



YOUNG
HARRIS
COLLEGE

Young Harris College
Music Department

Student Handbook
2009-2010

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ABOUT THE MUSIC DEPARTMENT

Introduction

This document has been prepared by the music faculty and is designed to provide assistance and guidance to the music student throughout his/her tenure at Young Harris College.

While many requirements and regulations concerning the college and student life are published in the *College Catalog* and the *YHC Guide to Student Life*, the *Music Department Student Handbook* includes departmental regulations, schedules and documents that music majors must become familiar with and use while at Young Harris College.

Please acquaint yourself with all of the college's publications for students. They exist to help ensure that you have the best possible educational experience at YHC.

Accreditation

Young Harris College is an accredited institutional member of the National Association of Schools of Music.

Music Department Statement of Purpose

The mission of the music unit is to train disciplined, well-rounded, and creative musician/scholars within a liberal arts context and to enhance the cultural life of the College and the southern Appalachian region.

Music Department Goals and Objectives

Goal 1

Facilitate student appreciation of the aesthetic dimension of human expression.

Objectives

- Provide opportunities for students to engage in applied music study.
- Provide opportunities for student performances through student recitals, sophomore and senior recitals, student ensembles, and musical theatre productions.
- Provide opportunities for students to attend concerts and recitals performed by professional musicians.
- Provide opportunities for students to engage in the study of music theory, aural skills, music history, world music, conducting, creative musicianship, and discipline specific music literature and pedagogy.
- Provide opportunities for students to attend music seminars (lecture-workshops) intended to augment the student learning experience.
- Provide an opportunity for students to study or engage in an artistic discipline other than music.

Goal 2

Maintain and enhance programs, services, and facilities that support the goals of the music student and that enrich the cultural life of the College and southern Appalachian region.

Objectives

- Music Department faculty members will meet several times each semester to develop and monitor departmental policies, goals, objectives and budgets; oversee and coordinate the various components of the Department and its degree programs; and to discuss matters of concern to the Department.
- Music Department faculty members will help in the planning, publicizing, and implementation of an annual series of fine arts events that include performances by music students, music faculty members, and guest artists.

Goal 3

Institute a Music Education Degree program that will begin offering junior level classes in Fall 2011.

Objectives

- Develop a mission statement and learning outcomes for the degree.
- Develop a curriculum for the degree.
- Begin the development of descriptions and syllabi for new courses.

Degree Mission Statements and Learning Outcomes

Bachelor of Arts in Music Degree

The mission of the Bachelor of Arts in Music Degree is to train musician/scholars who are able to engage in a variety of professional musical environments and, if desired, are able to advance successfully into graduate programs in music.

The student pursuing the Bachelor of Arts in Music Degree shall:

- Demonstrate skill in the principal performance area at a high artistic level.
- Demonstrate skill in the pedagogy of music in the principal performance area.
- Demonstrate the ability to approach musical literature, understand its cultural context, and communicate about it thoughtfully.
- Demonstrate the ability to engage in close analysis of music literature.
- Demonstrate skill in the utilization of technology related to the field of music.
- Demonstrate the ability to enter graduate study in Music.

Associate of Fine Arts Degree - Music Concentration

The mission of the Associate of Fine Arts Degree—Music Concentration is to train musician/scholars for successful transfer and successful further study in the area of music at a four-year college or university.

The student pursuing the Associate of Fine Arts Degree—Music Concentration shall:

- Demonstrate skill in the principal performance area at a high artistic level.
- Demonstrate the ability to self-teach a piece of music in his/her principal performance area.
- Demonstrate the ability to engage in close analysis of music literature.
- Demonstrate the ability to transfer successfully to four-year institutions for advanced music study.

Associate of Fine Arts Degree - Musical Theatre Concentration

The mission of the Associate of Fine Arts Degree—Musical Theatre Concentration is to train students for successful transfer and successful further study in the area of musical theater at a four-year college or university.

The student pursuing the Associate of Fine Arts Degree—Musical Theatre Concentration degree shall:

- Demonstrate a developed range of practical acting skills at a high artistic level.
- Demonstrate a developed range of skills in movement and dance for the stage.
- Demonstrate skill in vocal music performance at a high artistic level.
- Demonstrate the ability to self-teach a piece of music in his/her principal performance area.
- Demonstrate the ability to engage in close analysis of dramatic literature.
- Demonstrate the ability to transfer successfully to four-year institutions for advanced musical theatre study.

ENTRANCE AUDITION, DIAGNOSTIC TEST, AND MUSIC SCHOLARSHIPS

Entrance Audition

Prospective music majors are required to audition for the music faculty. Prospective musical theatre majors are required to audition for the music and musical theatre faculty. The purpose of this audition is not only to demonstrate the student's level of performance skill, but also to acquaint the music faculty with the student's potential and needs so that the student may be more effectively advised.

Prospective students must submit a completed Application for Admission to the music or musical theatre faculty at the time of their audition. A blank Application for Admission form can be found on page 16 of this handbook. Forms also are made available to prospective students at the time of their auditions.

Audition Requirements

Guitar, Piano, and Voice students should be prepared to present two contrasting compositions. Vocalists may use their own accompanist, or an accompanist will be provided by the college.

Brass and Woodwind auditions must include at least two solo works written for the specific instrument. One work may be an etude or study. The other work should be a solo, sonata, or concerto which specifically demonstrates contrasting styles -- a faster, articulate section and a slower, lyrical section. Major scales and a chromatic scale are also expected.

Percussion auditions include demonstrations on as many of the following instruments as possible:

1. Snare drum - demonstrate knowledge of rudiments, orchestral style, and marching band style; one prepared piece.
2. Drum set - demonstration of basic swing, rock and Latin styles; one prepared piece.
3. Mallets - demonstration of sight reading ability; major scales (minor scales, if possible); one prepared piece.
4. Timpani – demonstration of sight reading ability, one prepared piece.

Diagnostic Test

Prospective music and musical theatre majors also will take a diagnostic test which encompasses music theory and aural skills.

Transfer Students

The transfer student in music will audition for entrance into the department. At this audition, the music faculty will determine a student's degree eligibility and level of entrance. Transfer students will be evaluated for theory and aural skills placement.

Music Scholarships

Music scholarship money is available to students in music or musical theatre degree programs. Also, some scholarship monies are allotted to students in other degree programs for their contributions to the band and choral activities of the College.

Music scholarship decisions for students entering the Music Department shall be based on a required performance audition that is evaluated by the music faculty members. Particularly for students in music and musical theatre degrees, the following additional information will also be considered: previous record of academic work, standardized achievement scores, sight-reading, theory placement, and keyboard skills.

Music scholarships are awarded for succeeding semesters if the conditions for renewal are met.

Endowed Music Scholarships

The William H. and Mary Ann Fox Music Scholarship: This scholarship honors Professors Fox and Fox, who served on the music faculty for a combined 79 years. The Fox Scholarship is awarded to an outstanding music or musical theatre major.

The Lynn Fowler Music Scholarship: This scholarship honors the memory of Lynn Fowler, a music graduate of Young Harris College. The Fowler Scholarship is awarded to an outstanding music or musical theatre major.

The Edwin Gerschefski Piano Scholarship: This scholarship honors the memory of pianist, pedagogue, and administrator Edwin Gerschefski. The Gerschefski Scholarship is awarded to an outstanding music major whose primary instrument is piano.

The Pro Musica Camerata Scholarship: This scholarship is funded by Pro Musica Camerata. The Pro Musica Camerata Scholarship is awarded to an outstanding music or musical theatre major.

GENERAL INFORMATION

Music Department Facilities

The Music Department facilities are located on the lower level of the Clegg Building and in the former Elementary School across the street from Sharp Memorial Chapel. Four Wenger practice rooms also are located on the third floor of the new dorm. The department uses the Glenn Auditorium in the Clegg Building and The Susan B. Harris Chapel as performance venues.

The Fine Arts Office in the lower level of the Clegg Building houses a student lounge, a computer lab with five computers, and a copier for student use. The office of the fine arts administrative assistant also is in this space.

The cooperation of the students is asked in noting any damage or repair needs of the music facilities and equipment. Please report these to a music faculty member.

Practice Rooms

Nine practice rooms are located on the lower level of the Clegg Building and are available for use by all students, staff, and community members. They are open each day of the week from 7:00 a.m. to 12:00 a.m. Four practice rooms in the new residence hall are open 24 hours and are accessed only by card key.

The following regulations are important for the effective use of the practice rooms:

- Piano benches are not to be moved from one room to another.
- Personal belongings (including instruments, music, and books) are not to be left in practices rooms, classrooms, or music library.
- No food and no drinks are permitted in the practice rooms
- The window in Practice Room 5 of the Clegg Building should remain closed at all times, except in case of an emergency.

Lockers

In the west hallway of the lower level of the Clegg Fine Arts Building are 30 regular lockers, six guitar, and two tuba lockers. Students in music and musical theatre degree programs may register for a locker through the Fine Arts Administrative Assistant. Only combination locks are to be used on lockers, and the combination of each lock must be registered with the Fine Arts Administrative Assistant. Any lock not registered with the Fine Arts Administrative Assistant will be removed with bolt cutters.

Copier

The copier in the Fine Arts Office is reserved for use by the Fine Arts faculty and their students. Students may use the copier only for copying materials required for fine arts classes. A code is required for use of the printer: music – 003; musical theater – 0307.

Computer Printers

Computers in the Fine Arts Office print to printers in the Duckworth Libraries. Students are charged 5¢ for each page.

Student Organizations

Pro Musica Camerata – An organization that promotes high standards of music appreciation on the campus and in the surrounding communities. It also serves to supplement and support the activities of the Music Department. Any student demonstrating an interest in music is eligible for membership. Advisor: Mr. Bauman.

Collegiate MENC of Georgia/MTNA Collegiate Chapter – A professional organization that promotes the advancement of music education. Through involvement in this chapter, the student learns of the diverse opportunities afforded by the Music Educators National Conference and Music Teachers National Association—as well as their state counterparts, the Georgia Music Educators Association (GMEA) and the Georgia Music Teachers Association (GMTA). Advisors: Dr. Ferguson and Dr. DeFoor

Mu Phi Epsilon – A coeducational, professional music fraternity whose purpose is the advancement of music in America and throughout the world, the promotion of musicianship and scholarship, loyalty to the Alma Mater, and the development of a true bond of friendship.

Performance Attendance

Student attendance at all music events is checked by the music faculty. The attendance record is used to determine a grade of "S" (satisfactory) or "U" (unsatisfactory) for the Performance Attendance non-credit course. All music majors enroll in Performance Attendance each semester, and student grades are based on the percentage of required performances attended. Students must attend 75% or more of the music programs provided through the Music Department and Arts and Assemblies Committee to earn a grade of satisfactory. These offerings include music seminars, student recitals, sophomore recitals, senior recitals, faculty recitals, musical theatre productions, and other approved music events, both on- and off-campus.

Music Seminars

Music seminars are lecture-workshops intended to augment the student learning experience.

Student Assessment of Services

Young Harris College is interested in continuous growth and development. Toward that end, periodically through the academic year, students are asked to provide information regarding the quality of services provided through the Music Department and the College as a whole. The information gathered through student assessment of services is utilized by the Music Department and the College to develop short-term and long-term plans and projections. Assessment, planning, and projection development exist for the betterment of the Music Department and the College.

Continuation in a Program of Study

Associate of Fine Arts Degree – Music and Musical Theatre Concentrations – The student must pass applied music (principal performance medium), music theory, and aural skills to continue in one of the associate degree programs. A “D” is considered passing; however, the student for graduation may present no more than nine credits of “D.”

Bachelor of Arts Degree – The student must pass all music courses with a grade of “C” or higher to continue in the degree program.

APPLIED MUSIC AND ENSEMBLES

Applied Music Lessons

Applied music lessons are offered in the areas of guitar, organ, percussion, piano, voice, and wind instruments. Applied lessons are offered in the following orchestral instruments; however, a student may not choose one of these as a principal performance medium for a degree: violin, viola, cello, and double bass.

For clarification, course numbers for voice lessons carry the following suffixes:

- VM: Private voice lessons for the student seeking a Bachelor of Arts in Music or an Associate of Fine Arts Degree—Music Concentration with voice as the principal performance medium (jury required each semester)
- VT: Private voice lessons for the student seeking an Associate of Fine Arts Degree—Musical Theatre Concentration (jury required each semester)
- VS: Private or small group lessons for the student seeking a Bachelor of Arts in Music or an Associate of Fine Arts Degree—Music Concentration with voice as the secondary performance medium (jury required in second and fourth semesters)
- VN: Private or small group lessons for the student who is not seeking a music degree (no jury required)

A two-credit lesson entails 60 minutes of instruction and a minimum of six hours of practice per week; a one-credit lesson entails 30 minutes of instruction and a minimum of three hours of practice per week.

For applied music study, an applied lesson fee of \$37.50 per semester hour of study is charged to the student's account.

No absences are allowed in applied lessons except for medical reasons. If illness prevents a student's attendance, the professor should be notified prior to the lesson.

Students must purchase all music. Photocopies made to avoid purchase of copyrighted music are illegal and are not tolerated by the department.

Applied music is an academic course, and the deadlines for making changes are the same as all other courses.

Assignment of Applied Voice Professor

All new voice students will have the opportunity to request their applied professor. The Director of Vocal and Choral Studies assigns students to their preferred professor when possible; however, if that professor should have a full load, the student will be assigned to another professor. If the student has no preference, a teacher will be assigned. The lists of students and professors will be posted at the beginning of the semester. A change of voice professor is possible only at the end of a semester. Normally, the student will remain with the same applied professor throughout his/her tenure at the college.

Instrumental Music

Each instrumental teacher will assign materials appropriate to the student's needs. These materials will include scales and arpeggios, technical and lyrical etudes, exercises, and standard solo repertoire. Through the materials assigned, each teacher is devoted to developing beautiful tone quality, clear and varied articulations, accurate rhythms, standard tempos and concepts of phrasing in each student's playing. Students are expected to practice daily on all materials (not just solo repertoire). Instrumental Ensemble rehearsals do not meet this daily practice requirement. However, it is expected that the student will bring to each ensemble the skills he/she is learning in the applied lesson.

Concentration – The teacher will assign scales, exercises or etudes and standard solo repertoire. All materials given must be practiced to attain accuracy, ease and clarity. Accompanied works must be rehearsed with the accompanist.

Secondary – Scales, exercises and solo repertoire as assigned by the teacher. Non-music majors and instrumental music majors studying a secondary instrument other than piano may have different assignments, but will be expected to perform appropriate solo literature at the individual's experience level, and perform on a recital and juries.

Change of Principal Instrument or Music Concentration

All changes of applied principal instrument or music concentration must be approved by the appropriate music and theatre faculty. In cases where performance standards are different, an audition before the appropriate faculty may be necessary. Music scholarships may be affected by a change of principal instrument or music concentration.

Coordinating with the Staff Accompanists

Applied vocal students registered for VM or VT voice lessons and students studying applied wind instruments are required to rehearse with a staff accompanist every week.

Rehearsing with a staff accompanist is a privilege. Students should come to the rehearsal warmed up and ready to perform. Furthermore, the function of these sessions is to build ensemble; students must know their music in advance. If a student does not know his/her repertoire, the rehearsal time will be forfeited and the applied professor will be notified.

Studio Class

Studio class is a weekly one-hour lab that all music and musical theatre majors attend in addition to their 60-minute weekly applied lesson. This lab has two primary functions:

1. provides applied students opportunities to perform for each other in preparation for recital and jury performances
2. provides a situation in which the applied instructor(s) can teach material best suited to a classroom environment

Students are expected to bring the music studied in their applied lessons to each studio class.

Applied Skills Exam

Each music and musical theatre major enrolls in first-semester freshman level lessons for their major instrument at the beginning of the first semester of study. First semester freshman applied students must pass an applied skills exam at the end of that semester on their major instrument to move to the next level of instruction (second-semester freshman). Any student who fails the skills exam must repeat the first semester of freshman applied music instruction until the barrier is passed. The skills exam requirements for each instrument are determined by the applied instructors and approved by the music faculty. Please see your applied instructor for the skills exam requirements of your applied major instrument.

Applied Music Examinations (Juries)

Music majors and music/musical theatre concentrators must be heard by the music faculty at the end of each semester. Students whose secondary instrument is voice must be heard by the music faculty at the end of the second and fourth semesters of study.

The schedule of applied exams will be posted outside the Fine Arts Office.

A student who is ill at the time of his/her scheduled examination must present a medical excuse to the student's applied music professor on the day of the examination. The student will be rescheduled to take the exam within a month of the original date unless prolonged medical treatment is required. Any student who does not appear for his/her applied examination at the scheduled time and presents no medical excuse on that day will receive a grade of "F" for the examination.

The student must present at the examination a completed repertoire sheet. The student is responsible for the accuracy of this sheet; however, it is recommended that the applied music professor check the document before the exam.

Music faculty members write comments on the performance of each student. The student will meet privately with his/her applied professor to receive and discuss these comments.

In the applied exam, the student receives grades from all professors present. The average of these grades may be raised or lowered one letter grade by the student's applied professor to determine the final term grade.

The student may not tape applied examinations.

Recitals

Student Recital – An opportunity for students to perform for peers and to gain performance experience on general student recitals. Each music major and music/musical theatre concentrator is required to perform on their principal instrument at least once a semester on Student Recital. (Students presenting sophomore or senior recitals may be exempt from this requirement for that semester at the discretion of their applied professors.) Students are placed on Student Recitals by their applied professors. The schedule for student recitals will be given to each music major and music/musical theatre concentrator at the beginning of each academic year.

Associate of Fine Arts Degree – Music Concentration – During the fourth semester of applied study, the music concentrator must present a recital of 20-30 minutes in length to complete the requirements of the degree program. This recital functions as the last applied examination for the student. The dates for recitals and pre-hearings are scheduled in consultation with the student, accompanist, applied teacher, and the music faculty.

Associate of Fine Arts Degree – Musical Theatre Concentration – During the fourth semester of applied study, the musical theatre concentrator may choose to present a recital of 20-30 minutes in length. This recital would function as the last applied examination for the student. The dates for recitals and pre-hearings are scheduled in consultation with the student, accompanist, applied teacher, and the music faculty.

Bachelor of Arts in Music Degree – Two recitals are required to complete requirements toward the Bachelor of Arts in Music Degree. Students are required to present a 20-30 minute recital during the sophomore year and a 30-minute recital during the senior year. The dates for recitals and pre-hearings are scheduled in consultation with the student, accompanist, applied teacher, and the music faculty.

Pre-Hearings – Every sophomore and senior recital will be heard by the applied music faculty no later than two weeks before the scheduled recital date. Music for the pre-hearing must be performance ready. The pre-hearing will be graded pass-fail, and the student will receive written comments from the faculty. If the student does not pass the pre-hearing, the recital date is postponed. The student must repeat the pre-hearing. If the student passes the repeat pre-hearing, the recital date may be rescheduled.

Ensembles

College Choir – A class/organization offering qualified students the opportunity to learn choral technique, vocal production, diction, and a variety of choral literature through rehearsals and performances. The rehearsal schedule includes three 50-minute sessions per week and additional rehearsals prior to performances. College Choir carries one hour of credit. Director: Mr. Bauman

Compulsive Lyres – A vocal ensemble which performs a variety of literature for male voices. The ensemble members are chosen from College Choir. The ensemble rehearses one hour per week and carries no credit. Director: Mr. Bauman

Concert Band – A class/organization offering qualified students the opportunity to explore concert band literature through rehearsals and performances. Eligibility for membership is determined by audition. The class schedule includes three hours of rehearsal time per week. The class carries one hour of credit. Director: Dr. Ferguson

Guitar Ensemble – A performance group which offers qualified students the opportunity to study and perform guitar ensemble literature. The rehearsal schedule includes two 80-minute sessions per week and additional rehearsals prior to performances. The Guitar Ensemble carries one hour of credit. Director: Mr. Knepp

Instrumental Chamber Ensembles – Groups such as Brass Quintet, Flute Choir, and Woodwind Quintet are provided as needed, offering qualified students the opportunity to appropriate literature through rehearsals and performances. Eligibility for membership is determined by audition.

Jazz Band – A class/organization offering qualified students the opportunity to explore jazz band literature through rehearsals and performances. Eligibility for membership is determined by audition. The class schedule includes three hours of rehearsal time per week. The class carries one hour of credit. Director: Dr. Ferguson

Southern Harmony – A vocal ensemble which performs a variety of literature for female voices. The ensemble members are chosen from College Choir. The ensemble rehearses periodically and carries no credit. Director: Mr. Bauman

Instrumental Ensemble Policies

School Owned Instruments – All school owned instruments should be kept in a locker in Clegg Hall or in a locked dorm room. They should not be left in an unlocked and/or unattended area (such as practice rooms, theory room, stage, audience area, etc.). Students who play school owned instruments will be expected to return them at the end of the semester in the same condition as when they were issued. Students will be held accountable for any damage beyond ordinary wear and depreciation.

Student Owned Instruments – All student owned instruments should not be left in an unlocked and/or unattended area (such as practice rooms, theory room, stage etc.). All personally owned instruments are the responsibility of the student. YHC cannot be responsible for loss or theft. Consequently, it is advised that students keep personally owned instruments in their rooms when not in use.

Music Folders – All Wind Symphony, Jazz Ensemble and Brass Ensemble music should be kept in the folders that are provided. All music folders should be stored in the “music rack” in the Band Hall in the old elementary school when not in use.

Percussion Practice – Percussion concentrations will make arrangements with the Director of Instrumental Music and the Music Department Chair to have space allocated for percussion instrument storage and practice.

Chamber Music – At the discretion of the studio teachers and the Director of Instrumental Activities, chamber music groups are encouraged and will perform in appropriate venues.

MUSIC FACULTY AND STAFF

Full-Time Music Faculty

- Mr. Jeffrey Bauman – Applied Voice, Choral Ensembles
Clegg 6 / Ext. 5155 / jbauman@yhc.edu
- Dr. Edwin “Sandy” Calloway – Applied Voice, Aural Skills
Clegg SI / Ext. 5181 / ecalloway@yhc.edu
- Ms. Karen Calloway – Applied Flute and Voice, Music Appreciation, Diction
Clegg 3 / Ext. 5312 / kcalloway@yhc.edu
- Dr. Keith DeFoor – Applied Piano
Sharp Hall / Ext. 5156 / kdefoor@yhc.edu
- Dr. Benny Ferguson – Applied Trumpet, Concert Band, Jazz Ensemble
Clegg 2 / Ext. 5114 / bferguson@yhc.edu
- Mr. Richard Knepp – Applied Guitar, Class Guitar, Guitar Ensemble, Music History
Clegg 4 / Ext. 5128 / rknepp@yhc.edu

Adjunct Music Faculty

- Mr. Scott Barnstead – Applied Trombone, Applied Tuba
706-632-2081 / sbarnstead@fannin.k12.ga.us
- Ms. Cynthia DeFoor – Class Piano
Clegg 4 / Ext. 5183 / cdefoor@yhc.edu
- Mr. Alan Denmon – Applied Clarinet, Saxophone
706-745-2216 / adenmon@yhc.edu
- Ms. Mary Ann Fox – Applied Piano
706-379-3428 / billma@windstream.net
- Dr. Leigh Miller – Music Theory, Music Appreciation
Clegg S2 / 614-315-1446 / almillier@yhc.edu
- Ms. Laura Stooksbury – Applied Voice
706-897-4267 / buford@hughes.net
- Mr. Ted Wade – Applied Percussion
828-837-6261 / wadeafra@yahoo.com

Staff

- Ms. Cynthia DeFoor – Staff Accompanist
Clegg 4 / Ext. 5183 / cdefoor@yhc.edu
- Ms. Mary Ann Fox – Staff Accompanist
706-379-3428 / billma@windstream.net
- Ms. Denise Murphy – Administrative Assistant
Clegg Fine Arts Office / Ext. 5182 / denisem@yhc.edu
- Ms. Barbara Vellotti – Staff Accompanist
770-366-5560 / barbvell@biltmorecomm.com

Application for Admission
Young Harris College
Music Department

Date _____

Name _____
 First Middle Last Preferred

Address _____

E-mail Address _____

Home Phone _____ Cell Phone _____

High School _____ Graduation Year _____

High school GPA: _____ SAT: verbal _____; math _____; comprehension _____ ACT: _____

High School Music Activities _____

Audition instrument _____

Other instrument(s) studied _____

Have you studied music theory in a class, in private lessons, or as a component of choir or band? _____

I wish to audition for admission to the following degree program:

- Bachelor of Arts in Music
- Associate of Fine Arts – Music Concentration
- Associate of Fine Arts – Musical Theatre Concentration

- I wish to audition for a music scholarship.

For Faculty Use Only

Comments: _____

Applied Music Examination Sheet

Young Harris College

Name _____ Instrument _____

Level _____ Professor _____

Average number of practice hours per week _____

Please list your jury repertoire.

Composer

Composition

Please list any technical studies/exercises you are prepared to present.

List other repertoire and technical works/skills you have studied this semester in your applied lessons. Indicate works you have memorized.

Professors in attendance: _____

Average jury grade: _____

Brass Examination Requirements

Semester I

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies
All major scales with arpeggios one octave

Semester II

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies
All major scales and arpeggios at least two octaves when practical (m.m. 88 = quarter note)

Semester III

Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies
All major scales and arpeggios at least two octaves when practical (m.m. 88 = quarter note)
All minor scales with arpeggios one octave (specific form at instructor's discretion)
Sight-reading

Semester IV

Pre-hearing at least two weeks prior to recital*
Performance of scales may be required at the discretion of the instructor
Sophomore Recital (20-30 minutes)
Minimum of three musical styles

Semester V

Repertoire to include technical studies, flexibility studies, major and minor scales at the discretion of the instructor, and solo literature

Semester VI

Repertoire to include technical studies, flexibility studies, major and minor scales at the discretion of the instructor, and solo literature. Solo literature will include at least two contrasting movements from a major sonata or concerto.

Semester VII

Increased exposure to advanced brass solo literature in preparation for recital. Solo literature will include sonatas and concertos from varied historical periods.

Semester VIII

Pre-hearing at least two weeks prior to recital*
Senior Recital (30 minutes)
Repertoire to include at least one complete Sonata or Concerto of three or four contrasting movements

*Music for the pre-hearing must be performance ready.

Guitar Examination Requirements

Note: All material must be memorized before the completion of each semester.

Semester I

Principles of fingernail application

Repertoire – 15 minutes

Must include one or more studies from each of the following collections:

Etudes Simples – Leo Brouwer

25 Melodious Etudes – Matteo Carcassi

Slur Studies/Left Hand Technique

Two contrasting major scale patterns from the *Andres Segovia Diatonic Scale Collection*.

Semester II

Repertoire

Must include one transcription of a work by J. S. Bach

Major Scales

Technique must include:

Aguado Arpeggio Studies

Slur Patterns

Chromatic Octaves

Segovia Scales

Semester III

Repertoire

Must include one work by Fernando Sor or Mauro Giuliani

Must include one selection from *Preludes 1-5* by Heitor Villa-Lobos

Sight-reading

Semester IV

Pre-hearing at least two weeks prior to recital*

Sophomore Recital (20-30 minutes)

Scales

*Music for pre-hearing must be performance ready.

Semester V

Technique Must Include:

Aguado Arpeggio Patterns
Chromatic Octaves
All Slur Pattern
Major Scales

Flamenco Techniques

Basic *Rasgueados* with the Following Dance Forms:

Soleares
Farruca
Alegrías
Tango

Repertoire:

Must include one selection from Villa-Lobos' *12 Etudes*

Must include 2 to 3 selections from a multi-movement work by J. S. Bach

Semester VI

Technique Must Include:

Aguado Arpeggio Patterns
Chromatic Octaves
All Slur Pattern
Scales (Quarter Note = 100)

Flamenco Techniques

Basic *Rasgueados* and *Falsetas* With The Following Dance Forms:

Soleares
Farruca
Alegrías
Tango

Repertoire:

30 minutes of music of varying styles

Semester VII

Technique Must Include:

Aguado Arpeggio Patterns
Chromatic Octaves
All Slur Pattern
Scales

Flamenco Techniques

Intermediate *Rasgueados* With The Following Dance Forms:

Soleares
Alegrías
Bulerías

Repertoire:

Must include one composition by a modern composer

Must include one tremolo composition

Semester VIII

Technique Must Include:

- Aguado Arpeggio Patterns
- Chromatic Octaves
- All Slur Pattern
- Scales (Quarter Note = 120)

Flamenco Techniques

Intermediate *Rasgueados* and *Falsetas* With The Following Dance Forms:

- Soleares*
- Alegrías*
- Bulerías*

Repertoire:

- Pre-hearing at least two weeks prior to recital*
- Senior Recital (30 minutes)

*Music for pre-hearing must be performance ready.

Organ Examination Requirements

Semester I

Repertoire – 10 minutes
Manual Exercises

Semester II

Repertoire – 10 minutes
Davis pedal exercises

Semester III

Repertoire – 10 minutes
Sight-read a hymn (with and without pedals)

Semester IV

Pre-hearing at least two weeks prior to recital*
Sophomore Recital (20-30 minutes)

Semester V

Repertoire – 15 minutes

Semester VI

Repertoire – 15 minutes

Semester VII

Repertoire – 15 minutes

Semester VIII

Pre-hearing at least two weeks prior to recital*
Senior Recital (30 minutes)

*Music for the pre-hearing must be performance ready.

Percussion Examination Requirements

Semester I

Repertoire

Must include a snare drum or multiple percussion etude/solo and a mallet instrument etude/solo

Major scales two octaves including arpeggios with two or more mallets

Twenty-six traditional rudiments on snare drum

Semester II

Repertoire

Must include a snare drum or multiple percussion etude/solo and a mallet instrument solo from a Bach Invention or a movement from a sonata

Major and relative minor scales two octaves including arpeggios with two or more mallets.

Semester III

Repertoire

Must include a snare drum etude/solo, multiple percussion etude/solo, and a mallet instrument solo using 2 and 3 mallets performing two movements of a violin sonata

Major and relative minor scales two octaves including arpeggios with two or more mallets

Show proficiency tuning two timpani

Sight-reading

Semester IV

Pre-hearing at least two weeks prior to recital*

Sophomore Recital (20-30 minutes)

Repertoire to include a violin sonata using 2 and 3 mallets, snare drum solo, and multiple percussion solo

Major and relative minor scales two octaves including arpeggios with two or more mallets

Semester V

Repertoire

Goodman and Fink method books

Timpani studies

2-octave scales (4-6 drums)

French and German timpani technique

Multiple percussion studies

Snare drum studies

*Music for pre-hearing must be performance ready.

Semester VI

Ethnic percussion instrument studies

Marimba etudes

Swing, big band drumming including bop, cool jazz, contemporary, electric, and rock styles

Semester VII

Preparation for the student's Senior Recital demonstrating knowledge needed to be a well rounded percussionist. The repertoire for the Senior Recital is to include but not limited to a mallet concerto with accompaniment such as Paul Crestin's Concerto for Marimba (4 movements), a timpani concerto such as Sonata #1 for Tympani and piano by Anthony J. Cirone and inclusion of battery percussion instruments.

Semester VIII

Pre-hearing at least two weeks prior to recital*

The percussion student will continue all studies from the previous semester with emphasis on the preparation of their Senior Recital of no less than 30 minutes demonstrating knowledge needed to be a well rounded percussionist. The repertoire for the Senior Recital is to include but not limited to a mallet concerto with accompaniment such as Paul Crestin's Concerto for Marimba (4 movements), a timpani concerto such as Sonata #1 for Tympani and Piano by Anthony J. Cirone and inclusion of battery percussion instruments.

*Music for pre-hearing must be performance ready.

Piano Examination Requirements

Note: It is expected that all material must be memorized for each examination.

Semester I

Repertoire – 10 minutes

Semester II

Repertoire – 10 minutes

Includes a movement from a sonata

Scales and Arpeggios (Pass-Fail) – 5 minutes

All major and harmonic minor scales in parallel motion (m.m. 88 = quarter note)

All major and minor arpeggios in parallel motion (m.m. 72 = quarter note)

Semester III

Repertoire – 10 minutes

Sight-reading

Semester IV

Pre-hearing at least two weeks prior to recital*

Sophomore Recital (20-30 minutes)

Including a sonata movement and a romantic character piece

Semester V

Repertoire – 15 minutes

Semester VI

Repertoire – 15 minutes

Semester VII

Repertoire – 15 minutes

Semester VIII

Pre-hearing at least two weeks prior to recital*

Sophomore Recital (30 minutes)

*Music for the pre-hearing must be performance ready.

Vocal Examination Requirements

Associate of Fine Arts Degree – Music Concentration / Bachelor of Arts in Music

Note: It is expected that all material must be memorized for each examination.

Semester I

10-minute exam (8–12 minutes of prepared music)
Four songs minimum including:
One 17th-18th century Italian song
One 20th century song in English

Semester II

10-minute exam (8–12 minutes of prepared music)
Four songs minimum
Minimum of two languages, including English

Semester III

15-minute exam (15-18 minutes of prepared music)
Four songs minimum
Repertoire to include contrasting styles, one of which must be florid
Minimum of three languages, including English

Semester IV

Prehearing at least two weeks prior to recital*
Sophomore Recital (20-30 minutes)
Minimum of three musical styles
Minimum of three languages, including English

Semester V

15-minute exam (15 minutes of music)
Four songs minimum
Minimum of 3 languages, including English

Semester VI

15-minute exam (15 minutes of music)
Four songs minimum
Minimum of 3 languages, including English and German

Semester VII

20-minute exam (20 minutes of music)
Five songs minimum
Minimum of 3 languages, including French

Semester VIII

Prehearing at least two weeks prior to recital*
Senior Recital (30 minutes of music in a variety of styles)
Minimum of four languages

*Music for the pre-hearing must be performance ready.

Vocal Examination Requirements
Associate of Fine Arts Degree – Musical Theatre Concentration

Note: It is expected that all material must be memorized for each examination.

Semester I

10-minute exam (8-12 minutes of prepared music)

Four songs minimum including:

One art song from any period

One musical theatre song (pre-1965)

Semester II

10-minute exam (8-12 minutes of prepared music)

Four songs minimum including:

One foreign language song

One musical theatre song (pre-1965)

Semester III

12-minute exam (12-15 minutes of prepared music)

Four songs minimum including:

Repertoire to include contrasting styles, one of which must be florid

Minimum of two languages, including English

Semester IV

12-minute examination (12-15 minutes of prepared music)

Six song minimum (repertoire to include contrasting styles)

Minimum of two languages, including English

Optional Sophomore Recital

Semester V

12-minute exam (12-15 minutes of prepared music)

Repertoire requirements must include:

One 20th Century art song

One pre-1965 musical theatre song

One post-1964 musical theatre song

Semester VI

12-minute exam (12-15 minutes of prepared music)

Repertoire requirements must include:

A variety of musical styles should be represented

One aria from opera or operetta

Semester VII

20-minute exam (15-18 minutes of prepared music)

Repertoire requirements must include:

A musical theater selection by Gershwin, Weill, Bernstein or Sondheim

One art song in a foreign language

One pre-1965 musical theatre song

Semester VIII

Pre-hearing at least two weeks prior to recital*

Senior Showcase (25-30 minutes)

Prepare a 25-30 minute staged showcase. This performance may be performed in conjunction with other seniors presenting their showcases, or prepared and performed individually. Students are welcome to include other elements in their performances, such as dance. Although this performance takes place in Semester VIII, it is highly recommended that students begin the planning stages for this performance in Semester VI.

*Music for the pre-hearing must be performance ready.

Woodwind Examination Requirements

Semester I

All major scales and arpeggios for the full range of the instrument
Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies
Possibly a duet (displaying good intonation and ensemble playing)

Semester II

All major scales and melodic minor scales and arpeggios
Repertoire - two (2) concert pieces (solos) and/or two (2) etudes or studies.
(All movements would be considered one concert piece.)

Semester III

All major scales and harmonic minor scales and arpeggios
Repertoire - two (2) concert pieces (solos, in their entirety or selected movements for each piece decided by the discretion of the teacher) and/or two (2) etudes or studies
Sight-reading

Semester IV

Pre-hearing at least two weeks prior to recital*
Sophomore Recital (20-30 minutes)
Minimum of three musical styles

Semester V

Repertoire to include technical studies, flexibility studies, major and minor scales at the discretion of the instructor, and solo literature – 15 minutes

Semester VI

Repertoire to include technical studies, Flexibility studies, major and minor scales at the discretion of the instructor, and solo literature. Solo literature will include at least two contrasting movements from a major sonata or concerto.

Semester VII

Increased exposure to advanced woodwind solo literature in preparation for the Senior Recital. Solo literature will include sonatas and concertos from varied historical periods.

Semester VIII

Pre-hearing at least two weeks prior to recital
Senior Recital (30 minutes)
Repertoire to include at least one complete sonata or concerto of three or four contrasting movements

*Music for the pre-hearing must be performance ready.

Course Requirements Bachelor of Arts in Music Degree

Area I	Essential Skills (12 hrs.)		
	ENGL 1101	Composition I	3
	ENGL 1102	Composition II	3
	MATH 1101	College Algebra	3
	COMM 1100	Intro. to Public Speaking	3
Area II	Humanities and Fine Arts (15 hrs.)		
	Select One:		3
	ENGL 2110 or 2120	British Literature I or II	
	ENGL 2210 or 2220	American Literature I or II	
	ENGL 2310 or 2320	World Literature I or II	
	Select One:		3
	PHIL 1100	Introduction to Philosophy	
	PHIL 2200	Introduction to Ethics	
	RELI 1101	Old Testament	
	RELI 1102	New Testament	
	RELI 1200	World Religions	
	Select One:		3
	ARTS 1100	Art Appreciation	
	THEA 1100	Theatre Appreciation	
	Foreign Language Sequence		6
Area III	Science and Technology (11 hrs.)		
	Science Courses		8
	CSCI 1100	Introduction to Computing	3
Area IV	Social Sciences (6 hrs.)		
	POLI 1100	American Government	3
	History 1111 or 1112	Survey of Civilization I or II	3
Area V	Requirements for the Major (52 hrs.)		
	MUSI 1141, 1143, 2241, 2243	Music Theory I, II, III, IV	12
	MUSI 1142, 1144, 2242, 2244	Aural Skills I, II, III, IV	4
	MUSI 1111, 1122, 2221, 2222, 3321, 3322, 4421, 4422	Principal Area	8
	*MUSI 1121, 1122, 2221, 2222	Secondary Area	4
	**MUSI 1131, 1132, 2231, 2232, 3331, 3332, 4431, 4432	Ensembles	8
	MUSI 2261	Intro. to Music Technology	1
	MUSI 3301, 3302	Music History I, II	6
	MUSI 3305	Intro. to World Music	1
	MUSI 3320	Conducting	2
	MUSI 3341	Creative Musicianship	3
	MUSI 2299	Sophomore Recital	0
	MUSI 4990	Senior Recital	0
	MUSI 1191, 1192, 2291, 2292 3391, 3392, 4491, 4492	Performance Attendance (8 semesters)	0

Area V (cont.)

Choose one of the following emphases:

Brass/Percussion/Woodwind Emphasis		
MUSI 4420	Advanced Conducting	1
MUSI 4450	Brass/Percussion/Woodwind Literature	1
MUSI 4460	Brass/Percussion/Woodwind Pedagogy	1
Guitar Emphasis		
MUSI 4401	Guitar Transcription Techniques	1
MUSI 4450	Guitar Literature	1
MUSI 4460	Guitar Pedagogy	1
Piano/Organ Emphasis		
MUSI 4402	Accompanying	1
MUSI 4450	Piano/Organ Literature	1
MUSI 4460	Piano/Organ Pedagogy	1
Voice Emphasis		
MUSI 4403	Diction	1
MUSI 4450	Vocal Literature	1
MUSI 4460	Vocal Pedagogy	1

Area VI Additional Requirements (24 hrs.)

General Electives (at least 13 hrs. must be upper-division courses)	22
Physical Education	2

Total Hours Required for Graduation 120

* Four semesters of Class Piano is the secondary instrument for all students except piano/organ majors and concentrators.

**Guitar Ensemble may be used to satisfy only four credits of this requirement.

Course Requirements
Associate of Fine Arts Degree – Music Concentration

Area I	Essential Skills (12 semester hours)		
	ENGL 1101	Composition I	3
	ENGL 1102	Composition II	3
	MATH 1101 or 1110	College Algebra or Math Modeling	3
	COMM 1100	Intro. to Public Speaking	3
Area II	Humanities (9 semester hours)		
	Select One:		3
	ENGL 2110 or 2120	British Literature I or II	
	ENGL 2210 or 2220	American Literature I or II	
	ENGL 2310 or 2320	World Literature I or II	
	Select One:		3
	PHIL 1100	Introduction to Philosophy	
	PHIL 2200	Introduction to Ethics	
	RELI 1101	Old Testament	
	RELI 1102	New Testament	
	RELI 1200	World Religions	
	Foreign Language		3
Area III	Science and Technology† (4 semester hours)		
	Science Course		4
Area IV	Social Sciences (6 semester hours)		
	POLI 1100	American Government	3
	History (any)		3
Area V	Courses Related to the Program of Study (36 semester hours)		
	MUSI 1100	Music Appreciation	3
	MUSI 1141, 1143, 2241, 2243	Music Theory I, II, III, IV	12
	MUSI 1142, 1144, 2242, 2244	Aural Skills I, II, III, IV	4
	MUSI 2261	Introduction to Music Technology	1
	Applied Lessons	Principal Area	8
	Applied or Class Lessons*	Secondary Area	4
	Ensemble Participation**	Concert Band/Choir /Guitar Ensemble	4
	MUSI 2299	Sophomore Recital	0
	Physical Education (2 semester hours)		2
	Total Hours for Graduation		69

†The technology requirement is fulfilled by MUSI 2261 in Area V.

* Four semesters of Class Piano is the secondary instrument for all students except piano/organ majors and concentrators.

**Guitar Ensemble may be used to satisfy only two credits of this requirement.

Course Requirements for the Associate of Fine Arts Degree – Musical Theatre Concentration

Area I	Essential Skills (12 semester hours)		
	ENGL 1101	Composition I	3
	ENGL 1102	Composition II	3
	MATH 1100	College Algebra	3
	COMM 1100	Intro. to Public Speaking	3
Area II	Humanities (9 semester hours)		
	Select One:		3
	ENGL 2110 or 2120	British Literature I or II	
	ENGL 2210 or 2220	American Literature I or II	
	ENGL 2310 or 2320	World Literature I or II	
	Select One:		3
	PHIL 1100	Introduction to Philosophy	
	PHIL 2200	Introduction to Ethics	
	RELI 1101	Old Testament	
	RELI 1102	New Testament	
	RELI 1200	World Religions	
Area III	Science and Technology (11 semester hours)		
	Science Courses		8
	CSCI 1100	Intro to Personal Computing	3
Area IV	Social Sciences (6 semester hours)		
	POLI 1100	American Government	3
	HIST 1111	Survey of Civilization I	3
Area V	Courses Related to the Program of Study (32 semester hours)		
	MUSI 1141, 1143	Music Theory I, II	6
	MUSI 1142, 1144	Aural Skills I, II	2
	MUSI 1111, 1112, 2211, 2212	Applied Voice Lessons	4
	Ensemble Participation	Choir	4
	THEA 1102	Introduction to Theatre Technology	3
	THEA 1103	Acting I	3
	THEA 2000	Movement and Dance for the Stage	3
	THEA 2003	Script Analysis	3
	DANC 2211, 2212, 2213, 2214	Dance	4
	Physical Education (2 semester hours)		2
	Total Hours for Graduation		69