

August 2022



NORTH GREENVILLE UNIVERSITY

**CLINE SCHOOL OF MUSIC
HANDBOOK**

2022-2023

North Greenville University is an accredited institutional member
of the National Association of Schools of Music

North Greenville University is an “All Steinway University”

TABLE OF CONTENTS

Music Program -----	3
Entrance Requirements -----	4
Music Faculty -----	5
Applied Music Study -----	6
Recitals, Concerts, Seminars -----	6
Attendance -----	7
Practice -----	7
Honors -----	8
Student Organizations -----	8
Graduating Recitals and Graduate School Application-----	9
Placement Testing -----	10
Scholarships -----	10
Ensembles -----	11
Electives -----	11
Jury Exams -----	11
Secondary Applied Area -----	11
Music Education -----	12
Piano Proficiency Exam -----	12
Accompanists -----	12
Sound and Recording Equipment -----	12
Music Instruments – Borrowers Agreement -----	12
Computer Lab -----	12
Music Minor -----	13
Music Worship Studies Minor -----	14
Sight Reading Competency -----	14
Part-Time Students-----	14
Foreign Languages-----	14
Credit Hour Definition-----	14
Synthesis-----	16
Plagairism -----	18
Health & Safety Precautions-----	18
Distance Audition Policy -----	19
Frequency of Course Offerings -----	19
Music Theory-----	19
Marching Band -----	19
Sugessted Science Classes -----	19
Social Media Statement -----	20
BA in Music -----	21
BA in Music Recommended Course Sequence-----	22-23
BA in Music Worship Studies-----	24
BA in Music Worship Studies Track Curriculum-----	24-25
BA in Music Worship Studies Recommended Course Sequence-----	26-27
BA in Music Education -----	28
BA in Music Education-Choral-----	29-30
BA in Music Education Choral Recommend Course Sequence-----	31-32
BA in Music Education-Wind & Percussion Curriculum -----	33-34
BA in Music Education-Wind & Percussion Recommended Course Sequence	35-36
BA in Music Education-Instrumental Curriculum- Strings & Piano-----	37-38
BA in Music Education-Strings & Piano Recommended Course Sequence-----	39-40
BA in Music Performance -----	41
BA in Music Performance-Instrumental Curriculum -----	42
BA in Music Performance-Instrumental Recommended Course Sequence-----	43-44
BA in Music Performance-Vocal Curriculum-----	45
BA in Music Performance-Vocal Recommended Course Sequence-----	46-47

APPENDIX

Application for Admission to the Music Degree	i
Pre-Hearing Evaluation	ii
Piano Proficiency Requirements	iii
BAMSW Senior Recital Requirements	iv
BAMWS Worship Leadership Demonstration Values & Rubric	v-viii
Advancement to Upper Division Applied	ix
Pianist Request Form	x
Student Recital Form	xi-xii
Student Evaluation of Applied Instruction	xiii-xiv
Music Ed Majors Schedules Date for Degree/Teacher Certification	xv-xvi
Junior Senior Recital Submission Form Part A	xvii-xviii
Junior Senior Recital Submission Form Part B	xix
Pre-Hearing and recital Dates Submission Form.....	xx
NGU General Student Body Attendance Policy	xxi-xxii
Suggested Repertoire.....	xxiii-lvii

North Greenville University

Music Program

Introduction

North Greenville University offers professional degrees within a strong liberal arts setting with the BA in Music Education, Music Performance, and Music Worship Studies. In addition, the University offers the liberal arts BA in Music, which has a large number of elective courses available to give the student freedom to explore other areas of interest. The four components of theoretical skills, style recognition, basic keyboard proficiency, and performance proficiency are inter-related, working together to provide the experiences necessary for the development of effective musicians. Additional components are found in the specialized areas of music worship, music education, and performance.

All students in the music program are required to complete a core curriculum that insures a broad exposure to our intellectual heritage. The studies include English language and literature, communication (via student recital performance requirements), mathematics and/or computer science, foreign culture, humanities, natural and/or physical sciences, history, religion, social science, physical education, and cultural experiences. The general music program at North Greenville University is to offer a music/liberal arts-based curriculum that leads to a Bachelor of Arts Degree in Music. The professional program is intended to integrate liberal arts background study with professional studies to develop well-qualified musicians.

Mission

The mission of the music program is to enrich the cultural experiences of the general student body and to prepare students for careers in music. Included is the desire to develop musicians who possess the knowledge, skills, and behavior that foster competence in the field.

To this end the department has the following goals:

To be a vital, contributing member of the local and campus community.

To assist students to develop cognitive skills in order to be successful musicians in the field or in graduate school.

To provide opportunities for solo and ensemble performances utilizing a wide range of repertoire.

To provide concerts, recitals, and master classes that include guest artists in order to expose students to high levels of artistry.

To work toward strong relationships between the music program and area schools and churches.

Entrance Requirements

New freshmen and transfer students who meet University admissions standards are eligible to apply for admission to the Bachelor of Arts degrees offered by the School of Music. Admission to any specific program of the Bachelor of Arts degree is dependent on the qualifying audition/interview. A qualifying audition is required prior to registration in applied music courses. Students who do not qualify for entrance into the music major sequence in their primary performance area will be placed into the elective applied area. In addition, new freshmen are required to take and pass the theory placement test, scoring at least 20 of 30 points. Those students deficient in basic music fundamentals will have to enroll in MUSC 1230, Music Fundamentals I, thereby postponing the music major theory courses until the following fall semester.

Students must apply to the music faculty for admission to the music degree program. Application can be made with the admission to MUAP 2100 XXX for BA in Music and Music Worship Studies, MUAP 2200 XXX for Music Ed or MUAP 2300 XXX for Music Performance, Principal Instrument – based on audition (excluding group lessons) and the completion of MUSC 1430 with a “C” or better, or the completion of MUSC 1230 with a “B” or better. The successful applicant must have an overall 2.5 GPA upon application to the degree program. Admission to North Greenville University does not guarantee admission to the Music Degree programs.

Returning NGU students with course work over six years old will take the theory and history placement exams. All transfer students wishing entrance to upper level music courses must take the theory and history placement exams. If the student fails to make a passing grade, the appropriate course must be taken. Any music transfer student or returning North Greenville University student whose Music Education methods courses were taken more than 3 years prior to entering the Music Education program at North Greenville University or who is preparing to enroll in Student Teaching (MUED 4655), must repeat these courses. The development of new technology and research continues to change both methods and techniques of teaching. For Music Education technique courses more than six years old, students will need to take placement/performance exams in these courses.

The College of Education Faculty re-affirmed its policy on the acceptance of transfer credit of any type on March 4, 2010 at a regular meeting. (Policy was established in 2003). The policy is as follows:

Any transfer student change of major student, or students who enter NGU with prior college credit, applying for admission to the Teacher Education Program, bringing credit for PHED 1200 or two hours of credit from PHED 1100-1190, may use these credits to meet the requirement for EDUC 2220 (P.E. for Teachers). Teacher Education student needing PE credit may petition with the appropriate Dean on a case by case consideration to substitute PHED 1200 for EDUC 2220 or EDUC 2220 to substitute for PHED 1200.

Additional Transfer Information for Music Majors:

All Major Applied transfer credits are based on an audition with the appropriate faculty, as seen in the Entrance Requirements.

All piano secondary (i.e. PPE) credits are based on an audition/interview with the piano faculty. Music theory and history have placement tests or exemption tests.

Comparable Ensembles are transferable according to general transfer policies of the university.

Non-music courses are evaluated by the registrar.

All students desiring to become music majors will have audition-interviews with the music faculty. Students must meet minimum proficiency requirements in their primary applied areas.

MUSIC FACULTY

2022 - 2023

Dr. David Cudd	Associate Dean and Chair, Cline School of Music, Master of Music Education Coordinator
Dr. Brent Coppenbarger	Woodwinds, Theory, Woodwind Coordinator
Dr. Chris Davis	Percussion Coordinator
Dr. Greg Graf	Choral Director
Dr. Cheryl Greene	Voice, Vocal Coordinator
Mr. Stephen Griner	Piano
Megan Hollifield	Music Worship Studies Coordinator
Angela Horn-Barrett	Vocal Instructor
Mr. Fabio Parrini	Piano, Piano Coordinator
Gary Rhoden	Athletic Bands, Music Education Coordinator
Dr. Darian Washington	Concert Band, Brass Coordinator
Dr. Michael Weaver	Viola, Violin, Music History, Strings Coordinator
ADJUNCT:	
Nico Alvarez	Marching Band Percussion
Amanda Barrett	Flute, Woodwind Ensemble
Sabrina Brem	Piano
Robin Crusco	Music Appreciation, Vocal
Carol Godfrey	Music Education
Jacob Johnson	Guitar
Craig King	Trumpet
Christine Lee Lance	Cello
Mary AllyeB Purtle	Double Reed
Greg Sundt	Trombone
Michael Taylor	Tuba, Euphonium
Sarah Wannamaker	Piano, Organ

I. Applied Music Study

- A. No unexcused absences are allowed for private lessons. If the professor must miss a lesson, the lesson will be rescheduled at the professor's convenience. If a student must miss a lesson, it may be rescheduled at the discretion of the Professor. Written excuses from a doctor are required for absences due to illness.
- B. A student may apply for upper division status after four semesters of principal study.
- C. It should be noted that only 4 semesters of lower level applied count toward degree requirements. Elective applied level may count toward degree requirements with faculty approval.
- D. Professors are not required to teach a lesson when there is an obvious lack of preparation on the student's part. The student must report for the lesson anyway.
- E. Students are required to perform on Student Recital at the professor's request.
- F. Students taking MUAP 2200XXX/2300XXX or working toward piano proficiency are considered music majors and must meet recital and ensemble requirements for music majors.
- G. No music student may advance to upper level applied until they are admitted to the music degree program.
- H. Music Majors must take major applied lessons throughout their degree program. Check your degree sequence.

II. Recitals, Concerts, Seminars

- A. Music majors are required to attend a certain number of student recitals and evening concerts sponsored by the School of Music. If seminars are scheduled in your major area, you will be required to participate. Dates will be posted on the bulletin board, website, and in applied syllabi. If a student recital is to be canceled, notification will appear on the bulletin board and website.
- B. All music majors are required to attend 10 concerts/recitals per semester during their tenure at North Greenville University. Of the 20 total for one year, 4 must be attendance at off campus recitals/concerts at the collegiate or professional level. The music department usually sponsors over 35 events per year. These events include Wednesday afternoon student recitals, faculty and guest recitals, evening junior and senior student recitals, and ensemble concerts. CEVT 1000 also sponsors guest musical events.
 - This requirement is in effect for 8 semesters at the undergraduate level OR 7 semesters for music education majors that are student teaching in the spring of their final year. (8 semesters = 80 total events; 7 semesters = 70 total events)
 - Transfer students are required to have 10 concerts/recitals for each semester that they are at NGU.
 - Part-time students (students that are under 12 hours) are required to have 5 concerts/recitals per semester.
 - No student needs to exceed a total of 80 events during their tenure at NGU.
 - Students must be current at the end of their sophomore year to perform their Sophomore platform.

- C. To get credit for your 10 events/semester:
- 1 If the event is listed on the cultural events calendar: take a program with your name on the cover to the music office.
 - 2 Off campus credit: take a program with your name on the cover to the music office.
 - 3 Faculty and guest recitals not on the cultural events calendar, and evening student degree recitals: take a program with your name on the cover to the music office.
 - 4 Wednesday Student Recitals: take a program with your name on the cover to the music office.
 - 5 If there is any question regarding an off - campus event qualifying for credit, please direct your concern to Dr. Cheryl Greene, coordinator for Recital, Concert and Seminar attendance.
 - 6 Concerts in a student's primary ensemble DO NOT count toward this credit. All other performances may be submitted. Students recitals may be counted for those performing.
- D. General Policies:
- 1 All concert programs are due to the music secretary one week after the event if a student is to receive credit for the event.
 - 2 Please sign your name clearly to the program/ticket. If the name is illegible, credit will not be given for attendance.
 - 3 Regarding final week concerts, all programs are due to the music secretary by the Wednesday before juries.
 - 4 If caught turning in a program/ticket to a concert you did NOT attend, all recitals, concert and seminar attendance for that semester will be nullified.

III. Attendance

A. **Cline School of Music Absence Policy**

See the attendance policy in the NGU Catalog, <https://ngu.edu/academics/>, p. 52.

Essentially, you are allowed one week plus one day. (XF warning issued after the allowed number of absences)

Applied Music Courses

No unexcused absences are allowed for private lessons. If the professor must miss a lesson, the lesson will be rescheduled at the professor's convenience. If a student must miss a lesson, it may be rescheduled at the discretion of the Professor. Written excuses from a doctor are required for absences due to illness.

Absences beyond the guidelines above require a doctor's excuse, excuse due to death in the family, or excuse from the Provost.

- B. Those persons who wish to participate in outside activities must realize that their first obligation is to the North Greenville University musical commitments.
- C. Music majors are required to attend two approved off-campus events per semester.

IV. Practice

- A. It is recommended that performance majors practice 18 hours per week.
- B. It is recommended that principal majors practice 12 hours per week in their applied area.
- C. It is recommended that minors and electives practice 6 hours per week in their applied area.

- D. Individual teachers may establish practice requirements.
- E. Applied music students must sign up for practice times in the practice rooms.
- F. Practice rooms are subject to monitoring by music faculty, monitors and security personnel. After 6:00 p.m., have your student ID with you when practicing in the building.
- G. No eating, drinking, or smoking in practice rooms at any time.

V. Honors

- A. **Pi Kappa Lambda** is the premier American honor society for undergraduate students, graduate students, and professors of music. Students who rank in the top 10% of their graduating class and who are recognized by their faculty for outstanding musicianship are elected to join the Kappa Eta chapter of Pi Kappa Lambda. In addition to receiving a certificate, a lapel pin, and an honor cord to wear at graduation, students participate in a special Honors Recital during second semester.
- B. **Outstanding Senior Music Student Award** - This award is given to the senior major who achieves the highest level of performance and academic excellence and maintains a GPA of 3.5 or better. The recipient is chosen by the music faculty when merited.
- C. Seniors graduating with a 3.5 or higher GPA will be awarded honor cords to be worn at graduation.
- D. At the discretion of the music faculty, an Honors Recital may be scheduled. Music majors who excel in applied music will be chosen by the music faculty to perform.

VI. Student Organizations

- A. Music Teachers National Association
Membership in the MTNA North Greenville University Student Chapter provides the students with an important link to the nationwide community of professional music teachers. Through MTNA students can access resources and participate in projects that complete their education. Annual membership dues include a subscription to American Music Teacher and participation privileges in local, state, and national MTNA events.
- B. NAFME Collegiate Chapter (#1054)
The purpose of the National Music Association (Music Educators National Conference) Collegiate membership is to afford students an opportunity for professional development while still in school and to enable students to gain an understanding of the philosophy and function of the Music Education Profession, and the basic truths and principles that underlie the role of music in human life.
 - 1 Students receive a state and national journal (Music Educators Journal and Teaching Music) through membership dues.
 - 2 Students have opportunities to attend state and national in-service conferences.
 - 3 Students have access to professional teaching materials from MENC.
 - 4 Students have opportunities to perform in Honor Ensembles sponsored by MENC.

- C. American Choral Directors Association
 - 1 A student chapter of the American Choral Directors Association (ACDA) exists for the support and encouragement of music students planning to pursue a career as a choral director.
 - 2 ACDA is particularly beneficial to future (and present) music educators, church musicians, and conductors/participants in all types of vocal ensembles.
 - 3 Annual membership dues include a subscription to The Choral Journal and all privileges of participation in ACDA sanctioned events at the local, state, regional, and national levels.

- D. Southern Baptist Church Music Conference
 - 1 The Southern Baptist Church Music Conference (SBCMC) is a national organization of Baptist musicians active at the local church, educational, or denominational level.
 - 2 The North Greenville University SBCMC student chapter is an organization for church music majors (and others) who anticipate working in a Southern Baptist church.
 - 3 Support, encouragement, practical experience, and fellowship with colleagues are important benefits of membership. Annual dues permit students to receive the Southern Baptist Church Music Journal as well as all privileges of participation in conferences, conventions, and events of the SBCMC.

- E. SNATS – Student National Association of the Teachers of Singing Chapter 1.
 - 1. The Student National Association of Teachers of Singing Chapter exists to advance knowledge about the National Association of Teachers of Singing and the professions of teaching and singing.
 - 2. SNATS represents the future music educators' needs and wants in regards to furthering student knowledge and awareness of vocal scholarship, science and teaching practices.
 - 3. SNATS exists to bring together students, faculty and members of the community with a common interest.

VII. Graduating Recitals and Graduate School Application

- A. A student pursuing the BA in Performance will present a 50-minute senior recital and a 30-minute junior recital. A student pursuing a BA in Music Education or BA in Music will present a 30-minute senior recital. A student pursuing a BA in Music Worship Studies will present a 30-minute recital. Students must perform before the music faculty at least two weeks prior to their scheduled recitals. The faculty will approve the recital at that time, or, if it is below performance standards, the recital will be postponed or canceled. Majors in Music Performanc and Music Worship Studies may not schedule their senior recital prehearing until they have completed all portions of the PPE. Music Education students must complete the PPE prior to beginning a student teaching placement.

- B. If one fails a prehearing, one must perform a jury in that same semester. If the student fails a prehearing, it cannot be heard until the next semester.

- C. It is our policy that any student applying to a graduate school must first waive their right to see that recommendation before a recommendation can be submitted.

VIII. Placement Testing

- A. Placement tests in theory and applied are administered to all freshmen.
- B. Those students deficient in basic music fundamentals will enroll in MUSC 1230, Fundamentals of Music, thereby postponing the music major theory courses until the following fall semester.
- C. Returning NGU students with course work over six years old will take the theory and history placement exams. If the student fails to make a passing grade, the appropriate course must be taken.
- D. All transfer students wishing entrance to upper level music courses must take the theory and history placement exams. If the student fails to make a passing grade, the appropriate course must be taken.
- E. Any music transfer student or returning North Greenville University student whose Music Education methods courses were taken more than 3 years prior to entering the Music Education program at North Greenville University or who is preparing to enroll in Student Teaching (MUED 4655), must repeat these courses. The development of new technology and research continues to change both methods and techniques of teaching. For Music Education technique courses more than six years old, students will need to take placement/performance exams in these courses.
- F. All students must have audition/interviews for proper placement in applied music.
- G. Exemption tests are taken at the beginning of the semester in which the course is being offered. Exemption tests are not for students who have received or may receive an FX.

IX. Scholarships

- A. Scholarships are offered to in-coming students in piano, voice, organ, strings, brass, woodwind, guitar and percussion.
- B. In order to receive a scholarship, a student must be a full-time music major or have auditioned for an ensemble scholarship.
- C. The student must maintain an overall C average of at least a 2.75 GPR and receive no grade below a "B" in his/her applied major area.
- D. The student agrees to perform as assigned by the music faculty.
- E. The length of music scholarships is 4 years, except for Music Education, which is for 4 ½ years.
- F. Pianists may be assigned to accompany.
- G. Scholarship Retention Policy
 - 1 Any music student placed on scholarship probation has one semester to improve their GPA to 2.75 and their applied lesson grade to a "B". If grades do not meet required expectations, the student forfeits the music scholarship.

- 2 If one semester is not sufficient to fully improve the GPA to the required level, but the student can show marked improvement in their grades over the probation semester, the student may appeal to the music faculty for one additional semester.
- 3 No student may be on probation for a period of longer than two semesters.

X. Ensembles

- A. All music majors are required to participate in ensembles as assigned by the music faculty each semester during his/her stay at NGU. Students should participate in large and small ensembles. Large ensembles are defined as the largest ensemble available for your primary instrument.
- B. The purpose of the NGU ensemble program is to provide opportunities for ensemble performances that utilize a wide range of repertoire.
- C. Members must participate in all performances.
- D. Ensembles include Concert Choir, Concert Band, Orchestra, Contemporary Ensemble, Marching Band and other chamber ensembles.
- E. Music education students do not participate in ensembles while student teaching.
- F. The faculty recommends that students participate in no more than 3 ensembles per semester.

XI. Electives

Private lessons are available in piano, voice, organ, brass, woodwinds, percussion, guitar, and string instruments to non-music majors. Students will earn one-hour credit for a half-hour lesson weekly for the semester.

XII. Jury Exams

- A. Music majors and minors are required to perform in juries to earn credit in their primary applied instrument. Professors may require secondary students or electives to perform in juries as well.
- B. Jury performance will be reflected in the final applied music grade.
- C. Juries will be 10 minutes for majors, 5 minutes for minors or electives, 10 minutes for piano proficiency candidates, and 15 minutes for piano majors and voice majors' sophomore platform.

XIII. Secondary Applied Area

- A. New students desiring to exempt piano study as their secondary applied area must request an audition-interview with the keyboard faculty.
- B. It is highly recommended that piano majors select organ as a secondary applied area.

XIV. Music Education

- A. The Handbook for Music Education Field Experiences is on the music website.
- B. NCATE Standard four states, “These experiences include working with diverse higher education and school faculty, diverse candidates, and diverse students in P-12 schools.” To this end, field experiences and student teacher placements are not made at a high school attended by the candidate nor in any school in which there is a family member employed.

XV. Piano Proficiency Exam (PPE)

All music majors seeking the Bachelor of Arts degree in Music Worship Studies, Music Education, and Music Performance are required to have four semesters of a secondary instrument. For non-keyboard primaries, this must be piano until the PPE is passed. Students who do not finish the PPE by the end of the 4th semester must remain enrolled in piano until they do so. Majors in Music Performance and Music Worship Studies may not schedule their senior recital prehearing until they have completed all portions of the PPE. Music Education students must complete the PPE prior to beginning a student teaching placement. See Appendix for requirements and evaluation.

XVI. Accompanists

The head of the keyboard program will assign and must approve all accompanists.

XVII. Sound and Recording Equipment

This equipment may be borrowed by individuals or groups only for official university business.

XVIII. Music Instruments-Borrowers Agreement

- A. Instrumental majors wishing to borrow instruments for practice during holidays or the summer will be required to sign the Borrowers’ Agreement.
- B. Copies of the agreement may be obtained from the Instrumental Coordinator.
- C. Students using school instruments for participation in ensembles will be responsible for damages to these instruments. Lockers will be provided so that instruments can be kept in the music building.
- D. Lockers are available for instrument storage. Combinations should be obtained from the music office.

XIX. Computer Lab

- A. The computer lab is for use by music majors and minors, the music faculty and the secretary.
- B. Users should be aware of the value of this equipment and help preserve it.

XX. Music Minor

Music Minor - Mission, Goals, Objectives (18 hours)

Music Minor Coursework:

MUSC 1430	4 hours
MUSC 1300 or MUSC 1150/ARTS 1150.....	3 hours
Applied.....	7 hours*
Ensemble.....	4 hours
	18 hours

***Must be consecutive. 2100XXX for the first semester of study, and 2200XXX for the next three semesters. There is a jury exam each semester and a performance requirement.**

Mission

In keeping with the institution's Statement of Purpose, this program seeks to enable students to integrate academic discipline, Christian lifestyle, and an enriched cultural experience by offering course work that produces a well-rounded introduction to the study of music. The music minor program provides opportunities for students to develop musical knowledge and skills at a basic collegiate level.

Goal

The goal of the music minor program at North Greenville University is to raise the level of overall proficiency in music and to provide a comprehensive view of the discipline via an introductory study of music performance, theory, and history and style.

Objectives

The objectives for the music minor program are that students 1) demonstrate stylistic, technical, and artistic skills through performance; 2) demonstrate fundamental skills in music theory; and 3) demonstrate fundamental knowledge of music history and style.

General Information

Students must audition at the beginning of the semester to be accepted at the applied minor level and must score 20 or higher on the Theory Placement Test. Students having a C or above in MUSC 1230 go into MUSC 1430. If students have a C or above in MUSC 1220, the student takes the Theory Placement Test again to enter MUSC 1430. Only MUSC 1230 qualifies for MUSC 1430. MUSC 1240 does not.

Only grades of "C" or better apply toward the minor program. Only large ensembles count toward the minor degree (Concert Choir, Concert Band, and Orchestra). The student cannot transfer in hours toward the minor.

Assessment:

1. Performance -

Ensemble - 4 hours – meeting the performance requirements of these syllabi of the four ensembles, at least two have to be large ensembles (Concert Choir, Concert Band, and Orchestra).

Applied - 7 consecutive hours with performance requirement and jury exams.

2. Theory - MUSC 1430 - 4 hours

Pretest – Theory placement

Post test – exam of MUSC 1430

3. Music history and style - MUSC 1300 or MUSC 1150/ARTS 1150 - 3 hours

identifying different styles, periods, genres of music

application of differing styles through group and solo performance

XXI. Music Worship Studies Minor

General Music	6 hours
MUSC 1430 Music Theory 1.....	4 hours
MUSC 2240 Basic Conducting.....	2 hours
Worship Studies	6 hours
MUSC 1330 Intro to Worship Studies.....	3 hours
Elective	3 hours
<i>Choose one of the following: MUSC 2350 Computer Technology for Musicians, MUSC 2360 Spiritual Formation, MUSC 3340 Advanced Conducting, MUSC 3390 Songwriting & Arranging, MUSC 3365 Worship Technology & Recording with ProTools, or MUSC 4355 Worship Arts Administration</i>	
Applied Music	4 hours
MUAP 2100 XXX for four semesters. Must be one discipline and consecutive. There is a jury exam each semester and a performance requirement.	
Large Ensemble	2 hours
MUVN 1110 Contemporary Ensemble	
Total Minor Requirements	18 hours

XXII. Sight Reading Competency

- A. The ability to read at sight is an important performance skill.
- B. Students must pass the sight-reading competency in order to graduate.
- C. All faculty members of the jury will grade each student according to the Sight Reading Competency rubric. The average of the scores will be the final grade.
- D. Results will be put in the student file.

XXIII. Part -Time Students (those taking less than 12 hours) are required to attend 5 music events per semester to meet the attendance policy.

XXIV. Foreign Language - ASL and online foreign language courses do not meet the foreign language requirement for any of the music degrees. The Vocal Performance degree requires two semesters of language and students may choose between French or German.

XXV. Credit Hour Definition:

The North Greenville University Faculty Handbook in section 3.13.8 defines Academic Credit Hour as:

- A. Academic degree credit hours by semester in all North Greenville University programs (baccalaureate, master's and doctoral) shall be equivalent to the commonly accepted and traditionally defined units of academic measurement in accredited institutions. Academic degree courses, including various courses modalities such as face-to-face-hybrid, distance learning, or independent study courses are measure by the learning outcomes normally achieved through 45 hours of student work for one semester credit (one credit/semester

hours is 15 hours of academic engagement and 30 hours of preparation). This formula is typically referred to as a Carnegie unit and is used by the American Council on Education in its Credit Recommendation Evaluative Criteria.

- B. Student work includes direct and/or indirect faculty instruction. Academic engagement may include but is not limited to submitting an academic assignment, listening to class lectures or webinars (synchronous or asynchronous), taking an exam, an interactive tutorial, or computer-assisted instruction; attending a study group that is assigned by the institution; contributing to an academic online discussion; initiating contact with a faculty member to ask a question about the academic subject studied in the course and laboratory work, externship or internship. Preparation is typically homework, such as reading and study time, and completing assignments and projects. Therefore, a 3 credit hour course would require 135 semester hours (45 hours of academic engagement and 90 hours of preparation). All student work must be documented in the curriculum materials and syllabi, including a reasonable approximation of time required for the student to complete the assignments. Evaluation of a student's work must be identified as a grading criterion and weighted appropriately in the determination of a final grade for a course.

Therefore, in relating the above policy statement, one 3 credit hour course would require 135 semester hours as stated in the b section above. Included in the 90 hours of preparation would be reading, online discussion time if applicable, completing assignments, projects, evaluations, rehearsal hours and demonstrations as assigned by the professor, or attendance at assigned musical events.

A two - hour course would require 90 semester hours. Included in the 60 hours of preparation would be reading, online discussion time if applicable, completing assignments, projects, evaluations, rehearsal hours and demonstrations as assigned by the professor, or attendance at assigned musical events.

A one - hour course would require 45 semester hours. Included in the 30 hours of preparation would be reading, online discussion time if applicable, completing assignments, projects, evaluations, rehearsal hours and demonstrations as assigned by the professor, or attendance at assigned musical events.

Applied:

For a two - hour credit applied music course, a student would complete 15 hours of lessons and 180 hours of practice.

For a one - hour credit applied music course, a student would complete 7.5 hours of lessons and 90 hours of practice. The School of Music Handbook recommends the following for a 15 week semester:

- A. It is recommended that performance majors practice 18 hours per week.
- B. It is recommended that principal majors practice 12 hours per week in their applied area (for two hours credit).
- C. It is recommended that minors and electives practice 6 hours per week in their applied area (for one hour credit).

Undergraduate Music Education majors will also perform a minimum of once on a student recital or in the appropriate seminar. Different instrumental or vocal areas require certain levels of repertoire for music study as well.

Ensembles:

Large Ensembles at NGU receive one hour of credit for meeting the rehearsal time of 150 minutes per week (Orchestra – 120 minutes per week). The rehearsal schedule includes learning new music for performance and may include some sectional rehearsals during the class time or at another scheduled time. Music is prepared for presentation at chapel, concerts on campus, as well as off campus events. In addition, all large ensembles (Concert Choir, Concert Band, and Orchestra) present programs as requested at local public and private schools, as well as for community events including hospitals, nursing homes, retirement centers, and service clubs. The rehearsals would include 37.5 hours of preparation/instruction time, and for the performances time during the semester, there would be 10-16 hours off campus and on campus performance times. Small ensembles such as Contemporary Ensemble, Jazz Ensemble and North Greenville Singers, also receive one credit per semester. Chamber ensembles have no credit hours awarded and are organized according to “need.” Chamber ensembles have included groups such as Flute Choir, Percussion Ensemble, Girls’ Sextet/Trio, Brass Ensemble, and Piano ensembles. These rehearse two hours per week, and often present concerts on and off campus.

XXVI. Synthesis

During their time at NGU, music students will focus on the synthesis of music, which is the combining of what they learn in all classes, to become an effective teacher, performer, music worship leader, and overall musician.

- A. Each student is measured on synthesis through their culminating degree recital(s). The requirements for synthesis are listed below by applied area and more specific examples may be found in each applied syllabus and/or handbook.

BRASS – Each recital will include at least one piece or movement of a concerto that will include a theoretical analysis. This analysis will include phrase structure, harmonic analysis, thematic development and stylistic characteristics relevant to the time period or composer.

PERCUSSION – Each recital will include at least one piece, if not multiple works, written by a living composer. The student will be responsible for conducting an interview with the composer(s), in which they will discuss the historical background, the theoretical structure, and any other unique aspects to the piece, as well as the composer’s background and influences. This interview is intended to give the student more insight into the piece(s), which will aid in the culminating performance. For purposes of the recital, the student will present this material in one of the following methods: a lecture recital, program notes, or an audio/visual presentation.

PIANO – Historical program notes and a theoretical analysis will be applied to pieces on the recital program as deemed appropriate by the professor.

ORGAN – The professor will assign at least one of the recital pieces for theoretical analysis. All pieces should be researched for program notes, and for assistance in style and interpretation.

STRINGS – Historical program notes and a theoretical analysis will be applied to pieces on the recital program as deemed appropriate by the professor.

VOICE – Voice majors will be required to submit for retention in the FA records an electronic notebook containing folders which include the following on each piece performed on the Junior and/or Senior Voice Recital: Basic Theoretical analysis,

Composer and/or poet biographical information, translations of foreign language selections, and IPA transcriptions of foreign language repertoire. Translations of all foreign repertoire will also be included in the program for the recital.

WOODWINDS – Historical program notes and a theoretical analysis will be applied to pieces on the recital program as deemed appropriate by the professor.

GUITAR – Guitar majors will demonstrate synthesis during recitals with the inclusion of a performance of at least one original solo transcription. The selection will be subject to the approval of the applied area instructor, and will be included in the recital program. In addition to the transcription, students will submit a biographical sketch of the original artist, with an informative written discussion of the particulars of the artist's technique, theoretical approach to improvisation and composition, and features of the composition which place it in its historical context.

- B. Based upon the specific music degree sought, other forms of culminating synthesis may include an exit exam, student teaching, or a practicum.

1. Music Worship Leadership

- a. For the BAMWS student, the demonstration of synthesis of their course of study is illustrated in several ways. The first is as a part of their recital as a singer, pianist, or other instrumentalist. (See A. above.)
- b. A second demonstration of synthesis is successfully completing MUSC 4250 Worship Practicum. Enrollment in this course requires the student to spend several hours a week under the supervision of a full-time minister of music or worship leader in a local church. It is in this course that they have the opportunity to demonstrate the functional combination of their skills in music theory, music history, proficiency on their instrument, music technology and media, the ability to work with different age groups in a worship setting, the ability to work with music ensembles demonstrating their skills in conducting, directing, rehearsal techniques, and worship planning. During the semester of the practicum the student also demonstrates their familiarity with worship administration by participating in the usual meetings of a full-time minister of music: staff meetings, church councils, music staff meetings, committee meetings, and rehearsals. Synthesis of course work is also demonstrated during the practicum course as the student participates in the day to day activities of a music worship leader, ordering and organizing music, audio and technology resources, instruments, and other items needed for the music ministry, and if possible, going with the practicum site supervisor to hospitals to visit church members.
- c. Music Worship Studies students additionally demonstrate synthesis via the exit exam taken prior to graduation. A committee of professors asks the student questions which cover a cross-section of content from all courses in the degree curriculum. The professors ask the student to speak to their knowledge of church music administration; selecting worship literature based on an awareness of a philosophy of church music that each student has begun to form; their knowledge of working with church music ensembles, which encompass a variety of ages and skill levels, the student's awareness of the dual roles in worship leadership – from a ministerial perspective or from a musical perspective. Other questions on the exit exam ask the student to assess their own calling to music ministry, and if the synthesis of all of their studies have given them adequate skills to lead a church's worship ministry.

2. Music Education

In Music Education, students are introduced to Bloom's Taxonomy of Learning as early as the freshman year in Foundations of Education. When students enroll in the Music Tech classes, efforts are made by the professors to have students acquire skills in teaching of instruments so that a level of synthesis is reached. With the two methods classes in techniques and skills of teaching accompanied by 80 hours of field experiences (grades K-12), students are required to develop unit and daily lesson plans that are at the higher order thinking skill level culminating in synthesis in the summative evaluation. Music Education majors have to provide evidence of synthesis in their class work by passing the Music Education Praxis II evaluation prior to student teaching. For Music Education majors, true synthesis occurs in the 60 days of student teaching when the teacher candidate prepares units of instruction, with daily lesson plans, along with the work sample to provide evidence that learning has taken place in the classroom. Teacher candidates are required to indicate the level of Bloom's Taxonomy reached in each lesson and unit. The ADEPT 4.0 model of evaluation as prescribed by the South Carolina State Department of Education validates the synthesis progress through the four Domains of teaching (Instruction, Planning, Environment, and Professionalism) which must be passed prior to graduation and receiving South Carolina Teacher Certification. An electronic portfolio is prepared by the student teacher candidates who are evaluated by the cooperating teacher and the University supervisor prior to the completion of the 60 days of student teaching. This portfolio is a written record of how the music education candidate has reached the synthesis level of learning in not only the courses required for graduation, but using the knowledge and skills acquired to teach students in the student teaching assignment.

3. BA in Music

Bachelor of Arts Music students demonstrate synthesis of their course of study in applied lessons as illustrated in section A above with regard to their senior recital as a vocalist, pianist, or other instrumentalist. BA students additionally demonstrate synthesis via the exit exam taken prior to graduation. A committee of professors asks the student to speak to their knowledge in their 3000- level elective music course, knowledge of the basic elements of music and how these elements have enhanced their growth as a musician, and their personal commitment to music. In addition, there are questions regarding the liberal arts and other areas of interest.

XXVII. PLAGIARISM

See the Academic Integrity Policy on pages 50-51 of the Academic Catalog.

XXVIII. HEALTH AND SAFETY PRECAUTIONS

The individual music student is responsible for his/her own personal safety in regard to physical, visual, or aural damage to their bodies. North Greenville University makes every effort to present good safety measures (visual, aural, physical) in regard to each music area by providing information in classes, private lessons, master classes, and webinars for all the music students. Student health resources are provided via the individual applied lessons, by guest health experts, and by the training of a music faculty member in health promotion.

One health promotion seminar is scheduled for 2022-23 school year. All majors are required to participate the Health seminars when offered and non-majors are encouraged to attend.

XXIX. DISTANCE AUDITION POLICY

Prospective students who have submitted a complete application to NGU but are unable to travel to the Cline School of Music for a live scholarship audition may e-mail the Music Office to explain their circumstances and request permission to submit a **prerecorded video audition** (no audio-only material). Permission may be granted at the faculty's discretion. To consider applicants for a scholarship, faculty must be able to evaluate the videos before the last scheduled round of auditions. Repertoire requirements will remain the same.

The school will accept videos posted on YouTube or Vimeo, or video files rendered in .avi, .mov, .mp4, or .wmv format. Applicants are responsible for providing individual links to each file (not to folders or channels), passwords if necessary, or physical media (such as data DVDs or SD cards) through which videos can be easily identified and accessed. Materials and files must be clearly labeled with the applicant's name, and repertoire information must be provided.

Videos need to be uninterrupted steady shots (no editing or multiple cameras). Audio and video quality must provide sufficient clarity for evaluators. Applicants should check audio quality and volume levels, camera position, image size and lighting carefully before starting their recording session and should examine the videos before submitting them. Practice sessions on earlier days can be very beneficial.

Applicants are encouraged to send their materials early, so that possible issues can be addressed, and videos resubmitted if necessary.

Video applicants will take the Music theory placement on campus prior to their first semester of classes.

No scholarships will be awarded until applicants have been accepted by NGU.

XXX. FREQUENCY OF COURSE OFFERINGS

Some music courses are offered only during fall or spring semester. Consult with your School of Music advisor, handbook, and the University catalog to insure proper course selection and availability.

XXXI. MUSIC THEORY

Students having a C or above in MUSC 1230 may enroll in MUSC 1430. If students have a C or above in MUSC 1220, they take the Theory Placement Test again in order to enter MUSC 1430. MUSC 1230 can qualify a student to enter MUSC 1430. MUSC 1240 will not.

XXXII. MARCHING BAND

All wind and percussion principals are required to participate in Marching Band according to the following:

- | | |
|---|------------------------|
| • BA in Music | First 2 fall semesters |
| • BAMWS | First 2 fall semesters |
| • BA Music Education (Instrumental) | First 3 fall semesters |
| • BA in Music Performance (Wind & Percussion) | First 2 fall semesters |

XXXIII. SUGGESTED SCIENCE CLASSES

These are the suggested science classes for music majors:

Biological: BIOL 1435 or BIOL 1450, each with a lab

Physical: PHSC 1420 Earth Science; PHYS 1425 Physics for Everyone;

PHYS 1450 Descriptive Astronomy; CHEM 1430 Chemistry for Life, each with a lab.

XXXIV. SOCIAL MEDIA STATEMENT

Students are strictly prohibited from making recordings (photos, audio, or video) of classes, rehearsals or meetings without the written permission of the course instructor/professor. If the instructor/professor allows recording, the recording may not be shared in any way, including with other students, unless the instructor/professor permits. Recorded materials cannot be shared online, posted on social media/networking sites, emailed to parents and friends, etc., as they are considered copyrighted material. This includes comments/statements made by other students as well as the course instructor/professor.

BACHELOR OF ARTS IN MUSIC

Mission

The mission of the general music program at North Greenville University is to offer a music/liberal arts-based curriculum that leads to a Bachelor of Arts Degree in Music. The degree offers a broad base of study in the arts and humanities, the natural and physical sciences, and social sciences. In keeping with the institution's Statement of Purpose, this program seeks to enable students to integrate academic discipline, Christian lifestyle, and an enriched cultural experience by offering course work that produces well-rounded Christian musicians.

The goals of the Bachelor of Arts in Music program at North Greenville University are that upon successful completion the graduate: 1) will demonstrate a broad base of knowledge in the arts and humanities, the natural and physical sciences, and other social sciences; 2) will demonstrate musical performance and analytical skills; 3) will demonstrate proficiency in the language and grammar of music; 4) will demonstrate a personal commitment to the art of music.

Requirements

All Bachelor of Arts in Music students take 48 hours in music courses, 47 hours in general studies, and 23-25 hours in non-music elective courses, with no more than 12 in one discipline. This degree is a non-certification degree. It may be used for preparation for further degrees in arts administration, music recording/publishing/business, law, etc. All music majors must take applied lessons each semester they are enrolled as students at North Greenville University. All music majors are required to participate in ensembles as assigned by the music faculty each semester during the student's enrollment at North Greenville University.

All BA in Music students must take the following General Education requirements:

General Education Requirements

COLL 1100 First Year Experience	1 hour
ENGL 1310, 1320	6 hours
ENGL (2000 level).....	3 hours
MUSC 1300 Music Appreciation	3 hours
HISTORY.....	3 hours
MATH 1310 (or higher)	3 hours
NATURAL SCIENCE 1 Biological and 1 Physical.....	8 hours
PHED 1200 Physical Fitness and Wellness.....	2 hours
CHST 1310 Old Testament Survey	3 hours
CHST 1320 New Testament Survey.....	3 hours
FOREIGN LANGUAGE*	6 hours
COMM 2300** Oral Communication	3 hours
SOCIAL SCIENCE	<u>3 hours</u>
Total.....	47 hours

Major Courses Required for BA in Music

Principal Applied – 10 hours

MUAP 2100XXX	4 hours
MUAP 3100XXX	2 hours
MUAP 3200XXX	4 hours
MUAP 1100XXX Secondary Applied	2 hours
MUSC 1430 Music Theory	4 hours
MUSC 1440 Music Theory	4 hours
MUSC 2350 Computer Technology for Musicians.....	3 hours
MUSC 2430 Music Theory	4 hours
MUSC 2440 Music Theory	4 hours

MUSC 3250 Development of Musical Styles: Before 1750.....2 hours
 MUSC 3260 Development of Musical Styles: 1750-19th Century2 hours
 MUSC 3270 Development of Musical Styles: Post 19th Century2 hours
 and World Music
 MUXX Music Electives (2000 level or above)3 hours
 MUSC 1000 Recital/Seminar Attendance0 hours
 MUAP 4000 Senior Recital.....0 hours
 ENSEMBLES.....8 hours
 MUMB 1000/1100 Marching Band (Wind & Percussion only)***.0-2 hours
Total.....48-50 hours

Non-Music General Studies Elective Hours23*-25 hours
General Education Requirements.....47 hours
Total Music Courses.....48-50 hours
Total GS Elective Courses23-25 hours
Total Hours for Degree 120 (121) hours

**BACHELOR OF ARTS IN MUSIC
 RECOMMENDED COURSE SEQUENCE**

FRESHMAN YEAR

Fall Semester

Spring Semester

ENGL 1310	3		
CHST 1310	3	CHST 1320	3
MUAP 2100 XXX (Principal)	1	MUAP 2100 XXX (Principal)	1
COLL 1100	1	MUSC 1300 Music Appreciation	3
MUSC 1430 Music Theory 1	4	MUSC1440 Music Theory 2	4
MUAP 1100 XXX (Secondary Applied)	1	MUAP 1100 XXX (Secondary Applied)	1
Foreign Language 1310*	3	Foreign Language 1320*	3
MUXX Ensemble	1	MUXX Ensemble	1
CEVT 1000	0	CEVT 1000	0
CHPL 1000	.5	CHPL 1000	.5
MUMB 1000/1100***	0/1	MUSC 1000 Recital/Seminar	0
MUSC 1000 Recital/Seminar	0		
TOTAL	17.5	TOTAL	16.5

SOPHOMORE YEAR

Fall Semester

Spring Semester

ENGL 1320	3	PHED 1200	2
Natural Science	4	Natural Science	4
MUAP 2100 XXX (Principal)	1	MUAP 2100 XXX (Principal)	1
MUSC 2430	4	MUSC 2350 Computer for Musicians	3
MUXX Ensemble	1	MUSC 2440 Basic Conducting	4
CEVT 1000	0	MUXX Ensemble	1
CHPL 1000	.5	CEVT 1000	0
MUMB 1000/1100***	0/1	CHPL 1000	.5
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
TOTAL	13.5/14.5	TOTAL	15.5

JUNIOR YEAR

Fall Semester

Spring Semester

MATH 1310 or Higher	3	MUSC 3260 Styles	2
MUAP 3100 XXX (Principal)	1	MUAP 3100 XXX (Principal)	1
MUSC 3250 Styles	2	Music Elective 3000 level or higher	3
Elective	3	Elective	3
COMM 2300**	3	Elective	3
MUXX Ensemble	1	MUXX Ensemble	1
Elective	3	Elective	2
CHPL 1000	.5	CHPL 1000	.5
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
TOTAL	16.5	TOTAL	15.5

SENIOR YEAR

Fall Semester

Spring Semester

ENGL 2000 level	3	Non-Music Elective	2
HIST	3	Social Science	3
MUAP 3200 XXX (Principal)	2	MUAP 3200 XXX (Principal)	2
MUXX Ensemble	1	MUXX Ensemble	1
MUSC 3270 Styles	2	MUAP 4000 Recital	0
Elective	3	Elective	3
CHPL 1000	.5	Elective	3
MUSC 1000 Recital/Seminar	0	CHPL 1000	.5
		MUSC 1000 Recital/Seminar	0
TOTAL	14.5	TOTAL	14.5

- All music majors are required to participate in ensembles as assigned by the music faculty each semester during their enrollment at NGU. Students should participate in large and small ensembles. Wind and Percussion principals must be in Marching Band their first two fall semesters as music majors.
- A minimum grade of "C" is required for any courses submitted for fulfillment of major requirement, with the exception of a "B" in the applied major at the time of application for upper division.
- All students at North Greenville University must earn one half hour credit for Chapel for each semester of full-time enrollment in addition to the above hours.
- All students must attend Cultural Events for four semesters of full-time attendance.
- All music majors must take applied lessons throughout the degree.
- Senior Recital – 30 minutes.

* Germ 1315 and 1325 are excluded; ASL and online language courses do not meet the language requirement for this degree.

** Excludes online course

*** Marching Band participants have a reduction of 2 hours in non-music electives when taking MUMB 1100.

Began Fall 2017

Bachelor of Arts in Music Worship Studies

Mission

The mission of the Bachelor of Arts in Music Worship Studies at North Greenville University is to offer a music/liberal art-based curriculum which leads to a Bachelor of Arts degree in Music Worship Studies. In keeping with the institution's Statement of Purpose, this program seeks to enable students to integrate academic discipline, Christian lifestyle, and an enriched cultural experience by offering course work that produces well rounded Christian musicians for the future.

Goals

The goals of the B.A. in Music Worship Studies program at North Greenville University are that its graduates: 1) be prepared to effectively serve in worship in both leadership and supporting positions; 2) demonstrate musical skills; 3) demonstrate theological and ministry knowledge in the area of worship; 4) demonstrate professionalism; 5) demonstrate ability to lead worship ensembles.

Requirements

All BAMWS majors must take Christian Studies 1310 and Christian Studies 1320 as part of their general education requirement. The major consists of 76 hours within the Music department. All music majors are required to participate in ensembles as assigned by the music faculty each semester during his/her stay at North Greenville University. Any student whose primary instrument is not voice must pass a proficiency requirement in voice before graduation.

Degree Curriculum

General Education Requirements

COLL 1100 First Year Experience	1 hour
ENGL 1310, 1320.....	6 hours
ENGL 2000 level (must be a literature course)	3 hours
HIST	3 hours
MATH 1310 (or higher)	3 hours
NATURAL SCIENCE	8 hours
PHED 1200 Physical Fitness and Wellness	2 hours
CHST 1310 Old Testament Survey	3 hours
CHST 1320 New Testament Survey.....	3 hours
SOCIAL SCIENCE	<u>3 hours</u>
Total.....	35 hours

Major Courses Required for BAMWS

Applied Major – 12 hours

MUAP 2100XXX	4 hours
MUAP 3200XXX.....	8 hours
MUAP 1100XX Applied Secondary	4 hours
MUXX 1100 Large Ensemble *	4 hours
MUVN 1110 Contemporary Ensemble	4 hours
MUMB 1000 Marching Band.....	0 hours
(Wind and Percussion only)	
MUSC 1300 Music Appreciation	3 hours
MUSC 1430 Music Theory 1	4 hours
MUSC 1440 Music Theory 2.....	4 hours
MUSC 2430 Music Theory 3.....	4 hours

MUSC 2440 MusicTheory 4.....	4 hours
MUSC 2240 Basic Conducting.....	2 hours
MUSC 2350 Computer Technology for Musicians	3 hours
MUSC 3270 Development of Musical Styles:	
Post 19 th Century and World Music.....	2 hours
MUSC 3340 Advanced Conducting	3 hours
MUSC 3335 Contemporary Worship Technology with ProTools.....	3 hours
MUSC 3390 Arranging and Song Writing	
for the Church Musician	3 hours
Total	59 hours

Worship Studies Required for BAMWS

MUSC 1330 Introduction to Worship Arts.....	3 hours
MUSC 3355 Worship History	3 hours
MUSC 3365 Worship Theology and Ministry Philosophy	3 hours
MUSC 2360 Spiritual Formation for Worship Leadership	3 hours
MUSC 4355 Worship Arts Administration	3 hours
MUSC 4250 Worship Practicum	2 hours
MUSC 1000 Recital/Seminar Attendance	0 hours
MUAP 4000 Recital	<u>0 hours</u>
Total.....	17 hours

Free Electives 15 hours

General Education Requirements	35 hours
Total Music Courses	59 hours
Worship Studies Courses	17 hours
Elective Courses	<u>15 hours</u>
Total Hours for Degree.....	126 hours

- *All music majors are required to participate in ensembles as assigned by the music faculty each semester during their enrollment at NGU. Students should participate in large and small ensembles. Wind and Percussion principals must be in Marching Band their first two fall semesters as music majors.*
- *A minimum grade of “C” is required for any courses submitted for fulfillment of major requirement, with the exception of a “B” in the applied major at the time of application for upper division.*
- *All students at North Greenville University must earn one half hour credit for Chapel for each semester of full-time enrollment in addition to the above hours.*
- *All students must attend Cultural Events for four semesters of full-time attendance.*
- *Senior Recital- 30 minutes.*
- *All music majors must take applied lessons throughout this degree.*
- *All incoming BAMWS students will be assessed in voice during auditions before commencing the program. Any student whose primary instrument is not voice must pass a proficiency requirement in voice before graduation. Any student who does not meet the minimum standard must register for MUAP 110121 voice class or MUAP 1100 120, 1/2 hour private applied lessons until this minimum proficiency standard is passed.*

* MUXX 1100 is the largest ensemble for the principal instrument.

**BACHELOR OF ARTS IN MUSIC WORSHIP STUDIES
RECOMMENDED COURSE SEQUENCE**

FRESHMAN YEAR

Fall Semester

Spring Semester

MUAP 2100 XXX Principal Applied	1	MUAP 2100 XXX Principal Applied	1
MUAP 1100 XXX Secondary Applied	1	MUAP 1100 XXX Secondary Applied	1
Ensemble	1	Ensemble	1
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
MUSC 1430 Music Theory 1	4	MUSC 1440 Music Theory 2	4
COLL 1100	1	MUSC 2350 Computer Tech for Musicians	3
ENGL 1310 English	3	MUSC 2360 Spiritual Formation	3
MATH 1310 or higher	3	MUSC 1300 Music Appreciation	3
MUSC 1330 Introduction to Worship Arts	3	Cultural Events	0
MUMB 1000 Marching Band (wind and perc only)	0	Chapel	.5
Cultural Events	0		
Chapel	.5		
Semester total	17.5	Semester total	16.5

SOPHOMORE YEAR

Fall Semester

Spring Semester

MUAP 2100 XXX Principal Applied	1	MUAP 2100 XXX Principal Applied	1
MUAP 1100 XXX Secondary Applied	1	MUAP 1100 XXX Secondary Applied	1
Ensemble	1	Ensemble	1
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
MUSC 2430 Music Theory 3	4	MUSC 2440 Music Theory 4	4
MUSC 3365 Worship Theo. & Ministry Philosophy	3	MUSC 3355 Worship History	3
ENGL 1320 English	3	Physical Science with lab	4
Biological Science with lab	4	Cultural Events	0
MUMB 1000 Marching Band (wind and perc only)	0	Chapel	.5
Cultural Events	0	CHST 1320 New Testament Survey	3
Chapel	.5		
Semester total	17.5	Semester total	17.5

JUNIOR YEARFall SemesterSpring Semester

MUAP 3200 XXX Principal Applied	2	MUAP 3200 XXX Principal Applied	2
MUVN 1110 Contemporary Ensemble	1	MUVN 1110 Contemporary Ensemble	1
MUSC 2240 Basic Conducting	2	MUSC 1000 Recital/Seminar	0
MUSC 1000 Recital/Seminar	0	Elective	3
MUSC 4355 Worship Arts Administration	3	PSYC/SOCY Social Science	3
HIST 13XX or 23XX	3	MUSC 3340 Advanced Conducting	3
MUSC 3270 Styles: Post 19 th Cent. & World Music	2	MUSC 3390 Arr & Song Writing	3
Chapel	.5	Chapel	.5
CHST 1310 Old Testament Survey	3		
Semester total	16.5	Semester total	15.5

SENIOR YEARFall SemesterSpring Semester

MUAP 3200 XXX Principal Applied	2	MUAP 3200 XXX Principal Applied	2
MUVN 1110 Contemporary Ensemble	1	MUVN 1110 Contemporary Ensemble	1
MUSC 1000 Recital/Seminar	0	MUSC 3335 Con. Worship Tech & Rec w. ProTools	3
Elective	3	MUSC 1000 Recital/Seminar	0
MUSC 4250 Worship Practicum	2	Elective	3
ENGL 2300 Literature	3	Elective	3
PHED 1200	2	Elective	3
Chapel	.5	Chapel	.5
MUSC 4250 Worship Practicum	2	MUAP 4000 Recital	0
Semester total	14.5	Semester total	15.5

Bachelor of Arts in Music Education

Bachelor of Arts in Music Education: Choral/Instrumental Mission

The mission of the Music Education program at North Greenville University is to offer a music/liberal arts-based curriculum which leads to a Bachelor of Arts in Music Education/Choral or Bachelor of Arts in Music Education/Instrumental and teaching certification. In keeping with the institution's Statement of Purpose, this program seeks to enable students to integrate academic discipline, Christian lifestyle and an enriched cultural experience by offering course work that will develop teachers who possess the knowledge, skills, and dispositions to foster learning in youth.

The goals of the Music Education program at North Greenville University are that its graduates 1) demonstrate proficiency in the language and grammar of music; 2) acquire skills using the basic elements of music: melody, rhythm, harmony, timbre, texture, dynamics, movement, and form in both aural and visual analysis; 3) develop an understanding of the relationship between music history and literature from past and contemporary cultures (both western and nonwestern) and the influence that music and other performing arts forms have on each other; 4) demonstrate a personal commitment to the art of music in teaching music as an element of civilization, and to encourage the artistic and intellectual development of students, serving as a role model for students through a commitment as an independent professional; 5) acquire skills in recreating, through performance compositions from all historic, cultural, and stylistic perspectives, thus providing opportunities to create new compositions representative of the 21st century; 6) develop the capability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage; 7) demonstrate the capability to inspire others and to excite the imagination of students, thus engendering a respect of music and a desire for musical knowledge and experiences; 8) demonstrate the ability to evaluate ideas, methods assessments, and policies in the arts, the humanities, and in arts education for impact on the musical and cultural development of students; 9) demonstrate knowledge of research, research sources, and research techniques in Music Education, thus gaining the ability to use research in the teaching and assessing of music and the improving of musicianship; 10) demonstrate knowledge of the theories of child development and learning styles as appropriate to classroom instruction, K-12; 11) demonstrate an understanding of careers in Music Education and service to the community at large.

Requirements

To be admitted to the Music Education Degree program a student must have completed no fewer than forty-five (45) semester hours of course work which meet the degree requirements at North Greenville University. Students must be admitted one year before student teaching. Additionally, each student must have:

1. Beginning with the 2006 fall semester, all music education majors must have passed all three parts of Praxis I in order to enroll in MUED 3320, or MUED 4401/4402. Also, high scores on the SAT and ACT are accepted in lieu of Praxis I. Students should check with the College of Education for the exact scores accepted. Since Methods courses begin in the junior year, all Music Education majors should plan to take and pass Praxis I by the close of the Sophomore Year. Students complete the application for admittance to the Teacher Education Program when enrolled in EDUC 1210, Introduction to Education. ALL STUDENTS WHO ARE ASSIGNED ANY FIELD EXPERIENCES MUST HAVE HAD A SECURITY CLEARANCE IN ORDER TO OBSERVE IN THE SCHOOLS. Students must have the security clearance before completing any field experience hours for Brass Tech, String Tech, Percussion Tech, Vocal/Choral Tech, and Woodwind Tech. All students who have field experiences in the schools must have taken a recent TB test 30 days before beginning the field experience. A student may not be enrolled in MUED 3320, MUED 4401/4402 until he/she has been admitted to the Teacher Education Program.
2. Completed and returned application for admission to the Teacher Education Program, and the Declaration of Major form.
3. A grade of "C" or better in English 1310 and English 1320.

4. A grade of “C” or better in all completed Education courses. Music Education majors must have a “C” or better in all music content courses.
5. A grade of “C” or better in chapel and satisfactory completion of all cultural events.
6. A cumulative GPA of 2.75
7. Assessment of Disposition from the following:

Music Education majors:

EDUC 2230 – Foundations of Education Instructor

Music Instructor of choice

Requirements for admission into the Teacher Education program for students who have not taken the above-referenced classes because of transferring to North Greenville University or changing majors include recommendations from other instructors as designated by the College of Education.

The Music Education degree is a four-year degree that requires some summer school attendance.

Some students elect to earn dual certification in instrumental music and vocal/choral music. As of 2005, the South Carolina Department of Education required 8 hours of private voice or vocal methods for vocal/choral certification. This requirement may be changed at any time by SCSDE. Dual certification will take at least 10 semesters including student teaching.

The Teacher Education Program was recognized by the Council for the Accreditation of Educator Preparation (CAEP) in 2020. Music Education was accredited by its Special Professional Organization, (SPA), NASM in 2015, which CAEP accepted in 2020.

BACHELOR OF ARTS IN MUSIC EDUCATION - CHORAL CURRICULUM

General Education Requirements

COLL 1100.....	1 hours
English 1310, 1320.....	6 hours
Foreign Language*.....	6 hours
History 1350 or 2331.....	3 hours
Math 1315 or higher.....	3 hours
Natural Science: A Physical Science.....	4 hours
A Biological Science.....	4 hours
PHED 1200 (EDUC 2220).....	2 hours
CHST 1310 or 1320.....	3 hours
CHST 2335.....	3 hours
PSYCHOLOGY 2310.....	3 hours
Total	38 hours

The following courses are supporting courses for a major in music education/choral:

Professional Education Courses

EDUC 1210 Introduction to Education.....	2 hours
EDUC 2230 Foundations of Education.....	2 hours
EDUC 3310 Educational Psychology.....	3 hours
EDUC 3350 The Exceptional Learner.....	3 hours
EDSE 3395 Teaching Reading and Writing in the Content Area.....	3 hours
EDUC 2140 Lesson Planning.....	1 hour
Total	14 hours

The following Music and Methods courses are required for a major in music education/choral:

Music Courses

Applied Principal – 14 hours

MUAP 2200 XXX.....	8 hours
MUAP 3200 XXX.....	6 hours
MUAP 1100 XXX (Applied Secondary).....	4 hours
MUAX 1430, 1440, 2430, 2440 Music Theory.....	16 hours
MUVC 1100 Concert Choir**.....	7 hours
MUSC 1150/ARTS1150 Intro. to the History of Music & Art	3 hours
MUSC 2350 Computer Technology for Musicians	3 hours
MUSC 2240, 3340 Basic and Advanced Conducting.....	5 hours
MUSC 3250 Development of Musical Styles: Before 1750.....	2 hours
MUSC 3260 Development of Musical Styles: 1750-19 th Century	2 hours
MUSC 3270 Development of Music Styles: Post 19 th Century.....	2 hours
and World Music	
MUSC 1000 Recital/Seminar Attendance	0 hours
MUAP 4000 Senior Recital.....	0 hours
Total.....	58 hours

Methods Courses

MUED 2100 String Techniques	1 hour
MUED 2110 Brass Techniques	1 hour
MUED 2120 Woodwind Techniques	1 hour
MUED 2140 Percussion Techniques.....	1 hour
MUED 3320 Music in the Elementary School.....	3 hours
MUED 3105 Field Experience II.....	1 hour
MUED 4401 Music in Secondary School/Class Management	4 hours
Field Experience III (Choral)	
MUED 4655*** Directed Student Teaching for PK-12.....	12 hours
Total.....	24 hours

Total General Education Requirements.....38-39 hours

Total Professional Educational Requirements..... 17 hours

Total Music Requirements..... 58 hours

Total Methods Requirements 24 hours

Total Elective Courses..... 3 hours

Total Hours for Degree 140 hours

A minimum grade of "C" is required for any courses submitted for fulfillment of major requirement, with the exception of a "B" in the applied major at the time of application for upper division.

- *All students at North Greenville University must earn one half hour credit for Chapel for each semester of full-time enrollment in addition to the above hours.*
- *All students must attend Cultural Events for four semesters of full-time attendance.*
- *All non-keyboard principals must pass the piano proficiency exam.*
- *Senior Recital – 30 minutes.*
- *Music majors must take applied lessons through their degree program except in the semester they student teach.*
- *Many music education majors use extra ensembles or additional hours of instrument study in order to meet the three hours of elective requirement.*

* *Germ 1315 and 1325 are excluded; ASL and online language courses do not meet the language requirement for this degree.*

** Students must have experience in large and small ensembles. All music majors are required to participate in ensembles as assigned by the music faculty.

*** Prerequisite: Admission to Teacher Education Program.

**BACHELOR OF ARTS IN MUSIC EDUCATION - CHORAL
RECOMMENDED COURSE SEQUENCE**

FRESHMAN YEAR

Fall Semester

Spring Semester

ENGL 1310	3	PHED 1200/EDUC 2220 Health & PE	2
CHST 1310/1320	3	MUSC 1440 Music Theory 2	4
MUSC 1430 Music Theory 1	4	MUSC 1150/ARTS 1150	3
MUVC 1100 Concert Choir	1	MUVC 1100 Concert Choir	1
MUAP 2200 XXX (Principal)	2	MUAP 2200 XXX (Principal)	2
MUAP 1100 XXX (Secondary)	1	MUAP 1100 XXX (Secondary)	1
Foreign Language	3	Foreign Language	3
COLL 1100/HNRS 1210 FYE	1	CHPL 1000	.5
CHPL 1000	.5	CEVT 1000	0
CEVT 1000	0	EDUC 1210 Intro to Education	2
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
TOTAL	18.5	TOTAL	18.5

SOPHOMORE YEAR

Fall Semester

Spring Semester

ENGL 1320	3	MUED 2120 Woodwind Tech	1
MATH 1315 or higher	3	MUSC 2240 Basic Conducting	2
MUAP 2200 XXX (Principal)	2	MUAP 2200 XXX (Principal)	2
MUSC 2430 Music Theory 3	4	MUSC 2440 Music Theory 4	4
MUVC 1100 Concert Choir	1	MUAP 1100 XXX (Secondary)	1
MUAP 1100 XXX (Secondary)	1	PSYC 2310 General Psychology	3
MUSC 2350 Computer Tech for Musicians	3	MUVC 1100 Concert Choir	1
CHPL 1000	.5	MUED 2140 Percussion Tech	1
CEVT 1000	0	EDUC 2230 Foundations of Education	2
MUSC 1000 Recital/Seminar	0	CHPL 1000	.5
		CEVT 1000	0
		MUSC 1000 Recital/Seminar	0
		EDUC 2140 Lesson Planning	1
Total	17.5	Total	18.5

JUNIOR YEAR

Fall Semester

Spring Semester

HIST 1350 or 2331	3	EDUC 3350 The Exceptional Learner	3
EDUC 3340 Educational Psychology	3	CHST 2335 World Religions	3
MUSC 3250 Music Styles before 1750	2	MUSC 3260 Music Styles 1750-19 th Cent.	2
MUVC 1100 Ensemble	1	MUVC 1100 Ensemble	1
MUAP 3200 XXX (Principal)	2	MUED 2100 String Tech	1
MUSC 3340 Advanced Conducting	3	MUAP 3200 XXX (Principal)	2
MUED 2110 Brass Tech	1	MUED 3320 Elementary Methods	3
CHPL 1000	.5	MUED 3105 Field Experience II	1
MUSC1000 Recital/Seminar	0	CHPL 1000	.5
Elective (MUED 2130 Vocal Tech recommended)	1	MUSC1000 Recital/Seminar	0
TOTAL	16.5	TOTAL	16.5

SENIOR YEAR

Fall Semester

Spring Semester

MUAP 3200 XXX (Principal)	2		
MUVC 1100 Ensemble	1	*MUED 4655 Directed Student Teaching	12
EDSE 3395 Reading & Writing in Content Area	3	CHPL 1000	.5
*MUED 4401 Secondary Methods & Management	4		
MUSC 3270 Music Styles Post -19 th Cent.	2		
MUAP 4000 Senior Recital	0		
CHPL 1000	.5		
MUSC 1000 Recital/Seminar	0		
Electives	2		
TOTAL	14.5	TOTAL	12.5

Summer School

PHSC 1420 and Lab	4 hours
BIOL 1435/1450 and Lab	4 hours
TOTAL	8 hours

• *If student does not take full semester credit hour load, in order to graduate in four years, one must attend one or more summer school sessions.*

* *Music Education majors must be admitted to the North Greenville University Teacher Education Program before enrolling in MUED 4401 and MUED 4655.*

BACHELOR OF ARTS IN MUSIC EDUCATION: INSTRUMENTAL – WINDS & PERCUSSION

General Education Requirements

COLL 1100.....	1 hours
ENGL 1310, 1320.....	6 hours
FOREIGN LANGUAGE*.....	6 hours
HIST 1350 or 2331.....	3 hours
MATH 1315 or higher.....	3 hours
NATURAL SCIENCE:	
A Biological Science.....	4 hours
A Physical Science.....	4 hours
EDUC 2220 Physical education.....	2 hours
CHST 1310 or 1320.....	3 hours
CHST 2335.....	3 hours
PSYC 2310.....	<u>3 hours</u>
Total.....	38 hours

The following courses are supporting courses for a major in music education/instrumental – Winds and Percussion:

Professional Education Courses

EDUC 1210, Introduction to Education.....	2 hours
EDUC 2230, Foundations of Education.....	2 hours
EDUC 3310, Educational Psychology.....	3 hours
EDUC 3350, The Exceptional Learner.....	3 hours
EDSE 3395, Teaching Reading and Writing in the Content Area.....	3 hours
EDUC 2140 Lesson Planning.....	1 hour
Total.....	14 hours

The following Music and Methods courses are required for a major in music education/instrumental, Winds and Percussion:

Music Courses

Applied Principal – 14 hours	
MUAP 2200 XXX.....	8 hours
MUAP 3200 XXX.....	6 hours
MUAP 1100 XXX (Secondary).....	4 hours
MUSC 1430, 1440, 2430, 2440.....	16 hours
MUCB 1100** Concert Band.....	7 hours
MUSC 1150, Introduction to the History of Music.....	1.5 hours
ARTS 1150, Introduction to the History of Art.....	1.5 hours
MUSC 2350, Computer Technology for Musicians.....	3 hours
MUSC 2240, 3340 Basic and Advanced Conducting.....	5 hours
MUSC 3250, Development of Musical Styles: Before 1750.....	2 hours
MUSC 3260, Development of Musical Styles: 1750-19 th Century.....	2 hours
MUSC 3270, Development of Musical Styles: Post 19 th Century.....	2 hours
and World Music	
MUMB 1000 Marching Band.....	0 hours
MUSC 1000 Recital/Seminar Attendance.....	0 hours
MUAP 4000 Senior Recital.....	<u>0 hours</u>
Total.....	58 hours

Methods Courses

MUED 2100, String Techniques.....	1 hour
MUED 2110, Brass Techniques	1 hour
MUED 2120, Woodwind Techniques.....	1 hour
MUED 2130, Vocal/Choral Technique	1 hour
MUED 2140 Percussion Techniques	1 hour
MUED 3320, Music in Elementary School	3 hours
MUED 3105, Field Experience II.....	1 hour
***MUED 4402, Music in the Secondary School/Classroom Management/Field Experience III (Instrumental).....	4 hours
***MUED 4655, Directed Student Teaching for PK-12	<u>12 hours</u>
Total	25 hours

Total General Education Requirements	38 hours
Total Professional Education Requirements	14 hours
Total Music Requirements.....	58 hours
Total Methods Requirements.....	25 hours
Total Elective Courses	<u>3 hours</u>
Total Hours for Degree.....	138 hours

- *A minimum grade of "C" is required for any courses submitted for fulfillment of major requirement, with the exception of a "B" in the applied major at the time of application for upper division.*
- *All students at North Greenville University must earn one half hour credit for Chapel for each semester of full-time enrollment in addition to the above hours.*
- *All students must attend Cultural Events for four semesters of full-time attendance.*
- *All non-keyboard principals must pass the piano proficiency exam.*
- *Senior Recital – 30 minutes.*
- *Music majors must take applied lessons through their degree program except in the semester they student teach.*
- *Many music education majors use extra ensembles or additional hours of instrument study in order to meet the three hours of elective requirement.*
- * *Germ 1315 and 1325 are excluded; ASL and online language courses do not meet the language requirement for this degree.*
- ** *Students must have experience in large and small ensembles. Marching band participation is required for the first three fall semesters. Remaining credits will be in ensembles as assigned by the music faculty.*
- *** *Prerequisite: Admission to Teacher Education Program.*

BACHELOR OF ARTS IN MUSIC EDUCATION: INSTRUMENTAL - WINDS & PERCUSSION

**RECOMMENDED COURSE SEQUENCE
FRESHMAN YEAR**

Fall Semester

Spring Semester

ENGL 1310	3	PHED 1200/EDUC 2220 Health & PE	2
CHST 1310/1320	3	MUSC1440 Music Theory 2	4
MUSC 1430 Music Theory 1	4	MUSC 1150/ARTS 1150	3
MUCB 1100 Concert Band	1	MUCB 1100 Concert Band	1
MUMB 1100 Marching Band (required)	0	MUAP 2200 XXX (Principal)	2
MUAP 2200 XXX (Principal)	2	MUAP 1100 XXX (Secondary)	1
MUAP 1100 XXX (Secondary)	1	Foreign Language	3
Foreign Language	3	CHPL 1000	0
COLL 1100 FYE	1	CEVT 1000	.5
CHPL 1000	.5	EDUC 1210 Intro to Education	2
CEVT 1000	0	MUSC 1000 Recital/Seminar	0
MUSC 1000 Recital/Seminar	0		
TOTAL	18.5	TOTAL	18.5

SOPHOMORE YEAR

Fall Semester

Spring Semester

ENGL 1320	3	MUED 2120 Woodwind Tech	1
MATH 1315 or higher	3	MUSC 2240 Basic Conducting	2
MUAP 2200 XXX (Principal)	2	MUAP 2200 XXX (Principal)	2
MUSC 2430 Music Theory 3	4	MUSC 2440 Music Theory 4	4
MUCB 1100 Concert Band	1	MUAP 1100 XXX (Secondary)	1
MUMB 1000 Marching Band (required)	0	PSYC 2310 General Psychology	3
MUAP 1100 XXX (Secondary)	1	MUED 2140 Percussion Tech	1
MUSC 2350 Computer Tech for Musicians	3	MUCB 1100 Concert Band	1
CHPL 1000	.5	EDUC 2230 Foundations of Education	2
CEVT 1000	0	CHPL 1000	.5
MUSC 1000 Recital/Seminar	0	CEVT 1000	0
		MUSC 1000 Recital/Seminar	0
		EDUC 2140 Lesson Planning	1
Total	18.5	Total	18.5

JUNIOR YEAR

Fall Semester

Spring Semester

HIST 1350 or 2331	3	EDUC 3350 The Exceptional Learner	3
EDUC 3340 Educational Psychology	3	CHST 2335 World Religions	3
MUSC 3250 Music Styles before 1750	2	MUSC 3260 Music Styles 1750-19 th Cent.	2
MUCB 1100 Concert Band	1	MUCB 1100 Concert Band	1
MUED 2110 Brass Tech	1	MUED 2100 String Tech	1
MUED 2130 Vocal Tech	1	MUAP 3200 XXX (Principal)	2
MUMB 1000 Marching Band (required)	0	MUED 3320 Elementary Methods	3
MUAP 3200 XXX (Principal)	2	MUED 3105 Field Experience II	1
MUSC 3340 Advanced Conducting	3	CHPL 1000	.5
CHPL 1000	.5	MUSC 1000 Recital/Seminar	0
MUSC1000 Recital/Seminar	0		
TOTAL	16.5	TOTAL	16.5

SENIOR YEAR

Fall Semester

Spring Semester

MUAP 3200 XXX (Principal)	2		
MUCB 1100 Concert Band	1	*MUED 4655 Directed Student Teaching	12
EDSE 3395 Reading & Writing Content Area	3	CHPL 1000	.5
*MUED 4401 Secondary Methods & Manage	4		
MUSC 3270 Music Styles Post -19 th Cent.	2		
MUAP 4000 Senior Recital	0		
CHPL 1000	.5		
MUSC 1000 Recital/Seminar	0		
Elective	3		
TOTAL	15.5	TOTAL	12.5

Summer School

PHSC 1420 and Lab	4 hours
BIOL 1435/1450 and Lab	4 hours
TOTAL	8 hours

- *If student does not take full semester credit hour load, in order to graduate in four years, one must attend one or more summer school sessions.*
- * *Music Education majors must be admitted to the North Greenville University Teacher Education Program before enrolling in MUED 4402, and MUED 4655.*

BACHELOR OF ARTS IN MUSIC EDUCATION: INSTRUMENTAL – STRINGS & PIANO

General Education Requirements

COLL 1100.....	1 hours
ENGL 1310, 1320.....	6 hours
FOREIGN LANGUAGE*	6 hours
HIST 1350 or 2331	3 hours
MATH 1315 or higher.....	3 hours
NATURAL SCIENCE:	
A Biological Science.....	4 hours
A Physical Science	4 hours
EDUC 2220 Physical Education.....	2 hours
CHST 1310 or 1320.....	3 hours
CHST 2335	3 hours
PSYC 2310	<u>3 hours</u>
Total.....	38 hours

The following courses are supporting courses for a major in music education/instrumental, Strings and Piano:

Professional Education Courses

EDUC 1210, Introduction to Education	2 hours
EDUC 2230, Foundations of Education	2 hours
EDUC 3310, Educational Psychology.....	3 hours
EDUC 3350, The Exceptional Learner.....	3 hours
EDSE 3395, Teaching Reading and Writing in the Content Area.....	3 hours
EDUC 2140 Lesson Planning	1 hour
Total	14 hours

The following Music and Methods courses are required for a major in music education/instrumental, Strings and Piano:

Music Courses

Applied Principal – 14 hours

MUAP 2200 XXX	8 hours
MUAP 3200 XXX	6 hours
MUAP 1100 XXX (Secondary).....	4 hours
MUAP 1100 160**	3 hours
MUSC 1430, 1440, 2430, 2440	16 hours
MUXX 1100*** Orchestra or Concert Choir	7 hours
MUSC 1150, Introduction to the History of Music	1.5 hours
ARTS 1150, Introduction to the History of Art	1.5 hours
MUSC 2350, Computer Technology for Musicians	3 hours
MUSC 2240, 3340 Basic and Advanced Conducting	5 hours
MUSC 3250, Development of Musical Styles: Before 1750	2 hours
MUSC 3260, Development of Musical Styles: 1750-19 th Century.....	2 hours
MUSC 3270, Development of Musical Styles: Post 19 th Century	2 hours
and World Music	
MUSC 1000 Recital/Seminar Attendance	0 hours
MUAP 4000 Senior Recital	<u>0 hours</u>
Total	58-61 hours

Methods Courses

MUED 2100, String Techniques.....	1 hour
MUED 2110, Brass Techniques	1 hour
MUED 2120, Woodwind Techniques.....	1 hour
MUED 2130, Vocal/Choral Techniques.....	1 hour
MUED 2140, Percussion Techniques	1 hour
MUED 3320, Music in Elementary School	3 hours
MUED 3105, Field Experience II.....	1 hour
****MUED 4402, Music in the Secondary School/Classroom Management/Field Experience III (Instrumental).....	4 hours
****MUED 4655, Directed Student Teaching for PK-12	<u>12 hours</u>
Total.....	25 hours

Total General Education Requirements	38 hours
Total Professional Education Requirements	14 hours
Total Music Requirements.....	58-61 hours
Total Methods Requirements	25 hours
Total Elective Courses	<u>3 hours</u>
Total Hours for Degree.....	138-141 hours

- *A minimum grade of "C" is required for any courses submitted for fulfillment of major requirement, with the exception of a "B" in the applied major at the time of application for upper division.*
 - *All students at North Greenville University must earn one half hour credit for Chapel for each semester of full-time enrollment in addition to the above hours.*
 - *All students must attend Cultural Events for four semesters of full-time attendance.*
 - *All non-keyboard principals must pass the piano proficiency exam.*
 - *Senior Recital – 30 minutes.*
 - *Music majors must take applied lessons through their degree program except in the semester they student teach.*
 - *Many music education majors use extra ensembles or additional hours of instrument study in order to meet the three hours of elective requirement.*
- * *Germ 1315 and 1325 are excluded; ASL and online language courses do not meet the language requirement for this degree.*
- ** *String students must develop competency in all secondary stringed instruments.*
- *** *Students must have experience in large and small ensembles. All music majors are required to participate in ensembles as assigned by the music faculty.*
- **** *Prerequisite: Admission to Teacher Education Program.*

**BACHELOR OF ARTS IN MUSIC EDUCATION: INSTRUMENTAL – STRINGS & PIANO
RECOMMENDED COURSE SEQUENCE**

FRESHMAN YEAR

Fall Semester

Spring Semester

ENGL 1310	3	PHED 1200/EDUC 2220 Health & PE	2
CHST 1310/1320	3	MUSC1440 Music Theory 2	4
MUSC 1430 Music Theory 1	4	MUSC 1150/ARTS 1150	3
MUXX 1100 Ensemble	1	MUXX 1100 Ensemble	1
MUAP 2200 XXX (Principal)	2	MUAP 2200 XXX (Principal)	2
MUAP 1100 XXX (Secondary)	1	MUAP 1100 XXX (Secondary)	1
Foreign Language	3	Foreign Language	3
COLL 1100	1	CHPL 1000	.5
CHPL 1000	.5	CEVT 1000	0
CEVT 1000	0	EDUC 1210 Intro to Education	2
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
TOTAL	18.5	TOTAL	18.5

SOPHOMORE YEAR

Fall Semester

Spring Semester

ENGL 1320	3	MUED 2120 Woodwind Tech	1
MATH 1315 or higher	3	MUSC 2240 Basic Conducting	2
MUAP 2200 XXX (Principal)	2	MUAP 2200 XXX (Principal)	2
MUSC 2430 Music Theory 3	4	MUSC 2440 Music Theory 4	4
MUXX 1100 Ensemble	1	MUAP 1100 XXX (Secondary)	1
MUAP 1100 160 Secondary Applied Strings*	1	PSYC 2310 General Psychology	3
MUAP 1100 XXX (Secondary)	1	EDUC 2140 Lesson Planning	1
MUSC 2350 Computer Tech for Musicians	3	MUED 2140 Percussion Tech	1
CHPL 1000	.5	MUXX 1100 Ensemble	1
CEVT 1000	0	EDUC 2230 Foundations of Education	2
MUSC 1000 Recital/Seminar	0	CHPL 1000	.5
		CEVT 1000	0
		MUSC 1000 Recital/Seminar	0
TOTAL	17.5	TOTAL	18.5

JUNIOR YEAR

Fall Semester

Spring Semester

HIST 1350 or 2331	3	EDUC 3350 The Exceptional Learner	3
EDUC 3340 Educational Psychology	3	CHST 2335 World Religions	3
MUSC 3250 Music Styles before 1750	2	MUSC 3260 Music Styles 1750-19 th Cent.	2
MUXX 1100 Ensemble	1	MUXX 1100 Ensemble	1
MUED 2110 Brass Tech	1	MUED 2100 String Tech	1
MUED 2130 Vocal Tech	1	MUAP 3200 XXX (Principal)	2
MUAP 1100 160 Secondary Applied Strings*	1	MUED 3320 Elementary Methods	3
MUAP 3200 XXX (Principal)	2	MUED 3105 Field Experience II	1
MUSC 3340 Advanced Conducting	3	CHPL 1000	.5
CHPL 1000	.5	MUSC 1000 Recital/Seminar	0
MUSC1000 Recital/Seminar	0	MUAP 1160 Secondary Applied Strings*	1
TOTAL	17.5	TOTAL	17.5

SENIOR YEAR

Fall Semester

Spring Semester

MUAP 3200 XXX (Principal)	2		
MUXX 1100 Ensemble	1	**MUED 4655 Directed Student Teaching	12
EDSE 3395 Reading & Writing inContent Area	3	CHPL 1000	.5
**MUED 4401 Secondary Methods & Manage	4		
MUSC 3270 Music Styles Post -19 th Cent.	2		
MUAP 4000 Senior Recital	0		
CHPL 1000	.5		
MUSC 1000 Recital/Seminar	0		
MUAP 4000 Senior Recital	0		
Elective	3		
TOTAL	15.5	TOTAL	12.5

Summer School

PHSC 1420 and Lab	4 hours
BIOL 1435/1450 and Lab	4 hours
TOTAL	8 hours

- *If student does not take full semester credit hour load, in order to graduate in four years, one must attend one or more summer school sessions.*

* *Secondary Applied String lessons are required for all string students only.*

** *Music Education majors must be admitted to the North Greenville University Teacher Education Program before enrolling in MUED 4401, and MUED 4655.*

Music Performance

Mission

The mission of the Music Performance program at North Greenville University is to offer a music/liberal arts-based curriculum, which leads to a Bachelor of Arts Degree in Music Performance. In keeping with the institution's Statement of Purpose, this program seeks to enable students to integrate academic discipline, Christian lifestyle, and an enriched cultural experience by offering course work that produces well-rounded Christian musicians for the future.

The goals of the Music Performance program at North Greenville University are that upon successful completion of the Bachelor of Arts in Music Performance the graduate: 1) will have the skills to perform professionally, and 2) will have the music skills necessary to enroll in graduate school and remain in good standing in graduate school.

Requirements

In addition to university admission requirements, the School of Music has specific admission requirements for the Music Performance major in each area of specialization: voice, organ, brass, woodwinds, percussion, strings and piano.

Voice:

Acceptance/admission into the vocal performance major is determined by the music faculty. A student will normally be admitted into the vocal performance degree program only after he or she has completed one or two semesters of study as a voice major at North Greenville University. In all cases, admission into the voice performance degree program will be determined by audition for a jury of no fewer than three music faculty persons, two of who must be voice faculty.

Organ:

Acceptance/admission into the organ performance major is determined after an audition/interview with the organ professor and two other music faculty usually after at least one semester of organ study. Continuance is based on jury and student recital performance, and recommendation of the major professor.

Brass:

Acceptance/admission into the performance major is usually determined after an audition/interview with the brass professor and two other music faculty members after at least one semester of brass study. Continuance is based on jury and student recital performance, and recommendation of the major professor.

Woodwinds:

Acceptance/admission into the performance major is usually determined after an audition/interview with the woodwinds professor and two other music faculty members after at least one semester of woodwinds study. Continuance is based on jury and student recital performance, and recommendation of the major professor.

Percussion:

Acceptance/admission into the performance major is usually determined after an audition/interview with the percussion professor and two other music faculty members after at least one semester of percussion study. Continuance is based on jury and student recital performance, and recommendation of the major professor.

Piano:

Acceptance/admission into the performance major is usually determined after an audition/interview with the piano professor and two other music faculty members after at least one semester of piano study. Continuance is based on jury and student recital performance and recommendation of the major professor.

Strings:

Acceptance/admission into the performance major is usually determined after an audition/interview with the string coordinator and two other music faculty, one of whom must be the teacher of the proposed student's chosen stringed instrument, after at least one semester of string study. Continuance is based on jury and student recital performance and recommendation of the major professor.

Bachelor of Arts in Music Performance - INSTRUMENTAL

General Education Requirements

CHST 13xx.....	6 hours
ENGL 1310, 1320	6 hours
ENGL LIT	3 hours
HIST	3 hours
MATH 1310 (or higher)	3 hours
NATURAL SCIENCE	8 hours
FOREIGN LANGUAGE*.....	6 hours
SOCIAL SCIENCE	3 hours
PHED 1200.....	2 hours
COLL 1100.....	1 hours
TOTAL.....	41 hours

Major course requirements

Applied Principal - 24 hours

MUAP 2300 XXX.....	12 hours
MUAP 3300 XXX.....	12 hours
MUAP 1100 XXX (Applied Secondary).....	4 hours
MUX1100 (Ensemble-Each Semester).....	8 hours
MUSC 1300 Music Appreciation	3 hours
MUSC 1430, 1440, 2430, 2440 (Music Theory).....	16 hours
MUSC 2350, Computer Technology for Musicians	3 hours
MUSC 2240 Basic Conducting	2 hours
MUSC 3230 Fundamentals of String Pedagogy (String Majors)	2 hours
MUSC 3240 Introduction to Piano Pedagogy (Piano Majors)	2 hours
MUSC 3250 Development of Musical Styles: Before 1750.....	2 hours
MUSC 3260 Development of Musical Styles: 1750-19 th Century	2 hours
MUSC 3270 Development of Musical Styles: Post 19 th Century.....	2 hours
And World Music	
MUSC 3330 Form and Analysis.....	3 hours
MUSC 3340 Advanced Conducting	3 hours
MUSC 4330 Orchestration/Arranging.....	3 hours
MUSC 4390 Post Nineteenth Century Music	3 hours
MUSC 3200 Lit. of the Instrument.....	2 hours
MUMB 1100 Marching Band (Wind and Percussion only)	2 hours
MUSC 1000 Recital/Seminar Attendance	0 hours
MUAP 3000/4000 Junior and Senior Recitals**	<u>0 hours</u>
TOTAL	82 hours
Total General Education.....	41 hours
Total Music Courses.....	82 hours
Total Electives.....	3 hours
Total Hours for Degree	126 hours

- *All music majors are required to participate in ensembles as assigned by the music faculty each semester. Students should participate in large and small ensembles. Wind and Percussion principals participate in Marching Band their first 2 fall semesters as music majors.*
- *A minimum grade of "C" is required for any courses submitted for fulfillment of major requirement, with the exception of a "B" in the applied major at the time of application for upper division.*
- *All non-keyboard principals must pass the keyboard proficiency exam.*
- *All music majors are required to take applied lessons through the degree program, unless practice teaching. These may count as elective credits.*
- *All students at North Greenville University must earn one half hour credit for Chapel for each semester of full-time enrollment in addition to the above hours.*

- All students must attend Cultural Events for four semesters of full-time attendance.
- * Excludes Germ 1315 and 1325; Performance majors must choose French or German. ASL and online language courses do not meet the language requirement for this degree.
- ** Junior Recital- 30 minutes/ Senior Recital – 50 minutes

**BACHELOR OF ARTS IN MUSIC PERFORMANCE - INSTRUMENTAL
RECOMMENDED COURSE SEQUENCE
FRESHMAN YEAR**

Fall Semester

Spring Semester

ENGL 1310	3	ENGL 1320	3
CHST 1310	3	CHST 1320	3
MUAP 2300 XXX(Principal)	3	MUAP 2300 XXX(Principal)	3
MUAP 1100 XXX(Secondary)	1	MUAP 1100 XXX(Secondary)	1
MUSC 1430 Music Theory 1	4	MUSC1440 Music Theory 2	4
MUXX 1100 Ensemble	1	MUXX 1100 Ensemble	1
MUMB 1100**	1	MUSC 1300	3
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
COLL 1100	1		
CEVT 1000	0	CEVT 1000	0
CHPL 1000	.5	CHPL 1000	.5
TOTAL	17.5	TOTAL	18.5

SOPHOMORE YEAR

Fall Semester

Spring Semester

MUMB 1100** Marching Band	1	Physical Science	4
Natural Science	4	MUAP 2300 XXX(Principal)	3
MUXX 1100 Ensemble	1	MUAP 1100 XXX(Secondary)	1
MUAP 2300 XXX(Principal)	3	MUSC 2440 Music Theory 4	4
MUAP 1100 XXX(Secondary)	1	PHED 1200	2
MUSC 2350 Computer Tech	3	MUSC 2240 Basic Conducting	2
MUSC 2430 Music Theory 3	4	MUXX 1100 Ensemble	1
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
CEVT 1000	0	CEVT 1000	0
CHPL 1000	.5	CHPL 1000	.5
TOTAL	17.5	TOTAL	17.5

JUNIOR YEAR

Fall Semester

Spring Semester

Foreign Language	3	Foreign Language	3
MUAP 3300 XXX(Principal)	3	MUAP 3300 XXX(Principal)	3
MUXX 1100 Ensemble	1	MUXX 1100 Ensemble	1
MUSC 3250 Styles	2	MUSC 3260 Styles	2
MUSC 3330 Form & Analysis	3	MUSC 3230/3240***	2
MUSC 3340 Adv. Conducting	3	MUSC 3200 Lit of the Instrument	2
MUSC1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
		MUAP 3000 Junior Recital	0
CHPL 1000	.5	Elective	3
		CHPL 1000	.5
TOTAL	15.5	TOTAL	16.5

SENIOR YEAR

Fall Semester

Spring Semester

MUAP 3300 XXX(Principal)	3	MUAP 3300 XXX(Principal)	3
MUXX 1100 Ensemble	1	MUXX 1100 Ensemble	1
MUSC 4330 Orchestration	3	Social Science	3
MUSC 4390 Post 19 th C Music	3	ENGL 2000 Level	3
History ****	3	MUSC 1000 Recital/Seminar	0
MUSC 3270 Styles	2	MUAP 4000 Senior Recital	0
MUSC 1000 Recital/Seminar	0	MATH 13XX	3
CHPL 1000	.5	CHPL 1000	.5
TOTAL	15.5	TOTAL	13.5

- *Note: This sequence assumes that a student begins classes in Fall Semester and continues the sequence. Transfer student schedules may not follow exactly the sequence shown here.*

* *Excludes Germ 1315 and 1325; ASL and online language courses do not meet the language requirement for this degree.*

** *Wind and Percussion majors only.*

*** *String and piano majors only.*

**** *Western Civilization is recommended.*

Bachelor of Arts in Music Performance - VOCAL

General Education Requirements

CHST 13xx.....	6 hours
ENGL 1310, 1320.....	6 hours
ENGL LIT	3 hours
HIST	3 hours
MATH 1310 (or higher)	3 hours
NATURAL SCIENCE.....	8 hours
FOREIGN LANGUAGE*.....	6 hours
SOCIAL SCIENCE	3 hours
PHED 1200.....	2 hours
COLL 1100.....	1 hours
TOTAL	41 hours

Major course Requirements

Applied Principal - 24 hours

MUAP 2300 XXX.....	12 hours
MUAP 3300 XXX.....	12 hours
MUAP 1100XXX Secondary Instrument.....	4 hours
MUVC 1100 Concert Choir each Semester.....	8 hours
MUAP 3000/4000 Junior and Senior Recitals**.....	0 hours
MUSC 1000 Recital/Seminar Attendance	0 hours
MUSC 1300 Music Appreciation	3 hours
MUSC 1430, 1440, 2430, 2440 Music Theory.....	16 hours
MUSC 2240 Basic Conducting	2 hours
MUSC 2230 Diction I	2 hours
MUSC 2231 Diction II	2 hours
MUSC 2350 Computer Technology for Musicians.....	3 hours
MUSC 3110 Opera Workshop	2 hours
MUSC 3200 Literature of the Instrument.....	2 hours
MUSC 3220 Fundamentals of Vocal Pedagogy (Voice Majors).....	2 hours
MUSC 3250 Development of Musical Styles: Before 1750.....	2 hours
MUSC 3260 Development of Musical Styles: 1750-19 th Century	2 hours
MUSC 3270 Development of Musical Styles: Post 19 th Century	2 hours
and World Music	
MUSC 3330 Form and Analysis	3 hours
MUSC 3340 Advanced Conducting	3 hours
MUSC 4330 Orchestration/Arranging.....	3 hours
MUSC 4390 Post Nineteenth Century Music.....	3 hours
TOTAL.....	88 hours

Total General Education..... 41 hours

Total Music Courses..... 88 hours

Total Electives..... 3 hours

Total Hours for Degree 132 hours

- *All music majors are required to participate in ensembles as assigned by the music faculty each semester. Students should participate in large and small ensembles.*
- *A minimum grade of "C" is required for any courses submitted for fulfillment of major requirement, with the exception of a "B" in the applied major at the time of application for upper division.*
- *All students at North Greenville University must earn one half hour credit for Chapel for each semester of full-time enrollment in addition to the above hours.*

- All students must attend Cultural Events for four semesters of full-time attendance.
- All non-keyboard principals must pass the keyboard proficiency exam.
- All music majors are required to take applied lessons through the degree program, unless practice teaching. These may count as elective credits.

* Excludes Germ 1315 and 1325; Performance majors must choose French or German. ASL and online language courses do not meet the language requirement for this degree.

** Junior Recital- 30 minutes/ Senior Recital – 50 minutes

**BACHELOR OF ARTS IN MUSIC PERFORMANCE - VOCAL
RECOMMENDED COURSE SEQUENCE**

FRESHMAN YEAR

Fall Semester

Spring Semester

ENGL 1310	3	ENGL 1320	3
CHST 1310	3	CHST 1320	3
MUAP 2300 XXX(Principal)	3	MUAP 2300XXX (Principal)	3
MUAP 1100 XXX (Secondary)	1	MUAP 1100XXX (Secondary)	1
MUSC 1430 Music Theory 1	4	MUSC 1300 Music Appreciation	3
MUVC 1100 Concert Choir	1	MUSC1440 Music Theory 2	4
MUSC 1000 Recital/Seminar	0	MUVC 1100 Concert Choir	1
COLL 1100	1	MUSC 1000 Recital/Seminar	0
CEVT 1000	0	CEVT 1000	0
CHPL 1000	.5	CHPL 1000	.5
TOTAL	16.5	TOTAL	18.5

SOPHOMORE YEAR

Fall Semester

Spring Semester

ENGL 2000 Level	3	Natural Science	4
MUSC 2230 Diction I	2	MUAP 2300 XXX(Principal)	3
MUSC 2350 Computer Tech	3	MUAP 1100 XXX (Secondary)	1
MUAP 2300 XXX(Principal)	3	MUSC 2440 Music Theory 4	4
MUAP 1100 XXX (Secondary)	1	MUSC 2240 Basic Conducting	2
MUSC 2430 Music Theory 3	4	MUVC 1100 Concert Choir	1
MUVC 1100 Concert Choir	1	MUSC 1000 Recital/Seminar	0
MUSC 1000 Recital/Seminar	0	MUSC 2231 Diction II	2
CEVT 1000	0	CHPL 1000	0
CHPL 1000	.5	CEVT 1000	.5
TOTAL	17.5	TOTAL	17.5

JUNIOR YEAR

Fall Semester

Spring Semester

Foreign Language	3	Foreign Language	3
Natural Science	4	MUAP 3300 XXX(Principal)	3
MUAP 3300 XXX(Principal)	3	MUSC 3220 Vocal Pedagogy	2
MUSC 3110 Opera Workshop	1	MUVC 1100 Concert Choir	1
MUVC 1100 Concert Choir	1	MUSC 3340 Adv. Conducting	3
MUSC 3250 Styles	2	MUSC 3260 Styles	2
MUSC 3330 Form & Analysis	3	MUSC 3200 Lit of the Instrument	2
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
CHPL 1000	.5	MUAP 3000 Junior Recital	0
		CHPL 1000	.5
TOTAL	17.5	TOTAL	16.5

SENIOR YEAR

Fall Semester

Spring Semester

MUSC 3110 Opera Workshop	1	Social Science	3
MUAP 3300 XXX(Principal)	3	MUAP 3300 XXX(Principal)	3
MUVC 1100 Concert Choir	1	MUVC 1100 Concert Choir	1
MUSC 4330 Orchestration	3	History **	3
MUSC 4390 Post 19 th C. Music	3	Elective	3
PHED 1200	2	MUSC 1000 Recital/Seminar	0
MUSC 1000 Recital/Seminar	0	MATH 13XX	3
MUSC 3270 Styles	2	MUAP 4000 Senior Recital	0
CHPL 1000	.5	CHPL 1000	.5
TOTAL	15.5	TOTAL	16.5

- *Note: This sequence assumes that a student begins classes in Fall Semester and continues the sequence.*
- *Transfer student schedules may not follow exactly the sequence shown here.*

* *Excludes Germ 1315 and 1325; Performance majors must choose French or German. ASL and online language courses do not meet the language requirement for this degree.*

** *Western Civilization is recommended.*

APPENDIX



NORTH GREENVILLE UNIVERSITY

CLINE SCHOOL OF MUSIC

APPLICATION FOR ADMISSION TO THE MUSIC DEGREE PROGRAM

Name:

Date:

Acceptance into MUAP 2100XX – BA in Music, Music Worship Studies

MUAP 2200XX – Music Education

MUAP 2300XX – Performance

Date:

Consent of Major Professor

Name:

Completion of MUSC 1430 (“C” or better)

OR

Completion of MUSC 1230 (“B” or better)

GPR at time of application:

Acknowledgement of Student

Name:

Consent of Advisor

Name:

Consent of Dean

Name:

No music student may advance to upper level applied until they are admitted to the music degree program.



NORTH GREENVILLE UNIVERSITY

CLINE SCHOOL OF MUSIC

RECITAL PRE-HEARING EVALUATION

Student: _____

JR SR Recital

Date: _____

Instrument: _____

The student should provide a repertoire list to each faculty member.

The evaluator should score each area and, in addition, may write a general evaluation. A total score of 18 must be attained.

	5: Excellent	4: Above Average	3: Average/NA	2: Below Average	1: Poor
Score: _____	Consistently demonstrates stylistic differences.	Often demonstrates stylistic differences.	Demonstrates some stylistic differences.	Limited understanding of style.	No sense of style.
Score: _____	Consistently uses excellent diction or excellent articulation.	Minor diction or articulation errors.	Demonstrates some diction or articulation errors.	Limited knowledge of diction or understanding of articulation.	Diction and articulation errors throughout.
Score: _____	Excellent memory; no memorization problems.	Minor memorization errors.	Not applicable to the instrument or some memorization errors.	Many memorization errors.	Memory errors throughout.
Score: _____	Has professional level stage presence.	Very comfortable on stage.	Somewhat comfortable on stage.	Appears uncomfortable on stage.	Appears very uncomfortable and awkward on stage.
Score: _____	Repertoire of the highest level.	Repertoire level is very good.	Repertoire level is good.	Repertoire is below level.	Repertoire level is inadequate.
Score: _____	Stylistically authentic and accurate performance worthy of commercial recording the next day.	Clean performance with rare inaccuracies that the student should be able to self-correct immediately; small imperfections that do not suggest a permanent problem. A public performance would benefit the community.	Generally correct rendering of the score and understanding of rhythm and tempo with minor flaws that suggest the need to polish one or two identifiable mechanical/ rhythmic skills; fit for public performance as an enjoyable record of a serious student's achievements.	Errors in note reading, dynamics, rhythm, and/or tempo distract the listener and point to specific, important skills that have not been learned properly. Not ready to be presented in public.	Inaccuracies, lack of pitch and/or rhythmic control, and the struggle to overcome mechanical difficulties are consistently distracting the listeners from the music; foundational reassessment necessary.

Total: _____ **0**

Comments: _____

Faculty member: _____

pass fail

North Greenville University

PIANO PROFICIENCY REQUIREMENTS

New students desiring to exempt piano study as their secondary applied area must request an audition-interview with the keyboard faculty

Students will pass Section A before taking their Sophomore Platform jury.

SECTION A

Scales and Chords (played from memory):

- a) – Three major or harmonic minor scales in ascending chromatic order starting from any key requested by the faculty (RH: one octave with added ninth ascending and descending; LH: accompanying I-V6/5-I progression and pivot modulation chord); **and**
- b) – With one hand, three major or harmonic minor I-IV6/4-I-V6/5-I progressions in ascending chromatic order starting from any key requested by the faculty, with pivot modulation chord; **and**
- c) - With both hands, any diatonic triad from three different major or harmonic minor keys as requested by the faculty

Lead Sheet

Reading from a lead sheet provided by the faculty, the student will:

1. Harmonize the melody with the given chords.
2. Improvise an accompaniment pattern.
3. Transpose to another key as requested by the faculty.

SECTION B

Music Education majors must complete all portions of the PPE prior to student teaching. All others must complete the PPE prior to scheduling the senior recital prehearing.

Accompanying

The student, assisted by a fellow performer, will play a prepared original accompaniment in staff notation pre-approved by the faculty.

Choral Reading

The student will sight read a choral excerpt provided by the faculty, demonstrating the ability to read at least two parts of a four-part texture.

BAMWS Senior Recital Requirement

The senior recital for a BAMWS major should represent the professionalism and musical quality of a music degree with a focus in worship. These qualities can be shown within the following criteria:

A. Senior Recital:

A recital no less than 30 minutes in length, planned and produced by the student with the supervision of a faculty facilitator, in which the student's solo performance, instrumental or choral ensemble leadership, should consist of no less than 60% of worship repertoire. Worship music can be classified as the following: contemporary worship, traditional worship or sacred music.

The student will propose the recital repertoire within two weeks of the start of the semester in which it is to be given. For recitals, procedures are listed in the CSOM Music Handbook. For the recital, the student will procure the signatures of three faculty members who will agree to serve as the adjudicators of the recital, one being the student's applied area professor. The panel will be responsible for determining if the recital meets the requirements functionally equivalent to a senior recital in terms of composite length, engagement, and level of musical presentation within a worship music degree.

Music Worship Studies Leadership Demonstration - Values & Rubric

Engagement, Energy, and Enthusiasm

- Pray
- Make eye contact
- Smile
- Have a prepared introduction or devotional approach (very brief, a few sentences) to at least one song
- Speak to, invite, call, or otherwise encourage the congregation to sing
- Give appropriate direction to congregation, e.g. standing, sitting, etc. in clear, friendly, unambiguous language
- Give congregation a time for reflection/confession

Song-Leading Technique

- Lining-out/prompting (calling out next lines, esp. where hymnals or projection are unavailable)
- Breath-cueing and fore-phrasing
- Good diction - text should be auditorily decipherable to someone who does not know the song or have the words in front of them
- *a capella* singing used at some point, even if briefly
- Voice strong enough to be heard but not drowning out congregation
- Few, if any, significant departures from the melody

Musical Quality

- Accuracy - Melody clearly delivered
- Healthy and pleasing quality appropriate to the style
- Good mic technique - self-compression if necessary
- Tempo is established and maintained save for resting points or rubato appropriate to the style
- Dynamic contrasts apparent
- Endings made clear
- Some attempt is made to match musical mood to texts
- Songs connected musically or transitioned verbally in such a way as awkward silences are minimized. (Intentional silences are encouraged, but must be communicated as such.)

Practical Concerns

- Establish the key and/or introduce the melody before asking congregation to join
- Choose pieces with good ranges and set in good keys (most notes fall between A3-D4 in men's voices and A4-D5 in women's voices, when venturing outside this range, high notes should be of sufficiently brief duration as not to be taxing to untrained singers)
- Choose songs likely to be familiar to the group being led
- Teach new material if necessary

- Congregation should be audible to one another
- At no point should the congregation *not* know what they are supposed to be doing

Preparation

- Choose appropriate song/hymn texts/materials
- Sheet music, charts or materials in order *in advance*
- Leaders should know the song(s) very well
- Sound system and instruments prepared, working, in tune
- If acoustic piano is used, other instruments should be tuned to it
- Have *some* method of visually delivering the text to the congregation
- Makes some attempt to connect songs or hymns to the season, a lesson, a theme, a current event, etc.

	7-8 items - Exceeds Expectations	5-6 - Meets Expectations	3-4 - Needs Improvement	1-2 - Inadequate	0 - No Credit
Engagement, Energy, and Enthusiasm	Leader: <ul style="list-style-type: none"> • Prayed • Made eye contact • Smiled • Used a prepared introduction or devotional approach to at least one song (very brief, a few sentences) • Spoke to, invited, called, or otherwise encouraged the congregation to join in singing and/or other elements • Gave appropriate direction to congregation, e.g. standing, sitting, etc. in clear, friendly language. • Provided a time for reflection/confession 	Five to six of the eight items were present	Three to four of the eight items were present	One or two of the eight items were present	None of the items were present
	6 items - Exceeds Expectations	4-5 - Meets Expectations	2-3 - Needs Improvement	1 - Inadequate	0 - No Credit
Song-Leading Technique	<ul style="list-style-type: none"> • Lining-out/prompting (calling out next lines, esp. where hymnals or projection are unavailable) • Breath-cueing and fore-phrasing • Good diction - text should be auditorily decipherable to someone who does not know the song or have the words in front of them • <i>a capella</i> singing used at some point, even if briefly • Voice strong enough to be heard but not drowning out congregation • Few, if any, significant departures from the melody 	Four or five of the six items were present	Two or three of the six items were present	One of the six items was present	None of the six items were present
	7-8 items - Exceeds Expectations	5-6 - Meets Expectations	3-4 - Needs Improvement	1-2 - Inadequate	0 - No Credit

Musical Quality	<ul style="list-style-type: none"> • Accuracy - Melody clearly delivered • Healthy and pleasing quality appropriate to the style • Good mic technique - self-compression if necessary • Tempo is established and maintained save for resting points or rubato appropriate to the style • Dynamic contrasts apparent • Endings made clear • Some attempt is made to match musical mood to texts • Songs connected musically or transitioned verbally in such a way as awkward silences are minimized. (Intentional silences are encouraged, but must be communicated as such.) 	Five to six of the eight items were present	Three to four of the eight items were present	One or two of the eight items were present	None of the items were present
	6 items - Exceeds Expectations	4-5 - Meets Expectations	2-3 - Needs Improvement	1 - Inadequate	0 - No Credit
Practical Concerns	<ul style="list-style-type: none"> • Establish the key and/or introduce the melody before asking congregation to join • Chose pieces with good ranges and set in good keys (most notes fall between A3-D4 in men's voices and A4-D5 in women's voices, when venturing outside this range, high notes should be of sufficiently brief duration as not to be taxing to untrained singers) • Chose songs likely to be familiar to the group being led • Taught new material if necessary • Any singing congregation member's voices audible • At no point did the congregation <i>not</i> know what they were supposed to be doing 	Four or five of the six items were present	Two or three of the six items were present	One of the six items was present	None of the six items were present
	6 of 7 items - Exceeds Expectations	4-5 - Meets Expectations	2-3 - Needs Improvement	1 - Inadequate	0 - No Credit
Preparation	<ul style="list-style-type: none"> • Chose appropriate song/hymn texts/materials • Sheet music, charts or materials were in order <i>in advance</i> • Leader's familiarity with songs apparent • Sound system and instruments prepared, working, in tune • If acoustic piano is used, other instruments should be tuned to it • A method of visually delivering the text to the congregation was used • Made some attempt to connect songs or hymns to the season, a lesson, a theme, a current event, etc. 	Four or five of the seven items were present	Two or three of the seven items were present	One of the seven items was present	None of the seven items were present

Scores per category

Engagement, Energy, Enthusiasm	____/ 8	Song-Leading Technique	____/ 6	
Musical Quality	____/ 8	Practical	____/ 6	
Preparation	____/ 7	TOTAL	____/ 35	
A = 30-35	B = 26-29	C = 22-25*	D = 18-21	F = 17 or below

*22 or higher required to pass

Advancement to Upper Division Applied

- Piano:
1. Satisfactory completion of lower level coursework
 2. B or higher in applied major
 3. Approval of keyboard faculty at jury time

- Organ:
1. Satisfactory completion of lower level coursework
 2. B or higher in applied major
 3. Recommendation of organ professor

- Voice:
1. Satisfactory completion of lower level coursework
 2. B or higher in applied major
 3. Approval of voice faculty at jury time

Strings, Brass, Woodwinds:

1. Satisfactory completion of lower level coursework
2. Recommendation of major professor
3. Average grade of B or better in applied study.

Percussion:

1. Recommendation of major professor
2. Average grade of B or better in 4 semesters of lower level applied study
3. Satisfactory completion of lower level coursework below:

Snare Drum:

- Portraits in Rhythm, Anthony Cirone
- Modern Rudimental Swing Solos - Charley Wilcoxon

Keyboard:

- Marimba: Technique through Music - Mark Ford

Timpani:

- Etudes from Fundamental Method for Timpani - Mitchell Peters

Drum Set:

- Dependent upon instrumental emphasis
- At least: Drumset Essential, Vol. 1 - Peter Erskine

Guitar:

1. Satisfactory completion of lower level coursework
2. B or higher in applied major Approval of guitar faculty at jury time

*All require up to date recital/seminar attendance and PPE section A completion.

PIANIST REQUEST FORM

Please do not use this if you already work regularly with a pianist who is available for your performance date. If you need to use this, please do it early. Individual jury pieces should be turned in at the beginning of the semester, recital programs at the beginning of the previous semester. Thank you for your cooperation.

Name _____ Telephone _____

E-mail _____ Applied Teacher _____

Date, time, and location of performance: _____

I am available for my first meeting with the pianist at the following 3 times (30 min. each) *(please indicate any three times you like, 4-5 days from today)*

Date ____ Time ____ Date ____ Time ____ Date ____ Time ____

PLEASE NOTE: To be considered, you need to turn in this form and a copy of all the music to the Music Office at least two weeks prior to performance, but please keep in mind that the two weeks may not be enough to find someone who has time to learn your pieces, especially near the end of the semester. If the proposed program is too large and/or difficult to be prepared on time by the available personnel, your request may still be rejected, with an indication of how much time is needed. An answer will be posted outside Rm. 119 within 3-4 days. If your request is accepted, you will be assigned a pianist and a meeting time to start working. If the performance is off campus, you must be prepared to provide transportation for your pianist.

Signature of student _____ Date _____

Signature of teacher _____ Date _____

OFFICE USE ONLY

Received on _____ by _____.

____ **You will meet with** _____ **on** _____ **at** _____ **in Rm.** ____.

____ We cannot provide a pianist for this program now. We will if the performance is rescheduled for _____ or later.

Signature of Piano Coordinator _____ Date _____

Signature of Assigned Pianist _____ Date _____



NGU
Christ Makes the Difference

**CLINE SCHOOL
 OF MUSIC**

STUDENT RECITAL FORM

Fill out this form as completely as possible.

I. Performer Information and Date:

Student: _____ Instrument/Voice Type: _____

Email Address: _____ Telephone: _____

Submission Date: _____ Event Date: _____ Event Time: Wednesday, 3:15 PM

II. Assisting Musician(s) (as should be printed in program):

Name: _____ Instrument/Voice Type: _____

Name: _____ Instrument/Voice Type: _____

III. Repertoire (maximum performance time 8 minutes):

Name: _____

Title (include Key, Catalog #, e.g. Op., K. BWV, Title/Tempo marking(s) of Movement/section(s))

Composer: _____ Year of Birth/Death: _____

Length of Performance
 (minutes/seconds): _____

IV. Approval/Consent

Applied Faculty Member: _____

Is your student "recital ready?"

RECITAL GUIDELINES

Wednesday 3:15 RECITAL HOUR

Several recitals are scheduled each semester and are open to all undergraduate students who are currently studying an applied instrument or voice at NGU. The recitals are approximately 40 minutes in length. Each student is allowed a maximum performance time of eight minutes. Exceptions to the maximum time limit (if time allows) must receive prior approval by the recital coordinator. Concerto movements and other extended works should be judiciously edited in consultation with applied instructor and accompanist.

1. The form is available on the Resources section of the College of Communication and Fine Arts webpage. The student will fill out Sections I, II, III and IV.
2. Submission for performances:
 - **Forms must be submitted electronically to the applied instructor no later than 12:00** the Friday before the recital. The applied instructor will approve and forward the forms to the music Secretary. Forms submitted after this time will not be accepted.
3. Student Recital Dates for 2022-23 year:

Fall 2022

August 22-Health Seminar
September 28
October 26
November 16

Spring 2023

January 25
February 22
March 8
March 29
April 19

STUDENT EVALUATION OF APPLIED INSTRUCTION

Name of Instructor: _____

Class title: _____

Course number: _____

Section: _____

Part A: Choose the most appropriate answer.

1. Year in School:
 Freshman Sophomore Junior Senior

2. My approximate GPA is:
 Less than 2.0 2.0 2.99 3.0 or higher

3. The reason that I'm taking this course is:
 Graduation Requirement Major Requirement Elective

4. The effort I put into this course (practicing for lessons; doing assignment, etc.) is:
 Minimum Below Average Average Above Average

5. The method books/repertoire used were:
 Less than Adequate Adequate Well suited for course

6. Juries, assignments, grading and attendance policies are clearly explained on the course syllabus.
 Yes No

7. The repertoire and assignments that the professor gives are:
 Very Relevant Somewhat Relevant Not Relevant No Assignments Given

8. The amount of work required in this course is appropriate.
 Agree Strongly Agree Neutral Disagree Disagree Strongly

9. The instructor begins class on time.
 Always Usually Seldom Never

10. The instructor fails to show or cancels applied lessons.
 Usually Often Seldom Never

11. The instructor is readily available during posted office hours (or by appointment).
 Always Usually Seldom Never I don't know

12. The instructor responds well to student's questions.
 Always Usually Seldom Often Never

13. The instructor stimulates me to learn.
 Agree Strongly Agree Neutral Disagree Disagree Strongly

14. The instructor presents the subject material with:
 Much Enthusiasm Interest Moderate Interest Little Interest

15. The instructor's command of the subject is:
 Excellent Good Fair Poor

16. Knowing what I do now about this course, I would:
 Recommend it Recommend it with a different teacher Avoid this course

17. The instructor challenges me with new ideas and concepts.
 Always Usually Seldom Often Never

18. The instructor gives clear and concise feedback during the applied lesson.
 All the time Most of the time Some of the time Never

19. Taking everything into consideration, this instructor's overall performance is:
 Excellent Above Average Average Below average Poor

(Part B continues on back)

Part B: Write your answers in the spaces provided.

20. If applicable, comment on the effectiveness of the Instructor's use of teaching techniques. (visual, aural, written, or descriptive)

21. Comment on the repertoire and assignments in your applied lessons, including the amount of material covered each week.

22. In your opinion, how fair is the instructor's system for determining your final grade in this course? Explain.

23. Did the instructor have any distracting mannerisms? Explain.

24. What are the instructor's main strengths?

25. What are the instructor's main weaknesses?

MUSIC EDUCATION MAJORS' SCHEDULE DATES FOR DEGREE AND TEACHER CERTIFICATION

Most items should be a guide for each semester; however specific items are listed by a particular semester.

EVERY SEMESTER

- Reach NGU email every day
- Be sure to attend 10 concerts, recitals, or chamber ensembles. Be sure to swipe ID and turn in programs to Mrs. Boehm with your name on program
- Check the curriculum worksheet for your degree to be sure you are on schedule for completing your degree and graduating at the correct time
- Read your syllabus for every class, as it is a contract between you and the professor
- Introduce yourself to your professors and your Academic Advisor during office hours

Freshman year

- If you scored 1100 on all three parts of SAT, or 22 on ACT, please give those score form to Dr. Cudd, Coordinator for Music Education
- If you did not score 1100 SAT, or 22 on ACT, then arrange to take the three parts of Praxis I at Prometric Testing Center, 10 Enterprise Blvd, Greenville, SC, telephone 864 676-1506 by Thanksgiving of your freshman year. **BE SURE TO REQUEST THAT SCORES BE SENT TO NGU COLLEGE OF EDUCATION, AND THE South Carolina STATE DEPARTMENT OF EDUCATION.**
- Enroll in Education 1210 either first or second semester of your freshman year. Complete all forms for Admittance to the Teacher Education Program with your teacher, and submit forms to Susan Boiter, Secretary, College of Education. You will need a car to drive to assigned school for 20 hours of observation
- Attempt to pass 2 parts of Piano Proficiency test on Jury day
- Remember that you must earn at least a C on all Music courses, since Music Education is your major.
- If you had 2 years of a foreign language in high school, arrange to take a test for first semester of language at NGU, and move into second semester.

Sophomore Year

- Be sure to enroll in EDUC 2230 Foundations of Education this year. Be sure to save your Philosophy of Education written in this class (use a flash drive or the cloud as a backup for saving this document)

- **If you are in Sophomore Theory, you must also enroll in Computer Tech for Musicians.**
- **Continue to attempt to pass Piano Proficiency each semester.**
- **Attempt to move to the Upper division for private instruction on instrument.**
- **Register for one or more Music Techniques classes this year.**
- **You will need a car for observation, on Tuesday/Thursday mornings from 8:00-10:30**
- **Consider going to summer school to complete one of the 4-hour Science courses**
- **Try to take Psychology 2310 by end of Sophomore year.**
- **You may need to attend summer school again to complete Science requirements.**

Junior Year

- **If you moved to the upper division on your major instrument, talk with your professor about plans for your junior recital.**
- **Complete your Music Techniques classes**
- **Second semester register for Music in the Elementary School, MUED 3320 as you begin your major field experiences required for student teaching.**
- **Begin to study and prepare for Praxis II, Music Education assessment.**
- **Sign up to take Praxis II, Music Education during the spring semester. (April date)**
- **You need 3 semesters of private study at the upper level**
- **During the summer, plan to take PLT after completing EDUC 3410**

Senior Year

- **If you have stayed on task with General Education, Music Education requirements, you need to plan for 60 days of student teaching in the Spring semester.**
- **You must complete 8 semesters of Chapel before graduation, passing with at least a C grade**
- **You must have attended 70 concerts/recitals prior to Student Teaching.**
- **If you plan to Student Teach in the 9th semester at NGU, you must have attended 80 cultural events.**
- **Before Student Teaching you must have a TB test at a local State Health Center.**
- **Order graduation materials from the Registrar's Office before student teaching.**

*****Special note: In planning your finances, you will need over the four years, about \$500+ to pay for the Praxis I, Praxis II, PLT, FBI Check, and SCSDE registration fee for student teaching. Plan wisely for these fees.**



NORTH GREENVILLE UNIVERSITY

CLINE SCHOOL OF MUSIC

JUNIOR / SENIOR RECITAL SUBMISSION FORM – PART A

Please fill out this form as completely as possible.

I. Performer Information and Recital Date:

Student: _____ Instrument/Voice Type: _____

Email Address: _____ Telephone: _____

Recital Date/Time: _____ Private Lessons Professor: _____

- Degree: Performance Music Education (30 min) Elective Recital
 Junior (30 min) Music Worship Studies (50 min)
 Senior (50 min) B.A. in Music (30 min)

II. Assisting Musician(s) (as should be printed in program):

Name: _____ Instrument/Voice Type: _____

Name: _____ Instrument/Voice Type: _____

III. Repertoire:

Please complete the **Junior Senior Recital Submission Form - Part B**. Replace the information in the example with all relevant repertoire information (keys, catalog numbers, opus numbers, tempo markings, movements, sections, etc.). Submit Part B with this form to the departmental secretary after approval by the applied professor. The information you provide is exactly what will appear in your printed program.

IV. Reception:

Will the student be hosting a reception after the recital? Yes No

V. Applied Professor Approval:

VI. Synthesis requirement has been submitted and approved by applied professor

GUIDELINES FOR JUNIOR AND SENIOR RECITALS AND PREHEARINGS

1. Recital/prehearing dates:

- Deadlines:

September 1 for fall semester recitals
January 26 for spring semester recitals

- Prehearings are to be scheduled two weeks prior to the recital.
 - If the student fails the prehearing, it cannot be heard until the next semester.
 - Recital/Prehearing dates are scheduled on the calendar by the music secretary.
 - A Prehearing and Recital Dates Submission Form must be submitted by the faculty member to confirm dates.
 - Recitals/Prehearings are presented in Hamlin Recital Hall or Turner Auditorium only for organ.
 - Recitals/Prehearings requiring piano accompaniment must be approved by Mr. Parrini. Students must provide the accompanist with copies of the music as soon as possible.
2. Applied professor and student must provide a repertoire list for each faculty member at the prehearing.
 3. The Junior/Senior Recital Submission Forms Part A and Part B must be emailed to the music secretary 5 days after the prehearing to Liz.Boehm@ngu.edu.
 4. The student is responsible for arrangement with the stage manager for stage set up and breakdown for prehearing and recital.
 5. Recital submission forms may be initiated by the student, but final approved submissions **must come** from the applied professor.

Junior Senior Recital Submission Form Part B

Use this program as an example. Follow these steps:

- Immediately use Save As... to save this file to a working location (your computer's Desktop, for example). Give your file a descriptive name:
Williamson, Pamela Senior Voice Recital Program.docx
- You may wish to enable viewing table gridlines, so you can see the document's underlying structure.
- Replace the example text with appropriate information for your student's recital program.
- Save the completed version of the program.
- Send the completed program to the department secretary along with Part A

Type Student Name Here

Parto, Parto

from *La Clemenza di Tito*

Wolfgang Amadeus Mozart

1756 - 1791

Marvella Castaneda, clarinet

Hear ye, Israel!

from *Elijah*

Felix Mendelssohn

1809 - 1847

arr. Richard Walters

Frauenliebe und Leben, Op. 42

I. Seit ich ihn gesehen

II. Ich Kann's nicht fassen, nicht glauben

IV. Du Ring am meinem Finger

VI. Süßer Freund, du blackest

VIII. Nun hast du mir den ersten Schmerz getan

Robert Schumann

1810 - 1856

La Lune paresseuse

Ma première letter

Chanson Triste

Cecile Chaminade

1857 - 1944

Applied Professor Approval



NORTH GREENVILLE UNIVERSITY

CLINE SCHOOL OF MUSIC

PREHEARING & RECITAL DATES SUBMISSION FORM

I. Performer Information and Recital Date:

Student: _____ Instrument/Voice Type: _____

Pre-Hearing Date: _____ Pre-Hearing Time: _____ Accompanist _____

Recital Date: _____ Recital Time: _____

Degree: Performance _____ Music Worship Studies _____ Music Education (30 min)
 Junior (30 min) Recital (50 min) B.A. in Music (30 min)
 Senior (50 min) Elective

II. Jury Members:

1. Applied Instructor _____

2. Jury Member _____

3. Jury Member _____

4. Jury Member _____ Optional

III. Submission Date:

If student fails the prehearing, it cannot be heard until the next semester.

NGU General Student Body Attendance Policy

3.13.12 Class Attendance Policy

3.13.12.1 Student UNEXCUSED ABSENCES at required classes

- a. Since class attendance is an important ingredient in college success, all students at North Greenville University are expected to attend class regularly.
- b. Students who miss class for any unexcused reason will be marked absent. Students are allowed a maximum of unexcused absences equivalent to one (1) week of class attendance plus one (1) class period. **For example:** classes that meet only once a week, one (1) unexcused absence + one (1) more class period is allowed [total of 2 classes]; classes that meet twice a week, two (2) unexcused absences + one (1) more class period [total of three classes]; classes that meet three (3) times per week, three (3) unexcused absences + one (1) more class period total of 4 classes], etc. Note: for purposes of this policy, private lessons in the Cline School of Music are exempt.]
- c. Although any unexcused absence does not result in an automatic reduction of a student's grade, any missed assignments may or may not be made-up at the discretion of the course instructor, often in conjunction with the dean and/or the department chair of the relevant college.
- d. Students who are absent for unforeseeable emergencies should contact the office of the Provost and the respective instructors as soon as possible [preferably prior to the absence when possible]. The University has the prerogative of requesting documentation for medical absences. Ordinarily such emergencies would be regarded as an *excused* absence.
- e. Students who enter classes after the add period of any academic session should have the approval of the Provost, as well as the approval of each professor. Any class periods missed because of late registration may count as unexcused absences. Work missed under these circumstances must be made up. The number of classes that can be missed for the remainder of the session will be determined by the instructor in conjunction with college-specific policies.
- f. Out of state and international students should make travel arrangements well in advance in order to arrive on campus before the first day of classes.
- g. A student may be dropped for cause from any course at any time upon recommendation of the instructor and approval of the Provost. Sufficient causes include excessive, unexcused absences, lack of preparation, neglect, improper conduct in the classroom, medical reasons, and family emergencies.
- h. Ordinarily, only Tigerville undergraduate students maintaining twelve (12) or more semester hours (full-time status) will be permitted to occupy residence halls.
- i. Since most financial aid is awarded based on full-time enrollment, students should consult with the Financial Aid office before dropping below twelve (12) hours undergraduate and six (6) hours graduate..
- j. Students may not bring children with them to classes, chapel, or other activities where attendance is required.

3.13.12.2 Student Excused Absences Because of non-athletic, University-sponsored Activities

- a. Just as faculty members might have to miss a class at times because of university business, students representing the University off campus may be occasionally required to miss a scheduled class. Any student who is absent from class because of university business (examples: members of class field trips, choir, Joyful Sound, Impact Teams, theater, and other non-athletic organizations representing the University) must assure that the instructors are informed whose classes are involved **prior to the absence**. Ordinarily, a printed excuse list will be distributed to all faculty members listing names, day(s), and time students will be off campus.

- b. Faculty members will see that these students are not penalized for representing the University by assisting them to make up missed work or rescheduling a missed examination whenever possible and reasonable. Only by complete cooperation of the faculty will the students be willing and able to represent the University in off-campus activities.
- c. Arrangements should be made for the student who is absent because of university business to make up any missed class work, tests, or written assignments. The student is responsible for seeing that all assignments are completed as arranged with the instructor. Students representing the university are not expected to be penalized **if they make prior arrangement with the instructor**.
- d. If students are missing class excessively to represent the university, faculty should contact university personnel responsible to see what other arrangements can be made. If students are in a program where absences will be required, the student should not be absent from class for personal reasons without the professor's prior approval.
- e. This policy does not provide students with license to miss classes without penalty whenever they wish.

3.13.12.3 Student Excused Absences Because of non-university sponsored Activities

- a. Any student who is absent from class because of foreseeable personal circumstances must inform the instructors whose classes are involved **prior to the absence**. Ordinarily arrangements can be made for the student **only** if prior arrangement has been made with the professor.
- b. The student is responsible for seeing that all assignments are completed as arranged with the instructor.
- c. This policy does not provide students with license to miss classes without penalty whenever they wish.

3.13.12.4 Student-Athlete Excused Absences

Student-Athlete Absences should only be permitted (in order or priority):

- a. For a Scheduled Contest.

Scheduled Contests (game, match, meet, tournament, invitational, etc.) should always be excused for absence. No absence should be permitted for practice, training room activity, strength/conditioning, medical visits, therapy/treatment, team study hall, service projects, team meals, fundraisers, FCA gatherings, etc.; ordinarily only by the prior approval of the Provost.
- b. During the NCAA Approved championship games and year-end tournament play.

Championship game(s) participation is considered excused absence. [NOTE: non-championship events not part of the regular season of play should rarely, if ever, be excused; ordinarily only by the prior approval of the Provost.]
- c. Ordinarily, a printed excuse list will be distributed to all faculty members listing names of the athletes, day(s), and time students will be off campus.

Suggested Repertoire Levels for Applied Study Cline School of Music North Greenville University

**Graduate Levels for continuing principal instrument:
Graduate Applied Piano, Organ, Voice, Woodwinds, Percussion, Brass, and Strings:
Senior level and other comparable works.**

**The performance levels for the BA in Music (Liberal Arts) are found in the
Freshman - Junior representative repertoire.**

Undergraduates **Woodwinds**

Flute (* = required for Performance Majors)

Elective level

Studies: Cavally “Let’s Play the Flute” Etudes; Steensland Etudes

Repertoire: Sonatas, Handel; Sonatas, Telemann; “Madrigal”, Gaubert

Freshman

Studies: Cavally “Let’s Play the Flute” Etudes; Andersen Studies, Op. 33*; Reichert 7 Daily Studies*

Repertoire: Sonatas, Handel; Sonatas, Telemann; Sonata in Eb, Bach*; “Morceau de Concours”, Faure*; Serenade, Woodall; Serenade to the Stars, Chamindae; Madrigal, Gaubert

Sophomore

Studies: Anderson Studies, Op. 33; Reichert 7 Daily Studies; Bona Rhythmical Studies, Orchestral Excerpts*

Repertoire: Reverie and Petite Valse, Caplet; Sonata in F minor, Telemann; Danse de la Chevre, Honeggar; Sonata in e minor, Bach*; Syrinx, Debussy*; Concertino, Chaminade ; Mozart Concerti*

Junior

Studies: Anderson Studies Op. 15*; Major & Minor scales in thirds*; Orchestral Excerpts*

Repertoire: Partita, Bach*; Sonata, Poulenc*; Sonatina, Burton; Three Preludes for Flute Alone, Muczynski; Sonata in E Major, Bach; Jeux, Ibert; Hamburger Sonata, CPE Bach; Sonata for Flute Alone, John La Montaine; Joueurs de Flute, Roussel

Senior

Studies: Anderson Studies, Op. 15; Jeanjean Etudes*; Orchestral Excerpts*

Repertoire: Sonata in b minor, Bach*; Sonata, Muczynski; Sonata, Prokofiev*; Undine Sonata, Reinecke*; 8 Pieces for Flute Alone, Hindemith; Image, Bozza; Sonata, Liebermann; Sonatine, Dutilleux; Sonata in a minor for solo flute, CPE Bach*; Sonata, Piston; 3 Pieces for solo flute, Ferroud; First Sonata, Martinu*

Oboe (*=Required for Performance majors)

Elective level

Studies: Rubank Advance Bks 1 & 2, Voxman Selected Studies

Repertoire: Air & Rondo, Handel; Evening Piece, Benson; Concert & Contest Collection, Voxman; Evening Piece, Benson

Freshman

Studies: Gekeler Method Bk; Barrett 40 Progressive Melodies*; Voxman Selected Studies

All major scales from memory (Required)

Repertoire: Concert & Contest Collection, Voxman; Pastorale, Desportes; Three Short Pieces, Dunhill; Sonata No. 1 & 2, Handel; Concerto in C, Haydn*; Sonata in a min, Telemann*; Andante, Edmunds; Sonata in C, Loeillet

Sophomore

Studies: Daily Exercises, McDowell; Barrett Articulation Studies*; Cruchon Method

All Harmonic & Melodic Minor Scales from memory (Required)

Repertoire: Piece in G min, Pierne; Three Romances, Schumann*; Sonata Brilliant, Barth; Fantasie, D'Indy; Introduction, Theme & Variations, Hummel; Pastorale, H. Hanson; Concerto, Marcello*; Concerto, Albinoni; Suite, Piston; Escales, Ibert

Junior

Studies: Barrett 15 Grand Studies; Ferling 48 Studies*; Klose 20 Studies

Modes in all keys

Repertoire: Concerto, Cimarosa; Fantasy Pieces, Nielsen; Concerto in One Movement, Lombardo; Concerto in g min, Handel; Sonata, Hindemith*; Concerto in f min, Telemann*; 12 Fantasies, Telemann;; Concerto, Mozart*; Sonata, Reizenstein; Sonata, Dutilleux

Senior

Studies: Gillett Exercises for Advanced Technique*; Barrett Complete method

Repertoire: Concerto de Cebece, Chenette; Sonata, Poulenc*; Concerto, Vivaldi; Six Metamorphoses, Britten; Saint-Saens Sonata*; First Concertino, Guilhaud; Suite, W. Piston; Sonatine, Szalowski; Concerto, Tomasi; Sonata, Cooke; Sonata, Schuller; Rhapsodie, Damase

Clarinet (*=Required for Performance majors)

Elective level

Studies: Rubank Advanced Method, Vol. 1 & 2; 24 Varied Scales & Exercises, J.B. Albert

Repertoire: Concert & Contest Collection, H. Voxman

Freshman

Studies: Klose-Prescott Scale Method*; Complete Method for Rhythmical Articulation, Pasquale Bona*, Rose 32 Etudes*; Voxman Selected Studies; Kroepsch Etude Bk 1 All major scales from memory (Required)

Repertoire: Five Bagatelles, G. Finzi; Petite Piece, C. Debussy*; Sonata No. 7, X. Lefevre; Three Intermezzi, Ch. Stanford; Concerto in Eb, F. Rossler; Sonata No. 1, Wanhall; Fantasie-Caprice, Ch. Lefevre; Canzonetta, Pierne; Fantasie Pieces, R. Schumann*, Idylle, Bozza; Jamaican Rumba, Benjamin; Six Pieces, Frank

Orchestra Excerpts: Beethoven Sym No. 4,6,8*; Haydn Variations*; Brahms Sym No. 3*; Additional from Bonade Orchestral Studies Book; McGinnis Orchestral Excerpts BK 1*

Sophomore

Studies: Baermann Method (3rd Division)*; Rose 40 (BK 1 &2)*; Klose 20 Studies; Gambaro Caprices; Kroepsch Etude Bk 2; Russianoff Clarinet Method; Jeanjean 20 Etudes; Gabucci 20 Intermediate Studies; Langenus Clarinet Method. All Harmonic & Melodic Minor Scales from memory (Required)

Repertoire: Four Church Sonatas, Mozart*; Solo de Concours, Rabaud; Suite for Unacc. Cl, H. Aitken; Three Romances, R. Schumann*; Rhapsody for Unacc. Cl, W. Osborne*; Concerto No.3, K. Stamitz; Weber Concerto No. 1*; Sonata No. 2 in Eb, J. Brahms*; Sonata, Hindemith*; Capriccio, Sutermeister*; Fantasy, M. Arnold; Scene & Air, Bergson; Allegretto, Gaubert; Concerto No. 1, Stamitz, Concertino, Tartini; Lied, Berio; Sonata Op. 3, Baissiere
Orchestral Excerpts: Mendelssohn Scherzo from A Midsummer Night's Dream*; McGinnis Orchestral Excerpts Bk 2*; Prokofieff Peter & the Wolf*; Rimsky-Korsakoff Scheherazade*

Junior

Studies: Jeanjean 25 Etudes; Kroepsch Etude Bk 3; Cavallini 30 Caprices*; Rode Etudes; Stark Arpeggio Studies; Klose Daily Studies; Gabucci 10 Modern Etudes; Gaimpieri Caprices Modes in all keys

Repertoire: Sonata No. 1 in F min, Brahms*; Concerto K.622, Mozart*; Concertino, C.M. von Weber*; Concerto No. 2, Weber, Phantasy Suite, Dunhill; Sketches, Prunty; Sonata de Camera, Dahl; Variants for solo Clarinet, W.O. Smith; Concerto No. 1, Spohr; Dance Preludes, Lutoslawski; Variations, Rossini; Sonata, Saint-Saens; Pulcenella, Bozza; Fantasie Piece, Gade; Sonata No. 1 or 2, Reger; Sonata, Stanford, Raga Music, Meyer; Fantasie, Gaubert; Adagio & Tarantella, Cavallini

Orchestral Excerpts: Berlioz Symphony Fantastique*; Debussy Afternoon of a Faun*;

Tchaikovsky Sym. #4*; McGinnis Orchestral Excerpts Bk 3

Senior

Studies: Uhl 48 Etudes Bks 1 & 2*; Kroepsch Bk 4; Kell 17 Staccato Studies; Voxman Classical Studies; Bona Rhythmical Articulation for transposition*; Jettel Bk 3; Polatschek Advanced Studies; Jeanjean 16 Modern Studies; Bozza 12 Etudes; Manevich 10 Studies Major & Minor Pentatonic Scales

Repertoire: Sonata, Bernstein*; Concerto No. 1, Crusell; Grand Duo Concertant, Weber*; Second Sonata, Devienne; Sonata, Poulenc*; Three Pieces, Stravinsky*; Rhapsody, Debussy; Concerto, Copland; Szalowski, Sonatina; Concerto, Tomasi; Concerto, Manevich; Concerto No. 2, Spohr; Sonata No. 2, Wanhall; Theme & Variations, Bentzon;
Orchestral Excerpts: Ravel Daphnis & Chloe Suite 2*; Stravinsky Firebird Suite*; McGinnis Orchestral Excerpt Bk 4

Bass Clarinet

Elective level

Studies: Rubank Advanced Method, Vol. 1 & 2; 24 Varied Scales & Exercises, J.B. Albert
Repertoire: Concert & Contest Collection, H. Voxman

Freshman

Studies: Klose-Prescott Scale Method; Complete Method for Rhythmical Articulation, Pasquale Bona, 18 Selected Studies for Bass Cl, W. Rhoads; Kroepsch Etude Bk 1

All major scales from memory

Repertoire: Idylle, Bozza; Jamaican Rumba, Benjamin; Six Pieces, Frank; Adagio & Allegro, J. E. Galliard/arr. Merriman; Theme & Variations, Lynn Job; Concert & Contest Collection, Voxman

Sophomore

Studies: Rose 32 Studies; Rhoads 21 Foundation Studies

All Harmonic & Melodic Minor Scales from memory

Repertoire: Sonata in G min, T. Davis; Lied, Berio; Lamento, Bassi; Sonata, Eccles; Five Bagatelles, G. Finzi; Three Romances, Schumann; Sonata #6, Vivaldi

Junior

Studies: Klose Daily Studies; Rhoads 35 Technical Studies

Modes in all keys

Repertoire: Sonata in Eb, Loeillet/arr. Ayres; Andante & Allegro, Desportes; Sonata, Marcello/Arr Hite; Adagio for 1st Concerto, Spohr; Rhapsody for Unacc. Cl, W. Osborne

Senior

Studies: Rhoads Advanced Studies; Drapkin Symphonic Repertoire
Major & Minor Pentatonic Scales

Repertoire: Ballade, Bozza; Excursions, Cole; Serenade Basque, Hoffmann; Le Desir, Ch. Oberthur; Romance, Orlamunder; Excursions, Cole

Bassoon (*=Required for Performance majors)

Elective level

Studies: Weissenborn Method

Repertoire: Concert and Contest Collection, Voxman

Freshman

Studies: Weissenborn Method*; Weissenborn Advanced Studies

Repertoire: Solos for Bassoon, Schoenbach; Sonatas, Galliard; Sonata, Hindemith*; Concert Piece, Pierne*

Sophomore

Studies: Weissenborn, Advanced Studies*; Milde, Concert Studies; Gambaro, 18 Studies

Repertoire: Concerto, Mozart*; Sonatas, Devienne, Sonatas, Marcello; Rhapsody, Osborne; Four Sketches, Jacob; Bach, Cello Suites; Boismortier, multiple works; Concerto, Crusell

Junior

Studies: Milde, Concert Studies; Milde, Scale Studies; Jancourt, Melodic Studies

Repertoire: Sonata in C, Fasch; Sonatas, Besozzi; Concerto, Weber*, Sonata, Saint-Saens; Vivaldi, any concerto*; Fantasy, Arnold; Concerto, Kozeluh; Concertino, Larsson; Parable, Persichetti

Senior

Studies: Orefici, Bravura Studies; Orefici, Melodic Studies; Piard, Scale Studies; Piard, Arpeggio Studies; Jacobi, Six Studies; Bitsch, Studies

Repertoire: Andante and Hungarian Rondo, Weber; Fantasy on a Theme of Paganini, Farago; Sonatine, Tansman; Bozza, multiple works*; Concerto, Hummel*; Divertissement, Francaix; Sonata, Telemann

Alto Saxophone (*=Required for Performance majors)

Elective level

Studies: Rubank Advanced Method

Repertoire: Concert & Contest Collection, Voxman; Pavane, Ravel

Freshman

Studies: Snavely Basic Technique for Saxophone; Voxman Selected Studies; Londeix Le Detache; Bona Rhythmical Studies

All major scales from memory

Repertoire: Program Solos, L. Teal; Aria, Bozza*; Piece in form of a Habanera, Ravel; Three Romances, Schumann*; Canzonetta, Pierne; Sicilienne, Lantier; Concert & Contest Collection, Voxman; Vocalise, Rachmaninioff; Sonata No. 3, Handel

Sophomore

Studies: Klose 25 Daily Studies; 27 Melodious & Rhythmical Exercises, J L Small*; Russo 20 Contemporary Studies; Rascher 24 Intermezzi; The Orchestral Saxophonist, Ronkin, BK 1
All Harmonic & Melodic minor scales from memory

Repertoire: First Concertino, Guilhaud; Fantasy in F min., Gurewich; Sonata, Eccles; Sonata, Muczynski*; Solo de Concours, Rabaud; Seven Epigrams, Snyder; Sonata No. 1, Op. 96, Moritz; Sonatina, Van Delden; Sonata, Jacobi

Junior

Studies: Cavallini 30 Caprices; Ferling 48 Studies*
Modes in all keys

Repertoire: Sonata, Creston*; Sonata, Hindemith; Rhapsody, Debussy*: Sonata, Heiden*; Scaramouche Suite, Milhaud*; Sonatine Sportive, Tcherepnin; Allegro, Fiocco; Concertante, Grundman; Sonata, Lunde; Sonata, Wilder; Pulcinella, Bozza

Senior

Studies: Bozza Caprices*; Iasilli 27 Virtuoso Studies; Mule Daily Exercises; Parisi/Iasilli 40 Technical & Melodious Studies; Karg-Elert 25 Caprices & Sonatas; Orch. Saxophonist, BK 2
Major & Minor Pentatonic Scales

Repertoire: Concertino de Camera, Ibert*; Concerto, Creston; Concerto, P. M. Dubois; Concerto, Glazounov *; Piece in form of a Waltz, Bonneau; Introduction & Dance, Tomasi; Improvisation, Noda; Solo, Heiden*; Sonata No. 1, Raphling; Sonata, Thornton; Blue Caprica, Morosco; Ballade, Tomasi

Tenor Saxophone

Elective level

Studies: Rubank Advanced Method

Repertoire: Concert & Contest Collection, Voxman;

Freshman

Studies: Snavely Basic Technique for Saxophone; Voxman Selected Studies; Londeix Le Detache; Bona Rhythmical Studies
All major scales from memory

Repertoire: Concert & Contest Collection, Voxman; Vocalise, Rachmaninioff; Two Pavanes, Saint-Saens; Concerto in G min, Bennett; Three Songs, Ben-Heim; Sinfonia, Porpora; Chant Corse, Tomasi

Sophomore

Studies: Klose 25 Daily Studies; 27 Melodious & Rhythmical Exercises, J L Small; Russo 20 Contemporary Studies

All Harmonic & Melodic minor scales from memory

Repertoire: First Concertino, Guilhaud; Capriccioso, Jeanjean; Second Sonata, Bach; Pitt County Excursions, Duckworth; Suite, Wilder; Rhapsody, Presser; Sonata, Vivaldi

Junior

Studies: Cavallini 30 Caprices; Ferling 48 Studies

Modes in all keys

Repertoire: Czardas, Monti; Sernade, Strimer; Rigaudon, Lacome; Adagio & Allegro, Devienne; Sonata, Stein; Sonatina, Schmidt; Sonatina, Presser; Sonata, Galliard *Senior*

Studies: Bozza Caprices; Iasilli 27 Virtuoso Studies; Mule Daily Exercises

Major & Minor Pentatonic Scales

Repertoire: Poem, Hartley; Sonata, Anderson; Sonata, Pasquale; Sonata, Harley; Legenda, Lucas; Improvisation, Noda; Scherzino, Hartley; Sonata, Di Pasquale; Concerto, Ward

Baritone Saxophone

Elective level

Studies: Rubank Advanced Method

Repertoire: Concert & Contest Collection, Voxman; Pavane, Ravel

Freshman

Studies: Snively Basic Technique for Saxophone; Voxman Selected Studies; Londeix Le Detache; Bona Rhythmical Studies

All major scales from memory

Repertoire: Program Solos, L. Teal; Piece in form of a Habanera, Ravel; Three Romances, Schumann; Canzonetta, Pierne; Sicilienne, Lantier; Concert & Contest Collection, Voxman; Vocalise, Rachmaninioff

Sophomore

Studies: Klose 25 Daily Studies; 27 Melodious & Rhythmical Exercises, J L Small; Russo 20 Contemporary Studies

All Harmonic & Melodic minor scales from memory

Repertoire: First Concertino; Fantasy in F min., Gurewich; Sonata, Eccles; Concerto No. 2, Singelee; Romanze, Klughart; Rondeletto, Schmidt; Prelude, Presser

Junior

Studies: Cavallini 30 Caprices; Ferling 48 Studies

Modes in all keys

Repertoire: Premier Solo de Concours, Andrieu; Serenade Basque, Hoffman; Cello Suite No.1,3,4, Bach; Little Sonata, Hartley

Senior

Studies: Bozza Caprices; Iasilli 27 Virtuoso Studies; Mule Daily Exercises

Major & Minor Pentatonic Scales

Repertoire: Solo de Concours, Combelle; Petit Suite, Hartley; Sonata Op6, G. Anderson; Sonata, Schmidt; Sonata, Caravan; Sonata, Worley

Brass

Trumpet

Elective level

Studies: Rubank Advanced Method; Arban Complete Method

Repertoire: Voxman concert & Contest Collection

Freshman

Studies: Cichowicz Trumpet Flow Studies; Arban Complete Conservatory Method*; Clark Technical Studies; Colin Advanced Lip Flexibilities, V. 1; Irons 27 Groups of Exercises; Concone Lrical Studies; Clodomir 20 Characteristic Studies; Getchell Pratical Studies bks 1 & 2; Pottag Preparatory Melodies for Solo Work

Repertoire: Sonata No. 11, Albinoni; Concert Etude, Goedick*; Orientale, Barat; Sonata in F, Corelli; Concert & Contest Collection, Voxman; Badinage, Bozza

Sophomore

Studies: Schlossberg Daily Drills & Technical Studies; Arban Method*; Bordogni 24 Vocalises; Snedecor Lyrical Studies; Brandt 34 Studies; Brandt Orchestral Studies*; Goldman Practical Studies; Bona Rhythmical Articulation*

Repertoire: Concerto in Eb, Hummel*; Hollow Men, Persichetti; Sonata, Kennan; Sontat No. 1, Purcell; Sonatine, Hummel; Prelude & Allegro, Donato; Sonatina, Hartley

Junior

Studies: Stamp Stamp Routine; Vizzutti Trumpet Method V1 &2; Duhem 24 Etudes; Charlier 36 Etudes Transcendentes; Caffarelli 100 Studi Meiodici; Longinott 12 Studies; Nagel Studies in Contemporary Music

Repertoire: Concerto in Eb, Haydn*; Concerto, Artunian*; Sonata, Peeters; Concerto in D, Telemann; Sonatine, Francaix; Intrada, Honegger; Concerto, Giannini; Sonata, Kennan; Concerto, Albinoni; Concerto, Torelli

Senior

Studies: Sachse 28 Studies; Chaynes 16 Etudes; Bozza 16 Etudes; Nagel Speed Studies; Nagal Trumpet Skills; Smith Top Tones for Trumpet; Sachse 100 Etudes; Falk 20 Etudes Atonales; Stevens Contemporary Trumpet Studies; Andre 12 Etudes Caprices

Repertoire: Suite in D, Handel; Sonata, Hindemith*; Concerto in Eb, Neruda*; Concerto, Tomasi; Concertino, Bozza; Sonata, Stevens; Concerto, Fasch; Concertino, Kaminski; Impromptu, Ibert; Suite, Presser; Concerto in D, Tartini

Horn

Freshman

Studies: Pottag/Schantl Melodious Etudes; Pottag Orchestral Excerpts, BK 1 (Beethoven, Thomas, Weber. Major & minor scales & arpeggios. Transposition to horn in Eb, E, D, C

Repertoire: Sonata in D min, Corelli; Concerto No. 3, Mozart; Sonata, Beethoven; Rondo in Bb, Cooke; Laudatio for unacc. Horn, Krol

Sophomore

Studies: Kopprasch Book I; Orchestral Excerpts-Brahms, Wagner, Tchaikovsky
Transposition to horn in Db, A, G, Ab, F#, Bb, B

Repertoire: Concerto No. 1, Strauss; Instrada for Unacc. Horn, Ketting; Hunter's Moon, Vinter; Sonata for Horn, Heiden

Junior

Studies: Gallay Etudes; Kopprasch Bk 2; Maxime-Alphonse Etudes BK 4; Excerpts from Strauss
Tone Poem

Repertoire: Concerto, Gliere; Concerto II, IV, Mozart; Villanelle, Dukas; Concerto in d min, Rosetti; Sonata, Madsen; Horn Lokk for unacc. Horn, Sigurd Berge

Senior

Studies: Maxime-Alphonse Etudes, Bk 4 & 6

Repertoire: Adagio & Allegro, Schumann; Concerto, Jacob; En Foret, Bozza; Brahms Horn Trio or Mozart Horn Quintet or Schubert Auf dem Strom or Britten Serenade for Tenore, Horn & Strings; Brandenburg Concerto NO. 1, Bach; Sonata No. 3, Wilder; Concerto No. 2, R Strauss; Horn Lokk, Berge

Trombone

Elective level

Studies: Major & natural minor scales, 2 octaves through 4 flats & 4 sharps with quarter note = 60; chromatic scale two octaves with quarter note =60; Remington/Hunsberger The Remington Warm-up Studies; Concone/Shoemaker Legato Studies; Bordner Practical Studies; Cimera 170 Studies; Fink Studies in Legato; Rubank Advanced Method; Arban/Randall/Mantia Complete Method

Repertoire: Where E'er You Walk, Handel; Arm, Arm, Ye Brave, Handel; Aubade, Benson; Solos For Trombone, H.C. Smith; Andante et Allegro, Ropartz

Freshman

Studies: All major & natural minor scales & arpeggios in 2 octaves w/quarter note=60; Chromatic scale in 2 octaves w/quarter note =60; Begin reading tenor clef; begin multiple tounging, alternate positions & use of F attachment; Remington/Hunsberger The Remington Warm-up Studies; Bordogni/Rochut Melodious Etudes BK 1; Arban/Randall/Mantia Complete Method; Hering 40 Progressive Studies; Fink Introducing the Tenor Clef

Repertoire: Sonatas, Marcello; Vocalise, Rachmaninoff; Andante et Allegro, Barat; Concertino, David; Sonata in f min, Telemann/Ostrander

Sophomore

Studies: All major & 3 forms minor scale & arpeggios in 2 octaves; Scale rhythm eighths & sixteenths with quarter = 60; Chromatic scale in 2 ½ octaves with quarter note = 60; Schlossberg Daily Drills & Technical Studies; Blazeovich Clef Studies; Bordogni/Rochut

Melodious Etudes BK 1; Tyrell 40 Progressive Studies; Kopprasch 60 Selected Studies Bk 1 Introduction to standard orchestral excerpts

Repertoire: Sonatas, Galliard; Cavatine, Saint-Saens; Morceau Symphonique, Guilmant; Concerto, Rimsky-Korsakov; Atlantic Zephyrs, Simons

Junior

Studies: Introduction to Alto clef; Mueller Technical Studies; Kopprasch 60 Selected Studies; Fink Introducing the Also Clef; Mantia The Virtuoso Trombone; Bordogni/Rochut Melodious Etudes Bk 2; Orchestral excerpts with extensive work in tenor & alto clefs

Repertoire: Sonata-Vox Gabrieli, Sulek; Sonata in a min, Handel/brown; Thoughts of Love The Blue Bells of Scotland-Annie Laurie-etc, Pryor; Ballade, Bozza; Sonata, Ewazen; Sonatas, Telemann/Brown

Senior

Studies: Bitsch 15 Rhythmical Studies; Kahila Advanced Studies; Marsteller Advanced Slide Technique; Bordogni/Rochut Melodious Etudes Bks 2 & 3; Orchestral Excerpts including alto trombone

Repertoire: Suites for Cello, Bach; Sonate, Hindemith; Ballade, Martin; Concerto, Jacob; Piece in Eb min, Ropartz; Concerto, Grondahl; Fantasy, Creston, Concerto, L. Mozart; Concerto, Tomasi

Bass Trombone

Elective level

Studies: Major & minor scales, two octaves through four flats & four sharps @ quarter note=60, chromatic scale through 2 octaves; Remington Warm-up Studies; Bordner Practical Studies; Cimera 170 Studies; Fink Studies in Legato; Getchell/Hovey Practical Studies;

Ostrander Method for Bass Trombone; Pederson Elementary Etudes; Gilles 70 Progressive Studies

Repertoire: Where E'er You Walk, Handel; Arm, Arm, Ye Brave, Handel; Trombone Essentials, Yeo; Andante et Allegro, Ropartz; Arioso, Hartley

Freshman

Studies: All major & natural minor scales & arpeggios in 2 octaves w/quarter note=60; Chromatic scale in 2 octaves w/quarter note =60; begin multiple tonguing, alternate positions & use of valves; Remington/Hunsberger The Remington Warm-up Studies; Bordogni/Rochut Melodious Etudes BK 1; Bordogni 43 Bel Canto Studies; Ralph Double Valve Bass Trombone; Falise, F 7 D Double Valve Bass Trombone; Pederson Elementary Etudes; Fink Studies in Legato; Ostrander Method; Gillis 70 Progressive Studies

Repertoire: Sonatas, Marcello; Vocalise, Petite Suite, Dedrick; Hosanna, Liszt Sonata in f min, Telemann/Ostrander; Trombone Essentials, Yeo

Sophomore

Studies: All major & 3 forms minor scale & arpeggios in 2 octaves; Scale rhythm eighths & sixteenths with quarter = 60; Chromatic scale in 2 ½ octaves with quarter note = 60; Schlossberg Daily Drills & Technical Studies; Bordogni/Rochut Melodious Etudes BK 1;

Tyrell 40 Progressive Studies; Kopprasch 60 Selected Studies Bk 1; Blume 36 Studies for Trombone w/F attachment; Blazhevich 70 Studies for BBb Tuba Bk 1; Arban/Jacobs Scales for Tuba

Introduction to standard orchestral excerpts

Repertoire: Sonatas, Galliard; Sonata, McCarty; Two Songs, Spillman, Romance, Still/Yeo; Drei Leichte Stucke, Hindemith; Preludium, Chorale, Variations & Fugue, Muller

Junior

Studies: Gillis 20 Etudes; Blazhevich 70 Studies for BBb Tuba; Bach Suites for Cello; Vasiliev 24 Melodious Etudes for Tuba; Bordogni/Rochut Melodious Etudes Bk 1; Arban/Jacobs Scales for Tuba

Repertoire: Orchestral Excerpts; Concerto in One Movement, Lebedev; Sonatas, Telemann/Brown; Three Folk Tales, Presser; Concerto, Spillman, Concerto, Rimsky-Korsakov

Senior

Studies: Bitsch 15 Rhythmical Studies; Kahila Advanced Studies; Marsteller Advanced Slide Technique; Bordogni/Rochut Melodious Etudes Bks 2 & 3

Repertoire: Suites for Cello, Bach; Sonata, Wiler; Etre Ou Ne Pas D'etre, Tomasi; Impromptu, Bitch; Fantasie Concertante, Casterede; Skylines, Uber; Tetra Ergon, White

Euphonium/Baritone Horn

Elective level

Studies: Rubank Advanced Method; The Remington Warm-up Studies; Pederson Elementary Etudes

Repertoire: Voxman Concert & Contest Collection

Freshman

Studies: Bell Daily Routine; Tyrell Advanced Studies; Voxman Selected Studies for Baritone; Bordogni Melodious Etudes

Repertoire: Allegro Moderato, Schubert; May Song, Op. 52, #4, Beethoven; Sonata (unacc), Clinard; Andante & Allegro, Ropartz; Introduction & Dance, Barat; Yorkshire Ballad, Barnes

Sophomore

Studies: Arban Complete Method; Kopprasch 60 Etudes; Blazhevich Bk 1; Bordotgni-Rochut Bk 1

Repertoire: Sleeper Awake (Cantata BWV 140), Bach; Sonata, Sulek; Sonata in f min, Telemann; Six Sonatas, Marcello; Lyric Suite, White; Fantasie Brillante, Arban; Concerto, Sparke; Sonata in E, Handel; Soncerto for Oboe, Handel

Junior

Studies: Maeny 12 Special Studies; Arban Characteristic Studies

Repertoire: Reverie op. 85 #1, Mendelssohn; Fantasie, Jacob; Sonata, Besozzi; Suite Concertante, Lasterede; Blue Lake Fantasies, Gillingham; Concerto for Euphonium, Bourgeois; Concerto, JC Bach; Carnival of Venice, Arban *Senior*

Studies: Bordogni-Rochut Bk 2; Maeny 12 Special Studies

Repertoire: Pantomine, Sparke; Unacc. Cello Suites, Bach; Concerto Ponchielli; Sonata for Baritone, Ritter; Euphonium Concerto, Horovitz; Soliloquies, Stevens; Concerto for Euphonium, Wilby; Symphonic Variants, Curnow

Tuba

Elective level

Studies: Rubank Advanced Method; The Remington Warm-up Studies; Pederson Elementary Etudes

Repertoire: Voxman Concert & Contest Collection

Freshman

Studies: Blazhevich 70 Studies; Tyrell 40 Progressive Studies; Bordogni Etudes Bk 1; Bell Daily Routine; Bordogni-Ruchet Melodious Etudes Bk 1

Repertoire: Come Sweet Death, Bach; Sonata in A min, Vivaldi; Andante & Allegro, Capuzzi; Sonatina, Hartley; Beelzebub, Catozzi; Fantasie for Tuba, Hartley; 5 Songs, Brahms; Introduction & Dance, Baret

Sophomore

Studies: Arban Complete Method; Kopprasch 60 Etudes; Blazhevich Bk 1; Tyrell Advanced Studies; Chartier 32 Etudes; Bordogni Legato Etudes; Blazhevich Exercises in Tenor Clef

Repertoire: Fantasy for Tuba, Arnold; Sonata, Beversdorf; Gavotte & Hornpipe, Purcell; Sonata, Hindemith; Suite Haddad; Six Sonatas, Marcello; Sonata, Sibbing;; Andante, Tcherenpin; Sernade No. 12, Persichetti; Vocalise, Rachmaninoff

Junior

Studies: Arban 14 Characteristic Studies; Maenz 12 Special Studies; Snedecor Low Studies; Orchestral Excerpts

Repertoire: Romance No. 2, Schumann; Sonata, Besozzi; Sonata, Madsen; Sonata #6, Galliard; Lifepoints, Wyatt; Effie Sonata, Wilder; Tuba Concerto, Gregson

Senior

Studies: Slama 66 Melodic Technical Etudes; Bordogni-Rochut Bk 1 & 2; Orchestral Excerpts

Repertoire: Concerto for Bass Tuba, Vaughn Williams; Sonata, Broughton; Sonata, Stevens; Limpid Stream, Shostakovich; Concerto, John Williams; Sonata, Winteregg; Fantasie Piece, Schumann; Capriccio, Penderecki

Required Method Books

Composer/Arranger	Title	Publisher
Pilafian/Sheridan (Years 14)_	The Brass Gym for Tuba	Focus on Excellence
Arban/Young (Years 1-4)	Complete Method for Tuba	Encore
Concone/Jacobs (Years 1 & 2)	The Complete Solfeggi	Encore
Kopprasch/Young (Years 2-4)	Sixty Studies	Encore
Bordogni/Jacobs (Years 3 & 4)	Complete Vocalises	Encore
Blazhevich Years (1-4)	70 Studies Vol. 1 (Years 1 & 2)	Robert King
Snedecor (Years 3 & 4)	Low Etudes	Pas Music

Approved Solos Year One Solos

Composer/Arranger	Title	Publisher
Nelhbyel	Suite	Boston Music
Rachmaninoff	Vocalises	Ludwig
Capuzzi/Catelinet	Andante and Rondo	Hinrichsen
Bach/Bell	Air and Bouree	Carl Fischer
Barat	Introduction and Dance	Southern Music
R. Vaughn Williams	6 Studies in English Folksong	Galaxy
R. Vaughan	Concert Piece No. 1	Fema
Hartley	Suite	Elken-Vogel

Year Two Solos

Composer/Arranger	Title	Publisher
Beversdorf	Sonata	Southern Music
Hindemith	Sonata	Schott
Marcello/Little	Sonata No. 1	Southern Music
Marcello/Little	Sonata No. 5	Southern Music
Persichetti	Serenade No. 12	Elkan-Vogel
Lebedev	Concerto	Edition Musicus

Year Three Solos

Compoer/Arranger	Title	Publisher
Monti/Hilsars	Csardas	Reift
Vivaldi/Cooley	Sonata No. 2	Tuba Classics
J.S. Bach/Cooley	Sonata in Eb	Tuba Classics
Gregson	Concerto	Novello
Vaughn Williams	Concerto	Oxford
Ewazen	Concerto	Southern Music
Mahler/Perantoni	Leider Eines Fahrenden Gesellen	Encore

Year Four Solos

Composer/Arranger	Title	Publisher
Plog	3 Miniatures	Editions Bim
Broughton	Sonata	Masters Music Pub
J. Williams	Concerto	Leonard Publishing
Penderecki	Capriccio	Schott
Donald H. White	Sonata	Ludwig

Important Web Sites

Information concerning All-Region, All-State, Marching Band Competitions, and Solo and Ensemble

- www.bandlink.org

Respiratory Equipment, Music, Books

- www.windsongpress.com

Instruments, Tuners, Mouthpieces, Supplies, etc.

- www.wwbw.com
- www.musiciansfriend.com

Music

- www.encoremupub.com
- www.brodtmusic.com
- www.jwpepper.com
- www.sheetmusic.com

Required Method Books for the Euphonium

Composer/Arranger	Title	Publisher
Pilafian/Sheridan (Years 1-4)	The Brass Gym for Euphonium	Focus on Excellence
Arban/Alessi- Bowman (Years 1-4)	Complete Method for Trombone and Euphonium	Encore
Bordogni/Rochut	Melodious Etudes from Trombone	Carl Fischer

Approved Solos for the Euphonium

Year One Solos

Composer/Arranger	Title	Publisher
Haddad	Suite	Shawnee Press
Marcello/Ostrander	Sonata in F Major	International
Capuzzi/Catelinet	Andante and Rondo	Hinrichsen
Telemann	Sonata in F Minor	International
Barat	Introduction and Dance	Southern Music

Important Web Sites

Information concerning All-Region, All-State, Marching Band Competitions, and Solo and Ensemble

- www.bandlink.org

Respiratory Equipment, Music, Books •

www.windsongpress.com

Instruments, Tuners, Mouthpieces, Supplies, etc.

- www.wbw.com
- www.musicansfriend.com

Music

- www.encoremupub.com
- www.brodtmusic.com
- www.jwpepper.com
- www.sheetmusic.com

Percussion

Freshman

Snare Drum: Portraits in Rhythm, Cirone; Standard Snare Method, Podemski; The AllAmerican Drummer, Wilcoxon

Keyboard: Fundamental Method for Mallets, v. 1, Peters; Masterpieces for Marimba, McMillan; Masterworks for Mallets, Gottlieb; 12 Etudes for 2 Mallet Marimba, Lawless; Method of Movement, Stevens

Timpani: Fundamental Method for Timpani, Peters

Drumset: Drumset Essentials, v. 1, Erskine

Sophomore

Snare Drum: Intermediate Snare Drum Studies, Peters; Rudimental Cookbook, Freytag; Modern Rudimental Swing Solos, Wilcoxon

Keyboard: Marimba: Technique through Music, Ford; Solos by Abe, Gomez, Nusser, Peters, Zivkovic

Timpani: Etudes from Beck, Carroll, Goodman, Whaley

Drumset: Advanced Techniques form Modern Drummer, V. 1, Chapin; Groove Essentials, V. 1-2, Igoe

Multi-Perc.: Modern Rudimental Swing Solos, Wilcoxon; French Suite & English Suite, Kraft; Etudes, Peters

Junior

Snare Drum: 12 Studies for Snare Drum, Delecluse' Advanced Snare Drum Studies, Peters

Keyboard: Vibraphone Technique, Friedman; Solos by Abe, Albeniz, Bach, Burritt, Ford, Rosauero, Sammut, Schmitt, Smadbeck, Stout, Zivkovic

Timpani: 20 Studies for Timpani, Delecluse; Solo Timpanist, Firth; Excerpts: Mozart, Handel, Beethoven

Drumset: Groove Essentials, V.1-2, Igoe; Work in all Styles; Bruxh Technique

Multi-Perc: Concert Solos by Cage, Cahn, Dietz, Hollinden, Kopetzki, Zivkovic Orchestral Excerpts for all instruments

Senior

Snare Drum: Concert Solos by Fink, Freytag, Kopetzki, Masson, Kettle

Keyboard: 19 Musical Studies, for Vibes, Sejourne; Solos by Bach, Burritt, Ford, Ewazen, Maslanka, Norton, Schwantner, Stout, Thomas

Timpani: Concert Solos by Beck, Carter, Leonard; Excerpts: Beethoven, Stravinsky, Brahms

Drumset: Groove Essentials, V. 1-2, Igoe; Work in all styles; Transcriptions

Multi-Perc: Concert Solos by Cage, Cahn, Dietz, Hollinden, Kopetzki, Zivkovic Orchestral Excerpts for all instruments

Vocal

Freshman:

English: Simple Gifts (Aaron Copland)

I Love All Graceful Things (Eric H. Thiman)

Italian: Star Vicino (Anon., attr. Rosa)

Nel cor più non mi sento (Giovanni Paisiello)

Musical Theatre: Compositions by Rogers and Hammerstein and Lerner and Lowe Jazz:

All of Me, Misty

Worship: Congregations Songs by Bob Kauflin, Chris Tomlin and Keith Getty

Sophomore:

English: Weep You No More, Sad Fountains (Quilter) Will

There Really Be a Morning (Ricky Ian Gordon)

Italian: Per la gloria (Bononcini) Le

Violette (Scarlatti)

French: Lydia (Fauré) Ici

bas (Fauré)

German: Widmung from *Sechs Gesänge* (Franz) Du

bist wie eine blume (Schumann)

Aria: Ombra mai fu from *Serse* (Handel) Vedrai

carino from *Don Giovanni* (Mozart)

Musical Theatre: Compositions by Alan Menken and Ira Gershwin

Jazz: Alfie, Stormy Weather

Worship: Compositions by Brian Doerkson and Hillsong

Junior:

English: The Lass from the Low Countree (Niles) Loveliest of

Tress (Duke)

Italian: O del mio dolce ardor (Gluck) Nebbie

(Respighi)

French: Aimons-nous (Saint-Saëns) Si mes vers

avaient des ailes (Hahn)

German: Der Neugierige from *Die Schöne Müllerin* (Schubert)

Gretchen am Spinnrade (Schubert)

Aria: In Native Worth and Honor Clad from *The Seasons* (Haydn)

Elle a fui, la tourterelle! From *Les Contes D'Hoffmann* (Offenbach)

Musical Theatre: Compositions by Jason Robert Brown and Andrew Lippa

Jazz: Prelude to a Kiss, Satin Doll, and Come Sunday

Worship: Compositions by Rich Mullins, Andrew Peterson and All Sons & Daughters

Senior:

English: On the Wings of the Wind (Head)

When I Bring You Colour'd Toys (J. A. Carpenter)

Italian: Pietà, Signore (attr. Stradella) Chi sà,
 Chi sà (Mozart)
 French: Cheveux des bois from *Ariettes Oubliées* (Debussy) O
 quand je dors (Liszt)
 German: Eifersucht und Stolz from *Die Schöne Müllerin* (Schubert) Allerseelen
 (Strauss)
 Aria: En ferment les yeux from *Manon* (Massenet)
 Come scoglio from *Così fan tutte* (Mozart)
 Musical Theatre: Compositions by Sondheim
 Jazz: Butterfly, April in Paris and Beauty of All Things Worship:
 Compositions by Brian and Katie Torwalt

Piano

(BA in Music, BA in Music Education, and BA in Performance)

Please Note:

- 1 The following list is intended as a pool of choices that can help a very gifted student build strong recital programs. It should not be understood as an attempt to make any particular work mandatory for a given year or to confine larger, fundamental bodies of work (for ex. Beethoven Sonatas, WTC, Chopin or Liszt Etudes) to the scope of two semesters of study. Such monuments of piano literature will continue to be part of the student's work as long as he/she remains an active pianist.
- 2 The works listed for the first year, while establishing a minimum standard, can be used to form recital programs of different scope and difficulty and many of them, while still accessible and recommended to very gifted incoming freshmen eager to "cut their teeth", will be approved for junior and senior recitals if properly prepared, especially in the case of non-performance majors. Stylistic variety and at least one work no shorter than 15 minutes (single or multmovement) will be expected in any program.
- 3 Performance majors should strive to explore the literature thoroughly and understand that the third and fourth year works listed here represent the standard level of repertoire in any national and international competition open to pianists of their age range. Shorter individual works listed below are intended as examples; they can and should be substituted by comparable pieces whenever the students or teachers so desire.

Freshman:

Etudes by Czerny (op. 740), Cramer, Clementi (Gradus) may be used for technical review.

Bach	Suites, Partitas, Toccatas, Well Tempered Clavier
Scarlatti	Sonatas
Haydn	Sonatas
Schubert	Impromptus, Sonatas
Mendelssohn	Songs Without Words
Chopin	Nocturnes , Mazurkas, Polonaises, Preludes, Etudes, Waltzes
Brahms	Selections from Op. 117 and 118
Debussy	Preludes , Images, Estampes
Ravel	Sonatine

Prokofiev Visions fugitives, Sonatas
Shostakovitch Preludes and Fugues
Scriabin Preludes, Etudes, Sonatas
Barber Excursions
Gershwin Preludes
Griffes Four Roman Sketches

Sophomore:

Mozart Sonatas
Beethoven Sonatas
Schumann Abegg Variations, Papillons, Faschingschwank aus Wien, Noveletten,
Fantasy Pieces
Liszt Etudes
Brahms Four Pieces Op. 119
Rachmaninoff Preludes, Etudes
Ravel Valses nobles et sentimentales
Messiaen Preludes
Martin Preludes
Berio Six Encores
Villa-Lobos A prole do bebê

Junior:

Chopin Scherzos, Ballades
Schubert Wanderer-fantasia
Schumann Carnaval, Kreisleriana
Debussy Etudes
Albeniz Iberia
Granados Goyescas
Ravel Miroirs
Prokofiev Toccata
Barber Sonata
Schoenberg Three Piano Pieces Op. 11
Berg Sonata
Chavez Cuatro Estudios

Senior:

Busoni	Bach transcriptions
Chopin	Sonatas, Preludes (as a set)
Schumann	Fantasy, Symphonic Etudes, Toccata
Tchaikovsky	Sonatas, Dumka
Rachmaninoff Sonatas	
Liszt	Hungarian Rhapsodies, Transcriptions, Sonata
Brahms	Sonatas, Handel Variations, Paganini Variations
Mussorgsky	Pictures from an Exhibition
Ravel	Gaspard de la nuit
Messiaen	Catalogue d'oiseaux, Vingt Regards sur l'Enfant Jesus
Stravinsky	Three Movements from Petrouchka
Messiaen	Catalogue d'oiseaux, Vingt regards sur l'enfant Jesus
Ligeti	Etudes
Vine	Sonatas
Stockhausen	Klavierstücke

Piano (BA in Music Worship Studies) Freshmen:

Piano Adventures Popular Repertoire Level 5 (Hackinson)

Candle in the Wind

Over the Rainbow

Summertime

Tears in Heaven

Take Five

World's Greatest Hymns and Spirituals (Alfred)

Come, Thou Almighty King

I Need Thee Every Hour

All Hail the Power

I Surrender All

Amazing Grace

Faith of Our Fathers

Joyful, Joyful, We Adore Thee

My Faith Looks Up To Thee

Just As I Am

For the Beauty of the Earth

Blessed Assurance
Take My Life and Let It Be
Corea, C. Digital Sheet Music (Hal Leonard)
Crystal Silence A minor
Evans, B. *Jazz Sweets* Kjos
Sugar & Spice
Guaraldi, V. *A Charlie Brown Christmas* Hal Leonard
Christmas is Coming (Harder Version)
Linus and Lucy (Intermediate level)
Scivales, R. *Southern Fried Blues* Kjos
Sanctified Rhythm Blues
Sting musicnotes.com Hal Leonard
Fields of Gold A minor
Baptist Hymnal
Abide with Me – Eb
Jesus Paid it All – Eb
Turn Your Eyes Upon Jesus – F Improvisations on:
How Great is Our God – Tomlin, C.
Open the Eyes of My Heart – Baloche, P. Improvisations
and transcriptions after the style of Every Praise – Walker,
H.

Sophomore:

Boyd, B. arr. *Best of Billy Joel Piano Solos* Hal Leonard
Baby Grand
My Life
Brubeck, D. arr. Schultz, R. musicnotes.com
Bossa Nova U.S.A. G major
John E. Sir. *Elton John Intermediate Solos* arr. Carol Klose Hal Leonard
Crocodile Rock
Tiny Dancer
Your Song
Written in the Stars
Yiruma musicnotes.com Hal Leonard
Kiss The Rain
River Flows in You
Baptist Hymnal
Be Thou My Vision – Eb
Blessed Assurance – D
Jesus! What a Friend for Sinners – G When I
Fall in Love – Young/Heyman Improvisations
on:
Revelation Song – Riddle, J.L.
Transcriptions and Improvisations on:

She's Always a Woman – Joel
You've got a Friend – King
Goodnight, My Angel – Joel
Blackbird – Lennon/McCartney

Junior:

Corea, F. *Chick Corea*. Warner
500 Miles High
No Mystery
Senor Mouse
Sometime Ago
Spain
Ellington, D. Evans, L arr. *Rediscovered Ellington*
Watermelon Man
Do Nothing Till You Hear From Me
Come Sunday (My People)
I Got It Bad and That Ain't Good
In A Sentimental Mood
Mood Indigo
Meier, M *Romantic Impressions, Book 4*. Alfred
Baptist Hymnal
Joyful, Joyful, We Adore Thee – G
Because He Lives – Ab
I'd Rather Have Jesus – Db Christ the
Lord is Risen Today – C Transcriptions
and Improvisations on:
The Nearness of You – Carmichael/Washington
The Way You Look Tonight – Kern/Fields
Over the Rainbow – Arlen/Harburg
The Look of Love – Bacharach
The Christmas Song – Torme/Wells
So They Say – Hathaway
Thank You Lord – Hawkins

Senior:

23 Classic Jazz Performances (Hal Leonard)
Any
Brubeck, D. *Dave Brubeck Piano Album*
Blue Rondo alla Turk
It's a Raggy Waltz
Giants of Jazz Piano
Blue Rondo alla Turk
Burge, J *24 Preludes*
Gershwin, G. *George Gershwin 14 Greatest Tunes Hal Leonard*

A Foggy Day
I Got Rhythm
Love it Here to Stay
Nice Work If You Can Get It SW Someone Loves Me
They Can't Take That Away From Me
Gershwin at the Keyboard Warner
Do It Again
 Joplin, S. *Twenty Ragtime Classics* Hal Leonard
 The Cascades
 Swipesy
 Copland, A
 Four Piano Blues
Baptist Hymnal
 How Great Thou Art – Bb Great is
 Thy Faithfulness – Eb
 Improvisations on:
 Death in His Grave - McMillan Trading My
 Sorrows – Evans, D.
 Love Song - Bareilles, S
 Improvisations and Transcriptions on:
 Here, There, and Everywhere – Lennon/McCartney
 Total Praise - Smallwood, R
 Jesu Joy - Smallwood, R

Organ

Freshman:

Level One includes the following or pieces of comparable difficulty and quality:

Bach Orgelbuchlein Selections; little Eight Preludes and Fugues: Prelude and fugue in E Minor
 Buxtehude Prelude and Fugue in F Major
 Brahms Selected Chorales
 Held Selected Pieces

Sophomore: Includes the following or pieces of comparable difficulty and quality: Bach
 Toccata and Fugue in D Minor (565), Wachet Auf; Orgelbuchlein
 selections

Buxteheude Selected preludes and Fugues; Ciacona in E Minor
 Franck Cantabile
 Peppin Pieces from Kleines Orgelbuch

Junior: Includes the following or pieces of comparable difficulty and quality:

Bach Trio Sonatas 1 and 6; Prelude and Fugue in A Minor; Nun komm' der

Heiden Heiland (659)

Franck Prelude, Fugue, and Variation in B Minor; Piece Heroique

Mendelssohn Sonatas

Langlais Hymne d'Actions de Graces "Te Deum"

Senior: Includes the following or pieces of comparable difficulty and quality:

Bach Trio sonatas 3, 5, and 6; Fantasia and Fugue in G Minor; Passacaglia

Franck 3 Chorales

Hindemith Sonatas I and III

Alain Litanies

Dupre 3 Preludes and Fugues

Vierne Finales

Durufle Scherzo

Messiaen selected works

Violin

Elective: (Pre-college, Principal and Performance)

Studies: G, A major & melodic min. Scales (3 8ve) mm=60 in eighth notes; D major & melodic minor (3 8ve) mm=60 in quarter notes; Kreutzer 42 Etudes; Mazas 75 Melodious & Progressive Studies, Op. 36; Trott Melodious Double Stops

Repertoire: Concerto in a minor Op 3 #6, Vivaldi; Concertino in a minor op. 21, Rieding; Sonata No. 3 in F major, Handel; Six Sonatas, Telemann; Sonatina, Martinu; Chanson Louis XIII et Pavane, Kreisler; Andantino in the Style of Martini, Kreisler; Serenade, Mozart/(from Don Giovanni); Romance, Reger

Freshman: (Freshman, Principal; Pre-college Performance)

Studies: All major scales 3 8ves, mm=60 in eighth notes; Artificial Harmonics, G Major mm=60 in half notes; Kreutzer 42 Etudes; Mazas 75 Melodious & Progressive Studies Op 36; Don't 24 Studies

Repertoire: Concerto in G minor Op12, Seitz; Concerto in G Major, Stamitz; Sonatas Op 5, Corelli; Sonatas No's 2,4, or 6, Handel; Sonata in E Minor, Mozart; Sonata in G Major, Mozart; Sonata in D minor, Senaille; Melodie, Gluck; Rondino on a Theme by Beethoven, Kreisler; Liebeslied, Kreisler

Sophomore: (Sophomore, Principal; Freshman, Performance)

Studies: All Major & Melodic Minor scales 3 8ve at mm=60 in eighth notes; Major & minor arpeggios 3 8ve; Kreutzer 42 Etudes; Mazas 75 Melodious & Progressive Studies Op 36; Don't 24 Studies; Fiorillo 36 Etudes or Caprices

Repertoire: Concerto in A Minor, Accolay; Concerto in A Minor, Bach; Concerto in B Minor, Beriot; Sonatina in G Major, Dvorak; Sonata No. 1 in A Major, Handel; Sonata in G Major, Mozart; Sonatina in G Minor, Schubert; Sicilienne & Rigaudon, Kreisler; Allegro Brillante, Ten Have; Mazurka "Obertass", Wieniawski; Partita No. 2 in D Minor-Giga, Bach; Partita No. 3 in E Major-Gigue, Bach; Partita No. 3 in E Major-Bouree, Bach

Junior: (Junior, Principal; Sophomore, Performance)

Studies: All Major & Melodic Minor scales 3 8ve at mm=60 in sixteenth Notes; Major, Minor, Minor Sixth, Mm 4, Dim 7th, Dom7th with resolution in all keys, 3 8ve; Kreutzer 42 Etudes; Don't 24 Studies; Fiorillo 36 Etudes or Caprices

Repertoire: Concerto in G Major K 216, Mozart; Concerto in D Major K 211, Mozart; Concerto in G major #23, Viotti; Sonata in D Major Op 12 #1, Beethoven; Sonata in A Major Op 12 #2, Beethoven; Sonata in C Major K296, Mozart; Sonata in F Major K374e, Mozart; Sonata in D Major Op 9, Leclair; La Folia, Corelli; Slavonic Dance No 2 in E Minor, Dvorak; Slavonic Dance No. 3 in G Major, Dvorak; Vocalise, Rachmaninoff; Partita No. 1 in B Minor Corrente, Bach; Partita No. 2 in D Minor-Allamande, Bach; Partita No. 3 in E Major-Gavotte en rondeau, Bach; Sonata No. 1 in G Minor-Adagio, Bach; Sonata No. 3 in C Major-Allegro assai, Bach

Senior: (Senior, Principal; Junior Performance)

Studies: All major and melodic minor scales and arpeggios series with resolution; Kreutzer, 42 Etudes; Don't, 24 Studies; Fiorillo, 36 Etudes or Caprice, Gavines, 24 Studies

Repertoire: Conus, Concerto in E; Haydn, Concerto No. 1 in C; Kabalevsky, Concerto in C major; Viotti, Concerto No. 22 in A minor; Bach, Sonatas for Violin and Cembalo; Beethoven, Sonata in G major, Op. 30 No. 3; Sonata in E flat major, Op 12 No. 3; Brahms, Sonata in G major, Op. 78; Brahms, Sonata in A major, Op. 100; Mozart, Sonata in A major, K 526; Schubert, Sonata in A minor Op. 105; Bartok, Romanian Folk Dances; Bloch, Suite Hebraique; Copland, Hoedown from Rodeo; Dello Joio, Fantasia on a Gregorian Theme; Kreisler, Praeludium and Allegro; Variations on a Theme by Corelli; Sarasate, Malaquena; Wieniawski, Legende, Op. 17; Bach, Partita No. 1 in B minor, Allamande and Double; Partita No. 3 in E major, Preludio; Partita No. 3 in E major, Loure; Sonata No. 1, Siciliana; Sonata No. 2, Andante; Sonata No. 3, Adagio

Senior: (Senior Performance)

Studies: All major and melodic minor scales and arpeggios series with resolution. Don't, 24 Studies; Fiorillo, 36 Etudes or Caprices; Gavines, 24 Studies; Kreutzer, 42 Etudes; Rode 24 Caprices.

Repertoire: Barber, Concerto, Op. 14; Bruch, Concerto No. 1 in G minor; Khachaturian, Concerto in D minor; Mendelssohn, Concerto in E minor; Mozart, Concerto in A major; Beethoven, Sonata in A major (Kreutzer), Op. 47; Sonata in C major, Op. 30 No.23; Brahms, Sonata in D minor, Op. 108; Franck, Sonata; Grieg, Sonata in G major, Op. 13; Hindemith, Sonata, Op. 11, No. 2 in D; Mozart, Sonata in B flat major, K 454; Prokofiev, Sonata in D, Op. 94a; Bartok, Romanian Folk Dances; Bloch, Suite Hebraique; Copland, Hoedown from Rodeo; Dello Joio, Fantasia on a Gregorian Theme; Kreisler, Caprice viennois; Tambourin Chinois; Sarasate, Habenera; Zigeunerweisen, Op. 20; Wieniawski, Polonaise in D major, Op. 4; Bach, Partita No. 2 in D minor, Chaconne; Sonata No. 1 in G minor, Fugue; Sonata No. 2 in A minor, Fugue; Sonata No. 3 in C Major, Fugue.

Viola

Elective: (Pre-college, Principal and Performance)

Studies: Major, Melodic Minor scales - C, D, 3 8ve M.M.=60 in eighth notes Major, Melodic Minor C, 3 8ve M.M.=60 in quarter notes, Kreutzer, *42 Etudes*; Mazas, *Etudes Speciales, Op. 36*; Whistler, *IntroPositions Vol. 1*

Repertoire: Beer, Concertino in E minor; Rieding, Concertino in D, Op. 36; Handel, Sonata in E minor; Marcello, Sonata in C; Purcell, Sonata in G minor; Bohm, *Moto perpetuo*; Leclair, *Sarabande*; Marais, *L'Agreable from Five Old French Dances*; Vaughan Williams, *Six Studies in English Folksong*

Freshman: (Freshman, Principal; Pre-college Performance)

Studies: All major scales 3 8ve M.M.=60 in eighth notes; Artificial Harmonics, Major C, 1 8ve, M.M.=60 in half notes; Bruni, *25 Studies for Viola Solo*; Kreutzer, *42 Etudes*; Mazas, *Etudes Speciales, Op. 36*; Dont, *24 Studies*

Repertoire: Telemann, *Concerto in G*; Vivaldi, *Concerto in D minor*; Eccles, *Sonata in G minor*; Flackton, *Sonata in C*; Handel, *Sonata in G minor*; Pergolesi, *Sinfonia*; Telemann, *Sonata in D*; Bohm, *Sarabande*; Kalliwooda, *Nocturnes, Op. 186*; Marais, *Five French Dances*

Sophomore: (Sophomore, Principal; Freshman, Performance)

Studies: All, 3 8ve major and melodic minor scales M.M.=60 in eighth notes, All, 3 8ve major and minor arpeggios; Bruni, *25 Studies for Viola Solo*; Campagnoli, *41 Caprices*, Kreutzer, *42 Studies*; Mazas, *Etudes Speciales*.

Repertoire: Handel (Casadesus), *Concerto in B minor*; Schubert, Joseph, Concerto; Seitz, *Concert, Op. 12 No. 3*; Francoeur, *Sonata No 3 in E minor*; Marcello, *Sonata in E minor*; Stamitz, Carl, *Sonata in B flat*; Vivaldi, *Sonata in G minor*; Bloch, *Meditation and Processional*; Faure, *Après un reve*; Glazunov, *Elegy*; Joachim, *Hebrew Melodies*; Piston, *Interlude*; Bach, *Suite No. 1 in G, Courante, Minuet, Gigue*.

Junior: (Junior, Principal; Sophomore, Performance)

Studies: All, 3 8ve major and melodic minor scales, M.M.=60 in sixteenth notes; All 3 8ve arpeggios - major, minor, minor sixth, major and minor four, diminished seventh, and dominant seventh with resolution; Campagnoli, *41 Caprices*; Kreutzer, *42 Studies*; Rode, *24 Caprices*

Repertoire: Bach, (Casadesus) *Concerto in C minor*; Vanhal, *Concerto in C*; Vaughan Williams, *Suite, Group 1*; Zelter, *Concerto in E flat*; Bach, *Sonata No. 1 for viola da gamba*; Flackton, *Sonata in G*; Glinka, *Sonata in D minor*; Hummel, *Sonata in E flat*; Bloch, *Suite Hebraique*; Hindemith, *Meditation*; Hovhaness, *Chahagir for Solo Viola*; Rachmaninoff, *Vocalise*; Bach, *Suite No. 1 in G, Allemande*; *Suite No. 2 in C, Prelude, Courante, Sarabande*

Senior: (Senior, Principal; Junior Performance)

Studies: All, 3 8ve major and melodic minor scales, M.M.=60 in sixteenth notes; All 3 8ve arpeggios - major, minor, minor sixth, major and minor four, diminished seventh, and dominant seventh with resolution; Campagnoli, *41 Caprices*; Kreutzer, *42 Studies*; Rode, *24 Caprices*

Repertoire: Hoffmeister, *Concerto in D*; Hummel, *Fantasia*; Vaughan Williams, *Suite, Groups 2 and 3*; Weber, *Theme and Variations*; Bach, *Sonata No. 3 in G minor for viola da gamba*; Bloch, *Suite*; Mendelssohn, *Sonata in C minor*; Milhaud, *Sonata No. 1, Op. 240*; Rubinstein, *Sonata in F minor*; Schubert, *Sonata (Arpeggione)*; Vieuxtemps, *Sonata in B flat*; Enesco, *Concert Piece*; Hindemith, *Trauermusik*; Schumann, *Marchenbilder*; Vieuxtemps, *Elegie*; Bach, *Cello Suites, any others*; Stravinsky, *Suite for Solo Viola*

Senior: (Senior Performance)

Studies: All major and melodic minor scales and arpeggios series with Resolution; Don't, *24 Studies*; Kreutzer, *42 Etudes*; Fiorillo, *36 Etudes or Caprices*; Gavinies, *24 Studies*; Rode *24 Caprices*

Repertoire:

Bartok, *Concerto*; Hindemith, *Der Schwanendreher*; Stamitz, *Concerto in D*; Walton, *Concerto*; Bax, *Sonata*; Brahms, *Sonata in E flat, Op. 120, No. 1*; *Sonata in F minor, Op. 120, No. 2*; Britten, *Lachrymae*; Hindemith, *Sonata Op. 11, No. 4*; Shostakovich, *Sonata*; Paganini, *Variations on the G String*; *La Campanella*; *Moto perpetuo*; Vitali, *Chaconne*; Wieniawski, *Scherzo tarantella*; Bloch, *Suite for Solo Viola*; Hindemith, *Sonata for Solo Viola, Op. 25, No. 1*; Stravinsky, *Elegie*

Cello

Elective: (Pre-college, Principal and Performance)

Studies: scales - C major, 3 octaves G, D, A, F, Bb, Eb, 2 octaves; Dotzauer *113 Studies Book 1*, up to #18; Mooney *Double Stops for Cello*; Popper *15 Easy Studies*

Repertoire: Bach *Suite No. 1, Menuets & Gigue*; Bazelaire *Suite Francaise*; Marcello *Sonata nos. 1 in F and 2 in e*; Squire *Dance Rustique*

Freshman: (Freshman, Principal; Pre-college Performance)

Studies: All major and melodic minor scales, 2 octaves (C major & minor 3 octaves); All arpeggios, 2 octaves (Feuillard); Dotzauer *113 Studies Book 1*, first half; Lee *40 Melodious and Progressive Studies*, Op. 31, first half; Mooney *Thumb Position for Cello*

Repertoire: Bach *Suite No. 1, Courante and Allemande*; Squire *Tarantella and Bouree*; Vaughan Williams *Six Studies in English Folk Song*; Vivaldi *Sonata no. 3 in a minor*

Sophomore: (Sophomore, Principal; Freshman, Performance)

Studies: All major and melodic minor scales, 3 octaves; Arpeggios on one string, 2 octaves (Feuillard); Dotzauer *113 Studies Book 1*, second half; Lee *40 Melodious and Progressive Studies*, Op. 31, second half Repertoire: Bach *Suite No. 1*, complete; Eccles *Sonata in g minor*; Goltermann *Concerto no. 4 in G*; Saint-Saens *The Swan*

Junior: (Junior, Principal; Sophomore, Performance)

Studies: Scales that begin on the C string, 4 octaves; Scales that begin on the G string, 3 octaves; Arpeggios in 3 octaves (Feuillard); Duport *21 Studies*; Popper *Preparatory Studies to the High School*, Op. 76

Repertoire: Bach *Suite No. 3 in C*, dance movements; Bach *Suite No. 2 in d, Prelude*; Vivaldi *Sonatas nos. 4, 5, and 6*

Senior: (Senior, Principal; Junior Performance)

Studies: All major and minor scales, 4 octaves; Arpeggios in 4 octaves (Feuillard); Scales in thirds and sixths; Duport *21 Studies*; Franchomme *12 Caprices, Op. 7*; Popper *High School of Cello Playing, Op. 73*

Repertoire: Bach, J.C. *Concerto in c minor*; Beethoven *Sonatas op. 5 nos. 1 and 2*; Bloch *Prayer from Jewish Life*; Faure *Elegy*; Kodaly *Sonatina*; Leo *Concerto in D major*; Monn *Concerto in g minor*

Senior: (Senior Performance)

Studies: All major and melodic minor scales and arpeggios series with Resolution; Don't, *24 Studies*; Kreutzer, *42 Etudes*; Fiorillo, *36 Etudes or Caprices*; Gavinies, *24 Studies*; Rode *24 Caprices*

Repertoire: Bach *Suite Nos. 2 in d and 3 in C*, complete; Beethoven *Sonatas Nos. 4 and 5*; Bruch *Kol Nidre*; Haydn *Concerto in C*; Lalo *Concerto in d*; Mendelssohn *Sonata in D*; Saint-Saens *Concerto No. 1 in a*

Double Bass

Elective: (Pre-college, Principal and Performance)

Studies: Bille: *New Method for Double Bass, Part 1 Course 1*; Bille: *New Method for Double Bass, Part 1 Course 3*; Lee: *12 Studies, Op. 31. Etudes 4, 5*; Rabbath: *New Technique for Double Bass, Book 2, Etudes 11-13*

Simandl: *30 Studies for String Bass*; Sturm: *Volume 1*;

Repertoire: Capuzzi/Baines: *Concerto for Double Bass in F Major*; Iadone: *Sonata for Double Bass and Piano*; Marcello/Zimmerman: *Sonatas 1-6*; Pergolesi: *Sonata Pulcinella*; Vance: *Progressive Repertoire, Volume 3, Book 5: Berceuse or La Cinquantaine*; Thomas: *Gavotte*; Vivaldi/Zimmerman: *Sonata No. 3*; Walter, D.: *The Elephant's Gavotte*; Walton, J.: *A Deep Song*; Zimmerman, ed.: *Solos for the Double Bass Player: Dall'Abaco, Grave or Russell, Chaconne*

Freshman: (Freshman, Principal; Pre-college Performance)

Studies: Bille: *New Method for Double Bass, Part 1 Course 3*; Lee: *12 Studies, Op. 31. Etudes*; Rabbath: *New Technique for Double Bass, Book 2, Etudes 14-20*; Simandl: *30 Studies for String Bass, Etudes 17-25*; Sturm: *Volume 1*

Repertoire: J.S. Bach /Drew: *Gamba Sonatas Nos. 1, 2 and 3*; Corelli: *Sonata Op. 5, No. 8*; Faure/Zimmermann: *Sicilienne*; Pierne/Drew: *Piece in G minor*; Vance: *Progressive Repertoire: Minuet L'Antique or Russian Sailor's Dance or Lorinzitti Gavotte*; Zimmerman, ed.: *Solos for the Double Bass Player*; D'Andrieu: *Prelude and Allegro* or Beveridge: *Serenade* or Handel: *Sonata in C minor* or Rachmaninoff: *Vocalise* Verdi: *Aria from "Rigoletto"*; Zimmerman, ed.: *Three Sonatas*; Pergolesi: *Sinfonia in F Major* Caporale, *Sonata in D minor*; Croft, *Sonata in A minor*; Zimmerman, Oscar (editor): *Seven Baroque Sonatas*

Sophomore: (Sophomore, Principal; Freshman, Performance)

Studies: Bille, Isaiah: *Method book 1*; Bille: *New Method for Double Bass, Part 1 Course 3, etudes 54-61*; Lee: *12 Studies, Op. 31. Etudes 10-15*; Nanny: *Method Part 2*; Rabath: *New Technique for Double Bass, Book 2, Etudes 16-19*; Simandl: *30 Studies for String Bass*; Simandl: *New Method Book 2 beginning*; Sturm: *Volume 1*

Repertoire: Capuzzi/Buccarella: *Concerto for DB [in the key of D]*; Cimador: *Concerto in G*; Dragonetti: *Six Waltzes for Double Bass Alone*; Fauré: *Après un Réve*; Frescobaldi: *Toccata*; Scarlatti/Zimmerman: *Three Sonatas for DB*; Zimmerman, ed.: *Solos for the Double Bass*
Player: Geissel: *Adagio* or Vivaldi: *Concerto in A minor for Violin, 1 Movement*st

Junior: (Junior, Principal; Sophomore, Performance)

Studies: Bille: *New Method for Double Bass, Part 1 Course 2*; Levinson, Eugene: *The School of Agility*; Morton, Dr. Mark: *Miraculous! Scale Fingerings for the Double Bass*; Rabbath: *New Technique for Double Bass, Book 3*; Simandl: *New Method for String Bass, Part 2*; Vance: *Vade Mecum*; Bille: *New Method for Double Bass, Part 1 Course 3, etudes 62*; Lee: *12 Studies, Op. 31. Etudes 9-12*; Nanny: *Method Part 2*; Rabbath: *New Technique for Double Bass, Book 2, Etude #21*; Rabbath: *New Technique for Double Bass, Book 3, Cyril, Etude in 5th position, Study in Bowing*; Simandl: *New Method Book 2*; Sturm: *Volume 2*; Morton, Dr. Mark: *Miraculous! Scale Fingerings for the Double Bass*

Repertoire:

Armand Russell: *Harlequin Concerto*; Eccles: *Sonata in G minor*; Keyper: *Romance and Rondo*; Koussevitzky: *Chanson Triste*; Koussevitzky: *Valse Miniature*; Dragonetti: *Concerto for Double Bass*

Senior: (Senior, Principal; Junior Performance)

Studies: Gouffe: *45 studies by Various Compose*; Kayser: *36 Studies, Op. 20*; Mengoli: *40 Studi D'Orchestra in Two Volumes*; Proto: *21 Modern Etudes*; Simandl: *Gradus ad Parnassum in two volumes*; Slama: *66 Studies in All Keys*; Storch-Hrabe: *57 Studies*

Repertoire: Anderson: *Four Short Pieces*; Birkenstock: *Sonata*; Bottesini: *Elegy*; Bruch: *Kol Nidrei*; Dittersdorf: *Concerto No. 1 or 2*; Faure: *Elegy*; Geier: *Konzert in E*; Gliere: *Intermezzo*; Gliere: *Praeludium*; Guettler: *Variations on the tune Greensleeves*; Handel: *Sonata No. 6, Op. 1, No. 1*; Hindemith: *Sonata*; Kodaly: *Epigrams*; Koussevitzky: *Concerto*; Misek: *Sonata No. 1*; Misek: *Sonata No. 2*; Persichetti: *Parable*; Pichl: *Concerto*; Proto: *Sonata 1963*; Rabbath: *Solos for the Double Bassist: Iberique Peninsulaire or Ode d'Espagne or Poucha or Dass or Lize or Concerto in One Part*; Ramsier: *Road to Hamelin*; Saint Saens: *Allegro Appassionato*; Van Goens: *Scherzo*; Vanhal: *Concerto*; Vivaldi: *Concerto in F*

Senior: (Senior Performance)

Studies: Findeisen: *25 Studies for Contrabass in All Keys*; Nanny: *10 Etudes-Caprices*; Nanny: *20 Etudes of Virtuosity*; Rabbath: *La Nouvelle Technique de la Contrabass, Vol. III etudes*; Smandl: *Gradus ad Parnassum in two volumes*

Repertoire: Anderson: *Concerto*; Angerer: *Gloriatio*; Bach: *Suite no. 1 in G*; *Suite no. 2 in D minor*; *Suite no. 3 in C*; Bloch: *Prayer*; Bottesini: *Concerto no. 1*; Bottesini: *Concerto no. 2*; Bottesini: *Tarantella*; Bottesini: *Passione Amoroze Curb: Valse*; Dillman: *Sonate fur Kontrabass und Klavier*; Fryba: *Suite in Ancient Style*; Gliere: *Scherzo* (From Four Pieces, Op. 32 and Op. 9); Gliere: *Tarantella* (From Four Pieces, Op. 32 and Op. 9); Lancen: *Croquis*; Maw: *Old King's Lament*; Proto: *A Carmen Fantasy*; Proto: *Concerto no. 1*; Rabbath: *Solos for the Double Bassist: Breiz Crazy Course*; Sankey: *Carmen Fantasy*; Schubert: *Arpeggione Sonata*; Whittenberg: *Conversation*.

Guitar

The Pop/Rock/CCM category is not acceptable jury material for BA in Music (General) with guitar. In addition to the instructor approved repertoire, candidates for the BA in Music with guitar will demonstrate basic classical guitar proficiency with one selection from the Royal Conservatory of Music series on each jury. Selections from the Jazz/commercial category will be performed three times through with demonstration of the melody, improvisation, and comping of the chord accompaniment.

Elective Level:

Studies: Scales - C major, all 5 2-octave positions, G, D, A, E, B, F, Bb, Eb in open (first) position. Natural minor scales - A, E, D. Chromatic scale in open (first) position. Movable major and minor pentatonic. All diatonic open chords in C, A, G, E, D. William Leavitt *Melodic Rhythms*

Repertoire: William Leavitt *Modern Method for Guitar: Book 1* Berklee Press
Royal Conservatory of Music *Guitar Series: Guitar repertoire and studies/etudes Vol. Introductory*
Frederick Harris Music, 2004

Level includes the following or pieces of comparable difficulty and quality:

Hymn/Sacred/Classical:

Newton/Folk tune NEW BRITAIN *Amazing Grace* Franz

Gruber, Joseph Mohr *Silent Night* Jazz/commercial:

Joe Zawinul *Mercy Mercy Mercy* in E or G

Richard Rodgers *My Favorite Things*

Miles Davis *All Blues* Pop/Rock/CCM:

Matt Redman *10,000 Reasons*

Bob Marley *Redemption Song*

U2 *Sunday, Bloody Sunday, 40*

Dave Matthews Band *#41*

Burlap to Cashmere *Treasures in Heaven*

Freshman:

Studies: All major and natural minor scales, all 5 2 octave positions. Transposing major and minor pentatonic scales. All fifth and sixth string root major and minor arpeggios, 2 octaves. Diatonic triad and 7th barre chords. William Leavitt *Melodic Rhythms*

Repertoire: William Leavitt *Modern Method for Guitar: Book 1* Berklee Press
Royal Conservatory of Music *Guitar Series: Guitar repertoire and studies/etudes Vol.1*
Frederick Harris Music, 2004

Level includes the following or pieces of comparable difficulty and quality:

Hymn/Sacred/Classical:

Rev. B. Hicks *Canon: Welcome, Welcome Ev'ry Guest* from *Southern Harmony*

The Wayfaring Pilgrim Trad. Folkhymn

Anonymous *Consolation (Once More, my Soul)* from *The Kentucky Harmony*

W. Billings *Savannah L.M. (From Whence does this Union Arise)* from *The Singing Master's Assistant*
 Elizabeth Scott Sutton *S.M. (See How the Rising Sun)* from *The Easy Instructor* (1812 Version)
 G. F. Handel *Harmonious Blacksmith*
 Selected studies of Sor, Carcassi, Villa-lobos Gaspar
 Sanz *Eight Easy Dances* Jazz/commercial:
 Keith Jarrett *Lucky Southern*
 John Scofield *Jeep on 35*
 Billy Strayhorn *Take the A Train*
 Gerald Marks *All of Me*
 Weiss-Thiele *What a Wonderful World*
 Billie Holiday, Arthur Herzog *God Bless the Child*
 Herbie Hancock *Watermelon Man/ Cantaloupe Island*
 George Gershwin *Summertime* Miles
 Davis *So What* Pop/Rock/CCM:
 Samuel Lane, Dan Wheeldon *Firey Love*
 John Barnett *Faintly*
 Eric Clapton *Change the World, Tears in Heaven*
 Sting *Fragile*
 U2 *One*
 Police *Every Breath You Take*
 T-Bone Walker *Stormy Monday*

Sophomore:

Studies: All major, natural minor, harmonic minor scales, all 5 2 octave positions. Transposing major and minor pentatonic scales. "Blues" pentatonic. All modes in two octaves. All fifth and sixth string root major, minor, major seventh, dominant seventh, minor seventh arpeggios, 2 octaves. Extended tertian chords with 4-6 string root. William Leavitt *Melodic Rhythms & Advanced Rhythm Studies*

Repertoire: William Leavitt *Modern Method for Guitar: Books 1 & 2* Berklee Press
 Royal Conservatory of Music *Guitar Series: Guitar repertoire and studies/etudes Vol. 2*
 Frederick Harris Music, 2004

Level includes the following or pieces of comparable difficulty and quality:

Hymn/Sacred/Classical:

R. Lowery *The Beautiful River (Shall We Gather at the River)* from *Sacred Harp*
Amity (How Pleased and Blessed Am I) from *William Walker's Southern Harmony*
 Elisha Hoffmann, Anthony Showalter *Leaning on the Everlasting Arms* arr. Jacob Johnson
 James Nicholson, William Fischer *Whiter Than Snow* arr. Jacob Johnson
 Johann Pachelbel *Canon in D*
 Jean-Joseph Mouret *Rondeau in A* Leo
 Brouwer *Etude 5* Jazz/commercial:
 Kenny Dorham *Blue Bossa*
 Wes Montgomery *Four On Six*

Harold Arlen *Over The Rainbow*
 Duke Ellington *In a Sentimental Mood*
 Herbie Hancock *Maiden Voyage*
 Pee-Wee Ellis *The Chicken*
 Duke Ellington/Billy Strayhorn *Satin Doll*
 Luiz Bonfa *Manha De Carnaval (Black Orpheus)*
 Wayne Shorter *Footprints* Pop/Rock/CCM:
 Graham Ord *The Lord is Gracious and Compassionate*
 Darrell Evans *Your Love is Extravagant*
 Jon Foreman *Dare You to Move*
 Casey Corum *Form Us*
 Lennon/McCartney *Here Comes the Sun*
 Stevie Ray Vaughan *Mary Had a Little Lamb*
 Allman Bros *Revival*
 U2 *Still Haven't Found What I'm Looking For*
 Edgar Winter *Frankenstein*
 Lennon/McCartney *Blackbird*

Junior:

Studies: All major, natural minor, harmonic minor, melodic minor scales, “jazz” or “altered” minor (non-descending form of melodic minor) all 5 2 octave positions. All modes in 2 octaves. All fifth and sixth string root major, minor, major seventh, dominant seventh, minor seventh, diminished arpeggios, arpeggios derived from jazz minor and altered dominant, 2 octaves. Tritone substitution of altered dominants. William Leavitt *Melodic Rhythms & Advanced Rhythm Studies*

Repertoire: William Leavitt *Modern Method for Guitar: Complete, Books 1-3* Berklee Press
 Royal Conservatory of Music *Guitar Series: Guitar repertoire and studies/etudes Vol. 3*
 Frederick Harris Music, 2004

Level includes the following or pieces of comparable difficulty and quality:

Hymn/Sacred/Classical:

J. S. Bach *Jesu, Joy of Man's Desiring, Minuet in G (from A.M.B. notebook)*

Francisco Tarrega *Malaguena*

E. Humberdinck *Evening Prayer* from *Hansel and Gretel* arr for guitar by Danny Gill

Jacob Kimbal *Stockholm L.M.D.(Ah! Lovely Appearance of Death)* from *Rural Harmony*

Trad. *The Hebrew Children (Where are the Hebrew Children)* from *Sacred Harp*

Rev. A. M. Toplady arr. Jacob Johnson *Rock of Ages C.*

Austin Miles arr. Jacob Johnson *In the Garden*

Jazz/commercial:

Bronislau Kaper *On Green Dolphin Street*

Charlie Parker *Ornithology, Donna Lee*

A.C. Jobim *Once I Loved*

George Gershwin *My Man's Gone Now*

Chick Corea *Spain* Pop/Rock/CCM:

Ramey Whalen *I Must Get Ready Now (Behold the Bridegroom)*

Phil Keaggy *Follow Me Up*
Sting *Fortress Around Your Heart*
Sally Stevens, Dave Grusin arr. James Taylor *Who Comes This Night?*
Stevie Wonder *Isn't She Lovely?*
Larry Carlton *Sleepwalk*
U2 *Pride (In The Name of Love)*
James Taylor *Fire and Rain*

Senior:

Studies: All major, natural minor, harmonic minor, melodic minor scales, “jazz” or “altered” minor (non-descending form of melodic minor) all 5 2 octave positions, whole tone, and octatonic “diminished scale” 2 octaves. All modes in 2 octaves. All fifth and sixth string root major, minor, major seventh, dominant seventh, minor seventh, diminished arpeggios, arpeggios derived from jazz minor and altered dominant, 2 octaves. Tritone substitution of altered dominants. William Leavitt *Melodic Rhythms & Advanced Rhythm Studies*

Repertoire: William Leavitt *Modern Method for Guitar: Complete, Books 1-3* Berklee Press
Royal Conservatory of Music *Guitar Series: Guitar repertoire and studies/etudes Vol. 4*
Frederick Harris Music, 2004

Level includes the following or pieces of comparable difficulty and quality:

Hymn/Sacred/Classical:

Traditional American arr. Jacob Johnson *Just a Closer Walk with Thee*

Daniel Read *Calvary C.M (My Thoughts, That often Mount the Skies)* from *Litchfield's Collection*

Bach *Bourée in E Minor*

Issac Albeniz *Leyenda*

Phil Keaggy *Castle's Call/Pilgrim's Flight* Steve

Howe *Mood for a Day* Jazz/commercial:

Charlie Parker *Confirmation*

Duke Ellington *Prelude to a Kiss*

Cole Porter *What is this Thing Called Love*

Miles Davis *Nardis*

John Scofield *Wabash III*

Richard Rodgers *My Romance*

John Coltrane *Giant Steps*

Ray Noble *Cherokee*

Pat Metheny *Bright Size Life* Larry

Carlton *Room 335* Pop/Rock/CCM:

Jimi Hendrix arr. Stevie Ray Vaughan *Little Wing*

Stevie Wonder *Sir Duke, I Wish*

Sting *Whenever I Say Your Name (I'm Already Praying)*

Supplemental:

Lennie Niehaus Etudes

Jim Snidero Jazz Conception Series