



SCHOOL OF MUSIC

STUDENT HANDBOOK 2024 – 2025

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“Keep music in the hearts of all who come here!”

-Gerald G. Wilmot

Part 1: Vision Statement, Mission, and Goals

School of Music Vision Statement

Grounded in the importance of music as a traditional liberal art, the Nazareth University School of Music is a premiere institution for the education and training of graduate and undergraduate music students, as well as a regional and national center for the promotion of the art of music through performance, scholarship, pedagogy, entrepreneurship, and therapeutic services for persons of all ages and abilities. The Nazareth University School of Music seeks to model a vision of excellence and artistry that embraces all people and in which diverse musical styles and career paths are valued. With a tradition of service in our communities and a belief in the transformative power of music, the School of Music is committed to the enrichment of the cultural life of Nazareth University and beyond through excellence in performance, scholarship, and service.

School of Music Vision

Acknowledging the power of music and its importance as a means of cultural expression, the Nazareth University School of Music pursues excellence as a community of musicians actively engaged in learning, teaching, therapeutic practice, performance, scholarship, and service within the various domains in the field of music.

School of Music Goals

1. Providing graduate and undergraduate degree programs that engage students in the study of music informed by a strong foundation in the liberal arts, and integrating studies in performance, the academic domains of music, and the professions.
2. Fostering solo and ensemble performances that demonstrate the highest standards in artistic excellence.
3. Providing students with a strong foundation and preparation for future study in the field of music.
4. Developing leadership skills in students necessary to advocate for the importance of music in fostering human development and as a means of cultural expression.
5. Offering students from other majors and academic degree programs performance opportunities and academic courses that develop their musical understanding and appreciation for music.
6. Offering the community the opportunity to experience music through private lessons, continuing education opportunities, introductory courses, ensemble participation, live performances, and therapeutic services.
7. Fostering the art of music through the presentation of performances, recitals, and concert series, lectures, master classes, and competitions.
8. Participating and collaborating in a vital interdisciplinary visual and performing arts environment through the development of inter-arts programming and educational opportunities for graduate and undergraduate students.
9. Collaborating with local, regional, and national organizations and businesses supportive of education in and the performance of music, the practice of music therapy, and the study of music.
10. Offering students experiential learning and research opportunities that bridge academic study with community involvement and cultural understanding.

Studies in the School of Music are divided into those courses common to all degree programs

(the music core) and those that are particular to a specific degree. Through these studies, students are given the opportunity to become excellent musicians imbued with a love of music as an art form and capable of skilled artistic performance. We believe that students become better educators, performers, scholars and music therapists if they are grounded and independent in the art and science of music.

The music core includes vocal study, musicianship and aural skills, music theory and history, conducting, piano, study in the applied major and participation in major ensembles. Growth in these areas is evaluated through proficiency exams and juries as well as written work and public performance.

Part 2: Admission Requirements

Each applicant is reviewed as an individual, unique in abilities and in promise of success. Candidates are expected to have satisfactorily completed a college preparatory program and may submit scores from either SAT or ACT. In addition, a candidate's academic profile must reflect adequate preparation in English, mathematics, social studies and science. A decision on admission to the university is based upon the following criteria:

1. high school grade point average
2. rank in class
3. degree of difficulty of high school curriculum
4. extracurricular activities
5. recommendations from high school and college faculty
6. required interviews

Applicants to the School of Music must audition on their performance instrument. As part of the audition process, diagnostic placement exams in music theory, piano proficiency and sight singing will be administered to determine the appropriate classes for entering students. In some cases, extremely low scores on the diagnostic examination may determine the applicant's admission status. Auditions are arranged through the Office of Admissions.

Transfer applicants must also audition. The Office of Academic Advisement evaluates transcripts from previous collegiate-level work. Students are assigned an advisor who will prepare a plan for the completion of their program of study.

To track student performance progress, a School of Music file is maintained for each student. It contains information on the audition as well as repertoire and performance evaluations for each semester of applied study.

Part 3: Degree Requirements

General Degree Requirements

To qualify for a music degree, the student must:

- Earn a minimum of 120 credits.
- Complete specific course requirements for their specific program of study (i.e. music education, music therapy, etc.)
- Fulfill the Nazareth University Liberal Arts Core Requirements.
- Students in the Music Education certification degree program must maintain a cumulative G.P.A. of 3.0
 - Only grades of C and higher are acceptable for teacher certification in professional courses.
- Students in the Music Therapy program must maintain a cumulative G.P.A. of 2.75
 - Only grades of B- and above in professional courses for music therapy are acceptable
- Students in the Music Performance program must maintain a 2.75 G.P.A. and successfully pass a sophomore qualifying recital.
- Students in the Music Composition program must maintain a cumulative G.P.A. of 2.75.
- Students in B.S. Music/Business and B.A. Music programs must maintain a cumulative G.P.A. of 2.0

BACHELOR OF ARTS IN MUSIC

Dr. Zbigniew Granat – Program Director

(Minimum Credits: 122, Minimum G.P.A., 2.0)

The Bachelor of Arts in Music (B.A. in Music) degree requires a minimum of 122 credits. 90 of those credits must be earned in the liberal studies, designated as “R” in the advisor codes.

First Year					
Semester 1			Semester 2		
Music Dept. Orientation	MUX 099	0.0	PEQ 2		3.0
Foreign Language/Lab		4.0	Foreign Language II/Lab		4.0
FYS-PEQ/ACS*		4.0	College Writing II	ENGW 102	3.0
College Writing I	ENGW 101	3.0	Music Theory II	MUS 124	3.0
Music Theory I	MUS 123	3.0	Aural Skills II	MUS 126	1.0
Aural Skills I	MUS 125	1.0	Performance Primary	MUP 1__	1.0
Performance Prim	MUP 1__	1.0	Major Ensemble**	ENS __	0.5
Major Ensemble**	ENS __	0.5	Concert Attendance	MUX 019	0.0
Concert Attendance	MUX 019	0.0			
Total Credits		16.5	Total Credits		15.5

Second Year					
Semester 3			Semester 4		
PEQ 3		3.0	PEQ 6 Science		3.0
PEQ 4		3.0	PEQ Science Lab		1.0
PEQ 5		3.0	PEQ 7 Intro to World	MUS.Q 104	3.0
Health and Wellness	PED __	0.0	Physical Education	PED __	0.0
Music Theory III	MUS 223	3.0	Music Theory IV	MUS 224	3.0
Aural Skills III	MUS 225	1.0	Aural Skills IV	MUS 226	1.0
History of Western Music I	MUS 211	3.0	History of Western Music II	MUS 212	3.0
Performance Primary Lesson	MUP 1__	1.0	Performance Primary Lessons	MUP 1__	1.0
Major Ensemble**	ENS __	0.5	Major Ensemble**	ENS __	0.5
Concert Attendance	MUX 019	0.0	Concert Attendance	MUX 019	0.0
Total Credits		17.5	Total Credits		15.5

**Consult advisor regarding .05 or 1.0 credit options

Third Year					
Semester 5			Semester 6		
PEQ 8		3.0	Integrative Studies *		3.0
Integrative Studies *		3.0	Liberal Arts Electives		6.0
Liberal Arts Electives		6.0	Upper-Div Music Elective "R"	MUS 3/4	3.0
History of Western Music III	MUS 317	3.0	Performance Primary Lessons	MUP 1	1.0
Performance Primary Lessons	MUP 1__	1.0	Major Ensemble**	ENS __	0.5
Major Ensemble**	ENS __	0.5			
Total Credits		16.5	Total Credits		13.5

Fourth Year					
Semester 7			Semester 8		
Liberal Arts Electives		9.0	Integrative Studies*		3.0
Electives *		3.0	Liberal Arts Electives		3.0
Performance Primary Lessons	MUP 1__	1.0	Electives*		6.0
Major Ensemble**	ENS __	0.5	Senior Recital/Project (Experiential Learning)	MUX 49__	0.0
			Performance Primary Lessons	MUP 1__	1.0
			Major Ensemble**	ENS __	0.5
			Core Milestone Experience	CME 050__	0.0
Total Credits		13.5	Total Credits		13.5

* 9 credits from the 3 unspecified electives and/or 3 IS courses must be in Liberal Arts (R designated courses.)

** Consult advisor regarding 0.5 and 1.0 credit options

BACHELOR OF MUSIC IN COMPOSITION

Dr. Octavio Vasquez – Program Director

(Minimum Credits: 120, Minimum G.P.A. 2.75)

First Year					
Semester 1			Semester 2		
Music Dept. Orientation	MUX 099	0.0	PEQ (2) Intro to World Music	MUS 104G	3.0
PEQ FYS/ACS (1)		4.0	College Writing II	ENGW 102	3.0
College Writing I	ENGW 101	3.0	Music Theory II	MUS 124	3.0
Health and Wellness	PED	0.0	Aural Skills II	MUS 126	1.0
Music Theory I	MUS 123	3.0	Piano Class II or Methods Class or Performance Secondary Lesson	MUG 132 MED_ MUP 2_	1.0
Aural Skills I	MUS 125	1.0	Composition Primary Lesson	MUP 1Q	2.0
Voice Class I OR Piano Class I	MUG 141 MUG 131	1.0	Composition Studio Forum	MUP 097	0.0
Composition Primary Lesson	MUP 1Q	2.0	Performance Primary Lesson	MUP 1_	1.0
Composition Studio Forum	MUP 097_	0.0	Major Ensemble*	ENS ____	0.5
Performance Primary Lesson	MUP 1_	1.0	Concert Attendance	MUX 019	0.0
Major Ensemble*	ENS ____	0.5			
Concert Attendance	MUX 019	0.0			
Total credits 15.5			Total credits 14.5		

Second Year					
Semester 3			Semester 4		
PEQ (3)		3.0	PEQ (5) Science of Sound	SCI.Q 167	3.0
PEQ (4)		3.0	Science of Sound Lab	SCI.Q 168L	1.0
Music Theory III	MUS 223	3.0	Music Theory IV	MUS 224	3.0
Aural Skills III	MUS 225	1.0	Aural Skills IV	MUS 226	1.0
Piano Class III or Methods class or Performance Sec. Lesson	MUG 231 MED_ MUP 2_	1.0	Piano Class IV or Methods class or Performance Sec. Lesson	MUG 232 MED_ MUP 2_	1.0
History Western Music I	MUS 211	3.0	History of Western Music II	MUS 212	3.0
Composition Primary Lesson	MUP 1Q	2.0	Intro to Conducting	MUS 272	1.0
Composition Studio Forum	MUP 097_	0.0	Composition Primary Lesson	MUP 1Q	2.0
Perf. Primary Lesson	MUP 1_	1.0	Composition Studio Forum	MUP 097_	0.0
Major Ensemble*	ENS ____	0.5	Perf. Primary Lesson	MUP 1_	1.0
Concert Attendance	MUX 019	0.0	Sophomore Portfolio/Recital	MUX 294	0.0
			Major Ensemble*	ENS ____	0.5
			Concert Attendance	MUX 019	0.0
			Piano Proficiency	MUX 232	0.0
Total credits 17.5			Total credits 16.5		

*Consult advisor regarding .05 or 1.0 credit options

Third Year					
Semester 5			Semester 6		
PEQ (6)		3.0	Integrative Studies (1)		3.0
History of Western Music III	MUS 317	3.0	Integrative Studies (2)		3.0
Choral Conducting or Instrumental Conducting	MUS 371 MUS 372	2.0	Orchestration	MUS 321	3.0
Modal & Tonal Counterpoint	MUS 323	3.0	Composition Primary Lesson	MUP 1Q	3.0
Composition Primary Lesson	MUP 1Q	3.0	Composition Studio Forum	MUP 097_	0.0
Composition Studio Forum	MUP 097	0.0	Performance Primary Lesson	MUP 1__	1.0
Performance Primary Lesson	MUP 1__	1.0	Major Ensemble*	ENS __	0.5
Major Ensemble*	ENS __	0.5			
		Total credits			15.5
					Total credits
					13.5

Fourth Year					
Semester 7			Semester 8		
PEQ (7)		3.0	Integrative Studies (3)		3.0
PEQ (8)		3.0	Upper Div Music Elective	MUS 3/4	3.0
Upper Div Music Elective	MUS 3/4	3.0	Upper Div Music Elective	MUS 3/4	3.0
Composition Primary Lesson	MUP 1Q	3.0	Core Milestone Experience	CME 050	0.0
Composition Studio Forum	MUP 097_	0.0	Composition Primary Lesson	MUP 1Q	3.0
Performance Primary Lesson	MUP 1_	1.0	Composition Studio Forum	MUP 097_	0.0
Major Ensemble*	ENS __	0.5	Performance Primary Lesson	MUP 1_	1.0
Senior Recital (Voice/Instr.)	MUX 49_	0.0	Senior Honors Composition Portfolio/Recital	MUX 499	0.0
			Major Ensemble*	ENS __	0.5
		Total credits			13.5
					Total credits
					13.5

*Consult advisor regarding .05 or 1.0 credit options

BACHELOR OF MUSIC IN MUSIC EDUCATION: CHORAL FALL STUDENT TEACHING

Dr. Rich Tilley – Program Director

(Minimum Credits: 122, Minimum G.P.A. 3.0)

First Year					
Semester 1			Semester 2		
PEQ (1)/FYS/ACS 1		4.0	PEQ (2)		3.0
College Writing I	ENGW 101	3.0	College Writing II	ENGW 102	3.0
Concert Attendance	MUX 019	0.0	Concert Attendance	MUX 019	0.0
School of Music Orientation	MUX 099	0.0	Music Theory II	MUS 124	3.0
Music Theory I	MUS 123	3.0	Aural Skills II	MUS 126	1.0
Aural Skills I	MUS 125	1.0	Diction I	MUS 243	1.0
Piano Class I*	MUG 131	1.0	Piano Class II*	MUG 132	1.0
Orientation to Music Education	MED 101	0.5	Introduction to Music Education	MED 102	1.0
Methods Class (1) (See Table below)	MED _	1.0	Introduction to Music Education: Guitar Lab	MED 102L	0.0
Performance Primary Lesson	MUP 1_	1.0	Methods Class (2) (See Table below)	MED _	1.0
Voice Studio Class	MUP 096	0.0	Performance Primary Lesson	MUP 1_	1.0
Major Ensemble***	ENS 0_	0.5	Voice Studio Class	MUP 096	0.0
			Major Ensemble**	ENS 0_	0.5
Total Credits			Total Credits		
15			15.5		

Second Year					
Semester 3			Semester 4		
PEQ (3)		3.0	PEQ (4)		3.0
Foreign Language I + Lab		4.0	Concert Attendance	MUX 019	0.0
Health & Wellness	PED _	0.0	History of Western Music II	MUS 212	3.0
Concert Attendance	MUX 019	0.0	Music Theory IV	MUS 224	3.0
History of Western Music I	MUS 211	3.0	Aural Skills IV	MUS 226	1.0
Music Theory III	MUS 223	3.0	Introduction to Conducting	MUS 272	1.0
Aural Skills III	MUS 225	1.0	Piano Class IV*	MUG 232	1.0
Diction II	MUS 244	1.0	Psychological Foundations of Education (IS1)	MED 208	3.0
Piano Class III*	MUG 231	1.0	Performance Primary Lessons	MUP 1_	1.0
Performance Primary Lessons	MUP 1_	1.0	Voice Studio Class	MUP 096	0.0
Voice Studio Class	MUP 096	0.0	Major Ensemble**	ENS 0_	0.5
Major Ensemble**	ENS 0_	0.5	Proficiency Exam: Keyboard***	MUX 232	0.0
Total Credits			Total Credits		
17.5			16.5		

*This course is **not** required for Piano Primaries.

**Consult with your advisor regarding 0, 0.5 or 1.0 credit options.

***All proficiencies **MUST** be successfully completed before the Professional Semester.

Third Year					
Semester 5			Semester 6		
History of Western Music III	MUS 317	3.0	PEQ (5)		3.0
Choral Conducting	MUS 371	2.0	PEQ (6) Introduction to World Music	MUS.Q 104	3.0
Vocal Pedagogy	MUS 441	3.0	History and Philosophy of Education (IS2)	SPF204	3.0
Keyboard Score Reading	MUG 333	1.0	Health Education Workshop	EDU 475	0.0
Methods Class (3) (See Table below)	MED _	1.0	Bullying & Discrimination Prevention	EDU 485	0.0
Orientation to the Professional Semester	MED 299	0.0	Methods Class (4) (See Table below)	MED _	1.0
Secondary Music Education Methods*	MED 301	3.0	Elementary Music Education Methods*	MED 302	3.0
Performance Primary Lessons	MUP 1_	1.0	Choral Techniques & Literature	MED 374	2.0
Voice Studio Class	MUP 096	0.0	Performance Primary Lessons	MUP 1_	1.0
Major Ensemble**	ENS 0_	0.5	Voice Studio Class	MUP 096	0.0
			Major Ensemble**	ENS 0_	0.5
Total Credits		14.5	Total Credits		16.5

Fourth Year					
Semester 7 <i>Professional</i>			Semester 8		
Special Education Methods	MED 401	3.0	PEQ (7) Science		3.0
Seminar in School Music	MED 403	2.0	PEQ Science Lab		1.0
Student Teaching	MED 465	6.0	PEQ (8)		3.0
Performance Primary Lessons	MUP 1_	1.0	Integrative Studies (IS3)		3.0
			Upper Division Music Elective	MUS _	3.0
			Performance Primary Lessons	MUP 1_	1.0
			Major Ensemble***	ENS 0_	0.5
			Voice Studio Class	MUP 096	0.0
			Senior Recital	MUX 49_	0.0
			Core Milestone Experience	CME 050	0.0
Total Credits		12	Total Credits		14.5

*This course requires a 35-hour fieldwork component off-site.

**Consult with your advisor regarding 0, 1.5 or 1.0 credit options.

Choral Music Education Methods Course Distribution (4 courses)

You can enroll in any of the methods courses below in any semester. Note that the methods courses listed below must be completed prior to beginning the student teaching semester.

Brass I	MED 105	1.0	Woodwinds I	MED 203	1.0
Percussion I	MED 103	1.0	Strings I	MED 205	1.0

BACHELOR OF MUSIC IN MUSIC EDUCATION: CHORAL SPRING STUDENT TEACHING

Dr. Rich Tilley – Program Director

(Minimum Credits: 122, G.P.A. 3.0)

First Year					
Semester 1			Semester 2		
PEQ (1)/FYS/ACS 1		4.0	PEQ (2)		3.0
College Writing I	ENGW 101	3.0	College Writing II	ENGW 102	3.0
Concert Attendance	MUX 019	0.0	Concert Attendance	MUX 019	0.0
School of Music Orientation	MUX 099	0.0	Music Theory II	MUS 124	3.0
Music Theory I	MUS 123	3.0	Aural Skills II	MUS 126	1.0
Aural Skills I	MUS 125	1.0	Diction I	MUS 243	1.0
Piano Class I*	MUG 131	1.0	Piano Class II*	MUG 132	1.0
Orientation to Music Education	MED 101	0.5	Introduction to Music Education	MED 102	1.0
Methods Class (1) (See Table below)	MED _	1.0	Introduction to Music Education: Guitar Lab	MED 102L	0.0
Performance Primary Lesson	MUP 1_	1.0	Methods Class (2) (See Table below)	MED _	1.0
Voice Studio Class	MUP 096	0.0	Performance Primary Lesson	MUP 1_	1.0
Major Ensemble**	ENS 0_	0.5	Voice Studio Class	MUP 096	0.0
			Major Ensemble**	ENS 0_	0.5
Total Credits		15	Total Credits		15.5

Second Year					
Semester 3			Semester 4		
PEQ (3)		3.0	PEQ (4)		3.0
Foreign Language I + Lab		4.0	Concert Attendance	MUX 019	0.0
Health & Wellness	PED _	0.0	History of Western Music II	MUS 212	3.0
Concert Attendance	MUX 019	0.0	Music Theory IV	MUS 224	3.0
History of Western Music I	MUS 211	3.0	Aural Skills IV	MUS 226	1.0
Music Theory III	MUS 223	3.0	Introduction to Conducting	MUS 272	1.0
Aural Skills III	MUS 225	1.0	Piano Class IV*	MUG 232	1.0
Diction II	MUS 244	1.0	Psychological Foundations of Education (IS1)	MED 208	3.0
Piano Class III*	MUG 231	1.0	Performance Primary Lessons	MUP 1_	1.0
Performance Primary Lessons	MUP 1_	1.0	Voice Studio Class	MUP 096	0.0
Voice Studio Class	MUP 096	0.0	Major Ensemble**	ENS 0_	0.5
Major Ensemble**	ENS 0_	0.5	Proficiency Exam: Keyboard***	MUX 232	0.0
Total Credits		17.5	Total Credits		16.5

*This course is **not** required for Piano Primaries.

**Consult with your advisor regarding 0, 0.5 or 1.0 credit options.

***All proficiencies **MUST** be successfully completed before the Professional Semester.

Third Year					
Semester 5			Semester 6		
PEQ(5) Science		3.0	PEQ (6)		3.0
PEQ Science Lab		1.0	PEQ (7) Introduction to World Music	MUS.Q 104	3.0
History of Western Music III	MUS 317	3.0	History and Philosophy of Education (IS2)	SPF 204	3.0
Choral Conducting	MUS 371	2.0	Health Education Workshop	EDU 475	0.0
Vocal Pedagogy	MUS 441	3.0	Bullying & Discrimination Prevention	EDU 485	0.0
Keyboard Score Reading	MUG 333	1.0	Orientation to the Professional Semester	MED 299	0.0
Methods Class (3) (See Table below)	MED _	1.0	Methods Class (4) (See Table below)	MED _	1.0
Performance Primary Lessons	MUP 1_	1.0	Elementary Music Education Methods*	MED 302	3.0
Voice Studio Class	MUP 096	0.0	Choral Techniques & Literature	MED 374	2.0
Major Ensemble **	ENS 0_	0.5	Performance Primary Lessons	MUP 1_	1.0
			Voice Studio Class	MUP 096	0.0
			Major Ensemble**	ENS 0_	0.5
		Total Credits			15.5
					Total Credits
					16.5

Fourth Year					
Semester 7			Semester 8 Professional		
PEQ (8)		3.0	Special Education Methods	MED 401	3.0
Integrative Studies (IS3)		3.0	Seminar in School Music	MED 403	2.0
Upper Division Music Elective	MUS _	3.0	Student Teaching	MED 465	6.0
Secondary Music Education Methods*	MED 301	3.0	Performance Primary Lessons	MUP 1_	1.0
Performance Primary Lessons	MUP 1	1.0			
Major Ensemble**	ENS 0_	0.5			
Voice Studio Class	MUP 096	0.0			
Senior Recital	MUX 49_	0.0			
Core Milestone Experience		0.0			
		Total Credits			13.5
					Total Credits
					12

*This course requires a 35-hour fieldwork component off-site.

**Consult with your advisor regarding 0, 0.5 or 1.0 credit options.

Choral Music Education Methods Course Distribution (4 courses)

You can enroll in any of the methods courses below in any semester. Note that the methods courses listed below must be completed prior to beginning the student teaching semester.

Brass I	MED 105	1.0	Woodwinds I	MED 203	1.0
Percussion I	MED 103	1.0	Strings I	MED 205	1.0

BACHELOR OF MUSIC IN MUSIC EDUCATION: INSTRUMENTAL (BAND) FALL STUDENT TEACHING

Dr. Rich Tilley – Program Director

(Minimum Credits: 123, G.P.A. 3.0)

First Year					
Semester 1			Semester 2		
PEQ (1)/FYS/ACS		4.0	PEQ (2)		3.0
College Writing I	ENGW 101	3.0	College Writing II	ENGW 102	3.0
Concert Attendance	MUX 019	0.0	Concert Attendance	MUX 019	0.0
School of Music Orientation	MUX 099	0.0	Music Theory II	MUS 124	3.0
Music Theory I	MUS 123	3.0	Aural Skills II	MUS 126	1.0
Aural Skills I	MUS 125	1.0	Piano Class II*	MUG 132	1.0
Piano Class I*	MUG 131	1.0	Introduction to Music Education	MED 102	1.0
Voice Class I	MUG 141	1.0	Introduction to Music Education: Guitar Lab	MED102L	0.0
Orientation to Music Education	MED 101	0.5	Methods Class (2) (See Table below)	MED _	1.0
Methods Class (1) (See Table below)	MED _	1.0	Performance Primary Lessons	MUP 1_	1.0
Performance Primary Lessons	MUP 1_	1.0	Performance Secondary Voice	MUP 2A	1.0
Major Ensemble**	ENS 0_	0.5	Major Ensembles**	ENS 0_	0.5
Minor Ensemble	ENS 0_	0.0	Minor Ensemble	ENS 0_	0.0
Total Credits			Total Credits		
16			15.5		

Second Year					
Semester 3			Semester 4		
PEQ (3)		3.0	PEQ (4)		3.0
Foreign Language I + Lab		4.0	Concert Attendance	MUX 019	0.0
Health & Wellness	PED _	0.0	History of Western Music II	MUS 212	3.0
Concert Attendance	MUX 019	0.0	Music Theory IV	MUS 224	3.0
History of Western Music I	MUS 211	3.0	Aural Skills IV	MUS 226	1.0
Music Theory III	MUS 223	3.0	Introduction to Conducting	MUS 272	1.0
Aural Skills III	MUS 225	1.0	Piano Class IV*	MUG 232	1.0
Piano Class III*	MUG 231	1.0	Methods Class (4) (See Table below)	MED _	1.0
Methods Class (3) (See Table below)	MED _	1.0	Psychological Foundations of Education (IS1)	MED 208	3.0
Performance Primary Lessons	MUP 1_	1.0	Performance Primary Lessons	MUP 1_	1.0
Major Ensemble**	ENS 0_	0.5	Major Ensemble**	ENS 0_	0.5
			Proficiency Exam: Keyboard***	MUX 232	0.0
Total Credits			Total Credits		
17.5			17.5		

*This course is **not** required for piano primary students.

**Consult with your advisor regarding 0, 0.5 or 1.0 credit options.

***All proficiencies **MUST** be successfully completed before the Professional Semester.

Third Year				
Semester 5			Semester 6	
PEQ (5)		3.0	PEQ (6) Introduction to World Music	MUS.Q 104 3.0
History of Western Music III	MUS 317	3.0	History & Philosophy of Education (IS2)	SPF 204 3.0
Keyboard Score Reading	MUG 333	1.0	Health Education Workshop	EDU 475 0.0
Methods Class (5) (See Table below)	MED _	1.0	Bullying & Discrimination Prevention	EDU 485 0.0
Methods Class (6) (See Table below)	MED _	1.0	Methods Class (7) (See Table below)	MED _ 1.0
Orientation to Professional Semester	MED 299	0.0	Methods Class (8) (See Table below)	MED _ 1.0
Secondary Music Education Methods*	MED 301	3.0	Elementary Music Education Methods*	MED 302 3.0
Instrumental Conducting	MUS 372	2.0	Band Techniques & Literature	MED 373 2.0
Performance Primary Lessons	MUP 1_	1.0	Performance Primary Lessons	MUP 1_ 1.0
Major Ensemble**	ENS 0_	0.5	Major Ensemble**	ENS 0_ 0.5
Total Credits			Total Credits	
15.5			14.5	

Fourth Year				
Semester 7 Professional			Semester 8	
Special Education Methods	MED 401	3.0	PEQ (7) Science	3.0
Seminar in School Music	MED 403	2.0	PEQ Science Lab	1.0
Student Teaching	MED 465	6.0	PEQ (8)	3.0
Performance Primary Lessons	MUP 1_	1.0	Integrative Studies (IS3)	3.0
			Upper Division Music Elective	MUS _ 3.0
			Performance Primary Lessons	MUP 1_ 1.0
			Major Ensemble**	ENS 0_ 0.5
			Senior Recital	MUX 49_ 0.0
			Core Milestone Experience	CME 050 0.0
Total Credits			Total Credits	
12			14.5	

*This course requires a 35-hour fieldwork component off-site.

** Consult with your advisor regarding 0, 0.5 or 1.0 credit options.

Instrumental Music Education (Band instrument primary)

Methods Course Distribution (8 courses)

You can enroll in any of the methods courses below in any semester. Note that the methods courses listed below: must be completed prior to beginning the student teaching semester.

Brass I	MED 105	1.0	Woodwinds I	MED 203	1.0
Brass II	MED 106	1.0	Woodwinds II	MED 204	1.0
Percussion I	MED 103	1.0	Strings I	MED 205	1.0
Percussion II	MED 104	1.0	Strings II	MED 206	1.0

BACHELOR OF MUSIC IN MUSIC EDUCATION: INSTRUMENTAL (BAND) SPRING
STUDENT TEACHING

Dr. Rich Tilley – Program Director

(Minimum Credits: 123, G.P.A. 3.0)

First Year					
Semester 1			Semester 2		
PEQ (1)/FYS/ACS		4.0	PEQ (2)		3.0
College Writing I	ENGW 101	3.0	College Writing II	ENGW 102	3.0
Concert Attendance	MUX 019	0.0	Concert Attendance	MUX 019	0.0
School of Music Orientation	MUX 099	0.0	Music Theory II	MUS 124	3.0
Music Theory I	MUS 123	3.0	Aural Skills II	MUS 126	1.0
Aural Skills I	MUS 125	1.0	Piano Class II*	MUG 132	1.0
Piano Class I*	MUG 131	1.0	Introduction to Music Education	MED 102	1.0
Voice Class I	MUG 141	1.0	Introduction to Music Education: Guitar Lab	MED102L	0.0
Orientation to Music Education	MED 101	0.5	Methods Class (2) (See Table below)	MED _	1.0
Methods Class (1) (See Table below)	MED _	1.0	Performance Primary Lessons	MUP 1_	1.0
Performance Primary Lessons	MUP 1_	1.0	Performance Secondary Voice	MUP 2A	1.0
Major Ensemble**	ENS 0_	0.5	Major Ensemble**	ENS 0_	0.5
Minor Ensemble	ENS 0_	0.0	Minor Ensemble	ENS 0_	0.0
Total Credits		16	Total Credits		15.5

Second Year					
Semester 3			Semester 4		
PEQ (3)		3.0	Concert Attendance	MUX 019	0.0
Foreign Language I + Lab		4.0	History of Western Music II	MUS 212	3.0
Health & Wellness	PED _	0.0	Music Theory IV	MUS 224	3.0
Concert Attendance	MUX 019	0.0	Aural Skills IV	MUS 226	1.0
History of Western Music I	MUS 211	3.0	Introduction to Conducting	MUS 272	1.0
Music Theory III	MUS 223	3.0	Piano Class IV*	MUG 232	1.0
Aural Skills III	MUS 225	1.0	Methods Class (4) (See Table below)	MED _	1.0
Piano Class III*	MUG 231	1.0	Psychological Foundations of Education (IS1)	MED 208	3.0
Methods Class (3) (See Table below)	MED _	1.0	Performance Primary Lessons	MUP 1_	1.0
Performance Primary Lessons	MUP 1_	1.0	Major Ensemble**	ENS 0_	0.5
Major Ensemble**	ENS 0_	0.5	Proficiency Exam: Keyboard***	MUX 232	0.0
Total Credits		17.5	Total Credits		14.5

*This course is not required for piano primary students.

**Consult with your advisor regarding 0, 0.5 or 1.0 credit options.

***All proficiencies MUST be successfully completed before the Professional Semester.

Third Year					
Semester 5			Semester 6		
PEQ (4)		3.0	PEQ (6) Introduction to World Music	MUS.Q 104	3.0
PEQ (5) Science		3.0	PEQ (7)		3.0
PEQ Science Lab		1.0	History & Philosophy of Education (IS2)	SPF 204	3.0
History of Western Music III	MUS 317	3.0	Orientation to the Professional Semester	MED 299	0.0
Keyboard Score Reading	MUG 333	1.0	Methods Class (6) (See Table below)	MED _	1.0
Methods Class (5) (See Table below)	MED _	1.0	Methods Class (7) (See Table below)	MED _	1.0
Instrumental Conducting	MUS 372	2.0	Elementary Music Education Methods*	MED 302	3.0
Performance Primary Lessons	MUP 1_	1.0	Performance Primary Lessons	MUP 1_	1.0
Major Ensemble**	ENS 0_	0.5	Major Ensemble**	ENS 0_	0.5
Total Credits		15.5	Total Credits		15.5

Fourth Year					
Semester 7			Semester 8 <i>Professional</i>		
PEQ (8)		3.0	Special Education Methods	MED 401	3.0
Integrative Studies (IS3)		3.0	Seminar in School Music	MED 403	2.0
Band Techniques & Literature	MED 373	2.0	Student Teaching	MED 465	6.0
Secondary Music Education Methods*	MED 301	3.0	Performance Primary Lessons	MUP 1_	1.0
Methods Class (8) (See Table below)		1.0			
Upper Division Music Elective	MUS _	3.0			
Performance Primary Lessons	MUP 1_	1.0			
Major Ensemble**	ENS 0_	0.5			
Senior Recital	MUX 49	0.0			
Health Education Workshop	EDU 475	0.0			
Bullying & Discrimination Prevention	EDU 485	0.0			
Core Milestone Experience	CME 050	0.0			
Total Credits		16.5	Total Credits		12

*This course requires a 35-hour fieldwork component off-site.

**Consult with your advisor regarding 0, 0.5 or 1.0 credit options.

Instrumental Music Education (Band instrument primary)

Methods Course Distribution (8 courses)

You can enroll in any of the methods courses below in any semester. Note that the methods courses listed below must be completed prior to beginning the student teaching semester.

Brass I	MED 105	1.0	Woodwinds I	MED 203	1.0
Brass II	MED 106	1.0	Woodwinds II	MED 204	1.0
Percussion I	MED 103	1.0	Strings I	MED 205	1.0
Percussion II	MED 104	1.0	Strings II	MED 206	1.0

BACHELOR OF MUSIC IN MUSIC EDUCATION: INSTRUMENTAL (STRING) FALL
STUDENT TEACHING

Dr. Rich Tilley – Program Director

(Minimum Credits: 123.5, G.P.A. 3.0)

First Year					
Semester 1			Semester 2		
PEQ (1)/FYS/ACS		4.0	PEQ (2)		3.0
College Writing I	ENGW 101	3.0	College Writing II	ENGW 102	3.0
Concert Attendance	MUX 019	0.0	Concert Attendance	MUX 019	0.0
School of Music Orientation	MUX 099	0.0	Music Theory II	MUS 124	3.0
Music Theory I	MUS 123	3.0	Aural Skills II	MUS 126	1.0
Aural Skills I	MUS 125	1.0	Piano Class II*	MUG 132	1.0
Piano Class I*	MUG 131	1.0	Introduction to Music Education	MED102	1.0
Voice Class I	MUG 141	1.0	Introduction to Music Education: Guitar Lab ⁵	MED102L	0.0
Orientation to Music Education	MED 101	0.5	Methods Class (2)	MED _	1.0
Methods Class (1)	MED _	1.0	Performance Primary Lessons	MUP 1_	1.0
Performance Primary Lessons	MUP 1_	1.0	Performance Secondary Voice	MUP 2A	1.0
Symphony Orchestra**	ENS 082	0.5	Symphony Orchestra**	ENS 082	0.5
Chamber Orchestra	ENS 098	0.5			
Total Credits		16.5	Total Credits		15.5

Second Year					
Semester 3			Semester 4		
PEQ (3)		3.0	PEQ (4) Introduction to World Music	MUS.Q 104	3.0
Health & Wellness	PED _	0.0	Concert Attendance	MUX 019	0.0
Concert Attendance	MUX 019	0.0	History of Western Music II	MUS 212	3.0
History of Western Music I	MUS 211	3.0	Music Theory IV	MUS 224	3.0
Music Theory III	MUS 223	3.0	Aural Skills IV	MUS 226	1.0
Aural Skills III	MUS 225	1.0	Introduction to Conducting	MUS 272	1.0
Piano Class III*	MUG 231	1.0	Piano Class IV*	MUG 232	1.0
Methods Class (4)	MED _	1.0	Psychological Foundations of Education (IS1)	MED 208	3.0
Methods Class (5) or Strings II or III	MED _	1.0	Methods Class (6) or Strings II	MED _	1.0
Performance Primary Lessons	MUP 1_	1.0	Performance Primary Lessons	MUP 1_	1.0
Symphony Orchestra**	ENS 082	0.5	Symphony Orchestra**	ENS 082	0.5
Chamber Orchestra	ENS 098	0.5	Keyboard Proficiency***	MUX 232	0.0
Total Credits		15	Total Credits		17.5

*This course is not required for piano primary students.

**Consult with your advisor regarding 0, 0.5 or 1.0 credit options.

***All proficiencies MUST be successfully completed before the Professional Semester.

⁵See Dr. Koster immediately if you believe that you already possess satisfactory guitar skills.

⁶Depending on instrumentation, Music Education Majors with String emphasis can enroll in ENS 083, Chamber Players (for 0 or 0.5 credit).

This course is offered in the Spring semester only.

Third Year					
Semester 5			Semester 6		
Foreign Language 1 + Lab		4.0	PEQ(5)		3.0
History of Western Music III	MUS 317	3.0	PEQ(6)		3.0
Instrumental Conducting	MUS 372	2.0	History & Philosophy of Education(IS2)	SPF 204	3.0
Keyboard Score Reading	MUG 333	1.0	Health Education Workshop	EDU 475	0.0
Methods Class (7)	MED ____	1.0	Bullying & Discrimination Prevention	EDU 485	0.0
Methods Class (8)	MED ____	1.0	String Pedagogy and Literature	MED 375	1.0
Orientation to the Professional Semester	MED 299	0.0	Elementary Music Education Methods*	MED 302	3.0
Secondary Music Education Methods*	MED 301	3.0	Performance Primary Lessons	MUP 1 ____	1.0
Performance Primary Lessons	MUP 1____	1.0	Symphony Orchestra **	ENS 082	0.5
Symphony Orchestra**	ENS 082	0.5	Chamber Orchestra	ENS 098	0.5
Total Credits		16.5	Total Credits		15

Fourth Year					
Semester 7 Professional			Semester 8		
Special Education Methods	MED 401	3.0	PEQ (7) Science		3.0
Seminar in School Music	MED 403	2.0	PEQ Science Lab		1.0
Student Teaching	MED 465	6.0	PEQ (8)		3.0
Performance Primary Lessons	MUP 1_	1.0	Upper Division Music Elective	MUS_	3.0
			Integrative Studies (IS3)		3.0
			Performance Primary Lessons	MUP 1_	1.0
			Symphony Orchestra**	ENS 082	0.5
			Senior Recital	MUX 49_	0.0
			Core Milestone Experience	CME 050	0.0
Total Credits		12	Total Credits		14.5

*This course requires a 35-hour fieldwork component off-site.

**Consult with your advisor regarding 0, 0.5 or 1.0 credit options.

Instrumental Music Education (String instrument primary)

Methods Course Distribution (7 courses)

*You can enroll in any of the methods courses below in any semester. Note that the methods courses listed below must be completed prior to beginning the student teaching semester. **NOTE:***

All String Methods courses need to be completed prior to enrolling in MED 375 in semester 6.

Brass I	MED 105	1.0	Woodwinds I	MED 203	1.0
Brass II	MED 106	1.0	Woodwinds II	MED 204	1.0
Percussion I	MED 103	1.0	Strings I (vln/vla)	MED 205	1.0
Percussion II	MED 104	1.0	Strings II (vlc/bass)	MED 206	1.0

BACHELOR OF MUSIC IN MUSIC EDUCATION: INSTRUMENTAL (STRING) SPRING
STUDENT TEACHING

Dr. Rich Tilley – Program Director

(Minimum Credits: 123.5, G.P.A. 3.0)

First Year					
Semester 1			Semester 2		
PEQ (1)/FYS/ACS		4.0	PEQ (2)		3.0
College Writing I	ENGW 101	3.0	College Writing II	ENGW 102	3.0
Concert Attendance	MUX 019	0.0	Concert Attendance	MUX 019	0.0
School of Music Orientation	MUX 099	0.0	Music Theory II	MUS 124	3.0
Music Theory I	MUS 123	3.0	Aural Skills II	MUS 126	1.0
Aural Skills I	MUS 125	1.0	Piano Class II*	MUG 132	1.0
Piano Class I*	MUG 131	1.0	Introduction to Music Education	MED102	1.0
Voice Class I	MUG 141	1.0	Introduction to Music Education: Guitar Lab ⁷	MED102L	0.0
Orientation to Music Education	MED 101	0.5	Methods Class (2)	MED _	1.0
Methods Class (1)	MED _	1.0	Performance Primary Lessons	MUP 1 _	1.0
Performance Primary Lesson	MUP 1_	1.0	Performance Secondary Voice	MUP 2A_	1.0
Symphony Orchestra**	ENS 082	0.5	Symphony Orchestra ^{8**}	ENS 082	0.5
Chamber Orchestra	ENS 098	0.5			
Total Credits			Total Credits		
16.5			15.5		

Second Year					
Semester 3			Semester 4		
PEQ (3)		3.0	PEQ (4) Introduction to World Music	MUS.Q 104	3.0
Health & Wellness	PED _	0.0	Concert Attendance	MUX 019	0.0
Concert Attendance	MUX 019	0.0	History of Western Music II	MUS 212	3.0
History of Western Music I	MUS 211	3.0	Music Theory IV	MUS 224	3.0
Music Theory III	MUS 223	3.0	Aural Skills IV	MUS 226	1.0
Aural Skills III	MUS 225	1.0	Introduction to Conducting	MUS 272	1.0
Piano Class III*	MUG 231	1.0	Piano Class IV*	MUG 232	1.0
Methods Class (4)	MED _	1.0	Psychological Foundations of Education (IS1)	MED 208	3.0
Methods Class (5) or Strings II or III	MED _	1.0	Methods Class (6) or Strings II or III	MED _	1.0
Performance Primary Lessons	MUP 1_	1.0	Performance Primary Lessons	MUP 1_	1.0
Symphony Orchestra**	ENS 082	0.5	Symphony Orchestra**	ENS 082	0.5
Chamber Orchestra	ENS 098	0.5	Keyboard Proficiency***	MUX 232	0.0
Total Credits			Total Credits		
15			17.5		

*Waived for piano primary students.

** Consult with your advisor regarding 0, 0.5 or 1.0 credit options.

***All proficiencies must be successfully completed before the Professional Semester.

⁷See Dr. Koster immediately if you believe that you already possess satisfactory guitar skills.

⁸Depending on instrumentation, Music Education Majors with String emphasis can enroll in ENS 083, Chamber Players (for 0.5 credit or NO credit). This course is offered in the Spring semester only.

Third Year					
Semester 5			Semester 6		
Foreign Language I + Lab		4.0	PEQ (5)		3.0
History of Western Music III	MUS 317	3.0	PEQ (6)		3.0
Instrumental Conducting	MUS 372	2.0	History & Philosophy of Education (IS2)	SPF 204	3.0
Keyboard Score Reading	MUG 333	1.0	Health Education Workshop	EDU 475	0.0
Methods Class (7)	MED _	1.0	Bullying & Discrimination Prevention	EDU 485	0.0
Methods Class (8)	MED _	1.0	String Pedagogy and Literature	MED 375	1.0
PEQ (8)		3.0	Elementary Music Education Methods*	MED 302	3.0
Performance Primary Lessons	MUP 1_	0.5	Performance Primary Lessons	MUP 1_	1.0
Symphony Orchestra**	ENS 082	0.5	Symphony Orchestra**	ENS 082	0.5
			Chamber Orchestra	ENS 098	0.5
			Orientation to the Professional Semester	MED 299	0.0
Total Credits		16	Total Credits		15

Fourth Year					
Semester 7			Semester 8 Professional		
PEQ (7) Science		3.0	Special Education Methods	MED 401	3.0
PEQ Science Lab		1.0	Seminar in School Music	MED 403	2.0
Upper Division Music Elective	MUS_	3.0	Student Teaching	MED 465	6.0
Integrative Studies (IS3)		3.0	Performance Primary Lessons	MUP 1_	1.0
Performance Primary Lessons	MUP 1_	1.0			
Symphony Orchestra**	ENS 082	0.5			
Senior Recital	MUX 49_	0.0			
Core Milestone Experience		0.0			
Secondary Music Education Methods*	MED 301	3.0			
Total Credits		14.5	Total Credits		12

*This course requires a 35-hour fieldwork component off-site.

**Consult with your advisor regarding 0, 0.5 or 1.0 credit options.

Instrumental Music Education (String instrument primary) Methods Course Distribution (7 courses)

You can enroll in any of the methods courses below in any semester. Note that the methods courses listed below must be completed prior to beginning the student teaching semester. NOTE: All String Methods courses need to be completed prior to enrolling in MED 375 in semester 6.

Brass I	MED 105	1.0	Woodwinds I	MED 203	1.0
Brass II	MED 106	1.0	Woodwinds II	MED 204	1.0
Percussion I	MED 103	1.0	Strings I (vln/vla)	MED 205	1.0
Percussion II	MED 104	1.0	Strings II (vlc/bass)	MED 206	1.0

BACHELOR OF MUSIC IN MUSIC THERAPY

Professor Laurie Keough – Program Director

(Minimum Credits: 127, G.P.A. 2.7)

First Year					
Semester 1			Semester 2		
Orientation to Music Dept.	MUX 099	0.0	PEQ (2) (SS) Intro to Psychology	PSY 110	3.0
PEQ (1) FYS/ACS		4.0	College Writing II	ENGW 102	3.0
College Writing I	ENGW 101	3.0	PEQ (3)		3.0
Orientation to Music Therapy	MTR 102	1.0	Music Theory II	MUS 124	3.0
Music Theory I	MUS 123	3.0	Aural Skills II	MUS 126	1.0
Aural Skills I	MUS 125	1.0	Piano Class II*	MUG 132	1.0
Piano Class I*	MUG 131	1.0	Guitar Techniques II	MUG 282	1.0
Secondary Voice Lessons**	MUP 2A	(1.0)	Performance Primary Lessons	MUP 1_	1.0
Guitar Techniques I +++	MUG 281	1.0	Major Ensemble***	ENS _	0.5
Performance Primary Lessons	MUP 1_	1.0	Concert Attendance	MUX 019	0.0
Major Ensemble***	ENS _	0.5	Guitar Proficiency	MUX 282	0.0
Concert Attendance	MUX 019	0.0	Intro: Use of Music in Therapy	MTR 105	1.0
Total credits		16.5	Total credits		17.5

Second Year					
Semester 3			Semester 4		
Principles of Music Therapy	MTR 201	3.0	Methods/Mat. In MTR	MTR 202	3.0
Theory and Human Development	SWK 305	3.0	PEQ (4)		3.0
Health and Wellness		0.0	History of Western Music II	MUS 212	3.0
History of West. Mus. I	MUS 211	3.0	Music Theory IV	MUS 224	3.0
Music Theory III	MUS 223	3.0	Aural Skills IV	MUS 226	1.0
Aural Skills III	MUS 225	1.0	Piano Class IV	MUG 232	1.0
Piano Class III	MUS 231	1.0	Performance Primary Lessons	MUP 1	1.0
Performance Primary Lessons	MUP 1_	1.0	Major Ensemble***	ENS _	0.5
Percussion Techniques I ^x	MED 103	1.0	Percussion Tech for MTR	MTR 204	1.0
Major Ensemble***	ENS _	0.5	Concert Attendance	MUX 019	0.0
Concert Attendance	MUX 019	0.0	Proficiencies	MUX 232	0.0
Practicum Prerequisite Assessment	MUX 229	0.0			
Total credits		16.5	Total credits		16.5

- * Waived for piano primary students
- x Waived for percussion primary students
- ** Waived for voice primary students
- *** Consult advisor for 0.5 or 1.0 credit options
- + MUX 282 and 229 prerequisites for MTR 331
- ++ MUX 232 is a prerequisite for MTR 431
- +++ waived for guitar primary students

Third Year					
Semester 5			Semester 6		
Psychology of Music	MTR 302	3.0	Inst. Methods & Repertoire for MTR	MTR 360	2.0
Practicum I	MTR 331	1.0	Practicum II	MTR 332	1.0
Clinical Improvisation in MT	MTR 311	2.0	Fund Anatomy/Physiology	BIO 235	3.0
Prac App Voice for MTR	MUG 142	1.0	PEQ (6) (FA) Intro to World Music	MUS.Q 104	3.0
History of Western Music III	MUS 317	3.0	PEQ (7)		3.0
PEQ (5) (Science and Lab)		4.0	Performance Primary Lessons	MUP 1__	1.0
Functional Piano for MTR	MUG 331	1.0	Introduction to Conducting	MUS 272	1.0
Performance Primary Lessons	MUP 1__	1.0	Major Ensemble***	ENS __	0.5
Major Ensemble***	ENS 0__	0.5	Adv Functional Guitar	MUG 336	1.0
			Internship Pre-Requisite Proficiency *	MUX 329	0.0
Total Credits		16.5	Total Credits		15.5

Fourth Year					
Semester 7			Semester 8		
Influence Music on Behavior	MTR 401	3.0	Music in Therapy	MTR 402	3.0
Practicum III	MTR 431	1.0	Research in Music Therapy	MTR 403	2.0
Integrated Studies/Minor		3.0	Practicum IV	MTR 432	1.0
Abnormal Psychology	PSY 343	3.0	(Integrated Studies/Minor)		(3.0)
(Integrated Studies/Minor)		(3.0)	PEQ (8)		3.0
Statistics for Clinical Practice	PSY 200	3.0	Core Milestone Experience	CME 050	0.0
Performance Primary Lessons	MUP 1	1.0	Upper Div Music elective	MUS 3/4	3.0
Major Ensemble***	ENS	0.5	Performance Primary Lessons	MUP 1	1.0
			Major Ensemble***	ENS 0__	0.5
			Senior Recital (Experiential Learning)	MUX 49_	0.0
Total Credits		14.5-17.5	Total Credits		13.5-16.5

Semester 9+		
Music Therapy Internship	MTR 483	0.0

Integrated Studies: Choose 3 upper division courses (only one may be from MTR) to consider together in the Core Milestone Experience. Work with your advisor & faculty from your chosen courses to develop this culminating project in the liberal arts. See the Integrative Studies website at www2.naz.edu/uncommon-core/core-details/integrative-Studies/ for helpful information about the IS and CME.

* MTR 329 is a prerequisite for MTR 483 and internship recommendations from the faculty; students must pass it before applying for internships.

*** Consult advisor for 0.5 or 1.0 credit options

BACHELOR OF MUSIC IN MUSIC PERFORMANCE (PIANO)

Dr. Jacob Ertl – Area Coordinator

(Minimum Credits: 120, Minimum GPA: 2.75)

First Year					
Semester 1			Semester 2		
Music Dept Orientation	MUX 099	0.0	PEQ (3) Intro to World Music	MUS.Q.104	3.0
PEQ (1) FYS/ACS		4.0	PEQ (4)		3.0
College Writing I	ENGW 101	3.0	College Writing II	ENGW 102	3.0
PEQ (2)		3.0	Health & Wellness		0.0
Music Theory I	MUS 123	3.0	Music Theory II	MUS 124	3.0
Aural Skills I	MUS 125	1.0	Aural Skills II	MUS 126	1.0
Performance Primary Lesson	MUP 1B	2.0	Performance Primary Lesson	MUP 1B	2.0
Major Ensemble (1 only)*	ENS __	0.5	Major Ensemble (1 only) *	ENS __	0.5
Chamber Players Piano	ENS 091	0.5	Chamber Players Piano	ENS 091	0.0
Concert Attendance	MUX 019	0.0	Concert Attendance	MUX 019	0.0
Piano Studio	MUP 098	0.0	Piano Studio	MUP 098	0.0
Total credits		17	Total credits		15.5

Second Year					
Semester 3			Semester 4		
PEQ (5)		3.0	PEQ (7) Science		3.0
PEQ (6)		3.0	PEQ Science Lab		1.0
Music Theory III	MUS 223	3.0	Music Theory IV	MUS 224	3.0
Aural Skills III	MUS 225	1.0	Aural Skills IV	MUS 226	1.0
History Western Music I	MUS 211	3.0	History of Western Music II	MUS 212	3.0
Performance Primary Lesson	MUP 1B	2.0	Functional Piano I <i>or</i> Keyboard Score Reading	MUG 331 <i>or</i> MUG 333	1.0
Major Ensemble (1 only) *	ENS __	0.5	Intro to Conducting	MUS 272	1.0
Chamber Players Piano	ENS 091	0.0	Second Recital (Kybd)	MUX 296	0.0
Concert Attendance	MUX 019	0.0	Performance Primary Lesson	MUP 1B	2.0
Piano Studio	MUP 098	0.0	Major Ensemble*	ENS __	0.5
			Chamber Players Piano	ENS 091	0.0
			Proficiencies	232	0.0
			Concert Attendance	MUX 019	0.0
			Piano Studio	MUP 098	0.0
Total credits		15.5	Total credits		15.5

*Consult advisor for 0.5 or 1.0 credit options

Third Year						
Semester 5			OR ↔	Semester 6		
PEQ (8)		3.0		Collaborative Piano	MUS 433	1.0
Hist. of Western Music III	MUS 317	3.0		Upper Div Music Theory	MUS 4__	3.0
<i>Choral Conducting **</i>	<i>MUS 371**</i>	<i>(2.0)</i>		<i>Instrumental Conducting*</i>	<i>MUS 372**</i>	<i>(2.0)</i>
Piano Literature I	MUP 313	3.0		Piano Literature II	MUP 314	3.0
Piano Pedagogy I	MUP 431	2.0		Performance Sec. Lesson (organ/harpsichord)	MUP 2V/2L	1.0
Performance Sec. Lesson (organ/harpsichord)	MUP2V/2L	1.0		Performance Primary Lesson	MUP 1B	3.0
Performance Primary Lesson	MUP 1B	3.0		Chamber Players Piano	ENS 091	0.0
Chamber Players Piano	ENS 091	0.0		Studio Teaching I	MUS 461	1.0
Piano Studio	MUP 098	0.0		Piano Studio	MUP 098	0.0
Total credits				Total credits		
15-17			12-14			

Fourth Year						
Semester 7			OR ↔	Semester 8		
Integrative Studies (IS) (1)		3.0		Integrative Studies (IS) (3)		3.0
Integrative Studies (IS) (2)		3.0		Upper Div Music Elective	MUS 3/4	3.0
Upper Div Music History	MUS 4	3.0		Upper Div Music Elective	MUS 3/4	3.0
Performance Primary Lesson	MUP 1B	3.0		Core Milestone Experience	CME 050	0.0
Chamber Players Piano	ENS 091	0.0		Senior Recital Honors Keyboard (Experiential Learning)	MUX 496	0.0
Piano Studio	MUP 098	0.0		Performance Primary Lesson	MUP 1B	3.0
Group Piano Techniques I	MUP 332	1.0		Chamber Players Piano	ENS 091	0.0
				Piano Studio	MUP 098	0.0
Total credits				Total credits		
13				12		

*Consult advisor for 0.5 or 1.0 credit options

**BM Piano Performance - Choose either choral or instrumental conducting.

BACHELOR OF MUSIC IN MUSIC PERFORMANCE (INSTRUMENTAL)

Dr. Jacob Ertl – Program Director

(Minimum Credits: 120, Minimum GPA: 2.75)

First Year					
Semester 1			Semester 2		
Music Dept. Orientation	MUX 099	0.0	PEQ (2) Intro to World Music	MUS.Q 104	3.0
PEQ FYS/ACS (1)		4.0	PEQ (3)		3.0
College Writing I	ENGW 101	3.0	College Writing II	ENGW 102	3.0
Music Theory I	MUS 123	3.0	Music Theory II	MUS 124	3.0
Aural Skills I	MUS 125	1.0	Aural Skills II	MUS 126	1.0
Piano Class I	MUG 131	1.0	Piano Class II	MUG 132	1.0
Performance Primary Lesson	MUP 1__	2.0	Performance Primary Lesson	MUP 1__	2.0
Major Ensemble*	ENS __	0.5	Major Ensemble*	ENS __	0.5
Concert Attendance	MUX 019	0.0	Concert Attendance	MUX 019	0.0
Total credits			Total credits		
14.5			16.5		

Second Year					
Semester 3			Semester 4		
PEQ (4) Science		3.0	PEQ (5)		3.0
PEQ Science Lab		1.0	Aural Skills IV	MUS 226	1.0
Music Theory III	MUS 223	3.0	Music Theory IV	MUS 224	3.0
Voice Class I	MUG 141	1.0	Piano Class IV	MUG 232	1.0
Aural Skills III	MUS 225	1.0	History Western Music II	MUS 212	3.0
Piano Class III	MUG 231	1.0	Intro to Conducting	MUS 272	1.0
History Western Music I	MUS 211	3.0	Performance Primary Lesson	MUP 1	3.0
Wellness for Musicians	MUG 097	0.0	Major Ensemble*	ENS __	0.5
Performance Primary Lesson	MUP 1	3.0	Minor Ensemble	ENS __	0.0
Major Ensemble*	ENS __	0.5	Proficiencies	MUX 232	0.0
Minor Ensemble	ENS __	0.0	Sophomore Recital	MUX 297	0.0
Concert Attendance	MUX 019	0.0	Concert Attendance	MUX 019	0.0
Total credits			Total credits		
16.5			15.5		

*Consult advisor for 0.5 or 1.0 credit options

Third Year					
Semester 5			Semester 6		
PEQ (6)		3.0	PEQ (8)		3.0
PEQ (7)		3.0	**Integrated Studies (1)		3.0
Techniques I***	MED __	1.0	Techniques II***	MED __	1.0
Instrumental Conducting	MUS 372	2.0	Studio Teaching I	MUP 461	1.0
History Western Music III	MUS 317	3.0	Upper Div Music Theory Elective	MUS 4__	3.0
Performance Primary Lesson	MUP 1__	3.0	Performance Primary Lesson	MUP 1__	3.0
Performance Secondary Lesson	MUP 2__	1.0	Performance Sec Lesson	MUP 2__	1.0
Major Ensemble*	ENS __	0.5	Major Ensemble*	ENS __	0.5
Minor Ensemble	ENS __	0.0	Minor Ensemble	ENS __	0.0
Total credits		16.5	Total credits		15.5

Fourth Year					
Semester 7			Semester 8		
**Integrative Studies (2)		3.0	**Integrative Studies (3)		3.0
Upper Div Music History Elective	MUS 4	3.0	Upper Div Music Elective	MUS __	3.0
Upper Div Music Elective	MUS 3/4	3.0	Instrumental Music Hist/Lit	MUP 315	3.0
Performance Primary Lesson	MUP 1__	3.0	Performance Primary Lesson	MUP 1__	3.0
Major Ensemble*	ENS __	0.5	Major Ensemble*	ENS __	0.5
Minor Ensemble	ENS __	0.0	Senior Recital Honors (Experiential Learning)	MUX 498/496	0.0
			Core Milestone Experience	CME 050	0.0
Total credits		12.5	Total credits		12.5

*Consult advisor for 0.5 or 1.0 credit options

**Integrative Studies: Choose 3 courses, 200-level or higher. Only 1 of your IS courses can be used to fulfill a major requirement. Work with your advisor & faculty from your chosen courses to develop this culminating project in the liberal arts.

***String majors take MED 375 String Techniques and Pedagogy

BACHELOR OF MUSIC IN MUSIC PERFORMANCE (VOICE)

Dr. Katie Hannigan Tabon, Vocal Area Coordinator

(Minimum Credits: 127, Minimum G.P.A. 2.75)

First Year					
Semester 1			Semester 2		
Music Dept. Orientation	MUX 099	0.0	PEQ (3) Intro to World Mus	MUS.Q.104	3.0
PEQ FYS/ACS (1)		4.0	PEQ (4)		3.0
College Writing I	ENGW 101	3.0	College Writing II	ENGW 102	3.0
PEQ (2)		3.0	Music Theory II	MUS 124	3.0
Health & Wellness *		0.0	Aural Skills II	MUS 126	1.0
Music Theory I	MUS 123	3.0	Piano Class II	MUG 132	1.0
Aural Skills I	MUS 125	1.0	Diction I	MUS 243	1.0
Piano Class I	MUG 131	1.0	Performance Primary Lessons	MUP 1A	2.0
Performance Primary Lessons	MUP 1A	2.0	Vocal Studio Class	MUP 096	0.0
Vocal Studio Class	MUP 096	0.0	Major Ensemble**	ENS __	0.5
Major Ensemble**	ENS __	0.5	Concert Attendance	MUX 019	0.0
Concert Attendance	MUX 019	0.0			
Total credits		17.5	Total credits		17.5

Second Year					
Semester 3			Semester 4		
PEQ (5)		3.0	PEQ (6) Science		3.0
Acting I	THA 140	3.0	PEQ Science Lab		1.0
Music Theory III	MUS 223	3.0	Music Theory IV	MUS 224	3.0
Aural Skills III	MUS 225	1.0	Aural Skills IV	MUS 226	1.0
Piano Class III	MUG 231	1.0	Piano Class IV	MUG 232	1.0
Diction II	MUS 244	1.0	History of Western Music II	MUS 212	3.0
History of Western Music I	MUS 211	3.0	Sophomore Recital	MUX 297	0.0
Performance Primary Lessons	MUP 1A	2.0	Intro to Conducting	MUS 272	1.0
Vocal Studio Class	MUP 096	0.0	Performance Primary Lessons	MUP 1A	2.0
Major Ensemble**	ENS __	0.5	Vocal Studio Class	MUP 096	0.0
Opera Workshop	ENS 086	0.0	Major Ensemble**	ENS __	0.5
Concert Attendance	MUX 019	0.0	Opera Workshop	ENS 086	0.0
			Proficiencies	MUX 232	0.0
			Concert Attendance	MUX 019	0.0
Total credits		17.5	Total credits		15.5

* Health & Wellness courses must be selected from the following list: 1 Yoga class, 1 dance class from the Physical Education offerings/listings 1 Wellness for Musicians

**Consult advisor for 0.5 or 1.0 credit options

Third Year					
Semester 5			Semester 6		
*Foreign Language I/Lab		4.0	Integrated Studies (1)		3.0
History of Western Music III	MUS 317	3.0	Upper Div. Music Electives	MUS 4__	3.0
Choral Conducting	MUS 371	2.0	Survey of Vocal Lit. II	MUP 312	2.0
Survey of Vocal Lit. I	MUP 311	2.0	Vocal Pedagogy I	MUS 441	3.0
Performance Primary Lessons	MUP 1A	2.0	Performance Primary Lessons	MUP 1A	2.0
Vocal Studio Class	MUP 096	0.0	Major Ensemble**	ENS 08__	0.5
Major Ensemble**	ENS 08_	0.5	Vocal Studio Class	MUP 096	0.0
Opera Workshop	ENS 086	0.5	Opera Workshop	ENS 086	0.5
Vocal Coaching	MUP 1X	1.0	Vocal Coaching	MUP 1X	1.0
			Perf. Tech. Seminar	MUP 462	1.0
Total credits		15	Total credits		16

Fourth Year					
Semester 7			Semester 8		
*Foreign Language I/Lab		4.0	Core Milestone Experience	CME 050	0.0
Integrated Studies (2)		3.0	Integrated Studies (3)		3.0
Studio Teaching I	MUS 461	1.0	PEQ (7)		3.0
Upper Div. Music Elective	MUS 4__	3.0	PEQ (8)		3.0
Performance Primary Lessons	MUP 1A	2.0	Performance Primary Lessons	MUP 1A	2.0
Performance Sec (Piano)	MUP 2B	1.0	Vocal Studio Class	MUP 096	0.0
Vocal Studio Class	MUP 096	0.0	Senior Recital Honors (Experiential Learning)	MUX 498	0.0
Major Ensemble**	ENS 08_	0.5	Performance Sec (Piano)	MUP 2B	1.0
Opera Workshop	ENS 086	0.5	Major Ensemble**	ENS 08_	0.5
Vocal Coaching	MUP 1X	1.0	Opera Workshop	ENS 086	0.5
			Vocal Coaching	MUP 1X	1.0
Total credits		16	Total credits		14

* Foreign Language is a requirement of this program. Students are encouraged to take two different languages.

**Consult advisor for 0.5 or 1.0 credit options

BACHELOR OF SCIENCE IN MUSIC/BUSINESS

Professor Dave Drago - Program Director

(Minimum Credits: 122.5, Minimum G.P.A. 2.5)

First Year				
Semester 1			Semester 2	
School of Music Orientation	MUX 099	0.0	Argument & Research	ENGW 102 3.0
Academic & College Success	ACS 101	1.0	Music Theory II	MUS 124 3.0
First Year Seminar PEQ (1)	FYS	3.0	PEQ (2)	3.0
Exposition	ENGW 101	3.0	Organizational Behavior	BLDR 222 3.0
Music Business I	MUB 101	3.0	Performance Primary Lesson	MUP 1__ 1.0
Music Theory I	MUS 123	3.0	Studio Class*	0.0
Aural Skills I	MUS 125	1.0	Aural Skills II	MUS 126 1.0
Performance Primary Lesson	MUP 1__	1.0	Major Ensemble**	ENS 0__ 0.5
Studio Class*		0.0	Concert Attendance	MUX 019 0.0
Major Ensemble**	ENS 0__	0.5	Piano Class II	MUG 132 1.0
Concert Attendance	MUX 019	0.0		
Piano Class I	MUG 131	1.0		
Total credits		16.5	Total credits 15.5	

Sophomore Year				
Semester 3			Semester 4	
Rock and Contemporary Commercial Music Theory	MUS 220	3.0	Writing for Digital Media	COMM 205 3.0
Introduction to Recording	MUB 222	3.0	Spreadsheets	CIS 241 3.0
Principles of Marketing	MKT 216	3.0	Oral Communications	COMM 207 3.0
PEQ (3)		3.0	Intro to Western Classical Music or Intro to World Music (PEQ 4)	MUS.Q 101 or MUS.Q 104 3.0
Performance Primary Lesson	MUP 1_	1.0	Health and Wellness	0.0
Studio Class***		0.0	Studio Class***	0.0
Major Ensemble**	ENS 0_	0.5	Performance Primary Lesson	MUP 1_ 1.0
Concert Attendance	MUX 019	0.0	Major Ensemble**	ENS 0_ 0.5
			Concert Attendance	MUX 019 0.0
Total credits		13.5	Total credits 13.5	

**Consult advisor regarding 0.0, .05 or 1.0 credit options

***For vocalists- only four semesters of studio class are required including the senior recital semester

Third Year				
Semester 5			Semester 6	
Music Business II	MUB 301	3.0	History of Rock and Contemporary Commercial Music	MUS 209 3.0
Social Media	COMM 345	3.0	Principles of Microeconomics PEQ (6)	ECO.Q 102 3.0
Science with lab PEQ (5)		4.0	Integrative Studies (IS) (1)	
Performance Primary Lesson	MUP 1__	1.0	Integrative Studies (IS) (2)	
Studio Class***		0.0	Performance Primary Lesson	MUP 1_ 1.0
Major Ensemble**	ENS 0	0.5	Studio Class***	
			Major Ensemble**	ENS __ 0.5
	—		Effective Music Management	MUB 401 0.5
			The Legal Environment of Business Leadership	BLDR 305 3.0
Total credits		11.5	Total credits 17	

Fourth Year				
Semester 7			Semester 8	
Digital Marketing Concepts	DMS 300	3.0	Leadership and Ethics	BLDR 410 3.0
PEQ (7) & PEQ (8)		6.0	Liberal Arts Electives (two courses)	
Music Business Internship I	MUB 483	3.0	Music Business Internship II or Written and Visual Rhetoric	MUB 484 or ENGW 250 3.0
Integrative Studies (IS)		3.0	Performance Primary Lesson	MUP 1_ 1.0
Performance Primary Lesson	MUP 1_	1.0	Studio Class***	
Studio Class***		0.0	Major Ensemble**	ENS 0 0.5
Major Ensemble**	ENS 0	0.5	Music/Business Senior Capstone	MUX 492 0.0
Core Milestone Experience	CME 050	0.0	Music/Business Senior Performance Project	MUX 493 0.0
Total credits		16.5	Total credits 13.5	

* Requires a GPA of 2.5

** Consult advisor regarding 0.0, 0.5 or 1.0 credit options

***For vocalists- only four semesters of studio class are required including the senior recital semester

Part 4: Applied Music Study, Senior Recitals, Juries

Applied Music Study

Every music major receives one hour (50 minutes long) of private instruction per week in their area of applied study; thirteen lessons are required for the semester. Each credit hour should equal approximately 3 hours/week of practice and instruction.¹ While enrolled at Nazareth University, students will take Primary Performance Major lessons with Nazareth University faculty only. In addition, each student is required to perform in a large ensemble appropriate to their area of applied study. The School of Music offers the following large ensembles: Concert Choir, Chamber Singers, Chorale, Wind Symphony, Night Flyer Band and Orchestra. Ordinarily, students also perform in a smaller ensemble, especially those related to their primary area of performance. Students must perform in a studio recital once per semester.

BS Music/Business students may enroll in Jazz Ensemble for their ensemble credit. Music Business majors take 8 semesters of primary lessons and studio class; vocalists are only required to take 4 semesters of studio class, including their senior recital semester.

Senior Recitals

Music Therapy, Music Education, and Music Composition majors are required to present a solo Senior Recital (20 - 25 minutes). Performance majors must give a Sophomore Qualifying Recital (30 – 45 minutes) and a Senior Honors Recital (50 -55 minutes). Bachelor of Arts majors must present either a Senior Recital or Senior Project (20- 25 minutes for either). Composition majors must also present a Sophomore Qualifying Composition Recital/Portfolio (showing proficiency in a variety of styles and media) and a Senior Composition Recital/Portfolio (to include a piece for a large ensemble and a major chamber music piece and showing altogether three or more contrasting styles/media). Music/Business majors must present either a Senior Recital or Music Business Performance Project.

Juries

All students enrolled in applied music perform a jury at the end of each semester except during the semester of a successful senior recital or during the professional Music Education semester and MTHA1A students in their junior and senior years. MTHA1A students will perform a junior showcase in the spring semester, and a senior showcase in the spring of their senior year. The jury system serves as a continuous check on each student's progress during their academic residency. If a student does not progress to a satisfactory level on the primary instrument during the year, they may be required to study during the summer. Should the appropriate level still not be reached, they may be advised to:

1. change to a different primary instrument, or
2. withdraw from the program. Senior recitals and graduation are deferred until the appropriate level of performance has been attained.

Students taking a secondary instrument receive one half-hour (25 minutes) lesson per week. These students are **not** required to perform for a jury each semester of enrollment.

Students registered for MUP3A, 50-minute secondary lessons, present a jury every semester, except the semester they offer their senior recital.

¹ NASM Handbook, III.A.2.c

Advising information for all degrees

Voice primary students do not take voice class.

Piano primary students do not take class piano, except **Music Therapy** majors, who must take MUG232

VOICE

1st year *Musical / Technical Goals:* At this level, attention will be paid to breathing, tone production, vocal line, resonance, projection, phrasing, communication and musicianship that ensures intelligent independence in the learning of music.

Representative Repertoire: Italian songs of the 17th and 18th centuries edited by John Paton (pub. by Alfred); American Art Songs, Aaron Copland, Old American Songs, Benjamin Britten, Folk Song Arrangements of British Isles: Roger Quilter, Arnold Book of Old Songs: Samuel Barber, Collected Songs; W.A. Mozart Arias: G.F. Handel Arias, Messiah Arias.

2nd year *Musical / Technical Goals:* Continued attention to the technical aims of the previous level and including a developing sense of foreign language diction and varied styles in vocal literature, with special emphasis on the study of German lied.

Representative Repertoire: All areas of first year repertoire are continued; introduction of oratorio arias: J.S. Bach; "Ich folge dir gleichfalls." – Johannespassion: "In deine Hande," – Cantata 106; Felix Mendelssohn Elijah arias: "O rest in the Lord," "It is enough," "If with all your hearts." Nineteenth century opera arias may be introduced for suitable voices. The primary emphasis, however, will be on the introduction of the German lied: Franz Schubert, selected lieder Winterreise; Robert Schumann, Selected lieder, Frauenliebe und Leben, Liederkreis; selected lieder or Johannes Brahms, Gustav Mahler, Richard Strauss. Musical theater repertoire that is adequate to age group, ability, voice type, technical development, degree and career requirements etc. can be introduced at this level. See voice jury requirements for details.

3rd year *Musical / Technical Goals:* Continued attention of the previous levels with particular attention paid to the stylistic demands of the French mélodie.

Representative Repertoire: The repertoire already introduced in the first two years continues to be developed, especially American and British 20th century songs. The primary emphasis of this year, however, is the introduction of the French repertoire: Gabriel Fauré, Thirty Songs: Claude Debussy, selected early songs, Ariettes Oubliées: Maurice Ravel, Five Greek Songs: Hector Berlioz, Nuits d'Été, Francis Poulenc, Airs Chantés. Music Education and Therapy majors are expected to have reached the third-year level of proficiency by their senior year. Musical theatre repertoire that is adequate to age group, ability, voice type, technical development, degree and career requirements etc. will continue to be studied at this level. See voice jury requirements for details.

4th year *Musical / Technical Goals:* At this level, the student shall prepare a recital that includes repertoire representative of various language **and** styles (see page 67). The student is encouraged to study an opera and oratorio roles, and chamber music. It is at the discretion of the instructor to include repertoire from the musical theatre genres in the recital program, as long as the aforementioned requirements are fully met.

Voice Area Policies

Repertoire Exploration and study of Musical Theatre repertoire representative of the different vocal styles within the genre is encouraged. Continued attention will be paid to technical goals as related to efficient vocalism, healthy functioning and expressive communication. This policy pertains to all primary voice students in all degree programs, including vocal performance majors.

- This repertoire can be presented at the voice jury at the discretion of the teacher.
- This repertoire may be included in honor recitals, master classes, opera workshop performances or other performance settings upon approval of the instructor/voice faculty/and or vocal coordinator.
- Musical Theatre repertoire included in honor and other degree recitals may or may not be considered supplemental.
- Vocal Performance majors will ordinarily exclude this repertoire from any recital program. This repertoire may be included in recital programs as long as it is considered supplemental to the degree repertoire requirements.

NOTES: *Musical Theatre majors will include musical theatre repertoire in their studio recitals, voice juries, honor and degree recitals, and any other performance settings. Different styles within this genre will be explored during their years of study. See voice jury requirements for details.*

Students registered as MUP1A/ MTHA 1A must perform one piece from memory on a Voice Studio Area Recital. Students registered for MUP1A (BA, Music Education, Music Therapy and Music Performance, Music Composition) must perform every semester spanning their freshmen to senior year. (Student teachers as well as students performing honors, sophomore qualifying, or senior recitals are exempt from that semester's studio recital requirement). MUP 1A students who are Music Business majors must perform on a recital four (4) out of eight (8) semesters. MTHA 1A students must perform every semester in their freshmen and sophomore years of study only. MTHA majors studying with SOM faculty are required to take four (4) semesters of Voice studio and perform in four (4) voice studio recitals.

Individual voice studio recital dates are assigned with specific studios and their assigned studio collaborative pianists, listed on the SOM webpage under "Resources for Faculty and Students." Your teacher will communicate with you and digitally sign you up on a date when your specific studio/pianist is listed. After you are signed up for a specific date, you must submit an online form 10 days prior to your recital at this link: <https://www2.naz.edu/school-music/resources-students-faculty/voice-studio-recital-form/>

Online forms will not be accepted after 5:00 p ten days prior to the recital date. Student must contact their collaborative pianists and share music a minimum of four (4) weeks prior to your scheduled recital.

Failure to submit an online form by the deadline, not sending music to or setting up a rehearsal with your collaborative pianist will result in your final lesson grade being lowered 10%, one-half letter grade in applied study. You will also not be permitted to sign up for another recital that same semester.

**Vocal Studio
(MUP 096)**

All voice primary students registered for MUP 1A will register for Vocal Studio (MUP 096), except music education seniors during their professional semester.

- All jury repertoire is expected to be performed memorized in vocal studio.
- Musical Theatre majors registered for MTHA 1A will register for Vocal Studio (MUP 096) during their freshman and sophomore years. Juniors and seniors, in consultation with their applied teacher and program director may waive vocal studio class, and are not required to register for Vocal Studio (MUP 096) during their showcase semester.
- Musical Theatre majors registered for MTHA 1A who do not continue their vocal studies with the music department’s voice faculty during their junior and senior years are not required to register for Vocal Studio (MUP 096).
- Musical Theatre minors will register in vocal studio at the discretion of Program Director and/or instructor.
- **Non-vocal/non-music majors** taking one-hour lessons (MUP 3A) are not required to register and/or participate in vocal studio (MUP 096), unless requested by the instructor.
- Vocal Studio Class will be a non-credit course.
- A grading system of Pass/Fail will be implemented. Schedule: TBD.
- Music Business majors will register for a minimum of 4 semesters of vocal studio, including the Senior Recital semester. Additional semesters may be requested by Program Director and/or instructor.

<p>Repertoire Purchasing / Personal Libraries</p>	<ul style="list-style-type: none"> • Freshmen and sophomore students registered for MUP 1A are required to purchase repertoire anthology books (i.e. 26 Italian Songs, American Songs, German Anthology etc) in the fall and spring semesters, as listed by the voice faculty.
<p>Auditions</p>	<ul style="list-style-type: none"> • Freshmen majoring in voice (voice primary, MUP 1A), must consult with their voice instructors before auditioning or committing to performance programs such as: the opera workshop, musicals, plays, and student-run productions. Participation in more than one vocal ensemble, as well as any other performance related activities that involve extensive use of the voice, must be done in consultation with the applied voice instructor. • Non-vocal/ non-music majors interested in taking one-hour voice lessons (MUP 3A) will present an audition during the regular end- of- the-semester juries. Audition repertoire will ordinarily include 2-3 pieces of contrasting styles and two different languages.

PIANO

1st year

Musical / Technical Goals: Introduction to style; reading the scores; basic technical principles; basic tonal harmony. By the end of the year, students should be consistently preparing assigned music with correct notes, rhythms, articulation and fingerings. Five finger exercises, major and minor scales (mm. quarter note =100), voicing exercises, basic clean pedaling. **Additional requirements for Performance majors:** arpeggios.

Representative Repertoire: (many shorter works) Bach: Inventions, short Preludes and Fugues, W.F. Bach Notebook, selected suite movements, preludes from WTC. Beethoven, Mozart and Haydn: shorter works. Schumann, Mendelssohn, Grieg and Field: character pieces. Bartok: Rumanian Folk Dances, Bagatelles, Mikrokosmos; Persichetti: character pieces; Debussy: Children's Corner, Reverie.

Expanded repertoire expectations for Performance majors. Performance majors will study a greater breadth of repertoire. Scarlatti: sonatas; Bach: French suite, prelude and fugue from WTC; Haydn, Mozart, and Beethoven: sonata (single or multiple movements); a group of Romantic character pieces; Debussy: preludes, Estampe; short contemporary works; Optional Honors Recital.

2nd year

Musical / Technical Goals: Emphasis on the classical style, sonata form. By the end of the year, students should have acquired efficient practice habits and be able to prepare short pieces in a stylistically appropriate manner. Optional Honors recital including a duet or chamber music. Scales (mm. quarter note=130) arpeggios, octaves, texture, voicing.

Keyboard Proficiency in the Spring semester.

Representative Repertoire: Scarlatti: sonata; Bach: suite movements, prelude & fugue from WTC. Haydn, Mozart, and Beethoven: sonata movements; Grieg: Lyric Pieces, Chopin preludes, nocturne, waltz, mazurkas; Schubert: impromptu; Debussy: prelude; collection of contemporary works. Optional Honors recital.

Expanded repertoire expectations for Performance majors.

Scarlatti: sonata pair; Bach: suite, preludes and fugues. Haydn, Mozart, and Beethoven: complete sonata studied. Chopin: preludes, nocturnes, scherzo; Brahms: intermezzi; Liszt: Années de pèlerinage; Rachmaninoff: preludes; Griffes: Roman Sketches, Three Preludes; 20th-21st century work. Sophomore Performance Degree Qualifying recital presented in the Spring semester.

3rd year

Musical / Technical Goals: Larger works, counterpoint, romantic textures with more technically challenging passages, increased skill in voicing and pedaling. Scales (mm. quarter note=150), arpeggios (mm. quarter note=130), octaves chords. **Additional requirements for Performance majors:** double notes; a performance etude

Representative Repertoire: WTC preludes and fugues; classical sonata; group of Romantic pieces: Brahms- intermezzi; Schumann- fantasy pieces; Chopin- polonaise, nocturnes, preludes; Mendelssohn- songs without words; Debussy- preludes; Bartok, Prokofiev, Schoenberg (Opus 19); Contemporary composers (rhythmic complexities). Optional Honors recital.

Expanded repertoire expectations for Performance majors; a complete Classical sonata and extended Romantic work (Chopin ballade, scherzo; set of Brahms character pieces, Schumann cycle) in addition to a Baroque work and a 20th or 21st century work by composers such as: Bartok, Copland, Messiaen, Ligeti, Bolcom, Rzewski, Rorem, Scelsi, among others. Optional Honors recital or collaborative recital.

4th year Musical / Technical Goals: Students should demonstrate technical command of scales and arpeggios and the ability to penetrate a musical score. Scales (mm=160), arpeggios (all), chords, octaves, double notes.

Representative Repertoire: Bach: suites (set of dances); Scarlatti: group of sonatas; Rameau: Pieces de clavecin; classical sonata (complete) or Schubert sonata; Liszt: Annees de pelerinage; Chopin: Études, nocturnes, mazurkas; Brahms: intermezzi. Scriabin: preludes; Ravel: Sonatine, Valses nobles at sentimental; Prokofiev: Sarcasms; Hindemith, Takamitsu; living composers.

30-minute Senior recital required for most degree programs.

Expanded repertoire expectations for Performance majors: a Baroque set:

Scarlatti sonata pairing, a Bach suite (complete), prelude and fugue, Classical sonata (complete), representative Romantic and 20th-21st century works (Albright, Berg, Crawford, Crumb, Ginastera, Ligeti, Ives, Messiaen, Rzewski, Stockhausen.) A 50-minute senior recital.

All piano primary students registered for MUP 1B will register for Piano Chamber Players, ENS 091 30 and Piano Studio, MUP 098, except senior music education majors entering their professional semester. Both classes will be non-credit bearing with a Pass/Fail grading system.

ORGAN

Prerequisite: a good piano technique and repertoire such as Bach Inventions/ Sinfonias and sonatas of Haydn, Mozart, and Beethoven are required and/or organ repertoire at the level of Bach Eight Little Preludes and Fugues.

1st year Musical/Technical Goals: Building a strong, relaxed technical approach; establishing good practice habits; manual scales in parallel and contrary motion (in eighth notes at mm = 100); major scales in pedals (in quarter notes at mm = 100). Organ shoes required. Required text is *Organ Technique: Modern and Early* by George H. Ritchie and George B. Stauffer (Oxford University Press).

2nd year Musical/Technical Goals: Refinement of basic technique, especially legato touch and pedal technique; scales in 3rd's and 6th's (in eighth notes at mm = 120), manual arpeggios (in eighth notes at mm = 100), arpeggiated block chords (in quarter notes at mm = 100).

Introduction to more articulated styles of playing. Hymn playing: registration, soloing out melody, improvisation with ostinato and ornamentation techniques. Membership in the American Guild of Organists (AGO) is required from this point onward.

3rd year Musical/Technical Goals: Continue developing practice habits and strategies for learning music and solving technical problems intelligently; quality of sound, touch, phrasing, communication of emotion/expression. Scales for velocity and control with various articulations. Preparing short pieces independently on a weekly basis. Attendance to at least one AGO event required. Hymn playing and improvisation with canonic principles.

Representative Repertoire: North German prelude such as Buxtehude, Böhm, Bruhns; Bach Prelude and Fugue such as BWV 541, 546; Bach chorale preludes from Orgelbüchlein; Brahms chorale preludes; a suite by Clérambault or a d'Aquin Noël; a Franck work; pedal study or solo by Bach, Persichetti, Langlais, Albright; short hymn-based works; ensemble or chamber work.

4th year Musical/Technical Goals: Advanced technique, mastery of touch and registration, ability to work independently. Attendance to at least one AGO event required. Hymn playing in various ethnic styles, reharmonization.

Representative Repertoire: Bach trio sonata or chorale prelude in trio texture; Couperin or de Grigny; another North German praeludium; other early composers such as Sweelinck, Scheidt, Cabanilles, Gibbons; a large Romantic work such as Mendelssohn, Reger, Liszt, Dupré, symphony movements by Widor and Vierne; contemporary work such as Messiaen, Persichetti, Hindemith, Rorem, Albright, Alain.

FLUTE

1st year Musical /Technical Goals: Establish good habits in regard to the basics of playing. Focus on appropriate posture, embouchure, articulation, and breathing, rhythm, pitch, tone, etc.). Begin building solid technique with emphasis on tone and development of aural skills. Major scales in all keys 2 octaves, chromatic scale 3 octaves. Major triads two octaves. All with various articulation.

Representative Repertoire & Technical studies: Andre Maquarre *Daily Exercises*; *The Flute Scale Book* by Phyllis Louke and Patricia George; Walter Zachert *Melodious Studies*, Cavally *Melodious and Progressive Studies book 1*; *24 Little Melodies with Variations* by Marcel Moyse; *24 Bach Studies*, etc. Repertoire equivalent of NYSSMA grades 4 and 5, (Telemann and Handel Sonatas. Telemann Suite in A minor and Fantasias. Cavally selections from *24 Short Concert Pieces*.)

Duets by Kummer, Telemann, Kuhlau, Selected Duets Volume 2 by Voxman, etc. Participation in as much performance as possible is strongly encouraged.

Performance majors: higher expectation in terms of repertoire, technical studies, and participation in performance opportunities on and off campus. Begin work on orchestral excerpts. Repertoire should represent all style periods. Recommended text: *Orchestral Excerpts for Flute* by Jeanne Baxtresser.

2nd year Musical /Technical Goals: Continued refinement of fundamentals in terms of tone, technique, and aural skills. Recommended text: *Practice Book for the Flute, Vol. 1, Tone* by Trevor Wye. Add to above technique, add minor scales and triads, begin diminished and augmented triads, whole tone scales and harmonic minor scales in all keys. Students should be increasing tempos of technical studies. Begin building a personalized “daily studies” routine.

Representative Repertoire: Études now can include Berbiguier, Casterede, etc. Daily Exercises, *Flutist Formula* by Barrere, Melodious and Progressive Studies books 1 and 2. Repertoire from NYSSMA grade 5 (Bach Eb Sonata; Quantz GM Concerto; Gluck Menuet and Dance). Duets by Doppler, Mozart, Telemann, Quantz, Briccialdi, etc.

Performance majors: higher expectation in terms of repertoire, technical studies, and participation in performance opportunities on and off campus. Continue work on orchestral excerpts; begin work on significant chamber music involving flute. Repertoire should represent all style periods.

3rd year Musical /Technical Goals: Build on basics of first two years in terms of technique and aural skills. Emphasis on tone color, flexibility, expression, vibrato and variety. Double and triple tonguing. Daily technical studies can now include all forms of seventh chords, melodic minor scales in all keys, major and minor scales in 3rds.

Representative Repertoire: Increased emphasis on solo repertoire (required) and orchestral excerpts (optional). Études include Cavally: Melodious and Progressive Studies books 2 and 3. Anderson: Op. 33 (Eva Amsler edition recommended). Repertoire from NYSSMA grade 6 (Faure: *Fantasia*; Mozart: Concerto in GM; Debussy: *Syrinx*; CPE Bach: A minor Solo Sonata). Continued work with teacher on duets and chamber playing.

Performance majors: higher expectation in terms of repertoire, technical studies, and participation in performance opportunities on and off campus. Continue work on orchestral excerpts; begin exploring repertoire requirements for graduate school auditions; continue work on significant chamber music involving flute. Repertoire should represent all style periods.

4th year Musical /Technical Goals: Performance experience emphasized in both solo and chamber music. Technical studies can now include Moyse and more advanced exercises can include Karg-Elert *Caprices*, Anderson Op. 15, Genzmer *Modern Studies*. Daily exercises should now include all of the above technical collections and scale patterns at increased tempos. Technical dexterity and sound are emphasized.

Representative Repertoire: Repertoire from NYSSMA grade 6 should be studied and played at a high level of musicianship. (Poulenc and Hindemith Sonatas; Mozart concerti; Griffes *Poem*; etc. Duets by Kuhlau, Furstenau, Doppler, etc.)

Performance majors: higher expectation in terms of repertoire, technical studies, and participation in performance opportunities on and off campus. Continue work on orchestral excerpts; work on repertoire requirements for graduate school auditions; continue work on significant chamber music involving flute. Repertoire should represent all style periods including extended techniques.

OBOE

1st year Musical /Technical Goals: In depth study of reeds and reed making. All students should be able to make playable and reliable reeds. There will be a review of all basics of playing, such as embouchure, breath support and breathing, tonguing, proper playing position and tone production. Ensemble and chamber playing skills will be addressed and upheld. All major and relative minor scales with technical patterns introduced in all keys.

Representative Repertoire: Barret Studies, Handel Sonatas, Marcello and Cimarosa Concerti, Beethoven Trios and standard orchestral excerpts.

2nd year Musical /Technical Goals: Continuation of first year, with the addition of extended scales to expand the playing range of the student.

Representative Repertoire: Ferling Studies, the Mozart Concerto and Quartet, the Hadyn Concerto, Britten Metamorphosis, Goossens Concerto and standard orchestral excerpts.

3rd year Musical /Technical Goals: Continuation of previous two years, with the addition of scales in thirds. Communication and expression in playing will be discussed.

Representative Repertoire: Bach Double Concerto, Foss Concerto, Poulenc Sonata, Schumann Romances and orchestral excerpts.

4th year Musical / Technical Goals: Continuation of previous three years.

Representative Repertoire: Gillet Studies, Poulenc Trio, Strauss and Vaughn Williams Concerti, Bach Arias and orchestral excerpts. Ensemble playing will be encouraged and English Horn / Oboe d'amore will be included throughout the program.

Performance Majors: Students majoring in oboe performance will be expected to follow the above requirements, with an added emphasis on chamber and ensemble playing. Performance majors will be expected to participate in concerto competitions and seek performing opportunities on campus and in the community. Some discussions in lessons will deal with pedagogical and historical trends of the instrument, and students will be expected to know current oboe professionals in the field. Orchestral excerpts will be learned and addressed each year.

CLARINET

All Semesters

Students are expected to perform each semester in the clarinet studio recital. Students presenting a solo recital such as a senior recital are exempt from the studio recital. Students are expected to perform a jury at the end of each semester. Students presenting a senior recital are exempt from the jury in that semester.

Skills and Literature

With regard to the following plan, it is not expected that each student will play each and every item listed under each year. Rather, by the end of each year, the student will have the facility to understand and perform music equivalent to the level of the music listed.

By the end of four years of study, each student should have built a body of literature in the following categories:

- Four multi-movement sonatas/suites (ex: Saint-Saëns; Brahms) Two French contest pieces (ex: Rabaud; Messager)
- Two unaccompanied pieces (ex: Osborne, Stravinsky)
- Two classical or early romantic concertos or sonatas (ex: Stamitz, Weber)
- One chamber music selection with piano plus at least one other instrument or voice

Pre-Major Level Work:

For students working toward acceptance into the Music Education or Music Therapy major, who are studying as non-majors or a BA-Music students until the successful audition, the following materials and goals will be utilized.

Musical Goals: Emphasis on basic elements of technique, including correct embouchure formation, tone production, long tones, breath support, scales (major and minor), finger technique, and articulation. Études/Methods: Hite, David: Melodious and Progressive Studies, Book 1; Rose, Cyrille: 32 Études (odd numbered Études 1-11); Baermann, Carl: Complete Method for Clarinet, Third Division (scales & chords); Bacon, Marcy: Clarinet Studio Coursepack.

Representative Repertoire: Vanhal Sonatas, Milhaud Petit Concert, Stamitz Concerto No. 3, selections from Rubank Concert & Contest Collection, H. Voxman, Ed.

1st year Musical Goals: Emphasis on basic performance techniques with focus on legato phrasing and classical style. Emphasis on foundations of technique including embouchure, tone production, scales (major and minor), finger technique, long tones, breath support and articulation.

Technical Requirements: By the end of the first semester of study, students should be able to perform a 3-octave chromatic scale on E and major and minor scales through four flats and sharps from memory. By the end of the first year of study, students should be able to perform a full-range chromatic scale to high G and all major and minor scales full-range from memory.

Each week, one scale will be graded in lessons using the following rubric.

- 4 = scale is performed at or above quarter=120 with even technique and response in all registers
- 3 = scale is performed at or above quarter=100 with mostly even technique and response in all registers
- 2 = scale is performed at or above quarter=80 with some unevenness or problematic response
- 1 = scale is performed at speeds below quarter=80 with little proficiency

Études/Methods: Baermann, Carl: Complete Method for Clarinet, Third Division (major and minor scales); Bacon, Marcy: Clarinet Studio Coursepack; Rose, Cyrille: 32 Études and/or 40 Études (recommended edition: 32 and 40 Études published together in Hite's Artistic Studies from the French School); Thurston, Frederick: Passage Studies, Book 1. Each student should expect to complete six Études a semester in addition to solo literature.

Representative Repertoire: Stamitz Concertos, Berr Fantasia, Adagio from Mozart Concerto, Johann Stamitz Concerto in Bb, Vaughan Williams Six Studies in English Folk Song.

Performance Majors: In the first year of study, performance majors will study the same materials as other music majors but at a more rapid pace. Each performance major should expect to complete 10 Études a semester and will not duplicate the recital piece on the jury. The scale-grading rubric above will be utilized; however, the expectation is that performance majors should consistently earn grades of 4 on scales.

2nd year Musical Goals: Continuation and refinement of legato phrasing and classical style; exploration of later musical styles. Continued development of foundations of technique including embouchure, tone production, finger technique, breath support and articulation.

Technical Requirements: Students should be able to perform all major and minor scales from memory, full-range, with any specified articulation. Once major and minor scales in Baermann have been completed, students proceed to scales in 3rds for a grade. The grading rubric for scales in 3rds is as follows:

- 4 = scale is performed at or above quarter=80 with slur-two-tongue-two articulation and then an quarter=90 slurred, with even technique and response in all registers
- 3 = scale is performed at or above quarter=72 with slur-two-tongue-two articulation and then an quarter=80 slurred, with mostly even technique and response in all registers
- 2 = scale is performed at or above quarter=66 with slur-two-tongue-two articulation and then an quarter=72 slurred, with some unevenness or problematic response
- 1 = scale is performed at speeds below quarter=66 with little proficiency

Études/Methods: Baermann, Carl: Complete Method for Clarinet, Third Division (continue major and minor scales; progress to scales in 3rds with articulation and broken chords); Bacon, Marcy: Clarinet Studio Coursepack; Rose, Cyrille: 32 Études and/or 40 Études (recommended edition: 32 and 40 Études published together in Hite's Artistic Studies from the French School); Thurston, Frederick: Passage Studies, Book 1, progress to Book 2 upon completion of Book 1; Hite, David: Melodious & Progressive Studies, Book 2.

Representative Repertoire: Saint-Saëns Sonata, Hindemith Sonata, Rabaud Solo de Concours, Weber Concerto No. 1.

Performance Majors: In the second year of study, performance majors should finish the Rose Études and move on to the Hite Melodious and Progressive Studies Book 2. Likewise, Thurston Book 1 should be finished and students should embark on Thurston Book 2. Each performance major should expect to complete 10 Études a semester in addition to solo literature for the sophomore qualifying recital. The scale-grading rubric above will be utilized; however, once scales in 3rds are reached, performance majors will be graded using this rubric:

- 4 = scale is performed at or above quarter=90 with slur-two-tongue-two articulation and then an quarter=100 slurred, with even technique and response in all registers
- 3 = scale is performed at or above quarter=80 with slur-two-tongue-two articulation and then at quarter=90 slurred, with even technique and response in all registers
- 2 = scale is performed at or above quarter=72 with slur-two-tongue-two articulation and then an quarter=80 slurred, with mostly even technique and response in all registers
- 1 = scale is performed at speeds below quarter=72 with little proficiency

3rd year

Musical Goals: Continued technical studies. Emphasis on musical interpretation for various style periods.

Technical Requirements: Students should retain the memorized scales from previous years. In addition, students will proceed in the Baermann scale book to broken chords and interrupted scales. The grading rubric for interrupted scales is the same as that for scales in 3rds. The grading rubric for broken chords is as follows.

- 4 = broken chord is performed at or above quarter=90 slurred with even technique and response in all registers
- 3 = broken chord is performed at or above quarter=80 slurred with even technique and response in all registers
- 2 = broken chord is performed at or above quarter=72 slurred with mostly even technique and response in all registers
- 1 = broken chord is performed at speeds below quarter=72 with little proficiency

Études/Methods: Baermann, Carl: Complete Method for Clarinet, Third Division (interrupted scales, broken chords); Bacon, Marcy: Clarinet Studio Coursepack; Cavallini 30 Caprices; Hite Melodious and Progressive Studies, Book 2; Thurston Passage Studies, Book 2; Uhl 48 Études; Jean-Jean 18 Études.

Representative Repertoire: Weber Grand Duo, Weber Concertino, Messenger Solo de Concours, Brahms Sonatas.

Performance Majors: In the third year of study, performance majors should augment their technical studies with the addition of the Kroepsch 416 Daily Studies. One selection will be graded each week with metronome alongside the Baermann

exercise. Tempos will be specified on an individual basis. Students should purchase The Working Clarinetist by Peter Hadcock for orchestral excerpt studies.

4th year

Musical Goals: Continued technical studies. Emphasis on musical interpretation for various style periods. Concentration on performance. Exploration of collaborative chamber music.

Technical Requirements: Students should retain the memorized scales from previous years. In addition, upon completion of the Baermann sections stated above, all music majors should proceed to the Kroepsch 416 Daily Studies. One selection will be graded each week with metronome. Tempos will be specified on an individual basis.

Études/Methods: Baermann, Carl: Complete Method for Clarinet, Third Division (all sections in review); Kroepsch 416 Daily Studies; Bacon, Marcy: Clarinet Studio Coursepack; Cavallini 30 Caprices; Uhl 48 Études; Jean-Jean 18 Études.

Representative Repertoire: Martinu Sonatina, Poulenc Sonata, Reger Sonatas, Weber Concerto No. 2, Bernstein Sonata, Sutermeister Capriccio. Chamber music: Schubert Shepherd on the Rock, Bruch Eight Pieces for Clarinet, Viola and Piano, Mozart “Kegelstatt” Trio, Schickele Serenade for Three, Brahms Trio.

Performance Majors: In addition to preparing a program of varying style periods for the senior performance recital, senior performance majors should proceed to Thurston Passage Studies, Book 3 and should finish up other Études above.

SAXOPHONE

1st year

Musical Goals: Emphasis on basic elements of technique leading to artistic performance. Focus on tone production, finger technique, and articulation.

Technique: Study of ALL major and minor scales, arpeggios emphasizing correct fingering choices, position, tone control and a variety of articulation.

Études: 50 Progressive Études book 2(Lacour), 24 Études after Samie (Mule), Melodious and Progressive Études (Hite), 18 Études after Berbiguier (Mule), Ferling 48 Études (Mule), 25 Daily Exercises (Klose).

Representative Repertoire: Handel/Mule: Sonata, Eccles/Rascher: Sonata, Bozza:Aria, Heiden: Diversion, , Jolivet: Fantasie-Impromptu, Sasamori: Variations on Taki's Kojo no Tsuki.

2nd year

Musical Goals: Continued emphasis on basic performing techniques with a focus on increased facility, various musical styles and refinements of musicianship.

Technique: Continuing on scales adding arpeggios to major scales (I-V7-I format) with specific articulation. 18 Études after Berbiguier, 48 Ferling Études, 25 Daily Exercises (Klose).

Representative Repertoire: Milhaud:Scaramouche, Lunde:sonata, Creston: sonata, Heiden: Sonata, Singelee:Concertino, Demersseman: Fantasie, Tcherepnine: Sonatine Sportive, Bozza: Improvization et Caprice, Heiden: Sonata, Ibert/Mule: Histoires, Maurice: Tableaux de Provence.

3rd year

Musical Goals: Further technical development. Study of representative literature with emphasis on interpretation and technical mastery.

Technique: Study on all modes in all keys. Karg-Elert: 25 Caprices, Bozza: 12 Études-Caprices. *Representative Repertoire:* Glazounov: concerto, Creston: Concerto, Whitney: Rumba, Wilder:Sonata, Boutry: Divertimento, Dubois: Suite Francaise. Additional

material taken from Ronkin-Frascotti: The Orchestral Saxophonist.

4th year

Musical Goals / Technical Goals: Technique as needed for performance. Continuing work on modes. 28 Études on Modes of Messiaen(Lacour), Etude Varie (Mule).

Representative Repertoire: Tomasi: concerto, Muczynski: Sonata/Concerto, Ibert: Concertino da Camera, Bonneau: Caprice de Forme de Valse, Pascal: Sonatine, Dahl: Concerto.

Performance majors: Requirements are similar. Additional repertoire covered each year.

BASSOON

1st year

Musical/ Technical Goals: Scales (all keys): Ascending and descending major scales, two octaves, eighth and sixteenth notes. To be played from memory - tempo: q = 72. Ascending and descending minor scales, melodic and harmonic, two octaves, eighth and sixteenth notes. To be played from memory - tempo: q = 72. Chromatic scale ascending and descending, starting from low Bb, three octaves, eighth and sixteenth notes. To be played from memory - tempo: q = 72. Arpeggios (all keys): Major, minor, and dominant seventh of B, F#, Eb, and D.

Methods/ Studies: Weissenborn: Practical Method for Bassoon – Fifty Studies for Bassoon (studies chosen as appropriate for the individual student), Milde Scale Studies (studies chosen as appropriate for the individual student), Milde Concert Studies, Volume 1(studies chosen as appropriate for the individual student).

Studies/Performance Majors: In addition to above, Gambarro: 18 Studies (chosen as appropriate for the individual student. Repertoire chosen from the list as appropriate for the individual student's growth. At least four major works of contrasting styles from differing periods per year. Orchestral excerpts.

2nd year

Musical/ Technical Goals: Scales as outlined in 1st year with tempo: q = 84. Arpeggios (all keys): Major, minor, and dominant seventh and diminished in all keys - tempo: q=84.

Methods/ Studies: Weissenborn: Practical Method for Bassoon – Fifty Studies for Bassoon (studies chosen as appropriate for the individual student), Milde Scale Studies (studies chosen as appropriate for the individual student), Milde Concert Studies, Volume 1(studies chosen as appropriate for the individual student).

Repertoire: Repertoire chosen from the list as appropriate for the individual student's growth. At least three major works of contrasting styles from differing periods per year.

Performance Majors: In addition to above, Gambarro: 18 Studies (chosen as appropriate for the individual student), Oubradous: Technical Exercises Repertoire chosen from the list as appropriate for the individual student's growth. At least four major works of contrasting styles from differing periods per year. Orchestral excerpts

3rd year

Musical/ Technical Goals: All Scales as outlined in 1st year with tempo: q = 100. Performance Major: All major and minor scales in thirds two octaves - tempo: q = 100. Arpeggios (all keys) Major, (three octaves where possible), minor, (three octaves where possible), dominant sevenths in two octaves, and diminished sevenths in two octaves in all keys - tempo: q = 100. *Methods/ Studies:* Weissenborn: Practical Method for Bassoon – Fifty Studies for Bassoon (studies chosen as appropriate for the individual student), Milde Scale Studies (studies chosen as appropriate for the individual student), Milde Concert Studies, Volume 1(studies chosen as appropriate

for the individual student). Milde Concert Studies, Volume 2 studies chosen as appropriate for the individual student).

Repertoire: Repertoire chosen from the list as appropriate for the individual student's growth. At least three major works of contrasting styles from differing periods per year.

Performance Majors: In addition to above, Gambarro: 18 Studies (chosen as appropriate for the individual student). Oubradous: Technical-Exercises. Repertoire chosen from the list as appropriate for the individual student's growth. At least four major works of contrasting styles from differing periods per year. Orchestral Excerpts.

4th year

Musical/ Technical Goals: Scales as outlined in 1st year with tempo: q = 112. Major scales, three octaves; major scales in thirds, three octaves; melodic and harmonic minor, all keys in two octaves. Chromatic scale ascending and descending - tempo: q = 112. Arpeggios (all keys): Root position and inversions, major, minor, dominant sevenths and diminished sevenths, all keys, in three octaves where possible - tempo: q = 112.

Methods/Studies: Weissenborn: Practical Method for Bassoon – Fifty Studies for Bassoon (studies chosen as appropriate for the individual student), Milde Scale Studies (studies chosen as appropriate for the individual student), Milde Concert Studies, Volume 1(studies chosen as appropriate for the individual student). Milde Concert Studies, Volume 2 studies chosen as appropriate for the individual student).

Repertoire: Repertoire chosen from the list as appropriate for the individual student's growth. At least three major works of contrasting styles from differing periods per year.

Performance Majors: In addition to above, Gambarro: 18 Studies (chosen as appropriate for the individual student), Oubradous: Technical-Exercises. Repertoire chosen from the list as appropriate for the individual student's growth. At least four major works of contrasting styles from differing periods per year. Orchestral excerpts.

HORN

1st year

First year Musical /Technical Goals:

- Remediate any preexisting embouchure or technical problems.
- Establish and refine tone production.
- Establish good practice habits.
- Transposition skills evaluated and/or introduced.
- Bass clef reading skills evaluated and/or introduced.

2nd year

Scales: All major keys eighth notes in 2 or more octaves; chromatic beginning on any note in eighth notes; all major arpeggios. Quarter note = 60.

Études and Calisthenics: Pottag-Hovey, Method for French Horn, Book 2; Kopprasch, 60 Selected Studies, Book 1; Maxime-Alphonse, 200 New Studies, Books 1 and 2; Farkas, The Art of French Horn Playing.

Representative Repertoire: Cherubini, Two Sonatas; Mozart, Concerto No. 1 in D, K. 412; Glazunov, Reveries; Saint-Saëns, Romance, Op. 36.

Performance Majors: Performance majors should expect to complete the technical and musical goals required of all horn students, but at a more rapid pace. Most scales and arpeggios should be in three octaves, quarter note 60+. Fluency with

transposition (in most standard keys) and bass clef reading are required. Read *The Savvy Musician* by David Cutler. Prepare excerpts from Tchaikovsky, Symphony No. 5, Shostakovich, Symphony No. 5, Strauss, Don Juan, Op. 20, and other standard repertoire.

Second year Musical /Technical Goals:

- Embouchure, breathing, and tone production are balanced and controlled.
- Practice habits should be well established.
- Flexibility studies advancing to promote rich tone in all ranges.
- Transposition in standard keys (E, E-flat, D, C basso) required.
- Bass clef reading skills (old and new notation) required.

Scales: Same as first year but now with quarter note = 72; minor scales (natural and harmonic) in 2 or more octaves quarter note = 60; minor arpeggios.

Études and Calisthenics: Maxime-Alphonse, 200 New Studies, Books 2 and 3; Pottag, Preparatory Melodies; Kopprasch, 60 Selected Studies, Books 1 and 2; Singer, Embouchure Building for Horn Singer; Rochut, Melodious Studies for Trombone; Schantl, Grand Theoretical and Practical Method for Horn.

Representative Repertoire: Beethoven, Sonata, Op. 17; Larssen, Concertino, Op. 45; Mozart, Concerto No. 3, K. 447; Concerto Rondo, K. 371; F. Strauss, Concerto, Op. 8, Nocturno.

Performance Majors: Performance majors should expect to complete the technical and musical goals required of all horn students, but at a more rapid pace. Most scales and arpeggios should be in three octaves, in tempi listed above and faster. Fluency with transposition (in all standard keys) and bass clef reading are required. Read and work from *Mastering the Horn's Low Register* by Randy Gardner. Prepare excerpts from Beethoven, Symphony No. 3, Mendelssohn, Nocturne from a Midsummer Night's Dream, Brahms, Symphony. No. 1, and other standard repertoire.

3rd year

Third year Musical /Technical Goals:

- Focus on development of endurance, consistency, and musically advanced performance skills.
- The ability to interpret music and play expressively will be stressed.
- Transposition in many keys (E, E-flat, D, C basso, B-flat basso, F basso, G) required.
- Bass clef reading skills (old and new notation) required.

Scales: Same as second year but with sixteenth notes at quarter note= 60.

Études and Calisthenics: Maxime-Alphonse, 200 New Studies, Book 3 and 4; Kling, 40 Characteristic Studies; Kopprasch, 60 Selected Studies, Books 1 and 2; Teuber, Progressive Exercises in Flexibility and Range Development for Horn; Clarke, Technical Studies for Cornet.

Representative Repertoire: Hindemith, Sonata for Alto Horn (1943); Haydn, Concerto No. 2; Mozart, Concerto No. 2, K. 417, Concerto No. 4, K. 495; R. Strauss, Concerto, Op. 11.

Performance Majors: Performance majors should expect to complete the technical and musical goals required of all horn students, but at a more rapid pace. Most scales and arpeggios should be in three octaves, in tempi listed above and faster. Fluency with transposition (in all standard keys plus others) and bass clef reading are required. Read

and work from *Horn Playing from the Inside Out* by Eli Epstein. Prepare excerpts from Beethoven, Symphony No. 6, Strauss, Till Eulenspiegel, Brahms, Symphony. No. 3 and 7, and other standard repertoire.

4th year Fourth year Musical /Technical Goals:

- Emphasis on self-evaluation and independence.
- Teacher becomes resource person and advisor in setting final performance goals.
- Endurance and consistency are stressed in preparation for senior recital.
- All previous performance skills coordinated.
- Transposition in many keys (E, E-flat, D, C basso, B-flat basso, F basso, G, A, B basso) required.

Scales: Same scales as in third year but in sixteenth notes at quarter note = 96.

Études and Calisthenics: Gallay, 12 Études, Op. 57; Maxime-Alphonse, 200 New Studies, Books 3, 4, and 5; Standley, Routine.

Representative Repertoire: Arnold, Fantasy; Bozza, En Foret; Dukas, Villanelle; Gliere, Concerto in B- flat, Op. 91; Heiden, Sonata; Hindemith, Sonata for Horn (1930); Saint-Saëns: Morceau de Concert, Opus 94; Schumann, Adagio and Allegro.

Performance Majors: Performance majors should expect to complete the technical and musical goals required of all horn students, but at a more rapid pace. Scales and arpeggios should be in three octaves (or more), in tempi listed above and faster. Fluency with transposition (in all standard keys) and bass clef reading are required. Read *The Horn Handbook* by Verne Reynolds. Prepare excerpts from Tchaikovsky, Symphony No. 4, Strauss, Don Quixote, Op. 35, Brahms, Symphony. No. 2, Mahler, Symphony No. 1, and other standard repertoire.

TRUMPET

This sequence of materials is a framework for a four-year program in trumpet. It offers the opportunity to explore several approaches to tone production and technical development, and applies those concepts to standard orchestral and solo repertoire. Due to the time constraints of lessons and juries, it is impossible to spend significant time on every exercise, book, solo, excerpt, etc. Specific techniques and exercises will be introduced, and students should utilize and expand upon these concepts in their practice.

Semester One

Development of basic tone production, rhythmic and harmonic/melodic vocabularies. Introductory transposition and flexibility/efficiency exercises.

Scales/Arpeggios	Herbert Clarke, Technical Studies- first study, second study (major and minor). Major and minor scales (all forms), one octave, moderate tempo. Arbans, Complete Conservatory Method, scale exercises for further development.
Method Books	Robert Getchell, Practical Studies, Book II. Sigmund Hering, 40 Progressive Études or 32 Études. Guiseppe Concone, The Complete Solfeggi.
Solos	As assigned from the “solo repertoire list”

Excerpts	Beethoven, Leonore Overture No. 3 Mussorgsky/Ravel, Picture at an Exhibition (opening Promenade) <u>Performance majors add:</u> Tchaikovsky, 1812 Overture Brahms, Symphony No. 2
Jury	One solo, one excerpt, all major and minor (3 forms) from memory, sight reading.

Semester Two

Continuation of above, plus exploration of tongue placement/attack. Further transposition and flexibility/efficiency exercises.

Scales/Arpeggios	Herbert Clarke, Technical Studies- third study Continue all scales and Arbans scale exercises. Add I-IV-V7-I and i-iv-V7-i progressions.
Method Books	Transposition: Sachse, 100 Studies. Flexibility: Bai Lin, Lip Flexibilities. OR Irons, 27 Groups of Exercises. Études: Wurm, 40 Studies
Solos	As assigned from the “solo repertoire list”
Excerpts	Beethoven, Leonore Overture No. 2 Respighi, Pines of Rome (slow solo) Performance majors add: Brahms, Symphony No. 4, Academic Festival Overture
Jury	One solo, one-two excerpts, all scales plus arpeggios from memory, sight reading.

Semester Three

Continuation of above, plus exploration of buzzing techniques. Advanced tonguing: double and triple from Arbans, plus my “interval” training.

Scales/Arpeggios	Herbert Clarke, Technical Studies- fourth and fifth study. Continue scales and arpeggios, add Arban’s arpeggio studies #48-52
Method Books	Tone Production: James Thompson, Buzzing Basics Études: Brandt, Trumpet Études
Solos	As assigned from the “solo repertoire list”
Excerpts	Schumann, Symphony No. 2 Prokofiev, Lieutenant Kije Tchaikovsky, Symphony No. 4 <u>Performance majors add:</u> Respighi, Pines of Rome (entire work) Tchaikovsky, Capriccio Italien, 1812 Overture
Jury	One solo, two-three excerpts, fundamentals from previous

Semester Four

Synthesis of transposition skills. Application of improved efficiency on longer, more taxing excerpts. Application of double and triple tonguing.

Scales/Arpeggios	Herbert Clarke, Technical Studies- fourth and fifth study. Add Arban's arpeggio studies #53-55. Add major AND natural minor scales in thirds.
Method Books	Etude books from previous semesters. Transposition: add Bordogni, Vingt-Quatre Études.
Solos	As assigned from the "solo repertoire list." Solo recital material (performance majors).
Excerpts	Bartok, Concerto for Orchestra Debussy, La Mer and Nocturnes (Fetes) Rimsky-Korsakov, Scheherazade <u>Performance majors add:</u> Berlioz, Symphonie Fantastique Bizet, Carmen Rimsky-Korsakov, Capriccio Espagnole
Jury	One solo, two-three excerpts, scales in thirds, sight reading.

Semester Five

Introduction to James Stamp method. Development of basic jazz and improvisation skills (if no jazz courses have been taken as electives) and extended techniques. Introduction to Eb and piccolo trumpet.

Scales/Arpeggios	Continue all scale and arpeggio exercises from above. Add harmonic and melodic minor scales in thirds. Add whole-tone scales.
Method Books	Études: Charlier, 36 Études Tone: James Stamp, Warm-up and Studies for Trumpet
Solos	As assigned from the "solo repertoire list"
Excerpts	Gershwin, An American in Paris. Ravel, Piano Concerto in G. Stravinsky, Petrushka. <u>Performance majors add:</u> Stravinsky, Pulcinella Suite OR L'histoire Ravel, Bolero Bruckner, Symphony No. 4 OR No. 6
Jury	One solo, three excerpts, all scales/all forms in thirds, sight reading.

Semester Six

Application of extended techniques and high horns on solo and orchestral repertoire.

Scales/Arpeggios	Continue all scale and arpeggio exercises from above. Add major and harmonic minor diatonic triads.
Method Books	Études: continue Charlier, and other flexibility/efficiency exercises that are most useful for YOU!
Solos	As assigned from the “solo repertoire list.” Begin considerations for senior recital repertoire.
Excerpts	Handel, Messiah and Music for the Royal Fireworks. Mahler, Symphony No. 5 <u>Performance majors add:</u> Mussorgsky/Ravel, Pictures at an Exhibition (Goldenberg). Bach, Mass in B minor
Jury	One solo, three excerpts, major and harmonic minor diatonic triads, sight reading.

Semester Seven/Eight (where applicable)

Synthesis of all previous concepts, with a particular focus on developing a routine and application of techniques suitable for each individual. What exercises or concepts work for you, and allow you to feel comfortable meeting the demands of the literature? Preparation of senior recital and graduate auditions (where applicable). Exploration of playing opportunities beyond the orchestra, and exploring a playing/life balance that will be fulfilling for YOU!

Scales/Arpeggios	Continue all scale and arpeggio exercises from above. No new material.
Method Books	Études: continue Charlier Focus on flexibility/efficiency exercises that are most useful for YOU! Possible introduction to Bitsch Études or Smith Top Tones.
Solos	As assigned from the “solo repertoire list”
Excerpts	Strauss, Don Juan and Ein Heldenleben Mahler, Symphony No. 2 and No. 3 Wagner, Parsifal
Jury	One solo, three excerpts, all fundamentals from previous semesters, sight reading.

TROMBONE

1st year

Musical / Technical Goals: Remediate any preexisting embouchure or technical problems. Establish and refine tone production. Establish good practice habits. Double and triple tonguing taught or refined as necessary. Scales continued at each successive level. All major and minor keys (harmonic and melodic) in eighth note with quarter note = 60. All major keys in thirds (eighth notes); chromatic beginning on any note in eighth notes. All major, minor, and dominant seventh arpeggios. Bordogni (Rochut): Melodious Études book 1, Kopprasch: 60 Selected Studies books 1, Arban Complete Method Book, Introducing the Tenor Clef, Fink

Representative Repertoire: Galliard (Brown): Sonata # 1; Hadyn: Adagio; Marcello: Sonata in e minor; Ostrander: Concert Piece in Fugal Style; McKay: Concert Solo Sonatine. Orchestral excerpts from Brown: Orchestral Excerpts from the Symphonic Repertoire for Trombone.

2nd year

Musical / Technical Goals: Embouchure, breathing and blowing are well balanced and controlled. Practice habits should be well established. Flexibility studies advancing to promote rich tone in all ranges. Performing becomes more frequent and musically more sophisticated. Same scales as first year but with quarter note = 72 bpm. Bordogni (Rochut): Melodious Études book 1; Kopprasch: 60 Selected Studies, Arban Complete, Introducing the Alto Clef

Representative Repertoire: Bach (Hutcherson): Sarbande, Minuet and Gigue; Galliard (Brown): Sonata # 2; Guilmant: Morceau Symphonique; Marcello (Ostrander): Sonata in g minor; Shostakovich (Ostrander): Four Preludes. Orchestral excerpts from Brown: Orchestral Excerpts from the Symphonic Repertoire for Trombone.

3rd year

Musical / Technical Goals: Embouchure, breathing and blowing are well balanced and controlled. Practice habits should be well established. Flexibility studies advancing to promote rich tone in all ranges. Performing becomes more frequent and musically more sophisticated. Same scales as first year but with quarter note = 72 bpm. Bordogni (Rochut): Melodious Études book 1; Kopprasch: 60 Selected Studies, Arban Complete, Introducing the Alto Clef

Representative Repertoire: Bach (Hutcherson): Sarbande, Minuet and Gigue; Galliard (Brown): Sonata # 2; Guilmant: Morceau Symphonique; Marcello (Ostrander): Sonata in g minor; Shostakovich (Ostrander): Four Preludes. Orchestral excerpts from Brown: Orchestral Excerpts from the Symphonic Repertoire for Trombone.

4th year

Musical / Technical Goals: Emphasis on self-evaluation and independence. Teacher becomes resource person and advisor in setting final performance goals. Endurance and consistency are stressed in preparation for senior recital. All previous performance skills coordinated. Same scales as in third year but with sixteenth notes at quarter note = 92. Bordogni (Rochut): Melodious Études for Trombone book 2; Blazhevich (Ostrander): Studies in Clefs.

Representative Repertoire: Bozza: Homage a Bach; Corelli: Sonata in d minor; Cowell (Gibson) Hymn and Fuging Tune; Hartley: Sonata Concertante; Hindemith: Sonata for Trombone; Serocki Sonatina; Salzedo: Piece Concertante opus 27. Orchestral excerpts from Brown: Orchestral Excerpts from the Symphonic Repertoire for Trombone.

Performance Majors are required to perform all movements from the major standard sonatas and concertos. In addition, their course of study should reflect an intense focus on orchestra excerpts.

Repertoire performed should include music from the following list: David Concerto, Erik Larsson Trombone Concerto, Rimsky-Korsakov Concerto, Hindemith Sonata, Ewazen Sonata, Grondahl Concerto, Graefe Concerto, Jacob Concerto. Ropartz Piece in Eb.

Orchestra excerpts must include: Mozart-Requiem, Ravel-Bolero, Wagner-Ride of the Valkyries, Overture to Tannhauser, Saint-Saëns 3rd symphony, Mahler 2, 3 and 5 Strauss-Ein Heldenleben, Rossini-William Tell Overture, La Gazza Ladra Overture, Brahms 1 and 2.

EUPHONIUM

1st year

Musical / Technical Goals: Remediate any preexisting embouchure or technical problems. Establish and refine tone production, and proper breathing technique. Establish good practice habits. Double and triple tonguing taught or refined as necessary. Scales continued at each successive level. Introduce and study musical terms.

Scales: All major scales in one octave, and then in two octaves in eighth notes at quarter note = 60 bpm. Chromatic scale in eighth notes. Major triads.

Études / Technical Studies: Arban: *Complete Method*; Bordogni/Rochut: *Melodious Études*; Kopprasch: *60 Selected Studies*; Tyrell: *40 Progressive Studies*.

Representative Repertoire: Broughton: *Ballade*; Curnow: *Rhapsody for Euphonium*; Dougherty: *Meditation and Celebration*; Martaeu/Barnes: *Morceau Vivant*; Sparke: *Song for Ina*; Vaughan Williams: *Six Studies in English Folksong*.

Performance Majors: Scales at 72 bpm. Additional Rep.: Buss: *A Day in the City*; Fasch: *Sonata in C for Bassoon*; Vobaron: *34 Études*. Weekly performance of new rep in studio class. Additional listening and concert attendance assignments.

2nd year

Musical/Technical Goals: Embouchure, breathing and blowing are well balanced and controlled. Practice habits should be well established. Flexibility studies advancing to promote rich tone in all ranges. Performing becomes more frequent and musically more sophisticated. Continue study of musical terms.

Scales: All major and minor scales at quarter note = 72 bpm. Also, major keys in thirds (eighth notes), and chromatic beginning on any note. Arban scales.

Études/Technical Studies: Arban: *Complete Method*; Bordogni/Rochut: *Melodious Études*; Kopprasch: *60 Selected Studies*; Tyrell: *40 Progressive Studies*.

Representative Repertoire: Barat: *Introduction and Dance*; Broughton: *Folksong*; Galliard/Brown: *Six Sonatas*; Haddad: *Suite for Baritone*; Handel/Fitzgerald: *Adagio and Allegro*; Hindemith: *Drei Leichte Stücke*; Rachmaninov: *Vocalise*; Telemann: *Sonata in F Minor*.

Performance Majors: Scales in 16ths at 72 bpm. Additional Rep.: Barat: *Andante et Allegro*, *Morceau de Concours*; Vobaron: *34 Études*. Weekly performance of new rep in studio class. Additional listening and concert attendance assignments.

3rd year

Musical/Technical Goals: Development of endurance, Consistency and musically advanced performance skills. The ability to interpret music and play expressively will be stressed.

Scales: Same scales as second year but in sixteenth notes with quarter note=60. All major and minor and dominant seventh arpeggios. Arban scales.

Études/Technical Studies: Arban: *Complete Method*; Bordogni/Rochut: *Melodious Études*; Fink: *Intro to Tenor Clef*; Kopprasch: *60 Selected Studies*; Tyrell: *40 Progressive Studies*; Voxman: *Selected Studies*.

Representative Repertoire: Capuzzi: *Andante and Allegro*; DeLuca: *Beautiful Colorado*; Guilman: *Morceau Symphonique*; Marcello/Fote: *Sonata No. 3*; Marcello/Mead: *Sonata No. 1*; Mozart: *Sonata in Bb, K191* and *Sonata in Bb, K292*. Band/Orchestral Excerpts as assigned- Payne: *Euphonium Excerpts from the Standard Band and Orchestra Library*.

Performance Majors: Scales in 16ths at 88 bpm. Additional Rep.: Blume: 36 Studies; Hoshina: *Fantasy*; Jacob: *Fantasia*. Weekly performance of new rep in studio class. Additional listening and concert attendance assignments.

4th year

Musical/Technical Goals: Emphasis on self-evaluation and independence. Teacher becomes resource person and advisor in setting final performance goals. Endurance and consistency are stressed in preparation for senior recital. All previous performance skills coordinated.
Scales: Same scales as in third year but with sixteenth notes at quarter note = 92. Arban scales.

Études/Technical Studies: Arban: *Complete Method*; Concone/Korak: *Complete Solfeggi*; Fink: *Intro to Tenor Clef*; Tyrell: *40 Progressive Studies*.

Representative Repertoire: Arban: *Carnival of Venice*; Curnow: *Symphonic Variants*; Horowitz: *Euphonium Concerto*; Mantia/Werden: *Believe Me All Those Endearing Young Charms*; Rimsky-Korsakov: *Trombone Concerto*; Saint- Saens/Nelson: *Morceau de Concert*; Schubert/Werden: *Arpeggione Sonata*; Schumann/Droste: *Five Pieces in Folk Style*; York: *Child's Play Suite*; Vivaldi/Morris: *Sonata No. 3. Band/Orchestral Excerpts* as assigned- Payne: *Euphonium Excerpts from the Standard Band and Orchestra Library*.

Performance Majors: Scales in 16ths at 100 bpm. Additional Rep.: Cosma: *Concerto*; Slama/Brown: *60 Studies*; Sparke: *Pantomime, Party Piece*. Weekly performance of new rep in studio class. Additional listening and concert attendance assignments.

TUBA

1st year

Musical / Technical Goals: Remediate any preexisting embouchure or technical problems. Establish and refine tone production, and proper breathing technique. Establish good practice habits. Double and triple tonguing taught or refined as necessary. Scales continued at each successive level. Introduce and study musical terms.

Scales: All major scales in one octave, and then in two octaves in eighth notes at quarter note = 60 bpm. Chromatic scale in eighth notes. Major triads.

Études / Technical Studies: Arban: *Complete Method*; Blazhevich: *70 Studies for Bb Tuba volume 1*; Tyrell: *40 Progressive Studies*.

Representative Repertoire: Bach/Bell: *Air and Bouree*; Frackenpol: *Variations for Tuba and Piano*; Hartley: *Aria*; Marcello/Little: *Largo and Presto*; Tcherepnin: *Andante*; Troje-Miller: *Sonatina Classica*; Vaughan Williams: *Six Studies in English Folksong*.

Performance Majors: Scales at 72 bpm. Additional Rep.: Beethoven/Bell: *Judas Maccabaeus*; Grigoriev: *50 Études*. Weekly performance of new rep in studio class. Additional listening and concert attendance assignments.

2nd year

Musical / Technical Goals: Embouchure, breathing and blowing are well balanced and controlled. Practice habits should be well established. Flexibility studies advancing to promote rich tone in all ranges. Performing becomes more frequent and musically more sophisticated. Continue study of musical terms.

Scales: All major and minor scales at quarter note = 72 bpm. Also, major keys in thirds (eighth notes), and chromatic beginning on any note. Arban scales.

Études/Technical Studies: Arban: *Complete Method*; Blazhevich: *70 Studies for Bb Tuba, volume 1*; Bordogni/Rochut: *Melodious Études*; Tyrell: *40 Progressive Studies*. *Representative Repertoire:* Benciscutto: *Concerto*; Grundman: *Tuba Rhapsody*; Haddad: *Suite for Tuba*; Hogg: *Sonatina*; Marcello/Little: *Sonata No. 1*; Martaeu/Barnes: *Morceau Vivant*; Uber: *Summer Nocturne*.

Performance Majors: Scales in 16ths at 72 bpm. Additional Rep.: Arnold: *Fantasy*; Mozart: *Serenade*; Grigoriev: *50 Études*. Weekly performance of new rep in studio class. Additional listening and concert attendance assignments.

3rd year

Musical / Technical Goals: Development of endurance, Consistency and musically advanced performance skills. The ability to interpret music and play expressively will be stressed.

Scales: Same scales as second year but in sixteenth notes with quarter note=60. All major and minor and dominant seventh arpeggios. Arban scales.

Études/Technical Studies: Arban: *Complete Method*; Bordogni/Rochut: *Melodious Études*; Tyrell: *40 Progressive Studies*; Vassiliev: *24 Melodious Études*.

Representative Repertoire: Strauss/Emilson: *Nocturno*; Goedicke/Emilson: *Concert Etude 49*; Mozart/Wexelblatt: *Romanze and Rondo*; Uber: *Ballad of Enob Mort*; Vaughan: *Concertpiece No. 1*; Vivaldi/Morris: *Sonata No. 3*. Orchestral Excerpts as assigned- Hidemith: *Symphonic Metamorphosis*; Prokofiev: *Symphony 5*; Mahler: *Symphony 1*.

Performance Majors: Scales in 16ths at 88 bpm. Additional Rep.: Bach/Cooley: *Sonata No. 2*; Presser: *Suite for Tuba*; Torchinsky: *Tuba Player's Orchestral Repertoire*. Weekly performance of new rep in studio class. Additional listening and concert attendance assignments.

4th year

Musical / Technical Goals: Emphasis on self-evaluation and independence. Teacher becomes resource person and advisor in setting final performance goals. Endurance and consistency are stressed in preparation for senior recital. All previous performance skills coordinated.

Scales: Same scales as in third year but with sixteenth notes at quarter note = 92. Arban scales.

Études/Technical Studies: Arban: *Complete Method*; Bordogni/Rochut: *Melodious Études*; Concone/Shoemaker: *Legato Études*; Tyrell: *40 Progressive Studies*; Vassiliev: *24 Melodious Études*.

Representative Repertoire: Broughton: *Sonata*; Gregson: *Concerto*; Handel/Morris: *Sonata 6*; Hindemith: *Sonata*; Lebedev: *Concerto in One Movement*; Vaughn Williams: *Concerto*; Wilder: *Suite #1 (Effie)*. Orchestral Excerpts as assigned- Wagner: *Ride of the Valkyries, Prelude to Die Meistersinger*; Berlioz: *Hungarian March*.

Performance Majors: Scales in 16ths at 100 bpm. Additional Rep.: Galliard/Jacobs: *Sonata No. 5*; Lebedev: *Concerto Allegro*; Torchinsky: *Tuba Player's Orchestral Repertoire*. Weekly performance of new rep in studio class. Additional listening and concert attendance assignments.

PERCUSSION

The order and quantity of study will vary with each student depending on their strengths and weaknesses upon entrance to Nazareth University. As well as private lessons, percussion majors are required to participate in Percussion Ensemble and in weekly studio classes. Techniques on percussion instruments other than snare drum, timpani, and keyboard instruments will be covered mainly in master classes and refined in private lessons: orchestral accessories, drum-set styles and techniques, jazz improvisation, hand drums, percussion history and pedagogy.

1st year

Musical / Technical Goals: At this level, attention will be paid to techniques for snare drum: relaxed upstroke, smooth rolls, rudiments and rudiment studies, dynamic changes, rhythm studies- orchestral and rudiment style. On marimba, attention will be paid to relaxed upstroke, scales and arpeggio patterns learned by rote, smooth rolls leading with left and

right hands and sight reading without looking at the keyboard.

Snare Drum: George Lawrence Stone: *Stick Control*; Dom Famularo: *The Weaker Side*; Anthony Cirone: *Portraits in Rhythm*; David Eyles: *22 Études and Duets for Snare Drum*; Charles Wilcoxon: *Modern Rudimental Swing Solos*; Cirone: *Master Technique Builders for Snare Drum*; Murray Houllif: *Warm-Up Studies for Percussionists*; John Beck: *Advanced Solos for Snare Drum*; George Lawrence Stone: *Stick Control*.

Multiple Percussion: William Kraft: *Morris Dance, French suite*.

Keyboard Percussion: Shiner McGuire; *Mallet Percussion Workout*; Morris Goldenberg: *Modern Method for Xylophone, Marimba, and Vibraphone*; Mitchell Peters: *Fundamentals for Mallets, Bk. I*; Rebecca Kite: *Reading Mallet Percussion Music*; Kathleen Kastner: *The Marimba: Teach It!*; George Hamilton Green rags; Shiner McGuire: *The Wish and Two By Two*; *Clair de Lune*, adapted for vibraphone by Thomas Siwe; George Frock: *Mexican Variations*.

Expanded Repertoire Expectations for Performance Majors:

Emma Lou Diemer, *Toccata for Marimba*; Clair Omar Musser: *Études*; James Canter: *Sonata for Marimba and Piano*; J.S. Bach: *Sonatas and Partitas for Solo Violin*; Warren Benson: *Three Dances for Solo Snare Drum*; Keiko Abe: *Frogs*; Shiner McGuire: *Juniper*; Ted Atkatz: *Tributes for Snare Drum*; Nexus: *Portfolio for Snare Drum*; Randy Eyles and Floyd Werle: *The Golden Age of the Xylophone*; Richard Gipson: *Monograph IV*; Paul Price: *Techniques for Triangle, Tambourine, Cymbals*.

2nd year

Snare Drum: Attention will be paid to more advanced rhythmic studies including changing meters, intricate subdivisions of the beat, steady inner pulse, development of a smooth buzz roll at all dynamic levels, measured rolls, immediate recognition of stylistic requirements; more advanced multiple percussion solos with larger setup requirements as well as more complex musical considerations.

Timpani: Accurate tuning of intervals in conjunction with ear training and sight singing, basic slow, medium and fast lift strokes, good tone production, development of the roll at various speeds, two drum exercises including cross sticking and muffling.

Keyboard Percussion: Further development of kinesthetic sense through two mallet focus exercises, composing Études to overcome technical/musical problems, 3 octave scales and arpeggio patterns, sight reading, phrasing, legato approach, rolls with wider leaps, recognizing form in composition; four mallet technique exercises.

Representative Repertoire: George Lawrence Stone: *Accents and Rebounds*; Al Payson: *Snare Drum In The Concert Hall*; Keith Aleo: *Advanced Études for Snare Drum*; Michael Colgrass: *6 Unaccompanied Snare Drum Solos*; Warren Benson: *Three Dances for Solo Snare Drum*; William Kraft: *English Suite*; Charles DeLancey: *The Love of L'Histoire*; John Beck: *Concepts for Timpani*; Raynor Carroll: *Exercises, Études and Solos for Timpani*; Shiner McGuire: *Juniper and Mallet Percussion Workout*; Harry Breuer: *Mallet Solo Collection*; Mitchell Peters: *Fundamental Method for Mallets, Book II*; Bart Quartier: *Images, 20 Children's Songs*; Josh Gottrey: *For Four*; Julie Davila: *Impressions On Wood*; Alice Gomez: *Mbira Song, Rain Dance, Gitano*; Leigh Howard Stevens: *Method of Movement*; Matthias Schmitt: *Ghanaia*; Musser *Études*.

Expanded Repertoire Expectations for Performance Majors

Charles DeLancey: *The Love of L'Histoire*; Buster Bailey: *Wrist Twisters*; Jacques Delecluse: *Douze Études*; Alexander Lepak: *50 Master Études for Timpani*; Alfred Fissenger: *Suite for Marimba*; Gordon Stout: *Four Episodes for Marimba*; William Steinohrt: *Miniature Set*; Keith Aleo: *Complimentary Percussion*; Gordon Stout: *Five Études for Marimba, Bk. I*; Paul Smadbeck:

Virginia Tate; Nebosja Zivkovic: Funny Mallets, Bk. I and II.

3rd year

Snare Drum and Multiple Percussion: Emphasis will be placed on refinement of dynamic control, playing grace notes at fast tempos in orchestral style, and connecting phrases; approaching the snare drum and other drums like melodic instruments with regard to style, timbral changes, dynamic shapes, and expressiveness. Students are encouraged to compose their own multiple percussion pieces.

Timpani: Emphasis will be placed on accurate tuning within a piece while counting rests, greater dynamic control in conjunction with full tone production, smooth rolls between drums, attack and release characteristics, speed and accuracy, 3-4 drum studies and recital pieces.

Keyboard Percussion: Emphasis will be placed upon sight-reading more complex patterns with accidentals, phrasing in contemporary as well as “classical” music, playing atonal patterns, further development of the legato approach through the drop stroke; 4 mallet technique including changing intervals, 4 mallet coordination studies, rolled chords.

Drum Set Studies: Keith Copeland: *Creative Coordination*; John Riley: *The Art of Bop*; Steve Houghton: *Drums In The Rhythm Section*; Ed Uribe: *The Essence of Afro-Cuban Percussion and Drum Set*; Rick Latham: *Advanced Funk Studies*.

Representative Repertoire and Methods: Al Payson: *Snare Drum in the Concert Hall*; Michael Udow: *The Contemporary Percussionist*; Rickey Tagawa: *Inspirations Diabolique*; Guy Gauthraux: *American Suite*; Al Lepak: 32 Solos for Timpani; John Beck: Solo for Timpani; Kristen Shiner McGuire: *Declaration, Song and Dance for Solo Timpani*; Bach Chorales; Buster Bailey: *Mental and Manual Calisthenics*; Keiko Abe: *Frogs*; Saint-Saens: *Introduction and Rondo Capriccioso*; Leigh Howard Stevens: *Method of Movement*; Kristen Shiner McGuire: *Mallet Percussion Workout*; Murray Houllif: *Estudios para Marimba*; Rich Thompson, *Jazz Solos for Drum Set Volumes I and II*; *Dave Mancini: Jazz Solos for Drum Set Volumes I and II.*

Expanded Repertoire Expectations for Performance Majors

Leigh Howard Stevens: *The Album for The Young*; Gordon Stout: *Two Mexican Dances*; Christopher Swist: *Four Scenes From A Gorge*; Ross Edwards: *Marimba Dances*; Gordon Stout: *Ideokinetics for Marimba*; Richard Hochrainer: *Études for Timpani, Volumes I and II*; William Cahn: *Raga No. 1*; John Bergamo: *Four Pieces for Timpani*; Paul Smadbeck: *Rhythm Song*; Emil Richards: *Essential Sight Reading Exercises with Jazz Phrasings in Even and Odd Times*; Pasquale Bona: *Rhythmical Articulation*; Joseph Tompkins: *Nine French- American Rudimental Solos*; Gerald Carlyss: *Symphonic Repertoire for Timpani* (detailed analyses); Anthony J. Cirone: *Symphonic Repertoire for Snare Drum* (detailed analyses).

4th year

Snare Drum and Multiple Percussion: Emphasis will be placed on orchestral snare drum technique learned by studying works from the orchestral repertoire; this will include listening to recordings and studying the scores as well as performing the excerpts. Also included will be excerpts for crash cymbals, tambourine, triangle, castanets and bass drum. Multiple percussion studies will include 20th century works using spatial and pictorial as well as standard notation.

Timpani: Emphasis will be placed on quick tuning changes by pedaling, playing melodies, contemporary techniques that include timbral changes through mallet selection and striking area; excerpts from Haydn and Beethoven Symphonies including stylistic considerations, notation interpretation, refined execution of measured strokes, and muffling based on musical context.

Keyboard Percussion: Emphasis will be placed on advanced 4 mallet technique, memorizing large works, approaching the marimba as an expressive, “singing” instrument, one hand rolls, ripple rolls, independence; vibraphone technique such as pedaling and dampening; xylophone excerpts; sight-reading at the advanced level, recognizing larger note patterns, and relying totally on kinesthetic sense for accuracy.

Vibraphone Studies: Debussy *Arabesque arr. by Karen Ervin Pershing*; Ney Rosau: *Two Reflections*; Arthur Lipner: *Jazz Mallets In Session* and *The Vibes Real Book*; Dave Friedman: *Vibraphone Technique - Pedalling and Dampening*; Shiner McGuire: *Mallet Percussion Workout*; Jamey Aebersold books with cd’s: *Nothing But Blues, ii-V-I’s*; *Duke Ellington: Sonny Rollins*; *Charlie Parker*; *Maiden Voyage*.

Drum Set Studies: Transcriptions of Philly Joe Jones and other artists; Drummer’s Collective: *Afro-Caribbean & Brazillian Rhythms for the Drum Set*; John Riley: *Beyond Bop*; Rich Thompson: *How To Play Drums In A Big Band*.

Representative Repertoire and Methods: Thomas Siwe: *10 Hall of Fame Snare Drum Solos* Jacques Delecluse: *20 Studies for Snare Drum*; Keith Aleo: *Advanced Études for Snare Drum*; William Duckworth: *The Journey*; William Kraft: *Encounters 3*; Dave Mancini: *Latin Journey for Solo Percussion*; Elliot Carter: *March, Improvisation and Saeta*; John Beck: *Triptych Motif*; Keiko Abe: Michi; Paul Creston: *Concertino for Marimba*; Leigh Howard Stevens: *Method of Movement*; Michael Lauren: *The Book of Silence for All Instruments*.

Expanded Repertoire Expectations for Performance Majors

Kristen Shiner McGuire: *Colors of Earth and Sea* and *Three Pieces for Bass Clarinet and Marimba*; Akira Miyoshi: *Conversation*; Keiko Abe: *Variations on Japanese Children’s Songs, Wind In The Bamboo Grove, Dream of the Cherry Blossoms*; Eric Sammut: *Libertango*; Murray Houllif: *Bluegrass Girl*; Elliot Carter: *Eight Pieces for Four Timpani*; Shiner McGuire: *Declaration, Song and Dance for solo timpani*; Eric Sammut: *Four Rotations*; Christopher Deane: *Mourning Dove Sonnet (vibes)*; Benjamin Finley: *Blade*. William Kraft: *Encounters I - IX*; Tim Genis: *Symphonic Repertoire for Percussion Accessories*; Raynor Carroll: *Orchestral Repertoire for The Snare Drum*; Raynor Carroll: *Orchestral Repertoire for Bass Drum and Cymbals*.

VIOLIN

- 1st year** Basic technique with emphasis on tone production and bowing techniques.
Études: Whistler: Studies; Dont: 24 Études; Galamian: Contemporary Violin Technique, Wolfarht Studies, Mazas Studies, Kreuter Studies
Representative Repertoire: Sonatas by Handel, Vivaldi, Telemann, Sonatas, Tartini, Bach
- 2nd year** Continuation of basic technique with further advancement in shifting and vibrato.
Études: Sevcik bowing studies; Kreutzer Studies, Continuation of Whistler Studies.
Representative Repertoire: Student and Professional Concerti by Mozart, Bach, Accolay, Viotti, etc.
- 3rd year** Refinement of technical and tonal techniques with concentration on phrasing and performance.
Études: Continuation of previously listed etude books.
Representative Repertoire: Beethoven: Sonatas; Bach: Sonatas; Viotti: Concerto, Student and Professional Level Concerti.
- 4th year** Continued refinement of technique and musicianship. Recital preparation and orchestral excerpts.
Études: Dont: Caprices; Fiorillo: Études, continuation of previously listed etude books.

Representative Repertoire: Bach, Beethoven, Mozart, Bruch, Mendelssohn

VIOLA

1st year

Basic technique with emphasis on tone production and bowing techniques.

Études: Flesch: Scale System 1 and 3 octaves; Mazas: Études volume 1; Sevcik: 40 Bowing Variations; Sitt: Viola School; Sevcik: Opus 1, part 1.

Representative Repertoire: Classical and Romantic Pieces for Viola and Piano (Watson Forbes), Telemann: Concerto in G major; Hindemith: Trauemusik; J.S. Bach: Brandenburg Concerto # 6.

2nd year

Continuation of basic technique, shifting and vibrato.

Études: Flesch: Scales and Arpeggios; continuation of Sevcik book 2; pizzicato studies; vibrato studies; Schradieck: Book 1.

Representative Repertoire: Eccles: Sonata in g minor; Handel: Concerto; Stamitz: Concerto; Vaughn Williams: Suite.

3rd year

Refinement of techniques already studied, with concentration on phrasing and general musicianship.

Études: Kreutzer: Études; Rode: Caprices; Fuchs: 15 Characteristic Studies; Schradieck: Book 2. Representative Repertoire: Bach: Suites; Schumann: Marchenbider; Hindemith: Sonata opus 11, # 4; Handoshkin: Concerto.

4th year

Recital preparation and advanced techniques.

Études: Continuation of etude material; Fuchs: 12 Caprices.

Representative Repertoire: Brahms: Sonatas; Reger: Suites; Hindemith: Unaccompanied Sonatas; Bartok: Concerto.

CELLO

1st year

Basic technique, proper holding position and bowing techniques.

Études: Klengel: Scale Studies; Schroeder: Études (volumes 1-3); Duport: 21 Études; Franchomme: 12 caprices.

Representative Repertoire: Vivaldi: Sonatas; Bach: Suites; Faure: Elegy; Saint-Saens: Concerto.

2nd year

Continuation of basic technique, shifting and vibrato.

Études: Klengel: Scale Studies; Schroeder: Études (volumes 1-3); Duport: 21 Études; Franchomme: 12 caprices.

Representative Repertoire: Bach: Suites; Beethoven, Breval, and Brahms: Sonatas; Shostakovich: Sonata; orchestral studies.

3rd year

Refinement of techniques already studied, with concentration on phrasing and general musicianship.

Études: Piatti: 12 Caprices.

Representative Repertoire: Boccherine, Beethoven, Brahms, Debussy and Barber: Sonatas; Schumann: Concerto; Tchaikovsky: Rococo Variations.

4th year

Refinement of technique with emphasis on performance.

Representative Repertoire: Bach: Suites; Bloch, Reger: Suites; Kodaly: Sonata; Dvorak, Prokofiev: Concertos; orchestral studies.

HARP

1st year

Basic technique with emphasis on fundamental placement, sound production, injury prevention. Musicianship emphasis on rhythmic accuracy and dynamic control.

Technique: Fundamentals: elbow support, shoulder/wrist tension, sound production (palm placement; full articulation), hand placement (high thumb; space between

thumb and 2nd finger); Common Skills: Directional Placing, Rolled Chords, Arpeggios, Scales, Slides, Harmonics, Cross-Under/Over, Pedal work, Trills.

Representative Solo Repertoire: Bach-Grandjany Etude No. 6; Largo Tournier: Lolita; Zabel: Marguerite at the Spinning Wheel; Mauldin: Birds in Winter.

Representative Orch Excerpts: Tchaikovsky Cadenza's (from Nutcracker, Sleeping Beauty, Swan Lake); Ravel, Cadenza Piano Concerto; Ravel, Mother Goose; Smetana, Vysherad; Tchaikovsky, Romeo and Juliet; Faure, Requiem.

2nd year

Continued basic technique, with further advancement in specific skills. Musicianship continued additional emphasis on phrasing, stylistic sensitivity.

Technique: Fundamentals: Continuation of above; Common Skills: Continuation of above.

Representative Solo Repertoire: Bach-Grandjany Etude No. 3 & 4; Lizotte: Odyssee; Grandjany: Colorado Trail; Tournier: Au Matin; Andres: Absidioles; Gliere: Impromptu; Natra: Sonatina.

Representative Orch Excerpts: Rimsky-Korsakov: Scheherezade, Rimsky-Korsakov: Capriccio Espagnol, Britten: Young Person's Guide Cadenza and Fugue, Mahler: Symphony No. 5, Donizetti: Lucia di Lammermoor Cadenza, Debussy: La Mer.

3rd year

Refinement of technical strength and musicality.

Technique: Continuation of above, focus on individual needs.

Representative Solo Repertoire: Bach-Grandjany Etude No. 7; Tournier: Feerie; Lizotte: Suite Galactique; Rota: Sarabande e Toccata; Mathias: Improvisations.

Representative Orch Excerpts: Berlioz: Symphonie Fantastique; Verdi: La Forza del Destino; Ravel: Tzigane; Bartok: Concerto for Orchestra; Debussy: Afternoon of a Fawn; Britten: Ceremony of Carols.

4th year

Refinement of technical strength, musicality, and recital preparation.

Representative Solo Repertoire: Bach-Grandjany Etude; Grandjany: Rhapsodie, Sonata by Hindemith, Tailleferre, Tournier, Faure: Impromptu; Lizotte: La Madone.

Representative Orch Excerpts: Wagner: Liebestod; Stravinsky: Symphony in 3 mvmts; Tchaikovsky: Nutcracker (Snow, Entr'acte, Pas de Deux, Apotheose); Strauss: Don Juan.

CONTRABASS

1st year

Basic left-hand technique and bowing techniques.

Études: Schwabe: Scale and Arpeggio Studies; Simandl: Études; Billie: New Method for Contrabass.

Representative Repertoire: Corelli: Sonata in d minor; Marcello: Sonata in d minor; orchestral literature.

- 2nd year** Continuation of basic technique, focus on vibrato.
 Études: Schwabe: Scale and Arpeggio Studies; Kayser: Études; Billie: New Method for Contrabass; F. Zimmerman: Contemporary Bowing Techniques for the Double Bass.
 Representative Repertoire: Eccles, Galliard, Vivaldi: Sonatas; orchestral literature.
- 3rd year** Refinement of techniques already studied, with concentration on tone production, phrasing and general musicianship.
 Études: Hrade: 86 Études; Storch-Hrade: 57 Studies; Billie: New Method for Contrabass.
 Representative Repertoire: Bottesini: Elegy; Koussevitzki; Chansson-Triste; orchestral literature.
- 4th year** Performance and recital preparation.
 Études: All scales and arpeggios with various bowing patterns. Storch-Hrade: 57 Studies; Simandl: Études; Kreutzer-Simandl: 18 Studies.
 Representative Repertoire: Bottesini: Concerto; Bach: Cello Suites; Koussevitzky: Concerto; orchestral literature.

GUITAR

The repertoire listed below should be used simply as a standard by which to judge difficulty and sophistication. All repertoire must be approved by the instructor.

- 1st year** Technical issues: Arpeggios for evenness and tone (Giuliani); One and two octave major and minor (harmonic) scales with i/m and rhythmic variations (repeated notes, dotted rhythms, etc.); Melodic studies for sight reading and fingerboard geography. Exercises from Scott Tenant, Ricardo Iznaola, etc.
Repertoire: Études by Carcassi, Sor, Garcia, Brouwer (vols. 1 and 2). Sample pieces: Sanz, Española; Carcassi, Allegro in D; Tárrega, Preludes; Sor, Waltzes; Giuliani/Carulli/Carcassi, Sonatinas; Renaissance dance music. Emphasis on phrasing, hearing the shape of a line and an entire short piece. Development of basic tone, nail shape, hand position.
- 2nd year** Technical issues: Continuation of above plus – two and three octave scales (including melodic minor) with additional RH fingerings and rhythmic patterns; more complex arpeggios exercises (Carlevaro). Flexibility and strength building exercises from Tennant, Carlevaro, Iznaola.
Repertoire: Études by Sor, Giuliani (Op. 48), Brouwer (vol. 3), Garcia. Sample pieces: Tárrega, Mazurkas; Sor, Andante Largo; Weiss, Suite in E minor; Bach, ‘Cello Suites 1 or 2. Emphasis on phrasing, hearing the shape of longer pieces, dynamic control.
- 3rd year** Technical issues: Continuation of above, more personalized for individual weaknesses.
 Repertoire: Études by Brouwer (vol. 4), Garcia, Villa-Lobos. Sample pieces: Dowland, Lute pieces; Weiss, Tombeau; Giuliani, Variations on La Folia; Barrios, Julia Florida; Bach, Violin Sonatas, ‘Cello Suites 3 or 4; Villa-Lobos, Preludes; Yocoh, Variations on Sakura. Emphasis on phrasing augmented with articulation, dynamic control, rubato, pushing technical development.
- 4th year** Repertoire: Continued work on Études of increasing difficulty. Sample pieces: Dowland, Fantasias; Bach, Violin Sonatas, ‘Cello Suites 5 or 6; Weiss, Passacaglia; Giuliani, Grand Overture; Sor, Grand Solo (Sonata); Brouwer, El Decameron Negro.

ELECTRIC BASS GUITAR

- 1st year** *Technical:* 12 keys major and minor scales two octaves. 30 Études for the string bass; F. Simandl (first half of book). Walking bass introduction to triad based approach. Implementation of simple walking bass over 12 bar blues format. Simple blues melodies (Now is the Time, Blue Monk, Bags groove).
- 2nd year** *Technical:* Diatonic 7th Chord arpeggios in major (all keys). 30 Études for the string bass; F. Simandl (2nd half). Jazz standards/melodic study and bass line construction (Autumn Leaves, All the Things You Are, In a Mellow Tone). ii-V7-1 progression and base line in all keys.
- 3rd year** *Technical:* Advanced bass line studies/transcription of bass lines. Modal playing and bass lines over stagnant harmony. Bebop melody study (Confirmation, Billie Bounce, Anthropology, mostly Charlie Parker). Bach Cello suite in Gmaj. 86 Études for the string bass book 1; J. Hrabec.
- 4th year** *Technical:* Learning a transcribed solo (Visitation; Paul Chambers). Transcription of an improvised solo. Slow tempo/ballad study (Round Midnight, Body & Soul, Misty). Up tempo bass line construction over bebop tunes (Donna Lee, Cherokee).

Piano requirements for all Bachelor of Music Degrees

Must pass Keyboard Proficiency (the keyboard proficiency requirements are posted online on the Nazareth University School of Music website in the “Forms” section).

- Music Education majors must pass before student teaching.
- Music Therapy majors must pass before entering MTR 331.

Keyboard Proficiency Exam (MUX 232)

The proficiency exam is to be taken during the sophomore year or during enrollment in MUG 232. Passing the Keyboard Proficiency Exam is necessary for passing MUG 232. All units of the exam must be passed together; no partial retakes will be given. An opportunity for a complete retake of the exam will be given during the semester-end juries. Additional retakes will necessitate further piano study (MUG 232) along with a repeat registration of MUX 232. All portions of the exam, including the scales, must be performed in a fluent and musical manner. Accompaniments and patriotic songs may be reduced to playable versions, but they must be performed at tempo suitable for singing.

POLICIES RELATED TO CLASS PIANO CURRICULUM

The class piano curriculum at the Nazareth University School of Music is a skills-based sequence. Students must demonstrate the necessary skills and pass each course before moving on to the next in the sequence. Alfred’s Group Piano for Adults text is used: Book 1 (semesters 1 and 2), Book 2 (semesters 3 and 4).

1st, 2nd, 3rd Semesters:

In MUG/MTHA 131 (Class Piano I), MUG/MTHA 132 (Class Piano II), MUG 231 (Class Piano III), students must pass the final/jury with a minimum grade of 6.5/10, in addition to successfully completing coursework, tests, and quizzes. If a student does not receive a 6.5/10 or higher on the final/jury, the student will fail the course and be required to re-take the class the next time it is offered. (Class Piano 1 and 3 in the Fall semester, Class Piano 2 and 4 in the Spring semester)

4th Semester:

A student takes MUG 232 Class Piano IV and MUX 232 Piano Proficiency Exam as co-requisites in the 4th semester of the sequence.

The Keyboard Proficiency Exam must be passed in order to pass Class Piano IV. If a student fails the Keyboard Proficiency Exam, they will automatically fail the class and must retake MUG 232 Class Piano IV the next time it is offered (every Spring). Only under extenuating circumstances, may an official School of Music Petition be filed and reviewed by faculty for consideration in regards to retaking MUG 232.

The keyboard proficiency exam must be completed before students move on to more degree specific advanced keyboard skills courses: MUG 331 Functional Piano for Music Therapy Majors, or MUG 333 Keyboard Score Reading.

CLASS PIANO CURRICULUM

Class Piano I, MUG131 / MTHA 131

- Perform a piece demonstrating command of legato and staccato
- Transpose a major key pentachord piece at sight
- I-IV-I-V7-I progression, all major keys; c, g, d, minor
 - 2 ways: RH chords with LH root bass note, AND LH chords alone
 - chords in the progression must use inversions that provide close transitions:
 - I, IV6/4, I, V6/5, I
- All major triads, root position, 1st inversion and 2nd inversion

Class Piano II, MUG132 / MTHA 132

- Perform a piece with different rhythmic patterns and articulations in each hand
- Prepared harmonization of a major key tune employing primary and secondary triads; transpose to one other key (Play without using a written transposition.)
- Major scales, 2 octaves, hands together (preferred), alone (acceptable)
- Sight-read a short 2-voice piece fluently

Class Piano III, MUG 231

- Perform an intermediate level piece
- minor scales: F, C, G, D, A, E, B
 - 2 octaves, hands together (preferred), alone (accepted)
- Prepared keyboard style harmonization
- I-IV-I-V7-I beginning on 1st and 2nd inversions
 - 2 ways: keyboard style and with the LH alone
 - major keys: C,G,D,A,E,F,B-flat major; minor keys: c, g, d
 - chords in the progressions must use inversions that provide close transitions

Class Piano IV, MUG 232

- Keyboard Proficiency Exam is taken.
- Completion of MUG 232 (or equivalent) is a prerequisite for enrollment in MUG 333 – Keyboard Score Reading and MUG 331 – Functional Piano for MTR

Students are not allowed to substitute a class piano course with secondary lessons. With the approval of the Coordinator, students may *supplement* class piano with secondary lessons. Students may also work with a piano tutor if they require additional help.

Performance and Jury Requirements

<i>Woodwinds</i>	Scales and technical studies One credit: 2 pieces (different style periods) Two/Three Credits: 3 pieces (different style periods)
<i>Brass</i>	Scales and technical studies, One credit: 2 pieces (different style periods) Two/Three Credits: 3 pieces (different style periods)
<i>Guitar</i>	Primary: scales, technical studies, two pieces (different style periods)
<i>Harpichord</i>	Primary: scales, technical studies, two pieces (different style periods) Secondary: technical studies, two pieces (different style periods)
<i>Organ</i>	Primary: scales, technical studies, two pieces (different style periods) Secondary: technical studies, two pieces (different style periods)
<i>Percussion</i>	All Études or movement in each of the three areas: timpani, snare drum and multiple percussion, prepared without the assistance of the instructor
<i>Strings</i>	Scales and technical studies, One Credit: 2 Pieces (both primary and secondary) Two/Three Credits: 4 pieces (different style periods)
<i>Piano Primary</i>	Music Education, Music Therapy, Bachelor of Arts and other: 10-minute jury each semester. Within the 2-semester year, compositional techniques from the Baroque, Classic, Romantic and Twentieth or Twenty First Century must be presented. Works composed after 1950 may be performed with a score. Performance Major: 15-minute jury each semester. Within the 2-semester year, compositional techniques from the Baroque, Classic, Romantic and Twentieth or Twenty First Century must be presented. Works composed after 1950 may be performed with a score. The jury memorization requirement will be waived during a semester of an Honors or Sophomore Qualifying recital. The jury content in this case will be determined by the applied teacher and may consist of study works or works in progress.

PIANO PRIMARY - SEMESTER AND JURY REQUIREMENTS

For majors in: Music Education, Music Therapy, Music Business, Composition, and B.A. Music

Semester Requirements

(All scales and arpeggios must be hands together)

Semester 1

- 3 pieces of contrasting styles (2 memorized)
- Perform one memorized piece in a studio recital
- All major scales and arpeggios in 4 octaves
- Sight Reading and Technical Studies

Semester 2

- 3 pieces of contrasting styles (all memorized)
- Perform one memorized piece in a studio recital
- All harmonic minor scales and arpeggios in 4 octaves
- Sight Reading and Technical Studies

Semester 3

- 3 pieces of contrasting styles (all memorized)
- Perform one memorized piece in a studio recital
- All major scales, 4 octaves in 16th notes, quarter=80
- All major arpeggios, 4 octaves in triplets, quarter=100
- Sight Reading and Technical Studies

Semester 4

- 3 pieces of contrasting styles (all memorized)
- Perform one memorized piece in a studio recital
- All harmonic minor scales and arpeggios, 4 octaves, same rhythms and tempi as semester 3
- Sight Reading and Technical Studies

Semester 5

- 3 pieces of contrasting styles, 15-20 min. memorized
- Perform one memorized piece in a studio recital
- Sight Reading and Technical Studies

Semester 6

- 3 pieces of contrasting styles, 15-20 min. memorized
- Perform one memorized piece in a studio recital
- One assigned self-learned piece, memorization not required (chosen in consultation with professor)

Semester 7*

- 3 pieces of contrasting styles, 15-20 min. memorized
- Perform one memorized piece in a studio recital

Semester 8*

- 30 min. Senior Recital (memorized)
- Approximately half of the senior recital repertoire must be new repertoire learned this semester

*Semester 7 and 8 requirements can be swapped if student wants to present senior recital in Semester 7

Jury Requirements

(All scales and arpeggios must be hands together)

Semester 1

- Perform two pieces, one must be memorized, excluding the studio recital piece
- All major scales and arpeggios in 4 octaves

Semester 2

- Perform two pieces memorized, excluding the studio recital piece
- All harmonic minor scales and arpeggios in 4 octaves

Semester 3

- Perform two pieces memorized, excluding the studio recital piece
- All major scales and arpeggios, at required tempi

Semester 4

- Perform two pieces memorized, excluding the studio recital piece
- All harmonic minor scales and arpeggios, at required tempi

Semester 5

- Perform at least two pieces memorized, excluding the studio recital piece
- Sight Reading Exam

Semester 6

- Perform at least two pieces memorized, excluding the studio recital piece
- Perform the self-learned piece, not memorized

Semester 7*

- Perform at least two pieces memorized, excluding the studio recital piece

Semester 8*

- No Jury

PIANO PERFORMANCE MAJORS - SEMESTER AND JURY REQUIREMENTS

Semester Requirements

(All scales and arpeggios must be hands together)

Semester 1

- At least 2 pieces of contrasting styles, equivalent to 15 minutes memorized
- Perform one piece memorized in a studio recital
- All major scales, 4 octaves in 16th notes, quarter=120
- All major arpeggios, 4 octaves in triplets, quarter=120
- Technical Studies and Sight Reading

Semester 2

- At least 2 pieces of contrasting styles, equivalent to 15 minutes, all memorized
- Perform one piece memorized in a studio recital
- All harmonic minor scales and arpeggios, same rhythm as semester 1, quarter =120
- Technical Studies and Sight Reading

Semester 3

- 3 pieces of contrasting styles, 15-20 min. memorized
- Perform one piece memorized in a studio recital
- Technical Studies/Etude, and Sight Reading

Semester 4 - (Sophomore Qualifying Recital)

- 3 pieces of contrasting styles, 20 minutes memorized
- Perform one piece memorized in a studio recital
- Technical Studies/Etude, and Sight Reading

Semester 5

- 3 pieces of contrasting styles, 20 minutes memorized
- Perform one piece memorized in a studio recital
- Sight Reading

Semester 6

- 3 pieces of contrasting styles, 20 minutes memorized
- Perform one piece memorized in a studio recital
- One assigned self-learned piece, memorization required (chosen in consultation with professor)

Semester 7*

- 3 pieces of contrasting styles, 20 minutes memorized
- Perform one piece memorized in a studio recital

Semester 8*

- 50-minute Senior Recital (memorized)
- At least 15 minutes must be new repertoire

*Semester 7 and 8 requirements can be swapped if student wants to present senior recital in Semester 7

Jury Requirements

(All scales and arpeggios must be hands together)

Semester 1

- Perform music selected from the 15 minutes memorized, excluding the studio recital piece
- All major scales/arpeggios in 4 octaves, quarter=120

Semester 2

- Perform music selected from the 15 minutes memorized, excluding the studio recital piece
- All harmonic minor scales/arpeggios, quarter=120

Semester 3

- Perform music selected from the 15-20 minutes memorized, excluding the studio recital piece

Semester 4

- Perform music selected from the 20 minutes memorized, excluding the studio recital piece

Semester 5

- Perform music selected from the 20 minutes, excluding the studio recital piece
- Sight Reading Exam

Semester 6

- Perform music selected from the 20 minutes memorized, excluding the studio recital piece
- Perform the self-learned piece, memorized

Semester 7*

- Perform music selected from the 20 minutes memorized, excluding the studio recital piece

Semester 8*

- No Jury

VOICE PRIMARY - MUSIC EDUCATION, MUSIC THERAPY, BACHELOR OF ARTS,
MUSIC/BUSINESS, COMPOSITION

<p>Freshman year <i>1 credit per semester</i></p>	<p>Students will be required to present a program of at least three (3) pieces in two (2) different languages, one (1) of which will be performed mid- semester in a voice studio recital, the remaining selections at the end- of-the- semester jury. Freshman will be required to sing in English and Italian. All pieces must be memorized. Memorized translations of foreign language pieces may be asked at the time of the jury. Students may perform an additional piece at their vocal jury for extra credit in applied voice (MUP 1A).</p>
<p>Sophomore year <i>1 credit per semester</i></p>	<p>At least four (4) pieces in two (2) different languages, one (1) of which will be performed mid-semester in a voice studio recital, the remaining selections at the end-of-the-semester jury. All pieces must be memorized. Representative styles and language requirements remain the same. One (1) piece can be selected from the musical theatre repertoire representative of the different vocal styles within the genre (i.e. legit, contemporary legit, traditional belt, belt mix, contemporary belt, etc.), that is adequate to age group, ability, voice type, technical development, degree program and career requirements. Memorized translations of foreign language pieces may be asked at the time of the jury. Students may perform an additional piece at their vocal jury for extra credit in applied voice (MUP 1A).</p> <p>Note: Music therapy students can include other non-classical repertoire (i.e. jazz standards, pop, R&B, world music, etc.) along with the musical theatre repertoire aforementioned. Maximum of two (2) non classical pieces per semester.</p>
<p>Junior Year <i>1 credit per semester</i></p>	<p>At least five (5) pieces in three (3) different languages, one (1) of which will be performed mid-semester in a voice studio recital, the remaining selections at the end-of-the-semester jury. All pieces must be memorized. Representative styles and language requirements remain the same. One (1) piece can be selected from the musical theatre repertoire representative of the different vocal styles within the genre (i.e., legit, contemporary legit, traditional belt, belt mix, contemporary belt etc.), that is adequate to age group, ability, voice type, technical development, degree program and career requirements. Students may perform an additional piece at their vocal jury for extra credit in applied voice (MUP 1A).</p> <p>Note: Music therapy students can include other non-classical repertoire (i.e. jazz standards, pop, R&B, world music, etc.) along with the musical theatre repertoire aforementioned. Maximum of two (2) non classical pieces per semester.</p> <p>Memorized translations of foreign language pieces may be asked at the time of the jury.</p>

**Senior year
1 credit per
semester**

Music Education students are not required to present a voice jury, perform on a voice studio recital, nor register for MUP 096, during their professional semester. All other majors will present at least five (5) pieces in three (3) different languages, one (1) of which will be performed mid-semester in a voice studio recital, the remaining selections at the end-of-the semester jury. Representative styles and language requirements remain the same as stated in Part 4. One (1) piece can be selected from the musical theater repertoire representative of the different vocal styles within the genre (i.e. legit, contemporary legit, traditional belt, belt mix, contemporary belt etc.), that is adequate to age group, ability, voice type, technical development, degree program and career requirements. Students are not required to present a voice jury in the semester of a successful completion of the graduation recital. Additional reduced/or special juries may be required upon request by the instructor, vocal coordinator and/or recital committee, under special circumstances. Students will ordinarily present their senior recitals in the spring semester. Memorized translations of foreign language pieces may be asked at the time of the jury. Students may perform an additional piece at their vocal jury for extra credit in applied voice (MUP 1A).

Note: Music therapy students can include other non-classical repertoire (i.e. jazz standards, pop, R&B, world music, etc.) along with the musical theatre repertoire aforementioned. Maximum of two (2) non classical pieces per semester.

**Repertoire
performance
policy**

Pieces performed in the studio recitals will not be repeated at the voice jury. Pieces previously performed in other public settings such as parent weekend recitals, special/honors recitals, master classes etc. will ordinarily be accepted upon request of the instructor.

Jury petitions (e.g. repeating the studio recital piece in the jury, including musical theatre repertoire for the jury etc.), may be submitted by the instructor to the vocal coordinator and/or voice faculty attending the voice jury.

Students doing honor recitals, qualifying recitals, or degree recitals are not required to perform in the regular studio recitals, unless requested by the instructor.

Students doing honor recitals, qualifying recitals, or performing a leading role in the opera will ordinarily present a reduced jury at the end of the semester.

Sophomore and Juniors will present 2-3 pieces of contrasting styles, with languages to the discretion of the instructor. In the case of freshmen doing honor recitals, the jury requirements will be at the discretion of the instructor.

PERFORMANCE VOICE MAJOR

<p>Freshman year <i>2 credits per semester</i></p>	<p>Freshman year (2 credits per semester): Students will be required to present a program of at least four (4) pieces in two (2) different languages, one (1) of which will be performed mid-semester in a voice studio recital, the remaining selections at the end-of-the-semester jury. Freshman will be required to sing in Italian and English. All pieces must be memorized.</p> <p>Memorized translations of foreign language pieces may be asked at the time of the jury. Students may perform an additional piece at their vocal jury for extra credit in applied voice (MUP 1A).</p>
<p>Sophomore year <i>2 credits per semester</i></p>	<p>At least five (5) pieces in three (3) different languages, one (1) of which will be performed mid-semester in a voice studio recital, the remaining selections at the end-of-the-semester jury. One (1) of the pieces can be selected from the musical theater genre, preferable repertoire that predates 1965, or classified as “legit”. Representative styles and language requirements remain the same as stated on page 25. All pieces must be memorized. Sophomore Qualifying Recital must be presented in the spring semester, in order to maintain enrollment in the Performance degree (see “Recitals”). Memorized translations of foreign language pieces may be asked at the time of the jury. Students may perform an additional piece at their vocal jury for extra credit in applied voice (MUP 1A).</p>
<p>Junior year <i>2 credits MUP 1A</i> <i>1 credit MUP 1X each semester</i></p>	<p>At least six (6) pieces in three (3) different languages, one (1) of which will be performed mid-semester in a voice studio recital, the remaining selections at the end-of-the-semester jury. One (1) of the pieces can be selected from the musical theater genre, preferable repertoire that predates 1965 (classified as “legit”) and/or “contemporary legit”. All pieces must be memorized. Representative styles and language requirements will remain the same as stated in Part 4. Vocal performance majors must register for Vocal Coaching (MUP 1X), in their junior and senior years.</p> <p>Memorized translations of foreign language pieces may be asked at the time of the jury. Students may perform an additional piece at their vocal jury for extra credit in applied voice (MUP 1A).</p>
<p>Senior year <i>2 credits MUP 1A</i> <i>1 credit MUP 1X each semester</i></p>	<p>At least six (6) pieces in three (3) different languages, one (1) of which will be performed mid-semester in a voice studio recital, the remaining selections at the end-of-the-semester jury. One (1) of the pieces can be selected from the musical theater genre, preferable repertoire that predates 1965 (classified as “legit”) and/or “contemporary legit”. All pieces must be memorized.</p> <p>Representative styles and language requirements will remain the same as on page 25. Students are not required to present a voice jury in the semester of a successful completion of the graduation recital. Additional reduced/or special juries may be required upon request by the instructor, vocal coordinator, and /or recital committee, under special circumstances.</p> <p>Students will ordinarily present their senior recitals in the spring semester.</p> <p>Vocal performance majors must register for Vocal Coaching (MUP 1X), in their junior and senior years. Memorized translations of foreign language pieces may be asked at the time of the jury. Students may perform an additional piece at their vocal jury for extra credit in applied voice (MUP 1A).</p>

<p>Voice Studio Placements/ Assignments</p>	<p>First-year students are assigned to studios by the Vocal Area Coordinator in the School of Music. All first and second year voice students are assigned to Voice faculty in the School of Music. Students majoring in Musical Theatre may request an additional teacher assignment in their third year of study with a voice faculty member in the Department of Theatre or School of Music. All questions, requests and/or concerns are to be directed to the Vocal Area Coordinator in the School of Music, Dr. Katie Hannigan: khannig6@naz.edu, instead of applied teachers and/or other faculty members.</p>
<p>Repertoire performance policy</p>	<p>Pieces performed in the studio recitals will not be repeated at the voice jury. Pieces previously performed in other public settings such as parent weekend recitals, special/honors recitals, master classes etc. will ordinarily be accepted upon request of the instructor.</p> <p>Jury petitions (e.g. repeating the studio recital piece in the jury, including musical theater repertoire for the jury etc.), may be submitted by the instructor to the vocal coordinator/and or voice faculty attending the voice jury.</p> <p>Students doing honor recitals, qualifying recitals, or degree recitals are not required to perform in the regular studio recitals, unless requested by the instructor.</p> <p>Students doing honor recitals, qualifying recitals, or performing a leading role in the opera will ordinarily present a reduced jury at the end of the semester. Sophomores and Juniors will present 2-3 pieces of contrasting styles, with languages to the discretion of the instructor. In the case of freshmen doing honor recitals, the jury requirements will be at the discretion of the instructor.</p>

MUSICAL THEATRE – APPLIED VOICE (MTHA 1A)

<p>Freshman year <i>1 credit per semester</i></p>	<p>Students will be required to present a program of at least three (3) pieces, one (1) of which will be performed mid-semester in a voice studio recital, the remaining selections at the end-of-the-semester jury. One (1) of the pieces must be from the *classical repertoire in English and/or Italian. Other languages may be used at the instructor’s discretion in the following years. Musical Theatre repertoire representative of the different vocal styles within the genre (i.e. legit, contemporary legit, traditional belt, belt mix, contemporary belt, etc.) will be studied. All pieces must be memorized. Students may perform an additional piece at their vocal jury for extra credit in applied voice (MTHA1A). Musical Theatre minors may present 2 – 3 pieces at their vocal juries per discretion of the instructor.</p>
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<p>Sophomore year 1 credit per semester</p>	<p>At least four (4) pieces, one (1) of which will be performed mid-semester in a voice studio recital, the remaining selections at the end-of-the-semester jury. One (1) of the pieces must be from the *classical repertoire. Foreign languages may be used at the discretion of the instructor. Remaining selections offered will be a variety of styles contingent upon voice faculty discretion. All pieces must be memorized.</p> <p>Musical Theatre repertoire representative of the different vocal styles within the genre (i.e. legit, contemporary legit, traditional belt, belt mix, contemporary belt, etc.) will be studied. All pieces must be memorized. Students may perform an additional piece at their vocal jury for extra credit in applied voice (MTHA1A). Musical Theatre minors may present 2 – 3 pieces at their vocal juries per discretion of the instructor.</p>
<p>Junior year</p>	<p>At least five (5) pieces, one (1) of which will be performed mid-semester in a voice studio recital, the remaining selections at the end-of-the-semester jury. One (1) of the pieces must be from the *classical repertoire. Foreign languages may be used at the discretion of the instructor. Remaining selections offered will be a variety of styles contingent upon voice faculty discretion. All pieces must be memorized.</p> <p>Students may perform an additional piece at their vocal jury for extra credit in applied voice (MTHA1A). Musical Theatre minors may present 2 – 3 pieces at their vocal juries per discretion of the instructor.</p> <p>NOTES: Musical Theatre majors who continue their vocal studies with the music department's voice faculty during their junior and senior years will present an end-of-semester music department's voice jury. Theatre majors who do not continue their vocal studies with the School of Music voice faculty during their junior and senior years are not required to present an end-of-semester music voice jury.</p>
<p>Senior year</p>	<p>At least five (5) pieces in contrasting styles, one (1) of which will be performed mid-semester in a voice studio recital, the remaining selections at the end-of-the-semester jury. Musical Theatre repertoire that is representative of the different vocal styles within the genre (i.e. legit, contemporary legit, traditional belt, belt mix, contemporary belt etc.) will be studied. All pieces must be memorized. Students are not required to present a voice jury, nor perform in a studio recital during the semester of a successful completion of their senior showcase. Students may perform an additional piece at their vocal jury for extra credit in applied voice (MTHA1A). Musical Theatre minors may present 2 – 3 pieces at their vocal juries per discretion of the instructor.</p> <p>NOTES: Musical Theatre repertoire that is representative of the different vocal styles within the genre (i.e. legit, contemporary legit, traditional belt, belt mix, contemporary belt etc.) will be studied. Continued attention will be paid to technical goals as related to efficient vocalism, healthy functioning and expressive communication.</p> <p>Classical repertoire refers to Italian songs of the 17th and 18th centuries, German lied, French mélodie, American and British 20th century songs, oratorio, opera and operetta arias, etc. All repertoire selection is at the discretion of the instructor.</p>

<p>Repertoire performance policy</p>	<p>Pieces performed in the studio recitals will not be repeated at the voice jury. Pieces previously performed in other public settings such as parent weekend recitals, master classes etc. will ordinarily be accepted upon request of the instructor.</p> <p>Jury petitions (e.g. repeating the studio recital piece in the voice jury etc.), may be submitted by the instructor to the vocal coordinator and/or voice faculty attending the voice jury.</p> <p>Students performing a leading role in the musical, will ordinarily present a reduced jury at the end of the semester. Sophomore and Juniors will present 2-3 pieces of contrasting styles, with languages to the discretion of the instructor. In the case of freshmen performing a leading role in the musical, the jury requirements will be at the discretion of the instructor.</p>
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VOICE CLASS AND VOICE SECONDARY STUDENTS

These students are not required to perform at the end-of-the- semester juries nor in voice studio recitals. Repertoire selection will be at the discretion of the instructor.

NON-VOCAL/NON-MUSIC MAJORS TAKING ONE-HOUR LESSONS (MUP 3A)

These students will present a voice jury at the end of each semester. Freshmen will present a minimum of two (2) pieces of contrasting styles, and one foreign language. Sophomores, juniors and seniors will present a minimum of three (3) pieces of contrasting styles, and one foreign language. These students are not required to perform in voice studio recitals, nor to register for Vocal Studio (MUP 096), unless requested by the instructor in collaboration with the vocal coordinator. Students may perform an additional piece at their vocal jury for extra credit in applied voice.

Recitals

Student recitals in the department fall under the following categories: Studio Recitals, Honors Recitals, Sophomore Performance Degree Qualifying Recitals, and Senior Recitals. All students presenting these recitals must be registered for applied lessons (MUP 1__) during the semester of the recital. The department provides collaborative pianists for all required recitals. Honors and Senior recitals should have no more than one chamber work programmed. Repertoire must represent a variety of styles and periods from standard classical literature for the given instrument and must have the approval of the applied studio teacher. Recitals that include secondary instrumental or secondary vocal components are not encouraged. Please read your recital syllabus for further information.

It is the policy of the School of Music (and the University) not to schedule studio classes, applied lessons or anything else during the Tuesdays and Thursdays, 12:10 – 1:05 PM time slot. Our students are expected to participate/attend other events scheduled by the School of Music at those times.

Studio Recitals	<p><u>Registration and/or Audition Procedure:</u></p> <p>No individual registration required. Date, time, location, music due date scheduled by department. All information posted on School of Music website</p> <p><u>Submitting Music:</u></p> <p>To assigned collaborative pianist by due date, approximately 4 weeks before recital</p> <p><u>Programs:</u></p> <p>2 weeks before recital: students submit information to faculty coordinator; faculty coordinator sends to music-publicity@naz.edu for production no later than 1 week before recital</p> <p><u>Stage Support:</u></p> <p>Arranged by School of Music Office with Team Wilmot</p> <p><u>Recording/Streaming:</u></p> <ul style="list-style-type: none">• A video recording will be provided to student• To have recital recorded by Media Services, submit Video Request Form no later than 2 weeks before the recital• All recitals are live streamed <p><u>Evaluation:</u></p> <p>No formal evaluation</p> <p><u>Additional Information:</u></p> <p>The Studio Recitals schedule for the academic year is posted on the School of Music website. Please note the collaborative pianist working with each studio and have specific dues dates for music.</p>
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<p>Honors Recitals</p>	<p><u>Length:</u> 25 minutes</p> <p><u>Registration and/or Audition Procedure:</u> 3.0 GPA and audition required. Auditions held the week after Thanksgiving.</p> <ul style="list-style-type: none"> • Performance Chair sends audition invitation 1 month before auditions (typically late Oct.) • Download recital Audition Form from School of Music website and submit to Performance Chair no later than 2 weeks before audition <p>NOTE: submit music upon receipt of invitation to audition (4 weeks before audition)</p> <p><u>Submitting Music:</u> To studio collaborative pianist 4 weeks before audition (upon receipt of audition invitation in late October)</p> <p><u>Reserving Date & Location:</u> Submit Recital Scheduling Form to SOM Administrative Assistant by deadline</p> <p><u>Programs:</u></p> <ul style="list-style-type: none"> • Student download recital template and send program to applied instructor 3 weeks before recital • Student submits approved program to music-publicity@naz.edu for production no later than 2 weeks before recital <p><u>Stage Support:</u> Arranged by School of Music Office with Team Wilmot</p> <p><u>Recording/Streaming:</u></p> <ul style="list-style-type: none"> • A video recording will be provided to student 1 week after the recital • To have recital recorded by Media Services, submit Video Request Form no later than 2 weeks before the recital • All recitals are live streamed <p><u>Evaluation:</u> No formal evaluation School of Music</p>
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<p>Sophomore Qualifying Recitals (Required for performance majors only)</p>	<p><u>Length:</u> 30-45 minutes</p> <p><u>Registration and/or Audition Procedure:</u> To be completed in the second semester of second year of study No audition required Register for either: MUX 296 – keyboard, guitar MUX 297 – voice, band, orchestra</p> <p><u>Submitting Music:</u> To collaborative pianist 6 weeks before recital</p> <p><u>Reserving Date & Location:</u> Submit Recital Scheduling Form to the Music Office by deadline</p> <p><u>Programs:</u></p> <ul style="list-style-type: none"> • Student download recital template and send program to applied instructor 3 weeks before recital • Student submits approved program to music-publicity@naz.edu for production no later than 2 weeks before recital <p><u>Stage Support:</u> Arranged by School of Music Office with Team Wilmot</p> <p><u>Recording/Streaming:</u></p> <ul style="list-style-type: none"> • A video recording will be provided to student 1 week after the recital • To have recital recorded by Media Services, submit Video Request Form no later than 2 weeks before the recital • All recitals are live streamed <p><u>Evaluation:</u> Two School of Music faculty evaluators Failure to pass the Sophomore Qualifying Exam will result in one of two outcomes:</p> <ol style="list-style-type: none"> 1. Dismissal from the performance degree 2. Probation and be required to redo the recital within the first 6 weeks of the following semester
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<p>Senior Recital (BA students may choose MUX 491, Music History/Theory, in lieu of a recital)</p>	<p><u>Length:</u> 25 minutes</p> <p><u>Registration and/or Audition Procedure:</u> No audition required Register for either: MUX 495 – keyboard, guitar MUX 497 – voice, band, orchestra</p> <p><u>Submitting Music:</u> To collaborative pianist 6 weeks before recital</p> <p><u>Reserving Date & Location:</u> Submit Recital Scheduling Form to SOM Administrative Assistant by deadline</p> <p><u>Programs:</u></p> <ul style="list-style-type: none"> • Student download recital template and send program to applied instructor 3 weeks before recital • Student submits approved program to music-publicity@naz.edu for production no later than 2 weeks before recital <p><u>Stage Support:</u> Arranged by School of Music Office with Team Wilmot</p> <p><u>Recording/Streaming:</u></p> <ul style="list-style-type: none"> • A video recording will be provided to student 1 week after the recital • To have recital recorded by Media Services, submit Video Request Form no later than 2 weeks before the recital • All recitals are live streamed <p><u>Evaluation:</u> Two School of Music faculty evaluators</p>
<p>Music Business Senior Recital or Performance Project</p>	<p>Music Business Senior Recital MUX 495/497 (30 min in Wilmot performed on primary) can be classical or mixed style recital. The Music Business Performance Project MUX 493 (30-45 min in outside venue) can be classical, mixed or contemporary music. Both recitals to be based on repertoire suggestions in this handbook and instructors’ recommendations. Consult primary faculty for additional information.</p>

<p>Senior Honors Recital</p>	<p><u>Length:</u> 45-55 minutes</p> <p><u>Registration and/or Audition Procedure:</u> Download Recital Audition Form from School of Music website and submit to Performance Chair no later than 2 weeks before audition</p> <p>Register for either: MUX 496 – keyboard, guitar MUX 498 – voice, band, orchestra</p> <p><u>Submitting Music:</u> To collaborative pianist 4 weeks before audition</p> <p><u>Reserving Date & Location:</u> Submit Recital Scheduling Form to SOM Administrative Assistant by deadline</p> <p><u>Programs:</u></p> <ul style="list-style-type: none"> • Student download recital template and send program to applied instructor 3 weeks before recital • Student submits approved program to music-publicity@naz.edu for production no later than 2 weeks before recital <p><u>Stage Support:</u> Arranged by School of Music Office with Team Wilmot</p> <p><u>Recording/Streaming:</u></p> <ul style="list-style-type: none"> • A video recording will be provided to student 1 week after the recital • To have recital recorded by Media Services, submit Video Request Form no later than 2 weeks before the recital • All recitals are live streamed <p><u>Evaluation:</u> Two School of Music faculty evaluators</p>
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COLLABORATIVE PIANO POLICIES

The School of Music provides assigned studio collaborative pianists to rehearse and perform with students for all School of Music performances: studio recitals, juries, honors recitals/auditions, sophomore qualifying recitals, senior recitals, concerto/aria competition, School of Music community outreach.

In order for students to receive collaborative piano services provided by the School of Music, students must adhere to the following policies:

1. Students are only allowed to work with the assigned studio collaborative pianist for all performances.
2. Students must submit their music to the assigned pianist by the due date. If music is not submitted on time, students will be subject to the late fee policy if the pianist agrees to perform. The pianist may also decline to perform if music is late, in which case it is the student's responsibility to hire and pay for another pianist or choose to suffer any consequences to their grade.
3. Music Due Dates:
 - a. Studio Recitals – 4 weeks before recital, dates listed on studio recital schedule
 - b. Soph. Qualifying Recital – 6 weeks before recital
 - c. Senior Recitals – 6 weeks before recital
 - d. Honors Recitals – 4 weeks before the audition
4. **Students are required to rehearse for recitals/performances outside of studio class. It is the responsibility of the student to contact the assigned pianist at least TWO WEEKS IN ADVANCE to schedule a rehearsal time.** Students will be subject to the late rehearsal-scheduling fee if they fail to contact their pianist 2 weeks in advance. In this situation, the pianist has the right to refuse to play with the student, in which case it is the student's responsibility to hire and pay for another pianist, or choose to suffer the consequences to their grade.
5. Late Music Fee:
 - a. Up to 1 week late: \$30--\$50, depending on length and difficulty of the repertoire
 - b. More than 1 week late: \$50--\$100, depending on length and difficulty of the repertoire
6. Late Rehearsal Scheduling Fee
 - a. A \$30 fee will be charged to students if the assigned pianist is not contacted two weeks before a performance.
 - b. All late fees will be paid directly to the assigned pianist.

REHEARSAL TIME ALLOWED

Studio Recitals

Vocalists – 1 half-hour rehearsal, Instrumentalists – 1 hour rehearsal

Undergraduate Half Recitals:

3 one-hour rehearsals (including dress rehearsal)

Undergraduate Full Recitals:

4 one-hour rehearsals (including dress rehearsal)

Graduate Recitals:

6, one-hour rehearsals (including dress rehearsal)

Vocal Primary Juries:

1 half-hour rehearsal

Concerto/Aria Competition

Vocalists – 1 half-hour rehearsal

Instrumentalists – 1 hour rehearsal

Honors/Senior Honors Recital Auditions:

Vocalists – 1 ½ hours of rehearsal

Instrumentalists – 2 hours of rehearsal

Student Collaborative Pianists	All piano primaries are expected to collaborate with one student in a studio recital, which is organized through ENS 091, Piano Chamber Players. It will be the responsibility of voice students to contact their collaborative pianists and schedule rehearsal times.
Juries	Staff collaborative pianists accompany vocal juries.
Recital Length	Honors and Senior Recitals: not to exceed 30 minutes including music, setup between numbers, entering and exiting the stage. (Honors Recitals exceeding this time limit will not be approved.) Full Recitals: not to exceed 60 minutes including music, setup between numbers, entering and exiting the stage. Studio recitals: 50 minutes for Tuesday and Thursday recitals. Friday recitals may exceed an hour, but should end 30 minutes prior to the next scheduled recital.
Registration for Recitals	In order to cover costs of collaborative pianists, piano tuning and programs, students must register for any recitals outside of the studio recital. The recital will appear on the student's transcript.
Fees	For an official listing of fees consult the Student Accounts website: https://www2.naz.edu/student-accounts/current-student-costs/

SUMMARY OF DEGREE RECITAL REQUIREMENTS

Degree	Studio Recital	Senior Recital
B.A. in Music	Yes	Project or recital
B.M. in Music Performance	Yes	*Yes, Solo (Honors)
B.M. in Music Education	Yes	Yes
B.M. in Music Therapy	Yes	Yes
B.M. in Composition	Yes	**Portfolio/Recital
B.S. in Music /Business	Yes	***Performance Project or recital

*Sophomore Qualifying Recital required

**Sophomore qualifying Portfolio/Recital required

***At the discretion of applied instructor

THE SENIOR RECITAL AND MUSIC HISTORY /THEORY SENIOR PROJECT

Culminating Experiential Learning Pathways

The Senior Recital is the culmination of a four-year program of applied music study informed by historical and analytical studies. Students will keep a practice journal and, at the end of the semester, write a short reflection paper (500-750 words) describing the experience of preparing for the recital.

The Music History/Music Theory Senior Project provides students with the opportunity to present a conference style paper demonstrating the practical application of the knowledge and research skills they acquired in the study of music history, music theory, liberal arts courses, and applied classes.

Part 5: Additional Information

ENSEMBLES (GENERAL)

Each student is required to be in a large ensemble every semester during which ten or more credits are being carried. All majors must have a minimum of 8 semesters of a passing grade in a large ensemble. Music Education majors must have a minimum of 7 semesters of a passing grade in a large ensemble. All majors must be in the large ensemble that is germane to their area of performance study; keyboard and guitar majors may elect either a large instrumental or choral ensemble. Music/Business majors may elect Jazz Ensemble as their large ensemble. Participation in small ensembles is highly recommended. All chamber ensemble participants receive a pass/fail grade. Each chamber ensemble director will present students with a list of attendance, participation, and grading policies.

MISSING CLASS DUE TO NAZARETH-SANCTIONED EVENTS

From the Nazareth [Website](#):

“Students participating in Nazareth-sanctioned activities shall not be penalized for an absence due to the activity as long as the student notifies the instructor prior to the absence according to the procedures below. This means that students will be allowed to make up any work missed due to the excused absence without penalty, and the absence will not be counted against the students.”

Students are required to identify conflicts and submit a form to EACH professor by midnight on the Sunday after the first day of class. If events are announced after the first week, it is the student’s responsibility to submit the [form](#) as soon as they learn of the conflict.

LARGE ENSEMBLES

Chamber Singers

The premiere mixed-voice ensemble with a membership of approximately 35 singers. Comprised of music majors and non-music majors, the Singers perform an array of music from Medieval to Modern, highlighting a broad and diverse spectrum of choral artistry. The Chamber Singers have a history of accolades and achievements through commissioned premieres, domestic and international travel, and competitive honors. Open to all majors across campus, the choir performs multiple times per semester. Audition &/or instructor-permission required. **Graded**

Treble Choir

The Treble Choir is a select ensemble of treble/SSAA voices, with a membership of approximately 30 singers. Comprised of music majors and non-music majors, the choir performs multiple times per semester, and is dedicated to performing the finest literature written exclusively for soprano and alto voices. Open to all majors across campus. Audition &/or instructor-permission required. **Graded**

Chorale

This un-auditioned ensemble is open to all majors across campus, and welcomes members from the greater Nazareth and Rochester communities with whom are interested in singing. Chorale performs works for mixed/SATB voices, and presents one concert per semester. No audition required.

Nazareth University Wind Symphony

An ensemble containing approximately 45-50 of the finest music and non-music majors on campus, and is dedicated to presenting a variety of works from all musical periods, cultures and styles, featuring both core and contemporary repertoire, and new repertoire by emerging composers. Audition for membership in the Wind Symphony is required for music majors and is open to all Nazareth students regardless of major (by audition only). Presents 4-6 concerts a year. **Graded**

The Nazareth University Night Flyer Campus Community Band

A non-auditioned concert band that meets one night a week and gives one performance a semester. This group's lighter rehearsal and performance schedule is perfectly suited for non- music majors and community members who would like to continue to participate in band while at Nazareth but with less time commitment. It is also an excellent option for music majors who would like to continue to play their secondary wind/ percussion instruments in a supportive band setting. Presents 1 concert a semester

Nazareth University Symphony Orchestra

Required for string players and is open to members of the Nazareth Community. The Orchestra performs a minimum of two concerts per year. Representative literature from all periods is performed. Wind, Brass and Percussion students are selected to perform in the NUSO through ensemble placement auditions at the beginning of each semester. **Graded**

CHAMBER ENSEMBLES

Chamber Winds (open to flute, oboe, clarinet, bassoon, and horn players)

Brass Ensemble (open to horn, trumpet, trombone, and tuba players)

Saxophone Ensemble

Percussion Ensemble

Jazz Ensemble

(A select large instrumental ensemble, open to all qualified students. Improvisation skills required for rhythm section instruments, encouraged but not required for other instruments.)

Jazz Combo (auditioned; improvisation skills required)

Piano Ensemble and Accompanying

Opera Workshop

(Designed to give students experience in the art of the singing actor and consists of one-act presentations from the opera repertoire appropriate for university level singers.)

INSTRUMENTAL RENTAL

The School of Music rents instruments for use in methods classes, secondary lessons and university ensembles only. There is no fee for the rental, but students assume liability of the instrument while it is checked out. Please check with your own insurance company to be sure that you will be covered in the event of the loss of the instrument that you are using.

Insurance

University insurance does not cover personally owned property. Be sure that your instrument(s), music, etc., are covered for loss or damage by personal or family insurance. If there are questions, please contact your local insurance agent.

Primary Instrument Policy

Music Majors are required to supply a professional quality instrument for their primary instrument study. Please consult your Nazareth University applied studio teacher for help in identifying a suitable instrument for your study. If you have not purchased a primary instrument by the start of your freshman year, students may rent a school instrument for 1 year while they acquire their own instrument.

Work Study Opportunities

The School of Music has a limited number of work-study positions each year. Work-study qualification is administered through the Financial Aid Office and should be listed as part of your financial aid package. Available positions include ensemble setup, Team Wilmot performance support, and office work. Prior to the start of the Fall semester, the School of Music will distribute a list of available departmental work-study opportunities. Students are welcome to inquire in the Music Office throughout the year regarding possible openings.

Professional Organizations /Clubs

C-NAfME/C-NYSSMA is a student chapter of both the National Association for Music Education (NAfME) and the New York State School Music Association (NYSSMA), professional organizations that are designed to provide opportunities for university students interested in Music Education. Our local chapter offers a variety of activities throughout the year and sponsors workshops by professionals to supplement in-school music training.

The Music Therapy Club (AMTAS-NAZ)

Formed in association with the National American Music Therapy Association for Music Therapy Students. Its primary purpose is to help Music Therapy students become better acquainted with music therapy through attending conferences, advocacy events and volunteering in the community. It also provides workshops from other various occupations such as speech therapy, occupational therapy, etc. Members receive assistance to attend AMTA national and regional conferences and have the opportunity to become involved in Naz, regional, and national board positions.

Musica Mundana

Open to anyone interested in meeting to talk about music history music theory, and/or music composition. Activities include movie nights, listening nights, study skill sessions, sharing of student research projects, presentations by academic music faculty and/or guest lecturers, attending off-campus concerts and events, options and preparation for grad school, and much more. This is a great way to get to know your music history and music theory professors.

Information regarding other student clubs/organizations such as Jazz, ACDA, MTNA and Music/Business will be distributed through email.

Library Music Resources

The Lorette Wilmot Library contains an extensive collection of books, periodicals, CDs and other reference materials. Listening facilities are located in the media center. Library guides and instructional handouts can be accessed at the Internet home page for the Lorette Wilmot Library.

SCHOOL OF MUSIC SPECIAL AWARDS

National Music Honor Society, Pi Kappa Lambda: Nazareth University chapter is called Theta Lambda. To be eligible for election into Pi Kappa Lambda, students must have an overall minimum GPA of 3.5. Students are voted into membership by the full time music faculty. Elections and induction of new members takes place in the spring semester.

Theodore Presser Scholarship Award: This award goes to a student at the beginning of their senior year. The student must be enrolled in a music department of proven quality, where at least one-third of the student's credits over a four-year period are outside the field of music. The Presser scholar must exhibit excellence in both scholarship and in performance.

Music Education Awards: The Music Education Awards honor students who have shown consistent progress, leadership, and excellence in music education courses, field experiences, student teaching, and music education-related activities throughout their time at Nazareth. Recipients will have demonstrated professionalism in music education and will have applied knowledge acquired in their academic music, performance, and the liberal arts courses to their chosen profession. They will have shown a sincere interest in the profession of music education, a willingness to learn, and a consistently positive attitude.

Conducting Awards: Winners of the Conducting Awards have demonstrated an ability to apply the unique set of skills, techniques, and strategies learned in their conducting courses to sectional and general rehearsals in Nazareth University's ensembles as well as in their student teaching placements. They possess a level of maturity and professionalism required of students placed in charge of large ensembles and exhibit a consistently positive attitude toward conducting.

Music Therapy Awards: The Music Therapy Awards are given to graduating seniors who have demonstrated excellence in academic and clinical work and who have contributed to the profession of music therapy through participation in the student association or in other significant advocacy.

Music History Award: The Music History Award goes to a student who has demonstrated a high level of scholarship in their music history classes, including mastery of the material, a high degree of intellectual curiosity, strong writing and communication skills, and promising research instincts. They will have shown an ability to incorporate music historical research and writing skills into professional activities as a performer, a music educator, or a music therapist.

Music Theory Award: The Music Theory Award goes to a student who has demonstrated interest and ability in the field of music theory. The student has expressed a desire to continue in the field at the graduate level or has shown the ability to incorporate music theory into other related fields such as music education, music therapy, music history, performance, and music business.

Instrumental and Vocal Performance Awards: The Performance Awards are given to students who have demonstrated a consistent commitment and passion for the music-making process, a high degree of performance abilities and musicianship, and a collaborative spirit. The student-artists will exhibit an excellent grasp of the representative styles from all historical periods as well as a healthy/functional performance technique, and will have built a reputation as a serious musician dedicated to achieving the highest ideals of expressive artistry. Consideration is also given to the level of involvement in performances and/or training programs on campus and at local, national, and international levels.

Music Composition Award: The Music Composition Award goes to a student who has demonstrated a high degree of technical proficiency, creativity, and depth in their compositions. They will have expressed a desire to continue in the field at the graduate level, or alternatively will have shown an ability to incorporate composition and arrangement skills into professional activities as a performer, a music educator, or a music therapist.

Music Business Award: The Music Business Award honors a student who has shown steady progress, leadership, and excellence in music/business courses, internships, and music/business-related activities throughout his/her tenure at Nazareth University. Recipients will have also demonstrated a high level of professionalism and passion for their chosen field of endeavor and a consistently positive attitude.

Raymond Shiner Jazz Award: The Raymond Shiner Jazz Award was established in 2000 by Kristen Shiner McGuire in honor of her father. Ray was a world-class jazz and classical musician as well as beloved teacher. His recordings and students are heard worldwide. The RSJA is given to a music major with talent and motivation in the area of jazz.

Jeanne Troy Book Award: This award is named for the Music Department Chair from 1969–1981. Sister Jeanne was a remarkable woman who achieved a great deal in the face of adversity. Although suffering from a disease that claimed her eyesight, she continued to teach until she died in 1995. Sr. Jeanne was committed to the value of a Liberal Arts education for young musicians. This award is given by the faculty in her name, in recognition of outstanding growth and achievement shown by a senior music student whose attitude exemplifies the spirit of the Liberal Arts.

Part 6: Departmental Structure, Policy & Forms

Advisors

Each student is assigned a faculty advisor whom he/she consults in planning registration for subsequent semesters. The advisor is available to help and to suggest ways to avoid course conflicts, to recommend courses particularly beneficial for various emphases, and to offer career guidance. It is not the advisor's duty to tell students which courses to take and when to take them. Ultimately, the responsibility for taking appropriate courses rests with the individual student.

Classroom Attendance

Students are expected to attend all class meetings and to be prepared to participate in all class activities. In the event of an unavoidable absence, the student is expected to notify the instructor in advance of the class meeting and to provide a legitimate excuse for that absence. If a student accumulates more than two unexcused absences in a course in a single semester, that student's standing in the course and the School of Music will be in jeopardy.

Private Lesson Attendance

Same expectation as classroom attendance. Any lesson missed by the instructor will be promptly rescheduled. Lessons missed by students may or may not be rescheduled, depending on the circumstances of the absence. Instructors will include attendance policies in their syllabi.

Ensemble Attendance

As the ensemble is a course, other classes or events cannot be scheduled so that less than a full period attendance is possible. It is expected that students will arrive early to rehearsal in order to be prepared to begin on time. Coming late or leaving early will result in a lowered attendance mark. Any absences should be communicated to the director ASAP. Unexcused absences are not accepted. Absences from concerts and/or dress rehearsals may result in a failing grade.

Concert Attendance MUX 019

Recitals and concerts are an integral part of the student's development as a musician. Attendance at these functions is considered a vital part of the student's musical training and an indication of the degree of commitment to the major.

Therefore, this regulation will be strictly enforced and satisfactory completion is a prerequisite for graduation. All music majors should fulfill the Concert Attendance requirement outlined below during their first two years of enrollment as a full-time student (for a total of four semesters). For students entering as freshmen this will occur in the freshman and sophomore year. Transfer students will be required to complete the same requirement during their first four semesters in their degree program. To fulfill this requirement, each student needs to attend and document seven concerts per semester of enrollment in the course.

Each student will log onto attendance.naz.edu to obtain the QR code to that performance. You will check in and check out on your phone.

DOCUMENTATION:

If you attend a performance off campus, you will have the manager or conductor of the performance sign your program. Submit that program to Dr. Rubinstein (A93) to document your attendance. If you want to save that program, note that on a sticky note and the program will be returned to you after your attendance is logged into the Concert Attendance Database.

Concerts that qualify for this requirement include:

- Nazareth University concerts and recitals
- Any college level or professional level performance
- Each student is allowed to count one music theatre presentation of college level or professional level.

Concerts that are unacceptable for this requirement include:

- Performances in a restaurant, pub, or bar venue. Exceptions can be requested from students in the Music/Business program
- Public School concerts or concerts that do not reach the standard of at least a college performance level.

Student Advisory Board

The Student Advisory Board is a group of student representatives from all classes and degree programs. Membership is by interest and election. This group meets with the Director and/or the Associate Director each month to discuss issues of interest to both students and faculty. The Student Advisory Board is also a vehicle for students to bring concerns they may have to departmental administration.

Credit Hour

The School of Music operates under the credit hour assignment policy of the university, with the following considerations:

- Technique courses skills courses (music education methods, music therapy methods) and skills courses (aural skills, class piano, guitar methods, etc.) follow the university requirement of the laboratory courses meeting 2 or 3 hours per each week per assigned credit for the semester.
- Major (primary) ensemble credit is awarded at 0.5-1.0 credits for four hours of weekly participation.
- Minor or secondary ensembles may be elected by the student.
- Applied instruction in the primary instrument is awarded 1 credit for all degree programs except Performance which is awarded 2-3 credits. This applied instruction consists of 13 one-hour (50 minutes long) weekly private lessons. A studio class (registered for 0 credit in the voice and piano area and unregistered participation for the other instrument groups) supports this instruction.
- Music Therapy practicum courses are awarded one credit for a supervised clinical practice experience including patient contact and session planning and documentation.
- Music Education students are awarded six credits for two full-time, 8- week placements during the student teaching experience.

Internships are generally awarded three credits based upon the amount of work required/expected in the internship experience.

Hybrid courses include assignments equivalent to the assigned course meeting time and offer a predetermined set of “in-class” experiences defined in the registration process and listed under course comments.

Transfer of Credit

The Office of Academic Advisement evaluates the transcripts of transfer students initially. Following this evaluation, they are submitted to the Director of the School of Music. The director reviews the courses completed and assigns transfer equivalents based upon those required for the Nazareth University degree and when the coursework involved and the level of transfer applicant's achievement permits. Music history and music theory transfer credits are assigned based on the results of a placement examination offered before the initial registration period. Applied lesson credit is awarded based upon the audition results of the student and the number of credits completed at prior institutions. Credit is awarded in the applied lessons based upon the competency level determined at the audition. Recognizing that some institutions award credit for ensemble participation and others do not, the ensemble credits earned from previously attended institutions are awarded by the number of ensembles officially recorded on the transcript that correspond with the ensembles required for the degree program.



FEDERAL TITLE IV AUTHORIZATION FORM

PERCUSSION ROOM (55A-55E) KEY REPLACEMENT CHARGES

The Office of Student Accounts at Nazareth University will be acting as your agent in the disbursement of any Federal Title IV funds which you receive to support your undergraduate or graduate education. Given the variety of disbursement options and our need to comply with relevant federal regulations, we ask that you read this form carefully.

Federal regulations require that we obtain your permission to use your Federal Title IV funds to cover any indirect educational expenses that appear on your student bill (including percussion key replacement charges). This applies to all aid recipients.

If, after you have signed this form, you wish to cancel or modify this permission, you will need to file an amended Federal Title IV Authorization Form in the School of Music. This can be done at any time.

By signing below, you are agreeing to the following:

- *I understand that if a university debt must be referred to outside sources for collection, I will be responsible for paying additional collection costs including but not limited to, attorney fees and disbursements. Nazareth University reserves the right to withhold grades, transcripts, diplomas, course selection and housing selection in those instances where financial obligations are not fulfilled.*
- *I authorize Nazareth University to apply my Federal Title IV financial aid toward the payment of tuition, fees, and any other charges billed by Nazareth University, understanding that I will receive a refund if my aid exceeds these charges.*
- *I understand that I will be responsible for repaying the Office of Student Accounts for the cost of any Percussion Room Keys that has been loaned to me by the School of Music within two weeks of being billed or if this is your final semester, payment is due prior to commencement.*
- *I understand that if the Percussion Room Key(s) is not returned to the School of Music by the end of the semester, I will be charged \$100 for the re-keying of the applicable Percussion Room.*

Signed _____ Date _____

Please Print: Student Name _____

Account Holder ID Number _____