

MUSIC STUDENT'S HANDBOOK

Birmingham-Southern College

Department of Music

(revised October 2014)



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Chapter One: About the Music Program

Introduction

One of the principal goals of a liberal-arts education is the search for meaning. The study and practice of the art of music in all its facets: the interpretative, technical, and analytical, through individual development and with others in ensemble, is a unique key to that search. Music, perhaps more than any other art, has the potential of expressing emotional nuance, of stimulating the free play of the imagination, and of communicating abstract ideas such as beauty, profundity, and awe. These uniquely human concepts are essential to the liberally-educated person.

The study and practice of music is always an intellectual challenge. Even students with outstanding academic records in high school often find the study of music to be a refreshingly different endeavor, because it merges intellectual and technical skills with deep emotional wells within us to a degree found in few other educational pursuits. It requires talent, initiative, a sense of risk, the courage to stake out a personal interpretation informed by knowledge of historical style, and perseverance. The study of music is not for the faint of heart.

But, like all that is truly worthwhile, it is a lifelong pursuit that returns deep, rewarding satisfaction to those who have the love and commitment to it. The rewards of music study are transferable to every other intellectual dimension of the human spirit; this consilience, as the biologist Edward O. Wilson has noted, lies at the very heart of the well-educated human being.

Overview (Jeremy's copy)

Majoring in Music

The goal of the Major in Music is to give students a grounding in the primary skills of music study: performance, theory and music history. We believe that the undergraduate student is best served by centering one's music education in the development of performance on an instrument, or as a singer. Theory training includes not only a thorough grounding in musical analysis, harmony, counterpoint and later compositional trends, but in the development of the creative faculty through frequent assignments in composition. Courses in music history develop the awareness of musical trends, styles, and literature, providing context for the developing musician. Work in ensembles teach musical and interpersonal skills, and enable students to collaborate in a wide variety of ways. The BSC music major provides an excellent preparation for graduate study in any of these fields. Specifically, the major requires our students to:

- gain experience in performance, theory, composition, and history
- develop familiarity with musical traditions, genres, canonical repertoire, major artists, styles, and instruments in the musical cultures covered in the curriculum;
- develop familiarity with major issues, central trends, modes of inquiry, and primary areas of controversy among scholars and performers, utilizing both primary source material as well as current scholarship;
- be able to read a musical score with aural and analytical comprehension and be able to describe musical structures persuasively, both verbally and in writing;
- be able to research, successfully develop, and express informed opinions about music, both verbally and in writing, from historical, analytical, and cultural perspectives;
- improve their formal presentation skills as both a performer and a speaker;

- improve their abilities to use library and on-line resources in all aspects of musical inquiry.

Which Degree is right for me?

BSC is unique among music programs in a liberal-arts environment, in being able to offer four degrees within the music program. We recognize that BSC students are a diverse group intellectually, with varying goals for their undergraduate music education, and the purpose of these degree programs is to help assure the most appropriate program for each student's goal. The process of determining the appropriate music degree is a personal one, but it is made with the advice of the student's academic advisor (usually, but not necessarily, a member of the music faculty), and the full music faculty, which maintains a strong interest in the academic advisement and progress of each major.

All music majors begin their first year at BSC in the same track of required courses. Students wishing to pursue one of the three music degrees (BM, BME or BMA) are strongly encouraged to make this decision by the end of the first full year of academic study, as the minimum requirements for the degrees begin to differentiate in the sophomore year.

Bachelor of Arts Degree, Major in Music

The BA degree, music major, combines the depth of music study as outlined above with a balanced curriculum in the varied liberal arts offered at the College. The likely candidate for the BA with a major in music is a motivated student who wishes to focus on his/her development as a musician, but wishes to have the breadth of the wider liberal-arts offerings as well. Such students often go on to advanced study in music at the graduate level, but equally often they will move into a non-musical career or field of advanced study.

Bachelor of Arts Degree with Disciplinary Honors in Performance

This track is designed for those who wish a more intensive focus in their music studies. Students in this program are required to present two public recitals: a half-recital in the junior year and a full recital as a senior, that forms the capstone experience for the major. The typical student seeking disciplinary honors in performance intends to pursue further study in performance at the graduate level, usually with the goal of making music performance, or college music teaching, a career and/or a central focus of one's life.

Bachelor of Music Education Degree, Major in Vocal/Choral or Instrumental

The BME degree has two major tracks as noted above. Successful completion of the requirements leads to certification for teaching at the K-12 level in either vocal/choral (for those who wish to be choral conductors and/or primarily teachers through singing at the primary or secondary school level) or instrumental (such as school band and orchestra directors, and those whose primary performance medium is a string, wind, brass or percussion instrument). Students considering the BME are especially urged to manifest this interest as early as possible in their undergraduate career, as the specific requirements are exacting.

Bachelor of Musical Arts Degree

The BMA affords students the opportunity to earn a degree in music, with a creative, individualized major. Because of the wide variety of options for music-based majors in this degree program, a process of mentoring and advisement with a music faculty member is critical for all students in this degree program. Typically, students meet with a music advisor in the sophomore year, and together they develop a desired outcome for the degree, and the plan of courses of study to achieve it. The typical BMA candidate wishes a more in-depth and directed focus in music study than is normally required in the BA, and has an outcome in mind that cannot be as effectively achieved by a mere combination of a music major and non-music minor, or even a double major within the BA curriculum.

Academic Progress and Advising

As was stated above, BSC music faculty members have a dedicated interest in the well-being and progress of music majors, and spend a great deal of time in individual advising sessions as needed. In addition to the usual academic advising issues that arise from term to term, faculty encourage students to discuss career goals, graduate schools and similar issues relating to their musical progress.

The Mid-Point Interview

At the end of the sophomore year, all music majors are required to interview with the full music faculty for an audition and interview. By this point, majors are expected to declare one of the degree plans in music, and will have already made some progress toward that in their coursework and planning. BMA candidates may elect to present their degree plans for approval at this time. In addition to its value as an assessment and advising tool for both the student and the faculty, the mid-point interview is the formal instrument of admission for those students who intend to matriculate in the BM, BMA or BME degree programs. In the summer following the interview, a letter indicating the results of the interview, along with

any relevant comments, is sent to the student, the student's advisor, and a copy is placed in the student's departmental file.

Pre-Recital Hearings

When a student is preparing a degree recital (either the half- or full-recital), he/she will have a hearing before a committee of no fewer than two music faculty members. This hearing must be held at least one month before the projected date of the recital. In the hearing, students will present a draft copy of the proposed recital, and will be prepared to perform any or all of the selections at the request of the committee. Passing the pre-recital hearing is required for the recital to take place on the scheduled date. The intention of the hearing is to insure the readiness of the performers for the recital, with the understanding that having the appropriate mastery of the material one month prior to the performance is critical to a successful and enjoyable performance experience.

Jury Examinations

All students taking private music (MS) courses at the 300 and 400 level must pass a jury examination at the end of each term of study. The final grade for the course consists of a combination of the teacher's grade and the collective jury grades. Students in their first term of college study are exempt from the jury examination. Students who have performed a half or full recital in that term may also exempt the jury for that term, provided they have secured an appropriate number of faculty members to attend and grade the recital for that purpose, and so notified them that the student desires to have the recital serve in place of the jury examination for that term.

Summer term juries are held early in the following fall term. In the event of documented illness at the time of the jury examination, the jury may either be re-scheduled within the stated time of that jury, or in extreme cases, a make-up jury at the beginning of the next regular academic term can substitute. All jury examinations, and make-up jury opportunities, are announced by postings in the music building, and it is the student's responsibility to sign up for the jury.

An important word about "Jury Sheets" - The completion of a "jury sheet" by the student is essential for every student, whether or not the student actually takes a jury examination. The reason for this is that the "jury sheet" serves as a written documentation of the student's actual progress in the course, and is placed in the departmental file for each student.

For this reason, even students who are exempt from juries (such as those taking MS 100-level courses, and those who are opting for a degree recital to count as the jury) must complete and turn in a signed jury sheet.

FACILITIES

The James Blaine Hill Music Building

Completed in 1966, the James Blaine Hill Music Building houses music classrooms, practice rooms, teaching studios, ensemble rehearsal rooms, music technology classrooms and studios, and a 287-seat recital hall. The building contains a 10.2 state of the art electroacoustic music studio, pipe organs by Möller, Schantz, Ruhland, and Casavant, Steinway grands in the teaching studios, four additional Steinway concert grand pianos, and a harpsichord. Grand pianos by Yamaha and Steinway are located each of the classrooms and ensemble rehearsal rooms, and upright and grand pianos by Steinway and Yamaha are found in the practice rooms.

SMOKING IS NOT PERMITTED ANYWHERE WITHIN THE BUILDING, and is not permitted outside by the loading dock (downstairs)

Hours when the building will be open are posted each term. It is usually open according to the following

schedule. Students may be granted additional access to the building by requesting entrance from security:

Monday through Thursday: 7:30 a.m. to 10:00 p.m.

Friday: 7:30 a.m. to 8:00 p.m.

Saturday: 9:00 a.m. to 6:00 p.m.

Sunday: 2:00 p.m. to 10:00 p.m.

Lockers and Practice Rooms

Lockers are available for students at no charge and are assigned by Judy Pandelis, whose office is in the Kennedy Art Center. Under no circumstances are belongings to be left in the hallway. Items found in the hallway will be removed. Students are responsible for obtaining a lock to secure the locker. Students with large instruments may request space in special instrument lockers in Hill, or in Phillips.

Practice rooms are available on the lower floor of the Hill Music Building. The combination for the lock on the Organ Practice Rooms is available from the College Organist, Dr. James Cook. Practice rooms are not scheduled but are managed on a first-come, first-served basis. A practice room vacated for more than ten minutes is considered to be available for use, even though belongings have been left in it.

The Phillips Building

The Phillips Building, one of the first academic facilities constructed on campus, was for many years the first library at the College, and later was an administrative center. It is located next to Munger Hall on the Academic Quad, parallel to Arkadelphia Road, and houses administrative and rehearsal facilities for the BSC Symphonic Band, Jazz Band, the Red Mountain Chamber Orchestra and the Alabama Symphony Youth Orchestra. Private lessons in percussion, and various instrumental methods courses are taught in Phillips, and the facility is available on an as-needed basis for individual private practice. To arrange practice time in the Phillips Building, please contact Prof. Ben Posey.

CHAPTER TWO: The Curriculum for the Music Major and Minor

In the spirit of the College's Explorations Curriculum, the goals for music majors, particularly in applied study, are outcome-based. A consequence of this goal is that successful completion of a major in music, for any degree or music major, is not only a matter of passing the necessary required courses in music, but additionally of achieving the *appropriate minimum proficiency level* in applied music. While it is expected that, for most students, the stated proficiency levels for both the primary instrument and any secondary instruments (such as piano for a singer) can be reasonably achieved or surpassed by the amount of applied study specified in each degree plan, satisfactory attainment of the appropriate proficiency level in the instrument is essential; the minimum requirements of applied study are not in themselves sufficient for completion of the major. For more about the Proficiency Levels, please see Chapter XX.

The College *Catalog* is the definitive word on all curricular matters. Customarily the student follows the catalog requirements in force in the year of her/his matriculation at BSC, but in some instances a student can choose another BSC catalog edition. See your academic advisor for details on this.

Herein are basic plans for the typical music major in each of the degree options. These are hypothetical, and represent only the minimum requirements for each degree, but can serve to give students some idea of what to take, and when.

N. B. The diagrams that follow are simply for illustration. The official statement of degree requirements is the College *Catalog*.

Bachelor of Arts Degree, Major in Music (Performance Track)

| Course | Title | Reg Unit | Eterm unit | Fa Yr 1 | Sp Yr 1 | Fa Yr 2 | Sp Yr 2 | Fa Yr3 | Sp Yr3 | Fa Yr 4 | Sp Yr4 |
|--|---------------------------|-----------|------------|---------|---------|---------|---------|--------|--------|---------|--------|
| I. General Studies (non-music Explorations courses) | | | | | | | | | | | |
| EH 102/208 | Writing | 1 | | | | | | | | | |
| | SM | 1 | | | | | | | | | |
| | CE outside music | 1 | | | | | | | | | |
| | IA outside music | 1 | | | | | | | | | |
| | QA | 1 | | | | | | | | | |
| | GP or CI outside music | 2 | | | | | | | | | |
| | Self-Directed | 3 | | | | | | | | | |
| Eterm 299 | ES elective | | 1 | | | | | | | | |
| Total General Studies | | 10 | 1 | | | | | | | | |
| II. Courses in Music | | | | | | | | | | | |
| MU 151 | Elem Theory | 1 | | 1 | | | | | | | |
| MU 151L | Elem Theory Lab | 0 | | 0 | | | | | | | |
| MU 152 | Interm Theory | 1 | | | 1 | | | | | | |
| MU 152L | Interm Theory lab | 0 | | | 0 | | | | | | |
| MU 251 | Adv Theory | 1 | | | | 1 | | | | | |
| MU 251L | Adv Theory Lab | 0 | | | | 0 | | | | | |
| MU 123 | Lit and Lang | 1 | | | 1 | | | | | | |
| MU 221 | AMR Music History (GP) | 1 | | | | 1 | | | | | |
| MU 222 | BCR Music History (WR) | 1 | | | | | 1 | | | | |
| MS 3xx | Principal Applied* | 3 | | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 |
| Ensemble | as appropriate | 1 | | | | 0.25 | 0.25 | 0.25 | 0.25 | 0.25 | 0.25 |
| MU 499 | Sr Capstone (ES) | | 1 | | | | | | | | |
| Total Academic Major | | 11 | 1 | | | | | | | | |
| III. Required courses for major outside music | | | | | | | | | | | |

IV. Non-Credit Requirements

| | | |
|---------------------------------------|---------------------------|-----------|
| Recital | Half-recital | |
| Prin Inst | Proficiency level 6 | |
| | 2nd yr interview/audition | |
| Total Reg Term Units | | 21 |
| Total Eterm Units | | 2 |
| Grand Total All Required Units | | 23 |

| | | | | | | | |
|-----|-----|------|------|------|------|------|------|
| | | | | | | | |
| | | | | | | | x |
| | | | | | | | x |
| | | | x | | | | |
| 1.5 | 2.5 | 2.75 | 1.75 | 0.75 | 0.75 | 0.75 | 0.75 |

Bachelor of Arts Degree, Major in Music (Thesis Track)

Bachelor of Arts Degree, Disciplinary Honors in Performance

Bachelor of Musical Arts Degree

| Course | Title | Reg Unit | Eterm unit | Fa Yr 1 | Sp Yr 1 | Fa Yr 2 | Sp Yr 2 | Fa Yr3 | Sp Yr3 | Fa Yr 4 | Sp Yr4 |
|---|------------------------|------------|------------|---------|---------|---------|---------|--------|--------|---------|--------|
| <i>I. General Studies (non-music Explorations courses)</i> | | | | | | | | | | | |
| EH 102/208 | Writing | 1 | | | | | | | | | |
| | SM | 1 | | | | 1 | | | | | |
| | CE outside music | 1 | | | | | | 1 | | | |
| | IA outside music | 1 | | | | | 1 | | | | |
| | QA | 1 | | | | 1 | | | | | |
| | GP or CI outside music | 2 | | | | | | | 1 | | |
| | Self-Directed | 2 | | | | | 1 | | | 1 | |
| Eterm 299 | ES elective | | 1 | | 1 | | | | | | |
| Total General Studies | | 9 | 1 | | | | | | | | |
| <i>II. Core Courses in Music</i> | | | | | | | | | | | |
| MU 151 | Elem Theory | 1 | | 1 | | | | | | | |
| MU 151L | Elem Theory Lab | 0 | | 0 | | | | | | | |
| MU 152 | Interm Theory | 1 | | | 1 | | | | | | |
| MU 152L | Interm Theory lab | 0 | | | 0 | | | | | | |
| MU 251 | Adv Theory | 1 | | | | 1 | | | | | |
| MU 251L | Adv Theory Lab | 0 | | | | 0 | | | | | |
| MU 252 | Theo of Early 20th-c. | 0.5 | | | | | 0.5 | | | | |
| MU 123 | Lit and Lang | 1 | | | 1 | | | | | | |
| MU 221 | AMR Music History (GP) | 1 | | | | 1 | | | | | |
| MU 222 | BCR Music History (WR) | 1 | | | | | 1 | | | | |
| Composition | Composition | 0.5 | | | | | | | 0.5 | | |
| MS 3xx | Principal Applied | 2 | | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 |
| Ensemble | as appropriate | 1 | | | | 0.25 | 0.25 | 0.25 | 0.25 | 0.25 | 0.25 |
| MU 499 | Sr Capstone (ES) | | 1 | | | | | | | | |
| Total Core Courses in Music | | 10 | 1 | | | | | | | | |
| <i>III. Five units in music, determined by advisement as appropriate to major</i> | | | | | | | | | | | |
| MU/MS/MED | | 0.5 | | | | | | | | | |

| | | | | | | | | | | | |
|---|---------------------------|-----------|----------|-----|-----|------|------|------|------|------|------|
| MU/MS/MED | | 0.5 | | | | | | | | | |
| MU/MS/MED | | 0.5 | | | | | | | | | |
| MU/MS/MED | | 0.5 | | | | | | | | | |
| MU/MS/MED | | 0.5 | | | | | | | | | |
| MU/MS/MED | | 0.5 | | | | | | | | 0.5 | 0.5 |
| MU/MS/MED | | 0.5 | | | | | | 0.5 | 0.5 | | |
| MU/MS/MED | | 0.5 | | | | | | | | 0.5 | 0.5 |
| MU/MS/MED | | 0.5 | | | | | | 0.5 | 0.5 | | |
| MU/MS/MED | | 0.5 | | | | | | | | 0.5 | 0.5 |
| Total Academic Major | | 15 | 1 | | | | | | | | |
| <i>IV. Five non-music units required for major ("co-major")</i> | | | | | | | | | | | |
| | | 1 | | | | | | | | | |
| | | 1 | | | | | | | | | |
| | | 1 | | | | | | | | | |
| | | 1 | | | | | | | | | |
| | | 1 | | | | | | | | | |
| Total non-music courses in major | | 5 | | | | | | | | | |
| <i>IV. Non-Credit Requirements</i> | | | | | | | | | | | |
| | 2nd yr interview/audition | | | | | | x | | | | |
| Total Reg Term Units | | 29 | | 1.5 | 2.5 | 2.75 | 2.25 | 1.75 | 2.25 | 2.25 | 2.25 |
| Total Eterm Units | | 2 | | | | | | | | | |
| Grand Total All Required Units | | 31 | | | | | | | | | |

Bachelor of Music Education Degree, Vocal/Choral or Instrumental Major

| Course | Title | Reg Unit | Eterm unit | Fa Yr 1 | Sp Yr 1 | Fa Yr 2 | Sp Yr 2 | Fa Yr3 | Sp Yr3 | Fa Yr 4 | Sp Yr4 |
|--|---------------------|----------|------------|---------|---------|---------|---------|--------|--------|---------|--------|
| <i>I. General Studies (non-music Explorations courses)</i> | | | | | | | | | | | |
| EH 102/208 | Writing | 1 | | 1 | | | | | | | |
| | SM | 1 | | | | | 1 | | | | |
| | IA outside major | 1 | | | | 1 | | | | | |
| | QA | 1 | | 1 | | | | | | | |
| | GP outside major | 1 | | | | | | 1 | | | |
| | CI | 1 | | | | | | | | 1 | |
| Total General Studies | | 6 | | | | | | | | | |
| <i>II. Professional Studies</i> | | | | | | | | | | | |
| ED 201 | Intro to Education | 1 | | | 1 | | | | | | |
| ED 299 | Exploring Teaching | 0 | 1 | | | | | | | | |
| ED 319 | Teaching Reading | 1 | | | | | | | 1 | | |
| EPY 223 | Dev Child in 21st c | 1 | | | | | | | | 1 | |
| EPY 260 | Surv Excep Childrn | 1 | | | | | 1 | | | | |
| EPY 320 | Ed Psych | 1 | | | | | | 1 | | | |
| Total Professional Studies | | 5 | 1 | | | | | | | | |
| <i>III. Internship (Student Teaching)</i> | | | | | | | | | | | |
| MED 414 | Tchng Intern VI | 1.5 | | | | | | | | | 1.5 |
| MED 415 | Tchng Intern VII | 1.5 | | | | | | | | | 1.5 |
| Total Internship | | 3 | | | | | | | | | |
| <i>IV. Academic Major (Teaching Field)</i> | | | | | | | | | | | |
| MU 151 | Elem Theory | 1 | | 1 | | | | | | | |
| MU 151L | Elem Theory Lab | 0 | | 0 | | | | | | | |
| MU 152 | Interm Theory | 1 | | | 1 | | | | | | |
| MU 152L | Interm Theory lab | 0 | | | 0 | | | | | | |
| MU 251 | Adv Theory | 1 | | | | 1 | | | | | |
| MU 251L | Adv Theory Lab | 0 | | | | 0 | | | | | |

| | | | | | | | | | | |
|---------------------------------------|-------------------|-----------|-------------|-------------|-------------|-------------|-------------|-------------|----------|----------|
| MU 252 | Early 20th-c theo | 0.5 | | | | 0.5 | | | | |
| MU 271/371 | Conducting | 1 | | | | | 0.5 | | 0.5 | |
| MU 123 | Lit and Lang | 1 | | 1 | | | | | | |
| MU 221 | AMR Music History | 1 | | | 1 | | | | | |
| MU 222 | BCR Music History | 1 | | | | 1 | | | | |
| MU elec | 300/400 th or lit | 0.5 | | | | | | 0.5 | | |
| MS 3xx | Principal instru | 3.5 | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 | 0.5 | |
| MS 110 | Piano | 0.25 | | | | | | | 0.25 | |
| MU xxx | Ensemble | 1.75 | 0.25 | 0.25 | 0.25 | 0.25 | 0.25 | 0.25 | 0.25 | |
| MED 331 | Elem Music Meth | 0.5 | | | | | 0.5 | | | |
| MED 335 | Sec Music Meth | 0.5 | | | | | | 0.5 | | |
| MED 337 | Voc Ped/Diction | 0.5 | | | | | 0.5 | | | |
| MED 341 | Tchnng Strings | 0.25 | | | | | | 0.25 | | |
| MED 343 | Tchnng Wwinds | 0.25 | | | | | | 0.25 | | |
| MED 345 | Tchnng Brass | 0.25 | | | | | | | 0.25 | |
| MED 347 | Tchnng Perc | 0.25 | | | | | | | 0.25 | |
| MU 499 | Sr Capstone | | 1 | | | | | | | |
| Total Academic Major | | 16 | 1 | | | | | | | |
| <i>V. Non-Credit Requirements</i> | | | | | | | | | | |
| Recital | Half-recital | | | | | | | | x | |
| Tchr Ed | Admit to Tchr Ed | | x | | | | | | | |
| Comp Exam | Comp Exam 70%+ | | | | | | | | | x |
| GPA | Minimum 2.0 | x | x | x | x | x | x | x | x | x |
| Total Reg Term Units | | 30 | 3.75 | 3.75 | 3.75 | 4.25 | 4.25 | 3.25 | 4 | 3 |
| Total Eterm Units | | 2 | | | | | | | | |
| Grand Total All Required Units | | 32 | | | | | | | | |

NOTES

CHAPTER THREE: PROFICIENCY LEVELS IN APPLIED MUSIC

Proficiency Levels are a means of benchmark assessments of student progress throughout one's matriculation in college study. Students in various degree programs and majors have established proficiency levels that must be attained for each instrument studied. For specific details on the required proficiency levels for your degree and/or major, please see the *College Catalog*, in the Music section listing specific course requirements.

Proficiency Levels for Piano (MS 110, 310, 410)

Proficiency Levels for Voice (MS 120, 330, 430)

Proficiency Levels for Organ (MS 130, 330, 430)

Proficiency Levels for Guitar (MS 160, 360, 460)

Proficiency Levels for String Instruments (MS 140, 340, 440)

Proficiency Levels for Wind and Brass Instruments (MS 150, 350, 450)

Proficiency Levels for Percussion (MS 150K, 350K, 450K)

PIANO PROFICIENCY LEVELS (BA, BMA with Piano as Principal Instrument)

Level One:

Two octave scales in all Major and Harmonic Minor keys, hands separately in eighth notes, quarter note = 120.

Arpeggios in all keys, two octaves, hands separately in triplets, quarter note = 120.

Sight-reading: one piece with the difficulty corresponding to the student's present level; maintain the pulse and make few errors.

Two pieces of contrasting nature to be played by memory. Approximate difficulty: easier prelude of Bach, selections from Schumann's Album for the Young, Beethoven sonatina, easier Kabalevsky variations, or Clementi sonatina.

At the jury, three white keys and three black keys will be played.

Level Two:

All major and harmonic minor scales, four octaves, hands together in groups of sixteenths, quarter note = 100.

All major and minor arpeggios, four octaves, hands together in sixteenths, quarter note = 100.

Sight-reading: one piece with the difficulty corresponding to the student's present level; maintain the pulse and make few errors.

Two or three pieces of contrasting nature to be played by memory. Approximate difficulty: Bach two-part or easier three-part inventions; one movement from a Haydn sonata or Beethoven Op. 49; Schumann Scenes from Childhood, easier Chopin preludes, Mendelssohn Songs without Words, Piston Passacaglia, Pinto Scenas Infantis; Bartok Rumanian Folk Dances, etc.

At the jury, three white keys and three black keys will be played.

Level Three:

All major and harmonic minor scales, four octaves, hands together, in sixteenths, quarter note = 116.

All major and harmonic minor arpeggios, four octaves, hands together, in sixteenths, quarter note = 116.

Sight-read a Bach Chorale. Maintain the pulse and make few errors.

Two or three pieces of contrasting nature to be played by memory. Literature will be equivalent to Bach French Suites or Preludes and Fugues or Scarlatti Sonatas, an entire sonata of Beethoven, Haydn or Mozart, Chopin Nocturne, Waltz, Impromptu, or Etude, Brahms short pieces, Debussy, Griffes, Ravel, or Prokofieff Visions fugitives.

At the jury, four white keys and four black keys will be played.

VOICE PROFICIENCY LEVELS AND PROCEDURES

PROCEDURES

Voice Juries, proficiency exams, take place during exam week at the end of each semester. Make-up juries for students who are sick or have other emergencies during regular exam times will take place during the first week of classes in each term. Juries for Summer Term study take place early in the following Fall term. A student must have approval from his/her teacher to do a makeup jury. Documentation of illness or emergency may be requested at the discretion of the teacher.

Jury Repertoire Form - This form must be filled out prior to the voice jury. The student must bring this form to the exam. Jury forms are available in the voice department office and from voice faculty members.

VOICE PROFICIENCY EXAMS (JURIES)

BME, BMA, and BA – Voice Principals

Proficiency Level I

1. Proficiency Level I is to be taken at the end of the freshman year.
2. The primary goal of the Proficiency Level I jury is to evaluate the student's technical progress
3. Ten minutes will be allowed for the test.

The following are expected of a successful Level I Test:

1. Musical accuracy
2. Physical alignment that serves singing
3. Evidence of efficient breath management
4. Connection of breath to tone
5. Proper pronunciation and inflection of the languages represented
6. Evidence of responsiveness to text
7. Evidence of a communicative performer

Repertoire Requirements

Four selections from memory (two in Italian and two in English)

Student will present

1. One Italian song or aria from the 17th or early 18th centuries

2. One song in English

Proficiency Level II and Level III

1. It is recommended that Level II is to be taken at the end of the sophomore year, and Level III at the end of either semester of the junior year.
2. Repertoire for Level II must represent work done after the successful completion of the Proficiency Level I test.
3. Upon successfully passing the Level II jury, the student will perform the same jury repertoire for the Sophomore Qualifying Exam, which is to be performed for the Music Faculty.
4. Technical progress remains a significant part of this assessment.
5. Fifteen minutes will be allowed for these tests.

Proficiency Level II and III tests should demonstrate a combination of vocal, musical and performance achievement, progress in all skill sets, and continued growth in the following areas:

1. Musical accuracy
2. Correct pronunciation and inflection of text
3. Vibrant, resonant singing that reflects physical coordination
4. Ability to sing legato line
5. Sensitivity to musical style
6. Performance that reveals understanding of and commitment to text
7. Development as a persuasive and communicative performer

Proficiency Level II and Proficiency Level III Repertoire Requirements

Four selections from memory

1. 1 song in Italian
2. 1 song in German or French
3. 2 other selections

Student will present 1 song or aria in Italian and one other selection.

Student will be asked to read an Italian text aloud (Proficiency Level II).

Pre-Recital Hearing for capstone event (one of three tracks):

Upon completion of Proficiency Level III, students will progress to recital and/or lecture (Capstone) preparation. A Recital Hearing must be completed within 30 days of the scheduled Capstone event. A student must pass the Recital Hearing in order to present the Capstone event. A student will be allowed 2 attempts to pass the Recital Hearing. Dependent upon the requirements for their major, students will choose to present a capstone event (30 minutes cumulative) from one of three tracks:

1. Recital with program notes (option for BME, BA-music and BMA)
2. Lecture-recital (option for BA-music and BMA)
3. Lecture presentation (option for BMA)

Repertoire requirements for Option 1:

Students will present

1. Songs and arias representing Baroque, Classical, Romantic, and 20th-21st century art music.
2. Songs and/or arias in English
3. Songs/arias in two foreign languages: Italian, German or French

Repertoire requirements for Options 1 and 2:

Songs and/or arias appropriate to the lecture topic.

Performance and writing assessments for Options 1 and 2:

1. See Voice Jury Rubric
2. See Writing Rubric (for recital program)

VOICE PROFICIENCY LEVELS: Musical Theater Majors (BA)

Proficiency Level I

1. The primary goal of the Proficiency Level I jury is to evaluate the student's technical progress
2. Ten minutes will be allowed for the test.

Repertoire Requirements

Four selections from memory

1. 1 classical song in English
2. 1 classical song in a language other than English
3. 2 songs from the Musical Theater Repertory: one composed before 1970; one composed after 1970, not to include belt repertoire

Student will present 1 classical song and 1 song from the Musical Theater Repertory. Belt repertoire is not to be presented until after the successful completion of Level I.

The following are expected of a successful Level I Test:

1. Musical accuracy
2. Physical alignment that serves singing
3. Evidence of efficient breath management
4. Connection of breath to tone
5. Proper pronunciation and inflection of the languages represented
6. Evidence of responsiveness to text
7. Evidence of a communicative performer

Proficiency Level II

1. Repertoire for Level II must represent work done after the successful completion of the Proficiency Level I test.
2. Technical progress remains a significant part of this assessment.

3. Fifteen minutes will be allowed for these tests.

Repertoire Requirements

Six selections from memory

1. Three Songs from Classic Music Theater

Representative composers include (but are not limited to): Rodgers and Hammerstein, Lerner and Loewe, Kern, Loesser, Berlin, Gershwin, Rodgers and Hart, Porter, Weill, Blitzstein)

2. Three Songs from Contemporary Music Theater

Representative composers include (but are not limited to): Sondheim, Styne, Kander and Ebb, Coleman, Maltby and Shire, Strouse, Harnick and Bock, Schmidt and Jones, Guettel, Wildhorn

Student will sing one classic music theater song and one contemporary music theater song.

Successful completion of the Level 2 hearing requires a demonstration of the following technical, musical, and dramatic skills:

1. A solid vocal technique that affords the singer any and all technical abilities appropriate to the song
2. Musical skills that allow for good intonation and musical accuracy
3. Musical singing that demonstrates stylistic and textual understanding
4. The ability to communicate both the general spirit and specific nuances of the song
5. Clearly demonstrated abilities in communicating the dramatic needs of character and story
6. The ability to deport oneself in performance with assurance and grace

VOICE PROFICIENCY LEVELS : Elective Voice (Non-major)

Students enrolled in MS 120: (.25 unit credit; 30 minute weekly lesson):

N. B.: *Students enrolled in MS 120 do not take jury examinations. Grading is completed by the teacher.*

A minimum of three songs; at least two songs must be memorized. Foreign language songs will be assigned at the discretion of the teacher.

Students enrolled in MS 320: (.5 unit credit; one hour weekly lesson)

Level 1

1. The primary goal of the Proficiency Level I jury is to evaluate the student's technical progress
2. Ten minutes will be allowed for the test.

The following are expected of a successful Level I Test:

1. Musical accuracy
2. Physical alignment that serves singing
3. Evidence of efficient breath management
4. Connection of breath to tone
5. Proper pronunciation and inflection of the languages represented
6. Evidence of responsiveness to text
7. Evidence of a communicative performer

Repertoire Requirements

Four selections from memory (at least one should be in Italian)

Student will present

1. Two contrasting songs

Level II

1. Repertoire for Level II must represent work done after the successful completion of the Proficiency

Level I test.

2. Technical progress remains a significant part of this assessment.
3. Fifteen minutes will be allowed for these tests.

Proficiency Level II tests should demonstrate a combination of vocal, musical and performance achievement, progress in all skill sets, and continued growth in the following areas:

1. Musical accuracy
2. Correct pronunciation and inflection of text
3. Vibrant, resonant singing that reflects physical coordination
4. Ability to sing legato line
5. Sensitivity to musical style
6. Performance that reveals understanding of and commitment to text
7. Development as a persuasive and communicative performer

Repertoire Requirements

Four selections from memory

1. 1 song in Italian
2. 1 song in German or French
3. 2 other selections

Student will present 2 selections. One must be in the Italian language.

ORGAN PROFICIENCY LEVELS

Organ proficiency levels are determined individually by the instructor.

GUITAR PROFICIENCY LEVELS

(MS 160, 360, 460)

Level 1

Proficiency Level 1 should be taken at the end of the first full year of private instruction.

The primary goal of the Proficiency Level 1 jury is to evaluate the student's abilities through basic technical and lyrical works.

The following are expected of a successful Proficiency Level 1 jury:

Basic Abilities:

Good Right and Left hand and finger position

Appropriate posture

Solid tone

Rhythmic Stability

Musical accuracy

Technique:

Perform two slur studies from either the Segovia or Aaron Shearer slur books.

Demonstrate sight-reading using the open position scales

Adequately perform two Giuliani Right-Hand Arpeggio studies.

C, G, D, A major scales in three positions.

Repertoire:

Perform two solos from memory. The pieces should be either two intermediate level solo works or two advanced musical studies. TBD by instructor.

Level 2

Proficiency Level 2 should be taken at the end of the second full year of private instruction (exemptions may be allowed upon full faculty approval).

Music for Level 2 should represent work done after successful completion of the Proficiency Level 1 jury (exemptions may be allowed upon full faculty approval).

Proficiency Level 2 should demonstrate a trajectory of musical growth in all skills related to performing the instrument studied.

Upon successful passing of the Level 2 jury, the student will perform the same repertoire from the Level 2 jury for the Sophomore Qualifying Exam, which is to be performed for the full music faculty.

The following are expected of a successful Proficiency Level 2 jury:

Basic Abilities:

Good Right and Left hand and finger position

Appropriate posture

Solid tone

Rhythmic Stability

Musical accuracy

Performance of musical details

Basic historical and theoretical knowledge of the works being performed

Technique:

Perform two slur studies from either the Segovia or Aaron Shearer slur books.

Demonstrate sight-reading using the open position and second position scales

Adequately perform two Giuliani Right-Hand Arpeggio studies.

Perform all of the Segovia Scales

Repertoire:

Perform two contrasting solos from memory of intermediate repertoire at a level that demonstrates the ability to begin the advance repertoire required at the advanced level

Level 3

Proficiency Level 3 should be taken at the end of the third full year of private instruction (exemptions may be allowed upon full faculty approval).

Music for Level 3 should represent work done after successful completion of the Proficiency Level 1 and 2 juries (exemptions may be allowed upon full faculty approval).

Upon successful passing of the Level 3 jury, the student should have enough quality repertoire and experience to perform at least a half-recital.

Proficiency Level 3 should demonstrate an advanced trajectory of musical growth in all skills related to performing the instrument, as well as research understanding of all works studied.

The following are expected of a successful Proficiency Level 3 jury:

Basic Abilities:

Good Right and Left hand and finger position

Appropriate posture

Solid tone

Rhythmic Stability

Musical accuracy

Performance of musical details

Basic historical and theoretical knowledge of the works being performed

Technique:

Studies will be determined by the instructor based on the specific requirements of the pieces currently being studied.

Repertoire:

Be able to perform two-four advanced level pieces. Representative works may include movements from the Bach Cello, Lute, or Violin Solo works, advanced work by Leo Brouwer (such Decameron Negro, Elogio de la Danza), advanced classical works (such as the Grand Overture by M. Giuliani or Rondo by D. Aguado etc..), and/or a Romantic work (such as by Mertz, Granados, Barrios Mangoré, or Albéniz etc..).

ORCHESTRAL STRING INSTRUMENTS (All degrees)
(MS 140, 340, 440)

Level 1

Proficiency Level 1 should be taken at the end of the first full year of private instruction.

The primary goal of the Proficiency Level 1 jury is to evaluate the student's abilities through basic technical and lyrical works.

The following are the expectations of a successful Proficiency Level 1 jury:

Basic Abilities:

- Good hand and finger position
- Appropriate posture
- Solid tone with centered pitch in all registers
- Rhythmic Stability
- Ability to control the bow
- Musical accuracy

Technique:

Major and Natural Minor scales up through four sharps and four flats, two octaves with arpeggios, 16th notes at quarter note = 100

At least two collegiate-level technical etudes, TBD by instructor.

Repertoire:

Perform a solo with accompaniment that represents lyrical and technical abilities, or an equivalent movement(s) from a major concerto with accompaniment, TBD by instructor.

Level 2

Proficiency Level 2 should be taken at the end of the second full year of private instruction (exemptions may be allowed upon full faculty approval).

Music for Level 2 should represent work done after successful completion of the Proficiency Level 1 jury (exemptions may be allowed upon full faculty approval).

Proficiency Level 2 should demonstrate a trajectory of musical growth in all skills related to performing the instrument studied.

Upon successful passing of the Level 2 jury, the student will perform the same repertoire from the Level 2 jury for the Sophomore Qualifying Exam, which is to be performed for the full music faculty.

The following are the expectations of a successful Proficiency Level 2 jury:

Basic Abilities:

- Good hand and finger position
- Appropriate posture
- Solid tone with centered pitch in all registers
- Rhythmic Stability
- Ability to control the bow in various articulations
- Musical accuracy
- Performance of musical details
- Basic historical and theoretical knowledge of the works being performed

Technique:

- All Major and Natural Minor scales, two octaves with arpeggios, 16th notes at quarter note = 120
- Two collegiate-level technical etudes from two different method books, (should be in addition to books studied in Level 1), TBD by instructor

Repertoire:

- Perform a full concerto with accompaniment or equivalent solo with accompaniment, TBD by instructor.
- Orchestral Excerpts: two technical and two lyrical, TBD by instructor.

Level 3

Proficiency Level 3 should be taken at the end of the third full year of private instruction (exemptions may be allowed upon full faculty approval).

Music for Level 3 should represent work done after successful completion of the Proficiency Level 1 and 2 juries (exemptions may be allowed upon full faculty approval).

Upon successful passing of the Level 3 jury, the student should have enough quality repertoire and experience to perform at least a half-recital.

Proficiency Level 3 should demonstrate an advanced trajectory of musical growth in all skills related to performing the instrument, as well as research understanding of all works studied.

The following are the expectations of a successful Proficiency Level 3 jury:

Basic Abilities:

- Good hand and finger position
- Appropriate posture
- Solid tone with centered pitch in all registers

Rhythmic Stability

Ability to control the bow in various articulations

Musical accuracy

Performance of musical details

Historical and theoretical knowledge of the works being performed

Technique:

All Harmonic and Melodic Minor scales, two octaves with arpeggios, 16th notes at quarter note = 120

Two collegiate-level technical etudes from two different method books, (should be in addition to books studied in Level 1 and 2), TBD by instructor.

Repertoire:

Perform a full concerto that is intended for orchestral accompaniment (a piano accompaniment should be used for the proficiency audition), TBD by instructor.

Orchestral Excerpts: two technical and two lyrical, TBD by instructor.

WOODWIND AND BRASS INSTRUMENTS

(MS 150, 350, 450, sections A-J)

Level 1

Proficiency Level 1 should be taken at the end of the first full year of private instruction.

The primary goal of the Proficiency Level 1 jury is to evaluate the student's tone and abilities through basic technical and lyrical works.

The following are expected of a successful Proficiency Level 1 jury:

Basic Abilities

- Quality tone throughout all registers
- Appropriate posture and hand position
- Rhythmic Stability
- Clear articulations
- Musical accuracy

Technique

- Major and Natural Minor scales up through four sharps and four flats, one octave with arpeggios (two octaves where possible), 8th notes at quarter note = 120
- F concert chromatic scale, 2 octaves, 8th notes at quarter note = 120
- At least two collegiate-level technical etudes, TBD by instructor.

Repertoire

- Perform a solo with accompaniment that represents lyrical and technical abilities, or an equivalent movement from a major concerto with accompaniment, TBD by instructor.

Level 2

Proficiency Level 2 should be taken at the end of the second full year of private instruction (exemptions may be allowed upon full faculty approval).

Music for Level 2 should represent work done after successful completion of the Proficiency Level 1 jury (exemptions may be allowed upon full faculty approval).

Proficiency Level 2 should demonstrate a trajectory of musical growth in all skills related to performing the instrument studied.

Upon successful passing of the Level 2 jury, the student will perform the same repertoire from the Level 2

jury for the Sophomore Qualifying Exam, which is to be performed for the full music faculty.

The following are expected of a successful Proficiency Level 2 jury:

Basic Abilities

Quality tone throughout all registers

Appropriate posture and hand position

Rhythmic Stability

Clear articulations

Musical accuracy

Performance of musical details

Basic historical and theoretical knowledge of the works being performed

Technique

All Major and Natural Minor scales, one octave with arpeggios (two octaves where possible);
16th notes at quarter note = 80

F concert chromatic scale, 2 octaves, 16th notes at quarter note = 80

Two collegiate-level technical etudes from two different method books (should be in addition to books studied in Level 1), TBD by instructor.

Repertoire

Perform a full concerto with accompaniment or equivalent solo with accompaniment, TBD by instructor.

Level 3

Proficiency Level 3 should be taken at the end of the third full year of private instruction (exemptions may be allowed upon full faculty approval).

Music for Level 3 should represent work done after successful completion of the Proficiency Level 1 and 2 juries (exemptions may be allowed upon full faculty approval).

Upon successful passing of the Level 3 jury, the student should have enough quality repertoire and experience to perform at least a half-recital.

Proficiency Level 3 should demonstrate an advanced trajectory of musical growth in all skills related to performing the instrument, as well as research understanding of all works studied.

The following are expected of a successful Proficiency Level 3 jury:

Basic Abilities

Quality tone throughout all registers
Appropriate posture and hand position
Rhythmic Stability
Clear articulations
Musical accuracy
Performance of musical details
Historical and theoretical knowledge of the works being performed

Technique

All Harmonic and Melodic Minor scales, one octave with arpeggios, 16th notes at quarter note = 80

Bb concert chromatic scale, 2 octaves, 16th notes at quarter note = 120

Two collegiate-level technical etudes from two different method books (should be in addition to books studied in Level 1 and 2), TBD by instructor.

Repertoire

Perform a full concerto that is intended for orchestral accompaniment (a piano accompaniment should be used for the proficiency audition), TBD by instructor.

Orchestral Excerpts: two technical and two lyrical, TBD by instructor.

PERCUSSION PROFICIENCY LEVELS

Level 1

Proficiency Level 1 should be taken at the end of the first full year of private instruction.

The primary goal of the Proficiency Level 1 jury is to evaluate the student's abilities through basic on various percussion works.

The following are expected of a successful Proficiency Level 1 jury:

Basic Abilities:

Appropriate posture and hand position

Rhythmic stability

Musical accuracy

Basic technique on all instruments studied

Technique:

Major and Natural Minor scales up through four sharps and four flats, two octaves with arpeggios, 16th notes at quarter note = 100 (2 or 4 mallets for arpeggios)

C concert chromatic scale, 2 octaves, 16th notes at quarter note = 100 (2 mallet)

14 of the 26 American Drum Rudiments, TBD by instructor (snare)

Repertoire:

One collegiate-level mallet etude, TBD by instructor.

One collegiate-level rudiment etudes on snare, TBD by instructor.

One collegiate-level work on timpani, TBD by instructor.

Level 2

Proficiency Level 2 should be taken at the end of the second full year of private instruction.

Music for Level 2 should represent work done after successful completion of the Proficiency Level 1 jury (exemptions may be allowed upon full faculty approval).

Proficiency Level 2 should demonstrate a trajectory of musical growth in all skills related to performing the instruments studied.

Upon successful passing of the Level 2 jury, the student will perform the same repertoire from the Level 2 jury for the Sophomore Qualifying Exam, which is to be performed for the full music faculty.

The following are expected of a successful Proficiency Level 2 jury:

Basic Abilities:

Appropriate posture and hand position
Rhythmic stability
Musical accuracy
Basic technique on all instruments studied
Performance of musical details
Basic historical and theoretical knowledge of the works being performed

Technique:

All Major and Natural Minor scales, two octaves with arpeggios, 16th notes at quarter note = 100 (2 or 4 mallets for arpeggios)
All 26 American Drum Rudiments (snare)
World drum techniques on two different instruments

Repertoire:

Perform one collegiate-level 4 mallet etude or solo, TBD by instructor.
Perform one collegiate-level rudiment etude or solo on snare, TBD by instructor.
Perform one collegiate-level etude or solo on timpani, TBD by instructor.
Perform one world drum etude, TBD by instructor.

Level 3

Proficiency Level 3 should be taken at the end of the third full year of private instruction (exemptions may be allowed upon full faculty approval).

Music for Level 3 should represent work done after successful completion of the Proficiency Level 1 and 2 juries (exemptions may be allowed upon full faculty approval).

Upon successful passing of the Level 3 jury, the student should have enough quality repertoire and experience to perform at least a half-recital.

Proficiency Level 3 should demonstrate an advanced trajectory of musical growth in all skills related to performing the instrument, as well as research understanding of all works studied.

The following are expected of a successful Proficiency Level 3 jury:

Basic Abilities:

Appropriate posture and hand position
Rhythmic stability
Musical accuracy

Strong technique on all instruments studied

Performance of musical details

Historical and theoretical knowledge of the works being performed

Technique:

All Harmonic and Melodic Minor scales, one octave with arpeggios, two octaves with arpeggios, 16th notes at quarter note = 80 (2 or 4 mallets for arpeggios)

All 26 American Drum Rudiments with the ability to start on either hand (snare)

Drum technique on multiple instruments

Repertoire:

Perform two contrasting works on marimba, at least one work must be performed with 4 mallets, TBD by instructor.

Perform 2 snare works for use in a recital, TBD by instructor.

Perform a solo work for multiple drums, TBD by instructor.

Orchestral Excerpts: one mallet, one snare, and one timpani, TBD by instructor.

CHAPTER FOUR: OTHER MATTERS RELATED TO MUSIC STUDY

Accompanists

All students registered for 300 and 400 level courses in applied music (MS) may avail themselves of one of the staff accompanists assigned to that studio, as recommended by the teacher. The need for accompanists can vary widely depending on the instrument being studied. Students are required to pay a set fee each term to cover the cost of the accompanist.

Recital Class

Students are encouraged to attend and to participate in the Tuesday morning recital class, held at 11:00 weekly during most of the fall and spring terms. To perform in a weekly recital class, students must have permission of their applied teacher, and complete a form in advance of the recital class, which is available in the Music Office. Performances in the class are not graded, and are for the purpose of giving the student experience in performing in public, a valuable activity prior to a recital or concert performance. For the audience, it is an opportunity for students to support each other in their musical progress and growth, and for faculty to hear and appreciate student's progress.

Studio Classes and Master Classes

Applied teachers frequently organize their studios into class settings on a regular basis. Through the Hugh and Barbara Thomas Master Class Series, outstanding performer/teachers are brought to campus to work in a group setting with students. Your applied teacher will be able to give you specific information about these opportunities.

About Degree Recitals

Procedures:

Well before the recital date (no later than the beginning of the term in which the recital is to be held), the major teacher and student begin discussions of the recital program, and select a tentative performance date.

When that date has been determined, it is considered tentative until the student has passed the pre-recital hearing (see below). However, the student should alert the departmental secretary, Judy Pandelis, of the tentative date so that it can be noted on the College calendar, to prevent scheduling conflicts.

The student asks two or three music faculty members to serve as the auditors for the pre-recital hearing, and informs them of the date. The pre-recital hearing must be held no later than one month prior to the tentative recital date.

The student should also insure that an accompanist (or other needed musicians) are available for the hearing.

For the Pre-Recital Hearing: The student should secure an appropriate room for the hearing. If the Recital Hall is not available, often a larger classroom or ensemble room will suffice. For percussion, the Phillips Rehearsal Hall should be used.

The student must prepare a draft of the recital program, following the appropriate format as shown below.

Bring a copy of the program for each of the auditors to the hearing. It is not necessary to bring copies of your music to the hearing.

Assuming the hearing goes well, the faculty members present will sign one copy of the recital program draft, which should be taken immediately to Ms Pandelis in the Art Building. At that point the tentative recital date becomes permanent. Ms Pandelis will prepare the final draft of the recital program and arrange for it to be printed and available in time for the recital. It is the student's responsibility to pick up the finished programs and take them to the Recital Hall on the day of the recital (or the day before).

If the student does not pass the hearing, the tentative recital date becomes forfeit. The student should set up a new time for a hearing, and the recital date to be chosen must be later than one month from this subsequent hearing.

How to format the Printed Program:

Please see the attached sample programs. It is important to follow the models for recital programs, both for the ease of the audience's use, and because the recital program documents certain information necessary as part of your academic progress as a music major. Your major teacher, the departmental secretary (Judy Pandelis, in the Art Building), or the faculty member designated to proof all printed programs for departmental recitals can help you if you have specific questions.

A sample of a full recital (such as a senior degree recital) in organ:

| | |
|----------------------------------|-----------------------|
| The Faculty of Music of | |
| BIRMINGHAM-SOUTHERN COLLEGE | |
| presents | |
| JANE ELIZABETH DOE | |
| in | |
| Organ Recital | |
| Messe pour les Convents | François Couperin |
| Plein jeu | 1668-1733 |
| Recit de Chromhorne | |
| Dialogue | |
| Sonata IV, E minor, BWV 528 | Johann Sebastian Bach |
| Adagio-vivace | 1685-1750 |
| Andante | |
| Un poc' allegro | |
| INTERMISSION | |
| Litanies | Jehan Alain |
| | 1911-1940 |
| Three Short Hymn Settings | Gerald Bales |
| Simple Gifts | b. 1919 |
| Fairest Lord Jesus | |
| Lord of the Dance | |
| <i>Final</i> from Symphony No. 1 | Louis Vierne |
| | 1870-1937 |

A sample of a half-recital (such as a Junior degree recital, or senior recital for the BA) in voice:

| | |
|--|----------------------|
| The Faculty of Music of | |
| BIRMINGHAM-SOUTHERN COLLEGE | |
| presents | |
| JONATHAN EDWARD DOE | |
| in | |
| Voice Recital | |
| Virginia Dismukes, Piano | |
| Die Liebe des Nächsten | Ludwig van Beethoven |
| Vom Tode | 1770 - 1827 |
| Die Ehre Gottes aus der Natur | |
| Gottes macht and Vorsehung | |
| <i>from Sechs Lieder von Gellert, Op. 48</i> | |
| Sanctus | Charles Gounod |
| <i>from St. Cecilia Mass</i> | 1818 - 1893 |
| Lydia | Gabriel Fauré |
| Mai | 1845 - 1924 |
| The Falcon | John Jeffreys |
| White was the way | b. 1927 |

Annual Performance Opportunities and Competitions

The Dorsey and Frances Whittington Competition is named for two prominent teachers on the faculty of the Birmingham Conservatory of Music, which merged with the College in the early 1950s to form the present-day BSC Music Department. Dorsey Whittington was a longtime Director of the Conservatory, and was a world-renowned pianist and composer, who was also the founding conductor of what today has become the Alabama Symphony Orchestra.

The competition is open to all BSC students currently studying applied music at the College. Notices of the application deadline, usually in mid-fall, are posted around the Hill building each year. Students wishing to enter should consult with their applied teacher, who signs a form that students complete, recommending them for the competition. The competition itself is held in early December. Winners are announced on that day, and subsequently receive the opportunity to perform the following February with the Red Mountain Chamber Orchestra as soloists, in a public performance on campus.

Honors Day Recital – In recent years the Department has offered a recital on Honors Day, in the spring term, usually consisting of students who have won competitions of various kinds that year. Your applied teacher can give you more information.

Choral, Instrumental Annual Events and Opera Productions are held on a varying schedule each year. These are outstanding opportunities for performance in instrumental, choral and opera venues. All ensembles are open to all students at the College by audition.

Outside Competitions are encouraged for qualified music majors by their teachers. It is the expectation of the Music Department that when your teacher tells you that you should enter a competition he/she feels is appropriate, that *you say "Yes!"* Competitions are a normal part of music and indeed, in life itself, and a wholesome competition experience can teach one a great deal, build confidence and connections.

Performances Off-Campus: The faculty encourages all performing experiences which are educationally valid and which are in line with the student's individual abilities, needs, and goals. However, since there is more to be gained from performing than simply "experience", the faculty places highest priority on *productions on the campus, which are designed with specific educational objectives.*

Students majoring in music may appear in off-campus musical/theatrical productions, though only with the approval of their academic advisor and their private teacher. The faculty will work cooperatively with each student to plan performance activities on the campus and will advise students as to the educational value of off-campus opportunities. Students who wish to undertake the time-consuming activity in an off-campus production may be advised to take a reduced course load.

Students who hold merit or service scholarships in music are expected to participate fully in on-campus performance activities in music.

CHAPTER FIVE: HEALTH AND WELLNESS FOR MUSICIANS

Music is an art that demands both intellectual and physical exertion. This requires that the conscientious musician maintains an appreciation for, and awareness of, her/his overall health, both emotionally and physically. At Birmingham-Southern College it is our goal that music students, faculty and staff maintain a healthy lifestyle, including specific strategies geared for the instruments they play, whether it be as a soloist or as part of an ensemble. There is no aspect of music-making that doesn't utilize our bodies and minds, and the care of ourselves is therefore of the utmost importance.

On Campus: BSC Counseling and Health Services

The College maintains a fine Counseling and Health Center, located on the second floor of the Norton Campus Center. A full-time registered nurse, a part-time medical doctor, and full-time counselors are provided at no charge for all members of the College community. To make an appointment for medical care by the nurse or doctor, psychological, or career counseling, call 205-226-4717 to make an appointment, or stop by the center at any time.

Useful links on Musician's Health and Wellness

The Music Faculty has provided the following links to information on various topics related to health and wellness:

- Performing Arts Medicine Association: <http://www.artsmed.org/videos>
- International Society for Music Education: <http://www.isme.org/health/180-musicians-health-and-wellness>
- [MusiciansWay.com](http://www.musiciansway.com): An especially comprehensive site for voice, instrumentalists, with specific resources for each: <http://www.musiciansway.com/wellness.shtml>
- [Jeremy's source](#)

CHAPTER SIX: FACULTY AND PROFESSIONAL STAFF

Full-Time Faculty in Music

Leon. W. Couch, III, Assistant Professor of Music (2013)

B.A., B.S., B.M., (xxxx), University of Florida; M.M., (xxxx), D.M.A. (xxxx), Ph.D. (xxxx), University of Cincinnati

Music Theory, Studio Organ; coordinator of the keyboard area

Jeremy Grall, Assistant Professor of Music (2014)

B.M. (1996), The University of Memphis; M.M. (1999), Yale University; D.M.A. (2009), The University of Memphis

Musicology, Studio Guitar, Music Cognition

Jeff Kensmoe, Associate Professor of Music (2010) and Music Department Chair

B.M. (1998), University of Wisconsin at Eau Claire; M.M. (2004), D.M. (2012), University of Northern Colorado; D.M.

Studio Voice, Southern Chorale, Opera Workshop

Jacqueline Leary-Warsaw, Associate Professor of Music (2000)

B.M. (1986), University of Louisville; M.M. (1988), The Catholic University of America; D.M.A. (2000), Peabody Conservatory of Music of The Johns Hopkins University.

Studio Voice, Vocal Pedagogy and Diction; coordinator of the voice area

Benjamin Posey, Instructor of Music (2011)

B.M. (2004), Samford University; M.A.E. (2007), University of Alabama at Birmingham

Symphonic and Marching Band, coordinator of the instrumental area; coordinator of the Music Education program

Lester Seigel, Joseph Hugh Thomas Professor of Music (1993)

B.M. (1979), Birmingham-Southern College; M.M. (1983), D.M.A. (1991), University of Colorado-Boulder.

Concert Choir, Hilltop Singers, Conducting, Chamber Music, Choral and Orchestral Literature

Adjunct Faculty in Music and Professional Music Staff

Adjunct Faculty in Music Literature, Composition and Theory

Katy E. Leonard, Ph.D. (Brown University) – World Music, Studio Flute

Mary E. Neal, M.M. (Florida State University)– Music Theory, Counterpoint

Matthew Phillips, M.M. - Music Technology

Rebecca Remley, D.M.A. (University of Alabama) – Composition, Music Theory

Adjunct Faculty in Applied Music

James V. Baker, M.M. (The Boston Conservatory)– French Horn

Jay Burnham B. M. (Cleveland Institute of Music) – Percussion and Percussion methods; Principal timpanist, Alabama Symphony Orchestra

Leonard Candelaria, D.A. (North Texas State University) – Trumpet

Craig Hultgren, M.M. (Indiana University)– Violoncello and String Methods; longtime member of the Alabama Symphony Orchestra

Robert Janssen, M.M. - Clarinet, Saxophone

Jeff Koonce, M.M. - Trombone

David Mazanec – Contrabass; former principal, Alabama Symphony Orchestra

Andrew Miller, D.M.A. (Boston University)– Tuba/Euphonium; principal, Alabama Symphony Orchestra

Constance Moore, M.S.M. (Westminster Choir College) – Piano

Anne Pandolfi, B.M. – Violin; longtime member of the Alabama Symphony Orchestra

James Sullivan, M.M. (Boston University) – Oboe; principal, Alabama Symphony Orchestra

JoDean Tingle, M.M. (University of Alabama) – Piano

Marjory Whatley, D.M.A., (University of Southern California) - Piano

Professional Music Staff

Virginia Dismukes, D.M.A., Staff Accompanist

Idabelle Gay, M.M., Staff Accompanist

Christopher Griffin, B. M., Staff Accompanist

Mark Hayes, M. M., Organ Technician

Derek Jackson, Staff Accompanist

Russell Williams, B.M., Piano Technician

Professors Emeritus of Music

Mildred Allen, Professor Emerita (1986-2009)

B.M. (1956), University of Mississippi; M.M. (1958), New England Conservatory of Music

James Cook, Professor Emeritus (1977-2010)

B.M. (1968), Birmingham-Southern College; M.M. (1969), Ph.D. (1978), The University of Texas at Austin

William DeVan, Professor Emeritus (1980-2011)

B.M. (1971), M.M. (1972), The Juilliard School; *Konzertexamen* Diploma (1979), Hochschule für Musik und Theater.

Thomas J. Gibbs, Professor Emeritus (1970-2007)

B.A. (1964), Birmingham-Southern College; M.M. (1967), Ph.D. (1972), University of Texas.

Ronald D. Hooten, Professor Emeritus (1980-2010)

B.M.E. (1966), University of Southern Mississippi; M.M. (1971), D.A. (1980), University of Mississippi.

David J. Smith, Professor Emeritus (1983-2014)

B.M. (1969), Westminster Choir College; M.M. (1976), Peabody Conservatory of Music; D.M.A. (1986), The University of Texas at Austin.