



MUSIC DEPARTMENT HANDBOOK

Gonzaga University

2011-12

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Chapter 1 General Department Information

I. Mission Statement

The Music Department faculty and staff are committed to preserving and developing the long and distinguished tradition of excellence in humanistic, Catholic, and Jesuit education.

Thus the music program at Gonzaga integrates liberal arts learning with a specialized competence in music. Our goal is to develop competent leaders in music, music education, and the arts.

While we dedicate ourselves to preparing students to pursue music as a profession, we also believe that all students, regardless of major, will be more effective leaders in their communities and professions when enriched with the opportunity to explore and develop their personal musical talents and creative imagination.

II. Degrees

The Music Department offers the degrees of Bachelor of Arts in Music and the Bachelor of Arts in Music Education, as well as several minors in music.

The Bachelor of Arts in Music has several possible emphases, including Performance, Composition, and General Studies in Music.

The Bachelor of Arts in Music Education certifies the graduate to teach music in the elementary and secondary schools in the state of Washington and 48 reciprocating states. Students majoring in music education may elect one of two tracks, choral and general music, or instrumental and general music, or they may combine the tracks. (Students should consult the School of Education for additional course requirements to obtain teacher certification.)

III. Degree Requirements & Course Descriptions

For a complete listing of required music courses for majors and minors, along with course descriptions, visit the on-line catalogue at:

<http://www.gonzaga.edu/catalogues/undergraduate/college-of-arts-and-sciences/music.asp>

or

www.gonzaga.edu/music under Degrees & Requirements.

Degree Checklist Sheets for Required Music Major and Minor Courses are also available on the Music Department Website: www.gonzaga.edu/music under Degrees & Requirements.

IV. Suggested Course Rotation

Several Upper Division Theory Courses and Music Education Methods Courses are offered on the following rotation. Please plan accordingly.

Fall Even Years

- Orchestration
- String Methods
- Choral Methods

Fall Odd Years

- Counterpoint
- Woodwind Methods

Spring Odd Years

- Brass Methods

Spring Even Years

- Percussion Methods
- Music Education Methods

V. Applied Lessons and Ensembles

The instrumental and vocal ensembles are open, through audition, to all students regardless of major. Individual applied lessons are also available in voice, piano, organ, guitar, woodwinds, strings, brass, and percussion to all students, regardless of major.

Chapter 2 Applied Lessons

I. General Guidelines

- Students are required to attend regularly scheduled lessons and studio classes.
- Students must be on time for their lesson. (Teachers will wait 10 minutes).
- Students must notify their teacher if a lesson must be missed.
- Unexcused absences will not be made up and could affect the student's grade.
- Missed lessons due to teacher absence will be made up.
- Lessons are usually one half hour in length per credit, 12 lessons per semester.
- No lessons (other than make ups) will be given during final exam week.
- Applied lessons begin during the second week of the semester.
- Students may take lower division applied lessons (MUSC 131) for as many semesters as they wish, no matter what level of facility they have on their instrument. Each student meets with the instructor for 30 minutes per week for 1 credit per semester. Two credits per semester (60 minute lesson) requires a double lab fee.
- Upper division applied lessons (MUSC 331) are generally reserved for Music Performance or Music Education Majors. An audition is required to enter upper division applied lessons (MUSC 331).
- All Music Majors must complete a jury (performance evaluation) at the end of each semester in which they are enrolled in applied lessons in their major instrument (minimum 4 semesters). The applied instructor may use the grade of the jury to determine the final semester grade for the student. Juries are optional for all non-music majors, but may be required at the discretion of the applied instructor.

II. Suggested Criteria for Grading Applied Lessons

The following considerations have been recommended to faculty for grading purposes:

A - The student displays work of considerable quality and/or quantity. Material beyond the required level is accomplished. Attendance and attitude are excellent.

B - The student is a competent worker. The required material is completed with considerable quality. Attendance and attitude are excellent.

C - The student has the ability to play well but does not perform to full potential. Attendance and/or attitude problems exist to the point where they are disruptive to learning.

D - The student tries but is barely able to accomplish the minimum required material. Excessive attendance and/or attitude problems exist.

F - No Credit - (included in grade point average). No work is accomplished. Excessive attendance and/or attitude problems exist.

W - Withdrawal – (not included in grade point average). Student has never attended nor has legitimate reason to drop a course.

Chapter 3 Requirements for All Students Enrolled in Music Classes

I. Recital & Jury Performance for Non-majors

Applied teachers have the discretion to require any of their students, including minors and scholarship students, to perform on a jury, studio recital or student recital as a graded requirement for their applied class.

II. Concert Attendance

Students are required to attend a minimum total of three live performances per semester while they are enrolled in any music course that fulfills Gonzaga's core fine arts requirement, or any applied music course. The individual instructor may specify additional performances, specify the type of performances required, or any assignments required that are connected with the performances. Any student enrolled in more than one music course for the semester would only have to attend the largest minimum number required for any course taken that semester.

III. Concert Performance/Attendance Etiquette

Performance Attire

Men:

Dress shirt (with undershirt), Dress pants, Dress socks, Dress shoes, Dress belt, Tie, Jacket

Women:

Long dress or skirt (floor or ankle length) or dress slacks, Dress blouse with full length sleeves, Dress shoes and stockings

When attending a recital or concert, consider the following courtesies:

1. Arrive at the event on time, otherwise wait to be seated at the instruction of an usher. Do not enter a recital hall during the performance of a piece.
2. Leave only if absolutely necessary and then only after a piece is completed.
3. Do not talk during a concert. Have cough drops ready for use to prevent unnecessary noise.
4. Food or drinks are not allowed in a concert/recital hall.
5. Do not sleep or study during a concert.
6. Acknowledge the performance with an appropriate applause after the complete performance of a piece. Do not applaud in between movements of a piece.
7. Pick-up an attendance card as you enter the hall, and leave it with the usher/workstudy as you leave at the end of the performance. Cards will generally not be given out once the performance has started, and will not be accepted if the student leaves before the end of the performance. Only one card per student will be accepted.

Chapter 4 Music Major & Minors – General Requirements

I. Requirements for All Students Receiving Music Scholarships

Those students who are awarded music scholarships are required to be involved actively in the department, maintain high academic standards, and participate in a performing ensemble and applied lessons each semester. Those students receiving a music major award are expected to enroll in Music Theory I and II their first two semesters at Gonzaga.

II. Applied Lesson/Jury/Recital Requirements for Music Majors

1. Majors, regardless of degree emphasis, **must** participate in a performance evaluation (jury) and perform on a student recital every semester they are enrolled in applied lessons on their major instrument or voice (minimum 4 semesters). Performance majors are expected to perform at least one work per semester on a student recital every semester they are enrolled, except during the semester of their junior or senior recital. Music selections should be submitted to the office at least 2 weeks in advance.
2. No student without four student recital performances may enroll for 300 level applied lessons.
3. Any Applied Jazz Lessons, including Applied Jazz Improvisation, will not fulfill the applied lessons credit requirement for music majors.

(For more information, see Chapter 5 - Recital Guidelines for Music Majors.)

III. Ensemble Requirements for Music Majors

Every music major must participate in one of the major ensembles every semester during which the student is declared as a major. The ensembles which normally fulfill this requirement are Gonzaga University Choir (MUSC 140), Symphony Orchestra (MUSC 147), and Wind Symphony (MUSC 146).

With permission, other ensembles may fulfill the requirement depending on specific circumstances. For example, Guitar Ensemble (MUSC 150), Jazz Ensemble (MUSC 152) or Jazz Combo (MUSC 149) would be acceptable ensembles for a guitar major; Gonzaga Chorale (MUSC 141), would be an acceptable ensemble for students not admitted to Gonzaga University Choir.

Pianists may fulfill a portion of the ensemble requirement by an approved amount of accompanying. Approval for this arrangement is given by the department chair, after consultation with the piano faculty. Students receiving ensemble credit for accompanying should register for Small Ensemble (MUSC 148).

Music Education majors must take at least two semesters of a vocal ensemble and at least two semesters of an instrumental ensemble.

IV. Concert Attendance for Majors & Lower Division Theory Students

Students are required to attend a total six concerts or recitals per semester while they are enrolled in Music Theory I - IV. Attendance will be monitored by the Theory instructors. Junior and Senior level students are expected to attend at least 6 - 10 performances per semester, but are not specifically required to do so, and their attendance will not be monitored.

V. Fine Arts Requirement for Majors and Minors

Music Theory I (MUSC 161) fulfills the Fine Arts Requirement in the college of Arts and Sciences. Therefore students who successfully complete MUSC 161 do not have to take another course to fulfill the Fine Arts Requirement. However, the credits for the course will not be counted twice toward the total number of credits required for graduation.

VI. Basic Repertoire Listening Requirements for Majors and Minors

All students enrolled in Music Theory I-IV will be required to acquire a basic understanding of the rich heritage of the past and the styles of music that evolved during the different periods of musical writing (Medieval/Renaissance, Baroque, Classical, Romantic, 20th Century) using a four semester listening list sequence that has been developed by the department. A listing of the music can be found in Chapter 7 of this Music Handbook. Recordings of the music can be accessed on-line:

<http://internal.gonzaga.classical.com>

VI. Piano Proficiency Requirements for Majors

All students must complete the Piano Proficiency Exam (MUSC 240) before enrolling in any upper division music courses. The exam may be completed in stages. Exam times are by appointment with the designated examiner. Any exceptions or extensions for completing the exam must be approved on an individual basis in writing with the Chair of the department.

I. *Technique*

1. All major scales, hands together, two octaves; Minimum speed: each note = 80
2. All minor scales (harmonic & melodic) Hands alone, two octaves
3. All major and minor cadences, hands alone
4. All major and minor arpeggios, hands alone, two octaves. Minimum speed: each note = 80
5. Dominant seventh arpeggios, hands alone, two octaves. Minimum speed: each note = 80
6. Diminished seventh arpeggios, hands alone, two octaves. Minimum speed: each note = 80

II. *Harmonization*

1. Of a simple melody with letter chord symbols
2. Of a simple melody with Roman Numeral chord symbols
3. Transposition of a simple piece.

III. *Improvisation*

1. Improvise a simple melody over a given chord progression

IV. Sight-playing

1. To be able to sight-play a piece of Grade 2 difficulty (i.e., "Reading" pieces from Lancaster, Renfrow. Alfred's Group Piano for Adults, Book 2. 1996)

V. Repertoire

1. Repertoire of Grade 2 difficulty or above

VII. Audition for Entering Upper-division Applied Lessons

Upper division applied lessons (MUSC 331) are generally reserved for Music Performance or Music Education Majors. An audition is required to enter upper division applied lessons (MUSC 331).

A. Standardized Technique Requirements

- *Suggested Tempo: Eighth note rhythm, quarter note = 200 bpm*
- All major scales, two octaves
- All minor scales (natural, harmonic & melodic), two octaves
- All major triad arpeggios, two octaves
- All minor triad arpeggios, two octaves
- All augmented triad arpeggios, two octaves
- All major seventh arpeggios, two octaves
- All dominant seventh arpeggios, two octaves
- All minor seventh arpeggios, two octaves
- All diminished seventh arpeggios, two octaves

Additional technique requirements specific to each instrument group would be included.

For example:

- *Piano*
- All exercises hands together
- *Woodwinds*
- *Brass*
- *Strings*
- *Percussion*
- *Vocal & Percussion (techniques might be substantially different)*

B. Prepared Piece

A prepared piece will help assess the musicality of the student. A complete piece or section of a larger work lasting approximately 5 minutes is suggested.

VIII. On-going Assessment for Music Majors and Minors**A. Imbedded Assessment Assignments:**

- End of Music Theory II (Includes music majors & minors)
- End of Music Theory IV (Conclusion of lower division theory)
- End Orchestration/Counterpoint (Conclusion of upper division theory)
- End of Music History Sequence

B. Possible Format for Assessment:

1. PART ONE

Evaluate the entire courses taken for the period under consideration by reviewing your class-notes, assignments, the textbook, and above all, your personal reflections. Recall specific scores and recordings which were examined during the classroom period. This essay should be 500-750 words.

2. PART TWO

Formulate and write down ten principals or guides you learned from these courses.

Example: While the string section of the orchestra represents the largest number of players, all the other instruments are necessary to complete the full timbre of instrumental color as well as to provide essential contrast in sound.

C. Means of Evaluating the Assessment

The imbedded assignments will be part of the overall grade for the course in which it is administered. The scoring rubric would take into account the level and detail of self-reflection, and the clarity of presentation.

The imbedded assessment assignment could be due during the last week of classes (dead week). After a review by the instructor (and perhaps a second reader), the assignments would be returned to the students during the scheduled two-hour final exam period with the intention of oral feedback and discussion.

IX. Credit for Music Courses Taken at Other Institutions

The Music Department requires that any transfer student complete a minimum of ten department credits at the 300-400 level, and complete their senior project (thesis, senior recital, senior composition portfolio, or student teaching experience) while enrolled in the University.

Transfer students are placed by the faculty at the appropriate level of applied lesson instruction (131-431) by audition, regardless of the number of applied credits completed at other institutions.

The applied faculty and department chair will determine if a student who has completed a junior recital at another institution has met a sufficient standard for this department. If not, the student will be required to complete the junior recital requirement while enrolled at Gonzaga University.

Transfer students must complete the Music Department's piano proficiency exam before graduation. The Department policy for online courses is the same as that for all other courses.

Chapter 5 Music Majors – Recital Guidelines

The term **Student Recital or Non-Degree Recital** refers to the recital(s) held toward the end of each semester open to general students as well as Music Majors and Minors.

The term **Degree Recital** refers to the MUSC 325 (1/2 recital or Junior Recital) and 425 (full recital or Senior Recital).

I. Non-degree Recital Requirements for Majors

1. Majors, regardless of degree emphasis, **must** participate in a performance evaluation (jury) and perform on a student recital every semester they are enrolled in applied lessons on their major instrument or voice (minimum 4 semesters). Performance majors are expected to perform at least one work per semester on a student recital every semester they are enrolled, except during the semester of their junior or senior recital. Music selections should be submitted to the office at least 2 weeks in advance.
2. No student without four student recital performances may enroll for 300 level applied lessons.
3. Studio recitals or solo performances outside the university also will not count toward this requirement. Performances must be scheduled on music department student recitals only.
4. Students can give a non-degreed recital of any length upon approval of area Faculty. Guidelines for these would be the same as for the Degree Recitals.

II. Degree Recital Requirements for Junior and Senior Recitals

Every performance emphasis major must perform a half recital or Junior Recital(MUSC 325) and a full recital or Senior Recital (MUSC 425). Every music education major must perform a half recital

A. Recital Length

1. Half recitals are to be 30 minutes in length. This will require approximately 25 minutes of classical music.
2. Full recitals are to be 60 minutes in length. This will require approximately 50 minutes of classical music.

B. Required Enrollment

Students must be enrolled in MUSC 331 (Applied Lessons) **AND** MUSC 325/425 (Recital) during the semester they perform the recital.

C. Recital Content

1. The recital repertoire must be drawn predominantly from the classical repertoire.
2. The repertoire must demonstrate a mastery of various periods, genres and languages.
3. At the teacher's discretion, one or two selections of a lighter nature may be included.

D. Scheduling the Recital

Students should work with the Music Department Secretary to arrange a date for their recital and to reserve the appropriate facilities. This should be done at least 3 months before the performance.

E. Recital Audition

1. Students must arrange a recital audition at least four weeks in advance of their recital date. Students are personally responsible for arranging this audition.
2. Two full-time faculty members and the students' teacher will comprise the committee, which will make the final decision on whether or not the student is prepared to perform the recital.
3. Piano and vocal students should perform from memory. String students should perform works from memory as appropriate.
4. A completed program, including program notes, must be presented to the faculty members at the time of the audition.
5. ***The Recital Audition will determine the final grade for the Recital.*** A student may re-audition for a higher grade, but must accept the grade given for the re-audition.
6. In the event that the audition is not passed, the student will have to re-schedule the recital for a later date and re-audition before the faculty at least thirty days prior to the rescheduled recital date.

F. Junior Recital (MUSC 325) – Special Requirements

The Junior Recital is an opportunity for all music and music education majors to synthesize three key components of their music education:

- Performance
- Music Theory & Analysis
- Music History

In addition to the performance of the music, the student will be responsible for:

- Submitting a complete functional analysis for one of the pieces on the program;
- Providing a concise written historical background on the composer and setting for each piece on the program. This written material will be edited for use as program liner notes and also form the basis for a brief oral introduction by the student for each piece during the recital.

In light of the fact that a strong writing component would be integral to the Music History Sequence, it would make sense that the functional analysis and written historical background for the recital would substitute for one of the Music History assignments (in whatever section the student is currently enrolled). The musical analysis and historical notes would be completed by the recital audition date.

G. Use of Additional Performers on Recitals

It is acceptable for recitals to include works that require additional performers, either singers or instrumentalists, provided the following conditions are met: In such works, the recitalist must perform one of the principal parts. Any other performers must be willing to dedicate the time necessary to ensure a successful recital, including lessons, rehearsals, the recital audition, preliminary performances, and the dress rehearsal. Any other performers must, like the recitalist, meet an acceptable level of performance to be determined by the faculty at the recital audition.

H. Program and Poster Preparation

1. The student is responsible for providing a printed program for their recital audition. Vocalists must include translations in their programs, while instrumentalists must include a program note for each piece. (See Addendums for sample programs and suggestions on creating program notes.)

2. Students should work with the Music Secretary to make arrangements for publicity, and to arrange for work study students to assist at the recital. This should be done three weeks before the recital date.
3. All posters/programs must be approved by the Department Chair before posting and distribution.
4. Program preparation notes can be found in the Appendix section of this Handbook.

I. Checklist For Students Preparing for a Music Degree Recital

Three Months Prior to the Recital Date

- Arrange a date for the recital, and reserve the appropriate facilities in the Music Office.
- Consult with your applied instructor, and begin making arrangements for an accompanist.

Six Weeks Prior to the Recital Date

- Schedule your recital audition time with your applied instructor, accompanist, and supervising faculty (voice - Westerhaus; instrumental – Spittal, Hekmatpanah).
- Begin writing your program, with program notes. A first draft copy needs to be completed and brought to your audition. A sample program is included in the Recital Handbook.

Four Weeks Prior to the Recital Date

- Perform the audition (which is a performance of your entire program). All accompanying musicians must perform on the audition. Remember, your written program is required at the audition. Bring enough copies of the program for all auditors.

Three Weeks Prior to the Recital Date

- See the Music Department Secretary about making a poster and arrangements for work study students to assist at the recital.

Two Weeks Prior to the Recital Date

- Have your program approved by the Department Chair.

One Week Prior to the Recital Date

- Check in with the Music Office and Department Chair to make sure everything is in place to make your recital a success.

H. Suggested Stipends for Accompanists of 300-400 Level Recitals

The student is expected to cover all stipend expenses for accompanists or additional performers.

1. Junior Recital 6 lessons/rehearsals - \$150.00

Includes:

- lessons
- audition
- outreach concert
- 30 minute recital

2. Senior Recital 6 lessons/rehearsals - \$200.00

Includes:

- lessons
- audition
- outreach concert
- 60 minute recital

Chapter 6 Music Majors – General Studies

The completion of a final thesis paper and oral comprehensive exam is required of all Music Majors expecting to graduate with a General Studies in Music.

I. Thesis

A. Topic Selection, Proposal and Approval

The topic should be selected after adequate research to determine the following:

- that sufficient material exists on the topic,
- that the topic has not been exhausted,
- that the topic is manageable.

The topic proposal must use the department form, be submitted to the full faculty for approval, and contain the following information:

- 1) Name of the candidate
- 2) Thesis advisor
- 3) Proposed Title of the Thesis
- 4) Description of the problem, that is, what is lacking in the research to warrant this thesis. This description should both include references to works that address related topics and show how these works fail to address the subject of the proposed thesis.
- 5) Description of the procedure to be used to address the problem. This description should include references to sources that will be used, and a bibliography that demonstrates the student's knowledge of current research on the topic.
- 6) Conclusion. The conclusion should include the intended outcome of the thesis, that is, what will be added to the corpus of knowledge regarding the subject, as well as the value of the thesis as an impetus for further research.
- 7) Signatures of both the candidate and the thesis advisor.

Ideally, the format of the final paper will follow that of the proposal, so it is very important for the proposal, particularly the methodology, to be clearly defined and articulated. The faculty will either approve the proposal as is, return it with recommended changes, or deny it within fourteen days of submittal.

B. Thesis Format

The thesis should be long enough to address the topic adequately. This is generally twenty-five pages or longer. The Turabian style book, in its latest revision, must be followed. Notes must be included at the foot of the page. Ideally, the structure of the paper will follow the same outline as the thesis proposal.

C. Thesis Submittal

The final copy and a separate one page abstract (in addition to the one submitted within the final copy) must be submitted to the music office no later than one week prior to the end of classes, that is, two weeks prior to the end of the semester. The final copy must be bound in the following order:

- 1) Blank page
- 2) Title page, including thesis advisor signature
- 3) Abstract page

- 4) Table of contents
- 5) Body of the thesis
- 6) Bibliography
- 7) Two blank pages.

D. Role of the Thesis Advisor

The role of the thesis advisor is to guide the candidate successfully through the process outlined herein, and to offer adequate counsel to the candidate, including the review of the rough draft(s) to ensure the quality of the final product. The signature of the advisor on the final copy signifies that the thesis meets department standards.

E. Responsibilities of the Candidate

The candidate is responsible for all research and writing, the production and timely submittal of all required materials, the arrangement of sufficient meetings with the advisor in order to obtain adequate counsel, the timely submission of rough draft(s) to the advisor for review, and, ultimately, the quality of the final copy.

F. Library Submittal

At the recommendation of the thesis advisor and approval of the full music faculty, any thesis that demonstrates an especially high standard of work will be submitted to the library for inclusion in the collection.

G. Recommended Timeline

The following is a recommended timeline for students intending to submit a thesis for the Bachelor of Arts in Theory and Literature:

- *September 1* Secure a thesis advisor and arrange regular meeting times,
- *October 15* Submit thesis proposal,
- *March 15* Complete rough draft,
- *April 15* Complete final copy.

H. Suggested Thesis Topic Advisors

The thesis topic must be chosen within an area in which one of the music faculty has expertise. This will assure students of a thesis that will both meet department expectations and receive competent guidance. Faculty members will direct theses in the following areas:

Dr. Kevin Hekmatpanah

Instrumental music from the Baroque to the present

Timothy Westerhaus

Choral Repertoire

Choral Pedagogy

Conducting

Theory Analysis of Tonal and Post-Tonal Compositions

Sacred Music from Medieval to Modern Eras

The Works and Live of All Major Choral Composers

Dr. Robert Spittal

Subjects related to theory, particularly analysis, regardless of media (voice, piano, chamber, ensemble, world music, etc.)

Instrumental ensemble repertoire (orchestra, wind ensemble, or chamber music)

20th century music

Jazz Topics

American music

Topics related to popular culture

Topics related to conducting (history, pedagogy, biographies of conductors)

Fr. Kevin Waters, S.J.

Opera from any periods

20th century musical styles and idioms

Orchestration in application

16th, 18th, and 20th century contrapuntal composition

The following composers and most of their works:

Bach, Bartok, Berio, Brahms, Britten, Byrd, Dallapiccola, Roy Harris, Haydn, Ives, Lutoslawski,

Mahler, Messiaen, Monteverdi, Mozart, Penderecki, Poulenc, R. Strauss, Stravinsky, Verdi,

Wagner.

Fr. Gary Uhlenkott, S.J.

Music for Film and Television

(Students working this area must have taken MUSC 345; ideally they would also have a background in broadcast or photography, i.e., either a major or minor.)

II. Oral Comprehensive

The prerequisite for the Oral Comprehensive is the completion of a thesis project. The Oral Comprehensive Exam is a 0 credit exam to be taken by students pursuing the General Studies track of a Music Major. The Oral Comprehensive is graded on a Pass/Fail basis.

The faculty committee will consist of the student's thesis advisor and two additional full time faculty members. The department chair will confer with the other faculty members to decide what material is to be included on the comprehensive.

The semester prior to taking the exam, the student is to meet with the department chair to discuss the material to be covered on the exam. Once the material covered is agreed upon, the student is responsible for setting up a time for the exam. The student will provide copies of the thesis for the faculty members administering the exam. The exam will take no more than two hours.

Part I – Thesis Presentation

The student will begin with an oral presentation on the thesis. This will include an overview of the material covered, the research methods used, and a discussion of the relevance of the thesis as it relates to their course of studies in the curriculum. The student should be prepared to answer questions relating to these subjects.

Part II – Music Coursework Review

The student will be prepared to discuss 10 topics chosen by the music faculty. The topics will be based on courses studied: Music Theory, Music History, Counterpoint, Conducting, Orchestration, and Performance/Applied Studies.

Chapter 7 Classical Music Listening Lists For Students Enrolled in Music Theory I - IV

Students enrolled in Music Theory I-IV will be assigned to listen to a list of works representing various historical periods, musical styles, forms and media. Recordings of the works will be available at the Reserve desk at Foley Center. Scores to these works will also be provided. An examination will be given at the end of each semester, the grade of which will be factored into the student's final grade in Music Theory.

Spring/Odd Years

Baroque

Händel: Sinfonia for Orchestra from Messiah
 Bach: Organ Fugue in g minor
 Bach: Mass in b minor

Classical

Haydn: String Quartet in C Major, Op. 76, No. 3 Emperor
 Mozart: Symphony No. 35 in D Major, K. 385 Haffner
 Mozart: Piano Sonata in B-Flat Major, K 333
 Beethoven: Symphony No. 3 in E-Flat Major, Op. 55 Eroica
 Beethoven: Missa Solemnis

Romantic

Schubert: String Quintet in C Major, D. 956
 Mendelssohn: Incidental Music to A Midsummer Night's Dream
 Chopin: Fantasie-Impromptu in c-sharp minor, Op. 66
 Liszt: Hungarian Rhapsody No. 2
 Schumann: Symphony No. 4 in d minor, Op. 120
 Dvorák: Cello Concerto in b minor, Op. 104
 Brahms: Requiem
 Tchaikovsky: Symphony No. 4 in f minor, Op. 36
 Puccini: Madame Butterfly
 Debussy : La Mer
 Strauss: Don Juan, Op. 20

Contemporary

Stravinsky: Rite of Spring
 Schoenberg: Verklärte Nacht
 Hindemith: Mathis der Mahler
 Gershwin: An American in Paris
 Prokofiev: Piano Concerto No. 3 in C Major, Op. 26
 Bernstein: Candide
 Messian: Quartet for the End of Time
 Penderecki: Threnody for the Victims of Hiroshima
 Harbison: Three City Blocks
 Armstrong: West End Blues
 Balinese: Gamelon Music

Fall/ Odd Years

Medieval

Machaut: Notre Dame Mass

Renaissance

Josquin: Motet- Ave Maria

Monteverdi: Orfeo

Dowland: Lute Songs

Baroque

Purcell: Dido and Aeneas

Händel: Selections from Messiah

Bach: St. Matthew Passion

Classical

Haydn: Symphony No. 104 London

Mozart: Serenade in c minor for Winds

Mozart: Don Giovanni

Beethoven: Symphony No. 5 in c minor, Op. 67

Beethoven: Piano Concerto No. 5 in E-Flat Major, O. 73 Emperor

Beethoven: Piano Sonata No. 23 Appassionata

Romantic

Schubert: Die Schöne Müllerin, D. 795

Schubert: Symphony No. 9 in C Major, D. 944 The Great

Mendelssohn: Elijah

Chopin: Piano Sonata No. 3 in b minor, Op. 58

Liszt: Mephisto Waltz No. 1

Brahms: Piano Quintet in f minor, Op. 34

Brahms: Piano Concerto No. 2 in B-Flat Major, Op. 83

Dvorák: Symphony No. 9 in e minor, Op. 95 New World

Tchaikovsky: Overture to Romeo & Juliet

Tchaikovsky: Nutcracker Suite, Op. 71a

Verdi: Aïda

Ravel: Bolero

Contemporary

Stravinsky: Petrushka

Berg: Wozzeck

Ives: Country Band March

Gershwin: Rhapsody in Blue

Shostakovich: Symphony No. 5 in d minor, Op. 47

Prokofiev: Romeo & Juliet Suite No. 1, Op. 64a

Copland: Appalachian Spring

Carter: Concerto for Orchestra

Varese: Hyperprism

Ellington: Harlem Air Shaft

West Africa

Spring/Even Years

Renaissance

Palestrina: Pope Marcellus Mass

Byrd: Earl of Oxford's March from the Fitzwilliam Virginal

Baroque

Händel: Music for the Royal Fireworks

Bach: Goldberg Variations

Bach: Toccata and Fugue in d minor

Classical

Mozart: Symphony No. 41 in C Major, K. 551 Jupiter

Mozart: Sonata for Piano in C Major, K. 545

Mozart: Requiem

Beethoven: Symphony No. 6 in F Major, Op. 68 Pastorale

Beethoven: String Quartet, Op. 59, No. 1

Beethoven: Piano Sonata No. 14 Moonlight

Romantic

Mendelssohn: Symphony No. 4 in A Major, Op. 90 Italian

Chopin: Polonaise in A-Flat Major, Op. 53 Heroic

Chopin: Prelude in D-Flat Major, Op. 28, No. 15 Raindrop

Liszt: Piano Sonata in b minor

Brahms: Violin Concerto in D Major, Op. 77

Dvorak: String Quartet in F Major, Op. 96 American

Tchaikovsky: Symphony No. 6 in b minor, Op. 74 Pathétique

Tchaikovsky: 1812 Overture

Bizet: Carmen

Wagner: Meistersinger

Strauss: Till Eulenspiegel, Op. 28

Ravel: Pavane pour une Infant défunte

Contemporary

Stravinsky: Firebird Suite

Ives: The Unanswered Question

Shostakovich: String Quartet No. 8 in c minor, Op. 110

Prokofiev: Symphony No. 1 in D Major, Op. 25 Classical

Copland: Rodeo

Gershwin: Rhapsody in Blue (original version)

Corigliano: Symphony No. 1

Adams: Harmonielehre

Berio: Circles (1960)

Davis: So What

Bulgarian Women's Chorus: folk music

Fall/Even Years

Medieval

Dufay: Misse l'Homme Arme

Renaissance

Gabrieli: Sonata pian e forte; Canzona septimi toni No. 2

Baroque

Monteverdi: Vespers (1610)

Vivaldi: Four Seasons

Bach: Brandenburg Concerto No. 5

Classical

Mozart: Symphony No. 40 in g minor, K. 550

Mozart: Concerto for Violin No. 5 in A Major, K. 219 Turkish

Mozart: String Quartet in G Major, K. 525 Eine Kleine Nachtmusik

Beethoven: Piano Sonata No. 8 in c minor, Op. 13 Pathétique

Beethoven: Symphony No. 9 in d minor, Op. 125 Choral

Romantic

Schubert: Winterreise, D. 911

Schubert: Symphony No. 8 in b minor, D. 759 Unfinished

Berlioz: Symphonie Fantastique, Op. 14

Chopin: Piano Etude in c minor, Op. 10, No. 12 Revolutionary

Chopin: Nocturne in E-Flat, Op. 9, No 2

Chopin: Waltz in D-Flat Major, Op. 64, No. 1 Minute

Schumann: Album for the Young, Op. 15

Brahms: Symphony No. 4 in e minor, Op. 98

Tchaikovsky: Piano Concerto No. 1 in b-flat minor, Op. 23

Debussy : Prelude to Afternoon of a Faun

Wagner: Tristan & Isolde

Contemporary

Stravinsky: L'Histoire du Soldat

Schoenberg: Pierrot Lunaire

Gershwin: Porgy & Bess

Hindemith: Ludis Tonalis

Bartok: Concerto for Orchestra

Barber: Adagio for Strings

Prokofiev: Romeo & Juliet Suite No. 2, Op. 64b

Copland: Emblems

Crumb: Black Angels

Parker and Gillespie: Shaw Nuff

Ravi Shankar: Indian Raga music

Chapter 8 A Guide to Writing Concert Program Notes

As part of their recital examinations, all students are required to write and design their own concert programs. This Guide has been prepared to indicate the style and standards the Department expects in its concert programs, but it should also assist composers with writing concert program or CD liner notes for other organizations as well.

I. THE AIM: INFORMING THE AUDIENCE

Program Notes are read in a half-darkened hall, by concertgoers whose attention is principally on the live music they are hearing. A printed program therefore is not usually the place for an expansive scholarly study peppered with footnotes or an in-depth analysis laced with musical examples. Nor should it be designed with a typeface so small and dense as to be illegible in a dimly-lit hall.

Fundamentally the program needs to announce the sequence of the items presented and to convey any necessary instructions for the good order of the concert; but it can also be used to concisely inform listeners about the music they are hearing and to assist them in its direct appreciation.

Program Notes originated in the 19th century: once its location had shifted from the private salon to the public concert hall, the concert audience developed an appetite for printed explanations and instructions. Today, music festivals and some major orchestral subscription series are accompanied by lavish programs with expansive essays intended to be read independently of their concerts. But in most concerts Program Notes on a piece should take no longer to read than the piece does to play -- and ideally much less. A 2,000-word analysis of a 4-minute prelude will be left half half-read when the piece itself has finished, having done little more than divided the listeners' attention and frustrated their enjoyment of the concert.

II. EXTERNAL ELEMENTS

Cover page

On the cover page of a concert program, the heading should list the presenting organization, the series title (and series number if appropriate), the name of the performing group and the solo artists. Below the concert heading should be the time, date (including the year), and place of the concert. Remember that a printed program is often kept as a memento of the event, so full details of this kind are valuable.

Contents Page

The second page of the program will normally contain a summary of the order of the music. This page reads like a table of contents: it should list in order the pieces the listeners can expect, and convey any instructions they will need, such as the length of the interval, or a request to refrain from taking photographs or save applause till the end of a work.

For each work you should list the formal title, with key unabbreviated ("F-sharp Major" not "F# maj") and index number (BWV, Hob., Op., K. etc) and the composer's name; then as a subheading list the movement titles or tempos. If the composer's full name and dates are listed later in the Notes, then the surname is sufficient here, and often makes for a less cluttered page.

It is best to consult the score when compiling this page: where there are several tempos in a movement list each major tempo change, and separate these by a semicolon ("Allegretto; Adagio; Presto"). If a movement has both a title and a tempo, separate these by a colon ("The Farewell: Allegro"). All foreign words and descriptive titles are italicized ("Sonata in E Major," but "Spring Sonata in F Major"; "Prelude and Fugue" but "Humoresque"). Find in your software program and use all foreign language diacriticals ("Fauré" not "Faure").

If your performance is a premiere, this fact should be listed in brackets below the title: this records an important event.

You should also list your accompanist here, and list any soloists here under the works in which they are appearing. If you have an ensemble, list just its title here: the full roster of players is best given at the rear of the program (see Back Page below).

An example of a contents page follows:

To avoid discomfort to yourself and others, please switch off your mobile telephone for the whole of the performance

Back Page

On the back page (or inside the cover) give the name of any ensemble appearing, with the full roster of its members, each listed under heading of the instrument played -- sometimes two columns makes this more concise. Below this list any official with a special role in the concert -- a technician or house manager if you used one, and acknowledge any copyright or other special permissions you had to obtain. Finally (if you must), make your personal thanks to anyone who has had a special role in your project. Keep this last brief: gushing outpourings of affection for a close friend's private support may embarrass the friend and the audience alike.

An example of a back page follows:

Parkville Quartet

Shelly Peach -- Violin I

Jonathan Exeter -- Violin II

Joan Exeter -- Viola

Matt Ching -- Violoncello

Technical Assistance -- David Collins

Text of Shallow Brown reproduced by kind permission of the Grainger Museum, University of Melbourne.

Special thanks to my mother, for her enduring patience.

III. PREPARING AND PRESENTING THE NOTES

Researching the Notes

Use the musicologist's search tools and resources when researching the Notes. The Music Library is your starting point; you may search the catalogue from home via the on-line catalogue, and many standard musicological references are now available online through the Music Library's website. For more detailed assistance, consult the Faculty's website "[Researching Music](#)" or talk to the Music Librarian.

In preparing a Note you will probably need to:

1) Look for discussions of each work in each composer's biography

- 2) Look for first hand opinion of the work in the composer's autobiography or in critical writings of the time
- 3) Check composition dates in the composer's thematic catalogue or in the Works List in the composer's entry in a music dictionary (e.g., The New Grove Dictionary of Music and Musicians)
- 4) Look for definitions of terms or an outline of the artistic or social milieu in an appropriate music history or general encyclopaedia (e.g., Encyclopaedia Britannica)
- 5) To locate the best sources to consult, look for your composer or work in a music bibliography or index (e.g., RILM, or the Music Index)

While the research you have done will be obvious in your writing, it is best not to let your research apparatus show in a Program Note. It is preferable not to use citations and footnotes to exhibit the tools you used. If you are using a direct quotation, citation of the source in the narrative is sufficient rather than a detailed footnote ("Wagner was 'a brilliant sunset,' wrote Debussy, 'mistaken for a sunrise.' ")

Adopting a Writing Style

Adopting the right tone is important. On the one hand, you should not employ the technical vocabulary you would use when addressing fellow musicians; on the other hand, you should not be condescending, explaining even the most obvious musical matters as if to a child. Assume your listeners are informed members of the public, who already have sufficient knowledge of music to have brought them to your audience in the first place. As a rule, you should explain any little-known term or concept which is essential to listening to the work.

Sections and Headings

Divide the Notes into a separate section for each work: a continuous essay is very irritating to navigate in the midst of listening to music. Place your name as author of the Notes once at the end of the program, not after the section on each piece. In a student examination submission, it makes little sense to list a copyright notice: use the © sign only if you have been engaged as a commercial note writer with a fee that did not cover grand rights for repeated use.

At the top of each section give the composer's name, this time in full with dates of birth and death. For a living composer, give "b.1960" rather than the ominous "1960-". If the work is an arrangement, has been substantially edited, or is an unfinished work later completed, list the arranger, editor, or completing author. If it is a vocal work, also list the librettist. Follow this with the formal title of the work, its index number, and its year of composition.

An example of a section heading follows:

FRANZ PETER SCHUBERT (1797-1828)
 "Täuschung," D. 911, No. 18. (1826)
 from Die Winterreise by Wilhelm Müller (1794-1827)

Vocal Works

A Note on any vocal work should include its text in full for the audience to follow (or a translation of the text if it is in another language). The translator's name should appear beneath the translation. If you have space without minimizing the typeface too much, printing both the text and the translation in parallel columns is often a useful format.

If possible, use a literal translation rather than a singing translation which has been copied from score. Many singing translations have been made principally to fit the rhythms and melodic contours of the music, and make little sense when read on the page. In looking for literal translations, Philip Miller, *The Ring of Words: An Anthology of Song Texts* (New York: Norton, 1963) contains excellent translations for

most of the standard lieder texts, while Robert Hines, *Singers Manual of Latin Diction and Phoenetics* (New York, Schirmer, 1975) contains translations for all the standard liturgical Latin texts.

Where a text or translation is included, the note you write need only be very brief: a short paragraph at most. Obviously, the listener has little time to do more than follow the text. An example of the presentation of a vocal text follows:

Täuschung	Delusion
Ein Licht tanz freundlich von mir her;	A light dances cheerily before me;
Ich folg' ihm nach die Kreuz und Quer.	I follow it this way and that.
Ich folg' ihm gern und seh's ihm an,	I follow it gladly, knowing all the while,
Daß es verlockt den Wandersmann.	That it leads the wanderer astray.

--trans. Philip Miller

Form and Content of the Notes

Avoid bar-by-bar analysis or the inclusion of musical examples; instead, aim to give the audience at least two pieces of information that will help them understand what they are hearing, and two or three salient features to listen out for.

Firstly, if there is a descriptive title to the work, explain the title. If it refers to mythology or a sacred text (eg, *The Mass*), consult H. S. Robinson et al., *Encyclopaedia of Mythology and Legend* (London: Kaye & Ward, 1972), or a *Guide to Mass*, or *Encyclopedia Britannica* for your definition.

Similarly, if the work is from an opera, (or is an instrumental paraphrase or set of variations on opera themes), briefly recount the appropriate moment of the opera plot, to place the audience in the action of which the work is part or which is its inspiration. For opera plots and their early performance histories, consult *The New Kobbe's Complete Opera Book*, ed. and rev. Earl of Harewood (New York: G.P.Putman's Sons, 1976).

Next illuminate the background of the work, how and when it came to be composed, and for whom (mention the dedicatee -- whose name will be in the score -- and explain who this was). Perhaps say a word about the first performance of the piece, when and where it was, and possibly the first critical reaction it achieved. Lengthy quotation should be avoided, but a pithy clause from the composer, or an amusing jibe from an early critic is often interesting. If the piece had a long and arduous road to acceptance, a word about how and where the manuscript survived and when it finally came to be published might help.

Above all, say something about context of the work: the historical idea, the artistic trend, or the literary or artistic or philosophical movement which produced it, or the cultural milieu from which it comes. Finally, if it is an ensemble work, list the instrumentation, something many concertgoers enjoy having so they can search for instruments on the stage while they are listening.

IV. SOME MODELS

A number of outstanding writers of program notes past and present have had their work published, and are well worth consulting as models for style. Some of these are:

Donald Tovey *Essays in Musical Analysis*, 6 vols.(1938). Reprint, Oxford: Oxford University Press, 1978.

Edward O D Downes, *New York Philharmonic Guide to the Symphony*. New York: Iker, 1976.

Louis Binncolli, *The Analytical Concertgoers Guide*. New York: Greenwood, 1971.

V. FURTHER READING

The following style manuals have a chapter on writing program notes:

Richard J. Wingell, *Writing About Music: An Introductory Guide*, 3rd ed. Upper Saddle River, N.J.: Prentice-Hall, 2002.

D. K. Holoman, *Writing About Music: A Style Sheet from the Editors of 19th Century Music* Berkeley: University of California Press, 1988

Eugene Helm and Albert Luper, *Words and Music: Form and Procedure in Theses, Dissertations, Research Papers, Book Reports, Programs, Thesis in Composition*. Clinton, N.J.: European American Music Corp, 1971.

Chapter 9 Suggested Repertoire For Applied Lessons & Classes

I. Suggested Piano Proficiency Skills for Class Piano

(Music 121, 122, 221, 222)

First Level (MUSC 121)

I. Technique

- A. Twelve Major Scales H.A. one octave memorized with correct fingering.
- B. Twelve Three-note Major Broken Chords and Inversions H.A. memorized with correct fingering.
- C. Twelve Major Arpeggios H.A. two octaves memorized with correct fingering.
- D. Twelve Major Cadences H.A. memorized with correct fingering.

II. Literature on the level of L. Mozart German Dance

III. Harmonization, Transposition, and Improvisation involving primary chords.

Second Level (MUSC 122)

I. Technique

- A. Twelve Minor Scales H.A. one octave memorized with correct fingering.
- B. Twelve Three-note Minor Broken Chords and Inversions H.A. memorized with correct fingering.
- C. Twelve Minor Arpeggios H.A. two octaves memorized with correct fingering.
- D. Twelve Minor Cadences H.A. memorized with correct fingering.

II. Literature on the level of Bach Minuet in G and sections of Beethoven For Elise.

III. Harmonization, Transposition, and Improvisation involving the ii, vi, iii, and seventh chords.

Third Level (MUSC 221)

I. Technique.

- A. Twelve Major Scales H.T. two octaves memorized with correct fingering.
- B. Twelve Harmonic Minor Scales H.A. two octaves memorized with correct fingering.
- C. Twelve Major Arpeggios H.A. reviewed
- D. Twelve Minor Arpeggios H.A. reviewed
- E. Twelve Dominant Seventh Arpeggios H.A. two octaves memorized with correct fingering.

II. Literature on the level of C.P.E. Bach Solfeggio and Satie Gymnopedie.

III. Harmonization, Transposition, and Improvisation involving secondary dominants, and modulation to dominant and subdominant keys.

Fourth Level (MUSC 222)

I. Technique.

- A. Twelve Major Scales H.T. two octaves in contrary motion memorized with correct fingering.
- B. Twelve Minor Harmonic Scales H.T. two octaves in parallel motion memorized with correct fingering.
- C. Twelve Major Arpeggios reviewed
- D. Twelve Minor Arpeggios reviewed
- E. Twelve Diminished Seventh Arpeggios H.A. two octaves memorized with correct fingering.

II. Literature on the level of Beethoven Moonlight Sonata (first movement) and Chopin Prelude in c minor.

III. Harmonization, Transposition, and Improvisation involving modulations to the relative minor and to the relative major, augmented sixth chords, and extended chord structures.

II. Suggested Technique Requirements for Applied Piano

Skills must be memorized hands together with correct fingering and steady beat. Additional technical skills such as (1) contrary motion, (2) double thirds, (3) double sixths, (4) chromatic scales and (5) increased metronomic scales are encouraged.

Level 131 (First Year)

Over the course of a year, the following skills should be accomplished:

- All major/minor (3 forms) scales working up to four octaves
- All major/minor arpeggios working up to four octaves
- All major/minor chords and inversions, both solid and broken for I, IV, V.
- All major/minor cadences (I, IV, I, V, I)

Level 131 (Second Year)

Over the course of a year, the following skills should be accomplished:

- All major/minor (3 forms) scales working up to four octaves
- All major/minor arpeggios working up to four octaves
- All major/minor chords and inversions, both solid and broken for I, IV, V.
- All major/minor cadences (I, IV, I, V7, I)

Level 331 (First Year)

Over the course of a year, the following skills should be accomplished:

- All major/minor (3 forms) scales four octaves in thirds, sixths, and tenths.
- All major/minor arpeggios four octaves
- All dominant 7th and diminished 7th arpeggios and inversions four octaves
- All 4-note major/minor chords and inversions, both solid and broken, for I, IV, V7, vii7
- All major/minor cadences and inversions (I, IV, I, V, V7, I). Progressions using secondary chords are also encouraged.

Level 331 (Second Year)

Over the course of a year, the following skills should be accomplished:

- All major/minor (3 forms) scales four octaves in thirds, sixths, and tenths.
- All major/minor arpeggios four octaves
- All dominant 7th and diminished 7th arpeggios and inversions four octaves
- All 4-note major/minor chords and inversions, both solid and broken, for I, IV, V7, vii7
- All major/minor cadences and inversions (I, IV, I, V, V7, I). Progressions using secondary chords are also encouraged.

III. Suggested Guidelines for Applied Voice

The program of applied voice has as its goal the highest possible artistic development of a person's singing potential. The voice teacher will help students achieve this goal by adapting the general syllabus below to the student's individuality, talent, and background. The department expects that students who intend to be applied voice majors will demonstrate a certain level of vocal ability and the desire to learn the vocal literature traditionally associated with the serious study of singing.

Students who enter the department in their first year, who demonstrate exceptional ability, and who have completed one or more years of private vocal study, may challenge lower division courses.

All students enrolled in individual vocal study will sing for performance evaluations at the end of each semester. These evaluations take the place of the final examination. Students performing junior or senior recitals are exempted from performance evaluations the semester of their recital.

The following syllabus outlines minimal requirements:

MUSC 125 *Group voice, one semester*

Beginners only. Basic techniques of breathing, open throat tone quality, phonetics and diction are presented. Materials of the course consist of various vocal exercises and a variety of easier vocal literature; i.e. folk songs, simple art songs and some popular songs.

MUSC 131 *First year individual instruction, 1 credit*

The student expands vocal techniques and learns a minimum of two songs, memorized, each semester. Repertoire consists of folk music, traditional songs, American and British art songs and perhaps some Italian art songs.

MUSC 131 *Second year individual study, 1 credit*

Vocal techniques are continued and advanced according to individual needs. Repertoire consists of American, British and Italian art songs and extends to German or French literature. Students may perform in recital at least one song per semester. Music majors and minors must perform each semester.

MUSC 331 *First Year Upper Division individual study, 1 or 2 credits*

(Note: All students entering upper division applied lessons must audition before the music faculty. Five (5) pieces, memorized, shall be presented at juries. A double jury (20 minutes) is scheduled to accommodate.)

The student advances his/her technical development and continues to build repertoire learning four to eight songs each semester in standard literature of four languages, English, Italian, French and German and that of any other language he/she may desire. The student may begin the study of arias from opera and oratorio, depending on the student's ability. Voice majors must prepare and perform a recital at the end of 331 – second semester. The recital consists of 30 minutes of singing, memorized repertoire chosen from early (Medieval, Renaissance, Baroque), classic, romantic and modern periods of music in English, Italian, German and French, etc. The music faculty will preview and evaluate the recital one month before performance.

MUSC 331 Second Year Advanced individual instruction, 2 credits

Advanced technical development continues, the student prepares repertoire for a senior recital which he/she will perform at the end of second semester. The recital consists of 50-60 minutes of singing memorized repertoire from Baroque, Classic, Romantic or modern periods of music in English, Italian, German, French or other languages. Included in the recital is at least one aria from operatic literature and one from oratorio or cantata. The music faculty will preview the recital one month prior to performance date.

IV. Suggested Guidelines for Applied Guitar

Our aim is to acquire secure habits of concentration and technique in order to perform and share music with others, develop personal creativity and to acquire a deeper appreciation of music. The curriculum listed below may be augmented or diminished based upon the ability and interest of the student.

Level 131 (First Year)

- 1) basic fingerboard harmony,
- 2) basic musicianship, e.g., rhythm, note reading, musical concepts,
- 3) ear training,
- 4) fingerstyle guitar and
- 5) etudes and duos by Allan Hirsh, popular songs, folk songs.

Level 131 (Second Year)

- 1) scales and improvisation,
- 2) composition of songs,
- 3) ear training, note reading, advanced fingerboard harmony, and
- 4) popular songs including jazz music, etudes by Brouwer, Carulli, Aguado, et al.

Level 331 (First Year)

- 1) skills for arranging jazz and popular songs,
- 2) advanced improvisation,
- 3) intermediate repertoire by composers such as Garcia, Sor, Villa-Lobos, Tarrega, et al.

Level 331 (Second Year)

- 1) advanced repertoire by Bach, Giuliani, Mertz, et al,
- 2) intensive technical study using the methods of Aaron Shearer,
- 3) the study of visualization and advance performance techniques. If a player is emphasizing jazz guitar, reading, arranging, and improvising to jazz standards is stressed.

V. Suggested Guidelines for Applied Strings

Entrance Requirements for Music Performance Majors:

- 1) Proficient in Major and Minor Scales (violin, viola, cello for 3 octaves; bass for 2 octaves)
- 2) Repertoire or Etudes which demonstrates an intermediate to advanced level of playing such as two contrasting movements from the standard literature

Upper Division Requirements for Music Performance Majors:

- 1) Major & Minor Scales and Arpeggios (violin, viola, cello for 4 octaves; bass for 3 octaves) using various bowings at various tempos
- 2) A movement from a concerto and a movement from a solo work which demonstrates an advanced level of achievement

Junior Recital Requirements for Music Performance Majors:

- 1) Two contrasting movements from solo Bach
- 2) A movement from the standard concerto repertoire
- 3) A movement from the standard sonata or solo repertoire

Senior Recital Requirements for Music Performance Majors:

- 1) A complete solo Suite, Sonata or Partita by Bach
- 2) A complete concerto from the standard repertoire
- 3) A complete sonata or solo work from the standard repertoire

Entrance Requirements for Music Education Majors:

- 1) Proficient in Major and Minor Scales (violin, viola, cello for 2 octaves; bass for 1 octave)
- 2) Repertoire or Etudes which demonstrates an intermediate to advanced level of playing such as two contrasting movements from the standard literature

Upper Division Requirements for Music Education Majors:

- 1) Major & Minor Scales and Arpeggios (violin, viola, cello for 4 octaves; bass for 3 octaves) using various bowings at various tempos
- 2) A movement from a concerto and a movement from a solo work which demonstrates an advanced level of achievement

Senior Recital Requirements for Music Education Majors:

- 1) Two contrasting movements from solo Bach
- 2) A movement from the standard concerto repertoire
- 3) A movement from the standard sonata or solo repertoire

VI. Suggested Guidelines for Applied Trumpet

The following is given as a general guide for applied trumpet students. Assignments and expectations are subjective, depending on the student's level of accomplishment. The goal is to allow the student to realize his/her highest potential.

LEVEL 131 – 1st Year

Designed for Freshman music majors, music minors of any age, and all non-majors.

Sample technical studies: Beeler "Method for Trumpet", Mitchell "Mitchell on Trumpet" (books 1&2), Vizzutti "Technical Studies", Arban "Complete Conservatory Method".

Sample etudes: Concone "Lyrical Studies", Brandt "Etudes for Trumpet", Robert Getchell "Practical Studies" (books 1 & 2)

Sample solos: Ropartz "Andante et Allegro", Goedicke "Concert Etude", Haydn "Concerto for Trumpet", movement 2.

LEVEL 131 – 2nd Year

Designed for sophomore music majors and music minors who have completed level 131.

Sample technical studies: Mitchell "Mitchell on Trumpet" (book 2), Vizzutti "Trumpet Method" (book 1), Arban "Complete Conservatory Method", Clarke "Technical Studies", Colin "Advanced Lip Flexibilities", Nagel "Rhythmic Studies".

Sample etudes: Concone "Lyrical Studies", Rochut "Melodious Etudes" (book 1), Getchell "Practical Studies" (book 2), Brandt "Etudes for Trumpet".

Sample solos: Haydn "Concerto for Trumpet", Handel "Aria con Variazioni", Hindemith "Sonata", Bozza "Lied" and "Badinage".

LEVEL 331- 1st Year

Designed for Junior music majors. Entry into this class is by audition only, based on the student's Sophomore jury.

Sample technical studies: Mitchell "Mitchell on Trumpet" (book 3), Vizzutti "Trumpet Method" (books 1, 2, & 3), Arban "Complete Conservatory Method", Colin "Advanced Lip Flexibilities", Schlossberg "Daily Drills".

Sample etudes: Rochut "Melodious Etudes" (books 1&2), Brandt "Etudes for Trumpet", Balasanyan "20 Studies", Charlier "Etudes Transcendantes", Pietzsch "22 Virtuosity Studies".

Sample solos: orchestral excerpts from the symphonic repertoire, Hummel "Concerto for Trumpet", Neruda "Concerto for Trumpet", H. Stevens "Sonata", Arutunian "Concerto for Trumpet", Plog "Animal Ditties".

LEVEL 331 – 2nd Year

Designed for Senior music majors.

Sample technical studies: Mitchell "Mitchell on Trumpet" (books 3 & 4), Vizzutti "Trumpet Method" (books 1, 2, & 3), Colin "Advanced Lip Flexibilities", Arban "Complete Conservatory Method", Schlossberg "Daily Drills", Clarke "Technical Studies", "Worlds Method".

Sample etudes: Stevens "Changing Meter Studies", Smith "Top Tones", Charlier "Etudes Transcendantes", Falk "Vingt Etudes Atonales", Bitsch "Vingt Etudes", Rochut "Melodious Etudes" (book 2).

Sample solos: orchestral excerpts from the symphonic repertoire, Arutunian "Concerto for Trumpet", Hummel "Concerto for Trumpet", Neruda "Concerto for Trumpet", Boehme "Concerto for Trumpet", Enesco "Legende", H. Stevens "Sonata", Bloch "Proclamation", Bozza "Badinage".

VII. Suggested Guidelines for Applied Saxophone

It is assumed students enter having completed the Rubank Advanced methods – Volume I & II. If not, these will be addressed. During the four years students will also explore/perform works for soprano, tenor and baritone saxophones. Studies and literature will be selected from the following material, and will not exclude other choices.

Level 131(First Year)

All Major and minor scales and arpeggios

Studies: Rubank Selected Studies

Ferling – 48 studies

Soussman/Mule – 30 Grand Etudes

Rascher – Top Tones

Mule – 24 Etudes ??

Sight Reading

Literature: Bozza – Aria

Rueff – Chanson et Passepied

Handel – Sonata (Rascher Trans.)

Eccles – Sonata (Rascher Trans.)

Bach/Caravan – Bach Sonatas

Ibert – Histoires

Lunde – Sonata

Tull – Threnody

Koechlin – Etudes

Jacobi – Sonata

Level 131(Second Year)

All Major and minor scales, arpeggios, 3rd, full range (Bb – F# +)

Studies: Ferling – 48 Studies

Rascher – Scale Studies

Sinta/Chapman – Voicing (Altissimo Studies)

Londiex – Scale Studies

Rascher – Top Tones

Literature: Glazousov – Concerto

Heiden – Sonata

Maurice – Tableaux de Provence

Creston – Sonata

Beethoven/Frascotti – Romance Op 50

Transcriptions of Classical Period Literature

Level 331(First Year)

Continuing scale studies, including major, minor, diminished and augmented arpeggios-increased speed.

Studies: Rascher – 158 Studies

Karg/Elert – 25 Caprices

Mule – 18 Studies after Berbigner

Teal – Studies in Time Division

Literature: Tomasi – Ballade

Benson – Aeolian Song
Benson – Concertino
Bonneau – Improvisation and Caprice
Caravan – Paradigms I
Ryo Noda – Improvisation I (Unaccompanied)

Level 331 (Second Year)

Continuing Scale Studies

Studies: Orchestra Excerpts
Londix – Novell Etudes

Literature: Rueff – Sonate (Unaccompanied)
Ibert – Concertino
Bonneau – Caprice en Forme de Valse (Unaccompanied)
Husa – Elegie et Rondeau
Erickson – Concerto

All lessons will include sight reading from selected duets and etudes, jazz and classical. Lessons will include analysis of solo literature and knowledge of composer. Students are expected to listen to saxophone recordings and attend recitals/workshops of saxophonists in the area. Saxophone majors will do the largest amount of study on alto, with inclusion of all others.

VIII. Suggested Guidelines for Applied Flute

Following are the requirements for a major in flute. It is expected that the technical studies outlined will be covered by all students. The solo literature is a representative sample, and is listed primarily to define level. It may vary considerably from student to student. Students are expected to participate in an ensemble and perform on a student recital each semester.

Level 131 (First Year)

Technique

One book is required, "The Flutists Vade MdCum" by Walfrid Kujala
Practice Guide #3 (Tone exercises, 2 octave major and minor scales, thirds, arpeggios, chromatic scales, whole tone scales).

Scale portions must be memorized, played slurred, tongued and double tongued.

Suggested speed: 100 = quarter note.

Etudes

Berbiguier, Eighteen (18) Exercises

Andersen Op. 41

Representative Literature

Bennett, Summer Music

Bloch, Suite Modale

Brun, Romance

Godard, Suite (Allegretto, Idyll)

Hindemith, Sonata

Honegger, Danse de la Chevre

Level 131 (Second Year)

Technique

An additional book is required, "17 Big Daily Finger Exercises for the Flute" by Taffanel & Gaubert

Taffanel-Gaubert #3 (All major and harmonic minor scales, full range of flute. Various articulation patterns including double and triple tonguing).

Suggested speed: 120 = half note

T-G #6A (Thirds, full range of flute, major and harmonic minor).

T-G #7 (Both octaves, additional keys as listed, plus F# major, and their relative harmonic minors

Kujala #32 and #33 (Chromatic Scales)

Etudes

Andersen Op. 33, and 21 (first half)

Donjon Etudes (from the Modern Flutist)

Representative Literature

Bach, Sonatas

Berkeley, Sonata

Enesco, Cantabile et Presto

Faure, Fantasie

Hindemith, Eight Pieces

Milhaud, Sonatine

Mozart, Concerti

Level 331 (First Year)*Technique*

Maintenance and increase in speed of scales, double and triple tongue techniques.
 Kujala #31 (composed accelerando on scales in all keys, including harmonic minor) and #34 (triads in all keys, diminished, minor, major and augmented).
 T-G #6B (5ths and 6ths), #12 memorized (7th chords) and #13 (broken 7ths)

Etudes

Andersen op 21 (2nd half) and Op. 30
 Karj-Elert Op. 107, 30 Studies (in Modern Flutist)

*Orchestral Excerpts**Representative Literature*

Burton, Sonatine
 Casella, Sicilienne et Burlesque
 Griffes, Poem
 Hue, Fantasy
 Martin, Ballade
 Poulenc, Sonata

Level 331 (Second Year)*Technique*

Maintenance and increase in speed of scales, double and triple tongue techniques.
 Kujala #35 (7th chords), #37 (broken 4ths), #38 (broken 5ths), #39 (broken 6ths) and #40 (whole tone 3rds).

Etudes

Andersen, Op. 15 & 63
 Jean-Jean, 16 Modern Studies

*Orchestral Excerpts**Representative Literature*

Martinu, Sonata
 Messiaen, Le Merle Noir
 Prokofiev, Sonata
 Reinecke, Sonata
 Schubert, Introduction, Theme and Variations
 Varese, Density 21