpeggios
- B. Etudes – Piatti and Popper
- C. Sonatas by Corelli, Hindemith, Breval G Major Sonata, Francoeur,
Vivaldi

- D. Pieces by Frescobaldi-Cassado, Popper, Schumann**
- E. Concertos by Boccherini, Haydn, Schumann, Shostakovitch**
- Orchestral Excerpts:**
 - Mendelssohn: A Midsummer's Night Dream, Scherzo**
 - Brahms: Symphony No. 3, first movement (measures 187 – 202) and third movement (measures 1-16)**

LEVEL V

- A. Four octaves – major/minor scales and arpeggios**
- B. Continuation of all of the above in preparation for a full recital.**
- Orchestral Excerpts:**
 - Bartok Concerto for Orchestra, Fugue from last movement**
 - Strauss: Don Juan**
 - Beginning to reh. let. C.**
 - Un Poco Piu Lento to 4 after reh. let. H.**
 - Tempo I before W to 4 after W.**

LEVEL VI

Continuation of all of the above in preparation for a full recital.

DOUBLEBASS
Orchestrial Exerpts

Level 1

Brahms-Symphony No. 1, mvts. 1 and 4
Bach-Orchestral Suite No. 2 (Double and Badinerie)

Level 2

Prokofiev-Lt.Kije (solo)
Beethoven Symphony No. 5

Level 3

Mussorgsky—Pictures at an Exhibition
Smetana-Bartered Bride Overture

Level 4

Beethoven-Symphony No. 9
Stravinsky-Pulcinella (solo)

Level 5

Berlioz—Symphonie Fantastique, mvts. 4-5
Tchaikovsly-Symphony No. 4

DRURY UNIVERSITY
LEVELS OF ACHIEVEMENT FOR APPLIED CLARINET

The Department of Music has established six levels of proficiency. At each semester's jury hearing and at recital hearings, students are assigned performance levels according to their ability. The level number does not necessarily correspond to the semester of study.

- LEVEL 1** All major scales and arpeggios performed the full range of the instrument-memorized.
Establish a solid foundation in the physical aspects of playing the instrument including embouchure, tone production, articulation, vibrato and technique.
Beginning instruction in musical expression.
Satisfactory progress in one of the following etude books:
- | | |
|------|-----------------------------------|
| Hite | Melodious and Progressive Studies |
| Rose | 40 Studies (book 1) |
- Performance level study of at least one of the following (or similar) pieces
- | | |
|--------|--------------------|
| Mozart | Divertimento in Bb |
| Finzi | Five Bagatelles |
| Mozart | Waltz Fantasy |
- Orchestral Excerpts:
- | | |
|-------------|------------------|
| Tchaikovsky | – Symphony No. 5 |
| Beethoven | – Symphony No. 6 |

Basic level for the music major.

- LEVEL 2** All natural, harmonic and melodic minor scales performed the full range of the instrument-memorized.
Continuing development of performance skills and musical expression.
Satisfactory progress in one of the following etude books:
- | | |
|------|---------------------|
| Rose | 40 Studies |
| Rose | 40 Studies (book 2) |
- Performance level study of at least one of the following (or similar) pieces
- | | |
|---------|----------------------|
| Stamitz | Concerto #3 |
| Avon | Fantaisie de Concert |
| Heiden | Sonatina |
- Orchestral Excerpts:
- | | |
|-----------|----------------------|
| Respighi | – Pines of Rome |
| Prokofiev | – Peter and the Wolf |

Required for the music minor

- LEVEL 3** Major scales in thirds-memorized.
Continuing development of performance skills and musical expression.
Beginning study of orchestral excerpts.
Study of contemporary techniques of the instrument

Satisfactory progress in one of the following etude books:

Voxman Classical Studies
Rose 32 Etudes for Clarinet

Performance level study of at least one of the following (or similar) pieces

Weber Fantasia and Rondo
Hindemith Sonata
Saint-Seans Sonata

Orchestral Excerpts:

Rimsky-Korsakov-Scheherezade
Gershwin – Rhapsody in Blue

Required for graduation of the BA music major.

LEVEL 4: Continuing development of performance skills and musical expression.

Continuing study of orchestral excerpts.

Continuing study of contemporary techniques of the instrument.

Satisfactory progress in the following (or similar) etude books:

Rose 32 Etudes
Cavallini 30 Caprices

Performance level study of at least one of the following (or similar) pieces

Brahms Sonatas
Mozart Concerto
Piston Concerto

Orchestral Excerpts:

Menndelssohn –Scherzo from Midsummer Night’s Dream
Rimsky-Korsakov-Capriccio Espanol

Required for graduation of BME and BMT students.

LEVEL 5 Performance of recital-caliber literature. Primary focus on preparing literature for the Junior Recital.

Orchestral Excerpts:

Ravel –Daphnis and Chloe
Brahms – Symphony No. 3

Required for the Half Recital.

LEVEL 6 Performance of advanced recital-caliber literature. Primary focus on preparing literature for the Senior Recital.

Required for the Full Recital.

LEVELS OF ACHIEVEMENT FOR APPLIED FLUTE

LEVEL I

- Scales:** Major Scales - two octaves*
Major Arpeggios – two octaves *
Chromatic Scale full range
- Exercises:** Pares Scales
Advanced Method, Vol. I and II (Rubank)
Moyses: Daily Exercises
Peter-Lucas Graf: Check-Up for Flute
- Etudes:** Cavally, ed: Melodious and Progressive Studies, Bk. 1
Gariboldi Etudes, Op. 132
Bona Rhythmical Articulations
Moyses: 24 Little Melodic Studies with Variations
Koehler: 20 Easy and Melodious Progressive Exercises, Op. 93,
Bk. 1 and Bk. 2
- Solos:** Mozart: Andante in C
Bournonville: Danse pour Katia
Handel: Sonatas
Gaubert: Madrigal
Heiden: Sonatina
Faure: Morceau de Concours
Bozza: Quatres Pieces Faciles
- Orchestral Excerpts:**
Brahms-Symphony No. 1
Ravel-Bolero

LEVEL II

- Scales:** Minor Scales in all forms - two octaves*
pure/natural
harmonic
melodic
Minor Arpeggios - two octaves*
- Exercises:** Taffanel-Gaubert: Daily Exercises
Trevor Wye daily exercises
- Etudes:** Berbiquier: 18 Studies
Andersen: Op. 33, Op. 21
Koehler: 25 Romantic Etudes, Op. 66
- Solos:** Gaubert: Orientale
Bloch: Suite Modale
Debussy: Syrinx
Jacobs: The Pied Piper

Gaubert: Romance
Mouquet: La Flute de Pan
Telemann: Sonatas

Orchestral Excerpts:

Prokofiev – Peter and the Wolf
Stravinsky - Petrushka

LEVEL III

Scales: **Major Thirds - two octaves***
 Whole Tone Scales – three octaves (C, C#)

Exercises: **D.S. Wood: Daily Exercises**
 Filas: High Register Studies

Etudes: **Cavally, ed: Melodious and Progressive Studies, Bk. 2**
 Andersen: Op. 30 and Op. 15
 Koehler: Op. 33

Solos: **Gaubert: Fantaisie**
 Kennan: Night Soliloquy
 Bach: Sonatas
 Quantz: Concerto in G
 Chaminade: Concertino
 Mozart: Concerto in G
 Honegger: Danse de la Chevre

Orchestral Excerpts:

Beethoven – Leonore Overture No. 3
Brahms – Symphony No. 4

LEVEL IV

Scales: **Minor Thirds – two octaves* all forms**
 pure/natural
 harmonic
 melodic

Exercises: **Moyse: Gammes et Arpeges**

Etudes: **Drouet: 25 Etudes Celebres**
 Boehm: 24 Caprices, Op. 26
 Casterede: Douze Etudes

Solos: **Hindemith: Sonata**
 Platti: Sonata in G
 Bach: Sonatas
 Faure: Fantaisie
 Taffanel: Andante et Scherzettino
 Beethoven: Serenade

Milhaud: Sonatine
Poulenc: Sonata
Mozart: Concerto in D

Orchestral Excerpts:

Mendelssohn – Scherzo from A Midsummer Night's Dream
Hindemith – Symphonic Metamorphosis

LEVEL V

Scales: Major Scales, extended range
Major Arpeggios, extended range

Minor Scales, extended range
Minor Arpeggios, extended range

Exercises: Barrere: Flutists Formula
Reichert: Daily Exercises

Etudes: Taffanel-Gaubert: Virtuosity Studies
Andersen: Op. 63
Bitsch: Etudes

Solos: Hindemith: Acht Stucke
Griffes: Poem
Ibert: Piece
Martinu: Sonata
Hue: Fantaisie
Bozza: Image
Muczynski: Sonata
Varese: Density 21.5
Doppler: Fantaisie Pastorale Hongroise

Orchestral Excerpts:

Ravel – Daphnis and Chloe
Rimsky-Korsakov – Capriccio Espanol

LEVEL VI

Scales: Major Arpeggio Inversions
Minor Arpeggio Inversions

Dominant 7th Chords, with Inversions**
Diminished 7th Chords, with Inversions**

Exercises: Maquerre: Daily Exercises

Etudes: Karg-Elert: 30 Caprices, Op. 107
JeanJean: Etudes Modernes
Andersen: Op. 60

Solos:
Prokofieff: Sonata
Piston: Sonata
Ibert: Concerto
Martin: Ballade
Dutilleux: Sonatine
Schubert: Introduction and Variation
Widor: Suite, Op. 34
Taktakishvili: Sonata

Please note the following:

- 1) Scale requirements are to be memorized. Scales are cumulative.**
- 2) The lists of exercises, etudes and solos in each level are representative samples only and are not meant to be an exhaustive or exclusive list. Any comparable literature is acceptable.**
- 3) Orchestral excerpts from a suggested list will be assigned at every level.**
- 4) Readings from a suggested book list will be assigned at every level.**

***3 octaves for B, C, C#, D**

**** music may be used**

LEVELS OF ACHIEVEMENT FOR GUITAR

LEVEL I:

An introduction to the instrument. Some development toward basic tone production and technical skills. Must demonstrate knowledge of open chords in first position, bar chords and basic scales, i.e. G minor pentatonic, G major scale, and basic reading on the guitar through the use of beginning pieces, either classical or jazz.

LEVEL II:

Apparent growth in quality of sound and in technique. Must demonstrate knowledge of 7th chords (ii-V-I), seven modes of the G major scale, first mode of G harmonic and melodic minor scales, and be able to perform a jazz song (accompaniment), or a selected classical piece (study or etude) depending on concentration.

LEVEL III:

Adequate performance of moderately difficult literature, evidencing sufficient skills to demonstrate in a teaching situation. Must be able to demonstrate chord knowledge of major 9ths, minor 9th, dominant 9ths and 14ths, suspended, diminished, half diminished, and altered chords. Must be able to demonstrate the seven modes diatonic to G, F, and E flat major. Must perform intermediate to advanced literature e.g. "Stella by Starlight" (jazz), "Jesu, Joy of Man's Desiring" (classical). If there is a jazz focus, a knowledge of chord scale relationship in regard to the selected standard is also required.

LEVEL IV:

Adequate performance of recital literature, evidencing sufficient musical development appropriate for studio recital. Must demonstrate knowledge of the seven modes diatonic to G, F, E-flat, D-flat, B, and A. If jazz, must show knowledge of a working jazz vocabulary over a standard. If classical, must demonstrate acceptable performance level of twenty minutes of intermediate to advanced literature e.g. Bach's "Cello Suite," Praetorius' "Ballet."

LEVEL V:

Performance of recital literature, evidencing musical development appropriate for a public recital. Must demonstrate knowledge of the seven modes diatonic to G, F, E-flat, D-flat, B, A, B-flat, A-flat, G-flat, E, D, and C major scales. Also the seven modes diatonic to G harmonic and melodic minor. Must perform literature befitting a public recital e.g. Villa Lobos "Preludes."

LEVEL VI:

Continuation of Level V.

LEVELS OF ACHIEVEMENT FOR APPLIED HARP

The repertoire listed for each level is suggested but not to be all inclusive or exclusive of repertoire studied. The student must demonstrate the technical and musical proficiency required by the suggested repertoire although not necessarily the pieces listed. All recommended music is for Pedal Harp.

LEVEL I

All major and minor scales, one octave, two hands, ascending and descending

Polozzi – Studi de medi difficulte

Cabezeon – Italian Pavanne

Corelli – Saraband

Salzedo – Skipping Rope

Orchestral Excerpts:

Donizetti – Lucia di Lammermoor

Strauss – Death and Transfiguration

LEVEL II

All major and minor scales, two octaves, two hands, ascending and descending

Naderman – 6 Sonatas

Hasselman – La Source

Debussy – First Arabesque

Ravel – Minuet

Corelli – Giga

Orchestral Excerpts:

Rimsky-Korsakov – Capriccio Espagnol

Wagner – Tristan and Isolde

LEVEL III

All major and minor scales, two octaves, two hands, ascending and descending

All major and minor arpeggios 2 octaves

Boscha – Celebres Etudes

Rameau – Ragadoun

Debussy – Girl with the Flaxen hair

Debussy – Claire do Lune

Kouguel – Intermezzo

Orchestral Excerpts:

Tchaikovsky – Nutcracker (cadenza)

Tchaikovsky – Swan Lake (cadenza)

LEVEL IV

All major and minor scales, two hands, a third apart, two octaves, ascending and descending

All major and minor arpeggios 3 octaves, ascending and descending

Boscha - Etudes

Begin Grandjany - Bach Etudes

Rota – Sarabande & Taccato

Handel – Passaglia

Respighi – Siciliano

Grandjany/Hayden – Fantasie on a Theme by Hayden

Begin – Grandjany – Children’s Hour

Orchestral Excerpts:

Bartok – Concerto for Orchestra

Ravel - Tzigane

LEVEL V

All major and minor scales, 3 octaves, two hands, ascending and descending

All major and minor arpeggios, 3 octaves all inversions, ascending and descending

Continue – Grandjany/Bach Etudes

Lariviere – Exercises and Etudes

Or

Dizi – 48 Etudes

Prokofiev – Prelude in C

Grandjany – Rhapsodie

Ibert – Gantisie

Handel – Bb Concerto

Glinka – Nocturne

Orchestral Excerpts:

Britten – Young People’s Guide to the Orchestra

Debussy – Prelude to the Afternoon of the Faun

LEVEL VI

Continue Lariviere or Dizi Etudes

Hindemith – Sonata

Watkins – Petite Suite

Renie – Legende

Salzedo – Whirlwind

Pescetti – Sonata in C minor

Debussy – Danses Sacre & Profane

Mozart – Flute & Harp Concerto

LEVELS OF ACHIEVEMENT FOR HORN

The horn student's study will be taken from the following:

Level 1:

- A. Scales:
All major scales and arpeggios (two octaves), memorized, tongued and slurred. Scales to be played as sixteenth notes, with a quarter note equaling 60 beats per minute. Arpeggios to be played as eighth note triplets with a quarter equaling 72 beats per minute.
Chromatic Scale (two octaves), memorized, same tempo as major scales.
- B. Etude Books:
Kopprasch, 60 Selected Studies, Bk. 1
Pottag, Preparatory Melodies to Solo Work
Maxime-Alphonse, 200 New Studies, Bk. 1
Pottag-Andraud, Selected Melodious, Progressive, and Technical Studies, Book I
- C. Transposition:
E, E flat, and D
- D. Solos and Duets:
Clerisse, Chant Sans Paroles
Gabaye, Serenade De Printemps
Mozart, Romanze (from Concerto No. III)
Pergolesi, Sicilian Air
Saint-Saens, Romance, Op. 36
Tchaikowsky, Andante Cantabile
Voxman, Selected Duets, Vol. I
Others – (i.e. Horn Solo Collection by Mason Jones)
- E. Text: Farkas, The Art of French Horn Playing

Orchestral Excerpts:

- Brahms – Symphony No. 1
Dvorak – Symphony No. 7

Level II:

- A. Scales:
All minor scales and arpeggios (all 3 forms), two octaves, memorized, tongued and slurred. Same tempi as Level I.
- B. Etude Books:
Kopprasch, 60 Selected Studies, Bk. I
Maxime-Alphonse, Bk. II
Fearn, Exercises for Flexible Horn Playing
Pottag, Preparatory Melodies
Pottag-Andraud, Selected Melodious, Progressive, and Technical Studies, Book I

- C. Transpositions and Excerpts:
G, A, and C
Pottag, Horn Passages, Bk. I
- D. Solos and Duets:
Mozart, Concerto #1
Mozart, Concert Rondo
Voxman, Selected Duets, Vol. I
Krug, Romance
Others:

Orchestral Excerpts:
Beethoven – Symphony No. 3
Schumann – Symphony No. 3

Level III:

- A. Scales:
Running Thirds (all major keys), memorized, tongued, and slurred as eighth notes, with a quarter note equaling 60 beats per minute.
A 2 octave chromatic scale, memorized, tongued and slurred as sixteenth notes, with a quarter note equaling 88 beats per minute.
- B. Etude Books:
Maxime-Alphonse, Bk. III
Pottag-Andraud, Selected Melodious, Progressive, and Technical Studies, Bk. I
Singer, Embouchure Building
Kopprasch, 60 Selected Studies, Bks. I and II
- C. Transposition and Excerpts:
B flat and B
Pottage, Horn Passages, Bk. I and II
- D. Solos and Duets:
Corelli, Sonata in F Major
Mozart, Andante from Horn Quintet
Mozart, Concerto No. I and II
F. Strauss, Fantasie
Voxman, Selected Duets, Vol. II
Others: (i.e. Glazunov – Reverie)
- F. Text: Oscar Franz – Complete Method for the French Horn

Orchestral Excerpts:
Strauss – Till Eulenspiegel
Tchaikovsky – Symphony No. 5

Level IV:

- A. Scales:
Running Thirds in all minor keys (pure form), memorized, tongued, and slurred as eighth notes with a quarter note equaling 60 beats per minute.
- B. Etude Books:
Kopprasch, 60 Selected Studies, Book. II
Pottag-Andraud, Selected Melodious, Progressive, and Technical Studies, Bk. II
Maxime-Alphonse, Book IV
- C. Transposition and Excerpts:
All Transpositions
Devemy, 21 Lectures -Etudes and 9 Exams
Pottag, Horn Passages, Bks. I, II, & III
- D. Solo Literature and Duets:
Beversdorf, Sonata
Corelli, Sonata in G Minor
O. Franz, 100 Duets, Bks, I & II
Gliere, Nocturno
Haydn, Concerto No. 1
F. Strauss, Concerto
Others: (i.e. – Chabrier – Larghetto)

Orchestral Excerpts:

- Wagner – Gotterdammerung (short call)
Mahler – Symphony No. 5

Level V:

- A. Etude Books:
Maxime-Alphonse, Bk. V
Pottag-Andraud, Selected Studies, Bk II
- B. Transposition and Excerpts:
All Transpositions
Pottage, Horn Passages, Bk. I, II, III
Devemy, 21 Lectures - Etudes and 9 Exams
- C. Solos and Duets:
Beethoven, Sonata
Brahms, Trio for Horn, Violin, and Piano
Dukas, Villanelle
Heiden, Sonata
Ravel, Pavane
Saint-Saens, Morceau De Concert
R. Strauss, Concerto No. 1
O. Franz, 100 Duets, Bk. I and II
Others: (i.e. Schumann – Fantasy Pieces, Op. 73)

Orchestral Excerpts:

Wagner – Siegfried (long call)

Strauss – Don Juan

Level VI:

A. Etude Books:

Maxime Alphonse, Bk. V and VI

Pottag-Andraud, Selected Studied, Bk. II

B. Transposition:

All Transpositions

Devemy, 21 Lectures-Etudes and 9 Exams

C. Solos and Duets:

Bozza, En Foret

Haydn, Concerto #1

Hindemith, Sonata

Schuman, Adagio and Allegro

R. Strauss, Concerto No. 2

Weber, Concertino

Mozart, Concerto No. 4

Mozart, Quintet for Horn and Strings

Mozart, 12 Duets

Others: (i.e. Daniel Schnyder – Le Monde Miniscule)

D. Orchestral Excerpts

LEVELS OF ACHIEVEMENT FOR OBOE

Level I

Scales:

All major scales and arpeggios two octaves, with the exception of F-sharp, G, A-flat and A; these last, one octave

Methods:

Begin Rubank Advanced Method
Selected Melodic Studies from the Barret Method

Solo Work:

Handel G-minor Sonata or equivalent

Reed-making:

The student will learn to adjust purchased reeds

Orchestral Excerpts:

Grieg: Peer Gynt
Beethoven: Symphony No. 5

Level II

Scales:

Major scales as in Level I; add minor scales, all three forms, in two octaves with exceptions as noted above
Chromatic scale over the range of the instrument

Methods:

Finish Rubank Advanced Method
Selected Melodic and Articulation Studies from Barret

Solo Work:

Tuthill sonata or equivalent; Telemann sonatas; Vivaldi concerti

Reed-making:

The student will be able to adjust purchased reeds without assistance from the instructor

Orchestral Excerpts:

Saint Saens: Samson and Delilah
Beethoven: Symphony No. 6

Level III

Scales:

Add second octave of F-sharp and G major and minor scales
Add corresponding arpeggios
Extend range of chromatic scale accordingly

Methods:

Selected Melodic and Articulation Studies from Barret
Grand Studies Nos. 1-4 from Barret
Begin virtuosity studies from Andraud, *Vade Mecum*

Solo Work:

Saint-Saens sonata or equivalent
French recital pieces

Reed-making:

The student will begin making reeds from gouged and shaped cane

Orchestral Excerpts:

Rimsky-Korsakov: Scheherazade

Dvorak: New World Symphony

Level IV

Scales:

Add second octave of A-flat and A major and minor scales

Add corresponding arpeggios

Extend range of chromatic scale accordingly

Methods:

Continue with Barret Articulation and Grand Studies

Continue Andraud studies

Begin Ferling *48 Studies*

Solo Work:

Haydn Concerto

Hindemith Sonata

Bach Sonata

Reed-making:

The student will be able to make reeds without assistance from the instructor

Orchestral Excerpts:

Mussorgsky: Pictures at an Exhibition

Tchaikovsky: Symphony No. 4

Level V

Scales:

Vary diatonic and chromatic scales and arpeggios with articulations and rhythms

Learn two whole-tone and four octatonic scales over the range of the instrument

Methods:

Continue with Barret Articulation and Grand Studies

Continue Andraud studies

Continue Ferling *48 Studies*

Solo Work:

Mozart Quartet

Mozart Concerto

Poulenc Sonata

Persichetti *Parable*

Orchestral Excerpts:

Ravel: Le Tombeau de Couperin

Brahms: Symphony No. 3

Level VI

Scales:

Fix the snags in the scales and arpeggios learned thus far; work for speed and evenness

Methods:

Finish Barret Articulation and Grand Studies

Finish Andraud studies

Finish Ferling *48 Studies*

Solo Work:

Strauss Concerto

Rochberg Concerto

Vaughan Williams Concerto

LEVELS OF ACHIEVEMENT FOR ORGAN

Level 1

Ragatz. Organ Technique: A Basic Course of Study (Units I-IV)

Repertoire:

Baroque composers from Ragatz Organ Techniques:

Froberger, Pachelbel, Scheidt

Chorale Preludes in various styles:

Armsdorf, Pachelbel, J.C. Bach, J.S. Bach, Hanff

Telemann: Twelve Short Preludes

Lemmens: Trios

Couperin: Petite Fugue from Mass for the Convents

Walcha: 25 Choral Preludes--No. 8 with melody over left hand and pedal ostinatos

Nielsen: 29 Short Preludes

Level 2

Ragatz: Organ Technique: A Basic Course of Study (Units V-VII)

Hymn Playing

Ritchie and Stauffer: Organ Technique Modern and Early

Gleason: Method of Organ Playing (pedal scales)

Repertoire:

Gleason: Method of Organ Playing

Ritchie and Stauffer: Organ Technique Modern and Early

Bach: Eight Little Preludes and Fugues, No. 8

Pastorale in F Major, 1st movement

Lemmens: Trios

Rheinberger: Trios I, II

Dupre: Seventy-Nine Chorales

Langlais: Ten Pieces

Biggs: A Treasury of Early Organ Music

Conley: A Guide to Improvisation

Spong: Psalms for the Pedals

Walcha: 25 Choral Preludes, No. 12

Level 3

J. S. Bach: Eight Little Preludes and Fugues--Nos II-VIII

Tocatta and Fugue in D Minor (BWV 565); Pedal

Exercitium in G Minor; Orgelbuchlein

W. F. Bach: Three Fugues and Seven Choral Preludes

Brahms: Eleven Chorale Preludes

Peeters: Ten Pedal Studies

Hancock: Improvisation

Chorales: Bach 4-part harmonizations

Widor: First Symphony
Rheinberger: Trios

Level 4

Bach: Preludes and Fugues from the Youthful Period
Walther: Orgelkonzerte
Clerambault: First and Second Organ Books
Mendelssohn: Sonatas
Franck: Pastorale
Pepping: Grosses Orgelbuch I, II, III
Couperin: Mass for the Convents and Parishes
Dupre: Fifteen Pieces founded on Antiphons

Level 5

Schroeder: Short Pieces; Orgel-Mosaiken
Bach: Preludes and Fugues, Toccatas, Fantasies, Schubler Chorales
Du Mage: 1st Livre d'orgue
Buxtehude: Preludes and Fugues; Chorale Preludes
Lubeck: Preludes and Fugues; Chorale Preludes
Pachelbel: Toccatas and Choral Partitas
Franck: Chorales
Vierne: 24 Pieces in Free Style; First Symphony
Messiaen: La Nativité
Mulet: Esquisses Byzantines
Durufle: Prelude and Fugue on the Name of Alain
Widor: Symphonies
Alain: Deux Chorals
Reger: Opus 59
Langlais: Suite française
Boëllmann: Suite gothique

Level 6

Bach: Toccatas and fugues: Passacaglia: Trio Sonatas; Clavierübung
Alain: Litanies
Vierne: Fantasie Pieces
Langlais: Hommage à Frescobaldi; Hymne d'action de grace
Dupre: Cortège et Litanie
Messiaen: L'Ascension
Hindemith: Sonatas
Selected works of Distler, Karg-Elert, Sowerby, Jongen, Reger

LEVELS OF ACHIEVEMENT FOR PERCUSSION /KEYBOARD/DRUMSET

PERCUSSION

Level 1:

Technique: Master Studies - J. Morello
N.A.R.D. Rudiments #1-#13

Reading: Snare Methods-Podemski

Rhythm: Syncopation – T. Reed

Solos: 12 Progressive Solos – M. Goldenberg
Corp Style Solos – J. Wannamaker

Additional Materials: Stick Control – G.L. Stone
Modern School for Snare – M. Goldenberg

Orchestral Excerpts:
Beethoven – Symphony No. 5 (timpani)
Rimsky-Korsakov – Scheherezade (snare)

Level 2:

Technique: N.A.R.D. Rudiments #1-#26
Timpani – Friese-Lepak
Master Studies – J. Morello

Reading: Snare Method – Podemski
Timpani Book I-V. Firth

Rhythm: Syncopation – T. Reed
Snare Book I-V. Firth

Solos: Snare Book I-V. Firth
12 Solos – J.S. Pratt
12 Progressive Solos – M. Goldenberg
Corp Style Solos – J. Wannamaker

Additional Materials: Stick Control – G.L. Stone
Accents and Rebounds – G.L. Stone

Orchestral Excerpts:
Mozart – The Magic Flute (glockenspiel)
Tchaikovsky – Romeo and Juliet (cymbal)

Level 3:

Technique: N.A.R.D. Rudiments – AllTimpani Technique – Friese-Lepak

Reading: Snare Method – Podemski
Timpani Book I-V. Firth
Solos – A. Cirone

Solos: Solos – A. Cirone
Pratt Book II – J.S. Pratt
Snare Book II-V. Firth

Additional Materials: Modern School for Snare Drum – M. Goldenberg

Orchestral Excerpts:
Gershwin – Porgy and Bess Overture (xylophone)
Prokofiev – Peter and the Wolf (snare)

Level 4:

Notation/Phrasing: Timpani Book I-V. Firth
Timpani Technique – Friese-Lepak
Snare Book II-V. Firth

Orchestral Excerpts:
Stravinsky – Rite of Spring (timpani)
Debussy – La Mer (glockenspiel)

Reciting: Recital permission for a Junior Recital (1 credit hour; 30-4- minutes in duration) is to be submitted to departmental faculty for approval after all recital materials have been agreed upon by teacher and student. Contracting of any additional participants and scheduling of the recital is the responsibility of the student.

Level 5:

Construction of an original percussion solo, rudimental snare etude or mallet work of at least 3 minutes in duration using appropriate notation, form and stylistic content. This work must be performed by the student after approval from the teacher. A single instrument or multiple percussion set up is acceptable.

Orchestral Excerpts:
Shostakovich – Polk from the Golden Age (xylophone)
Beethoven – Symphony No. 9

Recital permission for a full recital (2-credit hours; a minimum of one hour in duration) is to be submitted to departmental faculty for approval after all recital materials have been agreed upon by teacher and student. Contracting of any additional participants and scheduling of the recital is the responsibility of the student.

Level 6: Continuation of Level 5

KEYBOARD

Level 1:

Technique: Modern School for Xylophone, Marimba and Bells – M. Goldenberg

Reading: Modern School for Xylophone, Marimba and Bells – M. Goldenberg

Rhythm: Modern School for Xylophone, Marimba and Bells – M. Goldenberg

Scales: Book I – G.H. Greene

Solos: Modern School for Xylophone, Marimba and Bells – M. Goldenberg

Additional Materials: Modern School for Xylophone, Marimba and Bells – M. Goldenberg

Level 2:

Technique: Modern School for Xylophone, Marimba and Bells – M. Goldenberg

Reading: Modern School for Xylophone, Marimba and Bells – M. Goldenberg

Rhythm: Modern School for Xylophone, Marimba and Bells – M. Goldenberg

Scales: All Majors- 2 Octaves, Chromatic- Full Range

Solos: Modern School for Xylophone, Marimba and Bells – M. Goldenberg, Book I – G.H. Greene

Additional Materials: Any of the Musser 2 Mallet solos

Level 3:

Technique: Modern School for Xylophone, Marimba and Bells – M. Goldenberg, Book II - G.H. Greene

Reading: Modern School for Xylophone, Marimba and Bells – M. Goldenberg, Book II – G.H. Greene

Rhythm: Modern School for Xylophone, Marimba and Bells – M. Goldenberg, Book II – G.H. Greene

Scales: All Majors – 2 Octaves, Chromatic – full range, 3 Forms of Minor – 2 Octaves

Solos: Modern School for Xylophone, Marimba and Bells – M. Goldenberg, Any Bach Concerto, Any Musser 2 Mallet Solo

Additional Materials: Any Bach concerto, Any Musser 2, 3, or 4 Mallet Solo

Level 4:

Notation/Phrasing: Modern School for Xylophone, Marimba and Bells – M. Goldenberg, Book II – G.H. Greene

Reciting: Recital permission for a Junior Recital (1 credit hour; 30-40 minutes in duration) is to be submitted to departmental faculty for approval after all recital materials have been agreed upon by teacher and student. Contracting of any additional participants and scheduling of the recital is the responsibility of the student.

Level 5:

Construction of an original percussion solo, rudimental snare etude or mallet work of at least 3 minutes in duration using appropriate notation, form and stylistic content. This work must be performed by the student after approval from the teacher. A single instrument or multiple percussion set up is acceptable.

Recital permission for a full recital (2-credit hours; a minimum of one hour in duration) is to be submitted to departmental faculty for approval after all recital materials have been agreed upon by teacher and student. Contracting of any additional participants and scheduling of the recital is the responsibility of the student.

Level 6: Continuation of Level 5**DRUMSET****Level 1:**

Techniques: Essential Techniques for Drumset – E. Soph

Reading: New Breed Vol. 1 – G. Chester

Rhythm: Syncopation – T. Reed, Drumset Reading – R. Fink

Solos: Improvisational Studies

Additional Materials: Concepts and Techniques – P. Erskine, Studio and Big Band Drumming – S. Houghton, Funk Drumming – J. Payne

Level 2:

Techniques: Essential Techniques for Drumset – Soph, Big Band and Studio Drumming – S. Houghton

Reading: New Breed Vol. 1- G. Chester,

Rhythm: New Breed Vol 1 – G. Chester, Drumset Reading – R. Fink, Syncopation – T. Reed

Solos: Any Good Quality Fake Book

Additional Materials: Advanced Funk Studies – R. Latham, Concepts and Techniques – P. Erskine, S. Gadd videos I and II, P. Erskine video I

Level 3:

Techniques: Essential Techniques for Drumset – E. Soph, Big Band and Studio Drumming – S. Houghton, Concepts and Techniques – P. Erskine

Reading: New Breed Vol. 1 – G. Chester, New Breed Vol. 1 – G. Chester, Various Charts

Rhythm: Master Studies – J. Morello, Essential Techniques for Drumset – E. Soph

Solos: Any good quality Fake Book

Additional Materials: P. Erskine video II, S. Smith video I and II, Selected Recordings in various styles

Level 4:

Notation and Phrasing: Big Band and Studio Drumming – S. Houghton

For all three types of percussion: Recital Permission for a Half Recital(1 credit hour; 30-40 minutes in duration) is to be submitted to departmental faculty for approval after all recital materials have been agreed upon by teacher and student. Contracting of any additional participants and scheduling of the recital is the responsibility of the student.

Level 5:

Transcription of a recorded piece of music by the student. The recording must be agreed upon by both the student and the teacher. Use of appropriate notation and staff legend is required. Any style of drumset is acceptable.

Recital permission for a full recital (2-credit hours; a minimum of one hour in duration) is to be submitted to departmental faculty for approval after all recital materials have been agreed upon by teacher and student. Contracting of any additional participants and scheduling of the recital is the responsibility of the student.

Level 6: Continuation of Level 5

APPLIED PIANO LEVELS

The pieces listed below should be considered only as representative examples of performing levels, not an all-inclusive list. In order to attain any given level, a student must demonstrate the technical and musical proficiency demanded by that level's repertoire, though the student need not play repertoire exclusively from that level.

LEVEL 1 - Bach: Two-Part Invention in C major, Little Preludes in C major (BWV 939) and C minor (BWV 999); Beethoven: Fur Elise; Clementi and Kuhlau Sonatinas; Chopin: Prelude in C minor, Op. 28, No. 20; Brahms: Waltz, Op. 39, No. 9 (simplified version); Schumann: Kinderscenen, Op. 15, No. 1; Bartok: Mikrokosmos Vol. III.

LEVEL 2 - Bach: Two-Part Inventions in F major, D minor, E major, A minor, and B-flat major; Beethoven: Sonata in G major, Op. 49, No. 2; Schubert: Moment Musicaux in F minor, Op. 94, No. 3; Chopin: Preludes in E minor, Op. 28, No. 4, and B minor, Op. 28, No. 6; Mendelssohn: Song Without Words, Op. 19, No. 6; Brahms: Waltzes, Op. 39, Nos. 3 and 15 (simplified version); Schumann: Kinderscenen, Op. 15, No. 6; Debussy: Reverie; Prokofiev: Visions Fugitives, Op. 22, No. 1; Bartok: Mikrokosmos Vol. IV, Rumanian Christmas Carols, Rumanian Folk Dances.

LEVEL 3 - Bach: Three-Part Inventions in D major, B minor, and F minor. Preludes in A-flat major (WTC I), and F minor (WTC II); Mozart: Sonatas, in C major, K. 545, and G major, K. 238 (mvts. 1 and 2); Haydn: Sonata in E major, Hov. XVI: 13 (mvts. 1 and 3); Beethoven: Sonatas in G major, Op. 79, and G minor, Op. 49, No. 1; Chopin: Nocturne in D minor, Op. 72, No. 1; Prelude in D-flat major, Op. 28, No. 15, Waltz in C-sharp minor, Op. 64, No. 2; Mendelssohn: Song Without Words, Op. 19, No. 1; Debussy: La fille aux cheveux de lin, Golliwog's Cakewalk, Arabesque No. 1; Bartok: Three Rondos (No. 1); Kabalevsky: Sonatina in C major, Op. 13 (mvt. 1); Ginastera: Three Argentinian Dances (No. 1); Muczynski: Six Preludes, Op. 6 (No. 1).

LEVEL 4 - Bach: Preludes in G minor and C minor (WTC I), French Suite in E-flat major (all mvts, but gigue); Haydn: Sonatas in E minor, Hob. XVI:34 (mvts. 1 and 3), and D major, Hov. XVI:37 (mvt. 3); Mozart: Sonatas in F major, K. 280 (mvts. 1 and 3), and A major, K. 331 (mvt. 3); Chopin: Nocturnes in B-flat minor, Op. 9, No. 1, and E-flat major, Op. 9, No. 2, Prelude in A-flat major, Op. 28, No. 17; Brahms: Intermezzo in E-flat major, Op. 117, No. 1; Debussy: Suite bergamasque (Prelude); Bartok: Mikrokosmos Vol. V; Rachmaninoff: Prelude in C-sharp minor, Op. 3, No. 2; Ginastera: Three Argentinian Dances (No. 2).

LEVEL 5 – Bach: French Suite in G major (Courante), and Preludes and Fugues in B-flat major and D major (WTC 1); Mozart: Sonata in A major, K 331 (mvt. 1); Haydn: Sonatas in E minor, Hob. XVI:34 (mvt. 2); D major, Hob. XVI:37 (mvt.1), and A major, Hob. XVI:26 (mvt.1); Beethoven: Sonata in F minor, Op. 2, No. 1 (mvts. 1 and 2); Schubert: Impromptu in E-flat major, Op. 90, No. 2; Chopin: Nocturne in F minor, Op. 55, No. 1, Polonaise in A major, Op. 40, No. 1; Brahms: Intermezzo in A major, Op. 118, No. 2; Debussy: La Cathedrale engloutie, Suite bergamasque (Passepied); Prokofiev: Visions

Fugitives, Op. 22, No. 8; Bartok: Allegro barbaro; Ravel: Pavanne pour une Infante defunte.

LEVEL 6 – Bach: Preludes and Fugues in F Major and C-sharp major (WTC I), French Suite in G major (Gigue); Mozart: Sonata in B-flat major, K. 570; Haydn: Sonatas in A-flat major; Hob. XVI: 43 (mvt. 3), C minor, Hob. XVI:20, and B minor, Hob. XVI:32; Beethoven: Sonata in F major, Op. 10, No. 2 (mvts. 1 and 3), and F minor, Op. 2, No. 1 (mvt. 3); Schubert: Impromptu in G-flat major, Op. 90, No. 3; Chopin: Nocturne in C sharp minor, Op. 27, No. 1, Etude in E major, Op. 10, No. 3, Polonaise in C-sharp minor, Op. 26, No. 1, Waltz in E-flat major, Op. 18; Liszt: Etude de Concert No. 3; Brahms: Scherzo in E-flat minor, Op. 4, Rhapsodies, Op. 79; Debussy: Le vent dans la plaine; Rachmaninoff: Prelude in B minor, Op. 32, No. 10; Hindemith: Sonata No. 2; Schoenberg: Six Little Piano Pieces, Op. 19; Ginastera: Three Argentinian Dances (No. 3).

LEVELS OF ACHIEVEMENT FOR APPLIED SAXOPHONE

The Department of Music has established six levels of proficiency. At each semester's jury hearing and at recital hearings, students are assigned performance levels according to their ability. The level number does not necessarily correspond to the semester of study.

LEVEL 1 All major scales and arpeggios performed the full range of the instrument-memorized.
Establish a solid foundation in the physical aspects of playing the instrument including embouchure, tone production, articulation, vibrato and technique.
Beginning instruction in musical expression.

Satisfactory progress in one of the following etude books:

Hite	Melodious and Progressive Studies
Voxman	Selected Studies
Klose	25 Daily Exercises
Berbiguer	18 Exercises
Terschak	Daily Exercises

Performance level study of at least one of the following (or similar) pieces

Bozza	Aria
Rueff	Chanson et Passpied
Lantier	Sicilienne
Handel	Sonata No. 3

Orchestral Excerpts:

Ravel – Bolero
Prokofiev-Romeo and Juliet Suite No. 1

Basic level for the music major.

LEVEL 2 All natural, harmonic and melodic minor scales performed the full range of the instrument-memorized.

Continuing development of performance skills and musical expression.

Satisfactory progress in one of the following etude books:

Voxman	Selected Studies
Klose	25 Daily Exercises
Ferling	48 Studies

Performance level study of at least one of the following (or similar) pieces

Lunde	Sonata
Milhaud	Scaramouche
Maurice	Tableaux de Provence

Orchestral Excerpts:
Mussorgsky-Pictures at an Exhibition
Berg-Violin Concerto

Required for the music minor

LEVEL 3 Major scales in thirds-memorized. Continuing development of performance skills and musical expression. Study of contemporary techniques of the instrument (altissimo, multiphonics, fluttertongue, multiple tonguing)

Satisfactory progress in the following etude book:

Ferling 48 Studies

Performance level study of at least one of the following (or similar) pieces

Heiden Sonata
Rorem Picnic on the Marne
Glazunov Concerto

Orchestral Excerpts:
Kodaly – Harry Janos Suite
Gershwin – American in Paris

Required for graduation of the BA music major.

LEVEL 4 Continuing development of performance skills and musical expression. Continuing study of contemporary techniques of the instrument.

Satisfactory progress in the following etude books:

Ferling 48 Studies
Karg-Elert 25 Caprices and an Atonal Sonata

Performance level study of at least one of the following (or similar) pieces

Ibert Concertino da Camera
Creston Concerto
Gotkovsky Brilliance

Orchestral Excerpts:
Charlie Parker – Now's the Time (complete solo transcriptions from Omnibook)
Britten – Sinfonia de Requiem

Required for graduation of BME and BMT students.

LEVEL 5 Performance of recital-caliber literature. Primary focus on preparing literature for the Junior Recital.

Orchestral Excerpts:

Milhaud – Creation of the World
Walton 0 Belshazzar's Feast

Required for the Half Recital.

LEVEL 6 Performance of advanced recital-caliber literature. Primary focus on preparing literature for the Senior Recital.

Required for the Full Recital.

LEVELS OF ACHIEVEMENT FOR TROMBONE

LEVEL 1

All major scales/arpeggios (2 octaves)

Etudes/Methods:

Bordner- *First Book of Practical Studies*
Bordogni/Rochut- *Melodious Etudes Vol. 1*
Concone/Shoemaker- *Legato Etudes*
Fink- *Introducing the Tenor Clef*
Hering- *40 Progressive Etudes*
Remington/Hunsberger- *Warm-Up Studies*

Solos:

Barat- *Andante and Allegro*
Boda- *Sonatina*
Croce-Spinelli- *Solo de Concours*
Guilmant- *Morceau Symphonique*
Weber- *Romance*

Orchestral Excerpts:

Mozart – *Requiem (Tuba Mirum)*
Wagner – *Lohengrin*

LEVEL 2

All minor scales/arpeggios (natural, harmonic, melodic- 2 octaves)

Etudes/Methods:

Bordner- *Second Book of Practical Studies*
Marsteller- *Basic Routines*
Sauer- *Clef Studies*
Tyrell- *40 Progressive Studies*

Solos:

Bernstein- *Elegy for Mippy II*
Jorgensen- *Romance*
Rimsky-Korsakov- *Concerto*
Rousseau- *Piece Concertante*
Saint-Saens- *Cavatine*

Orchestral Excerpts:

Brahms – *Symphony No. 1*
Berlioz – *Hungarian March*

LEVEL 3

Etudes/Methods:

Bordogni/Rochut- *Melodious Etudes, Vol. 2*
Clarke/Gordon- *Technical Studies*
Fink- *Introducing the Alto Clef*
Kopprasch- *Sixty Selected Studies, Vol. 1*
Raph- *Classic Vintage Studies*

Solos:

David- *Concertino*
Pryor- *Thoughts of Love*
Serocki- *Sonatina*
Shostakovich- *Four Preludes*
Sulek- *Sonata*

Orchestral Excerpts:

Mahler – *Symphony No. 3*
Tchaikovsky – *Symphony No. 4*

LEVEL 4

Etudes/Methods:

Bach- *Cello Suites*
Blazhevich- *School for Trombone in Clefs*
Kopprasch- *Sixty Selected Studies, Vol. 2*
Paudert/Howey- *24 Studies*
Slama/Fink- *66 Studies*

Solos:

Ewazen- *Sonata*
Grondahl- *Concerto*
Larsson- *Concertino*
Pergolesi/Sauer- *Sinfonia*
Pryor- *Blue Bells of Scotland*

Orchestral Excerpts:

Rossini - *La Gazza Ladra Overture*
Wagner – *Ride of the Valkyrie*

LEVEL 5

Etudes/Methods:

Bordogni/Rochut- *Melodious Etudes, Vol. 3*
Pederson- *Advanced Etudes*
Schlossberg- *Daily Drills*
Telemann/Raph- *Twelve Fantasies*

Solos:

Arnold- *Fantasy*
Hindemith- *Sonata*
Jacob- *Concerto*
Jongen- *Aria et Polonaise*
Wagenseil- *Concerto*

Orchestral Excerpts:

Ravel - *Bolero*
Rossini – *William Tell Overture*

LEVEL 6

Etudes/Methods:

Bitsch- *15 Rhythmic Studies*
Blazhevich- *Sequences*
Uber- *Symphonic Studies in Alto Clef*
Vernon- *The Singing Trombone*

Solos:

Bourgeois- *Concerto*
Bozza- *Ballade*
Casterede- *Sonatine*
Creston- *Fantasy*
Tomasi- *Concerto*

NOTES:

- **Lists of etudes/methods, solos, and orchestral excerpts are suggested works, not all-inclusive.**
- **2 orchestral excerpts per level are required for levels 1-5. Of course, more may be studied in any given semester.**
- **Students learning bass trombone or alto trombone will be assigned appropriate literature for that instrument**

LEVELS OF ACHIEVEMENT FOR TRUMPET

The following outline consists of examples of specific methods, texts and solos from which an individualized course of study for college trumpet students can be designed. The levels of achievement are subjective guidelines which represent minimum standards for performance by the university student. From the materials below, the teacher can choose examples which will aid the development of various aspects of trumpet playing. The skills which the trumpet students must acquire and maintain in the undergraduate program include:

1. Musicality and Phrasing
2. Sight-reading and Rhythms
3. Flexibility
4. Multiple Tonguing
5. Correct Breathing
6. Transposition
7. Etudes
8. Excerpts
9. Solo Literature
10. Trumpet Texts

LEVEL I

- A. Pedagogy:
Haynie – Pedagogical Concepts for Development and Maintenance
- B. Technique:
Clarke...Technical Studies
- C. Embouchure:
Irons...27 groups of exercises
- D. Rhythm:
Dufense...Develop Sight-reading
- E. Transposition:
Caffarelli...100 Melodic Studies
- F. Scales & Arpeggios:
All majors: 2 octaves within the range of the instrument
- G. Additional materials at the discretion of the teacher
 1. Arban...Complete Conservatory Method
 2. Concone/Sawyer...Lyrical Studies for Trumpet
 3. Getchell...Practical Studies
 4. Hering...32 Etudes
 5. Pottag...Preparatory Melodies
 6. Paudert...25 Studies
 7. Small...27 Melodious and Rhythmical Exercises
- H. Solos:
 1. Fitzgerald...Gaelic Suite
 2. Bernstein...Rondo for Life
 3. Gordon Young...Contempora Suite

4. Ropartz...Andante et Allegro
5. Nehylbel...Suite for Trumpet

Orchestral Excerpts to be selected from the following:

- Beethoven – Lenore Overture #3
- Mussorgsky – Picture at an Exhibition (Promenade)
- Brahms – Academic Festival Overture
- Gershwin – American in Paris

LEVEL II

- A. Pedagogy:
 - Farkas...The Art of Musicianship
- B. Technique:
 - Clarke...Technical Studies
- C. Embouchure:
 - Irons...27 Groups of Exercises
- D. Rhythm:
 - Defense...Develop Sight-Reading
- E. Transposition: Caffarelli...100 Melodic Studies
- F. Scales and Arpeggios; All Minors (3 forms), 2 octaves; within the range of the instrument
- G. Additional materials selected at the discretion of the teacher.
 1. Brandt...34 Studies
 2. Collins...In the Singing Style
 3. Hering...Etudes in all the major and minor keys
 4. Arban...Complete Conservatory Method
 5. Klose...209 Tone and Finger Exercises
 6. Voxman...Selected Studies
- H. Solos:
 1. Balay...Petite Piece Concertante; Prelude et Ballade
 2. Barat...Andante et Scherzo; Fantasie in E-flat
 3. Goedicke...Concert Etude
 4. Hovhaness...Prayer of St. Gregory
 5. Latham...Suite
 6. Vidal...Concertino

Orchestral Excerpts to be selected from the following:

- Beethoven – Lenore Overture #2
- Wagner – Ride of the Valkyries
- Bizet – Carmen Suite
- Tchaikovsky – Symphony #4

LEVEL III

- A. Pedagogy:
 Johnson...The Art of Trumpet Playing
- B. Technique:
 Haynie...Development and Maintenance
- C. Embouchure:
 Colin...Advanced Lip Flexibilities
- D. Rhythm:
 Nagel...Trumpet Studies in Contemporary Music
- E. Transposition:
 Sasche...100 Studies
- F. Scales:
 - 1. Vizzuti...Trumpet Method
 All majors, three forms of minors
- G. Additional materials selected at the discretion of the teacher.
 - 1. Brandt...34 Studies
 - 2. Collins...In the Singing Style
 - 3. Broiles...Trumpet Studies and Duets
 - 4. Arban...Complete Conservatory Method
- H. Solos:
 - 1. Chance...Credo
 - 2. Kaminski...Concerto
 - 3. Peters...Sonata
 - 4. Persichetti...Hollow Men

Orchestral Excerpts to be selected from the following:

Handel – Messiah
Tchaikovsky – Symphony #5
Rimsky-Korsakov – Capriccio Espagnole
Debussy – La Mer

LEVEL IV

- A. Pedagogy:
 Gordon Mathie...Trumpet Teachers Guide
- B. Technique:
 Vizzuti...Technical Studies
- C. Embouchure:
 Colin...Advanced Flexibilities
- D. Rhythm:
 Nagel...Trumpet Studies
- E. Transposition
 Sasche...100 Studies
- F. Solos:
 - 1. Bozza...Badinage, Caprice
 - 2. Copland...Quiet City

3. Hindemith...Sonata
4. Peaslee...Nightsongs
5. Pilss...Sonata
6. Riisagaer...Sonata
7. Schmidt...Turkish Lady
8. Porrino...Fantasy Concertino

Orchestral Excerpts to be selected from the following:

Tchaikovsky – Capriccio Italian
 Shostakovich – Symphony #5
 Rimsky-Korsakov – Scheherazade
 Stravinsky - Firebird

LEVEL V

- A. Pedagogy:
 Altenburg...Trumpeters and Kettledrummer's Art
- B. Technique:
 Vizzutti...Technical Studies/Melodic Studies/Harmonic Studies
- C. Embouchure:
 Colin...Advanced Lip Flexibilities
- D. Rhythm:
 Stevens...Changing Meter Studies
- E. Transposition:
 Sasche...100 Studies
- F. Additional materials selected at the discretion of the teacher.
 1. Broiles...Trumpet Studies and Duets, Book II
 2. Charlier...Trente-Six Etudes Transcedantes
 3. Tull...Eight Profiles
 4. Webster...Method for Piccolo Trumpet
- G. Solos:
 1. Albinoni...Sonata in D
 2. Bozza...Caprice II
 3. Corelli...Sonata con Tromba
 4. Enesco...Legende
 5. Gianni...Concerto
 6. Haydn...Concerto
 7. Hummel...Concerto
 8. Kennan...Sonata
 9. Neruda...Concerto

Orchestral Excerpts to be selected from the following:

Stravinsky - Petrouchka
 Bartok – Concerto for Orchestra
 Mahler – Symphony No. 5
 Strauss – Don Juan

LEVEL VI

- A. Pedagogy:
 - 1. Baines... The Brass Instruments
 - 2. Bendinelli... Entire Art of Trumpet Playing
 - 3. Fantini... Method of Playing Trumpet in a Warlike and Musical Way
- B. Technique:
 - Vizzutti – Technical Studies/Melodic Studies/Harmonic Studies
- C. Embouchure:
 - Colin... Advanced Lip Flexibilities
- D. Rhythm:
 - Stevens... Contemporary Trumpet Studies
- E. Transposition:
 - Borgogni/Porret... Vingt-Quatre Vocalises
- F. Additional materials selected at the discretion of the teacher.
 - 1. Charlier... Etudes
 - 2. Smith... Top Tones
 - 3. Tull... 8 Profiles
 - 4. Webster... Piccolo Trumpet
 - 5. Bitsch... Vingt Etudes
 - 6. Nagel... Speed Studies
 - 7. Reynolds... 48 Etudes for Trumpet
- G. Solos:
 - 1. Bozza... Rustiques
 - 2. Ibert... Impromptu
 - 3. Tuthill... Sonata
 - 4. Bloch... Proclamation
 - 5. Stevens... Sonata
 - 6. Tartini... Concerto in D

LEVELS OF ACHIEVEMENT FOR TUBA

LEVEL I

- A. Methods:
1. Schlossberg...Daily Drills and Technical Skills
 2. Bordogni/Rochut...43 Belcanto Studies
 3. C. Kopprasch...60 Selected Studies
 4. Blazevich...70 Studies, Vol. 1
 5. Tyrrell...Advanced Studies
- B. Solos:
1. Haddad...Suite for Tuba
 2. Bencriscutto...Concertino for Tuba and Band
 3. Bach/Bell...Air and Bouree
 4. V. Williams...6 Studies in English Folksong
 5. Barat...Introduction and Dance
 6. Beethoven?Bell...Variations on Judas Maccabaeus
 7. Gallagher...Sonata Breve
- C. Scales:
All major scales, two octaves

Orchestral Excerpts:
Wagner – Ride of the Valkyries
Mahler – Symphony No. 1

LEVEL II

- A. Methods and Etudes:
1. Schlossberg...Daily Drills and Technical Skills
 2. Bordogni/Rochut...43 Belcanto Studies
 3. C. Kopprasch...60 Selected Studies
 4. Blazevich...70 Studies, Vols. 1 & 2
 5. Tyrrell...Advanced Studies
 6. Bach/Bixby/Bobo...Bach for Tuba. Vols. 1 & 2
 7. Bach/Brown...Cello Suites
 8. Gallay...30 Etudes Op. 13 for Tuba
- B. Solos:
1. Handel...Sonata No. 6
 2. Frackenpohl...Concertino for Tuba
 3. Strauss...Concerto No. 1
 4. Smith...Ballad and Presto Dance
 5. Bach...Air and Bouree
 6. Gabrielli/Morris...Ricercar
 7. Beach...Lamento
 8. Mueller...Concert Music
 9. Vivaldi...Sonata #3, A Minor

- C. Scales:
All major, two octaves; all minor, 3 forms, two octaves.

Orchestral Excerpts:
Hindemith – Symphonic Metamorphosis
Berlioz – Hungarian March

LEVEL III

- A. Methods:
1. Rochut...Melodious Etudes, Vols. 1, 2 & 3
 2. C. Kopprasch...60 Selected Studies
 3. Tyrrell...Advanced Studies
 4. Senon...Kaleidoscope, Vols. 2 & 3
 5. Pederson...Etudes for Bass Trombone
 6. Bach/Bixby/Bobo...Bach for Tuba, Vols. 1 & 2
 7. Bach/Brown...Cello Suites
 8. Cimeria...73 Advanced Tuba Studies
 9. Blazeovich/Zimmerman...26 Melodic Studies in Sequence
- B. Solos:
1. Hartley...Sonatina
 2. V. Bach...Hungarian Melodies
 3. Persichetti...Serenade #12
 4. Wilder...Elfie Suite
 5. Jacob...Tuba Suite
 6. V. Williams...Concerto for Bass Tuba

Orchestral Excerpts:
Gershwin – American in Paris
Wagner – Prelude to Act 3/Lohengrin

LEVEL IV

- A. Etudes and Methods:
1. Rochut...Melodious ETudes, Vols. 1 & 2
 2. Kopprasch...60 Selected Studies
 3. Bach/Bixby/Bobo...Bach for Tuba, Vols. 1 & 2
 4. Senon...Kaleidoscope, Vols. 2 & 3
 5. Pederson...Etudes for Brass Trombone -Intermediate and Advanced
 6. Bach/Brown...Cello Suites
- B. Solos:
1. Wilder...Effie Suite
 2. Williams...Concerto for Bass Tuba
 3. Persichetti...Serenade #12
 4. Broughton...Sonata
 5. Lazrof...Cadence 6 for Tuba and Tape
 6. Telemann...Sonata in F minor

7. Telemann...Sonata in E minor
8. Brahms...Songs
9. Galliard...Sonatas 1-6
10. Marcello...Sonatas 1-6
11. Bach/Brown...Cello Suite #2

Orchestral Excerpts:

Stravinsky – Petrushka
 Berlioz – Symphonic Fantastique

LEVEL V

A. Methods and Etudes:

1. Rochut...Melodious Etudes, Vols. 1 & 2 & 3
2. Kopprasch...60 Selected Studies
3. Senon...Kaleidoscope. Vols. 2 & 3
4. Schlossberg...Daily Drills and Technical Skills

B. Solos:

1. Bozza...Concertino for Tuba
2. Kraft...Encounter's II
3. Wilder...Suites 2 & 3 & 4
4. Handel...Aria con Varianzioni
5. Galliard...Sonatas 1-6
6. Marcello...Sonatas 1-6
7. Bach...Suite in B minor
8. Mozart...Concerto in B-flat
9. Bach...Cello Suite #1
10. Tackett...Yellow Bird
11. Arban...Carnival of Venice
12. Pryor...Blue Bells of Scotland
13. Hindemith...Sonata

Orchestral Excerpts:

Prokofiev – Symphony No. 5
 Respighi – Fountains of Rom

LEVELS OF ACHIEVEMENT FOR VIOLA

The viola students' study will be taken from the following:

LEVEL I

- A. Major scales and arpeggios, one or two octave (using Mogill Scale System)-
Memorized
- B. Whistler "Introducing the Positions" – Book I
- C. Etudes from Wohlfahrt and Kayser, Op.20
- D. Pieces from collections such as String Festival Solos, Bks. II & III, Concert and Contest Collection/ Fiocco-Allegro/ New Pieces for Viola, Bk. II, Grade 4
- E. Orchestral Excerpts:
 - Enescu – Romania Rhapsody No. 1
 - Grieg – Peer Gynt

LEVEL II

- A. Minor scales and arpeggios, one or two octave (using Mogill Scale System)-
Memorized
- B. Double stops including thirds and sixths
- C. Etudes from Kayser, Op.20 and Mazas (Bk. I)
- D. Whistler "Introducing the Positions" – Book II
- E. Selected pieces by Marais, Accolay, Beethoven, Marcello, Seitz/ New Pieces for Viola, Bk. II, Grade 5
- F. Orchestral Excerpts:
 - Beethoven – Symphony No. 5
 - Vaughan Williams – Tallis Fantasia

LEVEL III

- A. Three octave (C,Db,D,Eb,E,F) scales and arpeggios-Memorized
- B. Double stops including thirds, sixths, and octaves
- C. Selected Materials from Flesch Scale System
- D. Etudes from Mazas (Bk. II) Sevcik, and Schradieck (Bk. I)
- E. Concertos by J.C. Bach, Telemann, Handel/ Frank Bridge Four Pieces for Viola
- F. Orchestral Excerpts:
 - Mendelssohn – Midsummer Night's Dream
 - Berlioz – Roman Carnival Overture

LEVEL IV

- A. Three octave scales and arpeggios (all keys)-Memorized
- B. Double stops continued
- C. Etudes from Kruetzer, Dont, Op. 37, and others
- D. Concertos by Hoffmeister, Stamitz and others
- E. Concert pieces: Bloch – Suite Hebraique – Meditation and Processional/ Shulman – Theme and Variations/ Fuchs – Sonata Pastorale for Solo Viola, and others
- F. Orchestral Excerpts:
 - Tchaikovsky – Symphony No. 6
 - Kodaly – Hary Janos

LEVEL V

- A. Review of all scales and arpeggios-Memorized
- B. Arpeggio routines from Flesch Scale System
- C. Etudes from Rode, Campagnoli, and others
- D. Sonatas, Suites, and Concertos by Bach, Brahms, Bloch and others
- E. Concert pieces: Hindemith – Trauermusik/ Britten – Lachrymae/ Enesco – Concertpiece/ Schumann – Fairy Tales/ Hummel – Fantasy, and others
- F. Orchestral Excerpts:
 - Strauss – Don Juan
 - Ravel – Daphnis and Chloe Suite No. 2

LEVEL VI

- A. Mastery of advanced technique
- B. Mastery of advanced etudes
- C. Mastery of advanced repertoire in preparation for full recital (eg. Hindemith, Bartok, Walton, Shostakovich, and others)

LEVELS OF ACHIEVEMENT FOR THE VIOLIN

The violin student's study will be taken from the following:

LEVEL I

- A. Major scales, one or two octave (from Hrimaly Scales)-Memorized
- B. Whistler-Introducing the Positions, Book I
- C. Etudes by Wohlfahrt and Kayser
- D. Fiocco-Allegro / Student concertos by Accolay, Rieding, Seitz and others
- E. Orchestral Excerpts:
 - Mozart – Marriage of Figaro Overture
 - Brahms Symphony No. 2 – Mvts. 1, 2, 4

LEVEL II

- A. Minor scales and arpeggios (from Hrimaly Scales)-Memorized
- B. Whistler-Introducing the Positions, Book 2
- C. Josephine Trott-Melodious Double-Stops, Book 1
- D. Etudes by Kayser, Mazas and others
- E. Sonatas by Handel, Corelli and others
- F. Concertos by Bach (E major or A minor) and others
- G. Orchestral Excerpts:
 - Beethoven – Symphony No. 3 Scherzo
 - Tchaikovsky Symphony No. 4 – Mvts. 1 and 4

LEVEL III

- A. Three octave (G,Ab,A,Bb,B,C) scales and arpeggios (from Barbara Barber Scale System)-Memorized
- B. Josephine Trott-Melodious Double-Stops, Book 2
- C. Etudes from Sevcik, Kreutzer and others
- D. Sonatas by Bach, Beethoven, Tartini and others
- E. Concertos by Mozart, Vivaldi, Mendelssohn and others
- F. Short concert pieces by Kreisler, Corelli, Massenet and others
- G. Orchestral Excerpts:
 - Smetana – Bartered Bride Overture
 - Dvorak – Carnival Overture

LEVEL IV

- A. Three octave scales and arpeggios in all keys (Barbara Barber)-Memorized
- B. Double stops, including thirds, sixths and octaves
- C. Etudes by Kreutzer, Rode, Dont and others
- D. Sonatas by Mozart, Beethoven and others
- E. Concertos by Mozart, Bruch, Wieniawski, Vivaldi and others
- F. Short concert pieces by Bartok, Kreisler, Rachmaninoff and others
- G. Orchestral Excerpts:
 - Rimsky – Korsakov – Scheherezade
 - Stavinsky - Pulcinella

LEVEL V

- A. Review of all scales and arpeggios-Memorized
- B. Selected materials from Flesch Scale System
- C. Continuation of etudes
- D. Sonatas by Beethoven, Brahms, Debussy and others
- E. Concert pieces by Corelli, Saint-Saens, Sarasate, Novacek and others
- F. Concertos by Lalo, Saint-Saens, Vieuxtemps, Dvorak and others
- G. Orchestral Excerpts:
 - Prokofiev – Classical Symphony Mvts. 1 and 4
 - Debussy – La Mer

LEVEL VI

- A. Mastery of advanced technique
- B. Mastery of advanced etudes
- C. Mastery of advanced repertoire in preparation for full recital

LEVELS OF ACHIEVEMENT FOR VOICE

The Department of Music has established six levels of proficiency. At each semester's jury hearing and at recital hearings, students are assigned performance levels according to their performance ability. The level number does not necessarily correspond to the semester of study.

LEVEL I

An introduction to the instrument.

Application of fundamental principles of basic tone production, technical skills, and performance of introductory instructional literature. Emphasis on English and American art songs from such composers as Aaron Copland, Benjamin Britten, Samuel Barber, Roger Quilter, Michael Head and Ralph Vaughan Williams. Early Italian art songs from such composers as Giulio Caccini, Antonio Caldara, Alessandro Scarlatti, and Stefano Donaudy, and artistic settings of folk songs and spirituals.

LEVEL II

Apparent growth in quality of sound and in technical skills. Advanced English art songs, Italian arias and introduction to German lieder composers such as Franz Schubert, Robert Schumann, Hugo Wolf, Johannes Brahms, Richard Strauss and oratorio works. **Minor in Music**

LEVEL III

Performance of moderately difficult literature. More advanced German lieder, French art songs from such composers as Gabriel Fauré, Henri Duparc, Claude Debussy, Ernest Chausson and the Weckerlin Bergerettes, oratorio and opera arias from composers such as George Frideric Handel, Felix Mendelssohn, Amadeus Mozart, Giovanni Pergolesi, and Giacomo Puccini. **B.A. Degree**

LEVEL IV

Performance of literature demonstrating sufficient musical development for public performance. Early opera and oratorio recitatives and arias, German lieder, French mélodie and English art song. Demonstration of sufficient skills for teaching public school music. **B.M.E. Degree**

LEVEL V

Performance of recital-caliber literature. Appropriate performance of advanced opera and oratorio arias, French mélodie and German lieder. Complete song cycles and songs with instrumental obbligato should be considered. **Preparation of Half Recital.**

LEVEL VI

Outstanding performance of recital-caliber literature, deserving of special recognition by the faculty. In addition to previously listed opera and oratorio selections, the avant garde song literature as consideration. **Preparation of Full Recital.**

Songs should be sung in the original language.

BA in MUSIC

Musicianship

MUSC 105	Recital Attendance (8 semesters required) 0		
MUSC 117	Music Theory I	3	
MUSC 118	Music Theory II	3	
MUSC 121	Ear Training and Sight Singing I	1	
MUSC 122	Ear Training and Sight Singing II	1	
MUSC 217	Music Theory III	3	
MUSC 218	Music Theory IV	3	
MUSC 219	Ear Training and Sight Singing III	1	
MUSC 220	Ear Training and Sight Singing IV	1	
*MUSC 314	African-American Music or MUSC 324 Jazz History	3	
MUSC 321	History of Music I	3	
MUSC 322	History of Music II	3	
MUSC 306	Form and Analysis	2	
MUSC 493	Senior Seminar	3	
Total Musicianship Courses in Music			30

Performance Requirements and Music Electives

16 hours of the following Performance Requirements

Students must be enrolled for 8 consecutive semesters of applied lessons at a minimum of 1 credit hour per semester.

Students may elect to take lessons for up to 2 credit hours per semester for a total of 8 to 16 hours.

Applied Major	8	
Ensembles	8	
		16

10 hours of the following Music Electives

MUSC 334	Song Lit and Pedagogy	2	
MUSC 335	Choral Literature and Pedagogy	2	
MUSC 344	Instrumental Literature and Pedagogy	2	
MUSC 386	Choral Arranging	2	
MUSC 356	Conducting	2	
MUSC 358	Instrumental Conducting	2	
MUSC 357	Choral Conducting	2	
**MUSC Composition (one section)		1 or 2	
MUSC 307	18 th Century Counterpoint	2	
MUSC 385	Instrumentation	2	
MUSC 170	Diction for Singers	2	
*MUSC 151	Opera Workshop	1	
MUSC	Lit and Pedagogy of Major Instrument	2	
MUSC 300	Half Recital	1	
MUSC 400	Full Recital	2	
MUSC 450	Arts Criticism	3	
THTR 349	History of American Music Theater	3	
MUSC 310	Recreational Music	3	
MTPH 100	Orientation to Music Therapy	1	
MUSC 308	20 th Century Theory	2	
Total Performance and Music Electives		<u>26</u>	10 (minimum)

General Education

GP 21 Core		60
Free Electives		8
Total General Education		68

TOTAL HOURS **124**

*Or any future music course developed to satisfy the minorities/indigenous cultures requirements for GP21.

**Courses that are repeatable for credit but will only count once toward the Music Electives.

B.M.E. DEGREE INSTRUMENTAL MAJOR

Completion of the requirements listed below for the Bachelor of Music Education degree leads to certification to teach instrumental music in grades K through 12.

MUSC 105	Recital Attendance (8 semesters required)	0			
MUSC 117	Music Theory I	3	EDUC 200	Tech in the Classroom	3
MUSC 118	Music Theory II	3	EDUC 201	Teacher Aide I	1
MUSC 121	Ear Training/Sight Singing I	1	EDUC 203	American School Sys	2
MUSC 122	Ear Training/Sight Singing II	1	EDUC 207	Human Growth & Dev.	3
MUSC 217	Music Theory III	3	EDUC 302	Educational Psych	3
MUSC 218	Music Theory IV	3	EDUC 303	Field Exp. Sec. Ed.	1
MUSC 219	Ear Training/Sight Singing III	1	EDUC 304	Teach in Diverse Classroom	2
MUSC 220	Ear Training/Sight Singing IV	1	EDUC 331	Teaching Reading	2
*MUSC 314	African-American Music or	3	EDUC 340	Educ of Except Child	3
	MUSC 324 Jazz History		EDUC 360	Class Managemt Tech	3
MUSC 321	History of Music I	3	EDUC 385	Sec Secondary Curriculum	3
MUSC 322	History of Music II	3	EDUC 485	Student Teaching	<u>10</u>
MUSC 344	Instrumental Lit & Mat	2			36
MUSC 346	Marching Tech & Mat	1			
MUSC 356	Conducting	2			
MUSC 358	Instrumental Conducting	2			
MUSC 374	Elem/Sec Music Methods	4			
MUSC 385	Instrumentation	<u>2</u>			
		38			

APPLIED

ENSEMBLES

Major (Fr - 1)	1	Concert Choir or Drury Singers	1
Major (Fr - 2)	1	Concert Choir or Drury Singers	1
Major (Soph - 1)	1	Band or Orchestra	1
Major (Soph - 2)	1	Band or Orchestra	1
Major (Jun - 1)	1	Band or Orchestra	1
Major (Jun - 2)	1	Band or Orchestra	1
Major (Sen - 1)	1	Band or Orchestra	1
Major (Sen - 2)	1	Band or Orchestra	1
MUSC 108	Percussion Class	Band or Orchestra	1
MUSC 109	String Class	Band or Orchestra	1
MUSC 111	Brass Class	Chamber Ensemble	<u>2</u>
MUSC 113	Woodwind Class		12
MUSC 120	Voice Class	Applied Piano until Piano Proficiency Exam is passed _____	<u>2</u>
			18

ACADEMIC AREA DISTRIBUTION

Alpha Seminar I and II (GLST 101 & 102)	6
Global Futures (GLST 301)	3
Global Awareness/Cultural Diversity (GLST 201)	3
PLSC 101 – US Government & Politics	3
(Choose one: ENGL 207, ENGL 266, ENGL 267, ENGL 268)	3
Choose one: HIST 101 or HIST 102	3
Creativity Explored (COMM 211)	3
Human Behavior (choose one PSYC 101, SOCI 101, or SOCI 111)	3
Science & Inquiry (NSCI 251 or BIOL 110 & CHEM 107 or PHYS 201 & PHYS 211)	6-8
MATH 203 or Math 231	3-4
Fitness for Life (EXSP 220)	2
Activity Class (one from list EXSP)	<u>1</u>
	39-42

*Or any future music course developed to satisfy the Minorities/Indigenous Cultures requirements of GP-21.

B.M.E. DEGREE VOCAL MAJOR

Completion of the requirements listed below for the Bachelor of Music Education degree leads to certification to teach vocal music in grades K through 12.

MUSC 105	Recital Attendance (8 semesters required)	0			
MUSC 117	Music Theory I	3	EDUC 200	Tech in the Classroom	3
MUSC 118	Music Theory II	3	EDUC 201	Teacher Aide I	1
MUSC 121	Ear Training/Sight Singing I	1	EDUC 203	American School Sys	2
MUSC 122	Ear Training/Sight Singing II	1	EDUC 207	Human Growth & Dev.	3
MUSC 217	Music Theory III	3	EDUC 302	Educational Psych	3
MUSC 218	Music Theory IV	3	EDUC 303	Field Exp. Sec. Ed.	1
MUSC 219	Ear Training /Sight Singing III	1	EDUC 304	Teach in Diverse Class	2
MUSC 220	Ear Training/Sight Singing IV	1	EDUC 331	Teaching Reading	2
*MUSC 314	African-American Music or MUSC 324 Jazz History	3	EDUC 340	Educ of Except Child	3
MUSC 321	History of Music	3	EDUC 360	Classroom Management	3
MUSC 322	History of Music	3	EDUC 385	Sec School Curriculum	3
MUSC 334	Song Lit and Pedagogy	2	EDUC 478	Student Teaching	<u>10</u>
MUSC 335	Choral Lit and Pedagogy	2			36
MUSC 356	Conducting	2			
MUSC 357	Choral Conducting	2			
MUSC 374	Elem/ & Sec Music Methods	4			
MUSC 386	Choral Arranging	<u>2</u>			
		39			

APPLIED

Voice (Fr - 1)	1
Voice (Fr - 2)	1
Voice (Soph - 1)	2
Voice (Soph - 2)	2
Voice (Jun - 1)	2
Voice (Jun - 2)	2
Voice (Sen - 1)	2
Voice (Sen - 2)	2
Choose two of the following courses each 2 credits	4
MUSC 108 Percussion Class	
MUSC 109 String Class	
MUSC 111 Brass Class	

ENSEMBLES

Instrumental Ensemble	1
Instrumental Ensemble	1
Concert Choir or Drury Singers	1
Concert Choir or Drury Singers	1
Concert Choir or Drury Singers	1
Concert Choir or Drury Singers	1
Concert Choir or Drury Singers	1
Concert Choir or Drury Singers	1
Concert Choir or Drury Singers	1
Concert Choir or Drury Singers	<u>1</u>
	10
MUSC 113	Woodwind Class
	18
	Applied Piano until Piano Proficiency Exam is passed_____

ACADEMIC AREA DISTRIBUTION

Alpha Seminar I and II (GLST 101 & 102)	6
Global Futures (GLST 301)	3
Global Awareness/Cultural Diversity (GLST 201)	3
Fit for Life (EXSP 220)	2
Art of Communication (COMM 211)	3
US Government & Politics (PLSC 101)	3
HIST 101 or HIST 102	3
Human Behavior (PSYC 101, SOCI 101, or SOCI 111)	3
Choose one: ENGL 207, ENGL 266, ENGL267 or ENGL 268	3
Choose one option (NSCI 251 or BIOL 110 & CHEM 107 Or PHYS 201 & PHYS 211)	6 -8
Activity Class (one from list)	1
MATH 203 MATH 231	<u>3-4</u>
	39-42

*Or any future music course developed to satisfy the Minorities/Indigenous Cultures requirements of GP-21.

VOCAL/CHORAL ENDORSEMENT

Instrumental K-12 Certification

MUSC 386	Choral Arranging	2
MUSC 334	Song Lit & Pedagogy	2
MUSC 357	Choral Conducting	2
MUSC 335	Choral Lit & Pedagogy	2
	Choral Ensemble	2
	Applied Voice (4 semesters)	4
	TOTAL	<u>14</u>

INSTRUMENTAL ENDORSEMENT

Vocal K-12 Certification

Methods/Techniques		6
MUSC 108	Percussion Class	
MUSC 109	String Class	
MUSC 111	Brass Class	
MUSC 113	Woodwind Class	
MUSC 356	Instrumental Conducting	2
MUSC 385	Instrumentation	2
	Applied Major Instrument	2
	Instrumental Ensemble	2
	TOTAL	<u>14</u>

**AMERICAN MUSIC THERAPY ASSOCIATION
CURRICULUM CHECKLIST
Undergraduate Music Therapy Degree**

School Drury University

Degree Bachelor of Music Therapy

Location Springfield, Missouri

Hours Required 135-137*

Date March 27, 2002

Music Therapy Program Director Michael D. Cassity, Ph.D., MT-BC

Music Therapy: <u>29</u> Hours		
Dept. Code Course #	Course Title	Credit Hours
MTHP 100	Music Therapy Orientation	1
MTHP 110	Music Therapy in Rehabilitation I	2
MTHP 121	Music Therapy in Rehabilitation II	2
MTHP 120	Accountability in Music Therapy	1 1
MTHP 101	Field Studies I	
MTHP 210	Music Therapy in the Behavioral Health of Children	2
MTHP 220	Music Therapy in the Behavioral Health of Adults	2
MTHP 201	Field Studies II	1
MTHP 320	Music Therapy in Developmental Disabilities I	2
MTHP 325	Music Therapy in Developmental Disabilities II	2
MTHP 315	Behavior Measurement & Ethics	1
MTHP 301	Field Studies III	1
MTHP 410	Psychological & Acoustical Foundations of Music I	2
MTHP 420	Psychological & Acoustical Foundations of Music II	2
MTHP 401	Field Studies IV	1
MTHP 425	Research & Statistics	3
MTHP 497	**Music Therapy Internship	3
	Internship required for Degree? Yes	
	Field Studies concurrent with Principles course work? Yes	
	Field Studies experiences within at least 3 disability areas? Yes	

* The 2 semester hour variance is because students take from 1 - 3 semester hours of electives from the Creativity Explored block listed under General Education.

** Note: Music Therapy Internship (3 credit hours) follows the completion of all course work.

Music Foundations: 54 Hours		
Dept. Code Course #	Course Title	Credit Hours
MUSC 105	Recital Attendance (8 semesters required)	0
MUSC 117	Music Theory I	3
MUSC 121	Ear Training/Sight Singing I	1
MUSC 118	Music Theory II	3
MUSC 122	Ear Training/Sight Singing II	1
MUSC 217	Music Theory III	3
MUSC 219	Ear Training/Sight Singing III	1
MUSC 218	Music Theory IV	3
MUSC 220	Ear Training/Sight Singing IV	1
MUSC 314	*African-American Music or MUSC 324 Jazz History	3
MUSC 321	History of Music I	3
MUSC 322	History of Music II	3
MUSC 310	Recreational Music	3
MUSC 356	Conducting	2
	Principal Instrument	8
	**Applied Piano	
	***Piano Concepts for Music Therapy (Applied)	1
MUSC 100	Guitar Concepts	1
MUSC 200	**** Guitar Concepts for Music Therapy (Applied)	1
MUSC 120	Voice Class	2
MUSC 108	Percussion Class	2
	Major Ensemble (Students must be enrolled for 8 consecutive semesters of applied lessons at a minimum of 1 credit hour per semester. Students may elect to take lessons for up to 2 credit hours per semester for a total of 8 to 16 hours.)	8
	Secondary Ensemble	1
	Recital Attendance (each semester)	

*Or any future music course developed to satisfy the Minorities/Indigenous Cultures requirements of GP-21.

**Until Piano Proficiency Examination is passed.

***Until Music Therapy Piano Proficiency Examination is passed. Prerequisite: Pass Piano Proficiency Examination.

****Terminates with the passing of the Music Therapy Guitar Proficiency Examination.

Clinical Foundations: <u>15</u> Hours*		
Dept. Code Course #	Course Title	Credit Hours
PSYCH 101	Introduction to Psychology	3
PSYCH 230	Life Span Development	3
PHIL/REL 305	Ethical Issues in Health Care	3
PSYCH 334	Abnormal Psychology	3
BIOLOGY 335	Neurobiology	3

*Biology is included in Science and Inquiry (NSCI 251) and listed under Academic Area Distribution

*Research & Statistics and Behavior Measurement & Ethics are listed under Music Therapy.

*Theory and practice of counseling and psychotherapy is taught as a part of Field Studies I-IV (See Music Therapy).

General Education/Academic Area Distribution: <u>37-39</u> Hours*		
Dept. Code Course #	Course Title	Credit Hours
GLST 101	Alpha Seminar I	3
GLST 102	Alpha Seminar II	3
GLST 301	Global Futures	3
GLST 201	Global Awareness/Cultural Diversity	3
	Ideas and Events of Western Culture Elective	3
	Creativity Explored Elective (non music)**	1-3
	Political Science and Economics Elective	3
NSCI 251	Science & Inquiry (Includes Physical science and biology)	6
MATH 203	Mathematics and Inquiry	3
EXSP 220	Fitness for Life	2
	Fitness Activity Elective	1
	Foreign Language Elective	6-8

NOTE: It is recommended that students complete Global Awareness/Cultural Diversity, and Science and Inquiry before taking Global Futures. Prerequisite: junior standing. Students are encouraged to enroll in EXSP their freshman year.

*PSYCH 101 Introduction to Psychology and PHIL/REL 305 Ethical Issues in Health Care are listed under Clinical Foundations. Credits are counted only once.

**Any non-music course ranging from 1 - 3 semester hours is selected from the Creativity Explored block.

Master of Music Therapy

The MMT program of study is for applicants who hold an AMTA-approved baccalaureate degree in music therapy or the equivalent, and who meet Drury University graduate admission requirements. MMT courses may be taken in either a one-year or two-year course sequence. Following is the one-year course sequence:

Summer Session

Electives in Supportive Courses.....	6
MTHP 625 Advanced Piano for Music Therapy.....	1
MTHP 635 Advanced Guitar for Music Therapy.....	1

Fall Semester

MTHP 600 Seminar in Music Therapy Research.....	3
MTHP 630 Advanced Music Therapy Methods.....	3
MUSP 625 Advanced Piano for Music Therapy.....	1
MUSS 635 Advanced Guitar for Music Therapy.....	1
MUSP 625 Music Therapy Education and Supervision.....	3

Spring Semester

MTHP 621 Clinical Music Laboratory.....	2
MTHP 610 Music Psychotherapy.....	3
Elective in Supportive Courses.....	3
MTHP 621 Assessment and Evaluation in Music.....	3
Music Elective.....	1
Clinical Training.....	1

Summer Session

MTHP 700 Final Project.....	3
Elective in Supportive Courses.....	<u>3</u>
TOTAL:	38

Master's Equivalency Program

The master's equivalency program is for applicants who hold at least a baccalaureate degree in another area of music, and who meet Drury University graduate admission requirements. This program of study leads to certification in music therapy at the master's level and culminates with the awarding of the MMT degree.

Undergraduate courses required for certification in music therapy are in italics.

Fall Semester: First Year

Electives in Supportive Courses.....	6
<i>MTHP 100 Music Therapy Orientation</i>	1
<i>MTHP 120 Accountability in Music Therapy</i>	1
<i>Applied Guitar</i>	1
<i>MTHP 101 Field Studies I</i>	1
<i>MTHP 110 Music Therapy in Rehabilitation I</i>	2
<i>MTHP 210 Music Therapy in the Behavioral Health of Children</i>	2
<i>MTHP425 Research and Statistics</i>	3

Spring Semester: First Year

Electives in Supportive Courses.....	6
<i>MTHP 310 Recreational Music</i>	3
<i>MTHP 121 Music Therapy in Rehabilitation II</i>	2
<i>MTHP 220 Music Therapy in the Behavioral Health of Adults</i>	2
<i>MTHP 201 Field Studies II</i>	1
<i>Applied Guitar</i>	1

Summer Semester: First Year

<i>MTHP 635 Advanced Guitar for Music Therapy</i>	2
<i>BIOLOGY 335 Neurobiology (or Human Anatomy & Physiology with Lab)</i>	4
<i>PSYCH 230 Life Span Development (or Developmental Psychology)</i>	3
<i>Behavioral/health science elective</i>	3

Fall Semester: Second Year

<i>MTHP 600 Seminar in Music Therapy Research</i>	3
<i>MTHP 625 Advanced Piano for Music Therapy</i>	2
<i>MTHP 320 Music Therapy in Developmental Disabilities I</i>	2
<i>MTHP 301 Field Studies III</i>	1
<i>MTHP 410 Psychological and Acoustical Foundations of Music I</i>	2
<i>PSYCH 334 Abnormal Psychology</i>	3
<i>MTHP 315 Behavior Measurement and Ethics</i>	1

Spring Semester: Second Year

MTHP 610 Music Psychotherapy.....3
MTHP 640 Assessment and Evaluation in Music 3
MTHP 621 Clinical Music Laboratory.....2
MTHP 6xx Music Elective.....1
MTHP 601 Clinical Training..... 1
MTHP 325 Music Therapy in Developmental Disabilities II.....2
MTHP 401 Field Studies IV.....1
MTHP 420 Psychological and Acoustical Foundations of Music II.....2

Fall Semester: Third Year

MTHP 620 Music Therapy Education and Supervision 3
MTHP 630 Advanced Music Therapy Methods.....3
MTHP 700 Final Project.....3

Spring Semester: Third Year

MTHP 380,480 Music Therapy Internship I & II 6

**DRURY UNIVERSITY
DEPARTMENT OF MUSIC**

MINOR IN MUSIC

Course requirements for the music minor:

<u>Course</u>		<u>Hrs.</u>
117	Music Theory I	3
118	Music Theory II	3
121	Ear Training and Sight Singing I	1
122	Ear Training and Sight Singing II	1
115	Introduction to Western Music	3
	Applied Major (4 semesters)	4
	Choir, Band, or Orchestra (4 semesters)	4
	One upper division (300 level) music course	2 or 3

Arts Administration Curriculum Beginning with the 2007-2008 catalog

Course of Study

All Arts Administration majors are required to major in one or minor in two of the arts areas—art, music, theatre, and writing

The Arts Administration major is an interdisciplinary major with six departments participating. All Arts Administration courses have been modified to include features pertinent to the arts administration major.

Recommended schedule to complete major in eight semesters:

Year 1		
Fall	Computer Proficiency	0
Spring	Intro to Arts Administration	3
Year 2		
Fall	Principles of Accounting Special Topic	4
Spring	Principles of Advertising and PR Special Topic	4
Year 3		
Fall	Audience Connections Practicum	6
Spring	Special Topic PR Writing Practicum Special Topic	7
Summer	Professional Internship	3
Year 4		
Fall	Nonprofit Organizations Special Topic	4
Spring	Arts Criticism Special Topic	4
Total Credits		35

**DRURY UNIVERSITY
DEPARTMENT OF MUSIC**

Piano Proficiency Requirements

for

**Bachelor of Arts
Bachelor of Music Education
Bachelor of Music Therapy
(Level 1)**

1. Major scales:
 - Piano majors – all scales (two octaves)
 - Non-piano majors – all scales (one octave)

Harmonic and melodic minor scales:
 - Piano majors - all scales (two octaves)
 - Non-piano majors - white keys only (one octave)

Demonstration of cadence chords
2. Sight reading of literature at a level below their performance ability.
3. Accompaniment of elementary level solo with soloist.
4. Providing an accompaniment for the tunes in an elementary school song book. One would be prepared in advance and one would be given at the proficiency exam. Harmonization should include:
 1. Common tone block chord progression
 2. Rhythmic variable pattern
5. Performance of two contrasting pieces of medium difficulty

MUSIC THERAPY PIANO PROFICIENCY EXAMINATION (LEVEL II)
for
Bachelor of Music Therapy
Equivalency Program for Board Certification in Music Therapy

Area: Reading

Competency: Reads piano music commonly employed in the practice of music therapy.

Conditions for Acceptance:

- A. The performance is prepared from piano music consisting of at least a four-part closed score (e.g., hymn book format).
- B. At least one representative selection is prepared for each of the following styles of music (five different selections).

Children's songs
Folk
Popular (1950 to present)
Country/Western
"Gay 90's" and music popular before 1950

Criterion:

- 1. Each song is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression.

Area: Harmonization

Competency: Harmonizes from letter-name chord symbols written above the melody (e.g., lead sheet or "fake book" format: CM, Fm...).

Conditions for Acceptance:

- A. One composition is prepared for each of the following styles of music (five different compositions).
- B. The compositions include songs with duple, triple and quadruple time signatures.
- C. Each composition consists of at least three different chords.
- D. Two of the selected compositions are simultaneously sung and harmonized.
- E. One additional harmonization is chosen by the adjudicator to be performed impromptu.

Children's songs
Popular (1950 to present)
Country/Western
"Gay 90's" and music popular before 1950

Criteria:

1. Each song is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression.
2. Each rhythmic bass accompaniment is appropriate for the above styles of music (i.e., ragtime, waltz, Latin, rock, blues). Static or simplified accompaniments such as whole-note triads are avoided.
3. Each harmonization includes approximately one right-hand "melody" chord per measure inserted within an ongoing melody.

Area: Transposition

Competency: Transposes songs to match the singing ranges of clients.

Conditions for acceptance:

- A. Three songs are transposed, each representative of a different style of music as listed above.
- B. The songs are transposed to a key other than the key in which they were originally performed.
- C. Two of the songs are simultaneously sung and transposed.
- D. Each transposition contains at least three different chords.

Criteria:

1. Each song is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression
2. Each rhythmic bass accompaniment is appropriate for the above styles of music (i.e., ragtime, waltz, Latin, rock, blues). Static or simplified accompaniments such as whole-note triads are avoided
3. Each transposition includes approximately one right-hand "melody" chord per measure inserted within an ongoing melody.

Area: Chord progressions

Competency: Performs chord progressions with both hands without playing the melody.

Conditions for Acceptance:

- A. A 12-bar blues pattern is performed from memory in at least two different keys.
- B. A 12-bar blues pattern is performed from memory while singing a vocal accompaniment.
- C. Using a lead-sheet (melody; lyrics; letter names of chords) consisting of at least three different chords, the chord progressions are performed while singing the melody and lyrics. One performance is prepared and one is impromptu, chosen by the adjudicator.
- D. Given letter names of chords above the lyrics (with no melody written), the chord progression of a familiar song will be performed while singing the melody. The song must contain at least three different chords. One performance will be prepared and one will be impromptu, chosen by the adjudicator.

Criteria:

1. Each chord progression is played at an even, appropriate, and correct tempo, with rhythmic and notational accuracy, and with appropriate musical expression.
2. Each chord progression is performed hands together, using rhythmic bass accompaniments appropriate for the above styles of music (i.e., ragtime, waltz, Latin, rock, blues). Static or simplified accompaniments such as whole-note triads are avoided.

Area: Improvisation

Competency: Demonstrates improvisational skills appropriate for music therapy.

Conditions for Acceptance:

- A. Three one-note melodies are improvised. At least two of the melodies will project a different mood, and each of the three melodies will differ in meter from the others (e.g., the first melody in duple, the second in triple, and the third in quadruple meter).
- B. The above melodies are harmonized with a rhythmic bass accompaniment appropriate for the style of improvisation. Static or simplified accompaniments such as whole-note triads are avoided.
- C. A melody is improvised to a rhythm played by the adjudicator.
- D. A rhythmic chordal accompaniment (progression) consisting of at least three different chords, is improvised to a rhythm played by the adjudicator.
- E. A rhythmic chordal accompaniment (progression) is improvised to a melody played by the adjudicator.

Criteria:

1. Each improvisation is played in rhythm at an even, appropriate, and correct tempo, and with musical expression.
2. Each improvisation is performed hands together, using rhythmic bass accompaniments appropriate for the above styles of music (i.e., ragtime, waltz, Latin, rock, blues). Static or simplified accompaniments such as whole-note triads are avoided.

Drury University Music Therapy Program - Guitar Proficiency Exam

Student: _____ Date Completed: _____

All music therapy Bachelor's and Equivalency students must pass the following guitar proficiency examination before they can be cleared for internship. Students must also pass either the Guitar or Piano Proficiency Exam before taking Recreational Music. Adjudicators will include music therapy faculty and may include guitar faculty. Each competency on the following list must be considered passed by the adjudicators in order to pass the examination. **Students will not pass the examination if vocal skills do not meet competency level.**

1. Perform I, IV, vi, V, I chord progression in the following major keys (using bar chords for the F, F#m, Bm, C#m chords):

_____ C F Am G C

_____ D G Bm A D

_____ E A C#m B E

_____ G C Em D G

_____ A D F#m E A

Criterion: Correct in two trials each.

2. Perform i, iv, V7 i chord progression in the following minor keys:

_____ Am Dm E7 Am

_____ Em Am B7 Em

Criterion: Correct in two trials each.

3. _____ Play and sing a prepared song in two different keys. The song must incorporate at least three different chords.

Criteria: Correct in two trials; played at an even, appropriate tempo. The melody must be sung in tune and with a pleasing tone quality.

4. _____ Perform a 12 bar blues chordal accompaniment.

Criteria: Correct in two trials; played at an even tempo.

5. _____ Play and sing a song using a root and 5th bass note strum.

Criteria: Correct in two trials; played at an even tempo. The melody must be sung in tune and with a pleasing tone quality.

6. _____ Play and sing a song with a fingerpicking accompaniment.

Criteria: Correct in two trials; played at an even tempo. The pattern must be PIMAMI or a more advanced pattern. The melody must be sung in tune and with a pleasing tone quality.

7. _____ Provide the adjudicators with a printed list of 25 songs **with 10 memorized**. Adjudicators will ask student to play and sing songs at random from the list.

Criteria: Correct in two trials; played at an even, appropriate tempo; singing must be in tune and with a pleasing tone quality. Each song must have at least three different chords. At least two different strum patterns should be demonstrated.

Song list: Students should present a TYPED list, clearly indicating song categories and which songs are memorized (i.e. bold type). The list should include the title, artist/composer, and the year released/composed for each song.

Breakdown of song categories:

Children's – 2 songs

Jazz Standards and Popular before 1950 – 5 songs

Rock and Popular between 1950-1980 – 5 songs

Popular 1980 – today – 5 songs

Country – 5 songs

Folk/Americana – 3 songs

8. _____ Tune the guitar with relative tuning.

**DRURY UNIVERSITY
DEPARTMENT OF MUSIC**

RECITAL CLASS AND CONCERT ATTENDANCE POLICY FOR MUSIC MAJORS

1. All music majors are required to attend each Recital Class unless excused by the department chair. Attendance will be taken at the beginning of every recital class.
2. All music majors are required to attend each Faculty Recital, Junior and Senior Recital, and each Guest Artist Recital unless excused by the department chair. All music majors (BA, BME, BMT) must check in with a faculty member **before** and **after** a concert if credit is to be awarded. If you cannot attend one of the required concerts, you must fill out the appropriate form in the music office before an excuse can be granted.
3. All music majors, beginning with the first semester of the freshman year, are required to attend 10 concerts during each regular 15-week semester. Students may only count 5 of their own performances. Attendance at Faculty Recitals and Guest Artists concerts will count toward this requirement. Recital Class attendance will not count toward this requirement.
4. Attendance will be taken at the beginning and end of each Drury performance by the designated faculty member. It is your responsibility to make sure you are counted. Students should record attendance at all non-Drury events in the music office. Acting for the music faculty, the department chair must validate the appropriateness of each concert attended. Evaluation of off-campus concerts can best be facilitated by turning in a program, which will be returned to the student. Attendance at each of the off-campus concerts should be reported within one week of the event.
5. Recital Class and Concert Attendance shall constitute 20% of the student's applied major lesson grade. (i.e. if the studio portion of the applied grade is an A, failure to attend the designated number of concerts will lower the final grade to a B-.)
6. The policy of the Department of Music, as outlined above, is comparable to those of outstanding music departments in colleges and universities throughout the country. The principal goal of the policy is significant artistic growth for each music major through a wide exposure to various styles of music literature and performance groups during his/her four years at Drury University.

**Drury University
Department of Music**

**RECITAL CLASS
Or
REQUIRED CONCERT**

ABSENCE EXCUSE FORM

Name _____

Event _____

Date of Event _____

Reason for Absence

For Office Use:

_____ **excused**

_____ **unexcused**

**Dr. Allin Sorenson, chair
Department of Music**

STUDENT RECITAL CLASS INFORMATION FORM

This form is online (music.drury.edu). It should be completed and submitted to the music office one week prior to the student's date of performance.

Compositions to be performed

Composer

Name of Soloist_____

Instrument or Voice_____

Name of Accompanist_____

Performance Date_____

Approval of Applied Music Teacher_____

Please print or type information to help ensure correct spelling on program.

**DRURY UNIVERSITY DEPARTMENT OF MUSIC
 RECITAL PERMISSION PROGRAM
 (only music majors are eligible to perform half or full recitals)**

Name of performer: _____ Instrument/Vocal _____

Name of accompanist: _____ Instrument _____

Additional performers: _____

Date of Program: _____ Day _____ Time _____

Type of Recital: Half _____ Full _____

Exact Time (Selection Duration)	Title and Movements	Composer and Dates

Exact Time of Program _____

Each student expecting to present a recital must pass a Recital Permission Audition before the full-time music faculty during the semester preceding the semester in which the recital is to be given.

Final programs must be submitted at Recital Permission Audition – a minimum of two weeks prior to recital.

Information submitted on this form is your responsibility. Please make sure all information is correct and typed.

CONCERT ATTENDANCE ETIQUETTE

The performing arts season is getting into full swing. Audiences are set to enjoy the entertainment and inspiration of performing ensembles of every description.

One thing is certain: for many, the performances will be marred by thoughtlessness on the part of too many people who otherwise consider themselves good citizens. These people ignore the simple rules of courtesy, or unconsciously destroy the peaceful environment necessary for enjoyment of many of the wonderful performances being offered a generally eager and appreciative audience.

Here are some rules that will vastly improve the serenity and happiness of sharers in the magic of the arts. Let common sense and courtesy prevail.

THOU SHALT NOT:

TALK. The first and greatest commandment. Stay home if you aren't in the mood to give full attention to what is being performed on stage.

HUM, SING OR TAP FINGERS OR FEET. The musicians don't need your help, and your neighbors need silence. Learn to tap toes quietly within shoes. It saves a lot of annoyance to others, and is excellent exercise to boot.

RUSTLE THY PROGRAM. Restless readers and page skimmers aren't good listeners and greatly distract those around them.

CRACK THY GUM IN THY NEIGHBOR'S EARS. The noise is completely inexcusable and usually unconscious.

FORGET TO TURN OFF THY WATCH ALARM OR JANGLE THY JEWELRY. Owners are usually immune, but the added percussion is disturbing to all.

OPEN CELLOPHANE-WRAPPED CANDIES. Next to talking this is the most general serious offense to auditorium peace. If you have a bad throat, unwrap your throat-soothers between acts or musical selections. If caught off guard, open the sweet quickly. Trying to be quiet by opening wrappers slowly only prolongs the torture for everyone around you.

SIGH WITH BOREDOM. If you are in agony, keep it to yourself. Your neighbor just may be in ecstasy, which also should be kept under quiet control.

READ. This is less an antisocial sin than personal deprivation. In ballet or drama it is usually too dark to read, but in concerts it is typical for auditors to read program notes, skim ads and whatever. Don't. To listen means just that. Notes should be digested before or after the music, not during. It may, however, be better for those around you to read instead of sleeping and snoring.

ARRIVE LATE OR LEAVE EARLY. It is unfair to artists and the public to demand seating when one is later or too full and depart early. Most performances have scheduled times; try to abide by them.

There are other points, of course, and each reader will have a pet peeve we have omitted. However, if just these are obeyed, going to performances would be the joy it was intended to be and we all would emerge more refreshed. Thank you and enjoy the wonderful performance.

CONCERT PERFORMANCE ETIQUETTE

1. Give your music to your accompanist as soon as possible. You will know your recital class performance date well in advance.
2. Rehearse with your accompanist well ahead of the performance...this does not mean a run-through five minutes before the performance. Schedule a rehearsal with your accompanist at least one week before your recital class performance.
3. Be lined up and ready to go outside Clara Thompson at least five minutes before recital class begins. After you have performed, please join the audience.
4. Dress professionally. Think about what you would wear to a job interview. You will perform professionally if you dress professionally.
 - Men: slacks and a dress shirt. A coat and tie is not required but appreciated.
 - Women: slacks and a nice blouse. Dresses are always appropriate, but avoid high hemlines or low necklines. You might not want to wear high heels if you don't normally wear them.
5. Walk quickly, but calmly and confidently to the stage.
6. When in place, bow first! Acknowledge the applause from the audience. Then arrange your music stand, chair, etc.
7. When you have finished your performance, bow! Acknowledge the applause from the audience. After you have bowed, then take your music.
8. Work out with your accompanist beforehand whether both of you will bow after the performance, or if you will bow first and then acknowledge the accompanist.
9. Walk off stage confidently, even if the performance did not go as expected.

CTH Piano Care

General care:

- Pianos MUST be locked/covered at all times when not in use. It is not John's responsibility to lock/cover the pianos.
- DO NOT attempt to move the pianos to/from the stage if you do not know how to do this. John, or an approved stage manager, can take care of that.
- The pianos must be moved SLOWLY into position on the stage to preserve the tuning of the instrument. NEVER jerk or make sudden movements with the pianos.
- Be careful not to bump chairs or music stands into the pianos.
- No more than 2 people should move the pianos at any time.
- Only **approved** stage managers will be allowed to move the pianos.
- There are Damp Chasers installed, which are to be unplugged before moving, and plugged back in when returned to storage.

For concert events where the pianos are used:

- If the pianos are to remain onstage between a dress rehearsal and performance, they must still be locked/covered.
- IMMEDIATELY following ALL concert events, the pianos MUST be locked/covered.
- NEVER leave the pianos unlocked overnight.

How to treat the pianos:

- The pianos are not bumper cars.
- DO NOT manhandle the pianos. The concert grand and hall have already sustained damage due to manhandling of the instrument.
- The pianos WILL NOT be used as a DESK, i.e., DO NOT place your folders on the pianos to mark your scores. The finish on the piano is scratched very easily.
- Do not LEAN on the pianos during rehearsals. They are not furniture. They are instruments!

**Calendar of Events
2011-2012**

Springfield-Drury Civic Orchestra

7:30 p.m. • Thursday, October 6 • Hammons Hall

Drury Jazz Ensemble II/Combo II

7:30 p.m. • Tuesday, October 25 • Clara Thompson Hall

Drury Jazz Ensemble I/Combo I

7:30 p.m. • Thursday, October 27 • Clara Thompson Hall

Drury Choral Ensembles

7:30 p.m. • Tuesday, November 1 • Stone Chapel

Drury Musical

8 p.m. nightly • November 9 – 12

2 p.m. & 8 p.m. • November 12 • Wilhoit Theater

***Senior Recital**

Laura Dickinson, soprano

3 p.m. • Sunday, November 20 • Clara Thompson Hall

Drury Wind Symphony and Wind Chamber Ensembles

7:30 p.m. • Tuesday, November 29 • Clara Thompson Hall

Drury Chamber Orchestra & String Chamber Ensembles

7:30 p.m. • Wednesday, November 30 • Clara Thompson Hall

Christmas Vespers

4 p.m. • Sunday, December 4 • Stone Chapel

Big Band Salute

Stephen H. Good Memorial Concert

7:30 p.m. • Tuesday, December 6 • Clara Thompson Hall

***Faculty Recital**

Stephen Bomgardner, tenor

7:30 p.m. • Tuesday, January 31 • Clara Thompson Hall

Peter and the Wolf

10:30 a.m. & 12:30 p.m. • Wednesday, February 22 • O'Reilly FEC

***Student Senior Recital**

Audra Dierksen, soprano

3 p.m. • Sunday, February 26 • Clara Thompson Hall

***Drury Jazz Festival**

8 a.m. - 5 p.m. • Saturday, March 3

Findlay Student Center/Mabee Center

7:30 pm • Festival Concert • Clara Thompson Hall

Drury Chamber Orchestra & String Chamber Ensembles

7:30 p.m. • Tuesday, March 13 • Clara Thompson Hall

Drury Opera

4 p.m. • Friday, April 13 • Clara Thompson Hall

7:30 p.m. • Saturday, April 14 • Clara Thompson Hall

Intergenerational Rock Band

7:30 p.m. • Monday, April 16 • Clara Thompson Hall

Drury Wind Symphony and Wind Chamber Ensembles

7:30 p.m. • Wednesday, April 18 • Clara Thompson Hall

Drury Jazz Ensemble II/Combo II

7:30 p.m. • Tuesday, April 24 • Clara Thompson Hall

Drury Jazz Ensemble I/Combo I

7:30 p.m. • Thursday, April 26 • Clara Thompson Hall

Drury Choral Ensembles

7:30 p.m. • Monday, April 30 • Stone Chapel

Springfield-Drury Civic Orchestra

7:30 p.m. • Tuesday, May 1 • Evangel Chapel Auditorium

Composers' Recital

7:30 p.m. • Thursday, May 3 • Clara Thompson Hall

Drury Jazz Camp

Sunday-Friday, June 17-22, 2011 • Mabee Center

***Attendance required for all music majors.**