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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:


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. Credits for Music Courses

Gonzaga University, like most American higher education, has adopted a variant of the traditional "Carnegie Unit" as a measure of academic credit. This unit is known in the University by the familiar term, "semester credit," and is the primary academic measure by which progress toward a degree is gauged. It is recognized that such a unit measures only a part, albeit a major part, of a composite learning experience, based upon formally structured and informal interactions among faculty and students.

In general, music courses follow the credit hour standard adopted by the University: one semester hour of credit is given for one period of lecture (50 minutes) plus two hours of student preparation each week for a minimum of 15 weeks per semester.

Musical ensembles are regarded as laboratory courses: one semester credit given for a minimum of two 50 minute periods minimum of supervised rehearsal time per week, in addition to the required performances each semester.

Applied lessons require a 30 minute one-on-one session with the instructor each week plus three hours of practice outside of class each week for one semester credit. All upper division applied lessons require one full hour of instruction and 5-6 hours of practice each week.

In order to earn credit during a summer session, students must attend approximately the same number of class hours, make the same amount of preparation, or master the same amount of material as they would to earn one credit during the regular semester.

There are several music courses required by music majors that carry 0 credit. The successful completion of each of these courses indicates a certain measure of proficiency or an accumulation of knowledge/body of work attained. They are designed as assessment “mileposts” for students as they progress toward completion of their major in music. The number of 0 credit courses required of any particular student depends on the chosen music degree concentration.

- MUCS 240 – Piano Proficiency Exam
- MUCS 241 – Upper Division Applied Exam
- MUCS 325 – Junior Recital
- MUCS 332 – Choral Conducting Lab
- MUCS 333 – Instrumental Conducting Lab
- MUCS 425 – Senior Recital
- MUCS 426 – Composition Senior Portfolio
- MUCS 491 – Thesis/Oral Comprehensive Exam
- MUCS 499 – Senior Thesis

The number of credits which each music course carries is provided in the course description section of the Gonzaga University Undergraduate Catalogue. The courses are listed in numerical order within the various departments. Credit information for individual courses, including any variation from the standard above, is indicated each course syllabus made available to students at the beginning of the academic term.
V. 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

**Spring Odd Years**
- Brass Methods
- World Music Methods

**Spring Even Years**
- Percussion Methods
- Music Education Methods

VI. Enrolling in 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.
IV. Concert/Recital Recording Access

The Music Department records student performances primarily for instructional purposes, to be used by instructors with their students. Beginning in April 2012 Students enrolled in any music course and all music faculty members have password protected on-line access to audio recordings of performances, Fall 2005 to the present. All audio recordings are unedited. (*Blackboard - Music Department Recordings:*
[https://learn.gonzaga.edu/webapps/portal/frameset.jsp?tab_tab_group_id=2_1&url=%2Fwebapps%2Fblackboard%2Fexecute%2Flauncher%3DCourse%26id%3D_884484_1%26url%3D](https://learn.gonzaga.edu/webapps/portal/frameset.jsp?tab_tab_group_id=2_1&url=%2Fwebapps%2Fblackboard%2Fexecute%2Flauncher%3DCourse%26id%3D_884484_1%26url%3D))

Most recordings can also be access through the Foley Center archives.

Video recording of performances by the department began in the Fall 2011. This is meant to serve primarily as an instructional tool for teachers to use with their students. The department is in the process of exploring the most effective video formats to be used and the most efficient means of making the videos available to instructors and students. As with the audio recordings all videos will be unedited. Any editing is the responsibility of the instructor and/or student.

As has always been the policy of the department, if students wish to have an audio or video version of their performance that differs from what the department can provide, they are responsible and welcome to make arrangements for an alternate recording. Recording options include:

1. Use of personal recorder or video camera
2. Enlistment of a videographer in the area to record the performance. (There are many that are set-up professionally to record and edit events such as weddings, etc.)

*Note: The Communication Arts Department at the university makes audio recordings of a limited number of Music Department performances each year. The dates for these events are agreed upon at the beginning of each academic year. They do not provide video recordings for the Music Department.*
Chapter 4 Music Majors & Minors – General Requirements

I. Requirements for All Students Receiving Music Scholarships

In order to be granted a music scholarship, each semester the student must fulfill their obligations as agreed upon in their initial Scholarship Award Letter. If a student is not meeting their scholarship responsibilities, their award will be re-evaluated and may be dropped. In order to have their award reinstated, the student will need to reapply for the scholarship.

Music Major Award
In order to receive a Music Major Award, the student must be officially declared as a Music major with the Office of the Registrar and must be in good standing within the Music Department as outlined in the student handbook. The student must also list their area(s) of concentration and those concentrations must be approved by the faculty. The appropriate ensemble director reserves the right to revise the Scholarship Award Letter. If a student discontinues their status as a Music major, their award will be re-evaluated and a new Scholarship Award Letter will be written or the scholarship will be voided. If a student receiving a Major Music Award takes a semester abroad, the scholarship award will be subject to revision for that semester.

Music Lesson Award
In order to receive a Music Lesson Award, the student must be registered in the appropriate applied lesson and ensemble as outlined in the Scholarship Award Letter. The appropriate ensemble director reserves the right to revise the Scholarship Award Letter. If a student discontinues their commitment(s) as outlined in the Scholarship Award Letter, their award will be re-evaluated and a new Scholarship Award Letter will be written or the scholarship will be voided. If a student receiving a Music Lesson Award takes a semester abroad, their award will be suspended for that semester and then re-instated once they return to 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; Men’s Chorus (MUSC 144) and Women’s Chorus (MUSC 145) would be an acceptable ensembles 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

VII. Piano Proficiency Requirements for Majors

All incoming freshman music majors have the option to be placed into either the Piano Proficiency course, Applied Lessons or take the Piano Proficiency Exam (Piano Proficiency course: MUSC 130; Piano Proficiency Exam: MUSC 240). All students must register for MUSC 240 (Piano Proficiency Exam) (0 credits) in the semester that they wish to take the exam. Students will receive a grade of pass or fail for the exam. It is recommended that students pass the Piano Proficiency Exam (MUSC 240) by the end of their freshman year. MUSC 240 is a prerequisite for admittance into Theory IV (MUSC 262). If a student does not receive a passing grade for up to 3 portions of the Proficiency Exam, s/he must retake the portion(s) of the Exam. A student is allowed to retake up to 3 portions. If the student fails any portion on the second testing, s/he must retake the entire exam.

I. Technique (Metronome marking; Quarter Note=80 bpm)
   1. Five-finger scales with chromatic movement for choral warm-up. (Finger pattern: 1-2-3-4-5-4-3-2-1)
   2. All major, harmonic and melodic scales. Hands separately; two octaves.
   3. Major and harmonic minor chord cadences; hands separately.
   4. Major chords in right hand with root note of chord in left hand.
   5. Major and minor arpeggios. Hands separately; two octaves.
   6. Dominant 7th arpeggios
   7. Diminished 7th arpeggios.

II. Harmonization
   1. Prepare an accompaniment to be played with a provided melody using letter chord symbols.
   2. Prepare an accompaniment to be played with a provided melody using Roman Numeral symbols.
III. **Clef Reading**
1. Prepare and play a melody in treble, alto, tenor or bass clef.

IV. **SATB Reading**
1. Prepare and play any 2 vocal lines with accurate pitches and rhythm from a given SATB open vocal score. Rhythms are limited to quarter and eighth notes.

V. **Sight Reading**
1. Sight read a piece of Grade 2 difficulty.

VI. **Repertoire**
1. Prepare and play a piece of above Grade 2 difficulty.

VIII. **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:** *Eight 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.

IX. **On-going Assessment for Music Majors and Minors**

A. **Embedded 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 embedded 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.

X. 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. All degree recitals must be completed by the end of the first week of April.

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

**Dr. 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.

**Dr. Peter Hamlin**

All areas of Music Education
Woodwind Performance, Pedagogy and Music
Chamber Music
Wind Ensemble/Band Music, Composers and History
World Music/Ethnomusicology

**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 Health and Safety Resources for Musicians

In recent years the number and extent of performance injuries to musicians has emerged as a major concern. Musicians at all levels need to be aware of resources for dealing with these issues. Below are resources which you can use to prevent and/or address injury caused by music performance.

The Music Department takes an active role in the education of student musicians concerning health issues associated with musical practice and performance. The department also has tried to insure that the teaching and practice spaces provide a safe environment for the students and teachers.

The following information is provided as a resource, whether you have an injury or not. If you believe you are developing a performance injury, please let your studio instructor know sooner rather than later. There are resources and services available on campus and in the Spokane area to help you.

I. Diagnosis and Treatment for Musician Specific Injuries and Problems

The campus Health Center provides medical treatment for illness and minor injuries, provides health education, and promotes physical and mental health. A referral service is also provided. The Health Center is open weekdays during the academic year except for holidays.

Gonzaga University Student Health Center
704 East Sharp
509-313-4052

The physician, nurse practitioner, and registered nurses are available for confidential treatment and consultation with an emphasis on personal responsibility and wellness. All registered students are eligible for these services.

An accident/injury plan is in effect for all students. Additional insurance coverage is offered to cover the cost of services, in or out of the Health Center.  (http://www.gonzaga.edu/catalogues/12-13-catalogue/undergraduate/student-life.asp)

After an evaluation, the Gonzaga Health Center is prepared to offer a course of action to help remedy the particular problem, including referrals to qualified therapists in the Spokane area (see Section VI below).

II. Protecting Your Hearing Health

As aspiring musicians, this involves safeguarding your hearing health. Whatever you plans after graduation – whether they involve playing, teaching, engineering, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect you hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing.

The information here is advisory in nature and is not a substitute for professional, medical, judgments. If you are concerned about your personal hearing health, talk with your music ensemble or applied
instructor. You can also consult a medical professional by contacting the Gonzaga Student Health Center located on campus at 704 E. Sharp (509-313-4052).

Basic Hearing Health Guidelines

- Hearing health is essential to your lifelong success as a musician.
- Your hearing may be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- Noise-induced hearing loss is generally preventable. You must avoid over-exposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposed times (NIOSH) to sounds at or above 85 dB are as follows:
  - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) - 8 hours
  - 90 dB (blender, hair dryer) - 2 hours
  - 94 dB (MP3 player at 1/2 volume) - 1 hour
  - 100 dB (MP3 player at full volume, lawnmower) - 15 minutes
  - 110 dB (rock concert, power tools) - 2 minutes
  - 120 dB (jet planes at take-off) - without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 ear buds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- Be sure to follow basic hearing health guidelines.
- It is also important to study this issue and learn more. For more information, check out the other NASM-PAMA hearing health documents located on the NASM URL linked below: http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4a_NASM_PAMA-Student_Guide-Standard.pdf

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA).

III. Protecting Your Vocal Health

Caring for the voice is particularly important for students singing in choral ensembles and enrolled in private voice lessons. Overuse and improper use can lead to temporary or permanent damage, and students must be attentive to vocal health in their speech in addition to singing. The following links serve as resources for the healthy care of your voice.
IV. Protecting Your Musculoskeletal Health

STRINGS:
- Liberman, Julie Lyonn; Playing Healthy. Website
- Rush, Michelle; A Resource Guide for the Injured String Player, Florida State University.
- Lieberman, Julie Lyonn. "The Importance of Setup."
- Strings Magazine. May/June 2000. This article, specific to violinists and violists, discusses the importance of a well-fitted chin and shoulder rest for comfortable playing.

PERCUSSION:

PIANO
- Beauchamp, Richard; Music and Health: Piano Technique, Anatomy/Background and Musician’s Health, 2007
- Wristen, Brenda, et al; Wellness Curriculum Outline (for pianists). Resources from the Frances Clark Center for Keyboard Pedagogy.

HARP

GUITAR

WINDS
- McComb, Ron. Colorado Brass and Woodwinds: Musician Health Exercises. A compilation of links for brass, woodwind, and guitar players; includes both musician health topics and exercises.
V. Other Suggested Resources Concerning Musicians’ Health

Publications

The following publications are available through Gonzaga’s Foley Center Library:

  Playing (less) Hurt | An Injury Prevention Guide for Musicians is a one-of-a-kind guide and reference for all concerned with pain in musical work: professional and amateur musicians, teachers and students, doctors and therapists, and musicians from jazz to classical. An invaluable resource for any musician who is concerned about injuries related to playing their instrument; includes prevention, warning signs, what to do when you get hurt, and important steps in the recovery process.
  This book is essential for all musicians. String, percussion, harp, brass, and wind players, will play better and feel better. Playing (less) Hurt is a comprehensive and readable guide full of sensible and valuable suggestions while being entertaining and humorous even for the youngest reader.


  In The Musician’s Way, veteran performer and educator Gerald Klickstein combines the latest research with his 30 years of professional experience to provide aspiring musicians with a roadmap to artistic excellence. Part I, Artful Practice, describes strategies to interpret and memorize compositions, fuel motivation, collaborate, and more. Part II, Fearless Performance, lifts the lid on the hidden causes of nervousness and shows how musicians can become confident performers. Part III, Lifelong Creativity, surveys tactics to prevent music-related injuries and equips musicians to tap their own innate creativity. Written in a conversational style, The Musician’s Way presents an inclusive system for all instrumentalists and vocalists to advance their musical abilities and succeed as performing artists.

  The Athletic Musician is an innovative approach that teaches musicians how to prevent and manage injuries, presented in a unique format that combines sound medical protocol with a musician's point of view. Harrison, a musician, discusses the magnitude of the problem of musicians’ injuries with reference to statistical surveys and discusses the emotional and psychological impact of injury on the individual musician. Paull, an orthopedic physiotherapist describes, in layman's terms, the athletic approach to a musician's injuries. Each commonly injured area is examined in turn, from neck, back and shoulder pain to arm, wrist and hand problems. For each area, the anatomy is described, followed by an explanation of what causes the injury and how to avoid or prevent the injury from occurring. The text is amply illustrated with sketches for every exercise and stretch, photographs of musicians demonstrating playing postures, and unique anatomical drawings of musicians.

  Instrumental musicians can and do develop many physical problems that interfere with making music. Fit as a Fiddle is written by an international authority in musicians' medicine who also is a
symphonic musician and teacher. It provides current and important health-related information for all instrumentalists, presented in an understandable and readable fashion. Dr. Dawson includes a section on basic body structure and function, avoiding medical jargon and setting the stage for following chapters. Further topics include those disorders that are caused by playing music: including overuse, muscle strain, and tendinitis. *Fit as a Fiddle* is written specifically for instrumental musicians of all ages and degrees of experience, as well as their teachers from primary to conservatory level.

  Whereas most studies are directed at scientists or artists, this book uniquely presents information from both disciplines which will be comprehensible and valuable to both physicians and musicians alike. *Muscle Management for Musicians* describes and illustrates the basic anatomy of more than 70 muscles, clarifying their use in playing specific musical instruments. Corrective massage points, holding points, and appropriate nutrition are all identified, as are the many postural and emotional causes of the muscular problems encountered by musicians. Throughout the text, *Andrews* makes helpful reference to the widely-accepted Alexander Technique of muscle management and expresses her solutions in plain, simple English, that will make them easily accessible and safe for musicians.

**On-line Resources**

- [The Eclectic Web Matrix of Neuro-Technology: Links and Online Articles](#). Huge database of health related articles, including both general and media specific information.

- Rickover, Robert; [The Complete Guide to the Alexander Technique: Musicians and the Alexander Technique](#). An online introduction to the Alexander Technique and its application to vocalists and instrumentalists. Includes links to a large quantity of different articles.

- Safety and Health in Arts Production and Entertainment (SHAPE). *Musicians and MSI: Symptoms and Types of Injuries*.  
  A brief outline of injuries common to different instrumentalists; includes tables to evaluate the severity of your pain. Available outline in pdf format.

- Performing Arts Medical Association (PAMA) *Medical problems in Performing Artists*.

**VI. Qualified Therapists in the Inland Northwest**

- Kendall Feeney  
  Ms. Feeney is nationally recognized as a leading pedagogue of the Taubman approach to piano playing and is well known for her work with injured musicians. She is a member of the piano faculty at Eastern Washington University.  
  [http://www.ewu.edu/Documents/CALE/Music/Kendall.pdf](http://www.ewu.edu/Documents/CALE/Music/Kendall.pdf)  
  Taubman Approach: [http://www.wellbalancedpianist.com/bptaubman.htm](http://www.wellbalancedpianist.com/bptaubman.htm)

- John Hatcher, OTR/L, MS  
  *Spokane Occupational and Hand Therapy*  
  Advanced Certification: CHT, PWPE
Professional Specialty: Certified Hand Therapist  
Arts Medicine Focus: musicians, athletes, ergonomics  
Member of PAMA: The Performing Arts Medicine Association  
johnh@spokhand.com  
509-413-1285

- William Conable  
William Conable enjoys worldwide renown as a teacher of the Alexander Technique, a method for improving freedom and ease of movement and physical coordination which is of special interest to musicians and other performing artists. William Conable offers classes and private instruction in the Alexander Technique in the Spokane area and around the country.  
815 Villard St.  
Cheney, WA 99004  
509-270-7492  
conable.1@osu.edu

*Guild Certified Feldenkrais Practitioners ([http://www.feldenkrais.com](http://www.feldenkrais.com)) in the Inland Northwest include:*  

- Cathy Lidster *Natural Moves LLC* Liberty Lake, WA 99019  
208 610-5756 Voice Business  
cathylidster@gmail.com  

- Janice Puente  
*Connections*  
Coeur d’Alene, ID 83814-2447  
208.660.3492 Voice Cell  
jmpconnections@gmail.com

**VII. Student Employee Procedures for Reporting an Accident or Injury**

The policies and procedures for students working on campus are made available on-line by Gonzaga’s Student Employment Office: Gonzaga’s Student Guide to On-campus Employment. All procedures, including those dealing with health and safety are reviewed each year with every student that is employed through the Federal or State Work-study Program by the Music. Student employee procedures for reporting and accident or injury can be found on page 19 of the 2012-13 guide:  
Chapter 8 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
Dvořák: 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
Mahler: Symphony No. 3 in C Major, Op. 26
Bernstein: Candide
Prokofiev: Piano Concerto No. 3 in C Major, Op. 26
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 Appasionata

**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
Dvořák: Symphony No. 9 in e minor, Op. 95 New World
Tchaikovsky: Overture to Romeo & Juliet
Tchaikovsky: Nutcracker Suite, Op. 71a
Verdi: Aida
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: Mise l’Homme Arme

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

**Baroque**
Monteverdi: Vesper (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: 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 9 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 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
Ein Licht tanz freundlich von mir her;
Ich folg’ ihm nach die Kreuz und Quer.
Ich folg’ ihm gern und seh’s ihm an,
Daß es verlockt den Wandersmann.
--trans. Philip Miller

Delusion
A light dances cheerily before me;
I follow it this way and that.
I follow it gladly, knowing all the while,
That it leads the wanderer astray.

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:
V. FURTHER READING
The following style manuals have a chapter on writing program notes:
Chapter 10 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, vvi7
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 etudes: Concone "Lyrical Studies", Brandt "Etudes for Trumpet", Robert Getchell "Practical Studies" (books 1 & 2)

**LEVEL 131 – 2nd Year**
Designed for sophomore music majors and music minors who have completed level 131.
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 etudes: Rochut "Melodious Etudes" (books 1&2), Brandt "Etudes for Trumpet", Balasanyan "20 Studies", Charlier "Etudes Transcendantes", Pietzsch "22 Virtuosity Studies".

**LEVEL 331 – 2nd Year**
Designed for Senior music majors.
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  Ibert – Histoires
- Rueff – Chanson et Passepied  Lunde – Sonata
- Handel – Sonata (Rascher Trans.)  Tull – Threnody
- Eccles – Sonata (Rascher Trans.)  Koechlin – Etudes
- Bach/Caravan – Bach Sonatas  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
  Londiex – 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
Kari-Erta 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