



Music Department Student Handbook

REVISED MARCH 2016

MCLEAN, COLLEEN

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Chapter 1 General Department Information

Mission Statement

The Mission of the Gonzaga University Music Department is to:

Prepare music majors for successful careers in the professional fields of education, performance, composition, and church music through excellence in academic, research and performance experiences.

Cultivate artistic expression and aesthetic appreciation among minors, non-majors and the Gonzaga community through performances, academic courses and individual study.

Enrich the Spokane community and the broader Inland Northwest through performances that exemplify musical excellence and innovation.

Serve a resource for musical excellence and development for educators, students and music professionals of the Inland Northwest through institutes, festivals and clinics.

Degrees

The Music Department offers the degrees of Bachelor of Arts in Music and 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.

Degree Requirements & Course Descriptions

For a complete listing of required music courses for majors and minors, please visit <http://www.gonzaga.edu/Academics/Colleges-and-Schools/College-of-Arts-and-Sciences/About-CAS/degree-worksheets.asp>

For music course descriptions, please visit <http://www.gonzaga.edu/catalogues/15-16-catalogue/undergraduate/college-of-arts-and-sciences/music.asp>

Credits for Music Courses

Gonzaga University, like most institutions of higher education in the United States, 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 degree progress 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 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 (zero) 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 music major. The number of 0 (zero) credit courses required of any particular student depends on the chosen music major concentration.

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

The number of credits which each music course carries is provided in the course description. Courses are listed in numerical order within the department. Credit information for individual courses, including any variation from the standard above, is indicated in the course syllabus made available to students at the beginning of each semester.

Suggested Course Rotation

Several Upper Division Music Theory courses and Music Education courses are offered on the following rotation. Please plan accordingly. This rotation is subject to change. Music and Music Education majors should clarify and confirm with music faculty during academic advising sessions to stay updated.

Fall Even Years

Orchestration
 String Methods
 Choral Methods

Fall Odd Years

Counterpoint

Woodwind Methods

Music Education Methods

Spring Even Years

Percussion Methods

Spring Odd Years

Brass Methods

World Music Methods

[Enrolling in Applied Lessons & 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

General Guidelines

- Students are required to attend regularly scheduled lessons and studio classes
- Students must be on time for their lesson (Instructor will wait 10 minutes)
- Students must notify the instructor if a lesson will be missed
- Unexcused absences will not be made up and could affect the student grade
- Missed lessons due to teacher absence will be made up
- Lessons are usually one half hour in length per one credit, 12 lessons per semester
- Lessons that are two credits (one full hour in length) require a double lab fee
- No lessons other than make-up lessons will be given during final exam week
- Applied lessons begin during the second week of each semester
- Students may take lower division applied lessons (MUSC 131) for as many semesters as they wish regardless of their facility on their instrument
- Upper division applied lessons (MUSC 331) are generally reserved for Music majors with a performance concentration or Music Education majors and an audition is required to enroll
- 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 for a minimum of four semesters. The instructor may use the jury grade to determine the final semester grade for the students.
- Juries are optional for all non-Music majors including minors but may be required at the discretion of the applied instructor

Suggested Criteria for Grading Applied Lessons

The following consideration 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 sing and/or play well but does not perform to full potential. Attendance and/or attitude is 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 Courses

Recital & Jury Performance for Non-majors

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

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 concert attendance and specify the type of performance required or any assignments required that are connected with the performance. 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.

Concert Performance & Attendance Etiquette

Performance Attire (for performers) unless otherwise directed by faculty

Men: Dress shirt with undershirt, dress pants, dress shoes, dress belt, tie, jacket

Women: 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, please consider the following courtesies:

1. Arrive at the event on time, otherwise wait to be seated by an usher. Do not enter a performance space 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 to use to prevent unnecessary noise.
4. Do not bring food or drink.
5. Do not sleep or study during a concert.
6. Acknowledge the performance with an appropriate applause after a completed piece. Do not applaud in between movements of a piece.

Concert & Recital Recording Access

The Music Department records student performances primarily for instructional purposes to be used by instructors with their students. The recordings are unedited. Students participating in concerts and recitals may request a copy of the audio and/or visual recording of their performance through the Music Department administrative office.

Other University offices may also record selected Music Department performance events each year which are not necessarily provided to the Music Department.

Chapter 4 Music Majors & Minors – General Requirements

Requirements for All Students Receiving Music Scholarships

In order to be granted a music scholarship, each semester a student must fulfill the obligations agreed upon in their initial Scholarship Award Letter. If a student does not fulfill the obligation, 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 rewritten or the scholarship will be voided. If a student receiving a Music Major Award takes a semester abroad, the scholarship 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 the Gonzaga Spokane campus.

Applied Lesson/Jury/Recital Requirements for Music Majors

Majors, regardless of degree emphasis, must participate in a jury (performance evaluation) and perform a student recital every semester they are enrolled in applied lessons on their major instrument including voice for a minimum of four semesters.

Majors with a performance concentration 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 and senior recitals. Music selections should be submitted to the Music Department administrative office at least 2 weeks in advance.

No student without four student recital performances may enroll for 300 level applied lessons.

Applied Jazz Lessons including Applied Jazz Improvisation will not fulfill the applied lessons credit requirement for Music majors.

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 Music major. The ensembles which normally fulfill this requirement are as follows:

MUSC 140 Concert Choir
 MUSC 147 Symphony Orchestra
 MUSC 146 Wind Symphony

With permission, other ensembles may fulfill the requirement depending on the course of study for a particular student such as combinations including the following:

MUSC 144 Men's Chorus
 MUSC 145 Women's Chorus
 MUSC 149 Jazz Combo
 MUSC 150 Guitar Ensemble
 MUSC 152 Jazz Ensemble

With permission, pianists may fulfill a portion of the ensemble requirement by an approved amount of accompanying. Students receiving ensemble credit for accompanying should register for MUSC 148 Small Ensemble.

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

Concert Attendance for Majors & Lower Division Theory Students

Students are required to attend a total of six concerts or recitals per semester while they are enrolled in music theory courses (MUSC 161, 162, 261, 262). Attendance will be monitored by Theory instructors. Junior and senior level students are expected to but not required to attend at least 6-10 performances per semester nor is their attendance monitored.

Fine Arts Requirement for Majors & Minors

MUSC 161 Music Theory I fulfills the Fine Arts Requirement in the College of Arts and Sciences. Students who successfully complete MUSC 161 do not need to take another course to fulfill the Fine Arts requirement however, the course credit for MUSC 161 will not be counted twice toward both the Fine Arts Requirement and the total number of credits required for graduation.

Basic Repertoire Listening Requirements for Majors & Minors

All students enrolled in Music Theory courses (MUSC 161, 162, 261, 262) 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 that are Medieval/Renaissance, Baroque, Classical, Romantic and 20th Century. Students are expected to use the four semester listening lists sequence developed by the Music Department and available in Chapter 7 of the student handbook. Online recordings can be accessed at <http://internal.gonzaga.classical.com>

Piano Proficiency Requirements for Majors

All incoming freshman Music majors have the option to be placed into either the Piano Proficiency course (MUSC 130), Applied Lessons (MUSC 131) or take the Piano Proficiency Exam (MUSC 240).

All students must register for the Piano Proficiency Exam (MUSC 240) in the semester that they wish to take the exam. It is a 0 (zero) credit course. The exam is graded pass/fail. It is recommended that student pass the Piano Proficiency exam by the end of their freshman year as MUSC 240 is a prerequisite for admittance into Music Theory IV (MUSC 262)

If a student does not receive a passing grade for up to 3 portions of the Piano Proficiency exam, the student must retake the portion(s) of the exam. A student is allowed to retake up to 3 portions. If the student fails any portion of the second Piano Proficiency exam, the student must retake the entire exam. For the harmonization, transposition, clef reading and SATB portions of the exam music will be given to the student 2 days before the exam for practice and preparation.

- A. Piano Technical Skills (*Metronome marking; Quarter Note=80 bpm*)
 - 1. Five-finger scales with chromatic movement for choral warm up.
 - 2. Major and harmonic scales. Hands separate, 2 octaves.
 - 3. Major and minor triads and inversions, solid and broken.
 - 4. Major chords in right hand with root note of chord in left hand.
 - 5. Major and harmonic minor chord cadences; hands separate.
 - 6. Diminished 7th arpeggios. Hands separate, 2 octaves.

- B. Harmonization
 - 1. Prepare an accompaniment to be played with a provided melody using letter chord symbols.
 - 2. Prepare a melody for a provided chord progression.

- C. Transposition
 - 1. Be able to transpose given melody to any key.

- D. Clef Reading
 - 1. Prepare and play melodies in alto and tenor clefs with bass clef in left hand.

- E. 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.

- F. Sight Reading
 - 1. Sight read a 16 measure with one line in melody and one line in bass.

- G. Repertoire
 - 1. Prepare and play a piece of above Grade 2 difficulty. Piece does not need to be memorized.

Audition for Entering Upper Division Applied Lessons

An audition is required to enroll in upper division applied lessons (MUSC 331). These courses are generally reserved for Music majors with a performance concentration or Music Education majors.

- 1. Standardized Technique Requirements (Suggested Tempo: Eighth note rhythm, quarter note=200bpm)
 - 1. All major scales, 2 octaves
 - 2. All minor scales (natural, harmonic, melodic), 2 octaves
 - 3. All major triad arpeggios, 2 octaves
 - 4. All minor triad arpeggios, 2 octaves
 - 5. All augmented triad arpeggios, 2 octaves
 - 6. All major 7th arpeggios, 2 octaves

7. All dominant 7th arpeggios, 2 octaves
 8. All minor 7th arpeggios, 2 octaves
 9. All diminished 7th arpeggios, 2 octaves
2. Additional instrument-specific technique requirements:
 1. Piano
 - a. All exercises hands together
 2. Woodwinds
 3. Brass
 4. Strings
 5. Percussion
 6. Vocal
 3. Prepared Piece
 1. 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.

On-Going Assessment for Music Majors and Minors

1. Embedded Assessment Assignments
 1. End of Music Theory II (includes majors and minors)
 2. End of Music Theory IV (conclusion of lower division theory)
 3. End of Orchestration/Counterpoint (conclusion of upper division theory)
 4. End of Music History Sequence
2. Possible Format for Assessment
 1. Part One

A 500-750 word student essay that evaluates the entire body of course work for the period under consideration by reviewing class-notes, assignments, textbook(s), and above all, a personal reflection recalling specific scores and recordings which were examined during the period under consideration.
 1. Part Two

A student-written document that formulates ten principles or guides learned from the body of course work for the period under consideration. 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.
 3. Means of Evaluating the Assessment

The embedded assessment 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 the presentation.

The embedded assessment assignments could be due during the last week of classes (dead week). After an instructor review (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.

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 as well as complete a 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 (courses 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 or similar project (thesis, portfolio, student teaching) at another institution has met a sufficient standard for this department. If not, the student will be required to compete the junior recital requirement while enrolled at the 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 **Non-Degree Recital** refers to the recital(s) held toward the end of each semester open to non-majors and non-minors as well as to majors and minors.

The term **Degree Recital** refers to MUSC 325 (also known as half-recital and Junior Recital) and MUSC 425 (also known as full recital and Senior Recital).

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 for a minimum of four semesters.
2. 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 Music office at least two weeks in advance.
3. No student without four student recital performances may enroll for 300-level applied lessons.
4. Studio recitals or solo performances outside of the University will not be counted toward this requirement.
5. Non-Degree Recitals may be of any length approved by faculty. For guidelines, please see Degree Recital Requirements.

Degree Recital Requirements for Majors

1. Performance majors must perform both the MUSC 325 and the MUSC 425 Recitals.
2. Music education majors must perform the MUSC 325 Recital.
3. Recital Length
 - a. Half-recitals are to be 30 minutes in length. This will require approximately 25 minutes of classical music.
 - b. Full recitals are to be 60 minutes in length. This will require approximately 50 minutes of classical music.
4. Required Enrollment
 - a. Students must be enrolled in applied lessons (MUSC 331) and MUSC 325 or 425 during the semester they perform their Degree Recitals.
5. Recital Content
 - a. The recital repertoire must be drawn predominantly from the classical repertoire.
 - b. The repertoire must demonstrate a mastery of various periods, genres and languages.
 - c. At the instructor's discretion, one or two selections of a lighter nature may be included.
6. Recital Scheduling
 - a. Students should consult the Music office to arrange a date for their recital and to reserve the appropriate facility. This should be done at least 3 months prior to the performance date. All Degree Recitals must be completed by the first week of April unless specifically faculty approved.
7. Recital Audition
 - a. Students must arrange a recital audition at least four weeks in advance of their recital date.
 - b. Two full-time faculty and the applied lesson instructor will comprise the committee which will make the final decision on whether the student is prepared to perform the recital.
 - c. Vocal students should include the full time Vocal faculty while instrumental students should

include the full time faculty in their area, i.e. strings, brass.

d. Piano and vocal students should perform from memory. String students should perform works from memory as appropriate.

e. Students must submit a complete program including program notes to the faculty committee at the time of the audition.

f. The Recital Audition will determine the final grade for the Degree Recital. A student may re-audition for a higher grade but then the re-audition grade becomes the official final grade. A student may not choose the higher of the audition grades.

g. If the faculty committee determines that the student is not prepared to perform the recital, the student will need to reschedule the recital date and re-audition before the faculty at least 30 days prior to the rescheduled recital date.

MUSC 325 (Junior Recital) & MSC 425 (Senior Recital) Additional Requirements

MUSC 325 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

MUSC 325 students are responsible for the following:

1. Submit a complete functional analysis for one of the pieces on the program
2. Provide a concise written historical background on the composer and setting for each piece on the program.
3. Edit written historical background information to use as program liner notes and 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 pieces would substitute for one of the Music History assignments in whichever Music History course section the student is enrolled) at faculty discretion. The analysis and historical notes would be completed by the recital audition date.

Use of Additional Performers

With faculty approval, it is acceptable for students to include works that require additional performers, either vocalists or instrumentalist, provided the following conditions are met:

1. The recitalist must perform one of the principal parts
2. Other performers must be willing to dedicate the time necessary to ensure a successful recital, including lessons, rehearsals, recital audition, preliminary performance and dress rehearsal.
3. Other performers must meet an acceptable level of performance to be determined by the faculty committee at the recital audition.

Use of Paid Accompanist

The standard pay rate per accompanist is: \$35.00 per hour for a one hour preview and 2 hour dress rehearsal plus \$50.00 for a half-recital (MUSC 325) or \$100.00 for a full recital (MUSC 425).

Thus, it can be assumed that the total payment would be as follows:

- MUSC 325 - \$150.00 for preview, dress rehearsal, performance
- MUSC 425 - \$200.00 for preview, dress rehearsal, performance

If additional rehearsal time with a paid accompanist is desired, the standard rate is as follows:

\$30.00/hour with the assumption that a half-recital requires an additional four hours of rehearsal time for a maximum of eight hours. A full recital is still at \$30.00/hour with the assumption of five-ten hours of additional rehearsal.

Students are expected to negotiate and contract paid accompanist for their recitals. Faculty can be asked for advice but the contract and payment is between the student and the accompanist.

Program & Poster Preparation

Students are responsible for providing a written program for their recital audition. Vocalists must include translations in their programs while instrumentalists must include a program note for each piece. (See Chapter 9 for suggestions on creating program notes.)

Students should work with the Music office to make arrangements for publicity and to arrange for recording of the recital at least three weeks prior to the recital date.

All posters and programs require the final approval of the Department Chair.

Degree Recital Checklist

3 Months Prior to Desired Recital Date

1. Schedule the date, facility and recording of recital with Music office
2. Consult applied instructor and desired paid accompanist and any additional performers

6 Weeks Prior to Recital Date

1. Schedule recital audition with applied instructor, faculty committee, paid accompanist, any additional performers
2. Begin creating program and writing program notes.

4 Weeks Prior to Recital Date

1. Bring a draft copy of the program for each faculty member present at the recital audition
2. Perform the audition
3. Based on faculty approval/edits of program, create a final version of the program and create a poster

2-3 Weeks Prior to Recital Date

1. Submit the final program and poster to the Department Chair for approval
2. Once approved, submit final program and poster to the Music office

Chapter 6 Music Majors – General Studies Emphasis

The completion of a final thesis paper and oral comprehensive exam is required for all Music majors with a General Studies emphasis.

Final Thesis Paper

Topic Selection, Proposal and Approval

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

1. Sufficient material exists on the topic
2. Topic has not been exhausted
3. Topic is manageable
4. The topic proposal must use the Department form and be submitted to the full faculty for approval. It must contain the following information:
 - a. Student name
 - b. Thesis advisor
 - c. Proposed thesis title
 - d. Description of the problem, that is, what is lacking in the research to warrant the thesis. The description should include references to works that address related topics and show how these works fail to address the subject of the proposed thesis.
 - e. Description of the procedure that will be used to address the problem. The description should include references to source that will be used and a bibliography that demonstrates the student's knowledge of current research on the topic.
 - f. Conclusion that includes the intended outcome of the thesis, that is, what will be added to the corpus of knowledge regarding the topic and subject matter as well as the value of the thesis as in impetus for further research.
 - g. Signatures of the student and thesis advisor.

Ideally, the format of the final thesis paper will follow that of the proposal, so it is very important for the proposal and the methodology to be clearly defined and articulated. The faculty will either approve the proposal or return it with recommended changes or deny it within 14 days of submittal.

Thesis Format

The thesis should be long enough to address the topic adequately. This is generally 25 pages or longer. The Turabian Style Book, in its latest revision, must be followed.

Thesis Submittal

The final copy and two copies of a separate one-page abstract 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

Thesis Advisor

The thesis advisor guides the student successfully through the process outlined herein and offers adequate counsel to the student including a review of the rough draft(s) to ensure the quality of the final paper. The signature of the thesis advisor on the final copy signifies that the thesis meets the Department standard.

Additional Student Responsibilities

It is expected that the student will conduct original research and writing. Timely submittal of all work and arrangement of sufficient meetings with thesis advisor to obtain adequate counsel and review of rough draft(s).

Library Submittal

At the recommendation of the thesis advisor and approval of full music faculty based on excellence of research, argument and writing style, a thesis may be submitted to the library for inclusion in the collection.

Recommended Timeline

September 1 – secure a thesis advisor and arrange regular meeting times

October 15 – submit thesis proposal

March 15-submit a rough draft

April 15-submit final copy

Suggested Thesis Topic Advisors with Areas of Specialty

Kevin Hekmatpanah, DMA

Instrumental music from the Baroque to the present

Timothy Westerhaus, DMA

Choral repertoire

Choral pedagogy

Conducting

Theory Analysis of tonal and post-tonal compositions

Sacred music from the Medieval to the Modern eras

The works and lives of all major choral composers

Robert Spittal, DMA

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

American music

Topics related to music in popular culture

Conducting

Kevin Waters, S.J., DMA

Opera

20th century music

Orchestration in application

Contrapuntal composition in the 16th, 18th and 20th centuries

The work and lives of major composers, particularly Bach, Bartok, Berio, Brahams, Byrd, Dallapiccola, Roy Harris, Haydn, Ives, Lutoslawski, Mahler, Messiaen, Monteverdi, Mozart, Penderecki, Poulenc, R. Strauss, Stravinsky, Verdi and Wagner.

Peter Hamlin, Ph.D.

Music education

Woodwind performance, pedagogy and music

Chamber music

Composers and history of wind ensemble and band music

World Music and ethnomusicology

Oral Comprehensive Exam

Prerequisite: The student must have submitted the final thesis paper before being assessed in the oral comprehensive exam.

General Information

1. The oral comprehensive exam is a 0 (zero) hour credit exam and is graded on a Pass/Fail basis.
2. A faculty committee consisting of the thesis advisor and two additional full time faculty members will confer to determine the material to be assessed by the oral comprehensive exam.
3. The semester prior to taking the exam, the student is expected to meet with the Department chair to discuss the material to be covered on the exam.
4. The student is expected to schedule a time for the exam in conjunction with the faculty committee.
5. The student will provide a copy of the thesis to each faculty member on the exam committee.
6. The exam should not exceed two hours.

Exam Part I- Thesis Presentation

The student will present an overview of the thesis topic, research methodology and discuss the relevance of the thesis to her/his course of study in the music curriculum.

The student should be prepared to answer questions related to the thesis topic, research methodology and relevance of the thesis.

Exam Part II – Review of Music Coursework

The student should be prepared to discuss the material determined by the faculty exam committee that was communicated to the student in the semester prior to the taking of the exam. It is usual that there are 10 topics for discussion including but not limited to music theory, music history, counterpoint, conducting, orchestration, the student's performances and applied lesson studies. The student's particular history of course work will be considered.

Chapter 7 Health & 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. This chapter includes resources which students are encouraged to 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 works to ensure that instruction and practice spaces are safe environments for both students and instructors.

If a student believes that s/he has an injury associated with musical practice and/or performance, please communicate it with the applied instructor immediately.

The Department offers this information in an advisory nature and in no way is this section in the Student Handbook expected to substitute for professional, medical judgments. Students who are concerned with hearing health should talk with ensemble and/or applied faculty. Students are always encouraged to discuss their health concerns with the GU Student Health Center.

In addition, the Department offers this information in an introductory, generalized nature and in no way is this section in the Student Handbook expected to be comprehensive or particular to a student or instrument. Students are encouraged to continue research and study to maximize personal health as a musician.

Diagnosis & Treatment

The Student Health Center provides medical treatment for illness and minor injuries, health education and promotes physical and mental health. A referral service is also provided. The Student Health Center is open weekdays during the academic year except for holidays. The medical and health education staff are available for confidential treatment and consultation. All registered students are eligible for service. An accident/injury plan is in effect for all enrolled students. Additional insurance coverage is offered as well.

GU Student Health & Counseling Center

704 East Sharp

509-313-4052 or 509-313-4054

<http://www.gonzaga.edu/Student-Development/Health-Center/default.asp>

GU Student Wellness Resource

1111 North Cincinnati (a.k.a. Yellow House)

509-313-5921

<http://www.gonzaga.edu/Student-Development/CCP/WPE/default.asp>

Additional Student Insurance Plan: <https://www.gonzaga.edu/student-life/Health-Center/Gonzaga%20Accident%20Insurance%208%205%202015%20for%20website1.pdf>

Accident/Injury Report Form: <https://www.gonzaga.edu/Campus-resources/offices-and-services-a-z/Human-Resources/Files/Accident-Injury-Occupational-Illness-Report-706.pdf>

Protecting Hearing Health

Hearing health is essential to lifelong success as a musician. Hearing may be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL) and is a constant consideration for musicians. NIHL is generally preventable through avoidance of prolonged exposure to loud sounds including frequency, duration and intensity/volume. The closer a person is to the source of the loud sound, the greater the risk of damage to hearing mechanisms.

Sounds over 85dB (typical vacuum cleaner) in intensity/volume pose the greatest risk to 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 85dB are as follows:

- 85dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90dB (blender, hair dryer) – 2 hours
- 94dB (MP3 player at ½ volume) – 1 hour
- 100dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110dB (rock concert, power tools) – 2 minutes
- 120dB (jet plane at take-off) – 0; without ear protection the damage to hearing is immediate

Certain behaviors such as controlling volume levels in practice and rehearsal, avoiding noisy environments, lowering the volume, removing ear buds, using ear protection, etc. can reduce risk of hearing loss.

For more information on hearing health for musicians, please see the following online resources:

<http://www.audiologyonline.com/files/content/00900/00926/chasin-january-2008-audiologyonline-sixmusicianfactsheets.pdf>

<http://www.audiologyonline.com/files/content/00900/00926/chasin-january-2008-audiologyonline-instrumentdamagechart.pdf>

<http://www.audiologyonline.com/files/content/00900/00926/chasin-january-2008-audiologyonline-loudnesscommonsounds.pdf>

Protecting Vocal Health

Overuse and improper use of the voice can lead to temporary or permanent damage, including in speech and singing. For an overview of the anatomy and physiology of the voice including a comprehensive discussion of voice disorders and resources: [http://nasm.arts-accredit.org/site/docs/PAMA-NASM Advisories/6a NASM PAMA NMH-Student Information Sheet-Standard%20Vocal June%202014.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20Vocal_June%202014.pdf)

Mini relaxation techniques: <http://www.thebody.com/content/art6901.html>

Optimal breathing: http://www.vocalist.org.uk/breathing_exercises.html

Healthy vocal practices: <http://www.entnet.org/content/keeping-your-voice-healthy>

Protecting Musculoskeletal Health

General

<http://blog.discmakers.com/2012/04/musicians-and-repetitive-strain-injuries-rsi-how-to-practice-hard-and-stay-healthy-2/>

http://www.peabody.jhu.edu/past_issues/fall09/musician_heal_thyself.html

Strings

<http://www.violinist.com/blog/laurie/20116/12403/>

<http://diginole.lib.fsu.edu/islandora/object/fsu:176405/datastream/PDF/view>

<http://www.musicianshealth.com/CubitalTunnel.htm>

Percussion

<http://www.drummershealth.com/>

Piano

<http://www.musicandhealth.co.uk/stress.html>

Winds & Brass

http://www.medscape.com/viewarticle/439438_4

<http://brassmusician.com/physical-fitness-for-brass-players/>

Other Suggested Resources for Musician Health

Alexander Technique for Musicians <http://www.alexandertechnique.com/musicians.htm>

Andrews, Elizabeth. *Muscle Management for Musicians*. 2005.

Dawson, William J. *Fit as a Fiddle: The Musician's Guide to Playing Healthy*. 2007.

Horvath, Janet. *Playing Less Hurt: An Injury Prevention Guide for Musicians*. 2010.

<http://playinglesshurt.com/>

Norris, Richard. *The Musician's Survival Manual: A Guide to Preventing & Treating Injuries in Instrumentalists*. 1993.

http://musiciansurvivalmanual.com/Download_Book_files/Final%20master%20MSM.pdf

Kickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance & Wellness*. 2009.

<http://musiciansway.com/>

Paull, Barbara and Christine Harrison. *The Athletic Musician: A Guide to Playing without Pain*. 2009.

SHAPE (Safety & Health in Arts Production & Entertainment) <http://www.actsafe.ca/wp-content/uploads/resources/pdf/MSIsymptoms.pdf>

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 are available in Foley Library through a variety of online collections: <http://researchguides.gonzaga.edu/az.php?q=music>

Scores to these works will also be made available if determined necessary or beneficial by the Music Theory faculty. The assigned works will be covered in the final exam of each Music Theory course. Questions related to specific Music Theory courses should be directed to the faculty of the course in which the student is enrolled.

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 Quartet 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
 Hindesmith: 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 Gamelan Music

Fall/Odd Years

Medieval

Machaut: Notre Dame Mass

Renaissance

Josquin: Motet-Ave Maria
Monteverdi: Orfeo
Dowland: Lute Songs

Baroque

Purcell: Dido & Aeneas
Händel: Selections from Messiah
Bach: St. Matthew's Passion

Classical

Hayden: 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, Op. 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
Selections from 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
Dvorák: 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 defunte

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

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

Beethoven: Piano Sonata No. 8 in C Minor, Op. 13 Pathetique

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 Major, 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: Embers
Crumb: Black Angels
Parker and Gillespie: Shaw Nuff
Indian Raga Music: Selections from Ravi Shankar

Chapter 9 A Guide to Writing Concert Program Notes

As part of recital examinations, all students are required to create and write their programs. This section of the Student Handbook is intended to indicate the style and standards expected by the Department for such programs but also may assist music majors with composition emphasis and all music students with writing concert programs or liner notes for other events and groups.

The Aim – Informing the Audience

Program notes are read in a half-darkened hall by concertgoers whose attention is principally on the live music. 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. Likewise the concert program should not be designed with a small, dense font as to be difficult and burdensome to read.

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

Program notes originated in the 19th century once the primary location of live music concerts 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. In most concerts, program notes on a pieces of music should take no longer to read than the piece takes to play – and ideally, much less.

External Elements

Cover Page

The heading should list the presenting organization, the series title and series number if appropriate, the name of the performing artist(s) and/or group(s). Any accompanist should also be listed here if all works are to be accompanied. If the accompanist is only performing for particular works, that is listed in the inside of the program

Below the heading, the information related to time, full date (month, day, year) and location should be listed.

Contents Page

The interior of the program or second page usually contains a summary of the order of music and reads similar to a Table of Contents.

Before the section for which each piece should be listed with title and composer. Intervals between pieces and intermission should be included if appropriate, there should be inclusion of any instruction regarding applause, photography, silence of electronic devices and phones, etc.

Specifically, the title of each piece should be the formal title with key unabbreviated and index number followed by the composer and then list movement title(s) and tempos in a subheading. If the composer's full name and dates are listed elsewhere in the program notes, it is sufficient to use only the surname in the listing of pieces to be performed.

Consult the score to make note of tempos in a movement and separate the tempos by a semicolon in the subheading (allegretto; adagio; presto). If a movement has both a title and a tempo, then separate these by a colon (The Farewell: Allegro).

All non-English words and descriptive titles are italicized. Most writing software has a foreign language diacritical function, i.e. insert symbol.

If the performance of a particular piece is a premiere, this fact should be listed in brackets below the title.

Accompanist and performers/soloists who perform selected pieces should be listed under the section for the work they are performing. An ensemble of performers can be delineated on the back page of the program once the ensemble has been listed as performer on the cover page or with a selected piece.

Back Page

List the individual performers of an ensemble with instrument played.

List any official with a special role in the concert such as a technician, house manager, etc.

List any copyright or special permissions related to the pieces performed or images used in the program notes.

If appropriate, list special thanks

Example:

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 support

Preparing & Presenting the Notes

Research

There are a number of print and digital musicological resources available through the University's Foley Library as well as the print resources of the Department's music library. Faculty are available to make suggestions for research sources as well. Students are encouraged to use appropriate online resources from other academic and music institutions and collections.

In preparing a program note, it is helpful to do the following:

1. Locate sources from reading a bibliography from a composer biography, music history or online database such as RILM or a Music Index available through Foley Library and online via other academic and musicology institutions.
2. Read a discussion of each work in each composer's biography.
3. Read primary documents to ascertain the history of critical opinion of the work including the composer's autobiography or other contemporary writings.
4. Check composition dates in the composer's thematic catalog or in the Work's List in the composer's entry in a music dictionary such as *The New Grove Dictionary of Music and Musicians*, Stanley Sadie and John Tyrrell, editors (Oxford: Oxford University Press, 2nd ed. 2004).
5. Define terms and outline the artistic and social context through reading an appropriate music history or general encyclopedia such as Encyclopedia Britannica.
6. It is preferable that program notes do not contain footnotes or citations. Rather if a direct quotation from a source is used, citation of the source in the note is sufficient such as "Wagner was a 'brilliant sunset', wrote Debussy, 'mistaken for a sunrise'.

Writing Style

Assume that the audience are informed but not experts. Technical vocabulary should be limited to terms or concepts essential to listening to the work.

The following style manuals feature a chapter on musical program notes:

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

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

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

Sections & Headings

Divide the program notes into separate sections for each work.

Denote authorship of each section if there are different authors contributing to the program notes or if a single author, place at the end of the total. Author's name is sufficient as use of the © symbol for copyright is necessary only if the program notes are to be used in a commercial setting.

Each section should list the composer's full name with dates of birth and death. If the composer is still living, only list the birth such as b. 1960 instead of 1960-present, etc.

If the work is an arrangement and/or has been substantially edited or is an unfinished work later completed, list the arranger, editor or completing editor. If it is a vocal work, also list the librettist.

List the formal title of the work, its index number and year of composition.

Example:

FRANZ PETER SCHUBERT (1797-1828)

“Täuschung”, D. 911, No. 18 (1826)

from Die Winterreise by Wilhem Müller (1794-1827)

Vocal Works

Include the full text for the audience to follow including a translation from a foreign language in parallel columns

Use a literal translation rather than a singing translation which has been copied from the score. *The Ring of Words: An Anthology of Song Texts* by Philip Miller (New York: Norton, 1963) is a good resource for translations of most of the standard lieder texts along with *Singers Manual of Latin Diction and Phonetics* by Robert Hines (New York: Schirmer, 1975) for translations of the standard liturgical Latin texts.

Include a brief citation of the source of the translation

Example:

Täuschung	Delusion
Ein Licht tanz freundlich von mir her;	A light dances cheerily before me,
Ich folg' ihm die Kruez 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 & Content

Avoid bar-by-bar analysis or inclusion of musical examples. Rather, provide two pieces of information that will support the audience's understanding of the work with 2-3 salient features for which to listen.

If there is a descriptive title to the work, explain the title. If the title refers to mythology or to a sacred text, consult *Encyclopedia of Mythology and Legend* by H.S. Robinson, et al. (London: Kaye & Ward, 1972.) or a guide to Mass or Encyclopedia Britannica.

If the work is from opera, including an instrumental paraphrase or set of variations on opera themes, provide a brief synopsis of the appropriate moment in the opera plot to place the audience in the dramatic action of which the work is a part of which is its inspiration. Consult *The New Kobbe's Complete Opera Book*, edited and revised by Earl of Harewood (New York: G.P. Putnam's Sons, 1976) for research.

A program note should discuss the background and context of a work, the how and when it was composed and for whom if it is dedicated or commissioned. List the premiere of the work and any performance history that is important to its development or critical review. Discuss critical reception of the work if appropriate to its place in music history or of a particular important to the performer in choosing to include the work in the recital.

A program note may also include information about how a piece came to be published, manuscript survival, archival history, etc. if appropriate to support the audience's understanding.

Discuss the context of the composition, i.e. historical, social, political, religious environment or inspiration including how the work came to be viewed by later generations in relation to its original intent.

If it is an ensemble work, list the instrumentation and/or vocal ranges of the performers.

Additional examples of excellent program notes can be found as such:

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

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

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

Chapter 10 Suggested Repertoire for Applied Lessons & Classes

Suggested Piano Proficiency Skills for Class Piano

H.A. hands apart; H.T. hands together

First Level (MUSC 121)

1. 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
2. Literature on the level of L. Mozart German Dance
3. Harmonization, transposition and improvisation involving primary chords

Second Level (MUSC 122)

1. 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
2. Literature on the level of Bach Minuet in G and sections for Beethoven Für Elise
3. Harmonization, transposition and improvisation involving the II, VI, III and seventh chords

Third Level (MUSC 221)

1. 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
2. Literature on the level of C.P.E. Bach Solfeggio and Satie Gymnopedie
3. Harmonization, transposition and improvisation involving secondary dominants and modulation to dominant and subdominant keys

Fourth Level (MUSC 222)

1. 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

2. Literature on the level of Beethoven Moonlight Sonata (first movement) and Chopin Prelude in C Minor
3. Harmonization, transposition and improvisation involving modulations to the relative minor and to the relative major, augmented sixth chords and extended chord structures

Suggested Technique Requirements for Applied Piano

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

MUSC 131 First Year

1. All major/minor (3 forms) scales, four octaves
2. All major/minor arpeggios, four octaves
3. All major/minor chords and inversions, both solid and broken for I, IV and V
4. All major/minor cadences (I, IV, I, V, I)

MUSC 131 Second Year

1. All major/minor (3 forms) scales, four octaves
2. All major/minor arpeggios, four octaves
3. All major/minor chords and inversions, both solid and broken for I, IV and V
4. All major/minor cadences (I, IV, V7, I)

MUSC 331 First Year

1. All major/minor (3 forms) scales, four octaves in thirds, sixths and tenths
2. All major/minor arpeggios, four octaves
3. All dominant seventh and diminished seventh arpeggios and inversions, four octaves
4. All four-note major/minor chords and inversions, both solid and broken for I, IV, V7, VII7
5. All major/minor cadences and inversions (I, IV, I, V, V7, I)
6. Progressions using secondary chords encouraged

MUSC 331 Second Year

1. All major/minor (3 forms) scales, four octaves in thirds, sixths and tenths
2. All major/minor arpeggios, four octaves
3. All dominant seventh and diminished seventh arpeggios and inversions, four octaves
4. All four-note major/minor chords and inversions, both solid and broken for I, IV, V7, VII7
5. All major/minor cadences and inversions (I, IV, I, V, V7, I)
6. Progressions using secondary chords encouraged

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 applied voice instructor will help students achieve this goal by adapting the general syllabus of minimal requirements below to the student's individuality, talent and background. The Department expects that students who intend to be Music 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 and who demonstrate exceptional ability and who have completed one or more years of private vocal study may challenge the lower division courses.

All students enrolled in applied voice course 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 during the semester of their recital.

MUSC 125 Group Voice; one semester

Beginners only. Basic techniques of breathing, open throat tone quality, phonetics and diction are presented. Course materials consist of various vocal exercise and a variety of beginning vocal literature such as folk songs, simple art songs and some popular songs.

MUSC 131 First Year Individual; one 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 Italian art songs.

MUSC 131 Second Year Individual, one credit

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

MUSC 331 First Year Upper Division Individual, one to two credits

In order to enroll in upper division vocal study, students must audition before the faculty a total of five memorized pieces. A double jury (20 minutes) is scheduled to accommodate.

The student advances in technical development and continues to build repertoire learning four to eight songs each semester in the standard literature of four languages (English, Italian, French and German) along with that of any other language desired.

The student may begin to study arias from opera and oratorios with faculty approval.

Music majors must prepare and perform a recital at the end of the second semester of MUSC 331 that consists of thirty minutes of singing, memorized repertoire chosen from the standard musical periods (Medieval, Renaissance, Baroque, Classic, Romantic, and Modern) in the standard musical languages (English, Italian, French and German) in consultation with the faculty. See Chapter 5 for Recital Requirements.

Suggested Guidelines for Applied Guitar

The program of applied guitar has as its aim the development of 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 applied guitar instructor will help students achieve this goal by adapting the general syllabus of minimal requirements below to the student's individuality, talent and background.

MUSC 131 First Year

1. Basic fingerboard harmony

2. Basic musicianship, e.g., rhythm, note reading, musical concepts
3. Ear training
4. Fingerstyle guitar
5. Etudes and duos by Allan Hirsch, popular songs, folk songs

MUSC 131 Second Year

1. Scales and improvisation
2. Composition of songs
3. Ear training, note reading, advancing fingerboard harmony
4. Popular songs including jazz music, etudes by Brouwer, Carulli, Arguado, et al.

MUSC 331 First Year

1. Skills for arranging jazz and popular songs
2. Advanced improvisation
3. Intermediate repertoire including Garcia, Sor, Villa-Lobos, Tarrega, et al.

MUSC 331 Second Year

1. Advanced repertoire including Bach, Giuliani, Mertz, et al.
2. Intensive technical study using the methods of Aaron Shearer
3. Study of visualization and advanced performance techniques
4. Jazz guitar reading, arranging and improvisation is stressed based on student need
5. Suggested Guidelines for Applied Strings

Suggested Guidelines for Applied Strings

MUSC 131 Lower Division Requirements for Music majors:

1. Proficiency in major/minor scales
2. Three octaves for violin, viola and cello
3. Two octaves for bass
4. Repertoire or Etudes which demonstrates an intermediate to advanced level of playing such as two contrasting movements from the standard literature

MUSC 131 Lower Division Requirements for Music Education majors:

1. Proficiency in major/minor scales
2. Two octaves for violin, viola and cello
3. One octave for bass
4. Repertoire or Etudes which demonstrates an intermediate to advanced level of playing such as two contrasting movements from the standard literature

MUSC 331 Upper Division Requirements for Music majors:

1. Major/minor scales and arpeggios using various bowstrings at various tempos
2. Four octaves for violin, viola and cello
3. Three octaves for bass
4. A movement from a concerto and a movement from a solo work with demonstrates an advanced level of achievement

MUSC 331 Upper Division Requirements for Music Education majors:

1. Major/minor scales and arpeggios using various bowstrings at various tempos
2. Four octaves for violin, viola and cello
3. Three octaves for bass
4. A movement from a concerto and a movement from a solo work with demonstrates an advanced level of achievement

Junior Recital Requirements for Music 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
4. Senior Recital Requirements for Music majors:
5. A complete solo Suite, Sonata or Partita by Bach
6. A complete concerto from the standard repertoire
7. A complete sonata or solo work from the standard repertoire

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

Suggesting Guidelines for Applied Trumpet

Assignments and expectations are subjective depending on the student's level of accomplishment. The goal is to help the student realize the fullest potential as a musician. The applied instructor will help students achieve this goal by adapting the general syllabus of minimal requirements below to the student's individuality, talent and background.

MUSC 131 First Year

1. Designed for Freshman Music majors, all minors and all non-majors
2. Technical studies from Beeler's *Method for Trumpet*, Mitchell's *Mitchell on Trumpet* (Books 1-2), Vizzutti's *Technical Studies* and Arban's *Complete Conservatory Method*
3. Etudes such as Concone's *Lyrical Studies*, Brandt's *Etudes for Trumpet* and Robert Getchell's *Practical Studies* (Books 1-2)
4. Solo works such as Andante et Allegro (Ropartz), Concert Etude (Goedicke) and Concerto for Trumpet, movement 2 (Haydn)

MUSC 131 Second Year

1. Designed for Sophomore Music majors and all minors who have completed MUSC 131
2. Technical studies from Mitchell's *Mitchell on Trumpet* (Book 2), Vizzutti's *Trumpet Method* (Book 1), Arban's *Complete Conservatory Method*, Clarke's *Technical Studies*, Colin's *Advanced Lip Flexibilities* and Nagel's *Rhythmic Studies*
3. Etudes from Concone's *Lyrical Studies*, Rochut's *Melodious Etudes* (Book 1), Getchell's *Practical Studies* (Book 2) and Brandt's *Etudes for Trumpet*
4. Solo works such as Concerto for Trumpet (Haydn), Aria con Variazioni (Handel), Sonata (Hindesmith) and Lied and Badinage (Bozza)

MUSC 331 First Year

1. Designed for Junior Music majors, requires audition/sophomore jury result
2. Technical studies from Mitchell's *Mitchell on Trumpet* (Book 3), Vizzutti's *Trumpet Method* (Books 1-3), Arban's *Complete Conservatory Method*, Colin's *Advanced Lip Flexibilities* and Schlossberg's *Daily Drills*
3. Etudes from Rochut's *Melodious Etudes* (Books 1-2), Brandt's *Etudes for Trumpet*, Balasanyan's *20 Studies*, Charlier's *Etudes Transcendantes* and Pietzsch's *22 Virtuosity Studies*
4. Solo work such as orchestral excerpts from the symphonic repertoire, Concerto for Trumpet (Hummel), Concerto for Trumpet (Neruda), Sonata (H. Stevens), Concerto for Trumpet (Arutunian) and Animal Ditties (Plog)

MUSC 331 Second Year

1. Designed for Senior Music majors
2. Technical studies from Mitchell's *Mitchell on Trumpet* (Book 3-4), Vizzutti's *Trumpet Method* (Books 1-3), Arban's *Complete Conservatory Method*, Colin's *Advanced Lip Flexibilities*, Schlossberg's *Daily Drills*, Clarke's *Technical Studies* and Cornet's *The World's Method*
3. Etudes from Rochut's *Melodious Etudes* (Book 2), Stevens' *Changing Meter Studies*, Smith's *Top Tunes*, Charlier's *Etudes Transcendantes*, Falk's *Vingt Etudes Atonales* and Bitsch's *Vingt Etudes*
4. Solo work such as orchestral excerpts from the symphonic repertoire, Concerto for Trumpet (Hummel), Concerto for Trumpet (Neruda), Sonata (H. Stevens), Concerto for Trumpet (Arutunian), Concerto for Trumpet (Boehme), Legende (Enseco), Proclamation (Bloch) and Badinage (Bozza)

Suggested Guidelines for Applied Saxophone

Students are assumed to have completed the Rubank Advanced Methods, Volumes I and II. If not, it will be addressed in the first year. By the completion of four years of study, students will have explored and performed works for soprano, tenor and baritone saxophones. Studies and literature will be selected from the following materials, inclusive of other choices approved and/or directed by the applied faculty.

All applied lessons will include sight reading from selected duets and etudes, jazz and classical, as well as 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. Music majors will do proportionately more study on the alto saxophone.

MUSC 131 First Year

1. All major/minor scales and arpeggios
2. Sight reading
3. Studies:
 - a. Rubank – Selected studies
 - b. Ferling – 48 studies
 - c. Sousman/Mule – 30 Grand Etudes
 - d. Rascher – Top Tunes
 - e. Mule – 24 Etudes
4. Literature:
 - a. Bozza – Aria
 - b. Rueff – Chanson et Passepied

- c. Handel – Sonata (Rascher translation)
- d. Eccles – Sonata (Rascher translation)
- e. Bach/Caravan – Bach Sonatas
- f. Ibert – Histoires
- g. Lunde – Sonata
- h. Tull – Threnody
- i. Koechlin – Etudes
- j. Jacobi – Sonata

MUSC 131 Second Year

1. All major/minor scales, arpeggios, 3rd, full range (Bb-F# +)
2. Studies:
 - a. Ferling – 48 Studies
 - b. Rascher – Scale Studies and Top Tunes
 - c. Sinta/Chapman = Voicing (Altissimo Studies)
 - d. Londiex – Scale Studies
3. Literature:
 - a. Glazousov – Concerto
 - b. Maurice – Tableaux de Provence
 - c. Creston – Sonata
 - d. Beethoven/Frascotti – Romance, Op. 50
 - e. Transcriptions of Classical period literature

MUSC 331 First Year

1. Continued scale studies including major/minor, diminished and augmented arpeggios, increased speed
2. Studies:
 - a. Rascher – 158 Studies
 - b. Karg/Elert – 25 Caprices
 - c. Mule – 18 Studies after Berbinger
 - d. Teal – Studies in Time Division
3. Literature:
 - a. Tomasi – Ballade
 - b. Benson – Aeolian Song and Concertino
 - c. Bonneau – Improvisation and Caprice
 - d. Caravan – Paradigms I
 - e. Ryo Noda – Improvisation I (unaccompanied)

MUSC 331 Second Year

1. Continuing scale studies
2. Studies:
 - a. Orchestral excerpts
 - b. Londiex – Novell Etudes
3. Literature:
 - a. Rueff – Sonate (unaccompanied)

- b. Ibert – Concertino
- c. Bonneau – Caprice en Forme de Valse (unaccompanied)
- d. Husa – Elegie et Rondeau
- e. Erickson – Concerto

Suggested Guidelines for Applied 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 and may vary considerably based on student needs. Students are expected to perform in an ensemble and in recital each semester that they are enrolled in applied lessons.

MUSC 131 First Year

Technique:

The Flutists Vade Mecum of Scales, Arpeggios, Trills and Fingering Techniques by Walfrid Kujala, particularly Practice Guide #3 for tone exercises, Major/minor scales, two octaves, thirds and arpeggios, Chromatic scales and whole tone scales

Scale portions must be memorized, played slurred, tongued and double tongued with a suggested speed of 100=quarter note

Etudes:

Berbiguier – 18 Exercises

Anderson – Op. 41

Literature:

Bennett – Summer Music

Bloch – Suite Modale

Brun – Romance

Godard – Suite (Allegretto, Idyll)

Hindesmith – Sonata

Honegger – Dance de la Chevre

MUSC 131 Second Year

1. Technique:

The Flutists Vade Mecum of Scales, Arpeggios, Trills and Fingering Techniques by Walfrid Kujala, particularly Practice Guide #32 and #33 for chromatic scales

17 Big Daily Finger Exercises for the Flute by Taffanel and Gaubert, particularly Practice Guide #3, #6A, #7 for all major/minor harmonic scales, full range of flute, various articulation patterns including double and triple tonguing with a suggested speed of 120=half-note, thirds, two octaves, additional keys, F# major and relative harmonic minors

2. Etudes:
 - a. Anderson – Op. 33 and Op. 21 (first half)
 - b. Donjon - Etudes from *The Modern Flutist*
3. Literature:
 - a. Bach – Sonatas
 - b. Berkeley – Sonata
 - c. Enesco – Cantabile et Presto
 - d. Fauré – Fantasie
 - e. Hindesmith – 8 Pieces
 - f. Milhaud – Sonatine
 - g. Mozart – Concerti

MUSC 331 First Year

1. Technique:

Maintenance and increase in speed of scales, double and triple tonguing

The Flutists Vade Mecum of Scales, Arpeggios, Trills and Fingering Techniques by Walfrid Kujala, particularly Practice Guide # 31 and #34 for composed accelerando on scales in all keys including harmonic minor, triads in all keys, diminished, minor, major and augmented

17 Big Daily Finger Exercises for the Flute by Taffanel and Gaubert, particularly Practice Guide #6B, #12 and #13 for fifths and sixths, and memorized seventh chords and broken sevenths

2. Etudes:
 - a. Anderson – Op. 21 (second half) and Op. 30
 - b. Karj-Elert – Op. 107, 30 Studies from *The Modern Flutist*
3. Literature
 - a. Orchestral excerpts
 - b. Burton – Sonatine
 - c. Casella – Sicilienne et Burlesque
 - d. Griffes – Poem
 - e. Hübner – Fantasy
 - f. Martin – Ballade
 - g. Poulenc – Sonata

MUSC 331 Second Year

1. Technique:

Maintenance and increase in speed of scales, double and triple tonguing

The Flutists Vade Mecum of Scales, Arpeggios, Trills and Fingering Techniques by Walfrid Kujala, particularly Practice Guide #35, #37-40 for seventh chords, broken fourths, broken fifths, broken sixths and whole tone thirds

2. Etudes:
 - a. Anderson – Op. 15 and Op. 63

- b. Jean-Jean – 16 Modern Studies
- 3. Literature:
 - a. Orchestral excerpts
 - b. Martinu – Sonata
 - c. Messiaen – Le Merle Noir
 - d. Prokofiev – Sonata
 - e. Reinecke – Sonata
 - f. Schubert – Introduction, Theme and Variations
 - g. Varese – Density 21