

**THE MUSIC DEPARTMENT  
OF  
BIRMINGHAM-SOUTHERN COLLEGE**

**MUSIC  
STUDENT'S  
HANDBOOK  
2009-2010**

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## CHAPTER I: INTRODUCTION

The Birmingham-Southern College program in music is accredited by the National Association of Schools of Music (NASM) and is subject to the standards set by NASM. This organization periodically reviews our course offerings, degree plans, and faculty.

The following statement is contained in the *NASM Handbook*, and it can serve as a general introduction to your study of music at the undergraduate level. It is also a reminder that classes in music at Birmingham-Southern College have met nationally recognized standards of quality.

### **General Standards for Graduation From Curriculum Leading To Baccalaureate Degrees in Music**

Musicians work in many contexts. Music influences and is influenced by ideas, events and trends. Musicians influence culture both through the practice of music and through interactions with musicians, other professionals, and the public. All undergraduate curricula should provide the basic foundation for addressing these conditions and responsibilities.

#### Musicianship

- 1. Purpose.** Musicianship is the body of knowledge, skills, practices, and insights that enables music-making at any level. To some extent, every musician functions regularly as a performer, a listener, an historian, a composer, a theorist, and a teacher. Completion of an undergraduate program in music indicates acquisition of sufficient musicianship to perform these functions appropriate to the areas of concentration and to communicate effectively across the specializations of musical practice.
- 2. Content.** Musicianship begins with acquisition of fundamental competencies such as aural and rhythmic skills, the reading of notation, and the use of musical terminologies. Development then proceeds through constant use and expansion of previously acquired skills.

Undergraduate musicianship studies focus on: (1) conceptual understanding of musical components and processes; (2) continued practice in creating, interpreting, presenting, analyzing, and evaluating music; (3) increasing understanding of various musical cultures and historical periods; (4) acquiring capacities to integrate musical knowledge and skills; and (5) accumulating capabilities for independent work in the music professions.

#### General Studies

Studies in other areas of human achievement are important in the education of

musicians. Students should have opportunities for study in natural and physical sciences, social sciences and communications, as well as in other areas of the arts and humanities. Since the musician must be equipped to function and interact with the total society, to adapt to changes in the society, and to fulfill a role as a public advocate for music, individuals should be encouraged to select offerings that will be significant throughout their lives.

## **CHAPTER 2: UNDERGRADUATE DEGREES OFFERED BY THE MUSIC FACULTY**

The faculty of music offers two professional degrees: Bachelor of Music in Composition, Performance (Guitar, Orchestra Instrument, Organ, Piano, and Voice), and Sacred Music; and Bachelor of Music Education (Instrumental and Choral concentrations). It also offers a major in music for the Bachelor of Arts degree with options of study in Film Music, Music Literature, Music Technology, Music Theory, Performance, and Song Writing. It offers a minor in music as well. The choice of whether to work towards a Bachelor of Music degree or the Bachelor of Arts degree is usually made at the end of the student's sophomore year in college. The typical program for the first two years and the requirements for each major is given on the following pages. For the most part, the first two years are the same for all majors in music so a decision as to which specific major in music a student should pursue is not critical the first year. In cases where a student has not placed into MU 151, MU 150 should be taken in the Fall term:

### **Sophomore Qualifying Procedure**

At the end of two years of college study, a student who seeks to major in any field of music will be interviewed by a committee composed of the faculty of music. This interview allows the faculty to learn of the student's intentions and affords the student the opportunity to ask any questions he or she may have. After the interview, the student is advised by the music faculty as a whole concerning his or her degree plans and expectations.

Most degrees in music require the successful completion of certain proficiency levels at the end of the sophomore year. The specific levels for the principal instrument varies with the degree sought and are listed at the end of this handbook.

A student seeking a performance major in the Bachelor of Music degree is required to perform a short program for the music faculty (called a "full faculty" jury) in which he or she will be expected to perform at least three works in contrasting styles. These works should be drawn from pieces studied in the first two years. They must satisfy the requirements of proficiency level six. On the basis of this jury, the faculty of music will decide whether or not to admit the student to a performance program in the Bachelor of Music degree.

A student seeking a composition major in the Bachelor of Music degree is required to submit a portfolio of his or her works containing at least three scores and recordings to the music faculty (called a "full faculty" jury). The student should reserve a time on the full faculty jury schedule in a similar manner as is done with the BM in performance. In lieu of recordings, actual performances of the work may take place.

A description of each degree, with the course requirements, follows. Students should meet regularly with their advisor to discuss their course choices. Ultimately, however it is the student's responsibility to know what requirements are needed for successful completion of the degree he or she is pursuing.

## **The Bachelor of Music Degree**

The Music faculty offers the following majors with the Bachelor of Music Degree: Composition, Music Performance, and Sacred Music. The degree is for students who intend to ultimately have a career in music. The standards for the degree are described in the NASM handbook as stated below:

### **Competencies Common to all Professional Baccalaureate Degrees in Music**

#### **A. Performance**

1. Competence shall be developed in at least one major performance area. This includes:
  - a. Performance of a cross-section of the music from the complete repertory of the particular performance medium.
  - b. The development of technical skills requisite for artistic self-expression at the level appropriate for the particular music concentration.
  - c. The ability to read at sight with fluency.
2. Students must have ensemble experience throughout the baccalaureate program. The ensembles should be varied both in size and nature.
3. Students must acquire rehearsal and conducting skills sufficient to work as a leader and in collaboration on matters of musical interpretation.
4. Students must acquire keyboard competency and should have experiences in secondary performance areas.

#### **B. Aural Skills and Analysis**

1. Students must develop (a) an understanding of the common elements and organizations of patterns of music and their interaction, and (b) the ability to employ this understanding in aural, verbal, and visual analysis.
2. Students must have sufficient knowledge of musical forms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations.
3. Students must be able to place music in historical, cultural, and stylistic contexts.

#### **C. Composition and Improvisation**

1. Beyond traditional exercises in beginning theory, students must develop composition and improvisation skills. Approaches might include: imitation of various musical styles, experiences in original composition, experimenting with various sound sources, and manipulating the common elements in nontraditional ways.
2. Continuous development of improvisational skill is strongly recommended, whether as an aspect of composition, musicianship, or performance studies.

#### **D. Repertory and History**

1. Students must have opportunities through performance and academic studies to work with music of diverse cultural sources, historical periods, and media. While emphasis and balance appropriate for particular degree programs are best determined by the institution, each has the responsibility of ensuring comprehensiveness.
2. All music students must be exposed to a large and varied body of music through attendance at recitals, concerts, operas, and other performances.

**E. Technology**

Through study and laboratory experience, students should be made familiar with the capabilities of technology as they relate to composition, performance, analysis, teaching, and research.

**F. Synthesis**

While synthesis is a lifetime process, by the end of undergraduate study students should be:

1. Working independently on a variety of musical problems by combining their capabilities in performance; aural, verbal and visual analysis; composition and improvisation; and repertory and history.
2. Forming and defending value judgments about music.
3. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time.
4. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.

# Bachelor of Music in Composition

## General Requirements: (see next page for first and second year course plan)

Complete 32 full-units regular term courses or equivalent, and complete one interim term project for each full academic year that you are enrolled.

**FIRST YEAR FOUNDATIONS COURSES:** Complete two 1Y courses from two different disciplines in the first year.

**DISCIPLINARY FOUNDATIONS:** Complete five units from areas outside Fine and Performing Arts. At least one unit each of Science/Mathematics, Humanities, and Social Science is required.

**SKILLS FOUNDATIONS:** Complete three-four units in addition to courses taken as Disciplinary Foundations, from the following areas:

**Foreign Language and Culture:** 2 units in one foreign language, or 1 unit if above 220

**Mathematics:** MA 150, MA 207, MA 231 or higher

**Writing:** EH 102 or 208

**INTERCULTURAL FOUNDATIONS:** Complete one course designated as an IC course, which may count as either one of the above courses, or a course so designated within the major.

**FOUNDATIONS IN SCHOLARSHIP:** Satisfactory presentation of a full public recital of your works in the senior year.

**INTELLECTUAL AND CULTURAL FOUNDATIONS:** Attend at least five approved cultural and intellectual programs per semester, for each term you are enrolled.

## COURSES IN THE MAJOR: Complete ALL of the following:

MU 123	Literature & Language of Music	MU 156	Ear Training IV
MU 151	Beginning Theory I	MU 162	Keyboard Harmony IV
MU 153	Ear Training I	MU 321	Music History I
MU 159	Keyboard Harmony I	MU 322	Music History II
MU 152	Beginning Theory II	MU 351	Counterpoint
MU 154	Ear Training II	MU 352	Analysis of 20 <sup>th</sup> Century Music
MU 160	Keyboard Harmony II	MU 371	Conducting
MU 251	Advanced Theory I	MU 450	Orchestration
MU 155	Ear Training III	MU 158	Beginning Electro-Acoustic Music
MU 161	Keyboard Harmony III	MU 358	Advanced Electro-Acoustic Music
MU 252	Advanced Theory II		

**Earn a minimum of four and 1/2 units** in Composition MU 355 and MU 455 (Beginning and Advanced Composition)

**Earn credit in MU 355 or MU 455** each term you are majoring in Composition.

Complete four of the following: **MED 341, 343, 345, 347, and 349** or the equivalent in MS courses.

**Earn a minimum of four units** in the principal instrument at the 300-400 level, and achieve proficiency six. Summer term study is limited to the 300-level. If piano or organ is not the principal instrument, reach proficiency level two in piano or organ (typically two units)

**Ensemble credit** for each term throughout the degree program.

Complete the **senior interim project (MU 499)** in composition.

**Typical Schedule for first two years  
BM in Composition**

**Freshman Year**

**Fall Term**

Music Theory MU 151  
 Ear Training MU 153  
 Keyboard Harmony MU 159  
 Principal Instrument (.5)  
 Piano Lessons (.25 if not principal  
 Instrument  
 Ensemble MU 142  
 Beginning Composition MU 355  
 1-Y Course  
 English 102

**Interim**

Elective (could be  
 1-Y course)

**Spring Term**

Music Theory MU 152  
 Ear Training MU 154  
 Keyboard Harmony MU 160  
 Principal Instrument (.5)  
 Piano Lessons (.25 if not instrument)  
 Ensemble MU 142  
 Beginning Composition MU 355  
 Literature and Lang. of Music MU 123  
 Elective 1-Y Course

**Second Year**

**Fall Term**

Music Theory MU 251  
 Ear Training MU 155  
 Keyboard Harmony MU 161  
 Principal Instrument (.5)  
 Piano Lessons (.25 if not principal  
 Ensemble MU 142  
 Music History MU 321  
 Advanced Composition MU 455

**Interim**

Elective

**Spring Term**

Music Theory MU 252  
 Ear Training MU 156  
 Keyboard Harmony MU 162  
 Principal Instrument (.5)  
 Piano Lessons (.25 or .5)  
 Ensemble MU 142  
 Music History MU 322  
 Advanced Composition MU 455

*At the end of the spring term of the second year students must:*

\*Participate in the sophomore qualifying interview

\*Do a full-faculty jury. For composers, this consists of presenting three scores and recordings (or performances ) of those pieces to the full faculty during a reserved full-faculty jury time.

By the end of your sophomore year you should switch to a music composition advisor to ensure that you are registered in the required courses for your degree. Many of the upper level courses, such as Counterpoint, Orchestration, 20<sup>th</sup> Century Analysis, Beginning and Advanced Music Technology, and Form and Analysis are offered in alternating years

## Bachelor of Music in Performance (Classical Guitar)

### General Requirements: (see next page for first and second year course plan)

Complete 32 full-units regular term courses or equivalent, and complete one interim term project for each full academic year that you are enrolled.

**FIRST YEAR FOUNDATIONS COURSES:** Complete two 1Y courses from two different disciplines in the first year.

**DISCIPLINARY FOUNDATIONS:** Complete five units from areas outside Fine and Performing Arts. At least one unit each of Science/Mathematics, Humanities, and Social Science is required.

**SKILLS FOUNDATIONS:** Complete three-four units in addition to courses taken as Disciplinary Foundations, from the following areas:

**Foreign Language and Culture:** 2 units in one foreign language, or 1 unit if above 220

**Mathematics:** MA 150, MA 207, MA 231 or higher

**Writing:** EH 102 or 208

**INTERCULTURAL FOUNDATIONS:** Complete one course designated as an IC course, which may count as either one of the above courses, or a course so designated within the major.

**FOUNDATIONS IN SCHOLARSHIP:** Satisfactory presentation of a full public recital of your works in the senior year.

**INTELLECTUAL AND CULTURAL FOUNDATIONS:** Attend at least five approved cultural and intellectual programs per semester, for each term you are enrolled.

### COURSES IN THE MAJOR: Complete ALL of the following:

MU 123	Literature & Language of Music	MU 252	Advanced Theory II
MU 151	Beginning Theory I	MU 156	Ear Training IV
MU153	Ear Training I	MU 162	Keyboard Harmony IV
MU 159	Keyboard Harmony I	MU 321	Music History I
MU 152	Beginning Theory II	MU 322	Music History II
MU 154	Ear Training II	MU 351	Counterpoint
MU 160	Keyboard Harmony II	MU 371	Conducting ( <i>half unit</i> )
MU 251	Advanced Theory I	MU 450	Orchestration
MU 155	Ear Training III	MED 349	Teaching Fretted Instruments
MU 161	Keyboard Harmony III		

**One and ½ units additional units** in Music History, Literature, and/or Theory 300 or above.

**Complete one term** of MU 142, 158, or 355, in addition to above requirements.

**Ensemble credit** for each term throughout the degree program, which must include two terms in MU 341

**Piano study**, achieving proficiency level two (typically for four terms)

**Earn a minimum of nine units in guitar** by studying at least eight regular terms and the senior interim term at the 300-400 level and achieve proficiency level eight. Summer Term study is limited to the 300 level.

**Typical Schedule for first two years  
BM in Guitar Performance**

**Freshman Year**

**Fall Term**

Music Theory MU 151  
Ear Training MU 153  
Keyboard Harmony MU 159  
Guitar MS 460  
Piano MS 110  
1-Y Course  
English 102  
Ensemble

**Interim**

Elective (could be  
1-Y course)

**Spring Term**

Music Theory MU 152  
Ear Training MU 154  
Keyboard Harmony MU 160  
Guitar MS 460  
Piano MS 110  
1-Y Course  
Literature and Lang. of Music MU 123  
Ensemble

**Second Year**

**Fall Term**

Music Theory MU 251  
Ear Training MU 155  
Keyboard Harmony MU 161  
Guitar MS 460  
Piano MS 110  
Ensemble MU 142  
Music History MU 321  
Foreign Language

**Interim**

Elective

**Spring Term**

Music Theory MU 252  
Ear Training MU 156  
Keyboard Harmony MU 162  
Guitar MS 460  
Piano MS 110  
Ensemble MU 142  
Music History MU 322  
Foreign Language

*At the end of the spring term of the second year students must:*

\*Participate in the sophomore qualifying interview

\*Do a full-faculty jury. This will consist of a performance of three pieces of Proficiency Level 6 before the full faculty during a reserved full-faculty jury time.

By the end of your sophomore year you should switch to a music advisor to ensure that you are registered in the required courses for your degree. Many of the upper level courses, such as Organ Literature, Counterpoint, Orchestration, 20<sup>th</sup> Century Analysis, Beginning and Advanced Music Technology, and Form and Analysis are offered only in alternating years.

## Bachelor of Music in Performance (Winds, Strings, and Percussion)

### General Requirements: (see next page for first and second year course plan)

Complete 32 full-units regular term courses or equivalent, and complete one interim term project for each full academic year that you are enrolled.

**FIRST YEAR FOUNDATIONS COURSES:** Complete two 1Y courses from two different disciplines in the first year.

**DISCIPLINARY FOUNDATIONS:** Complete five units from areas outside Fine and Performing Arts. At least one unit each of Science/Mathematics, Humanities, and Social Science is required.

**SKILLS FOUNDATIONS:** Complete three-four units in addition to courses taken as Disciplinary Foundations, from the following areas:

**Foreign Language and Culture:** 2 units in one foreign language, or 1 unit if above 220

**Mathematics:** MA 150, MA 207, MA 231 or higher

**Writing:** EH 102 or 208

**INTERCULTURAL FOUNDATIONS:** Complete one course designated as an IC course, which may count as either one of the above courses, or a course so designated within the major.

**FOUNDATIONS IN SCHOLARSHIP:** Satisfactory presentation of a full public recital of your works in the senior year.

**INTELLECTUAL AND CULTURAL FOUNDATIONS:** Attend at least five approved cultural and intellectual programs per semester, for each term you are enrolled.

### COURSES IN THE MAJOR: Complete ALL of the following:

MU 123	Literature & Language of Music	MU 252	Advanced Theory II
MU 151	Beginning Theory I	MU 156	Ear Training IV
MU 153	Ear Training I	MU 162	Keyboard Harmony IV
MU 159	Keyboard Harmony I	MU 321	Music History I
MU 152	Beginning Theory II	MU 322	Music History II
MU 154	Ear Training II	MU 351	Counterpoint
MU 160	Keyboard Harmony II	MU 371	Conducting
MU 251	Advanced Theory I	MU 450	Orchestration
MU 155	Ear Training III		
MU 161	Keyboard Harmony III		

**One and ½ additional units** in Music History, Literature, and/or Theory 300 or above.

**Complete one term** of MU 142, 158, or 355 (in addition to above requirements).

**One of the following, as appropriate for the major instrument:** MED 341, 343, 345, or 347.

**Piano study**, achieving proficiency level two (typically for four terms)

**Ensemble credit** for each term throughout the degree program, which must include two terms in **MU 341** and six regular terms in **MU 215** and/or **MU 217**.

**Earn nine units in the major instrument** by studying at least eight regular terms and the senior interim term at the 300-400 level and achieve proficiency level eight. Summer term study is limited to the 300 level.

**Typical Schedule for first two years  
BM in Instrumental Performance**

**Freshman Year**

**Fall Term**

Music Theory MU 151  
Ear Training MU 153  
Keyboard Harmony MU 159  
Principal Instrument, 400 level  
Piano MS 110  
1-Y Course  
English 102  
Ensemble

**Interim**

Elective (could be  
1-Y course)

**Spring Term**

Music Theory MU 152  
Ear Training MU 154  
Keyboard Harmony MU 160  
Principal Instrument, 400 level  
Piano MS 110  
1-Y Course  
Literature and Lang. of Music MU 123  
Ensemble

**Second Year**

**Fall Term**

Music Theory MU 251  
Ear Training MU 155  
Keyboard Harmony MU 161  
Principal Instrument, 400 level  
Piano MS 110  
Ensemble MU 142  
Music History MU 321  
Foreign Language

**Interim**

Elective

**Spring Term**

Music Theory MU 252  
Ear Training MU 156  
Keyboard Harmony MU 162  
Principal Instrument, 400 level  
Piano MS 110  
Ensemble MU 142  
Music History MU 322  
Foreign Language

*At the end of the spring term of the second year students must:*

\*Participate in the sophomore qualifying interview

\*Do a full-faculty jury. This will consist of a performance of three pieces of Proficiency Level 6 before the full faculty during a reserved full-faculty jury time.

By the end of your sophomore year you should switch to a music advisor to ensure that you are registered in the required courses for your degree. Many of the upper level courses, such as *Orchestral Literature*, *Counterpoint*, *Orchestration*, *20<sup>th</sup> Century Analysis*, *Beginning and Advanced Music Technology*, and *Form and Analysis* are offered in alternating years.

# Bachelor of Music in Performance in Organ

## General Requirements: (see next page for first and second year course plan)

Complete 32 full-units regular term courses or equivalent, and complete one interim term project for each full academic year that you are enrolled.

**FIRST YEAR FOUNDATIONS COURSES:** Complete two 1Y courses from two different disciplines in the first year.

**DISCIPLINARY FOUNDATIONS:** Complete five units from areas outside Fine and Performing Arts. At least one unit each of Science/Mathematics, Humanities, and Social Science is required.

**SKILLS FOUNDATIONS:** Complete three-four units in addition to courses taken as Disciplinary Foundations, from the following areas:

**Foreign Language and Culture:** 2 units in one foreign language, or 1 unit if above 220

**Mathematics:** MA 150, MA 207, MA 231 or higher

**Writing:** EH 102 or 208

**INTERCULTURAL FOUNDATIONS:** Complete one course designated as an IC course, which may count as either one of the above courses, or a course so designated within the major.

**FOUNDATIONS IN SCHOLARSHIP:** Satisfactory performance of a full public recital of your works in the senior year.

**INTELLECTUAL AND CULTURAL FOUNDATIONS:** Attend at least five approved cultural and intellectual programs per semester, for each term you are enrolled.

## COURSES IN THE MAJOR: Complete ALL of the following:

MU 123	Literature & Language of Music	MU 156	Ear Training IV
MU 151	Beginning Theory I	MU 162	Keyboard Harmony IV
MU 153	Ear Training I	MU 321	Music History I
MU 159	Keyboard Harmony I	MU 322	Music History II
MU 152	Beginning Theory II	MU 371	Conducting 1 unit ( <i>earned by taking MU 371 twice</i> )
MU 154	Ear Training II	MU 423	Organ Literature
MU 160	Keyboard Harmony II	MU 351	Counterpoint
MU 251	Advanced Theory I	MU 344	Service Playing
MU 155	Ear Training III	MU 327	History of Organ Design
MU 161	Keyboard Harmony III		
MU 252	Advanced Theory II		

**One and one-half additional units** in Music History, Literature, and/or Theory 300 or above.

**Ensemble credit** for each term throughout the degree program, which must include six terms in either MU 112 or 211, or a combination thereof, and two terms in MU 343, (each term accompanying a singer.)

**Piano study for at least two terms**, completing proficiency level three. for at least two terms and complete proficiency level three in piano.

**Earn a minimum of nine units in organ** by studying at least eight regular terms and the senior interim term at the 300-400 level and achieve proficiency level eight. Summer term study is limited to the 300 level.

**Typical Schedule for first two years  
BM in Organ Performance**

**Freshman Year**

**Fall Term**

Music Theory MU 151  
Ear Training MU 153  
Keyboard Harmony MU 159  
Organ MS 430  
Piano MS 110  
1-Y Course  
English 102  
Ensemble

**Interim**

Elective (could be  
1-Y course)

**Spring Term**

Music Theory MU 152  
Ear Training MU 154  
Keyboard Harmony MU 160  
Organ MS 430  
Piano MS 110  
1-Y Course  
Literature and Lang. of Music MU 123  
Ensemble

**Second Year**

**Fall Term**

Music Theory MU 251  
Ear Training MU 155  
Keyboard Harmony MU 161  
Organ MS 430  
Piano MS 110  
Ensemble MU 142  
Music History MU 321  
Foreign Language

**Interim**

Elective

**Spring Term**

Music Theory MU 252  
Ear Training MU 156  
Keyboard Harmony MU 162  
Organ MS 430  
Piano MS 110  
Ensemble MU 142  
Music History MU 322  
Foreign Language

*At the end of the spring term of the second year students must:*

\*Participate in the sophomore qualifying interview

\*Do a full-faculty jury. This will consist of a performance of three pieces of Proficiency Level 6 before the full faculty during a reserved full-faculty jury time.

By the end of your sophomore year you should switch to a music advisor to ensure that you are registered in the required courses for your degree. Many of the upper level courses, such as Organ Literature, Counterpoint, Orchestration, 20<sup>th</sup> Century Analysis, Beginning and Advanced Music Technology, and Form and Analysis are offered only in alternating years.

# Bachelor of Music in Performance in Piano

## General Requirements: (see next page for first and second year course plan)

Complete 32 full-units regular term courses or equivalent, and complete one interim term project for each full academic year that you are enrolled.

**FIRST YEAR FOUNDATIONS COURSES:** Complete two 1Y courses from two different disciplines in the first year.

**DISCIPLINARY FOUNDATIONS:** Complete five units from areas outside Fine and Performing Arts. At least one unit each of Science/Mathematics, Humanities, and Social Science is required.

**SKILLS FOUNDATIONS:** Complete three-four units in addition to courses taken as Disciplinary Foundations, from the following areas:

**Foreign Language and Culture:** 2 units in one foreign language, or 1 unit if above 220

**Mathematics:** MA 150, MA 207, MA 231 or higher

**Writing:** EH 102 or 208

**INTERCULTURAL FOUNDATIONS:** Complete one course designated as an IC course, which may count as either one of the above courses, or a course so designated within the major.

**FOUNDATIONS IN SCHOLARSHIP:** Satisfactory performance of a full public recital of your works in the senior year.

**INTELLECTUAL AND CULTURAL FOUNDATIONS:** Attend at least five approved cultural and intellectual programs per semester, for each term you are enrolled.

## COURSES IN THE MAJOR: Complete ALL of the following:

MU 123	Literature & Language of Music	MU 156	Ear Training IV
MU 151	Beginning Theory I	MU 162	Keyboard Harmony IV
MU 153	Ear Training I	MU 321	Music History I
MU 159	Keyboard Harmony I	MU 322	Music History II
MU 152	Beginning Theory II	MU 351	Counterpoint
MU 154	Ear Training II	MU 371	Conducting ( <i>half unit</i> )
MU 160	Keyboard Harmony II	MU 421	Piano Literature
MU 251	Advanced Theory I	MED 435	Piano Pedagogy
MU 155	Ear Training III	MED 436	Piano Pedagogy II
MU 161	Keyboard Harmony III		
MU 252	Advanced Theory II		

Two additional units in Music History, Literature, and/or Theory 300 or above.

Complete one term of MU 142,158, or 355 in addition to above requirements.

Ensemble credit for each term throughout the degree program, which must include two terms in either MU 112 or 211, two terms in MU 341, and two terms in MU 343.

Earn a minimum of nine units in piano by studying at least eight regular terms and the senior interim term at the 300-400 level and achieve proficiency level eight. Summer term is limited to the 300 level.

**Typical Schedule for first two years  
BM in Piano**

**Freshman Year**

**Fall Term**

Music Theory MU 151  
Ear Training MU 153  
Keyboard Harmony MU 159  
Piano MS 410  
English 102  
Ensemble  
1-Y Elective

**Interim**

Elective (could be  
1-Y course)

**Spring Term**

Music Theory MU 152  
Ear Training MU 154  
Keyboard Harmony MU 160  
Piano MS 410  
Literature and Lang. of Music MU 123  
Ensemble  
1-Y Course

**Second Year**

**Fall Term**

Music Theory MU 251  
Ear Training MU 155  
Keyboard Harmony MU 161  
Piano MS 410  
Ensemble  
Music History MU 321  
Foreign Language

**Interim**

Elective

**Spring Term**

Music Theory MU 252  
Ear Training MU 156  
Keyboard Harmony MU 162  
Piano MS 410  
Ensemble  
Music History MU 322  
Foreign Language

*At the end of the spring term of the second year students must:*

\*Participate in the sophomore qualifying interview

\*Do a full-faculty jury. This will consist of a performance of three pieces of Proficiency Level 6 before the full faculty during a reserved full-faculty jury time.

By the end of your sophomore year you should switch to a music advisor to ensure that you are registered in the required courses for your degree. Many of the upper level courses, such as Piano Literature, Piano Pedagogy, Counterpoint, Orchestration, 20<sup>th</sup> Century Analysis, Beginning and Advanced Music Technology, and Form and Analysis are offered in alternating years.

# Bachelor of Music in Performance in Voice

## General Requirements: (see next page for first and second year course plan)

Complete 32 full-units regular term courses or equivalent, and complete one interim term project for each full academic year that you are enrolled.

**FIRST YEAR FOUNDATIONS COURSES:** Complete three First-Year-Foundations (1Y) courses from at least two of the five academic areas **outside** of Fine and Performing Arts. **All three 1Y courses must be completed in the first year of study.** These courses may also satisfy the Disciplinary Foundations and Skills requirements as noted below.

**DISCIPLINARY FOUNDATIONS:** Complete five units from academic areas **outside** Fine and Performing Arts. A minimum of one unit each is required in Science/Mathematics, Humanities, and Social Science courses.

**SKILLS FOUNDATIONS:** Complete three-four units from the following areas:

**\*\*Foreign Language and Culture:** 2 units each in two different foreign languages chosen from French, German, and Italian (requirements for a second language may be waived if the student passes a proficiency

test

in that language)

**Mathematics:** MA 150, MA 207, MA 231 or higher

**Writing:** EH 102 or 208

**Courses taken to fulfill the Skills Foundations may not be used for Disciplinary Foundations Credit.**

**INTERCULTURAL FOUNDATIONS:** Complete one course designated as an Intercultural Foundations (IC) course, which may count as either one of the above courses, or one so course so designated within the major.

**FOUNDATIONS IN SCHOLARSHIP:** Satisfactory completion of two public voice recitals.

A half (30 minutes) public recital during the junior year.

A full (60) minutes public recital during the senior year.

**INTELLECTUAL AND CULTURAL FOUNDATIONS:** Attend at least five approved cultural and intellectual programs per semester, for each term you are enrolled.

## COURSES IN THE MAJOR: Complete ALL of the following:

MU 123	Literature and Language of Music ( <i>must be taken Fall Term of first year</i> )	MU 156	Ear Training IV
MU 151	Beginning Theory I	MU 162	Keyboard Harmony IV
MU 153	Ear Training I	MU 321	Music History I
MU 159	Keyboard Harmony I	MU 322	Music History II
MU 152	Beginning Theory II	MU 351	Counterpoint
MU 154	Ear Training II	MU 371	Conducting ( <i>one unit earned by taking MU 371 twice</i> )
MU 160	Keyboard Harmony II	MU 425	Opera Vocal Literature
MU 251	Advanced Theory I	MED 437V	ocal Pedagogy
MU 155	Ear Training III	THA 122	Beginning Acting
MU 161	Keyboard Harmony III		
MU 252	Advanced Theory II		

**\*\*Note that the foreign language requirement for BM in Voice is different than the skills requirement for all other degrees**

**Two additional units** in Music History, Literature, and/or Theory 300 or above.

**One term** of MU 142, 158, or 355.

**Ensemble credit** for each term of study throughout the degree program. This must include four terms of MU 242 and four terms of MU 112 or 211. Credited interim units in opera performance may replace one term of MU 242.

**A minimum of seven units in voice** by studying voice at the 300-400 level for at least eight regular terms and during the senior interim term. Proficiency level eight must be achieved by the end of the senior year.

**Piano study:** Typically two units earned in four terms. Proficiency level two in piano must be achieved prior to graduation.

**Typical Schedule for first two years  
BM in Voice**

**Freshman Year**

**Fall Term**

Music Theory MU 151  
Ear Training MU 153  
Keyboard Harmony MU 159  
Voice MS 320  
Piano MS 110  
1-Y Course  
English 102  
Ensemble

**Interim**

Elective (could be  
1-Y course)

**Spring Term**

Music Theory MU 152  
Ear Training MU 154  
Keyboard Harmony MU 160  
Voice MS 320  
Piano MS 110  
1-Y Course  
Literature and Lang. of Music MU 123  
Ensemble

**Second Year**

**Fall Term**

Music Theory MU 251  
Ear Training MU 155  
Keyboard Harmony MU 161  
Voice MS 320  
Piano MS 110  
Ensemble MU 142  
Music History MU 321  
Foreign Language

**Interim**

Elective

**Spring Term**

Music Theory MU 252  
Ear Training MU 156  
Keyboard Harmony MU 162  
Voice MS 320  
Piano MS 110  
Ensemble MU 142  
Music History MU 322  
Foreign Language

*At the end of the spring term of the second year students must:*

\*Participate in the sophomore qualifying interview

\*Do a full-faculty jury. This will consist of a performance of three pieces of Proficiency Level 6 before the full faculty during a reserved full-faculty jury time.

By the end of your sophomore year you should switch to a music advisor to ensure that you are registered in the required courses for your degree. Many of the upper level courses, such as Vocal and Choral Literature, Vocal Pedagogy, Counterpoint, Orchestration, 20<sup>th</sup> Century Analysis, Beginning and Advanced Music Technology, and Form and Analysis are offered in alternating years.

# Bachelor of Music in Performance in Sacred Music

## General Requirements:

Complete 32 units in regular term courses or equivalent, and complete one interim term project for each full academic year that you are enrolled.

**FIRST YEAR FOUNDATIONS COURSES:** Complete two 1Y courses from two different disciplines in the first year.

**DISCIPLINARY FOUNDATIONS:** Complete five units from divisions outside Fine and Performing Arts. At least one unit each of Science/Mathematics, Humanities, and Behavior/Social Science is required. At least one unit must be in Biblical studies (RE 205 or 215.)

**SKILLS FOUNDATIONS:** Complete three-four units in addition to courses taken as Disciplinary Foundations, from the following areas:

**Foreign Language and Culture:** 2 units in one foreign language, or 1 unit if 220 or above

**Mathematics:** MA 150, MA 207, MA 231 or higher

**Writing:** EH 102 or 208

**INTERCULTURAL FOUNDATIONS:** Complete one course designated as an IC course, which may count as either one of the above courses, or a course so designed within the major.

**FOUNDATIONS IN SCHOLARSHIP:** Complete MU 499, the Senior Interim Project in Church Music, and satisfactory performance of a half public recital on your principal instrument in the senior year.

**INTELLECTUAL AND CULTURAL FOUNDATIONS:** Attend at least five approved cultural and intellectual programs per semester, for each term you are enrolled.

## COURSES IN THE MAJOR: Complete ALL of the following:

MU 123	Literature & Language of Music		
MU 151	Beginning Theory I		
MU 153	Ear Training I	MU 321	Music History I
MU 159	Keyboard Harmony I	MU 322	Music History II
MU 152	Beginning Theory II	MU 330	Introduction to Church Music
MU 154	Ear Training II	MU 351	Counterpoint
MU 160	Keyboard Harmony II	MU 371	Conducting 1 Unit (earned by taking MU 371 twice)
MU 251	Advanced Theory I		
MU 155	Ear Training III	MU 431	Practicum in Church Music
MU 161	Keyboard Harmony III	MU 432	Practicum in Church Music
MU 252	Advanced Theory II	MU 435	Hymnology
MU 156	Ear Training IV	MED 339	Materials and Methods for Church Musicians
MU 162	Keyboard Harmony IV		
MU 241	Theology and Music		

Complete either MU 427, Choral Literature, or MU 423-Organ Literature

Complete either MU 142, Electroacoustic Ensemble, MU 158, Introduction to Music Technology, or MU 355-Beginning Composition.

Earn a minimum of four units in the principal instrument at the 300-400 level and achieve proficiency level six. Summer study is limited to the 300-level.

Earn a minimum of three units in secondary instruments. Also, achieve proficiency level two in piano or organ, and proficiency level two in voice.

Participate in an ensemble (MU 112, 113, 142, 211, 215, 217, 242, 341, and or 343) every term throughout the degree program.

Complete an additional unit in MU 341 or 343. Organist may take MU 344 as ½ unit of this requirement.

**Typical Schedule for first two years  
BM in Sacred Music**

**Freshman Year**

**Fall Term**

Music Theory MU 151  
 Ear Training MU 153  
 Keyboard Harmony MU 159  
 Principal Instrument (.5)  
 Piano Lessons (.25 if not principal  
 Instrument  
 Ensemble MU 142  
 1-Y Course  
 English 102

**Interim**

Elective (could be  
 1-Y course)

**Spring Term**

Music Theory MU 152  
 Ear Training MU 154  
 Keyboard Harmony MU 160  
 Principal Instrument (.5)  
 Piano Lessons (.25 if not instrument)  
 Ensemble MU 142  
 MU 123 Literature and Lang. of Music  
 1-Y Course

**Second Year**

**Fall Term**

Music Theory MU 251  
 Ear Training MU 155  
 Keyboard Harmony MU 161  
 Principal Instrument (.5)  
 Piano Lessons (.25 if not principal  
 Ensemble MU 142  
 Music History MU 321  
 Foreign Language

**Interim**

Elective

**Spring Term**

Music Theory MU 252  
 Ear Training MU 156  
 Keyboard Harmony MU 162  
 Principal Instrument (.5)  
 Piano Lessons (.25 or .5)  
 Ensemble MU 142  
 Music History MU 322  
 Foreign Language

*At the end of the spring term of the second year students must:*

\*Participate in the sophomore qualifying interview

\*Do a full-faculty jury.

## **The Bachelor of Arts Degree With A Major in Music**

The Music faculty offers the Bachelor of Arts degree with a major or a minor in Music with seven different concentrations which are described on the following pages. The Bachelor of Arts degree differs from the Bachelor of Music degree in that it offers the student more opportunities to take courses outside of music. It is also an appropriate degree for those students wishing to continue in professional schools outside of music, such as medicine or law. The standards for the degree are described in the NASM handbook as stated below:

### **Standards for the Liberal Arts Degree With A Major In Music**

The Bachelor of Arts or Bachelor of Science with a major in music indicates the study of music in a liberal arts degree framework. In all Bachelor of Arts programs there should be broad coverage of music rather than heavy concentration on any single segment. Studies develop musicianship, capabilities in the use of principles and procedures that lead to an intellectual grasp of the art, and the ability to perform.

#### **A. General Education**

The principal goals of general education in undergraduate liberal arts programs with a major in music are:

1. The ability to think, speak, and write clearly and effectively. Students who earn liberal arts degrees must be able to communicate with precision, cogency, and force.
2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
3. An ability to address culture and history from a variety of perspectives.
4. Understanding of, and experience in thinking about, moral and ethical problems.
5. The ability to respect, understand, and evaluate work in a variety of disciplines.
6. The capacity to explain and defend one's views effectively and rationally.
7. Understanding of and experience in art forms other than music.

#### **B. Musicianship**

Musicianship studies appropriate to the liberal arts degree must produce:

1. The ability to hear, identify, and work conceptually with the elements of music — rhythm, melody, harmony, and structure.
2. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.

3. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
4. The ability to develop and defend musical judgments.

### **C. Performance and Music Electives**

Performance studies appropriate to the liberal arts degree should produce:

1. Ability in performing areas appropriate to the student's needs and interests.
2. Ability to sight read.
3. An understanding of procedures for realizing a variety of musical styles.

Instruction in a performing medium, participation in large and small ensembles, and experience in solo performance develops these competencies.

## **BACHELOR OF ARTS DEGREE WITH A MAJOR IN MUSIC**

### **General Requirements**

Complete 32 full-units regular term courses or equivalent, and complete one interim term project for each full academic year that you are enrolled.

**FIRST YEAR FOUNDATIONS COURSES:** Complete two units in the first year of College study, comprised of designated 1-Y courses from at least two of the six academic divisions. The Interim term may be used to complete a First-Year Foundation course, depending on availability.

**DISCIPLINARY FOUNDATIONS:** Complete ten units as follows:

**Five units in the Arts, including one from each of the following:**

- The history, appreciation, or theory of Art, Dance, Music, or Theatre
- History
- Literature
- Philosophy or Religion
- Humanities (classics, English, foreign languages, history, philosophy, religion)

**Five units in the Sciences:**

- Three units from at least two different disciplines—
  - astronomy, biology, chemistry, computer science, environmental studies, mathematics, physics. One of these must be a lab science.
- Two units from two different disciplines—
  - Economics, political science, psychology, sociology

**SKILLS FOUNDATIONS:** Complete four- five units from the following areas:

- Foreign Language and Culture:** 2 units in one foreign language, or 1 unit if 220 above.
- Mathematics:** MA 150, MA 207, MA 231 or higher
- Writing:** EH 102 or 208

**INTERCULTURAL FOUNDATIONS:** Complete one course designated as an IC course, which may count as either one of the above courses, or a course so designated within the major.

**FOUNDATIONS IN SCHOLARSHIP:** Complete the Senior Interim, MU 499, including a public presentation of your scholarship

**INTELLECTUAL AND CULTURAL FOUNDATIONS:** Attend at least five approved cultural and intellectual programs per semester, for each term you are enrolled.

### **Music Major Requirements:**

Complete ALL of the following:

MU 123	Literature and Language of Music		
MU 151	Beginning Theory I	MU 155	Ear Training III
MU 153	Ear Training I	MU 161	Keyboard Harmony III
MU 159	Keyboard Harmony I	MU 252	Advanced Theory II
MU 152	Beginning Theory II	MU 156	Ear Training IV
MU 154	Ear Training II	MU 162	Keyboard Harmony IV
MU 160	Keyboard Harmony II	MU 321	Music History I
MU 251	Advanced Theory I MS Principal	MU 322	Music History II
Instrument (achieve proficiency level 3)		MU Ensemble (four terms)	

### **Music Option Requirements**

Complete one of the following options: (total 5-7 units) film music, music literature, music technology, music theory, performance, song writing (see courses below):

## BA in Music, Film Music Option

Mu 355 Composition (1/2 for four terms, total: 2)  
MU 158 Introduction to Music Technology (1)  
MU 358 Advanced Electroacoustic Music (1/2)  
MU 450 Orchestration (1/2)  
MU 122 Introduction to Film Music (1)  
AR 220 International Film I  
Senior presentation of compositions in public (may be video with music)

### Typical Schedule for first two years

#### Fall Term

Music Theory MU 151  
Ear Training MU 153  
Keyboard Harmony MU 159  
Principal Instrument (.25)  
Composition MU 355  
    or Intro to Music Tech MU 158  
1-Y Course  
English 102  
Ensemble

#### Interim

Elective (could be  
1-Y course)

#### Spring Term

Music Theory MU 152  
Ear Training MU 154  
Keyboard Harmony MU 160  
Principal Instrument (.25)  
Composition (MU 355)  
    or Advanced EA Music MU 358  
1-Y Course  
Literature and Lang of Music MU 123  
Ensemble

### Second Year

#### Fall Term

Music Theory MU 251  
Ear Training MU 155  
Keyboard Harmony MU 161  
Composition MU 355  
    or Intro to Music Tech MU 158  
Principal Instrument (.25)  
Ensemble  
Music History MU 321  
Elective

#### Interim

Elective

#### Spring Term

Music Theory MU 252  
Ear Training MU 156  
Keyboard Harmony MU 162  
Composition (MU 355)  
    or Advanced EA Music MU 358  
Principal Instrument (.25)  
Ensemble  
Music History MU 322  
Elective

## **BA in Music, Music Literature Option**

Upper Level Theory (MU 351, 450, or 352) (.5)

MU 452 Form and Analysis (1)

MU Literature courses, Five courses (2.5)

Senior Interim Project: Musicology Paper

### **Typical Schedule for first two years**

#### **Fall Term**

Music Theory MU 151

Ear Training MU 153

Keyboard Harmony MU 159

Principal Instrument (.25)

1-Y Course

English 102

Ensemble

Elective

#### **Interim**

Elective (could be

1-Y course)

#### **Spring Term**

Music Theory MU 152

Ear Training MU 154

Keyboard Harmony MU 160

Principal Instrument (.25)

1-Y Course

Literature and Lang. of Music MU 123

Ensemble

Elective

#### **Second Year**

##### **Fall Term**

Music Theory MU 251

Ear Training MU 155

Keyboard Harmony MU 161

Principal Instrument (.25)

Ensemble

Music History MU 321

Elective

##### **Interim**

Elective

##### **Spring Term**

Music Theory MU 252

Ear Training MU 156

Keyboard Harmony MU 162

Principal Instrument (.25)

Ensemble

Music History MU 322

Elective

## BA in Music, Music Technology Option

PH 102 Physics of Music (1)  
CS 170 or CS 171 Introduction to Computing or Computers & the Mind's Eye (1)  
MU 355 Composition (1/2 for four terms, total: 2)  
MU 158 Introduction to Music Technology (1)  
MU 358 Advanced Electroacoustic Music (1/2)  
MU 351 Counterpoint (1/2)  
MU 122 Introduction to Film Music (1)  
Senior Interim in Music Technology

### Typical Schedule for first two years

<b>Fall Term</b>	<b>Interim</b>	<b>Spring Term</b>
Music Theory MU 151	Elective (could be	Music Theory MU 152
Ear Training MU 153	1-Y course)	Ear Training MU 154
Keyboard Harmony MU 159		Keyboard Harmony MU 160
Principal Instrument (.25)		Principal Instrument (.25)
Composition MU 355		Composition (MU 355)
or Intro to Music Tech MU 158		or Advanced EA Music
Physics of Music 1-Y Course (if offered)		1-Y Course
English 102		Literature and Lang. of Music MU 123
Ensemble		Ensemble

### Second Year

<b>Fall Term</b>	<b>Interim</b>	<b>Spring Term</b>
Music Theory MU 251	Elective	Music Theory MU 252
Ear Training MU 155		Ear Training MU 156
Keyboard Harmony MU 161		Keyboard Harmony MU 162
Composition MU 355		Composition (MU 355)
or Intro to Music Tech MU 158		or Advanced EA Music
Principal Instrument (.25)		Principal Instrument (.25)
Ensemble		Ensemble
Music History MU 321		Music History MU 322
Elective		Elective

## BA in Music, Music Theory Option

MU 352 Analysis of Twentieth Century Music (1/2)  
MU 355 Composition (1/2 for two terms, total: 1)  
MU 158 Introduction to Music Technology (1)  
MU 351 Counterpoint (1/2)  
MU 452 Form and Analysis (1)  
Senior Interim Project: Analysis Paper

### Typical Schedule for first two years

#### Fall Term

Music Theory MU 151  
Ear Training MU 153  
Keyboard Harmony MU 159  
Principal Instrument (.25)  
Composition MU 355  
    or Intro to Music Tech MU 158  
1-Y Course  
English 102  
Ensemble

#### Interim

Elective (could be  
1-Y course)

#### Spring Term

Music Theory MU 152  
Ear Training MU 154  
Keyboard Harmony MU 160  
Principal Instrument (.25)  
Composition (MU 355)  
    or Advanced EA Music  
1-Y Course  
Literature and Lang. of Music MU 123  
Ensemble

### Second Year

#### Fall Term

Music Theory MU 251  
Ear Training MU 155  
Keyboard Harmony MU 161  
Composition MU 355  
    or Intro to Music Tech MU 158  
Principal Instrument (.25)  
Ensemble  
Music History MU 321  
Elective

#### Interim

Elective

#### Spring Term

Music Theory MU 252  
Ear Training MU 156  
Keyboard Harmony MU 162  
Composition (MU 355)  
    or Advanced EA Music  
Principal Instrument (.25)  
Ensemble  
Music History MU 322  
Elective

## BA in Music, Performance Option

Additional MS Lessons in principal instrument (total 2), (achieve prof. level 6)  
MU Literature course in instrument, (1/2)  
Med Pedagogy or teaching course (1/4)  
Additional Ensemble for four terms (total: 1) (MU 112, 142, 211, 215, 217, 242, 341, and/or 343)  
Other (if piano, accompanying; if voice, diction; if organ, history of organ design, if instrumental or guitar two additional terms of an ensemble;) (1/2)  
Senior ½ Recital

### Typical Schedule for first two years

#### Fall Term

Music Theory MU 151  
Ear Training MU 153  
Keyboard Harmony MU 159  
Principal Instrument (300 level)  
1-Y Course  
English 102  
Ensemble  
Elective

#### Interim

Elective (could be  
1-Y course)

#### Spring Term

Music Theory MU 152  
Ear Training MU 154  
Keyboard Harmony MU 160  
Principal Instrument (300 level)  
1-Y Course  
Literature and Lang. of Music MU 123  
Ensemble  
Elective

### Second Year

#### Fall Term

Music Theory MU 251  
Ear Training MU 155  
Keyboard Harmony MU 161  
Principal Instrument (300 level)  
Ensemble  
Music History MU 321  
Elective

#### Interim

Elective

#### Spring Term

Music Theory MU 252  
Ear Training MU 156  
Keyboard Harmony MU 162  
Principal Instrument (300 level)  
Ensemble  
Music History MU 322  
Elective

## **BA in Music, Song Writing Option**

Mu 355 Composition (1/2 for four terms, total: 2)

MU 158 Introduction to Music Technology (1)

MU 358 Advanced Electroacoustic Music (.5)

MU 351 Counterpoint (1/2)

Senior Recital of works

(Total Units required in Music: Gen Music: 7, Specific Music: 9.5, Total 16.5)

### **Typical Schedule for first two years**

#### **Fall Term**

Music Theory MU 151

Ear Training MU 153

Keyboard Harmony MU 159

Principal Instrument (300 level)

Composition MU 355

or Intro to Music Tech MU 158

1-Y Course

English 102

Ensemble

#### **Interim**

Elective (could be

1-Y course)

#### **Spring Term**

Music Theory MU 152

Ear Training MU 154

Keyboard Harmony MU 160

Principal Instrument (300 level)

Composition (MU 355)

or Advanced EA Music

1-Y Course

Literature and Lang. of Music MU 123

Ensemble

### **Second Year**

#### **Fall Term**

Music Theory MU 251

Ear Training MU 155

Keyboard Harmony MU 161

Composition MU 355

Principal Instrument (300 level)

Ensemble

Music History MU 321

Elective

#### **Interim**

Elective

#### **Spring Term**

Music Theory MU 252

Ear Training MU 156

Keyboard Harmony MU 162

Composition (MU 355)

Principal Instrument (300 level)

Ensemble

Music History MU 322

Elective

## **The Bachelor of Music Education Degree**

The Bachelor of Music Education Degree is intended for those students wishing to teach music at the pre-college level. If a student wishes to teach music at the college level they should major in the area of their principal interest (performance, composition, or music history). *See "Careers in Music" for more information.*

The following list of desirable attributes for the music teacher is taken from the *NASM Handbook*:

### **Desirable Attributes, Essential Competencies, and Professional Procedures**

**A. Desirable Attributes.** The prospective music teacher should have:

1. Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.
2. The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.
3. The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.
4. The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.
5. The ability to work productively within specific education systems, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.
6. The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.
7. The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The following competencies and procedures provide means for developing these attributes:

**B. Music Competencies.** In addition to those basic competencies outlined for Bachelor of Music Degree candidates the following apply to the preparation of music teachers:

1. *Conducting.* The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques. Laboratory experiences that give the students opportunities to apply rehearsal techniques and procedures are essential.
2. *Arranging.* The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.
3. *Performance.* In addition to the skills required for all musicians, functional ability in keyboard appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, fretted, and percussion instruments and the voice is essential.
4. *Analysis/History/Literature.* The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
5. *Essential competencies and experiences for the vocal/choral or general music teaching specialization are:*
  - a. sufficient vocal and pedagogical skill to teach effective use of the voice;
  - b. experience in solo vocal performance and choral ensemble;
  - c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
  - d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
6. *Essential competencies and experiences for the instrumental music teaching specialization are:*
  - a. knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
  - b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

- c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

**C. Teaching Competencies.** The musician-teacher should understand the total contemporary educational program - including relationships among the arts - in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

1. Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactical as a communication medium and developmentally as an agent of civilization.
2. An understanding of child growth and development and an understanding of principles of learning as they relate to music.
3. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
4. Knowledge of current methods and materials available in all fields and levels of music education.
5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
6. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

## Bachelor of Music Education

### Course Requirements

Complete 32 full-units regular term courses or equivalent, and complete one interim term project for each full academic year that you are enrolled.

**FIRST YEAR FOUNDATIONS COURSES:** Complete two 1Y courses from two different disciplines in the first year.

**DISCIPLINARY FOUNDATIONS:** Complete five units from areas outside Fine and Performing Arts. At least one unit each of Science/Mathematics, Humanities, and Social Science is required.

**SKILLS FOUNDATIONS:** Complete three-four units in addition to courses taken as Disciplinary Foundations, from the following areas:

**Foreign Language and Culture:** 2 units in one foreign language, or 1 unit if above 220

**Mathematics:** MA 150, MA 207, MA 231 or higher

**Writing:** EH 102 or 208

**INTERCULTURAL FOUNDATIONS:** Complete one course designated as an IC course, which may count as either one of the above courses, or a course so designated within the major.

**FOUNDATIONS IN SCHOLARSHIP:** Satisfactory performance of a full public recital of your works in the senior year.

**INTELLECTUAL AND CULTURAL FOUNDATIONS:** Attend at least five approved cultural and intellectual programs per semester, for each term you are enrolled.

### COURSES IN THE MAJOR: Complete ALL of the following:

MU 151	Beginning Theory I	MU 371	Conducting (1 unit earned by taking MU 371 twice)
MU 153	Ear Training I	MU 450	Orchestration
MU 159	Keyboard Harmony I	MED 331	Elementary School Music Methods
MU 152	Beginning Theory II	MED 335	Secondary School Music Methods
MU 154	Ear Training II	MED 414	Teaching Internship VI
MU 160	Keyboard Harmony II	MED 415	Teaching Internship VII
MU 251	Advanced Theory I	MED 499	Senior Interim
MU 155	Ear Training III	EPY 223	Human Growth & Development
MU 161	Keyboard Harmony III	EPY 260	Survey of Exceptional Children
MU 252	Advanced Theory II	EPY 320	Educational Psychology
MU 156	Ear Training IV	ED 201	Introduction to Education
MU 162	Keyboard Harmony IV	ED 319	Teaching Reading
MU 321	Music History I		
MU 322	Music History II		

**Ensemble credit for seven terms:** For instrumental certification: MU 215, 217, 341; two terms must be in choir. For vocal/choral certification: MU 211, 112, 341, 342.

Study piano and achieve proficiency level two (typically for four terms). Summer term is limited to the 300 level.

**Four units in the principal instrument** gained by studying at least six regular terms and achieve proficiency level six. For instrumental certification the principal instrument must be a wind or percussion instrument; for vocal/choral certification the principal instrument must be voice, piano, or organ.

**At least two units of study in secondary instruments (see catalog for specifications)**

**Bachelor of Music Education  
Typical Schedule for First Two Years**

**Freshman Year**

**Fall Term**

Music Theory MU 151  
Ear Training MU 153  
Keyboard Harmony MU 159  
Principal Instrument (.5)  
Piano MS 110 if not principal instrument  
1-Y Course  
English 102  
Ensemble

**Interim**

Elective (could be  
1-Y course)

**Spring Term**

Music Theory MU 152  
Ear Training MU 154  
Keyboard Harmony MU 160  
Principal Instrument (.5)  
Piano MS 110 if not principal instrument  
1-Y Course  
Literature and Lang. of Music MU 123  
Ensemble

**Second Year**

**Fall Term**

Music Theory MU 251  
Ear Training MU 155  
Keyboard Harmony MU 161  
Principal Instrument (.5)  
Piano MS 110 if not principal instrument  
Ensemble MU 142  
Music History MU 321  
Foreign Language

**Interim**

Elective

**Spring Term**

Music Theory MU 252  
Ear Training MU 156  
Keyboard Harmony MU 162  
Principal Instrument (.5)  
Piano MS 110 if not principal instrument  
Ensemble MU 142  
Music History MU 322  
Foreign Language

*At the end of the spring term of the second year students must:*

*\*Participate in the sophomore qualifying interview*

By the end of your first year you should switch to the director of Music Education advisor to ensure that you are registered in the required courses for your degree.

## CHAPTER 3: PRIVATE LESSONS (PERFORMANCE CLASSES)

Performance class is the term used for private lessons in music (courses bearing the MS designation). Performance classes have an additional fee. Course credit is based on the practice requirement, and the amount of the fee is based on the length of the lesson.

### Private Teacher Assignments

The Music faculty supports the right of students to choose their applied teacher. Students should register for the section corresponding to their teacher choice when they register on TheSIS. Generally, students will be assigned their first teacher preference; however, scheduling problems and load limits may result in the student being assigned an alternate teacher. On the morning of the first day of class sheets will be posted on the bulletin board next to Room 105 listing the teachers, their assigned students, and instructions on how to schedule the lesson. Students must schedule their lesson within 24 hours of the posting of those announcements.

Requests for a change of private teacher after one or more terms of study are not uncommon, but should be made only after much thought and for reasons that have been carefully explored. Students wishing to make a change must receive permission from the Chair of Music.

### Lesson Attendance Requirements

The regular term consists of 13 weeks of classes, plus a week of examinations. Students registered for 100 level courses should receive 13 (1/2) hour lessons. Students registered for 300 or 400 level courses should receive 13 (1) hour lessons or 26 (1/2) hour lessons.

In case of a student's illness or other serious cause (but not for lack of adequate preparation), a lesson may be rescheduled, provided the teacher approves, and if arrangements are made at least 24 hours in advance. **Unless such prior arrangement is made, the lesson will not be made up.**

Lessons missed due to the absence of the teacher will be rescheduled. Students will be notified by the teacher when a lesson will not be met as normally scheduled. In case of sudden illness or other emergency, word will be left for the student.

Absences equivalent to one or two weeks in the term will not be graded X. The work should be made up during the term or the grade will be lowered appropriately. **In cases of absences equivalent to 3 or 4 lessons, the student receives either an X or F.** An X is appropriate when serious illness has caused the extended absence and when the student's work is otherwise satisfactory or better. In all other cases the grade is F.

**Where there are absences equivalent to more than 4 lessons, the student receives an F.** A W (withdraw) is assigned only by Academic Records. Teachers cannot give W's. In all other cases the grade is F.

Hoarseness or laryngitis should **not** be sufficient reason for absence from a voice lesson. Such sickness may necessitate a different kind of lesson, but it should not be reason for absence, unless accompanied by fever or other contagious symptoms.

### Concert Attendance Requirements

All private lessons have recital attendance requirements. These attendance requirements are detailed in your syllabus and available from your teacher. It is your responsibility to know what those requirements are. There are three categories of performances (see below).

Musicians learn to make music by studying and practicing, whether in the studio, in the practice room, or during rehearsals with other musicians. They also learn by listening to others perform and by observing the many details that make up a successful live performance of music. All students in performance classes (also known as "private lessons" or "MS courses") are required to attend a minimum number of concerts and recitals each term. Failure to attend the required number of performances results in a lowered grade in the course. The specific requirements with regard to attending concerts are detailed in the syllabus given by at the beginning of the course by the applied teacher. It is the student's responsibility to request a syllabus from the teacher.

The faculty has established the following categories of performances, each distinguished by the nature of the performers and the venues in which the performances take place. Each level of study (i.e., MS 100, MS 300 or MS 400 courses) requires attendance of a specific number of performances in each category.

1. **Tuesday recital classes.** These performances allow students to perform newly learned repertoire without undue pressure, to practice performing under circumstances where no grade is given, to experiment with different ways of preparing and approaching performances, and to observe others as they participate in the same activities.

To register attendance for recital classes, a student must sign the attendance record form at the door of the recital hall. This attendance form must be signed at the time of the performance. **Please note that hearing less than three fourths of the performance disqualifies a student's attendance.**

2. **"On-campus" performances.** These include public performances of music performed by BSC students, faculty or performing organizations. These performances provide students with the opportunity to present well-prepared performances under "real life" performance conditions and give students the opportunity to hear their colleagues and professors as they practice their art. Your teacher may require that you attend specific concerts. **Students must attend concerts given by their teachers.**

To register attendance for recital classes, a student must sign the attendance record form at the door of the recital hall before the performance begins. **Please note that hearing less than three fourths of the performance disqualifies a student's attendance..**

3. **"Off-campus" performances.** Performances in this category are intended to give the student the opportunity to hear professional and semi-professional musicians perform in a variety of contexts. Your teacher will guide you as to the type of concerts he/she is willing to count towards this requirement. To register attendance at events in this category, a student must turn in to the Music Office an index card (3 x 5) on which the student has written his or her name and the date and title of the event. The last day to turn in cards will be **(December 9) for Fall and (May 12) for Spring.**

## Concert Attendance Requirements

The required amount of practice time is stated in the syllabus given by the applied teacher. This amount is a minimal requirement, and students who do not practice sufficiently will be advised against majoring in music.

## Final Examination (Jury)

**ALL** students enrolled in any MS course (100, 300, and 400 level performance classes) **must complete a jury examination form (even if they are not required to do a jury)**. These forms are available from the Office Assistant. Once the form is completed, the student must return it to the music office with the teacher's signature by the last day of classes. Failure to do so will result in a grade of Y until the form is turned in.

Students at the 100 level are not required to perform a jury examination but are required to turn in a jury sheet to the Office Assistant. After the student's second term of college study (at any level), the student enrolled in MS 300 and 400 level performance classes will be expected to perform for examination before a committee or jury consisting of the student's teacher and two other members of the music faculty. The student must furnish the jury with a copy of the music to be performed. Voice students must also provide a copy of the music for the accompanist. The grade for the course will be a weighted average. For 300-level MS courses, 25% of the grade will come from the jury and 75% will come from the principal teacher. With 400-level MS courses 100% is assigned by the jury. Concert attendance also has an affect on the grade (*see Concert Attendance Requirements*). **Selections presented for examination at juries may not be reused at a later jury.**

## Grading

All grades are reported as letter grades, which have the following meaning:

A	Distinctive
A-	Excellent
B+	Outstanding
B	Very Good
B-	Good
C+	Above Average
C	Satisfactory
C-	Below Average
D+	Poor
D	Lowest Passing Grade ( <i>There is no D- or F+</i> )
F	Failure
O	Credit omitted until completion of course extending beyond one term
X	Incomplete ( <i>laboratory or other assignments postponed with permission of instructor</i> )
Z	Audit ( <i>course not taken for credit</i> )
W	Withdraw without a grade (may <b>not</b> be assigned by teacher)
Y	No jury form was turned in (see above under "Final Examination")

### **Proficiency Levels**

All students in performance classes will be assigned a proficiency level numbered 1-8 in each instrument studied. Students who wish to earn degrees in music will be required to achieve specified proficiency levels prior to graduation; the required levels are stated in the College Catalog and in this handbook. It is assumed that a student who needs to complete an advanced proficiency level for graduation will enter college with considerable prior training.

Typically, there will be two terms of study at each proficiency level. Proficiency levels are assigned by the jury normally at the end of each academic year. The jury may require additional study at the same level. If the student is not regularly advanced to the next level, it is an indication that the student is not making adequate progress.

Proficiency levels are included in the appendix of this handbook. For proficiency level information for guitar and instruments not included in this handbook please see the private teacher.

### **Memorization**

All music in which a performer is considered a soloist should be memorized for either jury examination or public performance. This includes:

- A. All music for piano, organ, or guitar playing alone.
- B. All music for soloist(s) with an accompanist, such as vocal solos or duets, and piano concert;
- C. All exercises in the nature of pieces of music, such as the Chopin etudes, the Paganini caprices, or the etudes of Fernando Sor.

The only exceptions to memorization are:

Students performing on orchestral instruments are not required to play from memory. Organ literature intended specifically for use in church services need not be played from memory. Additional exceptions are listed in the Organ Proficiency Level descriptions.

### **Accompanists**

Both students and members of the teaching staff are available as piano accompanists. The College provides accompanists for lessons on a limited basis, and it also provides accompanists for degree recitals. Staff accompanists provide a maximum of ten hours of rehearsal for a full recital and five hours for a half recital. This is in addition to any regular lesson times for which accompanists may be scheduled. If additional rehearsal time with accompanists is necessary, the student will be responsible for paying the accompanist.

All candidates for the B.M. degree in piano or organ have accompanying requirements in their programs of study. These requirements are met by registering for MU 343 and fulfilling the requirements of that course. Other students who wish to accompany, or students who wish to gain experience in accompanying in addition to that which is required, should indicate their interests to the Music Coordinator. It is possible that students may qualify for financial aid on the basis of their accompanying assignments on a per-hour pay basis.

## CHAPTER 4: STUDENT RECITALS

Recital performance is the logical culmination of a long period of careful, intense study. The faculty expects from each student a strong sense of dedication and a high level of accomplishment. When these expectations are met, a student is ready to perform, and is encouraged to do so.

Recitals may take place only on the days specified by the Music Faculty. These days are the break times on Monday and Wednesday, and on Tuesday and Thursday evenings. Only full recitals may take place in the evening with the exception that two half recitals may be combined to create a recital of sufficient size to warrant the evening schedule

**To reserve a recital date, a student must meet with the Music Office Assistant (Brenda Ridgeway) to tentatively reserve a date. This should be done as early as possible, and may be done a year in advance. At that time, Ms. Ridgeway will give the student a signed document with the reserved date listed at the top. Her signature will signify that she has gone over the policies for reserving the recital date (see following page). She will enter the recital date into the master calendar marked as “tentative.” To change the designation from “tentative” to “final” the student must follow all of the procedures listed on the RECITAL RESERVATION FORM (see following page).**

## Pre-Recital Hearing

Every student recital must be preceded by a pre-recital hearing which must be given **at least four weeks prior** to the public recital performance. Approximately six weeks before the recital (two weeks before the pre-recital hearing) the student should submit typed copies of the proposed recital program to the teacher for approval. The teacher then sets up the pre-recital hearing. Each hearing will be heard by a faculty committee consisting of at least two faculty members (which includes adjunct faculty) in addition to the private teacher. When a staff accompanist is involved in the recital, that accompanist is part of the pre-recital hearing committee. Students will perform one composition of his/her choice, and the faculty committee will hear other compositions which they will choose from the recital program being presented. The student should be prepared to perform the entire recital program at the pre-recital hearing. **The pre-recital hearing committee is only allowed to vote yes or no on the program, therefore the student must be prepared to perform all music listed on the proposed program. If the committee votes no on the pre-recital hearing, the student's "tentative" recital date reservation will no longer be in effect. The committee may not remove works from the program.**

The student should present to the pre-recital hearing committee a typed copy of the recital program, that has been approved by the student's teacher. At the conclusion of the pre-recital hearing, if the committee votes yes, all members of the committee must sign the typed copy. To permanently reserve the recital date, on the day of the pre-recital hearing, the following five forms must be given to the Music Office Assistant the day of the pre-recital hearing. Failure to do so will result in the loss of the reserved date:

1. Typed copy of the Recital Program signed by all members of the pre-recital committee.  
NOTE: A copy of this program must also be emailed to the Office Assistant on four weeks before the recital. The Music Office Assistant will add her signature and date of receipt to this.
2. Facilities Reservation Form (available from the music office)
3. Recording Reservation Form (available from the music office and at the end of this section)
4. Lighting Reservation Form (available from the music office and at the end of this section)
5. Publicity Information Form (available from the music office and at the end of this section)

## Programs

see sample programs in Appendix II

1. The initial program presented to the pre-recital hearing must be typed. The student is responsible for typing the initial program.
2. The initial program must be approved by the teacher (as evidence by the teacher's signature) before it is submitted at the pre-recital hearing.
3. If the student passes the pre-recital hearing, all members of the hearing must sign the program. If the student fails the pre-recital hearing, the student loses his/her recital date.
4. The student must take the approved copy of the program to the Music Office Assistant, along with the Building Reservation Form, The Recording Reservation Form, The Lighting Reservation Form, and the Publicity Form to reserve the recital date. This must take place on the same day as the pre-recital hearing. The student must also send the Office Assistant an email copy of the program.
5. The Music department will print 50 copies of the program. Students are responsible for printing any other items such as translation notes, program notes, invitations, etc.
6. The Music Office Assistant will pick the program up from the print shop and place it in the Music Office.
7. All required recitals are provided with the services of a recording engineer and a person to control the lights. It is recommended that the student also enlist the help of other students for handing out programs and providing help with the stage (i.e. opening and closing the stage door, moving music stands when necessary, bringing music out for the accompanist, turning pages for the accompanist, reminding the audience to turn off cell phones, etc.).
8. Receptions are the responsibility of the student. Please enter such needs on the facility reservation form.

### **Recording of Recitals**

Junior and senior recitals that are required for a degree in music are recorded for the BSC archive. Such CDs are the property of the College, and will be stored in the Rush Learning Center. The student may obtain a copy of the CD for \$15. (*See Appendix IV for form*) The student should meet with the recording engineer beforehand to allow the engineer the opportunity to set optimum levels for recording the recital.

Other student recitals may be recorded, provided that the recording is requested in advance. In those cases the CD becomes the property of the performer; no permanent file of such recording will be kept by the College.

### **Lighting**

Junior and senior recitals that are required for a degree in music will be provided with a work study student who will be responsible for controlling the lights. By completing the Lighting Form, students giving recitals will be able to reserve a time to discuss with the student assistant the lighting requirements of the recital.

### **Facility Reservation Form**

It is important that the Facility Reservation Form be filled out as it will alert security as to when doors should be unlocked, when lights should be turned on in the lobby, and will ensure that no one else uses the recital hall during the set up time before the recital.

### **Publicity Form**

This form will be used by the Office of Communications to send out press releases, alert the campus community, and arrange for other publicity materials where appropriate.

## **CHAPTER 5: FACILITIES AND BUILDING PROCEDURES**

### **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, three Disklaviers, and a new Yamaha upright or grand piano in each of 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.

### **Announcements/Notices/Messages**

For an announcement to receive the designation “Official Notice”, it must be approved by the Music Chair. All other notices appearing on the bulletin board will be removed.

### **Lockers**

Lockers are available for students at no charge and are assigned by the Music Secretary. 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 bulky instruments may request space in special instrument lockers.

### **Practice Rooms**

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.

### **Procedures for Rooms With Disclaviers**

Rooms 106 and 117 are available to college students who are registered for any MS course, faculty members, or any student who has written permission from a music faculty member.

The Office Assistant has a schedule for each room showing available times. To reserve a Disclavier, the following procedures should be followed:

- During regular office hours, faculty and students who have permission will reserve time in the music office.
- For use on weekends, holidays, or evenings, a simple form is available to students in the Music Office. The form requires the signature of a music faculty member, giving permission to request the room. This form should be shown to the music secretary, who will then reserve the room in the reservation book for the student. This form will have to be presented by the student to the security officer, who will come to unlock the room. The student will be responsible for calling security at the end of the practice session so that the room will be locked again. (NOTE: **The student should not leave the room until security has arrived to lock the room**).

The following are specific guidelines as to who has access to the Disclaviers:

- Music faculty have first access to these rooms. Reservations should be made in the Music Office with the Office Assistant. Faculty members who do not have keys to these rooms can call security to open the room for them, and again to lock it.
- College students taking MS courses or college students with permission from music faculty members have second access to the rooms.
- Conservatory faculty members will have third access. Conservatory students do not have access. Conservatory teachers may use the rooms to hear their students, but *they must be in the rooms at all times*.

### **Hill Recital Hall**

Hill Recital Hall is available for recitals, for lessons prior to recitals, and for recital rehearsals. All activities held in Hill Hall **must be scheduled through the Office Assistant.**

Lessons to be given in the Recital Hall are scheduled by the teacher at the beginning of the term or on a weekly basis. Organ students may schedule two hours/week practice time during the term in which they present a recital. Other students may schedule up to three hours of practice time in the week preceding a recital.

Practice time in the evenings may be reserved after 1:00 p.m. the same day. No extra practice time may be scheduled during normal teaching hours.

The Cooper Recital Organ may be used for no more than two consecutive hours by a single student. These times are to be arranged in the Music Office.

Pianos may be unlocked by using the key kept in the Music Office. Anyone who wishes to use the key should sign their name to the sign out/in form located in the drawer with the key. At times when the office is not open, security must be called to unlock the pianos. When the student is through practicing, he or she must lock the piano and return the key.

### **Taylor Recording Studio**

The Taylor Recording Studio allows for a multitude of recording configurations that will provide students with high quality recordings for audition and competition purposes. The studio is connected to 26 different microphone jacks allowing a student or a faculty member to record in numerous configurations in the recital hall as well as in the acoustically prepared recording room adjacent to the studio. It also provides for video taping concerts, student recitals, and opera workshop performances.

### **Elebash Electroacoustic Music Studio**

The Elebash Electroacoustic Music Studio is a unique world class sound design and composition studio. It provides for 10.2, 5.1, and 8-channel diffusion configurations featuring Adam speakers and MOTU signal processors. It utilizes KYMA, Max/Msp, Csound, Audition, Nuendo, Pro Tools LE, Waves, Audition, Sonar for sound design and composition. Access to the studio is reserved for students who are enrolled in or have completed MU 358, Advanced Electroacoustic Music.

### **Telephone**

The telephone in the lobby area of the Hill building is the phone to be used by students for outgoing calls. The student phone does not receive incoming calls. Telephone messages for students are received through the music office, 226-4950. All messages for students will be placed on the message board outside the music office, and students should check this board periodically (see "Announcements/Notices/Messages). Students should limit the duration of their phone calls to a maximum of three minutes.

## **CHAPTER 6: OFF-CAMPUS PERFORMANCES**

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.**

## **APPENDIX I FORMS**

ALL OF THE FOLLOWING FORMS MUST BE  
SUBMITTED TO THE OFFICE ASSISTANT TO  
PERMANENTLY RESERVE RECITAL DATE.  
**(FACILITY RESERVATION FORM IS AVAILABLE  
FROM MUSIC OFFICE ASSISTANT)**

**Recital Reservation Form**  
(for "Tentative reservations")

Note: This form is the only proof that a tentative reservation has been made. Students are responsible for keeping this form as the Music Office Assistant will not retain the form.

Name of Student \_\_\_\_\_

Name of Teacher \_\_\_\_\_

Signature of Teacher \_\_\_\_\_

Date of Recital \_\_\_\_\_

Date of Pre-Recital \_\_\_\_\_

Signature of Office Assistant \_\_\_\_\_ Date: \_\_\_\_\_

**Pre-Recital Hearing**

Every student recital must be preceded by a pre-recital hearing which must be given **at least four weeks prior** to the public recital performance. Approximately six weeks before the recital (two weeks before the pre-recital hearing) the student should submit typed copies of the proposed recital program to the teacher for approval. The teacher then sets up the pre-recital hearing. Each hearing will be heard by a faculty committee consisting of at least two faculty members (which includes adjunct faculty) in addition to the private teacher. When a staff accompanist is involved in the recital, that accompanist is part of the pre-recital hearing committee. Students will perform one composition of his/her choice, and the faculty committee will hear other compositions which they will choose from the recital program being presented. The student should be prepared to perform the entire recital program at the pre-recital hearing. **The pre-recital hearing committee is only allowed to vote yes or no on the program, therefore the student must be prepared to perform all music listed on the proposed program. If the committee votes no on the pre-recital hearing, the student's "tentative" recital date reservation will no longer be in effect. The committee may not remove works from the program.**

The student should present to the pre-recital hearing committee a typed copy of the recital program, that has been approved by the student's teacher. At the conclusion of the pre-recital hearing, if the committee votes yes, all members of the committee must sign the typed copy. To permanently reserve the recital date, on the day of the pre-recital hearing, the following five forms must be given to the Music Office Assistant the day of the pre-recital hearing. Failure to do so will result in the loss of the reserved date:

1. Typed copy of the Recital Program signed by all members of the pre-recital committee.  
NOTE: A copy of this program must also be emailed to the Office Assistant on four weeks before the recital. The Music Office Assistant will add her signature and date of receipt to this.
2. Facilities Reservation Form (available from the music office)
3. Recording Reservation Form (available from the music office and at the end of this section)
4. Lighting Reservation Form (available from the music office and at the end of this section)
5. Publicity Information Form (available from the music office and at the end of this section)

*I have read and understood the statement above concerning the pre-recital hearing:*

\_\_\_\_\_  
Student's Signature

\_\_\_\_\_  
Date

**Student Recital Recording Form**  
**(this form must be completed before the recital takes place)**

Today's Date \_\_\_\_\_

Student's Name \_\_\_\_\_

Phone Number at which you can most likely be reached: \_\_\_\_\_

Email address: \_\_\_\_\_

Date of Recital \_\_\_\_\_

Type of Recital (voice, etc.) \_\_\_\_\_

Dates of at least two rehearsals for when recording levels can be optimized.

\_\_\_\_\_  
\_\_\_\_\_

**A CD recording will automatically be made for the archives and kept in the BSC library. If you wish to have a personal copy, the cost is \$15. Make checks out to Birmingham-Southern College.**

**Give money and this form to Brenda Ridgeway.  
Only one personal copy will be made.**

THE OFFICE ASSISTANT WILL GIVE THIS FORM TO RECORDING WORK STUDY

**Student Recital Lighting Form**  
**(this form must be completed before the recital takes place)**

Today's Date \_\_\_\_\_

Student's Name \_\_\_\_\_

Phone Number at which you can most likely be reached: \_\_\_\_\_

Email address: \_\_\_\_\_

Date of Recital \_\_\_\_\_

Type of Recital (voice, etc.) \_\_\_\_\_

Provide at two possible times when you are available to meet with the lighting work study. Check with the office assistant for work study hours when the work study will be available:

\_\_\_\_\_

\_\_\_\_\_

THE OFFICE ASSISTANT WILL GIVE THIS FORM TO LIGHTING WORK STUDY

**Student Recital Publicity Form**  
**(this form must be completed before the recital takes place)**

Student's Name \_\_\_\_\_

Phone Number \_\_\_\_\_

Date of Recital \_\_\_\_\_

Type of Recital (voice, etc.) \_\_\_\_\_

Name of Teacher \_\_\_\_\_

Student's Hometown \_\_\_\_\_

Name(s) of Hometown Newspaper.

\_\_\_\_\_

Description of Recital (enter anything that might make this recital unique or of interest to the public)

\_\_\_\_\_

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List of Awards student has received:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

The Office Assistant will send this form Linda Hallmark

## APPENDIX II - SAMPLE PROGRAMS

### Full Recital (Performance)

The Faculty of Music

of

BIRMINGHAM-SOUTHERN COLLEGE

presents

*student's name*

in

XXXXX(*give instrument*) Recital

*Accompanist's name if any*, Piano

Messe pour les Convents

Plein jeu

Recit de Chromhorne

Dialogue

François Couperin

1668-1733

Sonata IV, E minor, BWV 528

Adagio-vivace

Andante

Un poc' allegro

Johann Sebastian Bach

1685-1750

### INTERMISSION

Litanies

Jehan Alain

1911-1940

Three Short Hymn Settings

Simple Gifts

Fairest Lord Jesus

Lord of the Dance

Gerald Bales

b. 1919

*Final* from Symphony No. 1

Louis Vierne

1870-1937

This recital is presented in partial fulfillment of the requirements of the degree of Bachelor of Music. XX. XXXXX  
is a senior.

Thursday evening  
XXXXXXXXXX XX, XXXX  
Eight o'clock  
Hill Recital Hall

**Half Recital (Performance)**

The Faculty of Music  
of  
BIRMINGHAM-SOUTHERN COLLEGE

presents

**XXXXXXXXXXXXXXXXXX**

in

XXXXXX(*give instrument*) Recital

*Accompanist's name if any, Piano*

Die Liebe des Nächsten  
Vom Tode  
Die Ehre Gottes aus der Natur  
Gottes macht and Vorsehung  
*from Sechs Lieder von Gellert, Op. 48*

Ludwig van Beethoven  
1770 - 1827

Sanctus  
*from St. Cecilia Mass*

Charles Gounod  
1818 - 1893

Lydia  
Mai

Gabriel Faure  
1845 - 1924

The Falcon  
White was the way

John Jeffreys  
b. 1927

Thursday Morning  
April 10, 2008  
Eleven o'clock  
Hill Recital Hall

This recital is presented in partial fulfillment of the requirements of the degree of Bachelor of Music (*or Bachelor of Arts in Music*). XX. XXXXX is a junior (*or senior*).

# Composition/Song Writing Recital

The Faculty of Music

of

BIRMINGHAM-SOUTHERN COLLEGE

presents

*student's name*

in

Composition Recital

Name of Piece #1 Movements of piece #1	Name of player, instrument Name of player, instrument Name of player, instrument	Date of piece #1
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Name of Piece #2 Movements of piece #2	Name of player, instrument	Date of piece #2
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Name of Piece #3 Movements of piece #3	Name of player, instrument	Date of piece #3
---	----------------------------	------------------

INTERMISSION (if any)

Name of Piece #4 Movements of piece #4	Name of player, instrument	Date of piece #4
---	----------------------------	------------------

Name of Piece #5 Movements of piece #5	Name of player, instrument	Date of piece #5
---	----------------------------	------------------

Name of Piece #6 Movements of piece #6	Name of player, instrument	Date of piece #6
---	----------------------------	------------------

This recital is presented in partial fulfillment of the requirements of the degree of Bachelor of Music. XX. XXXXX  
is a senior.

Thursday evening  
April 1, 2008  
Eight o'clock  
Hill Recital Hall

## APPENDIX III: PROFICIENCY LEVELS and REQUIREMENTS

### Ear Training Proficiency Requirements

All music students must reach the established ear training levels on the MacGamut software program concurrent with the theory and theory lab course level they are taking. If a student fails to achieve the minimum proficiency level required for a specific lab course level, they will automatically fail and be expected to repeat the course. The required levels for each ear training course level are shown below.

#### MU 153, Beginning Ear Training I:

Preset files supplied covering:

Intervals:	Levels 1-8 (STUVWXYZ, custom set)	Harmonic Dictation:	Levels 1-2 (AC)
Scales:	Levels 1-4 (ABCD)	Melodic Dictation:	Levels 1-3 (ABC)
Chords:	Levels 1-6 (ACEBDF)	Rhythmic Dictation:	Levels 1-5 (ABCDE)

#### MU 154, Beginning Ear Training II:

Preset files supplied covering:

Intervals:	Levels 1-8 (STUVWXYZ, custom set)	Harmonic Dictation:	Levels 1-6 (BDEFGH)
Scales:	Levels 1-4 (BDFH)	Melodic Dictation:	Levels 1-5 (CDEHI)
Chords:	Levels 1-6 (EFOPQR)	Rhythmic Dictation:	Levels 1-5 (FGHIJ)

#### MU 155, Advanced Ear Training I:

Preset files supplied covering:

Intervals:	Levels 1-5 (SHIJK)	Harmonic Dictation:	Levels 1-8 (GHIJKLMN)
Scales:	Levels 1-10 (FHOPQSUWYZ)	Melodic Dictation:	Levels 1-6 (FGJKLM)
Chords:	Levels 1-8 (GHIJKLMN)	Rhythmic Dictation:	Levels 1-5 (IKLMN)

#### MU 156, Advanced Ear Training II:

Preset files supplied covering:

Intervals:	Levels 1-7 (LMNOPQR)	Harmonic Dictation:	Levels 1-5 (OOPQR)
Scales:	Levels 1-2 (MN)	Melodic Dictation:	Levels 1-6 (MNOPQR)
Chords:	Levels 1-7 (STUVWXYZ)	Rhythmic Dictation:	Levels 1-5 (MNOPQ)

### Sight Singing Proficiency Requirements

Sight singing proficiency for any degree in music is demonstrated at the levels represented by the melodies in Units Six and Seven, Chapters 14 and 15 of *Sight Singing* by Earl Henry. The student must also be able to: identify meter and beat unit; conduct, tap and speak the rhythm without pitches; identify the key and sing the scale and principal triads; sing the melody satisfactorily, with few errors, using movable do solfege. These skills should be attained by the completion of MU 156 and will be tested by jury as the final examination in that course. By the completion of MU 154, the student should demonstrate similar abilities at the level represented by the melodies in Unit 4 of *Sight Singing*.

## Proficiency Level Requirements in Piano

### *Level One*

#### Technical Skills:

1. The following scales are required in major and harmonic minor in eighth notes for two octaves, hands separately, a quarter note = 72.  
  
C major, C minor, G major, G minor, D major, D minor, A major, A minor, E major, E minor, B major, B minor
2. All major and minor arpeggios in triplets, each hand playing three notes, hands alternating (i.e. cross-hand arpeggios) are required. Quarter note = 72.
3. Six scales will be heard at the examination – three major and three minor
4. Sight-reading: A simple piece will be given; be able to maintain pulse and make few errors.

#### **Literature:**

Be able to play two compositions of contrasting nature from memory (approximate difficulty of easier compositions by Kabalevsky, Burgmueller, Leopold Mozart, Clementi, Bartok, Schumann).

### *Level Two*

#### Technical Skills:

1. In addition to all scales from Level One, the following ones will be required (harmonic minor): F-sharp major, F-sharp minor, C-sharp major, C-sharp minor, A-flat major, G-sharp minor, E-flat major, E-flat minor, B-flat major, B-flat minor, F major, F minor. All scales in Level Two are to be played hands separately, quarter note = 120.
2. All cross-hands arpeggios will be required in the manner of Level One.
3. Six scales and cross-hand arpeggios will be heard at the examination – three white key and three black key
4. Sight-reading: A piece with the difficulty corresponding to the student's present level will be given; be able to maintain the pulse and make few errors.

#### **Literature:**

Two pieces of a contrasting nature (each term) to be played by memory. They should be of the approximate difficulty of an easier prelude by Bach, selections from Schumann's *Album for the Young*, Beethoven sonatinas, easier Kabalevsky variations, or Clementi sonatinas.

### ***Level Three***

#### **Technical Skills:**

1. All major and harmonic minor scales, four octaves, hands together in groups of sixteenths, quarter note = 88.
2. All major and minor arpeggios, four octaves, hands together, in sixteenths, quarter note = 88.
3. Six scale and arpeggios will be heard at the examination – three white key and Three black key
4. Sight-reading: A piece with the difficulty corresponding to the student's present level will be given; be able to maintain the pulse and make few errors.

#### **Literature:**

Baroque: Bach *Two-part Inventions*, selections from *Eighteen Little Preludes and Fugues*.

Classical: Easier variations of Beethoven, Clementi sonatinas, Schubert waltzes.

Romantic: Easier pieces from Mendelssohn's *Songs Without Words*; Mendelssohn's *Children's Pieces*, Op. 72; harder pieces from Schumann's *Album for the Young*; Grieg's *Lyrical Pieces*.

For Jury 1: At least three compositions or movements.

For Jury 2: At least three compositions or movements.

### ***Level Four***

#### **Technical Skills:**

1. All major and harmonic minor scales, four octaves, hands together in groups of sixteenths, quarter note = 100.
2. All major and minor arpeggios, four octaves, hands together in sixteenths, quarter note = 100.
3. Six scales and arpeggios will be heard at the examination – three white key and three black key.

4. Sight-reading: The student will be asked to sight-read a Bach Chorale.

**Literature:**

Baroque: Bach *Two-part* or easier *Three-part Inventions*; easier Scarlatti sonatas.

Classical: Movements from easier Haydn sonatas; Beethoven Op. 49.

Romantic: Schumann *Scenes from Childhood*; easier Chopin preludes; Mendelssohn *Songs Without Words*.

Contemporary: Piston *Passacaglia*; Pinto *Scenas Infantis*; Bartok *Rumanian Folk Dances*, *Hungarian Peasant Songs*, etc.

For Jury 1: Two or three compositions or sonata movements.

For Jury 2: Two or three compositions or sonata movements.

**Level Five**

Technical Skills:

1. All major and harmonic minor scales, four octaves, hands together in groups of sixteenths, quarter note = 108.
2. All major and minor arpeggios, four octaves, hands together in sixteenths, quarter note = 108.
3. Six scales and arpeggios will be heard at the examination – three white key and three black key.
4. Sight-reading: The student will be asked to sight-read a Bach Chorale.

**Literature:**

Three or more compositions or movements each term.

Baroque: Bach *Three-part Inventions*, easier preludes and fugues (WTC, I); easier Scarlatti sonatas; other representative works of comparable difficulty.

Classical: The easier sonatas of Haydn, Mozart, or Beethoven. Such works as *Fantasia in D minor* of Mozart; Schubert *Impromptus*; *Ecossoise* of Beethoven.

Romantic: Easier works from this period, such as some Chopin nocturnes or waltzes; Schumann *Fantasiestucke*; Liszt *Consolations*; Mendelssohn *Songs Without Words*.

Impressionistic/Contemporary: Works such as the easier pieces from *Children's Corner* or *Preludes of Debussy*; *Lake at Evening* or *Clouds*.

**Additional Suggestions:**

Poulenc, *Movements perpetuels; Toccata.*  
Faure, easier works.  
Prokofieff, *Gavotte, March.*  
Albeniz, *Cordoba, and Tango.*

### **Level Six**

Technical Skills:

1. All major and minor harmonic scales, four octaves, hands together, in sixteenths, quarter note = 116.
2. All major and minor arpeggios, four octaves, hands together, in sixteenths, quarter note = 116.
3. Eight scales and arpeggios will be heard at the examination – four white key and four black key.
4. Sight-reading: The student will be asked to read Back Chorale.

### **Literature:**

Several compositions each term.

Baroque: Representative works from this period; Bach, *French Suites* or *Preludes and Fugues*; Scarlatti, *Sonatas*.

Classical: An entire sonata of Beethoven, Haydn, or Mozart.

Romantic: Works such as Chopin, *Nocturnes, Waltzes, Impromptus, Etudes*; Brahms, *Intermezzi, Ballades, and Rhapsodies*.

Impressionistic/Contemporary: Works by Debussy, Griffes, Ravel, such as Debussy, more difficult *Preludes, Suite Bergamasque, or Children's Corner*; Griffes, *Roman Sketches*; Ravel, *Sonatine*; Prokofieff *Visions fugitives*.

Additional suggestions:

Soler, *Sonatas*.

Liszt, *Valse Oubliée*

Faure, *Nocturnes, Barcarolles*.

Poulenc, *Nocturnes*.

Mendelssohn, *Forest Murmurs, Rondo Capriccioso*.

### **Level Seven**

Technical Skills:

1. All major and harmonic minor scales, four octaves, hands together, in sixteenths, quarter note = 126.

2. All major and minor arpeggios, four octaves, hands together, in sixteenths, quarter note = 126.
3. Ten scales and arpeggios will be heard at the examination – five white key and five black key.
4. Sight-reading: The student will be asked to read a Bach Chorale

**Literature:**

Several compositions each term.

Works from all periods such as Bach, *Toccatas, Preludes and Fugues*; more difficult Beethoven, Mozart, Haydn sonatas; sonatas; Chopin, *Ballades, Etudes, Scherzi*; Brahms, *Capriccios*; more difficult works of Debussy, Ravel; contemporary sonatas by Prokofiev, Persichetti.

A piano concerto.

**Additional suggestions:**

Bach, *Italian Concerto*, French and English suites, *Chromatic Fantasy and Fugue*  
 Beethoven and Mozart variations  
 Schumann, *Sonata, g minor; Carnaval; Papillons*  
 Mendelssohn, *Variations serieuses*  
 Liszt, *Sposalizio, Sonnets de Petrarque, Au bord d'une source*  
 Schubert, Sonatas

**Level Eight**

Technical Skills:

1. All major and harmonic minor scales, four octaves, hands together, in sixteenths, quarter note = 138.
2. All major and minor arpeggios, four octaves, hands together, in sixteenths, quarter note = 138.
3. Twelve scales and arpeggios will be required at the examination – six white key and six black key.
4. Sight-reading: The student will be asked to read Bach Chorale and a short character piece.

**Literature:**

Several compositions each term.

Works from all periods; Beethoven, Mozart, or Haydn sonata; any major Romantic work or set of pieces, such as Brahms, Op. 116 or 119; such Impressionistic works as Debussy *Estampes, Images, Pour le piano, L'isle joyeuse*; Copland *Variations*, or a sonata such as those by Prokofiev, Barber, or Ginastera.

A piano concerto.

**Additional suggestions:**

Liszt, *Tarantella*

Schumann, *Symphonic Etudes*

Chopin, *B-flat minor Sonata*

Schubert sonatas, *Moments Musicaux*

Franck, *Prelude, Chorale, and Fugue*

Rachmaninoff, *Preludes and Etudes Tableaux*

Albaneiz, *Iberia*

Granados, *Goyescas*

Faure, *Theme and Variations*

## **Proficiency Levels Requirements in Voice**

A minimum of two selections must be performed for each voice jury. Selections presented for examination at juries may not be reused at a later jury.

### ***Level One***

1. Technical skills. Progress appropriate to this level to be shown in the following areas:
  - a. Ability to sing loudly and softly without strain.
  - b. Evenness throughout vocal range.
  - c. Breadth of vocal range.
  - d. Pleasing vocal quality.
2. Literature: Easier English songs (Arnold Book of Old Songs, etc.), general musical theatre repertoire, simple Italian songs from 17th and 18th centuries (Caro mio ben, Lasciatemi morire, etc.).

### ***Level Two***

1. Technical skills. Progress appropriate to this level to be shown in the following areas:
  - a. Ability to sing loudly and softly without strain.
  - b. Evenness throughout vocal range.
  - c. Breadth of vocal range.
  - d. Pleasing vocal quality.
  - e. Ability to communicate with audience through songs.
2. Literature: As in level one.

### ***Level Three***

1. Technical skills. Progress appropriate to this level to be shown in the following areas:
  - a. Ability to sing loudly and softly without strain.
  - b. Evenness throughout vocal range.
  - c. Breadth of vocal range.
  - d. Pleasing vocal quality.
  - e. Ability to communicate with audience through songs.
2. Literature: As in level two, but with greater range of difficulty.

### ***Level Four***

1. Technical skills. Progress appropriate to this level to be shown in the following areas:
  - a. Ability to sing loudly and softly without strain.
  - b. Evenness throughout vocal range.
  - c. Breadth of vocal range.
  - d. Pleasing vocal quality.
  - e. Ability to communicate with audience through songs.
  - f. Knowledge and use of simple embellishments.
2. Literature: As in level three, but with greater range of difficulty (English songs by Carpenter, Dello Joio, Quilter, etc.; more difficult Italian songs of 17th and 18th centuries). May also include easier German or French repertoire (*An die Musik, Le miroir*, etc.).

### ***Level Five***

1. Technical skills. Progress appropriate to this level to be shown in the following areas:
  - a. Ability to sing loudly and softly without strain.
  - b. Evenness throughout vocal range.
  - c. Breadth of vocal quality.
  - d. Pleasing vocal quality.
  - e. Ability to communicate with audience through songs.
  - f. Knowledge and use of simple embellishments.
2. Literature: As in level four, but with greater range of difficulty. May also include simpler operatic arias.

### ***Level Six***

1. Technical skills. Progress appropriate to this level to be shown in the following areas:
  - a. Ability to sing loudly and softly without strain.
  - b. Evenness throughout vocal range.
  - c. Breadth of vocal range.
  - d. Pleasing vocal quality.
  - e. Ability to communicate with audience through songs.
  - f. Knowledge and use of simple embellishments.
  - g. Vocal flexibility through staccato and coloratura passages.
2. Literature: Art songs and arias of intermediate difficulty (*Auf dem Wasser zu singen, Nacht und Traume, Sure on this Shining Night, Aurore, Toujours*, etc.) Repertoire should show a variety of styles. At least three languages should be represented.
3. Language: Must know rules of Italian diction and be able to read Italian texts aloud.

### ***Level Seven***

1. Technical skills. Progress appropriate to this level to be shown in the following areas:
  - a. Ability to sing loudly and softly without strain.
  - b. Evenness throughout vocal range.
  - c. Breadth of vocal range.
  - d. Pleasing vocal quality.
  - e. Ability to communicate with audience through songs.
  - f. Knowledge and use of embellishments.
  - g. Vocal flexibility through staccato and coloratura passages.
2. Literature: Art songs of intermediate-advanced difficulty showing a variety of styles and at least three languages (**German:** Schubert, Schumann, Wolf, Brahms, etc.; **French:** Faure, Debussy, Ravel, Duparc, Poulenc, etc.; **Italian:** Donizetti, Bellini, Respighi, etc.; **English:** Britten, Barber, Argento, Copland, etc.). Operatic arias of intermediate-advanced difficulty. Study shall include choice of a song cycle, an opera role or an oratorio role.
3. Language: Must know rules of Italian and French diction and be able to read Italian and French texts aloud.

### ***Level Eight***

1. Technical skills. Progress appropriate to this level to be shown in the following areas:
  - a. Ability to sing loudly and softly without strain.
  - b. Evenness throughout vocal range.
  - c. Breadth of vocal range.
  - d. Pleasing vocal quality.
  - e. Ability to communicate with audience through songs.
  - f. Knowledge and use of embellishments.
  - g. Vocal flexibility through staccato and coloratura passages.
2. Literature: As in level seven. A song cycle, opera role or oratorio role shall be chosen for study, the genre different from that chosen in level seven.
3. Language: Must know rules of Italian, French, and German diction and be able to read Italian, French, and German texts aloud.

## Proficiency Level Requirements in Organ

### Memory Requirements

Performance from memory is not required, with the following exceptions:

1. A student studying for 1/4 unit (MS 130) must memorize one piece each term.
2. On jury examinations, one piece must be played from memory.
3. To satisfy proficiency level requirements above level Four, the following must be performed from memory:
  - a. the required work by J. S. Bach
  - b. any required work of the nineteenth century
  - c. any required work in the French symphonic style.
4. When presenting a degree recital, or when performing a recital that is to be used as a jury or in satisfying the requirement of a proficiency level, the student must play from memory as required in No. 3 above **when playing the pre-recital hearing**. Playing other literature from memory is encouraged but not required. Scores, page turners and registrants may be used in the performance of all recitals.

### *Level One*

1.
  - a. After one year of study a student must demonstrate ability to perform a composition in contrapuntal texture involving a melodically active pedal part and both hands.
  - b. A non-music major seeking to satisfy the general education requirement in the Fine Arts will demonstrate in three jury examinations the ability to perform works in a variety of styles and textures; i.e., a trio, a chorale prelude, a Romantic work, a twentieth century work, etc.
2. Literature: Exercises and compositions for manuals and pedals in the Gleason *Method*, or works of comparable difficulty.

### *Level Two*

1. To satisfy Level Two requirements, at least two compositions of suitable difficulty must be learned for performance each term.
2. Literature: Works the difficulty of:  
Bach. "*Ich ruf zu dir*" (Orgelbüchlein)  
Dupre. *Seventy-nine Chorales*  
Langlais. *Ten Pieces*

3. Technical skills. Play the following major scales legato in the pedal for one octave in eighth notes, the tempo to be no slower than quarter = 60. A major, A-flat major, C major, G major, B-flat major.

### ***Level Three***

1. To satisfy Level Three requirements, at least two works of suitable difficulty must be learned for performance each term.
2. Literature: Works the difficulty of:  
Pachelbel. *Partitas*  
Walther. Variations on "*Jesu, meine Freude*"  
Langlais. *Vingt-quatre Pièces*
3. Technical skills. Play all major scales legato in the pedal for one octave (plus one note) in eighth notes, the tempo to be no slower than quarter note = 60.

### ***Level Four***

1. To satisfy requirements for Level Four, a prelude and fugue, two chorale preludes, and a toccata, all of appropriate difficulty, must be learned for performance.
2. Literature: Works the difficulty of:  
Bach. *Prelude and Fugue*, E minor, BWV 533 (The Cathedral)  
"Jesu, meine Freude" (*Orgelbüchlein*)  
Gigout. *Tocatta in B minor*  
Brahms. *Es ist ein Ros' entsprungen*
3. Technical Skills. Play all major melodic minor scales legato in the pedal for one octave (plus one note) in eighth notes, the tempo to be no slower than quarter note = 72.

### ***Level Five***

1. To satisfy the requirements for Level Five, the following works must be learned for performance:
  - a. a prelude and fugue by J. S. Bach, or a fugue alone, if it is not part of a prelude and fugue
  - b. a Romantic composition
  - c. four chorale preludes by Baroque composers other than J.S. Bach
  - d. a twentieth century work by a German composer
  - e. a twentieth century work by a French composer
2. Literature: Works the difficulty of:  
Bach. *Prelude and Fugue*, C major, BWV 531  
"In dir ist Freude" (*Orgelbüchlein*)  
Franck. *Cantabile*  
Dupre. *Cortège et Litanie*  
Walcha. *Chorale Preludes*

3. Technical skills. Play all major scales legato in the pedal for one octave in eighth notes, the tempo to be no slower than quarter note = 72., while playing the following whole-note chords on a single manual as accompaniment: I-IV-V-V-I. Examples of possible voicing of the accompanying chords will be provided in lessons.

### *Level Six*

1. To satisfy requirements for Level Six, the following must be learned for performance, each of appropriate difficulty.
  - a. a portion of a French Baroque work
  - b. a prelude and fugue of J. S. Bach
  - c. a Romantic work (French or German)
  - d. a twentieth century work (French or German)
  - e. four chorale preludes

2. Literature: Works the difficulty of:

Bach. *Prelude and Fugue*, C minor, BWV 546  
*Toccat*a, F major, BWV 540  
 Distler. *Orgelsonate* (Trio), Op. 18, No. 2  
 Pepping. *Grosses Orgelbuch*  
 Reger. *Introduction and Passacaglia*  
 Franck. *Chorale, A minor*  
*Piece Heroique*  
 Alain. *Litanies*  
 Langlais. *Suite Médiévale*

3. Technical skills. Play all major and melodic minor scales legato in the pedal for one octave in eighth notes, the tempo to be no slower than quarter note = 72, while playing the following whole-note chords on a single manual as accompaniment: I-IV-V-V-I. Examples of possible voicing of the accompanying chords will be provided in lessons.

### ***Level Seven***

1. To satisfy the requirements of Level Seven, the following works of appropriate difficulty must be learned for performance:
  - a. a Bach trio, or prelude and fugue
  - b. a major work by a German precursor of Bach
  - c. a work by an American composer
  - d. a major work of the twentieth century
  - e. a nineteenth-century work

In addition, three chorale preludes must be learned each term. These pieces may be of any level of difficulty higher than proficiency level four.

2. Literature: Works the difficulty of:

Albright. *Organ Book I*  
 Bach. *Prelude and Fugue*, D major, BWV 532, Trio Sonatas  
*Toccat*a, *Adagio and Fugue*, C major, BWV 564  
 Franck. *B-minor Chorale, E-major Chorale*  
 Liszt. *Fantasy and Fugue on B-A-C-H*  
 Langlais. *Te deum*  
 Hindemith. *Sonatas*  
 Dupre. *Preludes and Fugues*

Pepping. *Sonate für Orgel (Trio)*  
Messiaen. *Transports de joie*  
Pessichetti. *Shimah B'koli; Sonata*  
Rorem: *Quaker Reader*

3. Pedagogy:
  - a. Complete a comparative survey of materials currently available for the instruction of beginning organists. The survey is to be begun in the Fall term and completed in the Spring.
  - b. As required by the instructor, participate in weekly organ classes as a coach for beginning students.
4. Technical skills. Play all major and melodic minor scales legato twice in the pedal for one octave in eighth notes, the tempo to be no slower than quarter note = 72, while playing the same scale in contrary motion, first with the left hand then with the right.

### ***Level Eight***

1. To satisfy the requirements of Level Eight, the following works of suitable difficulty must be learned for performance:
  - a. a trio, or a prelude and fugue by Bach. (Note: The choice here may not be that of Level Seven.)
  - b. a major work by a German precursor of Bach or portions of a work by a French Baroque composer
  - c. a work of the French symphonic tradition
  - d. a major twentieth century work not of the French symphonic tradition
  - e. a German work of the nineteenth or twentieth centuries

In addition, four six chorale preludes must be learned each term. These pieces may be of any level of difficulty higher than proficiency level four.

2. Literature as for Level Seven.
3. Pedagogy:
  - a. As required by the instructor, participate in weekly organ classes during the Fall term as a coach for beginning students.
  - b. In the Spring term, take full responsibility for teaching one piece to a beginning student, spending at least 30 minutes each week in teaching and coaching sessions with that student. The composition must be selected with the consent of the beginning student's teacher and should introduce the student to a style of literature he or she has not yet encountered.
4. Technical skills. Play all major and melodic minor scales legato twice in the pedal for one octave in eighth notes, the tempo to be no slower than quarter note = 72, while playing the same scale in contrary motion with the right hand and simultaneously in parallel tenths with the left on a separate manual the first time, then reversing the directions of the hands in accompaniment to the second time.

## Proficiency Level Requirements in Clarinet

### *Level One*

**Technique**--all major and minor scales, by memory, page 123 Klose. at quarter equals 84. Jeanjean Vade-Mecum du Clarinetiste first study, Demnitz tonguing exercise up to quarter equals 80 minimum. **Etudes**—Thurston Passage Studies, Vol. 1, Gates Odd Meter Etudes, Rose 40 Studies vol.1. **Repertoire**--Finzi Bagatelles or works of similar challenge. Sight reading—duets from Voxman Selected Duets vol. 1. Beginning reedmaking. **Scale test**—all major and minor scales, 2 octaves. Klose 123 pattern is acceptable.

### *Level Two*

**Technique**--All major and melodic minor scales in an extended pattern found in Baermann at quarter equals 92 minimum, by memory. Jeanjean Vade Mecum first study, Demnitz tonguing exercise at quarter equals 92 minimum. Kell, 18 Staccato Studies. **Etudes**--Odd Meter Etudes should be completed on this level. Other etudes from Rose 40 and Thurston. **Repertoire**--Weber Concertino or works of similar challenge. Continuation of reedmaking. Sight Reading—easier duets from Voxman Selected Duets vol. 2. **Scale test**—melodic minor, 3 octaves up to G, 2 octaves thereafter by memory.

### *Level Three*

**Technique**—Major and melodic minor scales in thirds from Baermann Div. 3 quarter equals 80 minimum, all keys. All harmonic minor scales up and down, 2-3 octaves, by memory. Tonguing exercise up to 100, Vade-Mecum first 3 sets of exercises. Kell staccato studies. **Etudes**--Rose 32, Bitsch 12 Etudes of Rhythm. Voxman Classical Studies. **Repertoire**--Poulenc Sonata, etc. From level 3 onward, student is responsible for all major and minor scales in melodic and harmonic forms from memory. Continuation of reedmaking. Sight Reading—all of Voxman Selected Duets, any Crusell or Mozart duet. Scale test—harmonic minor.

### *Level Four*

**Technique**—Major and minor broken chords, Baermann exercise no. 2. Tonguing up to 108, Vade Mecum first 3 sets of exercises. Kell. **Etudes**--Rose 32 continued, Voxman cont'd, Bitsch or Dubois etudes. **Repertoire**--Saint-Saens Sonata, etc. Sight reading standard Romantic duets such as Magnini. Reedmaking. Scale test—major and minor scales in thirds, Klose pattern.

### *Level Five*

**Technique**--Baermann diminished seventh chords pp. 9-10, whole-tone scales and diverse chords exercise 7. Tonguing exercise up to 116, Vade-Mecum, Kell. **Etudes**--Uhl 48, vol. 1 and similar, Voxman or Perier, Cavallini. **Repertoire**--Mozart Concerto K. 622 and works of similar challenge. Sight reading 20th century duets such as Bovicchi and similar. Reedmaking. Scale test—diminished seventh chords and whole-tone scales.

### *Level Six*

**Technique**--Baermann scales in sixths. Tonguing exercise up to 120. Vade-Mecum, tonguing exercise up to 126. Kell. **Etudes**--Uhl Vol. 2 and similar. **Repertoire**--Brahms sonatas. Sight reading—Most standard 20th century duets. Reedmaking. Scale test—scales in sixths, major, up to 3 flats and sharps. The jury for level six is the Junior Recital.

### *Level Seven*

**Technique**--Baermann scales, broken chords, arpeggios, and scales in thirds at quarter equals 120. Vade-Mecum, tonguing exercise to 126, Kell. **Repertoire**--Brahms sonatas, Stravinsky 3 pieces. Sight reading--comparable to Rose 40 within 10 beats per minute of marked tempi. Reedmaking. Scale test—

scales in sixths, minor, up to 3 flats and sharps.

***Level Eight***

**Technique**--Baermann scales in sixths all keys up to quarter equals 92. Vade-Mecum, tonguing exercise up to 132, Kell. **Etudes**, Sarlit Etudes de Virtuositie. **Repertoire**--Copland Concerto. Sight reading--comparable to Rose 40 or 32 up to 2 metronome notches of marked tempi. Reedmaking. Scale test—diverse chords from Baermann.

## **Proficiency Level Requirements in Oboe**

The following literature is intended to represent a comprehensive overview! of oboe repertoire. It is not expected that the student will cover all the material. This list provides a sample that an oboist may choose from to fulfill his or her individual needs and development.

### ***Level I***

Technique: All fingerings from low Bb to high D, including alternate fingerings for F and Eb. All major scales and corresponding arpeggios. Elementary reed-making techniques.

Etudes: Barret, Oboe Studies (older edition or Schuring edition); Vade-Mecum, Reichert warm-ups through 2 sharps and 2 flats in major keys.

Repertoire: A Baroque solo such as those from Marcello, Albinoni, Handel, Telemann, or Cimarosa.

### ***Level II***

Technique: All fingerings from low Bb to high F, including alternate fingerings for F and Eb. All major scales and corresponding arpeggios. All minor scales (three forms). Mastery of elementary reed-making techniques.

Etudes: Barret, Oboe Studies; Vade-Mecum, Reichert warm-ups through 4# and 4b in major keys.

Repertoire: A Baroque solo from one of the following;

### ***Level III***

Technique: All major scales and minor scales (three forms) and corresponding arpeggios. Chromatic scales, two octaves, starting on any note between low Bb and the F immediately above. Intermediate reed-making techniques.

Etudes: Continuation of Barret, Oboe Studies; Vade-Mecum, Reichert warm-ups in all major keys.

Solo Repertoire for example, Haydn, Concerto in C, Saint-Saens. Sonata, 1st and 2nd mvts., or Poulenc, Sonata

### ***Level IV***

Technique: Mastery of all major and minor scales (three forms) and corresponding arpeggios. Chromatic scales, two octaves, starting on any note between low Bb and the F immediately above. Mastery of intermediate reed-making techniques.

Etudes: Continuation of Barret, Oboe Studies; Vade-Mecum, Reichert warm-ups in all major keys, minor keys to 3# and 3b.

Solo Repertoire and Orchestral Excerpts

### ***Level V***

Technique: Reichert warm-ups in all major and minor keys. Auxiliary trill fingerings: Ab to Bb; G# to A; D# to E; B to C#; C to C#. Near independence in reed-making.

Etudes: Ferling, 48 Studies

Solo repertoire: for example, Mozart, Concerto in C, Rosetti, Concerto in C, Concerto in F, Hindemith, Sonata, or Telemann, Canonic Duets

Orchestral Excerpts

### ***Level VI***

Technique: Extended high-range fingerings: F# and G. Complete independence in reed-making.

Etudes: Ferling, 48 Studies

Solo repertoire (same as Level V):

Orchestral Excerpts:

***Level VII***

Technique: Complete mastery of all major and minor scales, arpeggios and chromatics scales. Major scales in thirds to 4# and 4b. Advanced reed-making techniques, including shaping and gouging.

Etudes: Ferling, 48 Studies; Brod, Studies; Lamotte, Studies

Solo Repertoire such as: Mozart, Quartet, Strauss, Concerto, Hummel, Theme and Variations, or Dutilleux, Sonata

Orchestral Excerpts

***Level VIII***

Technique: Complete mastery of all major and! minor scales, arpeggios and chromatics scales. All major scales in thirds, to 7# and 7b. Minor scales in thirds, all forms, to 4# and 4b. Advanced reed-making techniques, including shaping and gouging.

Etudes: Ferling, 48 Studies; Brod, Studies; Lamotte, Studies

Solo Repertoire same as level VII

Orchestral Excerpts

## Proficiency Level Requirements in Trumpet

**Level 1: Technique**--All major scales, one or two octaves, in quarters at 120 by memory. Arban's Method, Characteristic Study #1. Bousquet, Etude #3. Vizzutti Method, Book 1, p. 47. Clarke Technical Studies. **Lyrical Studies**-- Rochut #1. Concone #1. Rochut #5. **Solo Repertoire**--Kent Kennan - Sonata. J.N. Hummel -Concerto. **Orchestral Repertoire** -- Strauss - Don Juan. Beethoven - Leonore Overtures. Moussorsgy/Ravel - Pictures at an Exhibition.

**Level 2: Technique**-- All natural minor scales, one or two octaves, in quarters at 120 by memory. Arban's Method, Characteristic Study #2. Bousquet, Etude #8. Clodomir, #14. Clarke Technical Studies. **Lyrical Studies**-- Concone #2. Rochut #3. Mel Broiles Book I #11. **Solo Repertoire**-- **F.J. Haydn** - Concerto. A. Arutiunian - Concerto. **Orchestral Repertoire**-- I. Stravinsky - Petrouchka. Tchaikovsky - Capriccio Italien. Stravinsky - Song of the Nightingale.

**Level 3: Technique**-- All harmonic minor scales, one or two octaves, in quarters at 120 by memory. Arban's Method, Characteristic Study #2. Charlier, Etude #1. Bitsch, Etude #1. Clarke Technical Studies. **Lyrical Studies**-- Concone #3. Charlier #2. Rochut #2. **Solo Repertoire**-- Hindemith - Sonata. Honneger - Intrada. **Orchestral Repertoire**-- Ravel - Piano Concerto in G Major. Tchaikovsky - Symphony #4. Prokofiev - Symphony #5.

**Level 4: Technique**-- All melodic minor scales, one or two octaves, in quarters at 120 by memory. Goldman, Etude #1. Clarke Characteristic Studies, #4. Charlier, Etude # 7. **Lyrical Studies**-- Goldman, Etude #27. Rochut #6. Charlier Etude #6. **Solo Repertoire**-- Enesco - Legende. Neruda - Concerto in E-flat. **Orchestral Repertoire**-- Debussy - Nocturnes - Fetes. Mahler - Symphony #5. Gershwin - Piano Concerto in F Major.

**Level 5: Technique**-- All previous scales, one or two octaves, in sixteenth rhythms at quarter note = 72. Whole tone scales, two octaves, in quarters at 120 by memory. Mel Broiles Book I #9. Charlier Etude # 16. Bitsch #5. **Lyrical Studies**-- Vizzutti III p. 60. Bitsch, Etude #2. Concone #4. **Solo Repertoire**-- Arban - Carnival of Venice. Halsey Stevens - Sonata. **Orchestral Repertoire**-- Shostakovich - Symphony #1. Stravinsky - The Rite of Spring. Strauss - Ein Heldenleben.

**Level 6: Technique**-- All previous scales, one or two octaves, in sixteenth rhythms at quarter note = 72. Arban's Method, Characteristic Study #4. Charlier, Etude #18. Bitsch, Etude #3. **Lyrical Studies**-- Rochut#7. Vizzutti III, p. 70. Concone #8. Solo Repertoire-- Torelli - Concerto in D. P.M. Davies - Sonata for Trpt. and Piano. **Orchestral Repertoire**-- J.S. Bach - Magnificat. Strauss - Don Quixote. Rimsky-Korsakov - Scheherazade.

**Level 7: Technique**-- Continue previous scales. Mixolydian and Dorian modes, 2 octaves, in quarters at 120 by memory. Bosquet # 20. Charlier, Etude #5. **Lyrical Studies**-- Rochut #8. Vizzutti III, p. 0. Concone #8. **Solo Repertoire**-- G.P. Telemann - Concerto in D. R. Henderson - Variation Movements. **Orchestral Repertoire**-- Shostakovich - Symphony #5. Strauss - An Alpine Symphony. Shostakovich - Symphony #9.

**Level 8: Technique**-- Continue previous scales. Diminished scales, lydian and phrygian modes, two octaves, in quarters at 120 by memory. H.L. Clarke Characteristic Study # 14. Charlier, Etude #22. Bitsch, Etude #7. **Lyrical Studies**-- Rochut #8. Mel Broiles I, #9. Concone #9. **Solo Repertoire**-- Molter - Concerto no. 2 in D Major. Jolivet - Concerto no. 2. **Orchestral Repertoire**-- Mahler - Symphony # 6. Bach - Mass in B Minor. Bartok - Concerto for Orchestra.

## Proficiency Level Requirements in Trombone

### Level 1

Technique: All major scales two octaves at quarter note = 120, Slama-66 *Studies*, Arban's *Complete Method for Trombone*, Musicality: Rochut-*Melodius Etudes*, Bona-*Rhythmical Articulation*, Solo Repertoire: Galliard-*Sonata*, Telemann-*Sonata in F* or comparable solo Sight-Reading: diatonic quarters and eighths, mixed at quarter = 100 minimum

### Level 2

Technique: All natural minor scales two octaves at quarter note = 120, Slama-66 *Studies*, Arban's *Complete Method for Trombone* Musicality: Rochut-*Melodius Etudes*, Bona-*Rhythmical Articulation*, Solo Repertoire: McKay-*Sonata*, Pryor-*The Supervisor* or comparable solo, Sight-Reading: mainly diatonic quarters, eighths and sixteenths at quarter = 80 minimum

### Level 3

Technique: All harmonic minor scales two octaves at quarter note = 120, Slama-66 *Studies*, Arban's *Complete Method for Trombone* Musicality: Rochut-*Melodius Etudes*, Bona-*Rhythmical Articulation*, Solo Repertoire: Saint Saens-*Cavatine*, Weber-*Romance* or comparable solo, Sight-Reading: Similar to early Bona exercises

### Level 4

Technique: All melodic minor scales two octaves at quarter note = 120, Slama-66 *Studies*, Arban's *Complete Method for Trombone* Musicality: Rochut-*Melodius Etudes*, Bona-*Rhythmical Articulation*, Solo Repertoire: Brahms-*Songs*, Marcello-*Sonata in CM* or comparable solo, Sight-Reading: Increased tempo on Bona exercise level

### Level 5

Technique: All previous scales two/three octaves in sixteenth rhythms at quarter note = 72, Slama, Arban's, Clarke-*Technical Studies* Musicality: Rochut, Bona, Solo Repertoire: Serocki-*Concerto*, Schubert-*Songs* or comparable solo, Sight-Reading: add possible 6/8, 12/8 etc.

### Level 6

Technique: All previous scales two/three octaves in sixteenth rhythms at quarter note = 72, Slama, Arban's, Clarke-*Technical Studies* Musicality: Rochut, Bona, Solo Repertoire: Larsson-*Concertino*, Salzedo-*Piece Concertante* or comparable solo, Sight-Reading: Consult Lafosse School of Sight-Reading Book 1 early etudes

### Level 7

Technique: Continue previous scales, add new forms- Whole Tone, Pentatonic, Slama, Arban's, Clarke-*Technical Studies* Musicality: Rochut, Bona, Solo Repertoire: David-*Concertino*, Telemann-*Fantasies* or comparable solo, Sight-Reading: Consult Lafosse School of Sight-Reading Book 1 later etudes

### Level 8

Technique: Continue previous scales, add new forms- Octatonic, Diminished, Slama, Arban's, Colin-*Lip Flexibilities* Musicality: Rochut, Bona, Solo Repertoire: Davison-*Sonata*, Hindemith-*Sonata* or comparable solo, Sight-Reading: Consult Lafosse School of Sight-Reading further study

## Proficiency Level Requirements in Tuba

### Level 1

Technique: All major scales two octaves at quarter note = 120, Slama-66 *Studies*, Arban's *Complete Method for Trombone*, Musicality: Rochut-*Melodius Etudes*, Bona-*Rhythmical Articulation*, Solo Repertoire: Holmes-*Lento*, Telemann-*Adagio and Allegro* or comparable solo Sight-Reading: diatonic quarters and eighths, mixed at quarter = 100 minimum

### Level 2

Technique: All natural minor scales two octaves at quarter note = 120, Slama-66 *Studies*, Arban's *Complete Method for Trombone* Musicality: Rochut-*Melodius Etudes*, Bona-*Rhythmical Articulation*, Solo Repertoire: Haddad-*Air and Bouree*, Hartley-*Concertino* or comparable solo, Sight-Reading: mainly diatonic quarters, eighths and sixteenths at quarter = 80 minimum *Level 1*

### Level 3

Technique: All harmonic minor scales two octaves at quarter note = 120, Slama-66 *Studies*, Arban's *Complete Method for Trombone* Musicality: Rochut-*Melodius Etudes*, Bona-*Rhythmical Articulation*, Solo Repertoire: Galliard-*Sonata*, Vaughn-*Suite* or comparable solo, Sight-Reading: Similar to early Bona exercises

### Level 4

Technique: All melodic minor scales two octaves at quarter note = 120, Slama-66 *Studies*, Arban's *Complete Method for Trombone* Musicality: Rochut-*Melodius Etudes*, Bona-*Rhythmical Articulation*, Solo Repertoire: Beversdorf-*Sonata*, Persichetti-*Serenade No. 12* or comparable solo, Sight-Reading: Increased tempo on Bona exercise level

### Level 5

Technique: All previous scales two/three octaves in sixteenth rhythms at quarter note = 72, Slama, Arban's, Clarke-*Technical Studies* Musicality: Rochut, Bona, Solo Repertoire: Wilder-*Effie Suite*, Capuzzi-*Andante and Rondo* or comparable solo, Sight-Reading: add possible 6/8, 12/8 etc.

### Level 6

Technique: All previous scales two/three octaves in sixteenth rhythms at quarter note = 72, Slama, Arban's, Clarke-*Technical Studies* Musicality: Rochut, Bona, Solo Repertoire: Hindemith-*Sonate*, Vaughan Williams-*Six Studies in English Folk Song* or comparable solo, Sight-Reading: Consult Lafosse School of Sight-Reading Book 1 early etudes

### Level 7

Technique: Continue previous scales, add new forms- Whole Tone, Pentatonic, Slama, Arban's, Clarke-*Technical Studies* Musicality: Rochut, Bona, Solo Repertoire: Broughton-*Sonata*, Mahler-*Songs of the Wayfarer* or comparable solo, Sight-Reading: Consult Lafosse School of Sight-Reading Book 1 later etudes

### Level 8

Technique: Continue previous scales, add new forms- Octatonic, Diminished, Slama, Arban's, Colin-*Lip Flexibilities* Musicality: Rochut, Bona, Solo Repertoire: Gregson-*Concerto*, Vaughan Williams-*Concerto* or comparable solo, Sight-Reading: further Lafosse School of Sight-Reading

## Proficiency Level Requirements in Percussion

### *Level 1:*

Sight reading (2 mallet)-diatonic quarters and eighths, mixed, at quarter equals 70 minimum, treble clef

Major scales in the keys of C, G, D, A, E, and B. Performance of these scales will conform to diatonic, third-interval, chromatic, and arpeggiated patterns as dictated by the professor.

PAS International Drum Rudiments: 1, 2, 16, 20, 31

### *Level 2:*

Sight reading (2 mallet)-mainly diatonic quarters and eighths, mixed at quarter equals 85 minimum, treble clef

Major scales in the keys of F, Bb, Eb, Ab, Db, and Gb. Performance of these scales will conform to diatonic, third-interval, chromatic, and arpeggiated patterns as dictated by the professor. Students may be asked to perform scales learned in the previous semester at the discretion of the professor/jury committee.

PAS International Drum Rudiments: 3, 17, 18, 21, 32

### *Level 3:*

Sight reading (2 mallet)-mainly diatonic quarters, eighths, and sixteenths, mixed, at quarter equals 70 minimum, treble clef

Natural minor scales in the keys of C G, D, A, E, and B. Performance of these scales will conform to diatonic, third-interval, chromatic, and arpeggiated patterns as dictated by the professor. Students may be asked to perform scales learned in previous semesters at the discretion of the professor/jury committee.

PAS International Drum Rudiments: 4, 19, 22, 23, 33

### *Level 4:*

Sight reading (2 mallet)-mainly diatonic quarters, eighths, and sixteenths, mixed, at quarter equals 85 minimum, treble clef

Natural minor scales in the keys of F, Bb, Eb, Ab, Db, and Gb. Performance of these scales will conform to diatonic, third-interval, chromatic, and arpeggiated patterns as dictated by the professor. Students may be asked to perform scales learned in previous semesters at the discretion of the professor/jury committee.

PAS International Drum Rudiments: 5, 6, 24, 25, 34

### *Level 5:*

Sight reading (2 mallet)-mainly diatonic quarters, eighths, and sixteenths, mixed, at quarter equals 80 minimum, bass clef

Melodic minor scales in the keys of C, G, D, A, E, and B. Performance of these scales will conform to diatonic, third-interval, chromatic, and arpeggiated patterns as dictated by the professor. Students may be asked to perform scales learned in previous semesters at the discretion of the professor/jury committee.

PAS International Drum Rudiments: 7, 8, 26, 35, 36

*Level 6:*

Sight reading (4 mallet)-whole, half, quarter, and eighth notes in a chorale style at quarter equals 15 (eighth equals 30) minimum, bass and treble clefs

Melodic minor scales in the keys of F, Bb, Eb, Ab, Db, and Gb. Performance of these scales will conform to diatonic, third-interval, chromatic, and arpeggiated patterns as dictated by the professor. Students may be asked to perform scales learned in previous semesters at the discretion of the professor/jury committee.

PAS International Drum Rudiments: 9, 10, 27, 28, 37

*Level 7:*

Sight reading (4 mallet)-whole, half, quarter, and eighth notes in a chorale style at quarter equals 20 (eighth equals 40) minimum, bass and treble clefs

Harmonic minor scales in the keys of C, G, D, A, E, and B. Performance of these scales will conform to diatonic, third-interval, chromatic, and arpeggiated patterns as dictated by the professor. Students may be asked to perform scales learned in previous semesters at the discretion of the professor/jury committee.

PAS International Drum Rudiments: 11, 12, 29, 38, 39

*Level 8:*

Sight reading (4 mallet)-whole, half, quarter, and eighth notes in a chorale style at quarter equals 25 (eighth equals 50) minimum, bass and treble clefs

Harmonic minor scales in the keys of F, Bb, Eb, Ab, Db, and Gb. Performance of these scales will conform to diatonic, third-interval, chromatic, and arpeggiated patterns as dictated by the professor. Students may be asked to perform scales learned in previous semesters at the discretion of the professor/jury committee.

PAS International Drum Rudiments: 13, 14, 15, 30, 40

**Flute, Bassoon, Saxophone, Strings, Guitar, and other instruments not included above**

Proficiency Levels for instruments not covered above are assigned and determined by the teacher.