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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 repertory, 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 Fine and Performing Arts office. Students wishing to audition for admittance as a music major, who have not already auditioned for a music activity grant, will audition during the first weeks of the fall semester.

All students majoring in music are expected to:

- Complete the prescribed course of study for the particular degree.
- Complete at least eight (8) 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 Level 1 piano proficiency (see p. 81). BMT students must pass guitar proficiency and Level 2 piano proficiency (see p. 82-89).
- All music majors must be enrolled in applied lessons on their major instrument for eight (8) consecutive semesters.
- Achieve the required applied music proficiency levels for the principal instrument prior to graduation (see pages 28-68 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 music major with a C or better. Students who fail to pass courses required for the BA, BME or BMT 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. If the student fails this review, they will no longer be allowed to continue as a music major. (Details of the Sophomore Review are found on p. 8.)
STUDENT CURRICULUM VITAE (CV)

Each student will prepare a curriculum vitae (CV) to be turned in ahead of finals week in May. 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 Moodle.

SOPHOMORE REVIEW

Students must register for MUSC 211 Sophomore Review 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.

To successfully pass MUSC 211 Sophomore Review, a 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. 81 for more information on piano proficiency)

MUSIC THEORY and MUSIC HISTORY 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 other 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 93 for the recital permission form.)

MUSC 300: Half Recital. Students prepare thirty minutes of music for public performance on their major instrument. Achievement of Level 4 is required before the student is eligible to register. Successful completion of the Recital Permission 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 Level 4 is required before the student is eligible to register. Successful completion of the Recital Permission 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 may not be asked to perform the program in its entirety. The student will 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 may include a performance at your jury, a special jury for those students not taking applied lessons, or an evaluation by the ensemble director. 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 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 Level 4 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 $230 per credit hour. All scheduled applied lessons must occur on the Drury campus. 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 (1/3) of the semester grade for lessons.
- 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, French or aria). 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 for each unmemorized song.
  - 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 p. 82. For those entering in Fall 2017, your piano and guitar proficiency exams are on p. 86.) 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 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
Percussion  Wind Symphony
Harp  Chamber Orchestra/SDCO*
Electric bass  Jazz Ensemble I or Jazz Ensemble II
Piano  Pianists with jazz experience or interested in learning jazz style will play in Jazz Ensemble I or Jazz Ensemble 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 Ensemble I or Jazz Ensemble 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 $100 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  String Quartet – Jacque Trtan
Flute Ensemble – Kathy Cowens  String Ensemble – Jacque Trtan
Wind Quintet – Tina Claussen  Brass Quintet – Tijuana Julian

ADDITIONAL OPPORTUNITIES

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 year, 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 Fantasticks, The Full Monty, Curtains, The Drowsy Chaperone, Company, She Loves Me, Sweet Charity, Working, and Guys and Dolls.

The Broadway Cabaret of Drury Lane is Drury University Theatre's musical revue troupe. This group of talented students works throughout the academic year rehearsing numbers from a wide variety of musicals. Their repertoire includes numbers from both classic and contemporary musical theatre. The Broadway Cabaret has performed for a number of on-campus events, including for the Board of Trustees, as well as for groups off campus.

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. Wlodarczyk 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 (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 Sunderland Studio Theater. The basement
includes the prop room for theatre as well as the acting/dancing studio.

The Lydy Art Building (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, 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 Michelle Arnold in the FPA 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 music education, 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

Jacob Clarke, piano
M.M., Missouri State University
B.A., Central Bible College

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

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

Sue Reichling, percussion  
M.M., University of Missouri-Kansas City  
B.A., Coe College

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

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Description</th>
<th>Course Code</th>
<th>Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 201</td>
<td>Applied Trumpet</td>
<td>MUAP 214</td>
<td>Applied Double Bass</td>
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<tr>
<td>MUAP 202</td>
<td>Applied French Horn</td>
<td>MUAP 215</td>
<td>Applied Guitar</td>
</tr>
<tr>
<td>MUAP 203</td>
<td>Applied Trombone</td>
<td>MUAP 216</td>
<td>Applied Guitar MTHP</td>
</tr>
<tr>
<td>MUAP 204</td>
<td>Applied Baritone</td>
<td>MUAP 217</td>
<td>Applied Harp</td>
</tr>
<tr>
<td>MUAP 205</td>
<td>Applied Tuba</td>
<td>MUAP 218</td>
<td>Applied Flute</td>
</tr>
<tr>
<td>MUAP 206</td>
<td>Applied Percussion</td>
<td>MUAP 219</td>
<td>Applied Oboe</td>
</tr>
<tr>
<td>MUAP 207</td>
<td>Applied Organ</td>
<td>MUAP 220</td>
<td>Applied Clarinet</td>
</tr>
<tr>
<td>MUAP 208</td>
<td>Applied Piano Non Major</td>
<td>MUAP 221</td>
<td>Applied Alto Saxophone</td>
</tr>
<tr>
<td>MUAP 209</td>
<td>Applied Piano Major</td>
<td>MUAP 222</td>
<td>Applied Tenor Saxophone</td>
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<tr>
<td>MUAP 210</td>
<td>Applied Piano MTHP</td>
<td>MUAP 223</td>
<td>Applied Bassoon</td>
</tr>
<tr>
<td>MUAP 211</td>
<td>Applied Violin</td>
<td>MUAP 224</td>
<td>Applied Voice</td>
</tr>
<tr>
<td>MUAP 212</td>
<td>Applied Viola</td>
<td>MUAP 225</td>
<td>Applied Instrument (various)</td>
</tr>
<tr>
<td>MUAP 213</td>
<td>Applied Cello</td>
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#### Upper Level numbers

Music majors who have passed their Sophomore Review

<table>
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<tr>
<th>Course Code</th>
<th>Course Description</th>
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<th>Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 401</td>
<td>Applied Trumpet</td>
<td>MUAP 414</td>
<td>Applied Double Bass</td>
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<tr>
<td>MUAP 402</td>
<td>Applied French Horn</td>
<td>MUAP 415</td>
<td>Applied Guitar</td>
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<tr>
<td>MUAP 403</td>
<td>Applied Trombone</td>
<td>MUAP 416</td>
<td>Applied Guitar MTHP</td>
</tr>
<tr>
<td>MUAP 404</td>
<td>Applied Baritone</td>
<td>MUAP 417</td>
<td>Applied Harp</td>
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<tr>
<td>MUAP 405</td>
<td>Applied Tuba</td>
<td>MUAP 418</td>
<td>Applied Flute</td>
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<td>MUAP 406</td>
<td>Applied Percussion</td>
<td>MUAP 419</td>
<td>Applied Oboe</td>
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<tr>
<td>MUAP 407</td>
<td>Applied Organ</td>
<td>MUAP 420</td>
<td>Applied Clarinet</td>
</tr>
<tr>
<td>MUAP 408</td>
<td>Applied Piano Non Major</td>
<td>MUAP 421</td>
<td>Applied Alto Saxophone</td>
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<tr>
<td>MUAP 409</td>
<td>Applied Piano Major</td>
<td>MUAP 422</td>
<td>Applied Tenor Saxophone</td>
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<tr>
<td>MUAP 410</td>
<td>Applied Piano MTHP</td>
<td>MUAP 423</td>
<td>Applied Bassoon</td>
</tr>
<tr>
<td>MUAP 411</td>
<td>Applied Violin</td>
<td>MUAP 424</td>
<td>Applied Voice</td>
</tr>
<tr>
<td>MUAP 412</td>
<td>Applied Viola</td>
<td>MUAP 425</td>
<td>Applied Instrument (various)</td>
</tr>
</tbody>
</table>
### 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 (except pianists) 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 p. 28-68.

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)
- orchestral excerpts performed at accepted performance practice tempi, technically secure, and evidencing obvious knowledge of the entire piece/music surrounding the excerpt
- orchestral excerpts must be derived from the standard excerpt canon appearing on major orchestra audition lists and may NOT be repertoire the Drury Orchestra/SDCO is performing

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= All major scale material from Level 1+Minor Scales/Arpeggios (harmonic, melodic, natural)(at least 2 octaves in 16ths, quarter=60)
- Violin, Viola, Cello, Doublebass= All major scale material from Level 1+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, Piano = All major scale material from Level 1 and 2+ Major Scales in running/broken 3rds (at least 2 octaves in 16ths, quarter=60)

-Violin, Viola, Cello, Harp = All major scale material from Level 1 and 2+ 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, Hrabe 86 Etudes, York exercises
C. Pieces from Vance Progressive Repertoire Vol. I.
D. Pieces by Danelo, Bach, Handel, Muller 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, Lorenzitti, 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, Bebussy, 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)
          Moyse: 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)
Romanz (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 difficile
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 – Passagalia
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. 1
   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, *Fantasie*
   Voxman, *Selected Duets, Vol. II*
   Others: (i.e. Glazunov – *Reverie*)

F. Text: Oscar Franz – *Complete Method for the French Horn*

Orchestral Excerpts:
   Strauss – *Till Eulenspiegel*
   Tchaikovsky – Symphony No. 5
Level 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
   Deveny, 21 Lectures -Etudes and 9 Exams
   Pottag, Horn Passages, Bks. I, II, & III

D. Solo Literature and Duets:
   Beversdorf, Sonata
   Corelli, Sonata in G Minor
   O. Franz, 100 Duets, Bks. I & II
   Gliere, Nocturno
   Haydn, Concerto No. 1
   F. Strauss, Concerto
   Others: (i.e. – Chabrier – Larghetto)

Orchestral Excerpts:
   Wagner – Gotterdammerung (short call)
   Mahler – Symphony No. 5

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
Toccata 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
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

Level 3

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 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, Hob. 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, Hob. 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 bergamesque (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, flutertounge, 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. Nehylbel…Suite for Trumpet

Orchestral Excerpts to be selected from the following:
Beethoven – Lenore Overture #3
Mussorgsky – Picture at an Exhibition (Promenade)
Brahms – Academic Festival Overture
Gershwin – American in Paris

LEVEL 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. Hovhaness…Prayer of St. Gregory
   5. Latham…Suite
   6. Vidal…Concertino

Orchestral Excerpts to be selected from the following:
Beethoven – Lenore Overture #2
Wagner – Ride of the Valkyries
Bizet – Carmen Suite
Tchaikovsky – Symphony #4
LEVEL 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, Vols 1 & 2
   7. Bach/Brown...Cello Suites
   8. Cimera...73 Advanced Tuba Studies
   9. Blazevich/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...Elfie Suite
   2. Williams...Concerto for Bass Tuba
   3. Persichetti...Serenade #12
   4. Broughton...Sonata
   5. Lazrof...Cadence 6 for Tuba and Tape
   6. Telemann...Sonata in F minor
   7. Telemann...Sonata in E minor
   8. Brahms...Songs
9. Galliard...Sonatas 1-6
10. Marcello...Sonatas 1-6
11. Bach/Brown...Cello Suite #2

Orchestral Excerpts:
Stravinsky – Petrushka
Berlioz – Symphonic Fantastique

**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 Marcello, 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. *Broken 3rds, Double stops: Up to 3 sharps/3 flats, 2 octaves, separate bows, memorized
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 Wohlfart, 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, 8, 12, 24 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

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**Performance Requirements and Music Electives**

- 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
2. AADM 384 Audience Connection
3. MUSC 152 Jazz Improvisation
4. MUSC 300 Half Recital
5. MUSC 308 20th Century Theory
6. MUSC 310 Recreational Music
7. MUSC 316 Vocal Diction and Pedagogy
8. MUSC 356 Conducting
9. MUSC 360 Advanced Conducting and Literature
10. MUSC 385 Instrumentation
11. MUSC 386 Choral Arranging
12. MUSC XXX Composition
13. MUSC xxx Lit and Pedagogy of Major Instrument
14. MUSC 400 Full Recital
15. THTR 349 History of American Music Theater
16. MTHP 100 Orientation to Music Therapy

### General Education (68)

- Core Curriculum: 45
- Free Electives: 23

### TOTAL HOURS (124)

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

1. These 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)**

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<tr>
<td>MUSC 217 Music Theory III</td>
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<td>MUSC 218 Music Theory IV</td>
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<tr>
<td>MUSC 219 Ear Training/Sight Singing III</td>
<td>1</td>
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<tr>
<td>MUSC 321 History of Music I</td>
<td>3</td>
<td>MUSC 322 History of Music II</td>
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<tr>
<td>MUSC *** Music Elective**</td>
<td>2</td>
<td>MUSC 211 Sophomore Review</td>
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<tr>
<td>CORE 201 Global Foundations (Menus)</td>
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<td>CORE Ethical Foundations (Menu)</td>
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<tr>
<td>Free electives</td>
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<td>CORE Divisional requirement</td>
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<tr>
<td>MUSC 224 Jazz History or 116 Pop Music</td>
<td>3</td>
<td>MUSC 306 Form and Analysis</td>
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<tr>
<td>MUSC *** Music Elective**</td>
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<td>MUSC *** Music Elective**</td>
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<td>Foreign Language (Menu)</td>
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<td>CORE Divisional Requirement</td>
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<td>MUSC 105 Recital Attendance</td>
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<td>MUSC *** Applied Lessons – Primary</td>
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* 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.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>MUSC 105</td>
<td>Recital Attendance (8 required)</td>
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<tr>
<td>MUSC 117</td>
<td>Music Theory I</td>
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<tr>
<td>MUSC 118</td>
<td>Music Theory II</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 121</td>
<td>Ear Training/Sight Singing I</td>
<td>1</td>
</tr>
<tr>
<td>MUSC 122</td>
<td>Ear Training/Sight Singing II</td>
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</tr>
<tr>
<td>MUSC 211</td>
<td>Sophomore Review Class</td>
<td>0</td>
</tr>
<tr>
<td>MUSC 217</td>
<td>Music Theory III</td>
<td>3</td>
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<tr>
<td>MUSC 218</td>
<td>Music Theory IV</td>
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<tr>
<td>MUSC 219</td>
<td>Ear Training/Sight Singing III</td>
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<tr>
<td>MUSC 220</td>
<td>Ear Training/Sight Singing IV</td>
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<tr>
<td>^MUSC 116</td>
<td>Pop Music, 214 African-American Music OR 224 Jazz History</td>
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<td>MUSC 321</td>
<td>History of Music I</td>
<td>3</td>
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<tr>
<td>MUSC 322</td>
<td>History of Music II</td>
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<td>MUSC 356</td>
<td>Conducting</td>
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<tr>
<td>^MUSC 360</td>
<td>Advanced Conducting &amp; Literature</td>
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<td>^MUSC 370</td>
<td>Elementary Music Methods</td>
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<td>^MUSC 375</td>
<td>Secondary Music Methods</td>
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<td>^MUSC 316</td>
<td>Vocal Diction and Pedagogy</td>
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<td>^MUSC 385</td>
<td>Instrumentation</td>
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<td>^MUSC 386</td>
<td>Choral Arranging</td>
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<td>MUSC 300</td>
<td>Half Recital</td>
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**Total Music:** 46

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<td>Technology in the Classroom</td>
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<tr>
<td>EDUC 201</td>
<td>Teacher Aide</td>
<td>1</td>
</tr>
<tr>
<td>^EDUC 205</td>
<td>Diversity &amp; Social Justice in Ed</td>
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<tr>
<td>^EDUC 207</td>
<td>Psych of Human Growth &amp; Dev.</td>
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<td>EDUC 212</td>
<td>Prof. Preparation/Teacher Ed.</td>
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<tr>
<td>EDUC 302</td>
<td>Ed. Psychology &amp; Assessment</td>
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<tr>
<td>EDUC 303/304</td>
<td>Teach in Diverse Classroom</td>
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<tr>
<td>EDUC 308</td>
<td>Secondary Content Area Literacy</td>
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<tr>
<td>^EDUC 331</td>
<td>Content Area Literacy</td>
<td>3</td>
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<tr>
<td>EDUC 340</td>
<td>Education of Exceptional Child</td>
<td>3</td>
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<td>EDUC 361</td>
<td>Collaborative Classroom Envir.</td>
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<tr>
<td>EDUC 385</td>
<td>Secondary School Curriculum</td>
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<td>^EDUC 478</td>
<td>Student Teaching</td>
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<td>ENGL 207</td>
<td>Expository Writing</td>
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<tr>
<td>^ENGL 266/267/268</td>
<td>Creative Writing</td>
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<tr>
<td>^COMM 211</td>
<td>Presentational Speaking</td>
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**Total Education:** 50

**APPLIED & CLASS INSTRUMENTS**

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<th>Course Title</th>
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<tbody>
<tr>
<td>Major (Fr - 1)</td>
<td>Applied Piano until Piano Proficiency Exam is passed</td>
<td>1</td>
</tr>
<tr>
<td>Major (Fr - 2)</td>
<td>Applied Piano until Piano Proficiency Exam is passed</td>
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</tr>
<tr>
<td>Major (Soph - 1)</td>
<td>Applied Piano until Piano Proficiency Exam is passed</td>
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<tr>
<td>Major (Soph - 2)</td>
<td>Applied Piano until Piano Proficiency Exam is passed</td>
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</tr>
<tr>
<td>Major (Jun - 1)</td>
<td>Applied Piano until Piano Proficiency Exam is passed</td>
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<tr>
<td>Major (Jun - 2)</td>
<td>Applied Piano until Piano Proficiency Exam is passed</td>
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<tr>
<td>Major (Sen - 1)</td>
<td>Applied Piano until Piano Proficiency Exam is passed</td>
<td>1</td>
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<tr>
<td>Major (Sen - 2)</td>
<td>Applied Piano until Piano Proficiency Exam is passed</td>
<td>1</td>
</tr>
<tr>
<td>^MUSC 106</td>
<td>Percussion and String Methods</td>
<td>2</td>
</tr>
<tr>
<td>^MUSC 154</td>
<td>Woodwind and Brass Methods</td>
<td>2</td>
</tr>
<tr>
<td>^MUAP 242</td>
<td>Voice Lessons or MUSC 120 Voice</td>
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**Total Applied and Class Instruments:** 12/14

**ENSEMBLES**

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<td>Major</td>
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<tr>
<td>Major</td>
<td>Primary Ensemble</td>
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</tr>
<tr>
<td>Major</td>
<td>Primary Ensemble</td>
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<tr>
<td>Major</td>
<td>Primary Ensemble</td>
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<tr>
<td>Major</td>
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<tr>
<td>Major</td>
<td>Secondary Ensemble</td>
<td>1</td>
</tr>
<tr>
<td>Major</td>
<td>Secondary Ensemble</td>
<td>1</td>
</tr>
<tr>
<td>^MUSC 106</td>
<td>Percussion and String Methods</td>
<td>2</td>
</tr>
<tr>
<td>^MUSC 154</td>
<td>Woodwind and Brass Methods</td>
<td>2</td>
</tr>
<tr>
<td>^MUAP 242</td>
<td>Voice Lessons or MUSC 120 Voice</td>
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</tbody>
</table>

**Total Ensemble:** 10

**Total Hours for the Bachelor of Music Education degree:** 145/147

---

*Or any future music course developed to satisfy the requirements of CORE.
^Courses taught on a rotating basis.
^Courses satisfy CORE requirements.
Curriculum checklist for BME
(sample 8 semester plan – see p. 75 for rotation of music education classes)

First Year Schedule – Fall semester

<table>
<thead>
<tr>
<th>COURSE</th>
<th>COURSE NAME</th>
<th>CR</th>
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<tbody>
<tr>
<td>EDUC 201</td>
<td>Teacher Aide I</td>
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<tr>
<td>EDUC 205</td>
<td>Diversity &amp; Social Justice in Education</td>
<td>3</td>
</tr>
<tr>
<td>EDUC 212</td>
<td>Prof. Preparation/Field of Teacher Ed</td>
<td>0</td>
</tr>
<tr>
<td>MUSC 117</td>
<td>Music Theory I</td>
<td>3</td>
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<tr>
<td>MUSC 121</td>
<td>Ear Training/Sight Singing I</td>
<td>1</td>
</tr>
<tr>
<td>MUSC 105</td>
<td>Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUAP 242</td>
<td>Voice Lessons or MUSC 120 Voice Class</td>
<td>2</td>
</tr>
<tr>
<td>MUSC---</td>
<td>Primary Ensemble</td>
<td>1</td>
</tr>
<tr>
<td>MUAP---</td>
<td>Applied Voice or Instrument</td>
<td>1</td>
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<tr>
<td>MUSC---</td>
<td>Piano Lessons (until proficiency is met)</td>
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<tr>
<td>CORE101/103</td>
<td>Drury Seminar/Drury Explorations</td>
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Total Hours: 17

First Year Schedule – Spring semester

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<th>COURSE NAME</th>
<th>HRS</th>
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<tr>
<td>EDUC 207</td>
<td>Psychology of Human Growth &amp; Development</td>
<td>3</td>
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<td>COMM 211</td>
<td>Professional Speaking</td>
<td>3</td>
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<tr>
<td>CORE HU</td>
<td>Humanities elective</td>
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<td>MUSC 118</td>
<td>Music Theory II</td>
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<td>Ear Training/Sight Singing II</td>
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<td>MUSC 105</td>
<td>Recital Attendance</td>
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<td>MUSC---</td>
<td>Primary Ensemble</td>
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<td>Applied Voice or Instrument</td>
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Total Hours: 15

Second Year Schedule – Fall semester

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<th>COURSE NAME</th>
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<tr>
<td>EDUC 200</td>
<td>Technology in the Classroom</td>
<td>3</td>
</tr>
<tr>
<td>EDUC 302</td>
<td>Educational Psych &amp; Assessment</td>
<td>3</td>
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<tr>
<td>MUSC 217</td>
<td>Music Theory III</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 219</td>
<td>Ear Training/Sight Singing III</td>
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</tr>
<tr>
<td>MUSC 321</td>
<td>History of Music I</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 105</td>
<td>Recital Attendance</td>
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Total Hours: 15
### Second Year Schedule – Spring semester

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<th>COURSE NAME</th>
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<tr>
<td>ENGL 207</td>
<td>Expository Writing</td>
<td>3</td>
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<tr>
<td>EDUC 340</td>
<td>Education of the Exceptional Child</td>
<td>3</td>
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<tr>
<td>MUSC 218</td>
<td>Music Theory IV</td>
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<tr>
<td>MUSC 220</td>
<td>Ear Training/Sight Singing IV</td>
<td>1</td>
</tr>
<tr>
<td>MUSC 322</td>
<td>History of Music II</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 105</td>
<td>Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSC---</td>
<td>Primary Ensemble</td>
<td>1</td>
</tr>
<tr>
<td>MUAP---</td>
<td>Applied Voice or Instrument</td>
<td>1</td>
</tr>
<tr>
<td>MUSC 211</td>
<td>Sophomore Review</td>
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Summer – Foreign language (seated or online) – 6 credits (CORE LA)

### Third Year Schedule – Fall semester

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<th>COURSE NAME</th>
<th>HRS</th>
</tr>
</thead>
<tbody>
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<td>MUSC 116, 221 or 224</td>
<td>Pop Music, AA Music or Jazz History</td>
<td>3</td>
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<tr>
<td>MUSC 356</td>
<td>Conducting</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 386</td>
<td>Choral Arranging</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 105</td>
<td>Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSC 370</td>
<td>Elementary Music Methods</td>
<td>3</td>
</tr>
<tr>
<td>MUSC---</td>
<td>Primary Ensemble</td>
<td>1</td>
</tr>
<tr>
<td>MUAP---</td>
<td>Applied Voice or Instrument</td>
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<tr>
<td>CORE</td>
<td>Mathematics (choose from menu)</td>
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### Third Year Schedule – Spring semester

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<td>Secondary Content Area Literacy</td>
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<tr>
<td>EDUC 385</td>
<td>Secondary School Curriculum</td>
<td>3</td>
</tr>
<tr>
<td>EDUC 361</td>
<td>Collaborative Classroom Environments</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 106</td>
<td>Percussion and String Methods</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 105</td>
<td>Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSC 385</td>
<td>Instrumentation</td>
<td>2</td>
</tr>
<tr>
<td>MUSC---</td>
<td>Secondary Ensemble</td>
<td>1</td>
</tr>
<tr>
<td>MUAP---</td>
<td>Applied Voice or Instrument</td>
<td>1</td>
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### Fourth Year Schedule – Fall semester

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<th>COURSE NAME</th>
<th>HRS</th>
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<td>EDUC 303/304</td>
<td>Teaching in Diverse Classrooms</td>
<td>3</td>
</tr>
<tr>
<td>CORE 201</td>
<td>Global Foundations (menu)</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 154</td>
<td>Woodwind &amp; Brass Methods</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 360</td>
<td>Advanced Conducting &amp; Literature</td>
<td>5</td>
</tr>
<tr>
<td>MUSC 375</td>
<td>Secondary Music Methods</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 105</td>
<td>Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSC---</td>
<td>Secondary Ensemble</td>
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<td>MUAP---</td>
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### Fourth Year Schedule – Spring semester

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<tbody>
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<td>EXSP 220</td>
<td>Personal Wellness</td>
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<tr>
<td>CORE</td>
<td>Science (menu)</td>
<td>3</td>
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<tr>
<td>CORE</td>
<td>Ethical Foundations (menu)</td>
<td>3</td>
</tr>
<tr>
<td>ENGL 266, 267 or 268</td>
<td>Creative Writing</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 300</td>
<td>Half Recital</td>
<td>1</td>
</tr>
<tr>
<td>MUSC 316</td>
<td>Vocal Diction and Pedagogy</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 105</td>
<td>Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSC---</td>
<td>Secondary Ensemble</td>
<td>1</td>
</tr>
<tr>
<td>MUAP---</td>
<td>Applied Voice or Instrument</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total Hours:</strong></td>
<td></td>
<td><strong>16</strong></td>
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</table>

**Student Teaching (after completion of senior year)**

<table>
<thead>
<tr>
<th>COURSE</th>
<th>COURSE NAME</th>
<th>HRS</th>
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<tbody>
<tr>
<td>EDUC 331</td>
<td>Content Area Literacy</td>
<td>3</td>
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<tr>
<td>EDUC 478</td>
<td>Student Teaching</td>
<td>10</td>
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</table>
Music Education curriculum rotation

Music education courses are offered on a two-year rotation. These courses are typically taken in the sophomore or junior year. Your advisor will help you plan ahead.

Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 106</td>
<td>Percussion and String Methods</td>
<td>(Fall 19, 21, 23)</td>
</tr>
<tr>
<td>MUSC 154</td>
<td>Woodwind and Brass Methods</td>
<td>(Spring 20, 22, 24)</td>
</tr>
<tr>
<td>MUSC 317</td>
<td>Vocal Diction and Pedagogy</td>
<td>(Spring 20, 22, 24)</td>
</tr>
<tr>
<td>MUSC 385</td>
<td>Instrumentation</td>
<td>(Fall 18, 21, 24)</td>
</tr>
<tr>
<td>MUSC 386</td>
<td>Choral Arranging</td>
<td>(Spring 19, 21, 23)</td>
</tr>
<tr>
<td>MUSC 360</td>
<td>Advanced Conducting and Literature</td>
<td>(Spring 19, 21, 23)</td>
</tr>
<tr>
<td>MUSC 370</td>
<td>Elementary Music Methods</td>
<td>(Fall 19, 21, 23)</td>
</tr>
<tr>
<td>MUSC 375</td>
<td>Secondary Music Methods</td>
<td>(Fall 18, 20, 22)</td>
</tr>
</tbody>
</table>

Courses offered every year (or semester)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 356</td>
<td>Conducting (every fall)</td>
<td></td>
</tr>
<tr>
<td>MUAP 242</td>
<td>Applied Voice (Instrumental students only – TBA)</td>
<td></td>
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<table>
<thead>
<tr>
<th>Term</th>
<th>Courses</th>
<th>Hr.</th>
<th>Term</th>
<th>Courses</th>
<th>Hr.</th>
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</thead>
<tbody>
<tr>
<td>Fall 2018</td>
<td>Secondary Music Methods</td>
<td>3</td>
<td>Spring 2019</td>
<td>Advanced Conducting &amp; Literature</td>
<td>5</td>
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<tr>
<td></td>
<td>Instrumentation&lt;sup&gt;1&lt;/sup&gt;</td>
<td>2</td>
<td></td>
<td>Choral Arranging</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Conducting&lt;sup&gt;2&lt;/sup&gt;</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall 2019</td>
<td>Elementary Music Methods</td>
<td>3</td>
<td>Spring 2020</td>
<td>Diction and Pedagogy</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Percussion and String Methods</td>
<td>2</td>
<td></td>
<td>Brass and Woodwind Methods</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Conducting&lt;sup&gt;2&lt;/sup&gt;</td>
<td>3</td>
<td></td>
<td>Class Voice&lt;sup&gt;3&lt;/sup&gt;</td>
<td>2</td>
</tr>
</tbody>
</table>

<sup>1</sup>Instrumentation is offered every three years. It will be offered again in Fall 2021.
<sup>2</sup>Conducting is offered every fall – students just need to take it before Advanced Conducting.
<sup>3</sup>For instrumental primary students – can also be fulfilled with voice lessons.
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

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

First Year Schedule – Spring semester

<table>
<thead>
<tr>
<th>COURSE</th>
<th>COURSE NAME</th>
<th>HRS</th>
<th>FULFILLS</th>
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</thead>
<tbody>
<tr>
<td>MTHP 131</td>
<td>Intermediate Class Guitar</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC 118</td>
<td>Music Theory II</td>
<td>3</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC 122</td>
<td>Ear Training/Sight Singing II</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC 105</td>
<td>Recital Attendance</td>
<td>0</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC---</td>
<td>Major Ensemble</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC---</td>
<td>Applied Lessons – Primary Instrument</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC---</td>
<td>Piano Lessons</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>***CORE DF</td>
<td>Foundations (elective)</td>
<td>3</td>
<td>CORE DF</td>
</tr>
<tr>
<td>PSYC 230</td>
<td>Lifespan Development</td>
<td>3</td>
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Second Year Schedule – Fall semester

<table>
<thead>
<tr>
<th>COURSE</th>
<th>COURSE NAME</th>
<th>HRS</th>
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<tbody>
<tr>
<td>MTHP 202</td>
<td>Medical Music Therapy</td>
<td>3</td>
<td>MTHP</td>
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<tr>
<td>MTHP 101</td>
<td>Field Studies I</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC 217</td>
<td>Music Theory III</td>
<td>3</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC 219</td>
<td>Ear Training/Sight Singing III</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC 105</td>
<td>Recital Attendance</td>
<td>0</td>
<td>MTHP</td>
</tr>
<tr>
<td>COURSE</td>
<td>COURSE NAME</td>
<td>HRS</td>
<td>FULFILLS</td>
</tr>
<tr>
<td>--------</td>
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<td>-----</td>
<td>------------</td>
</tr>
<tr>
<td>MTHP</td>
<td>MTHP 200 Psychology of Music</td>
<td>3</td>
<td>MTHP/CORE FA IT</td>
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<tr>
<td>MUSC</td>
<td>MUSC 218 Music Theory IV</td>
<td>3</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC</td>
<td>MUSC 220 Ear Training/Sight Singing IV</td>
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</tr>
<tr>
<td>MUSC</td>
<td>MUSC 105 Recital Attendance</td>
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<td>MTHP</td>
</tr>
<tr>
<td>MUSC</td>
<td>MUSC Major Ensemble</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC</td>
<td>MUSC Applied Lessons – Primary Instrument</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC</td>
<td>MUSC Piano Lessons</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC</td>
<td>MUSC History of Music II</td>
<td>3</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC</td>
<td>MUSC Sophomore Review</td>
<td>0</td>
<td>MTHP</td>
</tr>
<tr>
<td>BIOL</td>
<td>BIOL 206 Human Physiology</td>
<td>4</td>
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Second Year Schedule – Spring semester

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<thead>
<tr>
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<th>HRS</th>
<th>FULFILLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC</td>
<td>MUSC 322 History of Music II</td>
<td>3</td>
<td>MTHP</td>
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<td>MUSC</td>
<td>MUSC 211 Sophomore Review</td>
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Third Year Schedule – Fall semester

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<th>HRS</th>
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<tbody>
<tr>
<td>MTHP</td>
<td>MTHP 310 Recreational Music</td>
<td>3</td>
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<td>MUSC 105 Recital Attendance</td>
<td>0</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC</td>
<td>MUSC Major Ensemble</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC</td>
<td>MUSC Applied Lessons – Primary Instrument</td>
<td>1</td>
<td>MTHP</td>
</tr>
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<td>MUSC</td>
<td>MUSC Piano Lessons</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC</td>
<td>MUSC Conducting</td>
<td>3</td>
<td>MTHP</td>
</tr>
<tr>
<td>PSYC</td>
<td>PSYC 334 Abnormal Psychology</td>
<td>3</td>
<td>MTHP</td>
</tr>
<tr>
<td>***CORE LA</td>
<td>Foreign Language I</td>
<td>3</td>
<td>CORE LA (1 of 2)</td>
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<tr>
<td></td>
<td><strong>Total Hours:</strong></td>
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Third Year Schedule – Spring semester

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<thead>
<tr>
<th>COURSE</th>
<th>COURSE NAME</th>
<th>HRS</th>
<th>FULFILLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTHP</td>
<td>MTHP 340 MTHP in Developmental &amp; Behavioral Health</td>
<td>3</td>
<td>MTHP</td>
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<tr>
<td>MTHP</td>
<td>MTHP 201 Field Studies II</td>
<td>1</td>
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<td>MUSC</td>
<td>MUSC 105 Recital Attendance</td>
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<td>MTHP</td>
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<td>MUSC</td>
<td>MUSC Major Ensemble</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC</td>
<td>MUSC Applied Lessons – Primary Instrument</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC</td>
<td>MUSC Piano Lessons</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>***CORE LA</td>
<td>Foreign Language II</td>
<td>3</td>
<td>CORE LA (2 of 2)</td>
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<tr>
<td>***CORE HU</td>
<td>Humanities elective</td>
<td>3</td>
<td>CORE HU (1 of 2)</td>
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<tr>
<td>***CORE GL</td>
<td>Global Foundations elective</td>
<td>3</td>
<td>CORE GL</td>
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### Fourth Year Schedule – Fall semester

<table>
<thead>
<tr>
<th>COURSE</th>
<th>COURSE NAME</th>
<th>HRS</th>
<th>FULFILLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTHP 301</td>
<td>Field Studies III</td>
<td>1</td>
<td>MTHP</td>
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<tr>
<td>MTHP 475</td>
<td>MTHP Capstone</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC 224 or 116</td>
<td>Jazz History or American Pop Music</td>
<td>3</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC 105</td>
<td>Recital Attendance</td>
<td>0</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC----</td>
<td>Major Ensemble</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC----</td>
<td>Applied Lessons – Primary Instrument</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC----</td>
<td>Piano Lessons</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>***CORE HU</td>
<td>Humanities elective</td>
<td>3</td>
<td>CORE HU (2 of 2)</td>
</tr>
<tr>
<td>***CORE ET</td>
<td>Ethics elective</td>
<td>3</td>
<td>CORE ET</td>
</tr>
<tr>
<td>CORE PW</td>
<td>Personal Wellness</td>
<td>2</td>
<td>CORE PW</td>
</tr>
<tr>
<td><strong>Total Hours:</strong></td>
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### Fourth Year Schedule – Spring semester

<table>
<thead>
<tr>
<th>COURSE</th>
<th>COURSE NAME</th>
<th>HRS</th>
<th>FULFILLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTHP 430</td>
<td>Behavior Measurement &amp; Research</td>
<td>3</td>
<td>MTHP</td>
</tr>
<tr>
<td>MTHP 401</td>
<td>Field Studies IV</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC 105</td>
<td>Recital Attendance</td>
<td>0</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC----</td>
<td>Major Ensemble</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC----</td>
<td>Applied Lessons – Primary Instrument</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>MUSC----</td>
<td>Piano Lessons</td>
<td>1</td>
<td>MTHP</td>
</tr>
<tr>
<td>***CORE EM</td>
<td>Math elective</td>
<td>3</td>
<td>CORE EM</td>
</tr>
<tr>
<td>***CORE SD</td>
<td>Science elective</td>
<td>3</td>
<td>CORE SD</td>
</tr>
<tr>
<td>***CORE IO</td>
<td>Institutions &amp; Organizations elective</td>
<td>3</td>
<td>CORE IO</td>
</tr>
<tr>
<td><strong>Total Hours:</strong></td>
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</table>

### Internship (after completion of senior year)

<table>
<thead>
<tr>
<th>COURSE</th>
<th>COURSE NAME</th>
<th>HRS</th>
<th>FULFILLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTHP 380</td>
<td>MTHP Internship (Fall)</td>
<td>3</td>
<td>MTHP/CORE EL</td>
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<tr>
<td>MTHP 480</td>
<td>MTHP Internship (Spring)</td>
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<td>MTHP/CORE EL</td>
</tr>
<tr>
<td><strong>Total Hours:</strong></td>
<td></td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

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. Wlodarczyk. (Only applicable for students who enter the program before Fall 2017. Please see proficiency requirements on p. 86 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. Wlodarczyk. (Only applicable for students who enter the program before Fall 2017. Please see proficiency requirements on p. 86 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:

<table>
<thead>
<tr>
<th>Course</th>
<th>Hrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 115 Introduction to Music*</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 117 Music Theory I</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 118 Music Theory II</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 121 Ear Training and Sight Singing I</td>
<td>1</td>
</tr>
<tr>
<td>MUSC 122 Ear Training and Sight Singing II</td>
<td>1</td>
</tr>
<tr>
<td>Applied Instrument or Voice (4 semesters)</td>
<td>4</td>
</tr>
<tr>
<td>Choir, Band, or Orchestra (4 semesters)</td>
<td>4</td>
</tr>
<tr>
<td>One upper division (300 level) music course</td>
<td>2 or 3</td>
</tr>
</tbody>
</table>

*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

### Year 4
- AADM 493 Practicum I (Fall)  3  
- AADM 494 Practicum II (Spring)  3  
- MGMT 476 Nonprofit Organizations (see above)

**Total Credits**  36
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
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

85
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:
   *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:

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.

   *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-IV7-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:

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

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

\[ \text{Passing Criteria: Correct in two trials.} \]
RECITAL CLASS AND CONCERT ATTENDANCE POLICY FOR MUSIC MAJORS

1. All music majors are required to attend MUSC 105 Recital Attendance (Recital Class) every Thursday from 3:00-3:50 p.m. unless excused by the department chair. Attendance will be taken at the beginning of every recital class. This is also a time for weekly announcements for the entire music department.

2. This class is for weekly student performances. Every music major will perform once a full recital class each semester. Music majors will also perform on breakout sessions as determined by their teacher.

3. In addition to weekly Thursday student performances, all music majors are required to attend at least 10 concerts each semester. Students may only count five (5) of their own performances. Recital Class attendance will not count toward this requirement. Drury music performances will be listed on the music webpage, the weekly recital class program, and will be announced at recital class.

4. All music majors are required to attend each Faculty Recital, Senior Recital, and each Guest Artist Recital unless excused by the department chair.

5. All music majors are required to attend each large ensemble concert. This includes Jazz I and II, Choirs, Wind Symphony, Drury Orchestra, SDCO, Composer’s Concert, IGRB and SDJO).

6. If you cannot attend one of the required concerts, you must fill out the appropriate form in the office and submit it to the department chair before an excuse can be granted.

7. In addition to Drury concerts, students may attend off-campus concerts. Automatically counting for recital attendance are concerts at area universities (Missouri State, Evangel, Southwest Baptist, etc.) and local arts organizations (Springfield Symphony Orchestra, Springfield Regional Opera, Springfield Little Theatre (musicals only), etc.).

8. To receive credit, students must turn in a concert program with their name clearly written on the cover to the music office. Attendance at each of the off-campus concerts should be reported within one week of the event. Acting for the music faculty, the department chair must validate the appropriateness of each concert attended.

9. 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.
RE bât 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: __________________________ Instrument __________________

Date of Program: ____________________________ Day _____________ Time _________

Type of Recital: Half __________ Full __________

<table>
<thead>
<tr>
<th>Exact Time</th>
<th>Title and Movements</th>
<th>Composer and Dates</th>
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</thead>
<tbody>
<tr>
<td>(Selection Duration)</td>
<td></td>
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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!