



MUSIC MAJOR HANDBOOK

2017-2018

**DRURY UNIVERSITY
DEPARTMENT OF FINE AND PERFORMING ARTS
MUSIC MAJOR HANDBOOK**

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DRURY UNIVERSITY

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 reading, writing, speaking, foreign language, and critical thinking skills;
- Cultivate creative capacities and aesthetic appreciation through participation in the arts;
- Expand logical thinking skills and mathematical abilities, and apply inquiry based science to investigate the natural world;
- Examine the complexity of human experience through the study of historical and contemporary events, ideas, artifacts, and behavior;
- Engage in cross-cultural studies by applying global perspectives to diverse populations and context;
- Understand how globalization impacts, people, societies, ideas and natural processes;
- Develop personal, civic, and professional responsibility in order to participate ethically and sustainably in a larger community.

B. Mission, Goals and Objectives for the Music programs

Music 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 a 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 music faculty has approved the following missions, 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 repertoire, such as jazz, African music, contemporary music and original composition, we seek to broaden the appreciation and comprehension of all music.

Goals

The music faculty implements the institutional goals of the university. The curriculum contained in the three music degrees (Bachelor of Arts, Bachelor of Music Education, and Bachelor of Music Therapy) 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 following experiences 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

Drury University offers the following music degree programs:

- Minor in Music
- Bachelor of Arts in Music (BA)
- Bachelor of Music Education (BME)
- Bachelor of Music Therapy (BMT)

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

Students enrolled in the BA degree will generally complete their requirements in four years. Students enrolled in the BME and BMT degrees will generally complete their course work in four years, with their student teaching or internship in their fifth year.

ACCREDITATIONS

The music department is accredited by the National Association of Schools of Music (NASM). Additionally, the music therapy program is accredited by the American Music Therapy Association (AMTA), and the music education program is accredited by the National Council for the Accreditation of Teacher Education (NCATE) and the Missouri Department of Elementary and Secondary Education (DESE).

ADMISSION POLICY

Students applying for admission to pursue a major in music (BA, BME, BMT) must audition to be accepted as a music major. The audition will consist of three parts: a solo performance, an evaluation of sight reading, and an interview with the music faculty. Contest-type solo material is appropriate for the solo performance, with two pieces in contrasting styles. Each student will be given a sight-reading exercise on their solo instrument. The interview will be with the music faculty and is an opportunity for the student to discuss their musical experiences, their academic and musical goals, specific degree programs, and for the student to ask questions of the faculty. Interviews with individual music faculty to discuss specifics of the BA, BME, or BMT programs can also be arranged. 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 office to schedule an individual appointment. Students wishing to audition for admittance as a music major, who have not already auditioned, your audition will be part of your fall jury. All new students will be required to take a theory and ear training placement exam upon arrival on campus.

All students majoring in music are expected to:

- Complete the prescribed course of study for the particular degree
- Complete at least eight semesters of an ensemble according to your principal instrument
- Attend a minimum of 10 concerts or recitals during each of the 15-week semesters to pass recital attendance class. (Please note: All faculty recitals, senior recitals and all guest artist series concerts are required attendance.)
- 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 for eight consecutive semesters. Credit hours will vary based on the degree program.
- Achieve the required applied music proficiency levels for the principal instrument prior to graduation (see pages 23-66 for applied proficiency levels for specific instruments).
- Any music major or music activity grant recipient wishing to change his/her major instrument must audition with the new instrument before the full faculty for approval.
- All music majors must maintain a cumulative grade point average of 2.5. If a student's GPA falls below 2.5, they will have one semester to re-achieve the 2.5. Failure to do so will result in removal from the major.
- Students should pass all coursework required for the major with a C or better. Students who fail to pass courses required for the major with a C or better after two attempts will no longer be allowed to continue in the major.
- All students interested in majoring in music must perform and pass an audition before the music faculty. Students who fail to pass this audition after two attempts will not be allowed to continue as a music major.
- After four semesters of study in music, all music majors must pass a Sophomore Review which includes performing their applied major jury before the music faculty. If the student fails this review, he will no longer be allowed to continue as a music major. (Details of the Sophomore Review are found on page eight.)

STUDENT *CURRICULUM VITAE* (CV)

Each student will prepare a professional CV to be turned in at the time of the May applied jury. This document will be several pages long and should include information about education, relevant work and volunteer experience, student teaching or music therapy practicum experience (if applicable), relevant extra-curricular activities, and a repertoire list for all instruments studied. An example will be provided on Blackboard.

SOPHOMORE REVIEW

Students must register for Sophomore Review Class MUSC 211 in their fourth semester of music study. This course must be passed before students may continue as a music major. At the conclusion of four semesters of study, students will be evaluated on their progress as music majors. A CV of their work will be presented to the music faculty for review.

The student must:

- have successfully completed MUSC 117, 118, 121, 122, 217, 218, 219, and 220
- have passed Level 2 of applied levels on their primary instrument
- have passed major scales, minor scales, and sight reading of piano proficiency. (See p. 74 for more information on 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 spring semester of regular classes (before internship, student teaching, August or fall graduation). This exam compares students' scores in music history, literature, pedagogy and theory, with those of other students throughout the country.

SENIOR RECITAL

A senior recital is required for BME students and is an option for all music majors. A Half Recital is required; students may perform a Full Recital with their applied teacher's permission. A senior recital highlights all that the student has accomplished in their applied lessons. It typically includes solos but may also include duets, chamber works, etc. (*When including chamber music, at least two-thirds of the recital should consist of solo repertoire.*) Singers and pianists must perform their senior recitals from memory, unless permission has been given from the applied area faculty. Students are expected to work with their applied teacher to secure an appropriate recital date, schedule the recital permission, book the hall, and research program notes. Recital programs must be submitted to the music office two weeks ahead of the recital.

A recital permission is performed at least three weeks ahead of the planned senior recital date or at the jury of the previous semester. The recital permission is performed in front of the appropriate applied faculty, who then vote on the approval of the recital. *Check with your applied area teachers or instrumental directors for specific details on what needs to be presented at your recital hearing.** (Please see page 82 for the recital permission form.)

MUSC 300: Half Recital. Students prepare thirty minutes of music for public performance on their major instrument. Achievement of applied level 4 is required before the student is eligible to register. Successful completion of the Recital Permission Hearing is required before the recital may be given. Requirement for the BME degree. Only music majors will be allowed to present a half recital.

MUSC 400: Full Recital. Students prepare sixty minutes of music for public performance on their major instrument. Achievement of applied level 4 is required before the student is eligible to register. Successful completion of the Recital Permission Hearing is required before the recital may be given. Only music majors will be allowed to present a full recital.

Conducting option for BME students. Music education majors may apply to the full-time music faculty to include conducting as part of their senior recital. The student will be required to perform on their applied instrument a minimum of 50% of the recital time with the remainder being conducting. Students will need to complete a recital permission on their applied instrument for the faculty in their applied area, and present a rehearsal plan and a list of ensemble members to the full-time music faculty. In order to include conducting on their senior recital, the proposal must have the support of the full-time music faculty. Students pursuing the conducting option must have a full-time music faculty member who will mentor this portion of the recital.

Composition recital. Composition students have the option to give a senior recital as long as they have completed a minimum of four semesters of composition lessons at the time of the recital and have been given approval by the composition instructor.

“Students will be asked to **prepare the entire recital program for the hearing, though they will not be asked to **perform** the program in its entirety. The student may begin with a selection of their choosing. From that point, the faculty committee will choose excerpts from the rest of the material that is being presented for consideration.”*

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 12 credit hours 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 as outlined in your award letter.
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.
4. For instrumental activity grant holders, the FALL ensemble placement auditions will serve as the yearly activity grant assessment.
5. Effective spring semester 2014, any student who is unable to fulfill his music activity award as outlined and signed in his acceptance letter, the amount of his award will be decreased according to his fulfillment of the award. A student may submit a petition to the full music faculty listing the reason he is unable to fulfill the award requirements.

PRIVATE INSTRUCTION IN APPLIED MUSIC

All music majors must complete eight consecutive semesters of applied lessons in their principal applied instrument or voice, and achieve the appropriate applied level for their major. Private instruction is available in voice, violin, viola, cello, double bass, flute, clarinet/bass clarinet, oboe, bassoon, saxophone, French horn, trumpet, trombone, euphonium/baritone, tuba, percussion, harp, piano, organ 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. The fee is \$200 per credit hour. All scheduled applied lessons must occur on the Drury campus, unless granted prior approval by the department chair. Any student expecting to present a recital must pass a recital permission approximately three weeks ahead of the planned recital date.

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” found in the Drury University *Academic Catalog*. 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.

OVERLOAD POLICY

Request for overload is only available in the fall and spring semesters. More than 17 hours in a full-term (or more than 7 hours in a block period) is considered an academic overload. Students who wish to enroll in an academic overload should have a cumulative grade average of 3.0 or higher and must obtain the approval of their academic advisor. The deadline to submit this approval is the first day of the semester or block. Students with a grade average below 3.0 must also obtain approval from the Office of Academic Affairs. Registration for more than 21 hours in full-term (or 9 in a block period) is considered an excessive overload and requires approval by the Office of Academic Affairs before the semester begins. Excessive overload approvals will not exceed 22 hours in any fall or spring term. Credit hour overloads are not permitted during the Summer, May, or winter terms. Maximum credit allowed for summer is 13 semester hours. No more than 3 semester hours can be earned in either May or winter terms.

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.
- At least two faculty members will be present for all juries, one being a full-time faculty member.
- 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 must be memorized, including arias from oratorios and cantatas.
- Only music majors are eligible to perform recitals.
- Works 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 on pages 77-82. For those entering in Fall 2017, your piano and guitar proficiency exams are on p. ???) Proficiency exams must be attended by two faculty members, one being a full-time faculty member.

BME students must pass their piano proficiency in its entirety before they are allowed to student teach. BMT students must pass both levels of piano proficiency and guitar proficiency before they are allowed to intern.

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 Integration of the Fine Arts category. Large ensembles and chamber groups are available for student participation.

Large ensembles: Drury Chorale, Drury Singers, Chamber Orchestra, Wind Symphony, Jazz Ensemble I and II, and the Springfield-Drury Civic Orchestra (SDCO)

Chamber groups: Chamber Choir, Woodwind Quintet, Brass Quintet, String Quartet, Flute Ensemble, String Chamber Groups, Vocal Chamber Group, and Jazz Combo I and II

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

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 Drury Chorale. All voice majors **must** audition for Drury Singers. Those who don't make Drury Singers must take Drury Chorale.

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 Drury Chorale.
Guitar	Guitarists with jazz experience or interested in learning jazz style will play in Jazz I or II. All others will register for Drury Chorale.

*Chamber Orchestra and SDCO (Springfield-Drury Civic Orchestra) are considered one ensemble by Drury though they each have separate meeting times. Typically, Chamber Orchestra does not meet when SDCO is in session!

CHORAL MUSIC

The Drury Choral Program consists of three ensembles: Drury Chorale, Drury Singers and Chamber Choir.

The Drury Chorale is a large (75-100 voice), non-auditioned choir open to all members of the Drury community. The ensemble performs challenging standard choral literature on three annual Drury choral concerts in Stone Chapel, as well as frequently collaborating with local orchestras on major choral-symphonic and operatic works. Starting in the 2017-2018 season, the Drury Chorale will serve as the core of the Springfield Regional Opera Chorus, making their debut in Verdi's *Otello*. Other recent collaborations have included the Vaughan Williams *Dona Nobis Pacem* and Beethoven's Ninth Symphony with the Springfield Symphony Orchestra, and Orff's *Carmina Burana* with the Drury Wind Symphony.

The Drury Singers is the select touring choir of Drury University. Open to all Drury students by audition, the ensemble is made up of 48 singers majoring in a wide variety of academic disciplines. The choir specializes in performing professional-level *a cappella* choral literature. The Drury Singers perform on three annual choral concerts in Stone Chapel as well as in numerous other engagements throughout the country and abroad. The choir has embarked on

eight international tours since 2003, performing in the Netherlands, France, Germany, Austria, the United Kingdom, Italy, Greece, Turkey, and throughout the Scandinavian lands. The Drury Singers have performed in some of the world's most prestigious venues, including Carnegie Hall (New York), Notre Dame and St-Sulpice (Paris), St. Paul's (London), St. Mark's (Venice), and St. Peter's Basilica (Vatican). Since 2000, the choir has been invited to sing for the Missouri Music Educators Conference five times and for the Southwest Division Convention of the American Choral Directors Association twice.

The Chamber Choir is a highly auditioned subset of the Drury Singers and Chorale comprised of approximately 12-24 voices. As a "project choir" this ensemble performs for local events, performance tours, and collaborations in addition to singing on the regular Drury choral concert series. The choir performs challenging choral works ranging from the Renaissance through contemporary periods.

INSTRUMENTAL MUSIC

FEES AND COSTS

Instrumentalists are assessed a ONCE YEARLY (once each year of attendance at DU) fee of \$89 to help support the purchase and rental of music, instruments, equipment, and to help fund guest artist residencies. The fee is based upon the rosters of Wind Symphony and Orchestra and was unanimously ratified by Drury students in 2009.

Tours and trips will occasionally involve a cost to students.

INSTRUMENTAL ENSEMBLES

The **Drury University 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 theatre department in yearly performances of Prokofiev's *Peter and the Wolf*. All string members of the Chamber Orchestra also perform in the Springfield-Drury Civic Orchestra; wind/percussion members are sometimes assigned to the Springfield-Drury Civic Orchestra.

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 four or more performances each year. In addition to regular season concerts, the Wind Symphony also collaborates with the theatre department in yearly performances of Prokofiev's *Peter and the Wolf*. Members of the Wind Symphony are sometimes assigned to the Springfield-Drury Civic Orchestra. The Wind Symphony has recently performed at both the Missouri and Arkansas Music Educators State Conventions.

The **Springfield-Drury Civic Orchestra** is southwest Missouri's regional community orchestra and is open by audition to all musicians in the southwest Missouri area. Professional performers and 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 and has recently collaborated with the Springfield Ballet.

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.

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.

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.

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 as described earlier.

Saxophone Quartet -Tina Claussen
Flute Ensemble – Kathy Cowens
Wind Quintet – Tina Claussen

String Quartet – Jacque Trtan
String Ensemble – Jacque Trtan
Brass Quintet – Tijuana Julian

ADDITIONAL OPPORTUNITES

Student-Conducting Opportunities

Several opportunities are available for students who wish to have experience conducting a large ensemble while at Drury. These opportunities include but are not limited to:

- **Choral:** Drury Singers, Drury Chorale, Chamber Choir
- **Instrumental:** Jazz Ensemble II, Wind Symphony, *Peter and the Wolf*

For more information on these activities, see Dr. Davidson for Drury Chorale, Drury Singers and Chamber Choir, Dr. Claussen for Jazz Ensemble II, and Dr. Koch for Wind Symphony and *Peter and the Wolf*. Music education majors are strongly encouraged to take advantage of these

opportunities.

Improvisation

Study in jazz improvisation is available on a small-group or individual basis and is taught by Drury's Director of Jazz Studies, Tina Claussen. Students enrolled in jazz ensembles, particularly those in solo chairs and music education majors are strongly encouraged to take this course.

Pep Band

The Drury Pep Band provides entertainment for all home games for Drury men's and women's basketball. The group also makes appearances at conference, regional and national tournament games. 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. For more information, contact the athletic department. **NOTE**—Pep Band is **NOT** is not considered an ensemble for the fulfillment of activity grant requirements or the ensemble requirements of music majors or minors.

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.

MUSICAL THEATRE

Each fall, the theatre department produces a musical, and this production is open to all Drury students by audition. Music majors are frequently cast in principal roles or perform in the pit orchestra. Recent productions include such works as *The Full Monty*, *Curtains*, *The Drowsy Chaperone*, *Company*, *She Loves Me*, *Sweet Charity*, *Working*, and *Guys and Dolls*.

MUSIC EDUCATION

This program is designed for students who wish to teach music at the elementary and/or secondary level. Upon successful completion of the requirements for this degree, certification to teach general, instrumental and vocal music in grades K-12 is recommended by the chair to the director of teacher education. It should be noted that candidates for this degree may find it necessary to attend some summer sessions or plan on a fifth year. Please see Dr. Davidson for more details.

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. Please see Dr. Włodarczyk for more details.

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 become eligible for 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 bachelor's 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.

A music therapy professor 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.

FACILITIES

The primary location for all music courses is the **Mabee Center for the Performing Arts**. This complex contains three buildings: Clara Thompson Hall, O'Bannon Music Center, and Lydy Art Building.

Clara Thompson Hall of Music (built in 1925) contains a large classroom, nine teaching studios, 10 practice rooms, and several spaces for instrumental storage. Clara Thompson Auditorium, with a seating capacity of 425, is known for its superb acoustics and has one Steinway concert grand piano.

The O'Bannon Music Center (built in 1979) contains the administrative offices for the Department of Fine and Performing Arts, three teaching studios and faculty offices, one small classroom, one large rehearsal space, and the theatre program's Blackbox Theater. The basement includes the prop room for theatre as well as the acting/dancing studio.

The Lydy Art Building (built in 1979) houses one large rehearsal space/classroom, one classroom, three small teaching studios, the Cox Gallery, the theatre design lab, and offices for theatre program. The basement includes a drawing classroom and storage spaces for the art

program.

BUILDING USE

After-hours access to the Mabee Center for the Performing Arts 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) and Lydy loading ramp behind the building.
- O'Bannon 101 and Lydy 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 of Drury music ensembles must reserve those facilities with Kate Reicherts 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.

MUSIC LIBRARY

Drury subscribes to the NAXOS Music Library and all students have access through their Drury account. Books, periodicals and scores are available in the main collections of the F. W. Olin Library. CDs are available in the music department and are made available through the music office. CDs cannot leave the building.

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 administrative assistant in the Music Office. Instruments must be returned to the administrative

assistant 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 and Lydy 120. Instruments must be kept in the storage closets. Both rooms are secured through key-card access.

MUSIC FACULTY

Stephen Bomgardner, chair and professor

D.M.A., Boston University

M.M., Shepherd School of Music at Rice University

B.M., Fort Hayes State University

Dr. Bomgardner teaches voice, diction and pedagogy, music history, and is chair of the Department of Fine and Performing Arts

Julie Cassity, instructor

M.S., Southwestern Oklahoma State University

B.S., Texas Women's University

Ms. Cassity teaches music therapy courses

Tina Claussen, associate professor

D.M.A., University of Kansas, saxophone performance

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

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

Dr. Claussen teaches saxophone and is director of jazz studies

James Davidson, visiting assistant professor

D.M.A., University of Kansas, choral conducting

B.M., and M.M., Missouri State University, music education and choral conducting

Dr. Davidson is director of choral activities and director of music education

Christopher Koch, associate professor

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

M.M. in Orchestral Conducting & Flute Performance, University of Missouri-Kansas City

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

Dr. Koch is director of instrumental ensembles, and teaches conducting and flute

Carlyle Sharpe, professor

D.M.A., Boston University

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

Dr. Sharpe teaches theory, ear-training and composition

Allin Sorenson, dean and professor

D.M.A., University of Minnesota

B.M.E., and M.A., Truman State University

Dr. Sorenson teaches voice and music education, and is dean of the School of Communication, Fine and Performing Arts

Natalie Wlodarczyk, associate professor

M.M., and Ph.D., Florida State University

B.M.E., Stetson University

Dr. Wlodarczyk teaches music therapy courses and is director of music therapy

ADJUNCT FACULTY/APPLIED MUSIC

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

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

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

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

Amelia Davidson, special topics
Ph.D., University of Kansas (ABD)
M.M., Missouri State University
B.M.E., Missouri State University

Denise Fink, harp
M.M. & Professional Studies Diploma, Cleveland Institute of Music
B.M., University of Northern Iowa

Genevieve Fulks, voice
M.M., University of Tennessee-Knoxville
B.M., University of Central Arkansas

Esther Guy, piano
M.M., Missouri State University
B.A., Central Bible College

Jane Harris, piano
M.M., Missouri State University
B.A./Music, Washburn University

Carol Harrison, violin
M.A., University of Iowa
B.M., University of Kansas

Angela Holland, voice
M.M., Missouri State University
B.S., College of the Ozarks

Monica Horton, music therapy
M.P.A., Missouri State University
M.M., Florida State University
B.A., Psychology, Tuskegee University

Rosemary Jackson, voice
M.S. Ed., Southwest Missouri State University
B. A., William Jewell College

Leslie Jones, piano
M.M.T., Drury University
B.M.T., Drury University

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

Earline Moulder, University Organist, organ and piano
D.M.A., University of Kansas
M.M., Indiana University
B.M. & B.A., Drury University

Michel Payne, voice
M.M., Missouri State University
B.M., Lee University

Riley Robison, bass
B.A./M.M., Missouri State University

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

Tammy Stubblefield, voice
M.M., University of Missouri Kansas City
B.A., Anderson University

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

Kelsey Tamayo, percussion
D.M.A., Michigan State University
M.M., Peabody Conservatory
B.M., Peabody Conservatory

Amanda Taylor, voice
M.M., Webster University
B.S., Indiana University

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

Kristen Walker, voice
M.M., Missouri State University
B.S. Music Education, College of the Ozarks

COURSE NUMBERING SYSTEM
for
APPLIED MUSIC

Lower Level numbers

1. Freshman & Sophomore music majors
2. Students taking applied lessons but not majoring in music

MUAP 201	Applied Trumpet	MUAP 213	Applied Cello
MUAP 202	Applied French Horn	MUAP 214	Applied Double Bass
MUAP 203	Applied Trombone	MUAP 215	Applied Guitar
MUAP 204	Applied Baritone	MUAP 216	Applied Guitar MTHP
MUAP 205	Applied Tuba	MUAP 217	Applied Harp
MUAP 206	Applied Percussion	MUAP 218	Applied Flute
MUAP 207	Applied Organ	MUAP 219	Applied Oboe
MUAP 208	Applied Piano Non Major	MUAP 220	Applied Clarinet
MUAP 209	Applied Piano Major	MUAP 221	Applied Alto Saxophone
MUAP 210	Applied Piano MTHP	MUAP 222	Applied Tenor Saxophone
MUAP 211	Applied Violin	MUAP 223	Applied Bassoon
MUAP 212	Applied Viola	MUAP 224	Applied Voice

Upper Level numbers

Music majors who have passed their Sophomore Review

MUAP 401	Applied Trumpet	MUAP 413	Applied Cello
MUAP 402	Applied French Horn	MUAP 414	Applied Double Bass
MUAP 403	Applied Trombone	MUAP 415	Applied Guitar
MUAP 404	Applied Baritone	MUAP 416	Applied Guitar MTHP
MUAP 405	Applied Tuba	MUAP 417	Applied Harp
MUAP 406	Applied Percussion	MUAP 418	Applied Flute
MUAP 407	Applied Organ	MUAP 419	Applied Oboe
MUAP 408	Applied Piano Non Major	MUAP 420	Applied Clarinet
MUAP 409	Applied Piano Major	MUAP 421	Applied Alto Saxophone
MUAP 410	Applied Piano MTHP	MUAP 422	Applied Tenor Saxophone
MUAP 411	Applied Violin	MUAP 423	Applied Bassoon
MUAP 412	Applied Viola	MUAP 424	Applied Voice

APPLIED MUSIC LEVELS

- Level 1** Basic level for the music major.
Instrumentalists must perform all major scales/arpeggios
Singers must show proficiency in Italian and English.
- Level 2** Instrumentalists must perform all minor scales/arpeggios – 3 forms
Singers must show proficiency in German.
(Required to pass Sophomore Review)
- Level 3** Must be achieved for the **minor in music**.
Instrumentalists must perform major scales in 3rds.
Singers must show proficiency in French.
- Level 4** Required for graduation for **all music majors** (BA, BME and BMT).
- Recital Permission** Half recital 30 minutes (Required for BME students)
Full recital 60 minutes

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 on pages 24 – 69.

Students must prepare new jury repertoire each semester.

Drury University

Instrumental Jury Levels

All instrumentalists (band and orchestra instruments, guitar, piano) will prepare the following materials by level—please see below for general requirements, the next section for specific repertoire guidelines for each instrument.

GENERAL REQUIREMENTS FOR ALL INSTRUMENTALISTS

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/3rds/doublestops memorized, fluid and completely mastered
- repertoire secure and well-rehearsed with accompanist (note-repertoire with an accompaniment **MUST** be performed with accompanist)d
- orchestral excerpts performed at accepted performance practice tempi, technically secure, and evidencing obvious knowledge of the entire piece/music surrounding the excerpt

All instrumentalists prepare as below. EXCEPTION-pianists and guitarists are not required to prepare orchestral excerpts.

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
- String players may, with the approval of their applied teacher, play scales in 8ths at quarter=60. Pitch will be more closely evaluated in this scenario.

LEVEL 2

- All Instruments EXCEPT Violin, Viola, Cello, Doublebass=Minor Scales/Arpeggios (harmonic, melodic, natural)(at least 2 octaves in 16ths, quarter=60)
- Violin, Viola, Cello, Doublebass=Melodic Minor Scales/Arpeggios (at least 2 octaves in 16ths, quarter=60) PLUS Harmonic and Natural Minor Scales (at least one octave in quarters, quarter=60)
- at least 8 minutes of prepared music (excluding scales and excerpts, etc)
- 2 orchestral excerpts/see list for orchestra excerpt requirements
- String players may, with the approval of their applied teacher, play scales in 8ths at quarter=60. Pitch will be more closely evaluated in this scenario.

LEVEL 3

- All Instruments EXCEPT Violin, Viola, Cello, Harp=Major Scales in running/broken 3rds (at least 2 octaves in 16ths, quarter=60)
- Violin, Viola, Cello, Harp=See individual instrument requirements below for Level III technical requirements
- at least 12 minutes of prepared music (excluding excerpts, etc)
- 2 orchestral excerpts/see list for orchestra excerpt requirements
- String players may, with the approval of their applied teacher, play 3rds in 8ths at quarter=60. Pitch will be more closely evaluated in this scenario.

LEVEL 4

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

Recital Permission Half recital 30 minutes (BME)
Full recital 60 minutes

Instrumental Levels/Specific Requirements by Instrument

Each instrument category lists requirements **in addition to** the GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24.

LEVELS OF ACHIEVEMENT FOR BASSOON

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

LEVEL 1

Scales:

Major Scales/Arpeggios (at least 2 octaves in 16ths, quarter=60)

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 2

Scales:

Minor Scales/Arpeggios (harmonic, melodic, natural) (at least 2 octaves in 16ths, quarter=60)

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 3

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 4

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
Etler 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

Recital Permission Half recital 30 minutes (BME)
Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR CELLO

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

LEVEL 1

- A. Two octave major scales and arpeggios (tonic only) using the Trtan Scale System
- B. Exercises from Feuillard and Schroeder Vol. I
- C. Pieces by Faure, Squire, Bach
- D. 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

LEVEL 2

- 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 3

- A. Three octave major scales and arpeggios
- B. Double stops and/or 3rds-MUST BE PREPARED FOR JURY
- 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 4

- 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)

Recital Permission Half recital 30 minutes (BME)
 Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR APPLIED CLARINET

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

LEVEL 1

- A. All major scales and arpeggios performed the full range of the instrument, memorized.
- B. Establish a solid foundation in the physical aspects of playing the instrument including embouchure, tone production, articulation, vibrato and technique.
- C. Beginning instruction in musical expression.
- D. Satisfactory progress in one of the following etude books:
 - Hite Melodious and Progressive Studies
 - Rose 40 Studies (book 1)
- E. 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

LEVEL 2

- A. All natural, harmonic and melodic minor scales performed the full range of the instrument-memorized.
- B. Continuing development of performance skills and musical expression.
- C. Satisfactory progress in one of the following etude books:
 - Rose 40 Studies
 - Rose 40 Studies (book 2)
- D. 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

LEVEL 3

- A. Major scales in thirds-memorized.
- B. Continuing development of performance skills and musical expression.
- C. Beginning study of orchestral excerpts.
- D. Study of contemporary techniques of the instrument
- E. Satisfactory progress in one of the following etude books:
 - Voxman Classical Studies
 - Rose 32 Etudes for Clarinet
- F. 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

LEVEL 4

- A. Continuing development of performance skills and musical expression.
- B.** Continuing study of orchestral excerpts.
- C. Continuing study of contemporary techniques of the instrument.
- D. Satisfactory progress in the following (or similar) etude books:
 - Rose 32 Etudes
 - Cavallini 30 Caprices
- E. Performance level study of at least one of the following (or similar) pieces
 - Brahms Sonatas
 - Mozart Concerto
 - Piston Concerto

Orchestral Excerpts:

Mendelssohn – Scherzo from Midsummer Night's Dream
Rimsky-Korsakov-Capriccio Espanol

Recital Permission Half recital 30 minutes (BME)
 Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR DOUBLEBASS

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

Level 1

- A. Major scale requirements (pp. 23-24).
- B. Simandl exercises 1-12, Hrabě 86 Etudes, York exercises
- C. Pieces from Vance Progressive Repertoire Vol. I.
- D. Pieces by Danel, Bach, Handel, Müller and Pergolesi.

Level 2

- A. Minor scale requirements (pp. 23-24).
- B. Exercises from Simandl 13-21 and through 11th position and Lee exercises
- C. Pieces from Vance Progressive Repertoire Vol. II.
- D. Select pieces from Marcello Sonatas, Bloch, Anderson, Merle, Corelli, Vivaldi
- E. Beethoven excerpts

Level 3

- A. Running major 3rds in all keys, at least two octaves.
- B. Select exercises from Simandl Part III and V and Proto Etudes
- C. Select orchestral excerpts by Mozart
- D. Pieces by Bottesini, Lorenzini, and Rossini
- E. Concertos by Dittersdorf, Dragonetti and Sonatas by Marcello and Handel

Level 4

- A. Vade Mecum by Vance and Levinson School of Agility
- B. Select exercises from Simandl IV and V and Appendix I and II.
- C. Select orchestral excerpts by Brahms and Strauss.
- D. Pieces by Bottesini, Bebusy, Egilsson, Gliere, Faure Bach Adagio, Rachmaninov Vocalise, Telemann Sonata Eccles Sonata
- E. Concertos by Dragonetti and Vivaldi

Recital Permission Half recital 30 minutes (BME)
 Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR APPLIED FLUTE

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

LEVEL 1

- 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
Moyse: 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 2

- 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 3

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 4

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

Recital Permission Half recital 30 minutes (BME)
Full recital 60 minutes

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

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

LEVEL 1

Technical Requirements-

1. Giuliani's #1-20 of the 120 Studies for Right Hand
2. 2 octave major scale patterns—all keys
3. The Christopher Parkening Guitar Method, vol. 1

Repertoire Choices

8 Lessons by D. Aguado (1784-1849), #1-7, ed. By Sophocles Papas
Greensleeves arr. By C. Parkening
Packington's Pound (anonymous, Renaissance)
Romanza (anonymous, Romantic)
Cinq Aires de Danse by G. Sanz(1640-1710)
Melodic and Progressive Etudes, Op. 60 by M. Carcassi (1770-1841)
(These are representative examples of level repertoire.)

LEVEL 2

Technical Requirements-

1. Giuliani's #20-40 of the 120 Studies for Right Hand
2. 2 octave minor scale patterns, natural (pure), melodic and harmonic-all keys
3. Sight-reading in the Vth position worksheet
4. Left-hand slur exercises

Repertoire Choices

Anon-6 Lute Pieces of the Renaissance, ed. By O. Chilesotti
Kemp's Jig (anonymous, Renaissance)
Suite Espanola by G. Sanz (1640-1710)
Bouree in E minor, BWV 996, by J.S. Bach (1685-1750) #8 Lesson by D. #8 Lesson by D. Aguado (1784-1849), ed. By S. Papas
Melodic and Progressive Etudes, Op. 60 by M. Carcassi (1770-1841)
20 Studies by F. Sor, (1778-1839) ed. By A. Segovia
Preludes by Tarrega (1852-1909)
Sarabande by F. Poulenc (1899-1963)
10 Studies by L. Brouwer (1939-)
(These are representative examples of level repertoire.)

LEVEL 3

Technical Requirements-

1. Giuliani's #40-60 of the 120 Studies for Right Hand
2. Sight-reading in the IXth position worksheet
3. Major scales in 3rds, all keys

Repertoire Choices

Pavanes 1-6 by L.Milan (circa 1500-after 1561)
Guardame las Vacas by L. Narvaez (ca. 1500-about 1560)
Jesu, Joy of Man's Desiring by J.SBach (1685-1750)
Suite in D minor by R. De Visee (circa 1660-1720)
20 Studies by F. Sor (1778-1839), ed. By A. Segovia
Minuet and Trio, Op. 22 or Op. 25 by F. Sor (1778-1839)
Etudes Op. 48 by M. Giuliani (1781-1828)
Nocturno by D. Fortea (1855-1931))
10 Studies by L. Brouwer (1939-)
Preludes #1 or #4 by H. Villa-Lobos (1887-1959)
(These are representative examples of level repertoire.)

LEVEL 4

Technical Requirements-

1. Giuliani R. Hand studies #60-80
2. Chromatic octaves

Repertoire Choices

Melancholy Galliard by J. Dowland (1563-1626)
Cello Prelude in D by J.S.Bach (1685-1750)
Preludes #1-6 by M. Ponce (1882-1948)
Austurias; Leyenda by I. Albeniz (1860-1909)
Campanas del Alba (Tremolo) by E. Sainz de la Maza (1896-1981)
El Testamento de Amelia by M. Llobet (1878-1938)
Preludes # 2 or 3 by H. Villa-Lobos (1887-1959)
The Harmonious Blacksmith Theme and Variations by M. Giuliani (1781-1828)
(These are representative examples of the level repertoire.)

Recital Permission Half recital 30 minutes (BME)
 Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR APPLIED HARP

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

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

LEVEL 1

Scales per GENERAL REQUIREMENTS FOR INSTRUMENTALISTS pp. 23-24

Polozzi – Studi de medi difficulte

Cabezeon – Italian Pavanne

Corelli – Saraband

Salzedo – Skipping Rope

Orchestral Excerpts:

Donizetti – Lucia di Lammermoor

Strauss – Death and Transfiguration

LEVEL 2

Scales per GENERAL REQUIREMENTS FOR INSTRUMENTALISTS pp. 23-24

Naderman – 6 Sonatas

Hasselman – La Source

Debussy – First Arabesque

Ravel – Minuet

Corelli – Giga

Orchestral Excerpts:

Rimsky-Korsakov – Capriccio Espagnol

Wagner – Tristan and Isolde

LEVEL 3

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 4

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

Recital Permission Half recital 30 minutes (BME)
 Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR HORN

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

Level 1

- A. Scales:
Major scales and arpeggios (two octaves), memorized, tongued and slurred.
Scales to be played as sixteenth notes, with a quarter = 60 beats per minute.
Arpeggios to be played as eighth note triplets with a quarter = 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 2

- 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 3

- A. Scales:
Running Thirds (all major keys), memorized, tongued, and slurred as 16th 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, Fantasia
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 4

- 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:
Beverdorch, 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

Recital Permission Half recital 30 minutes (BME)
Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR OBOE

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

Level 1

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 2

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 3

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 4

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

Recital Permission Half recital 30 minutes (BME)
 Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR ORGAN

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

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

Recital Permission Half recital 30 minutes (BME)
 Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR PERCUSSION /KEYBOARD/DRUMSET

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

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.

Recital Permission Half recital 30 minutes (BME)
 Full recital 60 minutes

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 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.

Recital Permission Half recital 30 minutes (BME)
 Full recital 60 minutes

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.

Recital Permission Half recital 30 minutes (BME)
Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR APPLIED PIANO

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

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).

Recital Permission Half recital 30 minutes (BME)
Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR APPLIED SAXOPHONE

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

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:

One orchestral excerpt and one jazz standard

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:

One orchestral excerpt and one jazz standard

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

One orchestral excerpt and one jazz standard

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:

One orchestral excerpt and one jazz standard

Recital Permission Half recital 30 minutes (BME)
Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR TROMBONE

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

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*
Rossini – *La Gazza Ladra Overture*

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:

Ravel - *Bolero*
Wagner – *Ride of the Valkyrie*

Recital Permission Half recital 30 minutes (BME)
 Full recital 60 minutes

NOTES:

- Lists of etudes/methods, solos, and orchestral excerpts are suggested works, not all-inclusive.
- Two orchestral excerpts per level are required. 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

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

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 1

- 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. Nehybel...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 2

- 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. Hovhanness...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 3

- 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 4

- 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

Recital Permission Half recital 30 minutes (BME)
Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR TUBA

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

LEVEL 1

- 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 2

- 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 3

- 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, Vol.s 1 & 2
 7. Bach/Brown...Cello Suites
 8. Cimerá...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 4

- 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. Lazroff...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

Recital Permission Half recital 30 minutes (BME)
Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR VIOLA

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

LEVEL 1

- A. 2 Octave OR 3 Octave Major scales and arpeggios - All keys. Scales: Slurring 2, 3, 4, 6 per bow. Arpeggios: Slurring 3 per bow. Quarter note=60 All scales and arpeggios MEMORIZED
- B. Whistler "Introducing the Positions" – Book I
- C. Etudes from Wohlfahrt and/or Kayser, Op.20
- D. Concertos by Seitz, Accolay, Telemann, Marin-Marie, and/or Fiocco, Concert and Contest Collection, Barbara Barber and others
- E. Selected orchestral excerpts

LEVEL 2

- A. 2 Octave OR 3 Octave Melodic Minor scales and arpeggios – All keys: Scales: Slurring 2, 3, 4, 6 per bow. Arpeggios: Slurring 3 per bow.
*One Octave Harmonic and Natural Minor scales played in quarter notes at: Quarter=60 All scales and arpeggios MEMORIZED
- B. Whistler "Introducing the Positions, Book II
- C. Etudes from Wohlfahrt (Bk. II), Kayser, Op.20, and Mazas (Bk. II)
- D. Sonatas by Marcelllo, Handel, Corelli, Eccles and/or pieces from collections such as Barbara Barber and others
- E. Selected orchestral excerpts

LEVEL 3

- A. 3 Octave Scales and Arpeggios, Major and Melodic Minor (C.Db,D,Eb,E,F) MEMORIZED Scales: Slurring 2, 3, 4, 6 per bow. Arpeggios: Slurring 3 per bow.
- B. Broken 3rds: Double Stops – up to 3#’s & 3b’s -MEMORIZED. Also from Josephine Trott: Melodious Double Stops, Bk.I
- C. Etudes from Mazas (Bk.II), Kreutzer & Schradieck (Bk. I), DontOp37
- D. Concertos by J.C. Bach, Hoffmeister, Stamitz and others
- E. Movts. From J.S. Bach Suites and others
- F. Selected orchestral excerpts

LEVEL 4

- A. 3 Octave Scales and Arpeggios, Major and Melodic minor (F#,G,Ab,A,Bb,B) – Memorized. Slurring 2, 3, 4, 6, 8, 12, 24 per bow. Arpeggios – Slurring 3, 9 per bow. Double Stops – 3rds, 6ths, and octaves – up to 3#’s and 3b’s –3 per bow or separate. Memorized
- B. Excerpts from Flesch Scale System and/or Trott Double Stops (Bk. II)
- C. Etudes from Rode, Campagnoli, others
- D. Advanced repertoire (Sonatas/Concerti/Pieces) –to be selected
- E. Selected orchestral excerpts

Recital Permission Half recital 30 minutes (BME)
Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR THE VIOLIN

GENERAL REQUIREMENTS FOR INSTRUMENTALISTS on pp. 23-24 plus the following:

LEVEL 1

- A. 2 Octave OR 3 Octave Major scales and arpeggios memorized. Scales: Slurring 2, 3, 4, 6 per bow. Arpeggios: Slurring 3 per bow. Quarter note=60
- B. Whistler- Introducing the Positions, Book I
- C. Etudes by Wohlfahrt and/or Kayser Op. 20
- D. Student Concertos by Seitz, Rieding, Accolay or comparable pieces
- E. Selected orchestral excerpts

LEVEL 2

- A. All 2 Octave OR 3 Octave Melodic Minor scales and arpeggios memorized.
*Scales: Slurring 2, 3, 4, 6 per bow *Arpeggios: Slurring 3 per bow.
- B. 1 Octave Harmonic and Natural Minor Scales, played in quarter notes at quarter =60
- C. Whistler - Introducing the Positions, Book 2
- D. Etudes by Wohlfahrt, Kayser Op. 20, Mazas, or Schradieck
- E. Sonatas by Handel, Corelli, Telemann and others
- F. Violin Show pieces by Kreisler, Bohm, Dancla, Kuchler, or Vivaldi Concertos
- G. Selected orchestral excerpts

LEVEL 3

- A. 3 Octave Scales and Arpeggios: (G, Ab, A, Bb, B, C) Major and Melodic Minor memorized.
*Scales: slurring 2, 3, 4, 6 per bow. *Arpeggios: Slurring 3 per bow *Broken 3rds, Double stops: Up to 3 sharps/ 3 flats, 2 octaves, separate bows, memorized
- B. Etudes by Sevcik, Kreutzer, or Schradieck
- C. Josephine Trott, Melodious Double Stops, Book 1
- D. Sonatas by Bach, Beethoven, Tartini and others
- E. Violin Show pieces by Kreisler, Corelli, Massenet, Saint-Saens, Bohm, Mollenhauer, Gabriel-Marie or comparable
- F. Bach Double Violin Concerto or comparable pieces
- G. Selected orchestral excerpts

LEVEL 4

- A. 3 Octave Scales and Arpeggios: (C#, D, Eb, E, F, F#) Major and Melodic Minor memorized. Galamian Scale System *Scales: slurring 2, 3, 4, 6, 8, 12, 24 per bow *Arpeggios: slurring 3, 9 per bow
- B. Double Stops, 3rds, 6ths, and octaves: Up to 3 sharps/ 3 flats, separate bows, memorized
- C. Josephine Trott: Melodious Double Stops, Book 2
- D. Etudes by Kreutzer, Dont, Rode and others
- E. Sonatas by Mozart, Beethoven, Veracini or comparable pieces
- F. Contrasting movements of a solo Bach Sonata or Partita

- G. Concertos by Mozart, Haydn, Bruch, Kabalevsky, Khatchaturian and others
- H. Show pieces by Severn, Monti, Bartok, Kroll, Pugnani, Kreisler and the like
- I. Selected orchestral excerpts

Recital Permission Half recital 30 minutes (BME)
 Full recital 60 minutes

LEVELS OF ACHIEVEMENT FOR VOICE

There are four levels of proficiency for voice. 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. New jury repertoire must be submitted each semester. **Songs may be not repeated if they have been offered as memorized in a previous jury.**

LEVEL 1: Italian and English diction

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 2: German diction

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.

LEVEL 3: French diction

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. **Minor in Music**

LEVEL 4: Opera and/or Oratorio arias

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. **BA, BME and BMT Degrees**

Recital Permission Half recital 30 minutes (BME)
 Full recital 60 minutes

All repertoire should be sung in the original language.

BACHELOR OF ARTS in MUSIC

Musicianship 30

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 211	Sophomore Review Class	0
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 306	Form and Analysis	2
*MUSC 116	American Pop Music, 214 African-American Music, or 224 Jazz History	3
MUSC 321	History of Music I	3
MUSC 322	History of Music II	3
MUSC 493	Senior Seminar	3

Performance Requirements and Music Electives 16

Applied Lessons in Major Instruments		8
Ensembles		8

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.

Music Electives: 10 hours chosen from the following 10

¹ AADM 350	Arts Criticism	3
¹ AADM 384	Audience Connection	3
MUSC 152	Jazz Improvisation	2
MUSC 300	Half Recital	1
¹ MUSC 308	20 th Century Theory	2
MUSC 310	Recreational Music	3
¹ MUSC 316	Vocal Diction and Pedagogy	2
MUSC 356	Conducting	3
¹ MUSC 360	Advanced Conducting and Literature	5
¹ MUSC 385	Instrumentation	2
¹ MUSC 386	Choral Arranging	2
MUSC XXX	Composition	1 or 2
¹ MUSC xxx	Lit and Pedagogy of Major Instrument	2
MUSC 400	Full Recital	2
¹ THTR 349	History of American Music Theater	3
MTHP 100	Orientation to Music Therapy	2

General Education 68

Core Curriculum		45
Free Electives		23

TOTAL HOURS 124

*Or any future music course developed to satisfy requirements for CORE.

¹These courses are taught on a rotating basis. Please check course descriptions on the music website for the next time these courses are offered.

Curriculum Checklist for Bachelor of Arts in Music
(sample 8 semester plan)

FALL		SPRING	
FRESHMEN YEAR			
MUSC 105 Recital Attendance	0	MUSC 105 Recital Attendance	0
MUSC *** Major Ensemble*	1	MUSC *** Major Ensemble*	1
MUSC *** Applied Lessons – Primary	1	MUSC *** Applied Lessons – Primary	1
MUSC 117 Music Theory I	3	MUSC 118 Music Theory II	3
MUSC 121 Ear Training/Sight Singing I	1	MUSC 122 Ear Training/Sight Singing II	1
CORE 101 Drury Seminar	3	CORE 103 Drury Explorations	1
CORE Divisional requirement	3	CORE Drury Foundations (Menu)	3
CORE Divisional requirement	3	CORE Divisional requirement	3
MUSC *** Piano (until proficiency is met)	1	CORE Divisional requirement	3
Total:	16	Total:	16
SOPHOMORE YEAR			
MUSC 105 Recital Attendance	0	MUSC 105 Recital Attendance	0
MUSC *** Major Ensemble*	1	MUSC *** Major Ensemble*	1
MUSC *** Applied Lessons – Primary	1	MUSC *** Applied Lessons – Primary	1
MUSC 217 Music Theory III	3	MUSC 218 Music Theory IV	3
MUSC 219 Ear Training/Sight Singing III	1	MUSC 220 Ear Training/Sight Singing IV	1
MUSC 321 History of Music I	3	MUSC 322 History of Music II	3
MUSC xxx Music Elective**	2	MUSC 211 Sophomore Review	0
CORE 201 Global Foundations (Menus)	3	CORE Ethical Foundations (Menu)	3
Free electives	3	CORE Divisional requirement	3
Total:	17	Total:	15
JUNIOR YEAR			
MUSC 105 Recital Attendance	0	MUSC 105 Recital Attendance	0
MUSC *** Major Ensemble*	1	MUSC *** Major Ensemble*	1
MUSC *** Applied Lessons – Primary	1	MUSC *** Applied Lessons – Primary	1
MUSC 224 Jazz History or 116 Pop Music	3	MUSC 306 Form and Analysis	2
MUSC *** Music Elective**	2	MUSC *** Music Elective**	2
Foreign Language (Menu)	3	Foreign Language (Menu)	3
CORE Divisional Requirement	3	CORE Divisional Requirement	3
EXSP 220 Personal Wellness	2	Free electives	4
Total:	15	Total:	16
SENIOR YEAR			
MUSC 105 Recital Attendance	0	MUSC 105 Recital Attendance	0
MUSC *** Major Ensemble*	1	MUSC *** Major Ensemble*	1
MUSC *** Applied Lessons – Primary	1	MUSC *** Applied Lessons – Primary	1
MUSC *** Music Elective**	2	MUSC Music Elective**	2
CORE Divisional Requirement	3	MUSC 493 Senior Seminar	3
Free electives	8	Free electives	8
Total:	15	Total:	15

* Students on a music activity grant need to enroll in two music ensembles.

** Students need a minimum of 10 credits of music electives, taken from the list in the Music Major Handbook, Bachelor of Arts in Music curriculum outline.

*** All music majors must pass the piano proficiency exam. You may pass the exam immediately upon entering, or you need to take piano lessons until you pass the exam.

BACHELOR OF MUSIC EDUCATION

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 required)	0	EDUC 200	Technology in the Classroom	3
MUSC 117	Music Theory I	3	EDUC 201	Teacher Aide	1
MUSC 118	Music Theory II	3	³ EDUC 205	Diversity & Social Justice in Ed	3
MUSC 121	Ear Training/Sight Singing I	1	³ EDUC 207	Psych of Human Growth & Dev.	3
MUSC 122	Ear Training/Sight Singing II	1	EDUC 212	Prof. Preparation/Teacher Ed..	0
MUSC 211	Sophomore Review Class	0	EDUC 302	Ed. Psychology & Assessment	3
MUSC 217	Music Theory III	3	EDUC 303/304	Teach in Diverse Classroom	3
MUSC 218	Music Theory IV	3	EDUC 308	Secondary Content Area Literacy	3
MUSC 219	Ear Training/Sight Singing III	1	² EDUC 331	Content Area Literacy	3
MUSC 220	Ear Training/Sight Singing IV	1	EDUC 340	Education of Exceptional Child	3
³ *MUSC 116	Pop Music, 214 African-American Music OR 224 Jazz History	3	EDUC 361	Collaborative Classroom Envir.	3
MUSC 321	History of Music I	3	EDUC 385	Secondary School Curriculum	3
MUSC 322	History of Music II	3	² EDUC 478	Student Teaching	10
MUSC 356	Conducting	3	ENGL 207	Expository Writing	3
¹ MUSC 360	Advanced Conducting & Literature	5	³ ENGL 266/267/268	Creative Writing	3
¹ MUSC 370	Elementary Music Methods	3	³ COMM 211	Presentational Speaking	3
¹ MUSC 375	Secondary Music Methods	3	Total Education:		50
¹ MUSC 316	Vocal Diction and Pedagogy	2			
¹ MUSC 385	Instrumentation	2			
¹ MUSC 386	Choral Arranging	2			
MUSC 300	Half Recital	1			
Total Music:		46			

APPLIED & CLASS INSTRUMENTS

Major (Fr - 1)	1
Major (Fr - 2)	1
Major (Soph - 1)	1
Major (Soph - 2)	1
Major (Jun - 1)	1
Major (Jun - 2)	1
Major (Sen - 1)	1
Major (Sen - 2)	1
¹ MUSC 106	Percussion and String Methods 2
¹ MUSC 154	Woodwind and Brass Methods 2
¹ MUAP 242	Voice Lessons or MUSC 120 Voice 2
	Voice Class (instrumental majors only)

Total Applied and Class Instruments 12/14

Applied Piano until Piano Proficiency Exam is passed _____

CORE Curriculum (see advising sheet for details)

(18 hours are covered in the above classes)

27

*Or any future music course developed to satisfy the requirements of CORE.

²Courses are taken concurrently during student teaching.

¹Courses taught on a rotating basis.

³Courses satisfy CORE requirements.

Total Hours for the Bachelor of Music Education degree:

145/147

Curriculum checklist for BME
(sample 8 semester plan)

First Year Schedule – Fall semester

COURSE	COURSE NAME	HRS	COMMENTS
EDUC 201	Teacher Aide I	1	
EDUC 205	Diversity & Social Justice in Education	3	CORE SS
EDUC 212	Prof. Preparation/Field of Teacher Ed	0	(Workshop)
MUSC 117	Music Theory I	3	
MUSC 121	Ear Training/Sight Singing I	1	
MUSC 105	Recital Attendance	0	
MUAP 242	Voice Lessons or MUSC 120 Voice Class	2	Instrumental primary only
MUSC---	Primary Ensemble	1	CORE FA IV
MUAP---	Applied Voice or Instrument	1	CORE FA IV
MUSC---	Piano Lessons (until proficiency is met)	1	CORE FA IV
CORE101/103	Drury Seminar/Drury Explorations	4	CORE DS & DE
	Total Hours:	17	

First Year Schedule – Spring semester

COURSE	COURSE NAME	HRS	COMMENTS
EDUC 207	Psychology of Human Growth & Development	3	CORE SS
COMM 211	Professional Speaking	3	CORE Foundations
CORE HU	Humanities elective	3	CORE HU (1 of 2)
MUSC 118	Music Theory II	3	
MUSC 122	Ear Training/Sight Singing II	1	
MUSC 105	Recital Attendance	0	
MUSC---	Primary Ensemble	1	
MUAP---	Applied Voice or Instrument	1	CORE FA
	Total Hours:	15	

Second Year Schedule – Fall semester

COURSE	COURSE NAME	HRS	COMMENTS
EDUC 200	Technology in the Classroom	3	
EDUC 302	Educational Psych & Assessment	3	
MUSC 217	Music Theory III	3	
MUSC 219	Ear Training/Sight Singing III	1	
MUSC 321	History of Music I	3	
MUSC 105	Recital Attendance	0	
MUSC---	Primary Ensemble	1	
MUAP---	Applied Voice or Instrument	1	CORE FA
	Total Hours:	15	

Second Year Schedule – Spring semester

COURSE	COURSE NAME	HRS	COMMENTS
ENGL 207	Expository Writing	3	
EDUC 340	Education of the Exceptional Child	3	
MUSC 218	Music Theory IV	3	
MUSC 220	Ear Training/Sight Singing IV	1	
MUSC 322	History of Music II	3	
MUSC 105	Recital Attendance	0	
MUSC---	Primary Ensemble	1	
MUAP---	Applied Voice or Instrument	1	
MUSC 211	Sophomore Review	0	
	Total Hours:	15	

Summer – Foreign language (seated or online) – 6 credits (CORE LA)

Third Year Schedule – Fall semester

COURSE	COURSE NAME	HRS	COMMENTS
MUSC 116, 221 or 224	Pop Music, AA Music or Jazz History	3	CORE FA IT
MUSC 356	Conducting	3	
MUSC 386	Choral Arranging	2	
MUSC 105	Recital Attendance	0	
MUSC 370	Elementary Music Methods	3	
MUSC---	Primary Ensemble	1	
MUAP---	Applied Voice or Instrument	1	
CORE	Mathematics (choose from menu)	3	CORE EM
	Total Hours:	16	

Third Year Schedule – Spring semester

COURSE	COURSE NAME	HRS	COMMENTS
EDUC 308	Secondary Content Area Literacy	3	
EDUC 385	Secondary School Curriculum	3	
EDUC 361	Collaborative Classroom Environments	3	
MUSC 106	Percussion and String Methods	2	
MUSC 105	Recital Attendance	0	
MUSC 385	Instrumentation	2	
MUSC---	Secondary Ensemble	1	
MUAP---	Applied Voice or Instrument	1	
	Total Hours:	15	

Fourth Year Schedule – Fall semester

COURSE	COURSE NAME	HRS	COMMENTS
EDUC 303/304	Teaching in Diverse Classrooms	3	
CORE 201	Global Foundations (menu)	3	CORE GL
MUSC 154	Woodwind & Brass Methods	2	
MUSC 360	Advanced Conducting & Literature	5	

MUSC 375	Secondary Music Methods	3	
MUSC 105	Recital Attendance	0	
MUSC---	Secondary Ensemble	1	
MUAP---	Applied Voice or Instrument	1	
	Total Hours:	18	

Fourth Year Schedule – Spring semester

COURSE	COURSE NAME	HRS	COMMENTS
EXSP 220	Personal Wellness	2	CORE PW
CORE	Science (menu)	3	CORE SD
CORE	Ethical Foundations (menu)	3	CORE ET
ENGL 266, 267 or 268	Creative Writing	3	CORE HU (2 of 2)
MUSC 300	Half Recital	1	CORE EL
MUSC 316	Vocal Diction and Pedagogy	2	
MUSC 105	Recital Attendance	0	
MUSC---	Secondary Ensemble	1	
MUAP---	Applied Voice or Instrument	1	
	Total Hours:	16	

Student Teaching (after completion of senior year)

COURSE	COURSE NAME	HRS	COMMENTS
EDUC 331	Content Area Literacy	3	
EDUC 478	Student Teaching	10	CORE EL
	Total Hours:	13	

BACHELOR OF MUSIC THERAPY

The Bachelor of Music Therapy (BMT) is designed for musicians who also have a strong interest in psychology and healthcare. The degree includes 8 semesters of coursework followed by a 6-month clinical music therapy internship required by the American Music Therapy Association. Following the internship, students are eligible to sit for the board-certification exam in music therapy and begin employment.

BMT students must pass all coursework required for the major with a C or better. Students who fail to pass courses required for the major with a C or better after two attempts will no longer be allowed to continue in the major.

First Year Schedule – Fall semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 102	MTHP Orientation & Accountability	2	MTHP
MTHP 130	Beginning Class Guitar	1	MTHP
MUSC 117	Music Theory I	3	MTHP
MUSC 121	Ear Training/Sight Singing I	1	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble	1	MTHP/CORE FA IV
MUSC---	Applied Lessons – Primary Instrument	1	MTHP/CORE FA IV
MUSC---	Piano Lessons	1	MTHP/CORE FA IV
CORE101/103	Drury Seminar/Exploration	4	CORE DS/DE
PSYC101	Introduction to Psychology	3	MTHP/CORE BE
	Total Hours:	17	

First Year Schedule – Spring semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 131	Intermediate Class Guitar	1	MTHP
MUSC 118	Music Theory II	3	MTHP
MUSC 122	Ear Training/Sight Singing II	1	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble	1	MTHP
MUSC---	Applied Lessons – Primary Instrument	1	MTHP
MUSC---	Piano Lessons	1	MTHP
***CORE DF	Foundations (elective)	3	CORE DF
PSYC 230	Lifespan Development	3	MTHP
	Total Hours:	14	

Second Year Schedule – Fall semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 202	Medical Music Therapy	3	MTHP
MTHP 101	Field Studies I	1	MTHP
MUSC 217	Music Theory III	3	MTHP
MUSC 219	Ear Training/Sight Singing III	1	MTHP
MUSC 105	Recital Attendance	0	MTHP

MUSC---	Major Ensemble	1	MTHP
MUSC---	Applied Lessons – Primary Instrument	1	MTHP
MUSC---	Piano Lessons	1	MTHP
MUSC 321	History of Music I	3	MTHP
MUSC 120	**Voice Class	2	MTHP/CORE BE
	Total Hours:	16	

Second Year Schedule – Spring semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 200	Psychology of Music	3	MTHP/CORE FA IT
MUSC 218	Music Theory IV	3	MTHP
MUSC 220	Ear Training/Sight Singing IV	1	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble	1	MTHP
MUSC---	Applied Lessons – Primary Instrument	1	MTHP
MUSC---	Piano Lessons	1	MTHP
MUSC 322	History of Music II	3	MTHP
MUSC 211	Sophomore Review	0	MTHP
BIOL 206	Human Physiology	4	MTHP
	Total Hours:	17	

Third Year Schedule – Fall semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 310	Recreational Music	3	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble	1	MTHP
MUSC---	Applied Lessons – Primary Instrument	1	MTHP
MUSC---	Piano Lessons	1	MTHP
MUSC 356	Conducting	3	MTHP
PSYC 334	Abnormal Psychology	3	MTHP
***CORE LA	Foreign Language I	3	CORE LA (1 of 2)
	Total Hours:	16	

Third Year Schedule – Spring semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 340	MTHP in Developmental & Behavioral Health	3	MTHP
MTHP 201	Field Studies II	1	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble	1	MTHP
MUSC---	Applied Lessons – Primary Instrument	1	MTHP
MUSC---	Piano Lessons	1	MTHP
***CORE LA	Foreign Language II	3	CORE LA (2 of 2)
***CORE HU	Humanities elective	3	CORE HU (1 of 2)
***CORE GL	Global Foundations elective	3	CORE GL
	Total Hours:	16	

Fourth Year Schedule – Fall semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 301	Field Studies III	1	MTHP
MTHP 475	MTHP Capstone	1	MTHP
MUSC 224 or 116	Jazz History or American Pop Music	3	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble	1	MTHP
MUSC---	Applied Lessons – Primary Instrument	1	MTHP
MUSC---	Piano Lessons	1	MTHP
***CORE HU	Humanities elective	3	CORE HU (2 of 2)
***CORE ET	Ethics elective	3	CORE ET
CORE PW	Personal Wellness	2	CORE PW
	Total Hours:	16	

Fourth Year Schedule – Spring semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 430	Behavior Measurement & Research	3	MTHP
MTHP 401	Field Studies IV	1	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble	1	MTHP
MUSC---	Applied Lessons – Primary Instrument	1	MTHP
MUSC---	Piano Lessons	1	MTHP
***CORE EM	Math elective	3	CORE EM
***CORE SD	Science elective	3	CORE SD
***CORE IO	Institutions & Organizations elective	3	CORE IO
	Total Hours:	16	

Internship (after completion of senior year)

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 380	MTHP Internship (Fall)	3	MTHP/CORE EL
MTHP 480	MTHP Internship (Spring)	3	MTHP/CORE EL
	Total Hours:	6	

The following are requirements for all music majors at Drury University, which includes the BMT:

1. Complete all required coursework, earning a C or better in all MTHP and MUSC courses.
2. Complete at least 8 semesters of a large ensemble that corresponds to your primary instrument. Transfer students must be enrolled in the corresponding large ensemble during each semester at Drury up to 8 semesters - any remaining semesters will be waived.

3. Complete at least 8 semesters of study on your primary instrument and pass Applied Level 4 on that primary instrument. Information concerning applied music levels can be obtained in the music major handbook.
4. Complete at least 8 semesters of Recital Attendance. This includes attending a minimum of 10 concerts/recitals during each of the 8 semesters including all faculty recitals and all “Guest Artist Series” concerts. Transfer students must be enrolled in Recital Attendance during each semester at Drury up to 8 semesters - any remaining semesters will be waived.
5. Pass the Guitar Proficiency Exam for music therapy majors. Students may test out upon admittance to Drury by contacting Dr. Włodarczyk. (Only applicable for students who enter the program before Fall 2017. Please see proficiency requirements on p. ?? for those who enter after Fall 2017.)
6. Pass both the Level I Piano Proficiency (all music majors) and the Level II Piano Proficiency (BMT only). Piano lessons must be taken until both proficiencies are passed. Students may test out upon admittance to Drury by contacting Dr. Włodarczyk. (Only applicable for students who enter the program before Fall 2017. Please see proficiency requirements on p. ?? for those who enter after Fall 2017.)
7. Maintain a cumulative grade point average of 2.5. If a student’s GPA falls below 2.5, the student will have one semester to re-achieve the 2.5. Failure to do so can result in removal from the major.

All students interested in majoring in music must perform and pass an audition before the music faculty. Students who fail to pass this audition after two attempts will not be allowed to continue as a music major. The audition must be completed by the end of the first week of the student’s first semester at Drury University. After four semesters of study in music, all music majors must pass a Sophomore Review (MUSC211). Details regarding the requirements of the Sophomore Review can be found in the music major handbook available in the music office or online.

MINOR IN MUSIC

Course requirements for the music minor:

Course	Hrs.
MUSC 115 Introduction to Music*	3
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
Applied Major (4 semesters)	4
Choir, Band, or Orchestra (4 semesters)	4
One upper division (300 level) music course	2 or 3

*Music minors may elect to take MUSC 321 History of Music I or MUSC 322 History of Music II in lieu of MUSC 115, Introduction to Music. Completing MUSC 321 and MUSC 322 will satisfy this requirement and the upper division requirement.

Arts Administration Curriculum
Course of Study

The arts administration major provides students with an interdisciplinary education focused around themes important to the arts and arts administration including management in live theatres; museums; galleries; festivals; cultural entrepreneurship endeavors; and the television, film and recording industry.

The major is administered through the Department of Fine and Performing Arts. Courses include real-world projects with local arts agencies to better prepare students for internships and careers in the field. All Arts Administration majors are required to major in one additional area, or minor in two areas (**one of which must be an arts discipline**) of the following:

Majors: Art History, Graphic Design, Fine Arts, Music, Theatre, Writing
 Minors: Art History, Business Administration, Communication, Entrepreneurship,
 Fine Arts, Graphic Design, History, Medieval and Renaissance Studies, Music,
 Theatre, Writing

Year 1

AADM 101 Introduction to Arts Administration (Fall)	3
MGMT 170 Computer Proficiency Exam (must achieve ‘S’)	0
COMM 211 Multimedia Writing	3
ARTZ 211 Digital Foundations	3

Year 2

ACCT 209 Principles of Accounting	3
AADM 350 Arts Criticism (Sophomore or Junior year, when available)	3
AADM elective	3

Year 3

COMM 443 Communication and Civic Engagement	3
MGMT 476 Non-Profit Organizations (Junior or Senior year)	3
AADM 350 (see above)	
AADM elective	3

Summer between 3-4

AADM 497 or 498 Internship	3
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Year 4

AADM 493 Practicum I (Fall)	3
AADM 494 Practicum II (Spring)	3
MGMT 476 Nonprofit Organizations (see above)	

Total Credits	36
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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 –
 - C, G, D, A, E major scales (one octave – hands together)
 - B, F, Bb, Eb, Ab, Db, Gb major scales (two octaves – hands separate)

Minor scales (harmonic and melodic):

 - Piano majors - all scales (two octaves)
 - Non-piano majors
 - c, g, d, a, e (one octave – hands together)
 - b, f (two octaves – hands separate)

Demonstration of cadence chords

 - Hands together (piano majors and non-piano majors)
2. Sight reading of two elementary pieces.
3. Accompaniment of elementary level solo with soloist.
4. Providing an accompaniment for the tunes in an elementary school song book. (Melody in the right hand and providing accompaniment with the left hand in the keys of C, G, D, F.)

Harmonization should include:

 1. Common tone block chord progression
 2. Rhythmic variable pattern
5. Performance of two contrasting pieces of intermediate difficulty

MUSIC THERAPY PIANO PROFICIENCY EXAMINATION (LEVEL II)
for
Bachelor of Music Therapy
Equivalency Program for Board Certification in Music Therapy
(This only applies to students who enter prior to Fall 2017)

Student: _____

All music therapy Bachelor's and Equivalency students must pass the following proficiency beyond the Level I Piano Proficiency before they can be cleared for internship. Adjudicators will include music therapy faculty and piano 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:

_____ 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. _____ Perform a 12-bar blues chordal accompaniment (vocals not required).

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

4. _____ Sight-read a familiar song with chordal accompaniment and vocals (melody not required) from a lead sheet provided by the adjudicators.

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

5. _____ Transpose a familiar 3-chord song on sight with chordal accompaniment and vocals (melody not required on piano) from a lead sheet provided by adjudicators.

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

6. _____ Provide the adjudicators with a printed list of **10 songs**. 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 for group singing; singing must be in tune and with a pleasing tone quality. Each song must have at least three different chords. *Right hand melody not required, but both hands must be used (right hand melody or chords in both hands).*

Song List Criteria: Students should present a TYPED list. The list should include the title, artist/composer, and the year released/composed for each song. Song list should include 2 songs from each of the following categories: Children's Songs, Popular before 1950, Popular between 1950-1999, Popular 2000-today, Country

Drury University Music Therapy Program - Guitar Proficiency Exam
(This only applies to students who enter prior to Fall 2017)

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.

September 2007

Music Therapy Skill Assessment

(for students entering in Fall 2017 and beyond)

I. "BRONZE" SKILL ASSESSMENT

(Must be passed before student can enroll in MTHP 201 Field Studies II)

A. VOCAL:

1. Matching Pitch: Sing back a single note pitch as presented on voice, piano, and guitar (5 pitches per instrument).

Passing Criteria: 3/5 correct per instrument.

B. PIANO:

1. Chord Progressions: Play the I-IV- V7-I progression in the following keys: C, G, F, Am.

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

2. Repertoire: Prepare 5 songs that include at least 3 chords each. Accompaniment should be blocked chords, both hands simultaneously while singing.

Passing Criteria: Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

3. Functional Skill: Maintain eye contact (looking at people while playing, not hands) with adjudicators 50% of the time.

Passing Criteria: Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

C. GUITAR:

1a. Chord Progressions: Perform the I-IV-V7-I chord progression in the following major keys: C, D, E, G, A.

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

1b. Chord Progressions: Perform i-iv-V7-i chord progression in the following minor keys: Am, Em.

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

2. Repertoire: Prepare 5 songs representing at least three different genres or decades. Songs must include at least 3 different first-position (open) chords and demonstrate an even down-strum.

Passing Criteria: Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

II. "SILVER" SKILL ASSESSMENT

(Must be passed before student can enroll in MTHP 301 Field Studies III)

A. VOCAL:

1. Matching Pitch: Sing back a random 5-note melody as presented on voice, piano, and guitar. Three melodies presented. *Passing Criteria:* 2/3 correct.

B. PIANO:

1. Chord Progressions: Play the I-IV-vi-V7-I progression in the following keys: C, G, F, D, A, Am, Em.

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

2. Repertoire: Prepare 5 songs that include 4 chords each. Accompaniment should be intermediate patterns (Root/Fifth, Thumb Chunk, Reverse Thumb Chunk) while singing. *Passing Criteria:* Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

3. Functional Skill: Incorporate hands away from piano during one song (i.e. clapping). *Passing Criteria:* Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

4. Sight-reading: Sight-read one 3-chord song.

Passing Criteria: Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

5. Transposition: Transpose one 2-chord song.

Passing Criteria: Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

6. 12-Bar Blues: Perform a 12-bar blues accompaniment in a key of your choice while singing simple lyrics provided by the adjudicators.

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

C. GUITAR:

1. Chord Progressions: Perform the 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, D, E, G, A

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

2. 12-Bar Blues: Perform a 12-bar blues accompaniment in a key of your choice while singing simple lyrics provided by the adjudicators.

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

3. Repertoire: Prepare 5 songs representing at least three different genres or decades. Songs must include at least 3 different chords each and 2 of the 5 songs must include a bar chord. Songs must demonstrate two different strum patterns.

Passing Criteria: Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

III. "GOLD" SKILL ASSESSMENT

(Must be passed before student can enroll in MTHP 401 Field Studies IV)

A. VOCAL:

1. Starting Pitch: Find starting pitch for 3 randomly-chosen but familiar songs presented by the adjudicators.

Passing Criteria: 2/3 correct.

B. PIANO:

1. Chord Progressions: Play the I-IV-vi-II7-V7-I progression in the following keys: C, G, F, D, A, E, Am, Em.

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

2. Repertoire: Prepare 5 songs (2 of the 5 should be memorized) that include 5+ chords with intermediate patterns or any number of chords with an advanced pattern (Arpeggio, Rock & Roll, Blues, Syncopated 8ths). Accompaniment for at least one song must include an advanced pattern.

Passing Criteria: Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

3. Functional Skill: Object Manipulation (use of prop or another instrument while playing).

Passing Criteria: Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

4. Sight-reading: Sight-read one 4-chord song.

Passing Criteria: Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

5. Transposition: Transpose one 3-chord song.

Passing Criteria: Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

C. GUITAR:

1. Repertoire: Prepare 10 songs representing at least five different genres or decades. Three of the 10 songs must be memorized. Songs must include 4+ chords each and use 4 different bar chords (could be 1 bar chord in four different songs, or 1 song using 4 different bar chords). One song must use a finger-picking accompaniment, one song must use the root/5th bass note strum, and one song must use the strum pattern below:

D = DOWN STROKES
U = UP STROKES

1 2 + (3) + 4 + 1 2 + (3) + 4 +

Passing Criteria: Correct in two trials; played at an even, appropriate tempo with fewer than 2 mistakes, play through mistakes (do not stop playing). The melody must be sung in tune and with a pleasing tone quality.

2. Tuning: Tune the guitar using relative tuning (without the use of a tuner).

Passing Criteria: Correct in two trials.

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 to pass Recital Attendance Class. 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. The policy, as outlined above, is comparable to those of outstanding music programs 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.

**RECITAL CLASS
Or
REQUIRED CONCERT
ABSENCE EXCUSE FORM**

Name _____

Event _____

Date of Event _____

Reason for Absence

For Office Use:

_____ **excused**

_____ **unexcused**

**Dr. Stephen Bomgardner, chair
Department of Fine and Performing Arts**

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.

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 are not 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 to 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.

Clara Thompson Hall

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 2017 – 2018

Fall semester

***required attendance for music majors**

music.drury.edu for more information on the music calendar

Drury Jazz Combos I & II

6-7:30 p.m. • Friday, September 29 • Drury C Street Gallery

Springfield Drury Civic Orchestra/Springfield Regional Opera – *Otello

8 p.m. • Saturday, October 7 • Hammons Hall

Springfield-Drury Jazz Orchestra

7:30 p.m. • Wednesday, October 11 • Clara Thompson Hall

Drury Singers & Alumni Choir

10 a.m. • Sunday, October 15 • Stone Chapel

***Faculty Recital**

Esther Guy, piano

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

Drury Jazz Ensembles I & II

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

Drury Jazz Combos I & II

6-7:30 p.m. • Friday, October 27 • Drury C Street Gallery

Springfield-Drury Civic Orchestra/SRO – Masked Ball Gala

7:30 p.m. • Friday, October 27 • Old Glass House

Drury Choral Ensembles

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

Drury Jazz Combos I & II

6-7:30 p.m. • Friday, November 17 • Drury C Street Gallery

Chamber Orchestra & Wind Symphony

6:30 p.m. • Thursday, November 30 • Clara Thompson Hall

Art Inspired Academy Theatre/Music Therapy Performance

2 p.m. • Saturday, December 2 • Clara Thompson Hall

Christmas Vespers

3 p.m. & 7 p.m. • Sunday, December 3 • Stone Chapel

Tickets required for admission (available to the public starting November 6th)

Big Band Salute/Drury Jazz Ensembles I & II

7:30 p.m. • Monday, December 4 • Clara Thompson Hall

Springfield-Drury Girls Choir – Winter Concert

3 p.m. • Friday, December 17 • Stone Chapel

Spring semester

***Springfield-Drury Civic Orchestra**

7:30 p.m. • Friday, February 9 • Gillioz Theatre
There will be a guest composer presentation in CTH at 1 p.m.

Peter and the Wolf

10:30 a.m. & 12:30 p.m. • Thursday, February 20 • O'Reilly Family Events Center

Drury Jazz Combos I & II

6-7:30 p.m. • Friday, February 23 • Drury C Street Gallery

Springfield Symphony/SDCO Conducting Workshop

9 a.m. - 4 p.m. • Saturday, February 24 • Clara Thompson Hall

Drury Jazz Festival

8 a.m. - 5 p.m. • Saturday, March 3
High school groups perform

***Jazz Festival Final Concert/Awards Ceremony with Drury Jazz I**

5:30 p.m. • Clara Thompson Hall

Drury Jazz Combos I & II

6-7:30 p.m. • Friday, March 23 • Drury C Street Gallery

Drury Singers

2:30 p.m. • Sunday, March 25 • First & Calvary Church

Springfield Regional Opera

7:30 p.m. • Friday, April 13 • Gillioz Theatre
7:30 p.m. • Saturday, April 14 • Gillioz Theatre

Springfield-Drury Jazz Orchestra

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

Wind Symphony

6:30 p.m. • Thursday, April 19 • Clara Thompson Hall

Drury Choirs w/Springfield Symphony Orchestra

7:30 p.m. • Saturday, April 21 • Hammons Hall

Intergenerational Rock Band Concert

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

Drury Jazz Ensembles I & II

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

Drury Jazz Combos I & II

6-7:30 p.m. • Friday, April 27 • Drury C Street Gallery

Composers' Recital

3:00 p.m. • Sunday, April 29 • Clara Thompson Hall

Drury Choral Ensembles

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

***Springfield-Drury Civic Orchestra**

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

Art Inspired Academy Theatre/Music Therapy Performance

2 p.m. • Saturday, May 5 • Clara Thompson Hall

Springfield-Drury Girls Choir

3 p.m. • Friday, May 6 • Stone Chapel