



Performing Arts Department:

Music Handbook & Guide

2026-2027 Academic Year

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FULL TIME MUSIC FACULTY and STAFF

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Troy Peterson , Director of Marching and Athletic Bands M.M., California State University, Long Beach B.M.E., Truman State University Director of Bands & Music Education	Office: O'Bannon 203
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Allin Sorenson , Professor D.M.A., University of Minnesota M.A., Truman State University B.M.E., Truman State University Associate Provost and Interim Chair of Music and Theatre Music and Arts Administration Former Music Department Chair and Director of Choirs	Office: Burnham 203
Mike Stine Director of Jazz Studies B.M., Missouri State University M.M., University of Arkansas Teacher Certification, Missouri State Jazz Studies & Music Education	Office: CTH 248
Sarin Williams , Associate Professor B.M.E. Bradley University M.M. University of Missouri-Columbia D.M.A. University of Missouri-Kansas City Director of Choral Activities	Office: O'Bannon 209
Natalie Wlodarczyk , Professor Ph.D., Florida State University M.M., Florida State University B.M.E., Stetson University Director of Music Therapy	Office: O'Bannon 207

ADJUNCT, PART TIME, and APPLIED FACULTY

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

Matt Harp, guitar
M.S., Missouri S & T
B.S., Drury University

Eunhyang Koh, piano
M.M., Missouri State University
B.M., Missouri State University

Vicky Claborn, organ and piano
M.M., Missouri State University
M.B.A., Augusta State University
B.M., University of Georgia

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

Emily McKinney, flute
B.M.T., Drury University

Michael Dove, saxophone
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M.M.E., University of Missouri-Kansas City
B.S.Ed., Missouri State University

Jason Huneycutt, voice
M.M., Missouri State University
B.M.E., Evangel University

Sue Reichling, percussion
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B.A., Coe College

Beth Falukos, piano
Choir Accompanist
Collaborative pianist

Andy Johnston, orchestra,
violin/viola
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B.M., Oklahoma State University

Richard Ruhe, horn
M.M., Northern Arizona University
B.M.E., Brigham Young University

Denise Fink, harp
M.M., Cleveland Institute of Music
B.M., University of Northern Iowa

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

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

Suzanne Harlamert, cello/bass
M.M., University of Michigan
B.M., Missouri State University

Kayla Kernsvaal, voice
M.M., Missouri State University
B.M., Evangel University

Tamra Thomas, Administrative Assistant

Music Office: O'Bannon 104

DRURY UNIVERSITY

Institutional Mission, Goals and Objectives

Introduction to the University

For more than 150 years, Drury University has prepared students for success in life and professions. Drury's founders recognized the need for a college that would bring the New England liberal arts tradition to a Midwestern setting. The tradition includes a commitment to helping students learn to serve their communities and the world.

At Drury, students gain the knowledge, experience and skills for graduate school, professional school and careers. Although Drury has grown and complexity since those early years, adding resources, graduate studies and several professional programs to the traditional liberal arts, the institution maintains its commitment to excellent teaching, a low student-faculty ratio, small class sizes and opportunities for students to engage in individual research. The hallmark of Drury University is a tradition of excellence integrating liberal and professional learning in the service of what Aristotle called *phronesis*, or practical wisdom.

Drury offers students a bold new academic experience – one that breaks the mold of single majors and rigid formulas most often associated with traditional education. Students receive a blend of life credentials and career credentials, allowing them to pursue their intellectual passions while giving them the tools they need to be technically proficient and career ready.

Through this intentional combination of study in professional and non-professional areas, students will learn to be flexible, innovative and creative problem solvers. They will go beyond traditional education and thinking by blending career, calling, life, community, self and service.

Guiding Purpose

Transform student lives through personalized education.

Mission

Drury is an independent university, church-related, 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.

Vision Statement – Residential

Ensure all students are extraordinarily well prepared for a productive career and a life well lived.

Vision Statement – Evening & Online

Create a community of lifelong learners who gain the knowledge, skills and values needed to better themselves and their communities.

Vision Statement – Graduate Studies

Develop responsible leaders who aspire to thrive within their professions and service activities by fostering the integration of theoretical and practical knowledge.

Strategic Priorities

- Be recognized as best-in-class for our academic excellence and innovative academic experience.
- Be a university of choice among our student populations, driving increased enrollment across all divisions.
- Enhance resources to compete with best-in-class universities in our peer set while remaining good financial stewards and fiduciaries for the present and future.
- Raise Drury University's overall stature, visibility, and favorability among key constituency groups.
- Provide a superior student experience that contributes to the well-being and safety of all students.
- Create and sustain a strong culture that promotes a sense of unity and personal ownership and responsibility for the health and success of Drury University and its students.

Our Culture

A spirit of community, passionate about student success

Guiding Beliefs

- Our students' best interests come first.
- Our goal is to deliver a personalized education in a challenging, yet supportive environment.
- We are inclusive of all people and perspectives, treating each other with respect of civility.
- Student success is measured by the development of the whole person emphasizing academic achievement, critical thinking and ethical behavior.
- We are creative, innovative problem-solvers eager to embrace and drive positive change.
- We aspire to achieve excellence in all things.

Music Program Mission, Goals and Objectives

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

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. Our mission is to explore and illuminate the significance of music across all cultures, genres, and eras, recognizing that every musical tradition contributes to the rich tapestry of global sound. We are committed to studying a broad spectrum of music, from Western Art Music to jazz, African music, contemporary works, and original compositions. By engaging with diverse musical forms, we foster a culture of inclusivity, creativity, and critical inquiry, preparing our students to appreciate, perform, and create music that resonates with the world today and in the future.

Goals

The department of music implements the institutional goals of the university. The curriculum contained in our degree programs is aimed to provide academic preparation consistent with the high standards and liberal arts tradition of Drury University. Students pursuing music 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.

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 track is accredited the Missouri Department of Elementary and Secondary Education (DESE).

Digital Music Access

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. Drury also subscribes to **Oxford Music Online**, the online version of *The New Grove Dictionary of Music and Musicians*.

FACILITIES

The primary location for all music courses is the **Mabee Center for the Performing Arts**.

Clara Thompson Hall of Music (built in 1925) contains Spangler Concert Hall, a large classroom, nine teaching studios, 10 practice rooms, and several spaces for instrumental storage. Spangler Concert Hall, with a seating capacity of 422, is known for its superb acoustics and has one Steinway concert grand piano. In 2021, a Drury alum, Jim Spangler, gave \$1 million to renovate this space, including new seating, new sound system and lighting, and renovation of the stage and lobby.

The O'Bannon Music Center (1979) contains the administrative offices for the Department of Music and Theatre, four teaching studios and faculty offices, 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 instrumental storage room.

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

- Students wishing to use O'Bannon 101, Spangler Stage or any classroom for rehearsals of Drury music ensembles must reserve those facilities with the Administrative Assistant in the Performing Arts office (O'Bannon 104).
- Equipment must not be removed from O'Bannon 101 without prior permission from Mr. Peterson or Ms. Hutton.
- No instruments or equipment may be stored in O'Bannon 101.
- Do not lock the doorknobs to either O'Bannon 101 or Lydy instrumental storage room.

Failure to comply with these policies may result in the revocation of your building use privileges. Practice rooms are located on either side of Spangler Hall and are available on a first come, first served basis.

MUSIC DEGREES

Drury offers the following music programs. More detailed information is found on p. 18.

- Bachelor of Arts in Music (four* tracks)
 - Music Education (a double major with Music and Secondary Education)
 - Liberal arts
 - Composition
 - Performance
- Bachelor of Music Therapy
- Minor in Music

Students enrolled in the Bachelor of Arts in Music (liberal arts, composition, performance tracks) will generally complete their requirements in four years. Students enrolled in the Music Education and Music Therapy programs will generally complete their course work in four years, with their student teaching or internship in their fifth year. We have sample 4- and 5-year plans for students, though each student progresses at their own rate and works with their advisor on their classes each semester.

AUDITIONS – ADMISSION

Students applying for admission to pursue a major in music must audition to be accepted as a music major. The audition commonly consists of a solo performance and an interview with the music faculty.

Contest-type solo material (MSHSAA – Missouri State High School Activities Association) is encouraged for the solo performance, with two pieces in contrasting styles. 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. 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 Performing Arts office (417-873-7296). 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.

REQUIREMENTS OF THE MUSIC MAJOR

- Must perform and pass an audition before the music faculty for full or provisional acceptance. Students who are granted a provisional acceptance will make one additional audition attempt during their first semester in residence. If the student does not pass after two attempts, they will not be allowed to continue as a music major.
- Must pass all coursework required for the music major with a C- (70%) or better (MUSC, MTHP and MUAP classes). Students who fail to pass courses with a C- or better after two attempts will no longer be allowed to continue in the major.
- 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.
- Complete 6-8 semesters of an ensemble according to your degree plan.
 - Students on activity grants must fulfill the grant requirements every semester they receive the grant.
 - Transfer students must be enrolled in the corresponding large ensemble during each semester at Drury for a minimum of 6 semesters - any remaining semesters will be waived.
- Attend a minimum of 10 concerts or recitals during each of the 15-week semesters to pass recital attendance class.
- Complete 8 semesters of Recital Attendance. This includes attending a minimum of 10 concerts/recitals during each of the 8 semesters including all required concerts.
 - Transfer students or those who come to the major late must be enrolled in Recital Attendance during each semester at Drury for a minimum of 6 semesters - any remaining semesters will be waived.
- Pass the Piano Proficiency
- Music Therapy Majors only: pass the Music Therapy Skills Assessment
- Must be enrolled in applied lessons on their major instrument for 6-8 consecutive semesters, depending upon their degree program. All music majors must achieve Level 4 for the principal instrument prior to graduation.
- Any music major or music activity grant recipient wishing to change their major instrument must audition with the new instrument for approval.
- 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.

OVERLOAD POLICY

A student is considered full-time when taking between 12-18 credit hours. Anything beyond 18 credits is considered an overload, and students will be charged an overload fee for each credit over 18. Students should work with their academic advisor to avoid overloads if at all possible.

ASSESSMENTS

Piano Proficiency

All music majors must pass a piano proficiency exam and will enroll in applied piano lessons until it is passed. Music Therapy students must also pass the Music Therapy Skills Assessment. Proficiency exams must be attended by two faculty members, one being a full-time faculty member.

Music Education students must pass their piano proficiency in its entirety before they are allowed to student-teach. Music Therapy students must pass the Music Therapy Skills Assessments before they can move forward to the Field Studies coursework.

Sophomore Review

Students must register for MUSC 211, Sophomore Review, following the completion of, or enrollment in, all the items listed below (this will typically be in their fourth semester of music study). This course must be passed before students can continue as a music major. At the conclusion of four semesters of study, or upon completion of MUSC 211, students will be evaluated by the music faculty 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 achieved Level 2 of applied levels on their primary instrument
- have passed major scales, minor scales, and sight reading of 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.

FINANCIAL AID

Activity Grants

The requirements for maintaining a music activity grant are as follows:

- 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.
- You are expected to participate in two ensembles according to your major performance medium as outlined in your award letter.
 - Activity grant recipients with voice as their primary/applied instrument must audition for Drury Singers. If chosen, they must participate in Drury Singers and Drury Chorale. If not selected for Singers, they must take Drury Chorale and private voice instruction as their second “ensemble.”
- 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.
- For instrumental activity grant holders, the Fall ensemble placement auditions will serve as the yearly activity grant assessment.
- Any student who is unable to fulfill their music activity award as outlined and signed in their acceptance letter; the amount of their award will be decreased according to their fulfillment of the award. A student may submit a petition to the full music faculty listing the reason they are unable to fulfill the award requirements.

ENSEMBLES AT DRURY

Drury University's music ensembles welcome students from all academic disciplines. Whether you're a music major or pursuing another field of study, you have the opportunity to participate in both large and chamber ensembles. Our diverse ensemble offerings provide a rich environment for all students to explore their musical interests and talents.

Large ensembles:

- Drury Chorale
- Drury Singers
- Chamber Orchestra
- Jazz Ensemble
- Wind Symphony
- Marching Band
- Intergenerational Rock Band

Chamber groups:

- Woodwind Quintet
- Brass Quintet
- Jazz Combos
- String Quartet
- String Chamber Groups
- Vocal Chamber Groups

**Admission into all ensembles is audition based except Drury Chorale.*

Choral Ensembles

The Drury Choral Program consists of three ensembles: Drury Chorale, Drury Singers and Pulse (contemporary a cappella)

The **Drury Chorale** is a large, non-auditioned choir open to all members of the Drury community. The ensemble performs challenging standard choral literature on four annual Drury choral concerts in Stone Chapel, as well as frequently collaborating with local orchestras on major choral-symphonic and operatic works. Recent collaborations have included Verdi's *Otello* with Ozarks Lyric Opera, Beethoven's *Symphony No. 9* and Brahms' *Nänie* with the Springfield Symphony Orchestra, and Beethoven's *Choral Fantasy* and the American Prize-finalist world-premiere performance of Carlyle Sharpe's *Of These Years I Sing* with the Missouri Philharmonic Orchestra.

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

tours since 2003, performing in the Netherlands, France, Germany, Austria, the United Kingdom (twice), Italy, Greece, Turkey, Scandinavia, and the Czech Republic. 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 six times and for the Southwest Division Convention of the American Choral Directors Association twice.

Instrumental Ensembles

Fees and Costs

Instrumentalists are assessed a 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 an additional cost to students.

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 various efforts throughout the year.

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 various efforts throughout the year. Members of the Wind Symphony are sometimes assigned to the Chamber Orchestra. The Wind Symphony has recently performed at both the Missouri and Arkansas Music Educators State Conventions.

The Drury **Intergenerational Rock Band (IGRB)** is an intergenerational ensemble comprised of Drury students and older adults (aged 65+) from the community. Ongoing goals for the group include improving cross-age attitudes, bridging the generation gap, and learning new music together from both generations. The IGRB strives to be inclusive of all musical ability levels. The IGRB also provides a supportive environment for music students to build confidence and practice their conducting and group facilitation skills. The IGRB band members are all volunteers from the community, student population, and Drury faculty. Meets Mondays 4:00-5:30pm - Spring semesters only.

Jazz Ensembles

The **Drury Jazz Studies Program** features a number of ensembles including Jazz Ensembles and Combos as well as Jazz Improvisation Class, Jazz History and Jazz & Social Issues. Other opportunities and events include the Drury Jazz Festival, Combo Clinics, Jazz Masterclasses, and

regional and national tours.

The **Jazz Ensembles** perform a variety of big band literature, focusing on classic and contemporary works. The group gives a variety of formal and informal performances each semester.

Jazz Combos at Drury provides a performing opportunity for students interested in developing skills in jazz improvisation. Combos perform a variety of literature in a small group setting and give several performances throughout the year on and off campus.

The **Drury Jazz Festival** is the oldest jazz festival in the state of Missouri, and attracts high school students from Missouri, Oklahoma, Kansas, 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.

Marching and Athletic Bands

Drury University Panther Marching Band and the athletic band (Bandthers) provide opportunities for students of all majors that want to play an instrument or be a part of the color guard or drumline. These visible and high-energy ensembles will build friendships and make memories through music that will bring our vision of creating an unforgettable college marching band experience on campus.

The band and color guard march in local parades, perform at community events, and elevate the exciting atmosphere of Drury athletics events. The band will bolster Drury's tradition of allowing students to follow their passions while preparing for their profession – the ethos of the new Your Drury Fusion curriculum.

Drury is currently recruiting students who love music and are excited to play their instrument, build friendships and make memories. The high energy of the drumline and horns, along with the visual artistry of the color guard, is going to bring an exciting environment to every corner of the campus.

Interested current and prospective students with experience in the following instruments are encouraged to audition: Flute, Clarinet, Saxophone, Trumpet, Trombone, Mellophone, Baritone, Tuba, Percussion, and Color guard.

Chamber Ensembles

There are many chamber ensemble opportunities 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. These ensembles are created based on interest and instrumental

exploration in Winds, Percussion, Strings, and Voice. Trios, Quartets, and Mixed Ensembles are open to all students. Please see Ms. Hutton or Mr. Peterson if you are interested in participating.

ENSEMBLE REQUIREMENTS ACCORDING TO PRINCIPAL INSTRUMENT

These are the ensembles that are considered major ensembles for music major graduation requirements.

IMPORTANT NOTES:

- Music activity grant recipients are required to play or sing in an additional ensemble to the one listed below, based on your instrument and grant letter indications.
- Music Majors who drop their activity grant, or are not otherwise on an activity grant, must remain enrolled in the ensemble on this list to fulfill your music major graduation requirements.

Drury Singers

Music Majors

All music majors with voice as their primary/applied instrument must audition for Drury Singers. If chosen, they must participate in Drury Singers. If not selected for the ensemble, they must take Drury Chorale.

Activity Grant Recipients

All music activity grant recipients with voice as their primary/applied instrument must audition for Drury Singers. If chosen, they must participate in Drury Singers and Drury Chorale. If not selected for Singers, they must take Drury Chorale and enroll in private voice lessons as their second “ensemble.”

Drury Chorale

Open without an audition. This will satisfy the major ensemble requirement if a voice major does not make Drury Singers.

Chamber Orchestra

Violin, Viola, Cello, Double Bass, and Harp players may play in the Chamber Orchestra to meet their graduation requirements.

Wind Symphony

Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Saxophone, French Horn, Trumpet, Trombone, Euphonium/Baritone, Tuba, String Bass, and Percussion players may play in the Wind Symphony to meet their graduation requirements.

Jazz Ensembles

Bass, Piano, and Guitar students with jazz experience may play in either Jazz Ensemble or Jazz

Combo, depending on instrumentation needed, audition and/or to fulfill their graduation requirement. Depending on experience and interest, and after discussion with Ms. Hutton, they may also be in Drury Chorale, Orchestra or Wind Symphony.

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 and Drury Chorale
- **Instrumental:** Jazz Ensemble and Wind Symphony

MUSC 359 Apprentice Conducting is highly encouraged for Music Education Track majors and open to any music major. For more information on student conducting opportunities, prior to enrollment in MUSC 359, contact:

- Dr. Dougherty for Drury Singers or Chorale
- Ms. Hutton for Jazz Ensemble
- Mr. Peterson for Wind Symphony

Improvisation

Study in jazz improvisation is available on an individual basis. Students enrolled in jazz ensembles, particularly those in solo chairs and music education majors are strongly encouraged to take this course.

Composition

Composition students are encouraged to write in various styles for different combinations of instruments and voice. 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*.

Broadway Cabaret

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.

INSTRUMENT OWNERSHIP, RENTAL, and STORAGE

Students are strongly encouraged to own their own instruments. However, recognizing that this may not always be feasible, Drury University offers a limited number of school-owned instruments for students participating in university ensembles, applied lessons, or methods courses.

If you need to borrow a Drury instrument, please consult with your applied instructor or ensemble director, who will assist in assigning an instrument. Once assigned, the instrument must be checked out through the administrative assistant in the department office.

All borrowed instruments must be returned to the administrative assistant by the last day of finals week (or the day following commencement for those performing at commencement). Instruments may be checked out for the summer starting the week before the summer session begins.

Please note that failure to adhere to these policies may result in consequences such as the loss of instrument borrowing privileges, a hold on your grades, or in some cases, monetary penalties.

Storage space for school and student owned instruments is available in the instrumental storage room in Lydy. It is key card accessible.

MUSIC DEGREES

MUSIC - Liberal Arts Track

This track is designed to provide students with a broad musical experience. This track is particularly good for students who want to double major in music and another program. This track is also good preparation for students who want to pursue a graduate degree in music. This track gives students several options in their capstone experience (Senior Seminar). They may perform a senior recital, write a research paper, do an internship in music, or complete a special research project. Please see Ms. Hutton for additional information.

MUSIC - Composition Track

The composition track is designed to provide students with a program focused on music composition. This track is good for students who want to pursue a graduate degree in music, and also for students who want to double major in programs such as computer science, gaming, and other fields. The capstone for this track is a composition senior recital.

MUSIC - Performance Track

The performance track is designed to provide students with a program focused on music performance. This track is good for students who want to pursue a graduate degree in music, and also for students who want to double major, particularly in programs such as theatre. The capstone for this track is a senior recital.

MUSIC - Education Track

This double-major program (BA in Music + BS in Secondary Education) is designed for students who wish to prepare to teach music at the elementary and/or secondary level. Upon successful completion of the requirements for this program, certification to teach general, instrumental, or 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 winter/summer sessions or plan on a fifth year. A senior recital is required for this track.

MUSIC THERAPY

This program 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 Springfield Hall. The clinic has one large and two small activity rooms and an equipment room. Three full-time board-certified music therapists work at the Drury Clinic in addition to our music therapy faculty.

Equivalency in Music Therapy

Equivalency students are students who already have a bachelor's degree in music and who will become eligible for Board Certification without getting an additional bachelor's degree. Such

students will be required to take coursework 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 coursework 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.

PRIVATE INSTRUCTION IN APPLIED MUSIC

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 guitar.

Students may take either one or two credit hours per semester in applied music. Each credit hour of applied lessons is earned via a weekly half-hour lesson plus an expected six hours of practice per week (therefore a 2-credit lesson would require a weekly 1-hour lesson and an expected 12 hours of practice). The fee is \$300 per credit hour.

All scheduled applied lessons must occur on the Drury campus.

Music majors, music minors, and students on activity grants are required to perform a jury as the final exam for applied lessons.

Applied Music Fee Refund Policy

Applied music fees for students who withdraw from private lessons will be prorated. 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.

COURSE NUMBERING SYSTEM for APPLIED MUSIC

Introductory Levels

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

MUAP 201	Applied Trumpet	MUAP 214	Applied Double Bass
MUAP 202	Applied French Horn	MUAP 215	Applied Guitar
MUAP 203	Applied Trombone	MUAP 216	Applied Guitar MTHP
MUAP 204	Applied Euphonium	MUAP 217	Applied Harp
MUAP 205	Applied Tuba	MUAP 218	Applied Flute
MUAP 206	Applied Percussion	MUAP 219	Applied Oboe
MUAP 207	Applied Organ	MUAP 220	Applied Clarinet
MUAP 208	Applied Piano Non-Major	MUAP 221	Applied Alto Saxophone
MUAP 209	Applied Piano Major	MUAP 222	Applied Tenor Saxophone
MUAP 210	Applied Piano MTHP	MUAP 223	Applied Bassoon
MUAP 211	Applied Violin	MUAP 224	Applied Voice
MUAP 212	Applied Viola	MUAP 225	Applied Instrument
MUAP 213	Applied Cello		(various)

Advanced Levels

Music majors who have passed their Sophomore Review

MUAP 401	Applied Trumpet	MUAP 414	Applied Double Bass
MUAP 402	Applied French Horn	MUAP 415	Applied Guitar
MUAP 403	Applied Trombone	MUAP 416	Applied Guitar MTHP
MUAP 404	Applied Euphonium	MUAP 417	Applied Harp
MUAP 405	Applied Tuba	MUAP 418	Applied Flute
MUAP 406	Applied Percussion	MUAP 419	Applied Oboe
MUAP 407	Applied Organ	MUAP 420	Applied Clarinet
MUAP 408	Applied Piano Non-Major	MUAP 421	Applied Alto Saxophone
MUAP 409	Applied Piano Major	MUAP 422	Applied Tenor Saxophone
MUAP 410	Applied Piano MTHP	MUAP 423	Applied Bassoon
MUAP 411	Applied Violin	MUAP 424	Applied Voice
MUAP 412	Applied Viola	MUAP 425	Applied Instrument
MUAP 413	Applied Cello		(various)

APPLIED MUSIC LEVELS

These requirements apply to all music majors and minors.

Students must have permission of their applied teacher to attempt an applied level.

Level 0 Each music major/minor enters as a level 0.

Earning the next level of study is accomplished via jury exam based on the criteria set by the level of repertoire outlined for that level.

Level 1 Instrumentalists must perform all major scales/arpeggios.

Singers must show proficiency in Italian and English.

Level 2 This level must be achieved for the **minor in music**.

Instrumentalists must perform all minor scales/arpeggios – 3 forms

Singers must show proficiency in German.

(Required to pass Sophomore Review)

Level 3 Instrumentalists (except pianists) must perform major scales in 3rds.

Singers must show proficiency in French.

Level 4 Required for graduation for **all music majors**.

Students may attempt to advance to the next level of instruction during the jury at the end of each semester, pending approval from their applied instructor. Unless granted special permission by the music faculty, levels are to be achieved in numerical sequence, one level per attempt.

Students must prepare a new jury repertoire each semester.

Voice Jury Levels

All repertoire should be sung in the original language.

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 not be repeated if they have been offered as memorized in a previous jury.

Music majors (including Music Therapy) must follow the repertoire guidelines as indicated below. Non-music majors taking voice lessons, at the instructor's discretion, may deviate from the repertoire guidelines below and prepare selections that align with their personal interests, goals, or additional instructor recommendations, including a greater emphasis on musical theater or other genres.

Number of Selections Requirement

- Students taking 30-minute lessons that are in levels 0 or 1 (or in other words, any student that has not yet achieved level 2), should prepare a minimum of 3 songs that meet the levels of difficulty outlined in the Music Handbook below. They may prepare more literature at the instructor's discretion if agreed upon by both the instructor and the student.
- Students taking 30-minute lessons that are in levels 2 or 3 (or in other words, any student that has not yet achieved level 4, but have achieved level 2), should prepare a minimum of 4 songs that meet the levels of difficulty outlined in the Music Handbook below. They may prepare more literature at the instructor's discretion if agreed upon by both the instructor and the student.
- Students taking 1-hour lessons may prepare more literature at the instructor's discretion if agreed upon by both the instructor and the student. This is not required.

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. If appropriate for the student, one (1) musical theatre selection may be prepared at this level.

LEVEL 2: German diction

Apparent growth in quality of sound and in technical skills. Introduction to German lieder composers such as Franz Schubert, Robert Schumann, Hugo Wolf, Johannes Brahms, and Richard Strauss. Continued repertoire work with more advanced English and Italian songs or arias. If appropriate for the student, one (1) musical theatre selection may be prepared at this level. **This level is required for the Music Minor.**

LEVEL 3: French diction

Performance of moderately difficult literature. Continued development of vocal technique and musicianship. Introduction to French art songs from such composers as Gabriel Fauré, Henri Duparc, Claude Debussy, and Ernest Chausson. Continued work on advanced repertoire in Italian, German and English. More advanced musical theatre selections are appropriate. If appropriate for the student, two (2) musical theatre selections may be prepared at this level.

LEVEL 4: Opera and/or Oratorio arias

Performance of literature demonstrating sufficient musical development for a senior recital. Arias from opera and/or oratorio are required, and they can be in any language. Continued development of musicianship with more difficult German lieder, French mélodie and English art song. If appropriate for the student, two (2) musical theatre selections may be prepared at this level. **This level is required for the Music Major.**

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

- Juries will be heard with the expectation the student having practiced a minimum of 6 hours weekly per credit hour of applied lessons—jury performances not evidencing this level of preparation will not result in level progression.
- Scales/arpeggios/3rds/double stops must be memorized, fluid and completely mastered
- Repertoire must be secure and well-rehearsed with an accompanist
- Repertoire with an accompaniment must be performed with accompanist
- To ensure a successful jury or recital performance, it is highly recommended that you rehearse with your accompanist multiple times before your jury exam or recital. At a minimum, please make sure to practice each piece in its entirety with your accompanist beforehand. Please be aware that if a piece has not been adequately rehearsed with your accompanist prior to the jury or recital, your accompanist is permitted to choose not to perform it during the jury or recital, which could result in an incomplete grade until the requirement is met and the jury rescheduled, or it may affect your final jury score (at the discretion of the jury panel).
- Orchestral excerpts must be 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 Orchestra is performing
- Pianists and guitarists are not required to prepare orchestral excerpts
- Due to a lack of orchestral excerpts written for the instrument, saxophonists may, at the discretion of the instructor, substitute jazz standards or etudes.
- Orchestral excerpts with multiple sections count as one excerpt
- All scale requirements are cumulative. For example, those going for Level 1 only do those scales/arpeggios. Those going for Level 2 must do all of level 1's requirements plus all of level 2's requirements. Level 3 must be prepared to perform all scale and arpeggio requirements.
- "Repertoire" below means solo pieces. Therefore, scales and excerpts do not count toward the number of minutes required at each level.

Multiple Levels in a Semester

- This should only be attempted in extraordinary circumstances, and only with the approval of both the applied teacher and the full-time instrumental faculty.
- Students may only attempt a maximum of two levels in a semester
- Students attempting multiple levels must “double up” on level requirements, performing ALL requirements for BOTH levels.
- For example, a student attempting level 1 and 2 would play major scales/arpeggios, all 3 forms of minor/arpeggios, 4 orchestral excerpts and 14 minutes of repertoire (6 minutes for level 1 plus 8 minutes for level 2)

LEVEL 1

- Major Scales/Arpeggios
- 16^{ths} at quarter=60
- At least two octaves-some instruments require full range-see individual pages
- Minimum of 6 minutes of repertoire
- 2 orchestral excerpts/see list for orchestra excerpt requirements

Note: 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 major scale material from Level 1
- Minor Scales/Arpeggios
- Melodic, harmonic and natural (only one set of arpeggios-they are the same for all forms)
- 16ths at quarter=60
- At least 2 octaves-some instruments require full range-see individual pages*
- Violin, viola, cello and double bass will play melodic scales and arpeggios 2 octaves in 16^{ths} at quarter=60 and natural and melodic minors 1 octave in quarters at 60.
- Minimum of 8 minutes of repertoire
- 2 orchestral excerpts

Note: 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 major and minor scale material from level 1 and 2.
- Major scales in running/broken 3rds (except Violin, Viola, Cello, Harp, Piano - for those instruments see individual pages) *
- 16ths at quarter=60
- At least 2 octaves-some instruments require full range-see individual pages at least 12 minutes of repertoire
- 2 orchestral excerpts

Note: 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 repertoire
- 2 orchestral excerpts/see list for orchestra excerpt requirements

Specific Requirements by Instrument

Each instrument category lists requirements in addition to the General Requirements for Instrumentalists (above). While each instrument's applied instructor may require additional material for each level, these requirements will be assessed in the lesson and will not be a part of the level jury. Only the material above will be evaluated at the jury.

Levels of Achievement - Bassoon

General Requirements for Instrumentalists, 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

Levels of Achievement - Cello

General Requirements for Instrumentalists, 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
- E. 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
- B. Feuillard finger and bow exercises
- C. Double Stops
- D. Exercises from Schroeder, Vol. I-III Grant Intermediate – Lee 40 Melodic Studies
- E. Pieces by Bach, Faure
- F. Concertos by Bach, Breval, Bach Suite I
- G. 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
- F. 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)

Levels of Achievement - Clarinet

General Requirements for Instrumentalists, 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:
 - a. Hite - Melodious and Progressive Studies
 - b. Rose - 40 Studies (book 1)
- E. Performance level study of at least one of the following (or similar) pieces
 - a. Mozart - Divertimento in Bb
 - b. Finzi - Five Bagatelles
 - c. 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:
 - a. Rose - 40 Studies
 - b. Rose - 40 Studies (book 2)
- D. Performance level study of at least one of the following (or similar) pieces
 - a. Stamitz - Concerto #3
 - b. Avon - Fantaisie de Concert

c. 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-Scheherazade
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
 - MozartConcerto
 - Piston Concerto

Orchestral Excerpts:

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

Levels of Achievement - Double Bass

General Requirements for Instrumentalists, plus the following:

LEVEL 1

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

LEVEL 2

- A. Minor scale requirements
- 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, Lorenzetti, 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, Beussy, Egilsson, Gliere, Faure, Bach Adagio, Rachmaninov Vocalise, Telemann Sonata, Eccles Sonata
- E. Concertos by Dragonetti and Vivaldi

Levels of Achievement - Flute

General Requirements for Instrumentalists, 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

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 - Guitar

General Requirements for Instrumentalists, plus the following:

LEVEL 1

Technical Requirements

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

Repertoire Choices

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

(These are representative examples of level repertoire.)

LEVEL 2

Technical Requirements

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

Repertoire Choices

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

(These are representative examples of level repertoire.)

LEVEL 3

Technical Requirements

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

Repertoire Choices

- Pavaues 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 Vissee (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)
- Asturias; 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.)

Levels of Achievement - Guitar (Music Therapy Track)

General Requirements for Instrumentalists, plus the following:

LEVEL 1: Classical, Folk/Traditional (6 minutes of repertoire required)

Technical Requirements:

- 2 octave major scale patterns—all keys
- The Christopher Parkening Guitar Method, vol. 1, Fingerstyle patterns, Travis pick

Classical Repertoire Examples:

- Greensleeves arr. by C. Parkening
- Packington's Pound (anonymous, Renaissance)
- Romanza (anonymous, Romantic)

- Pachelbel's Cannon

(These are all representative examples of level repertoire)

Folk/Traditional Repertoire Examples:

- Scarborough Fair – Simon and Garfunkel
- This Land is Your Land – Woody Guthrie
- Blowing in the Wind – arr. Peter, Paul, and Mary
- Freight Train – Elizabeth Cotten

(These are all representative examples of level repertoire)

LEVEL 2: Popular, Rock, Country (8 minutes of repertoire e required)

Technical Requirements:

- 2 octave minor scale patterns, natural (pure), melodic, harmonic – all keys

Popular/Rock Repertoire Examples:

- Blackbird - The Beatles
- Norwegian Wood – The Beatles
- Tears in Heaven – Eric Clapton
- Hotel California – The Eagles
- Fire and Rain – James Taylor
- Nothing Else Matters – Metallica
- If You Could Read My Mind - Gordon Lightfoot
- Smells Like Teen Spirit – Nirvana
- Johnny B Good – Chuck Berry
- Crazy Train – Ozzy Osbourne
- Silent Lucidity – Queensrÿche

(These are all representative examples of level repertoire)

Country Repertoire Examples:

- That Silver Haired Daddy of Mine – Gene Autry
- Fulsome Prison Blues – Johnny Cash
- Through the Years – Kenny Rogers
- I'm So Lonesome I Could Cry - Hank Williams
- Crazy – Patsy Cline
- Blue Eyes Cryin' in the Rain – Willie Nelson

(These are all representative examples of level repertoire)

LEVEL 3: Blues, R&B, Soul, Motown (12 minutes of repertoire required)

Technical Requirements:

- major scales in 3rds – all keys
- improvisation, minor pentatonic scales, blues scales, aeolian mode patterns

Blues Repertoire Examples:

- Ain't No Sunshine – Bill Withers
- Deep River Blues – Doc Watson
- Pride and Joy – Stevie Ray Vaughan
- Bright Lights – Gary Clark, Jr.
- Before You Accuse Me – Eric Clapton
- Hoochie Coochie Man – Muddy Waters
- The Thrill is Gone – B. B. King

(These are all representative examples of level repertoire)

R & B/Soul/Motown Repertoire Examples:

- Lovin' You - Minnie Ripperton
- Heard It Through the Grapevine – Marvin Gaye
- Waterfalls – TLC
- At Last – Etta James
- Try a Little Tenderness – Otis Redding
- Mustang Sally – Wilson Pickett
- Superstition – Stevie Wonder

(These are all representative examples of level repertoire)

LEVEL 4: Jazz, Jazz Standards (15 minutes of repertoire required)

Technical Requirements:

- chromatic octaves, improvisation

Jazz Repertoire Examples:

- The Girl from Ipanema
- Autumn Leaves
- L. O. V. E. – Nat King Cole
- In a Sentimental Mood – Duke Ellington
- My Funny Valentine
- I Love You for Sentimental Reasons
- Take the A Train
- The Nearness of You – Louis Armstrong

(These are all representative examples of level repertoire)

Levels of Achievement - Harp

General Requirements for Instrumentalists, 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 as outlined in the General Requirements for Instrumentalists
- Polozzi – Studi de medi difficolte
- Cabezeon – Italian Pavanne
- Corelli – Saraband
- Salzedo – Skipping Rope

Orchestral Excerpts:

Donizetti – Lucia di Lammermoor
Strauss – Death and Transfiguration

LEVEL 2

- Scales as outlined in the General Requirements for Instrumentalists
- Naderman – 6 Sonatas
- Hasselman – La Source
- Debussy – First Arabesque
- Ravel – Minuet
- Corelli – Giga

Orchestral Excerpts:

Rimsky-Korsakov – Capriccio Espagnol
Wagner – Tristan and Isolde

LEVEL 3

- All major and minor scales, two octaves, two hands, ascending and descending
- All major and minor arpeggios 2 octaves
- Boscha – Celebres Etudes
- Rameau – Ragadoun
- Debussy – Girl with the Flaxen hair
- Debussy – Claire do Lune
- Kouguel – Intermezzo

Orchestral Excerpts:

Tchaikovsky – Nutcracker (cadenza)
Tchaikovsky – Swan Lake (cadenza)

LEVEL 4

- All major and minor scales, two hands, a third apart, two octaves, ascending and descending
- All major and minor arpeggios 3 octaves, ascending and descending
- Boscha - Etudes
- Begin Grandjany - Bach Etudes
- Rota – Sarabande & Taccato
- Handel – Passaglia
- Respighi – Siciliano
- Grandjany/Hayden – Fantasie on a Theme by Hayden
- Begin – Grandjany – Children’s Hour

Orchestral Excerpts:

Bartok – Concerto for Orchestra

Ravel – Tzigane

Levels of Achievement - Horn

General Requirements for Instrumentalists, plus the following:

LEVEL 1

A. Scales:

- a. 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.
- b. Chromatic Scale (two octaves), memorized, same tempo as major scales.

B. Textbooks and materials to be selected from the following as appropriate. Do not purchase until so instructed.

Farkas:	The Art of French Horn Playing
Getchell:	Second Book of Practical Studies
Kling:	40 Characteristic Etudes for French Horn
Kopprasch:	60 Selected Studies, Bk. 1
Labar:	Horn Player’s Audition Handbook
Miersch:	Melodious Studies for French Horn
Pottag:	Preparatory Melodies to Solo Work
Pottag-Hovey:	Pottag-Hovey Method for French Horn (Book Two)
Rider:	Real World Horn Playing
Schuller:	Studies for Horn
Shoemaker:	Legato Etudes for French Horn

C. Transposition: Horn in E

D. Sample Solos:

- a. Bozza: En Irlande
- b. Gliere: Nocturno & Intermezzo

- c. Mozart: Concerto No. III
- d. Saint-Saens: Romance, Op. 36
- e. Strauss: Theme and Variations
Tchaikowsky: Andante Cantabile
Vinter: Hunter's Moon

Orchestral Excerpts:

Brahms: Symphony No. 1 (III – Horn in E)
R. Strauss: Don Juan (Horn in E and F)
Tchaikovsky: Symphony No. 5 (Horn in F)
Mendelssohn: Nocturne from Midsummer Night's Dream (Horn in E)

(All excerpts will be studied and performed as presented in Horn Player's Audition Handbook by Arthur Lebar).

LEVEL 2

- A. Scales: All minor scales and arpeggios (all 3 forms), two octaves, memorized, tongued and slurred. Same tempi as Level I.
- B. Textbooks and materials to be selected from the Level 1 list as appropriate. Do not purchase until so instructed.
- C. Transpositions: Horn in E flat and Horn in D
- D. Sample Solos:

Cook:	Rondo
Glazunov:	Reverie
Heiden:	Sonata
Mozart:	Concerto 1, 2, 3, or 4
Mozart:	Concert Rondo
Saint Saens:	Morceau de Concert
Strauss:	Nocturno

Orchestral Excerpts:

Beethoven:	Symphony No. 3	(I, III, IV – Horn in E flat)
Wagner:	Prelude to Act III from	
	Lohengrin	(Horn in D)
Beethoven:	Symphony No. 9	(I – Horn in D)
Strauss:	Till Eulenspiegel's	(Horn in F and D)
	Merry Pranks	(1 st & 3 rd calls)

LEVEL 3

- A. Scales:
 - a. Running Thirds (all major keys), memorized, tongued, and slurred as 16th notes, with a quarter note equaling 60 beats per minute.
 - b. A 2 octave chromatic scale, memorized, tongued and slurred as sixteenth notes, with a quarter note equaling 88 beats per minute.

B. Textbooks and materials to be selected from the Level 1 list as appropriate. Do not purchase until so instructed.

C. Transposition: Horn in C and Horn in B flat

D. Sample Solos:

Beethoven:	Sonata
Buyanovdky:	Pieces for Solo Horn
Chabrier:	Larghetto
Hindemith:	Sonata in F
Ketting:	Intrada
Mozart,	Andante from Horn Quintet
Poulenc:	Elegie
F. Strauss:	Concerto
R. Strauss:	Concerto Opus 11
Wilder:	Sonata No. 3

Orchestral Excerpts:

Weber:	Der Freischutz (Horn in F and C)	
Dvorak:	Symphony No. 9	(I & III – Horn in C)
Beethoven:	Symphony No. 5	(IV – Horn in C)
Brahms:	Piano Concerto 1	(III – Horn in B flat basso)
Brahms:	Piano Concerto 2	(I & II – Horn in B flat basso)

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.
- A 2 octave chromatic scale, memorized, tongued and slurred as sixteenth notes, with a quarter note equaling 88 beats per minute.

B. Textbooks and materials to be selected from the Level 1 list as appropriate. Do not purchase until so instructed.

C. Transposition: Horn and A and Horn in G

D. Sample Solos:

	Beyersdorf:	Sonata
Bozza:	En Foret	
Dukas:	Villanelle	
Gliere:	Concerto	
Haydn:	Concerto No. 1 or II	
Jacob:	Concerto	
Schumann:	Adagio and Allegro	
F. Strauss:	Concerto	
R. Strauss:	Concerto No. 2	

Orchestral Excerpts:

Beethoven:	Symphony No. 7	(I & IV – Horn in A)
Mendelssohn:	Symphony No. 3	(IV – Horn in A)
Haydn:	Symphony No. 31	(II – Horn in G)
Mozart:	Symphony No. 40	(III – Horn in G)
Ravel:	Pavan for a Dead Princess	(Horn in G)
Wagner:	Siegfried's Rhine Journey	(Horn in F)

Levels of Achievement - Oboe

General Requirements for Instrumentalists, plus the following:

LEVEL 1

Scales:

- All major scales and arpeggios in two octaves, with the exception of only a one-octave requirement for F-sharp, G, A-flat and A.

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

Levels of Achievement - Organ

General Requirements for Instrumentalists, plus the following:

LEVEL 1

Text:

- 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:
 - Arnsdorf, 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

Texts:

- Ragatz: Organ Technique: A Basic Course of Study (Units V-VII)
- Ritchie and Stauffer: Organ Technique Modern and Early
- Gleason: Method of Organ Playing (pedal scales)
- Hymn Playing

Repertoire:

- Gleason: Method of Organ Playing
- Ritchie and Stauffer: Organ Technique Modern and Early
- Bach: Eight Little Preludes and Fugues, No. 8
 - Pastorate 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

Repertoire:

- 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

Repertoire:

- 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

Levels of Achievement - Percussion

General Requirements for Instrumentalists, plus the following:

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
- All Timpani 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 – Frieese-Lepak
- Snare Book II-V. Firth

Orchestral Excerpts:

- Stravinsky – Rite of Spring (timpani)
- Debussy – La Mer (glockenspiel)

Levels of Achievement - Keyboard

General Requirements for Instrumentalists, plus the following:

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

Levels of Achievement - Drumset

General Requirements for Instrumentalists, plus the following:

LEVEL 1

- Techniques: Essential Techniques for Drumset – E. Soph
- Reading: New Breed Vol. 1 – G. Chester
- Rhythm: Syncopation – T. Reed, Drumset Reading – R. Fink
- Solos: Improvisational Studies
- Additional Materials: Concepts and Techniques – P. Erskine, Studio and Big Band Drumming – S. Houghton, Funk Drumming – J. Payne

LEVEL 2:

- Techniques: Essential Techniques for Drumset – Soph,
- Big Band and Studio Drumming – S. Houghton
- Reading: New Breed Vol. 1- G. Chester,
- Rhythm: New Breed Vol 1 – G. Chester, Drumset Reading – R. Fink, Syncopation – T. Reed
- Solos: Any Good Quality Fake Book
- Additional Materials: Advanced Funk Studies – R. Latham, Concepts and Techniques – P. Erskine, S. Gadd videos I and II, P. Erskine video I

LEVEL 3

- Techniques: Essential Techniques for Drumset – E. Soph, Big Band and Studio Drumming – S. Houghton, Concepts and Techniques – P. Erskine
- Reading: New Breed Vol. 1 – G. Chester, New Breed Vol. 1 – G. Chester, Various Charts
- Rhythm: Master Studies – J. Morello, Essential Techniques for Drumset – E. Soph
- Solos: Any good quality Fake Book
- Additional Materials: P. Erskine video II, S. Smith video I and II, Selected Recordings in various styles

LEVEL 4

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

Levels of Achievement - Applied Piano

General Requirements for Instrumentalists, plus the following:

The pieces listed below should be considered only as representative examples of performing levels, not an all-inclusive list. 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: Kinderszenen, Op. 15, No. 1; Bartok: Mikrokosmos Vol. III.

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

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

LEVEL 4 - Bach: Preludes in G minor and C minor (WTC I), French Suite in

E-flat major (all mvts, but gigue); Haydn: Sonatas in E minor, Hob. XVI:34 (mvts. 1 and 3), and D major, 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 bergamasque (Prelude); Bartok: Mikrokosmos Vol. V; Rachmaninoff: Prelude in C-sharp minor, Op. 3, No. 2; Ginastera: Three Argentinian Dances (No. 2).

Levels of Achievement - Piano (Music Therapy Track)

General Requirements for Instrumentalists, plus the following:

LEVEL 1: Classical, Folk/Traditional

2 octave major scale patterns hands together—C, D, E, F, G, A, B

Major Arpeggios- Hands together C, D, E, F, G, A, B

Major Cadences- Hands together- C, D, E, F, G, A, B - I, IV, vi, II7, V7, I

The First 50 Classical Pieces You Should Play on the Piano

Classical Repertoire Examples:

Canon in D

Fur Elise

Ode to Joy

Lullaby

Folk/Traditional Repertoire Examples:

Down by the Riverside- Pete Seeger

This Land is Your Land – Woodie Guthrie

Blowing in the Wind – arr. Peter, Paul, and Mary

Little Brown Jug- Glen Miller

LEVEL 2: Popular, Rock, Country

2 octave minor scale patterns hands together—C, D, E, F, G, A, B

Minor Arpeggios- Hands together C, D, E, F, G, A, B

Minor Cadences- Hands together- C, D, E, F, G, A, B - i, iv, VI, ii7, V7, i

Improvisation in the Pop/Rock/Country Style

Popular/Rock Repertoire Examples:

Sweet Home Alabama- Lynyrd Skynyrd

Bad Habits- Ed Sheeran

The House of the Rising Sun- The Animals

Great Balls of Fire- Jerry Lee Lewis

Just Give Me a Reason- Pink

Hard to Say I'm Sorry- Chicago

Lonely- Justin Bieber

Best of You- Foo Fighters

Brave- Sara Bareilles
Roar- Katy Perry
Bell Bottom Blues- Eric Clapton
Like a Rolling Stone- Bob Dylan
I Want to Hold Your Hand- The Beatles
Be-Bop-a-Lula-Gene Vincent and His Blue Caps

Country Repertoire Examples:

Jolene- Dolly Parton
Live Like You Were Dying- Tim McGraw
Friends in Low Places- Garth Brooks
Go Rest High on That Mountain- Vince Gill
You're Still the One- Shania Twain
On the Road Again- Willie Nelson
God Bless the USA- Lee Greenwood

LEVEL 3: Blues, R&B, Soul, Motown

2 octave Major scale patterns hands together—C#, Eb, F#, Ab, Bb
Major Arpeggios- Hands together- C#, Eb, F#, Ab, Bb
Major Cadences- Hands together- C#, Eb, F#, Ab, Bb- I, IV, vi II7, V7, I
minor pentatonic scale, blues scale, natural minor scale/aeolian mode patterns
Improvisation utilizing Blues/Soul Genre

Blues Repertoire Examples:

Blueberry Hill-Fats Domino
Hound Dog-James Booker
Boxcar Boogie- Dr. John
Born With the Blues- Lonnie Brooks
Cleaning Windows-Van Morrison
Crazy Blues-Mamie Smith
My Babe-Little Walter
Stormy Monday-T-Bone Walker
Boogie Chillen-John Lee Hooker

R & B/Soul/Motown Repertoire Examples:

When Doves Cry- Prince
Ain't That A Shame- Fats Domino
Dancing in the Street- Marvin Gaye
Ain't No Mountain High Enough
The Track of My Tears- The Miracles
Midnight Train to Georgia-Gladys Knight
Sittin' On the Dock of the Bay- Otis Redding

LEVEL 4: Jazz, Jazz Standards

2 octave Minor scale patterns hands together—C#, Eb, F#, Ab, Bb
 Minor Arpeggios- Hands together- C#, Eb, F#, Ab, Bb
 Minor Cadences- Hands together- C#, Eb, F#, Ab, Bb- i, iv, i, V7, i
 Jazz Chord Progressions utilizing major and minor 7th chords-
 Major—IMaj7, IVmaj7, viidim7, iii7, vi7, iidim7, V7, IMaj7
 Minor--i7, iv7, VII7, IIIImaj7, VIMaj7, iidim7, V7, i7
 Improvisation utilizing the Jazz Style

Jazz Repertoire Examples:

Satin Doll-Duke Ellington
 Autumn Leaves-Joseph Kosma
 Fly Me to the Moon- Frank Sinatra
 Watermelon Man-Herbie Hancock
 Summertime-George Gershwin
 Round Midnight-Thelonius Monk
 Sweet Georgia Brown- Ray Brown Trio
 Take Five- Dave Brubeck

(These are all representative examples of level repertoire.)

Levels of Achievement - Saxophone

General Requirements for Instrumentalists, 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, flutter tongue, 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

Levels of Achievement - Trombone

General Requirements for Instrumentalists, 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*

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 - Trumpet

General Requirements for Instrumentalists, 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

Additional materials at the discretion of the teacher

- Arban...Complete Conservatory Method
- Concone/Sawyer...Lyrical Studies for Trumpet
- Getchell...Practical Studies
- Hering...32 Etudes
- Pottag...Preparatory Melodies
- Paudert...25 Studies
- Small...27 Melodious and Rhythmical Exercises

Solos:

- Fitzgerald...Gaelic Suite
- Bernstein...Rondo for Life
- Gordon Young...Contempora Suite
- Ropartz...Andante et Allegro
- 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

Additional materials selected at the discretion of the teacher.

- Brandt...34 Studies
- Collins...In the Singing Style
- Hering...Etudes in all the major and minor keys
- Arban...Complete Conservatory Method
- Klose...209 Tone and Finger Exercises
- Voxman...Selected Studies

Solos:

- Balay...Petite Piece Concertante; Prelude et Ballade
- Barat...Andante et Scherzo; Fantasia in E-flat
- Goedicke...Concert Etude
- Hovhaness...Prayer of St. Gregory
- Latham...Suite
- 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: Vizzuti...Trumpet Method
All majors, three forms of minors

Additional materials selected at the discretion of the teacher.

- Brandt...34 Studies
- Collins...In the Singing Style
- Broiles...Trumpet Studies and Duets
- Arban...Complete Conservatory Method

Solos:

- Chance...Credo
- Kaminski...Concerto
- Peters...Sonata
- 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

Solos:

- Bozza...Badinage, Caprice
- Copland...Quiet City
- Hindemith...Sonata
- Peaslee...Nightsongs
- Pilss...Sonata
- Riisagaer...Sonata
- Schmidt...Turkish Lady
- Porrino...Fantasy Concertino

Orchestral Excerpts to be selected from the following:

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

Levels of Achievement - Tuba

General Requirements for Instrumentalists, plus the following:

LEVEL 1

- A. Methods:
 - a. Schlossberg...Daily Drills and Technical Skills
 - b. Bordogni/Rochut...43 Belcanto Studies
 - c. C. Kopprasch...60 Selected Studies
 - d. Blazeovich...70 Studies, Vol. 1
 - e. Tyrrell...Advanced Studies
- B. Solos:
 - a. Haddad...Suite for Tuba
 - b. Bencriscutto...Concertino for Tuba and Band
 - c. Bach/Bell...Air and Bouree
 - d. V. Williams...6 Studies in English Folksong
 - e. Barat...Introduction and Dance
 - f. Beethoven? Bell...Variations on Judas Maccabaeus
 - g. 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:
 - a. Schlossberg...Daily Drills and Technical Skills
 - b. Bordogni/Rochut...43 Belcanto Studies
 - c. C. Kopprasch...60 Selected Studies
 - d. Blazeovich...70 Studies, Vols. 1 & 2
 - e. Tyrrell...Advanced Studies
 - f. Bach/Bixby/Bobo...Bach for Tuba. Vols. 1 & 2
 - g. Bach/Brown...Cello Suites
 - h. Gallay...30 Etudes Op. 13 for Tuba
- B. Solos:
 - a. Handel...Sonata No. 6
 - b. Frackenpohl...Concertino for Tuba

- c. Strauss...Concerto No. 1
 - d. Smith...Ballad and Presto Dance
 - e. Bach...Air and Bouree
 - f. Gabrielli/Morris...Ricercar
 - g. Beach...Lamento
 - h. Mueller...Concert Music
 - i. 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:
- a. Rochut...Melodious Etudes, Vols. 1, 2 & 3
 - b. C. Kopprasch...60 Selected Studies
 - c. Tyrrell...Advanced Studies
 - d. Senon...Kaleidoscope, Vols. 2 & 3
 - e. Pederson...Etudes for Bass Trombone
 - f. Bach/Bixby/Bobo...Bach for Tuba, Vol.s 1 & 2
 - g. Bach/Brown...Cello Suites
 - h. Cimeria...73 Advanced Tuba Studies
 - i. Blazeovich/Zimmerman...26 Melodic Studies in Sequence\
- B. Solos:
- a. Hartley...Sonatina
 - b. V. Bach...Hungarian Melodies
 - c. Persichetti...Serenade #12
 - d. Wilder...Elfie Suite
 - e. Jacob...Tuba Suite
 - f. V. Williams...Concerto for Bass Tuba

Orchestral Excerpts:

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

LEVEL 4

- A. Etudes and Methods:
- a. Rochut...Melodious ETudes, Vols. 1 & 2
 - b. Kopprasch...60 Selected Studies
 - c. Bach/Bixby/Bobo...Bach for Tuba, Vols. 1 & 2
 - d. Senon...Kaleidoscope, Vols. 2 & 3
 - e. Pederson...Etudes for Brass Trombone -Intermediate and Advanced
 - f. Bach/Brown...Cello Suites

B. Solos:

- a. Wilder...Effie Suite
- b. Williams...Concerto for Bass Tuba
- c. Persichetti...Serenade #12
- d. Broughton...Sonata
- e. Lazrof...Cadence 6 for Tuba and Tape
- f. Telemann...Sonata in F minor
- g. Telemann...Sonata in E minor
- h. Brahms...Songs
- i. Galliard...Sonatas 1-6
- j. Marcello...Sonatas 1-6
- k. Bach/Brown...Cello Suite #2

Orchestral Excerpts:

Stravinsky – Petrushka

Berlioz – Symphonic Fantastique

Levels of Achievement - Viola

General Requirements for Instrumentalists, plus the following:

LEVEL 1

- A. 2 Octave OR 3 Octave Major scales and arpeggios - All keys.
 - a. Scales: Slurring 2, 3, 4, 6 per bow.
 - b. Arpeggios: Slurring 3 per bow. Quarter note=60
 - c. 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.
 - a. Scales: Slurring 2, 3, 4, 6 per bow.
 - b. Arpeggios: Slurring 3 per bow.
 - c. One Octave Harmonic and Natural Minor scales played in quarter notes at: Quarter=60
 - d. 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
 - a. Scales: Slurring 2, 3, 4, 6 per bow.
 - b. Arpeggios: Slurring 3 per bow.
 - c. Broken 3rds: Double Stops – up to 3#’s & 3b’s -MEMORIZED. Also from Josephine Trott: Melodious Double Stops, Bk.I
- B. Etudes from Mazas (Bk.II), Kreutzer & Schradieck (Bk. I), DontOp37
- C. Concertos by J.C. Bach, Hoffmeister, Stamitz and others
- D. Movts. From J.S. Bach Suites and others
- E. Selected orchestral excerpts

LEVEL 4

- A. 3 Octave Scales and Arpeggios, Major and Melodic minor (F#,G,Ab,A,Bb,B) – Memorized.
 - a. Slurring 2, 3, 4, 6, 8, 12, 24 per bow.
 - b. Arpeggios – Slurring 3, 9 per bow.
 - c. 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

Levels of Achievement - Violin

General Requirements for Instrumentalists, 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.
 - a. 1 Octave Harmonic and Natural Minor Scales, played in quarter notes at quarter =60
- B. Whistler - Introducing the Positions, Book 2
- C. Etudes by Wohlfahrt, Kayser Op. 20, Mazas, or Schradieck
- D. Sonatas by Handel, Corelli, Telemann and others
- E. Violin Show pieces by Kreisler, Bohm, Dancla, Kuchler, or Vivaldi Concertos

- F. Selected orchestral excerpts

LEVEL 3

- A. 3 Octave Scales and Arpeggios: (G, Ab, A, Bb, B, C) Major and Melodic Minor memorized.
 - a. Scales: slurring 2, 3, 4, 6 per bow.
 - b. Arpeggios: Slurring 3 per bow
 - c. 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
 - a. Arpeggios: slurring 3, 9 per bow
 - b. Double Stops, 3rds, 6ths, and octaves: Up to 3 sharps/ 3 flats, separate bows, memorized
- B. Josephine Trott: Melodious Double Stops, Book 2
- C. Etudes by Kreutzer, Dont, Rode and others
- D. Sonatas by Mozart, Beethoven, Veracini or comparable pieces
- E. Contrasting movements of a solo Bach Sonata or Partita
- F. Concertos by Mozart, Haydn, Bruch, Kabalevsky, Khatchaturian and others
- G. Show pieces by Severn, Monti, Bartok, Kroll, Pugnani, Kreisler and the like
- H. Selected orchestral excerpts

RECITALS

Recital Expectations

Students are expected to work with their applied teacher to:

- schedule an appropriate recital date
- schedule the recital hearing
- book the hall
- research and write program notes
- create and format the programs

Senior Recitals

A 30-minute senior recital is required for BA Music students in the music education, performance, and composition tracks. Students may perform a Full Recital (60 minutes) with their applied teacher's permission. A senior recital is optional for Bachelor of Music Therapy students, and Bachelor of Arts in Music students in the liberal arts track as part of their senior seminar.

- MUSC 300 Half recital – 30 minutes of music
- MUSC 400 Full recital – 60 minutes of music

A senior recital highlights all that the student has accomplished in their applied lessons over the course of their time as a student. 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.

Recital programs

Programs must be submitted to the applied instructor a minimum of two weeks ahead of the recital, to be checked for formatting, accuracy, spelling, etc. This is the responsibility of the student. Once the applied instructor has approved the program, it should be digitally sent to the music office for printing.

Recital Hearing

A recital hearing is performed at least four weeks ahead of the planned recital date (or at the jury of the previous semester if approved by the faculty). The recital hearing is performed in front of the appropriate applied faculty, who then vote on the approval of the recital. This committee is your applied teacher and two other faculty (at least one full time). At the recital hearing, the student will begin with a selection of their choice. Following this, the attending faculty may ask the student to perform any piece of their choosing from the recital program, up to and including every selection listed. It is up to the student to schedule the recital hearing in collaboration with their applied teacher and the music faculty.

MUSC 300: Half Recital

Students prepare 30 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 Hearing is required before the recital may be given. Only music majors will be allowed to present a half recital.

MUSC 400: Full Recital

Students prepare 60 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 Hearing is required before the recital may be given. Only music majors will be allowed to present a full recital.

Conducting Recital

Music Education track students (only) 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 hearing 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. 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.

JURY EXAMS

Jury exams are an essential component of the assessment process for music majors, minors, and activity grant students enrolled in private lessons. These exams, held during finals week, provide an opportunity for students to demonstrate their progress and performance skills before a faculty committee. The jury score plays a significant role in determining the final grade for applied lessons, emphasizing the importance of thorough preparation and collaboration with accompanists. The following guidelines outline the expectations and requirements for students participating in jury exams.

- Music majors, music minors, and activity grant students who are enrolled in private lessons will perform a juried exam during finals week for a faculty committee.
- Non-majors who are not on activity grants, or music majors taking lessons on secondary instruments do not need to perform a jury; the final applied lessons grade will be up to the instructor.
- Juries will be graded by all faculty present with the average jury score constituting one-third (1/3) of the semester grade for applied lessons.
- At least two faculty members will be present for all juries, one being a full-time faculty member.
- Voice students will open their jury with the required level song (Italian, German, French, or aria). All repertoire must be memorized, including arias from oratorios and cantatas.
- Works requiring piano accompaniment must be performed with piano.
- Repertoire must be secure and well-rehearsed with an accompanist.
- Jury students must bring a binder with copies of all their music, logically sorted (such as by style period, percussion medium, or by language, etc.), for each jury panel member.
- Jury students must present a completed jury sheet for each jury panel member.
- To ensure a successful jury or recital performance, it is highly recommended that you rehearse with your accompanist multiple times before your jury exam or recital. At a minimum, please make sure to practice each piece in its entirety with your accompanist beforehand. Please be aware that if a piece has not been adequately rehearsed with your accompanist prior to the jury or recital, your accompanist is permitted to choose not to perform it during the jury or recital, which could result in an incomplete grade until the requirement is met and the jury rescheduled, or it may affect your final jury score (at the discretion of the jury panel).

Memorization Requirements

Voice

- 1 credit hour – 3 memorized songs;
- 2 credit hours – 5 memorized songs

Failure to memorize will result in the lowering of the applied grade by one letter for each unmemorized song.

Piano

Music majors 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.

ACCOMPANIST POLICY FOR JURIES AND RECITALS

- It is the responsibility of the student to find and hire their own accompanist if one is required for a recital or jury performance.
- A list of available accompanists is provided [HERE](#). However, simply being on the list does not mean they have room for you. Reach out and contact them, ask about their rates, and set up times to rehearse with them.
- Repertoire must be secure and well-rehearsed with an accompanist prior to any performance.
- Repertoire with an accompaniment must be performed with accompanist.

To ensure a successful jury or recital performance, it is highly recommended that you rehearse with your accompanist multiple times before your jury exam or recital. At a minimum, please make sure to practice each piece in its entirety with your accompanist beforehand. Please be aware that if a piece has not been adequately rehearsed with your accompanist prior to the jury or recital, your accompanist is permitted to choose not to perform it during the jury or recital, which could result in an incomplete grade until the requirement is met and the jury rescheduled, or it may affect your final jury score (at the discretion of the jury panel).

DEGREE AUDIT SHEETS

Bachelor of Arts in Music – Liberal Arts Track

<u>Musicianship</u>		<u>30</u>
MUSC 105	Recital Attendance (8 semesters required)	0
MUSC 117	Music Theory I	3
MUSC 118	Music Theory II	3
MUSC 121	Ear Training and Sight Singing I	1
MUSC 122	Ear Training and Sight Singing II	1
MUSC 211	Sophomore Review Class	0
MUSC 217	Music Theory III	3
MUSC 218	Music Theory IV	3
MUSC 219	Ear Training and Sight Singing III	1
MUSC 220	Ear Training and Sight Singing IV	1
MUSC 306	Form and Analysis	2
*MUSC 116	American Pop Music or 224 Jazz History	3
MUSC 321	History of Music I	3
MUSC 322	History of Music II	3
MUSC 493	Senior Seminar	3
<u>Performance</u>		<u>16</u>
Applied Lessons in Major Instruments (<i>must be enrolled for 8 consecutive semesters</i>)		8
Ensembles		8
<u>Music Electives: 10 hours chosen from the following</u>		<u>10</u>
¹ AADM 350	Arts Criticism	3
¹ AADM 384	Audience Connection	3
MUSC 152	Jazz Improvisation	2
MUSC 300	Half Recital	1
¹ MUSC 308	20 th Century Theory	2
MUSC 310	Recreational Music	3
¹ MUSC 316	Vocal Diction and Pedagogy	2
MUSC 356	Conducting	3
¹ MUSC 360	Advanced Conducting and Literature	5
¹ MUSC 385	Instrumentation	2
¹ MUSC 386	Choral Arranging	2
MUSC XXX	Composition	1 or 2
¹ MUSC xxx	Lit and Pedagogy of Major Instrument	2
MUSC 400	Full Recital	2
¹ THTR 349	History of American Music Theater	3
MTHP 102	Music Therapy Orientation and Accountability	2

<u>Fusion curriculum</u>	<u>68</u>
First Year (Frontiers and Intersections)	6
Certificate**	12
Drury Explorations	21
Third Credential (2 nd major, a minor, or a 2 nd certificate)	29+
<u>TOTAL HOURS</u>	<u>124</u>

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

**Music is a Life major. Your certificate may need to be Profession, depending upon your Third Credential (2nd major, a minor or a 2nd certificate).

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

Bachelor of Arts in Music – Composition Track

<u>Musicianship</u>	<u>30</u>
MUSC 105 Recital Attendance (8 semesters required)	0
MUSC 117 Music Theory I	3
MUSC 118 Music Theory II	3
MUSC 121 Ear Training and Sight Singing I	1
MUSC 122 Ear Training and Sight Singing II	1
MUSC 211 Sophomore Review Class	0
MUSC 217 Music Theory III	3
MUSC 218 Music Theory IV	3
MUSC 219 Ear Training and Sight Singing III	1
MUSC 220 Ear Training and Sight Singing IV	1
MUSC 306 Form and Analysis	2
*MUSC 116 American Pop Music or 224 Jazz History	3
MUSC 321 History of Music I	3
MUSC 322 History of Music II	3
MUSC 493 Senior Seminar	3
<u>Performance</u>	<u>16</u>
Applied Lessons in Major Instruments (<i>must be enrolled for 8 consecutive semesters</i>)	8
Ensembles	8
<u>Music Electives (required courses – composition track)</u>	<u>13</u>
MUSC XXX Composition lessons	8
MUSC 300 Half Recital or MUSC 400 Full Recital	1-2
MUSC 308 20 th Century Theory	2
MUSC 385 Instrumentation	2
<u>Fusion curriculum</u>	<u>65</u>
First Year (Frontiers and Intersections)	6
Certificate**	12
Drury Explorations	21
Third Credential (2 nd major, a minor, or a 2 nd certificate)	26+
<u>TOTAL HOURS</u>	<u>124</u>

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

**Music is a Life major. Your certificate may need to be Profession, depending upon your Third Credential (2nd major, a minor or a 2nd certificate).

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

Bachelor of Arts in Music – Performance Track

<u>Musicianship</u>	<u>30</u>
MUSC 105 Recital Attendance (8 semesters required)	0
MUSC 117 Music Theory I	3
MUSC 118 Music Theory II	3
MUSC 121 Ear Training and Sight Singing I	1
MUSC 122 Ear Training and Sight Singing II	1
MUSC 211 Sophomore Review Class	0
MUSC 217 Music Theory III	3
MUSC 218 Music Theory IV	3
MUSC 219 Ear Training and Sight Singing III	1
MUSC 220 Ear Training and Sight Singing IV	1
MUSC 306 Form and Analysis	2
*MUSC 116 American Pop Music or 224 Jazz History	3
MUSC 321 History of Music I	3
MUSC 322 History of Music II	3
MUSC 493 Senior Seminar	3
<u>Performance</u>	<u>20</u>
Applied Lessons in Major Instruments (4 cr. @ 200 level; 8 cr. @ 400 level)	12
Ensembles	8
<u>Music Electives (performance track)</u>	<u>9</u>
MUSC 300 Half Recital or MUSC 400 Full Recital (required)	1-2
<u>Vocal</u>	
MUSC 316 Vocal Diction and Pedagogy (required)	2
THTR 140 Acting I (elective)	3
Foreign language (elective)	3-6
<u>Instrumental</u>	
MUSC 360 Conducting (elective)	3
MUSC 385 Instrumentation (elective)	2
MUSC 152 Jazz Improvisation (elective)	2
MUSC xxx Small ensembles (elective)	1-2
<u>Fusion curriculum</u>	<u>65</u>
First Year (Frontiers and Intersections)	6
Certificate**	12
Drury Explorations	21
Third Credential (2 nd major, a minor, or a 2 nd certificate)	26+
<u>TOTAL HOURS</u>	<u>124</u>

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

**Music is a Life major. Your certificate may need to be Profession, depending upon your Third Credential (2nd major, a minor or a 2nd certificate).

Bachelor of Arts in Music - Music Education track

BA/Music and BA/Secondary Education double major

<u>Education – Admission to Teacher Education (taken in the first two years)</u>		<u>19</u>
COMM 211	Presentational Speaking (<i>meets EC in Fusion</i>)	3
ENGL 207	Expository Writing	3
EDUC 200	Technology in the Classroom	3
EDUC 205	Diversity & Social Justice in Education (<i>meets SO in Fusion</i>)	3
EDUC 208	Introductory Practicum	1
EDUC 212	Professional Prep for the Field of Teacher Ed	0
EDUC 207	Psychology of Human Growth & Development	3
EDUC 302	Educational Psychology & Assessment (PR EDUC 205, 207)	3
<u>Education Certification Requirements</u>		<u>6</u>
EDUC 331	Content Area Literacy (PR EDUC 205, 207, 302)	3
EDUC 340	Education of the Exceptional Child (PR EDUC 205)	3
<u>Education Methods Courses (taken after Admission to Teacher Education)</u>		<u>25</u>
EDUC 304	Teaching in Diverse Classrooms (take w/ EDUC 308)	3
EDUC 308	Secondary Content Area Literacy (take w/ EDUC 304)	3
EDUC 361	Collaborative Classroom Environments (PR EDUC 205)	3
EDUC 303	Secondary Education Field Experience (take w/EDUC 385, MUSC 375)	1
EDUC 385	Secondary School Curriculum (take w/ EDUC 303 & MUSC 375)	3
EDUC 478	Student Teaching (take w/EDUC 480)	10
EDUC 480	Student Teaching Seminar (take w/EDUC 478)	2
<u>Music</u>		<u>44 for Instrumental; 48 for Vocal</u>
MUSC 105	Recital Attendance (8 semesters required)	0
*MUSC 116	American Pop Music or 224 Jazz History	3
MUSC 117	Music Theory I	3
MUSC 118	Music Theory II	3
MUSC 121	Ear Training and Sight Singing I	1
MUSC 122	Ear Training and Sight Singing II	1
MUSC 211	Sophomore Review Class	0
MUSC 217	Music Theory III	3
MUSC 218	Music Theory IV	3
MUSC 219	Ear Training and Sight Singing III	1
MUSC 220	Ear Training and Sight Singing IV	1
MUSC 300	Half Recital	1
MUSC 321	History of Music I	3
MUSC 322	History of Music II	3
MUSC XXX	Primary Ensemble	8
MUSC XXX	Secondary Ensemble (<i>instrumental 3; vocal 6</i>)	3 or 6
MUAP XXX	Applied Lessons in Major Instruments (<i>achieve Level 4</i>)	6

MUAP XXX Piano proficiency (*instrumental 1; vocal 2*) 1-2

<u>¹Music Ed Requirements</u>		<u>19 for Instrumental; 16 for Vocal</u>
MUSC 356	Conducting	3
MUSC 360	Advanced Conducting	3
MUSC 370	Elementary Music Methods	3
MUSC 375	Secondary Music Methods	3
MUSC 316	Vocal Diction and Pedagogy (V)	2
MUSC 386	Choral Arranging (V)	2
MUSC 106	Percussion & String Methods (I)	2
MUSC 154	Woodwind & Brass Methods (I)	2
MUSC 385	Instrumentation (I)	2
MUAP 224	Voice Lessons (I)	1

<u>Fusion curriculum</u>	<u>33</u>
First Year (FUSE 101 Frontiers and FUSE 102 Intersections)	6
Certificate**	12
Drury Explorations (two Ed courses count for Explorations credit)	15
Third Credential (double major in Secondary Education)	0

TOTAL HOURS

BA Music (Vocal music) & BA Secondary Education (50 credits)	147
BA Music (Instrumental music) & BA Secondary Education	146

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

**This can be lower than 12 credits depending upon the chosen certificate.

Music (Life) and Secondary Education (Profession) satisfies the requirement for Fusion. Your certificate can be either Life or Profession.

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

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, but it is up to the student to ensure their degree is on track for timely completion.

Courses

MUSC 106	Percussion and String Methods	(Fall - Odd Years)
MUSC 154	Woodwind and Brass Methods	(Spring - Even Years)
MUSC 317	Vocal Diction and Pedagogy	(Spring - Even Years)
MUSC 385	Instrumentation	(Spring - Even Years)
MUSC 386	Choral Arranging	(Fall - Odd Years)

MUSC 360	Advanced Conducting and Literature	(Spring - Odd Years)
MUSC 370	Elementary Music Methods	(Fall - Odd Years)
MUSC 375	Secondary Music Methods	(Spring- Odd Years)

Courses offered every year (or semester)

MUSC 3xx	Conducting lessons (every semester)
MUAP 224	Applied Voice (Instrumental students – every semester)

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 (MUSC, MTHP and MUAP courses) with a C- (70%) or better. Students must also pass all Field Studies courses with a B- (80%) or better. Those who fail to meet the course grades after two attempts will no longer be allowed to continue in the major.

The following is a sample schedule and will vary depending upon course rotations.

First Year Schedule – Fall semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 102	Music Therapy Orientation	3	MTHP
MTHP 134	Guitar for Music Therapy I	2	MTHP
MUSC 117	Music Theory I	3	MTHP
MUSC 121	Ear Training/Sight Singing I	1	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble	1	MTHP
MUSC---	Applied Lessons – Primary Instrument	1	MTHP
MUSC---	Piano Lessons (piano proficiency)	1	MTHP
FUSE 101	Frontiers	3	Fusion 1 st year
PSYC101	Introduction to Psychology	3	MTHP
	Total Hours:	18	

First Year Schedule – Spring semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 135	Guitar for Music Therapy II	2	MTHP
MUSC 118	Music Theory II	3	MTHP
MUSC 122	Ear Training/Sight Singing II	1	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble	1	MTHP
MUSC---	Applied Lessons – Primary Instrument	1	MTHP
MUSC---	Piano Lessons	1	MTHP
FUSE 102	Intersections	3	Fusion 1 st year
PSYC 230	Lifespan Development	3	MTHP
MTHP 200	Psychology of Music	3	MTHP
	Total Hours:	18	

Second Year Schedule – Fall semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 234	Guitar for Music Therapy III	2	MTHP
MTHP 310	Music Therapy Techniques I	3	MTHP
MUSC 217	Music Theory III	3	MTHP
MUSC 219	Ear Training/Sight Singing III	1	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble	1	MTHP
MUSC---	Applied Lessons – Primary Instrument	1	MTHP
	Piano Lessons or MT Piano class (as needed)	(1-2)	MTHP
MUSC 321	History of Music I	3	MTHP
	Life Certificate (1 of 4 courses)	3	Fusion
	Voice lessons or Voice Class (as needed)	(1-2)	MTHP
	Total Hours:	17 (19+)	

Second Year Schedule – Spring semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 311	Music Therapy Techniques II	3	MTHP
MTHP 236	Guitar for Music Therapy IV	2	MTHP
MTHP 101	Field Studies II	2	MTHP
MUSC 218	Music Theory IV	3	MTHP
MUSC 220	Ear Training/Sight Singing IV	1	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble	1	MTHP
MUSC---	Applied Lessons – Primary Instrument	1	MTHP
	Piano Lessons or MT Piano class (as needed)	(1-2)	MTHP
MUSC 322	History of Music II	3	MTHP
MUSC 211	Sophomore Review	0	MTHP
	Total Hours:	16 (17+)	

Third Year Schedule – Fall semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 202	Medical Music Therapy	3	MTHP
MTHP 201	Field Studies II	2	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble	1	MTHP
MUSC---	Applied Lessons – Primary Instrument	1	MTHP
	Piano Lessons or MT Piano class (as needed)	(1-2)	MTHP
PSYC 337	Psychopathology & Clinical Science	3	MTHP
Cert. #1	Life Cert. of Choice (2 of 4 courses)	3	Fusion
Cert. #2	Any Cert. of Choice (1 of 4 courses)	3	Fusion
	Total Hours:	16 (17+)	

Third Year Schedule – Spring semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 340	MTHP in Developmental & Behavioral Health	3	MTHP
MUSC 105	Recital Attendance	0	MTHP
MUSC---	Major Ensemble (see note below)	1	MTHP
MUSC---	Applied Lessons (must achieve Level 4)	1	MTHP
	Piano Lessons or MT Piano class (as needed)	(1-2)	MTHP
Cert. #1	Life Cert. of Choice (3 of 4 courses)	3	Fusion
Explorations	See Exploration options	3	Fusion Explorations
Cert. #2	Any Cert. of Choice (2 of 4 courses)	3	Fusion
	Total Hours:	16	

Fourth Year Schedule – Fall semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 301	Field Studies III	2	MTHP
MTHP 475	MTHP Capstone	1	MTHP
MUSC 224 or 116	Jazz History or American Pop Music	3	MTHP
MUSC 105	Recital Attendance	0	MTHP
Explorations	See Explorations options (2 courses)	6	Fusion Exploration
Cert. #2	Any Cert. of Choice (3 of 4 courses)	3	Fusion
	Total Hours:	15	

Fourth Year Schedule – Spring semester

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 430	Behavior Measurement & Research	3	MTHP
MTHP 401	Field Studies IV	2	MTHP
MUSC 105	Recital Attendance	0	MTHP
Cert #1	Life Cert. of Choice (4 of 4 courses)	3	Fusion
Cert. #2	Any Cert. of Choice (4 of 4 courses)	3	Fusion
Fusion EE	Ethical Explorations (see list)	3	Fusion
	Total Hours:	17	

Internship (after completion of senior year)

COURSE	COURSE NAME	HRS	FULFILLS
MTHP 480	MTHP Internship (Summer)	2	MTHP
MTHP 480	MTHP Internship (Fall)	1	MTHP
	Total Hours:	3	

Minor in Music

The music minor requires a minimum of 21 credits hours

All prerequisites must be completed prior to enrollment in the following courses.

<u>Required courses</u>	<u>15</u>
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MUSC 115	Introduction to Music	3
MUSC 117	Music Theory I	3
MUSC 121	Ear Training and Sight Singing I	1
Applied lessons (Level 2)		2
Choir, Band, or Orchestra		6

<u>Electives</u>	<u>6</u>
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MUSC 118	Music Theory II	3
MUSC 122	Ear Training and Sight Singing II	1
MUSC 116	History of American Pop Music	3
MUSC 214	Jazz History	3
MUSC 321	History of Music I	3
MUSC 322	History of Music II	3
Applied lessons		2
Ensembles		2

PIANO PROFICIENCY

For all music majors

1. Major scales:
 - Piano majors
 - All scales (two octaves, hands together)
 - Major arpeggios in all keys (two octaves, hands together, ascending/descending)
 - Major cadence chords: all keys, hands together
 - 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)
 - Major cadence chords: all keys, hands together
2. Minor scales (harmonic and melodic):
 - Piano majors
 - All scales (two octaves, hands together)
 - Minor arpeggios in all keys (two octaves, hands together, ascending/descending)
 - Minor cadence chords: all keys, hands together
 - Non-piano majors
 - c, g, d, g, e (one octave, hands together)
 - b, f (two octaves, hands separate)
 - Minor cadence chords: all keys, hands together
3. Harmonization
 - Harmonize five (5) melodies in right hand, with left hand broken chords or arpeggiated patterns, in keys of C, G, D, F, and one other key. These may be repeated or in another key (major or minor).
 - All five harmonizations must be prepared, but only three will be selected by the faculty for students to play on the exam.
4. Performance
 - Non-piano majors will perform two solo repertoire pieces of intermediate difficulty.
 - Piano majors will follow repertoire Levels of Achievement outlined in this handbook and must successfully pass the Level 4 graduation requirements.
5. Accompany an elementary-level solo, with soloist. It does not need to be memorized.
6. Sight read of two elementary pieces:
 - One from an early method book
 - One in 4-part chorale style, with SA in treble clef and TB in bass clef.

MUSIC THERAPY SKILLS ASSESSMENT

I. "BRONZE" SKILL ASSESSMENT

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

A. VOCAL:

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

- *Passing Criteria:* 3/5 correct per instrument.

B. PIANO:

1. Chord Progressions: Play the I-IV- V7-I progression (using inversions for IV and V) in the following Major keys: C, G, F, and the i- iv-V7- i progression in the following Minor Key: Am

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

_____	C - F- G7- C
_____	G - C- D7- G
_____	F - Bb- C7- F
_____	Am- Dm- E7- Am

2. Repertoire: Prepare 5 songs that include at least 3 chords each. Accompaniment should be a simple rhythmic pattern (more advanced patterns are allowed), using both hands simultaneously while singing.

- a. *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.

Each song must be from a different category from the following options:

- Children's Songs
- Musicals
- Country
- Rock
- Rock N Roll
- Folk Songs
- Pop
- Hymns/Gospel

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

- a. *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. Chord Progressions:
 - a. Perform the I-IV-V7-I chord progression in the following major keys: C, D, E, G, A.
 - i. *Passing Criteria:* Correct in two trials; played at an even, appropriate tempo.
 - b. Perform i-iv-V7-i chord progression in the following minor keys: Am, Em.
 - i. *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 a basic strum pattern beyond just a down strum (advanced strums are allowed). At least 3 of the 5 songs must be self-taught (not from Beginning or Intermediate Guitar class). Songs learned in private lessons are ok.
 - a. *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:

Matching Pitch: Sing back a random 5-note melody as presented on voice, piano, and guitar. Three melodies presented.

- *Passing Criteria:* 2/3 correct.

B. PIANO:

1. Chord Progressions: Play the I-IV-vi-II7-V7-I progression in the following Major keys: C, G, F, D, A, E
 - a. *Passing Criteria:* Correct in two trials; played at an even, appropriate tempo.

_____ C – F- Am- D7- G7- C
_____ G – C- Em- A7- D7- G
_____ F - Bb-Dm- G7- C7- F
_____ D- G- Bm- E7- A7- D
_____ A- D- F#m- B7- E7- A
_____ E- A- C#m- F#7-B7- A

2. Repertoire: Prepare 10 songs (2 of the 10 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). Songs must represent at least 5 different genres or decades. Accompaniment for at least one song must include an advanced pattern.

- a. *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).
 - a. *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.
 - a. *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.
 - a. *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. 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
 - 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.
 - a. *Passing Criteria:* Correct in two trials; played at an even, appropriate tempo.
- 3. Repertoire: Prepare 10 songs representing at least three different genres or decades. Play 1 memorized – faculty will pick 2 at random to hear from the other 9. Songs must include at least 3 different chords each and 3 of the 10 songs must include a bar chord. Songs must demonstrate at least two different strum patterns. You may not use any songs from Beginning or Intermediate Guitar classes. Songs learned in private lessons are ok.
 - a. *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:

Starting Pitch: Find starting pitch for 3 randomly-chosen but familiar songs presented by the adjudicators in a provided key. The tonic chord will be played for the student.

- *Passing Criteria:* 2/3 correct.

B. PIANO:

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

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

_____ C – F- Am- D7- G7- C
_____ G – C- Em- A7- D7- G
_____ F - Bb-Dm- G7- C7- F
_____ D- G- Bm- E7- A7- D
_____ A- D- F#m- B7- E7- A
_____ E- A- C#m- F#7-B7- A

2. Repertoire: Prepare 10 songs (2 of the 10 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.
- a. *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).
- a. *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.
- a. *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.
- a. *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:

Repertoire: Prepare 20 songs representing at least 5 different genres or decades. Faculty will pick songs at random from your list. Be sure that you can play the entire song, including bridges. You may not use any songs from Beginning or Intermediate Guitar classes. Songs learned in private lessons are ok. Three of the 20 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:



- *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.

RECITAL CLASS and CONCERT ATTENDANCE POLICY

For All Music Majors

1. All music majors are required to register for and attend MUSC 105 Recital Attendance (Recital Class) every Tuesday from 11:00-11:50 A.M. unless excused by the professor. 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 a minimum of one time in recital class each semester. Music majors may also perform as part of a masterclass. Failure to perform in a recital will result in an “unsatisfactory” grade for the course, which means no credit will be awarded for that semester of recital attendance.
3. In addition to attending the weekly class period, all music majors are required to attend all required concerts/recitals each semester, as well as additional music performances on and off campus until reaching a minimum of 10 performances per semester.
4. Students may only count five (5) of their own performances. Recitals during the recital class hour do not count toward this requirement.
5. At least **two of the ten required concert attendances must be professional** performances. These can include events like hired guest artists, faculty recitals, the Springfield Symphony, Springfield Regional Opera, Off-Broadway musicals, or similar productions. Professional performances must be approved by Professor Hutton prior to attending.
6. **Required Recitals:** All music majors are required to attend each Faculty Recital, Senior Recital, and each Guest Artist Recital unless excused by the professor.
7. **Required Concerts:** All music majors are required to attend each large ensemble concert. This Jazz Ensembles, Choir, Wind Symphony, Orchestra, Composer’s Concert, and Inter-Generational Rock Band.
8. If you cannot attend one of the required concerts, you must fill out the Absence Excuse Form found in this Handbook and have it approved by the professor.
9. To receive credit, students must turn in a concert program with their name clearly written on the cover to the professor within one week of the event.
10. Failure to attend 10 performances will result in an “unsatisfactory” grade for the course, which means no credit will be awarded for that semester of recital attendance.

Recital Class Performance Information Form

Prior to performing in a student recital, it is required to fill out [THIS](#) information form a minimum of 1 week prior to the recital performance.

RECITAL CLASS or REQUIRED CONCERT ABSENCE EXCUSE FORM

Name:

Event:

Date of Event:

Reason for Absence

For Office Use:

_____ **excused**

_____ **unexcused**

Professor Lori Hutton

FULL AND HALF RECITAL APPLICATION

Only music majors are eligible to perform half or full recitals

Name of performer: _____ Instrumental or Vocal (circle one)

Name of accompanist: _____ Instrument: _____

Additional performers: _____

Date of Proposed Recital: ____/____/____ Day: _____ Time: _____

Type of Recital: Full or Half (circle one)

<u>Title and Movements</u>	<u>Composer and Dates</u>	<u>Selection Duration</u>

Total Time of Program _____

Important Information:

- Each student expecting to present a recital must pass a Recital Hearing before the full-time music faculty a minimum of 4 weeks prior to the recital date.
- Final programs must be submitted at the Recital Hearing
- Information submitted on this form is the student's responsibility.

Recital Approved by:

CONCERT ATTENDANCE ETIQUETTE

Attending performances is a shared experience that relies on mutual respect and consideration for others. A thoughtful and courteous audience enhances the enjoyment of the event for everyone. By following a few simple guidelines, we can all contribute to a positive and rewarding experience, allowing the beauty and magic of the arts to shine.

Concert Etiquette Guidelines

To ensure that everyone can fully enjoy the performance, please observe the following guidelines:

1. Silence is Golden
 - Refrain from talking during the performance. Conversations, even whispers, can be highly distracting to performers and fellow audience members.
2. Avoid Unnecessary Noise
 - Please do not hum, sing, or tap your fingers or feet. The performers don't need your help, and your neighbors appreciate the silence.
 - Turn off or silence all electronic devices, including watch alarms, to prevent any unexpected interruptions.
3. Stay Off Your Phone
 - Please refrain from using your phone during the performance. The light from your screen can be distracting to others around you, and using your phone demonstrates inattentiveness, which can be perceived as disrespectful by both the audience and the performers.
4. Mind Your Movements
 - Avoid rustling your program, opening cellophane-wrapped candies, or making other disruptive noises. These small sounds can be surprisingly distracting in a quiet auditorium.
5. Respect Timing
 - Arriving late or leaving early can be disruptive to both the performers and the audience. Please make every effort to arrive on time and stay until the performance has concluded.
6. Be Considerate with Reactions
 - If you find yourself bored or disinterested, keep it to yourself. Audible sighs or restless movements can detract from the enjoyment of those around you.
7. Food and Beverages
 - Outside food and beverages should not be brought into the performance space unless explicitly allowed. Consumption of items during the performance can be both noisy and distracting.

CONCERT PERFORMANCE ETIQUETTE

Performing in front of an audience is both a privilege and a responsibility. As performers, your presentation extends beyond the music; it includes how you conduct yourself on stage. By following these guidelines, you can ensure that your performance is both professional and respectful, creating a positive experience for both you and your audience.

Prepare Your Music in Advance

- Submit your music to your accompanist as early as possible. Since you'll be informed of your recital class performance date well in advance, make it a priority to provide the music promptly.

Schedule Rehearsals Early

- Plan a rehearsal with your accompanist at least one week before your performance. A quick run-through just before the performance is not sufficient. Proper preparation ensures a polished performance.

Be Ready and On Time

- Arrive at Spangler Hall at least five minutes before recital class begins and be ready to perform. After your performance, please join the audience.

Dress Professionally

- Your attire should reflect the professionalism of your performance. Think of it as dressing for a job interview. Choose clothing that is neat, appropriate, and makes you feel confident.
 - Guidelines: Slacks, dress shirts, blouses, dresses, or other formal attire are all suitable options. Avoid high hemlines, low necklines, or overly casual clothing. Consider wearing professional, but comfortable shoes.
 - Singers should not wear high heels. Heels shift the singer's body forward, putting pressure on the thighs and abdominals, making it difficult to fully release your abs, and increasing subglottic breath pressure. It also affects a proper singer's alignment.

Approach the Stage with Confidence

- Walk to the stage quickly but maintain calmness and confidence.

Acknowledge the Audience

- Upon reaching your position, bow to acknowledge the audience's applause before arranging your music stand, chair, or other equipment.

End with Grace

- After your performance, bow again to acknowledge the audience. Once you've bowed, then collect your music.

Coordinate with Your Accompanist

- Decide in advance with your accompanist whether you will both bow together after the performance, or if you will bow first and then acknowledge them.

Exit with Confidence

- Walk off stage confidently, regardless of how the performance went. Composure is key.

PIANO CARE

General care:

- Pianos must be locked/covered at all times when not in use.
- Do not attempt to move the pianos to/from the stage if you do not know how to do this. 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:

Our pianos are valuable instruments that require careful handling to maintain their quality. Please be mindful of the following guidelines to help preserve them for future use:

- Avoid placing any items, such as folders or scores, on the pianos. The finish is delicate and can be easily scratched.
- Refrain from leaning on the pianos during rehearsals. Remember, they are instruments, not furniture.

Your attention to these details is greatly appreciated and helps ensure that these instruments remain in excellent condition for everyone.