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I. MUSIC DEPARTMENT OBJECTIVES

The Moravian College Music Department is a vital and integral part of the educational and cultural environment of Moravian College and the Lehigh Valley. For the student majoring in music, we offer excellent, comprehensive, and personalized degree programs in music integrated with liberal arts studies. For the student majoring in another field who wishes to study music, we offer a variety of courses designed to provide an appreciation and understanding of the creative process in music. We also foster fulfilling musical encounters for the community through a wide selection of private and group instruction, performance in ensembles, courses, lectures, and concerts.

The Moravian College Department of Music is accredited by the National Association of Schools of Music.

- **DEGREES**

The College offers two degrees in music: the Bachelor of Arts and the Bachelor of Music. The Bachelor of Arts allows more liberal arts studies than the Bachelor of Music. The Bachelor of Arts is the preferred degree for students wishing to double major. The Bachelor of Music degree is for students who wish comprehensive musical studies. The Music Department offers four concentrations within the Bachelor of Music degree: music education, performance (instrumental, vocal, jazz), composition, and sacred music. The Bachelor of Music is the required degree for returning students seeking Pennsylvania Department of Education teaching certification.

- **GOALS AND OBJECTIVES**

Our curriculum and department strive to affirm the development of the whole student-intellectually, physically, emotionally, and ethically. This goal is learning-centered rather than teaching-centered. Thus, each student will:

- demonstrate competency with fundamental musicianship skills, including sight-singing; solfège; rhythmic, melodic, and harmonic dictation
- demonstrate proficiency in Western music theory, including standard principles of voice leading and part writing in diatonic and chromatic harmony and contemporary idioms
- demonstrate an understanding of the major historical styles, epochs, and composers of Western music, from antiquity to the present
- demonstrate growth as performers in both solo and ensemble situations
- demonstrate an ability to improvise using a given set of parameters
- demonstrate an understanding of the music from outside traditional Western studies and styles, and to draw connections to Western music
- demonstrate an ability to write and speak intelligently about music
- demonstrate an ability to synthesize various aspects of music study (theory, history, musicianship, performance) in both academic and performance venues, thereby demonstrating critical thinking and maturing into well-rounded performing musicians
- develop the capacity to evolve into self-sufficient and life-long learners in musical studies

II. THE DEPARTMENT

The Music Department is located in historic Bethlehem, PA, in the Colonial buildings of the Priscilla Payne Hurd Campus which include: Single Brethren's House (1748), Hearst Hall (1848), West Hall (1859), Peter Hall (1867), Foy Concert Hall (1982), the Presser Music Technology and Keyboard Lab, chamber ensemble rooms, 3 practice organs, 18 practice rooms (all with outside windows!), 2 percussion practice rooms, and the Music Library. Moravian College is proud to be an All-Steinway School.

- **MUSIC STAFF**

Staff offices are located on the third floor of the music building.

Bill Bauman, Music Business Manager, room 315, ex 1662 or baumanw@moravian.edu
See Bill for Performance Class sign-ups, performance unit grades, concert attendance, music library issues, and photocopier use. Bill coordinates performance unit registration sheets and lesson scheduling forms, as well as Performance Class information sheets and recital program information.
Note: Changes in your course load or performance unit must first be discussed with a music advisor/mentor.

Blair Flintom, Facilities Manager, room 310, ex 1661 or flintomb@moravian.edu
See Blair for practice and concert hall scheduling, recital needs, reception scheduling, work-study employment, piano concerns, and building maintenance and repairs.

Ronald Haas, Outreach Coordinator, room 319, ex. 7512 or haasr@moravian.edu
Visits schools and coordinates recruiting and on-and-off campus performances related to recruitment.

Rose Panik, Moravian College Music Institute Secretary, room 306, ex 1650 or music@moravian.edu
Rose's office houses the faculty mailboxes. Rose has been with the music department for over 10 years and has a vast knowledge of the MCMi and the Music Department.

Dawn Rodriguez, Academic Secretary, room 307, ex. 1651 or rodriguez03@moravian.edu
See Dawn for information on jury scheduling, repertoire sheets, and results; music major auditions; music class schedules; sophomore assessments; piano assessments; and additional handbooks.

- **THE FULL-TIME FACULTY**

Responsible for music advising. Their offices are located on the third floor of the music building.

Dr. Neil Wetzel, room 303, ex. 1621 or wetzeln@moravian.edu
Associate Professor of Music and Director of Jazz Studies, Saxophone;
Chair of the Department of Music; and Director of the Moravian
College Music Institute

Dr. Larry Lipkis, room 309, ex. 1656 or lipkisl@moravian.edu
Professor of Music and Composer in Residence, Early Music

Dr. Joy Hirokawa, room 305, ex. 1671 or hirokawaj@moravian.edu
Assistant Professor of Music and Music Education

Dr. Paula Ring Zerkle, room 308, ex. 1681 or zerklep@moravian.edu
Associate Professor of Music and Director of Vocal Music

Dr. Carl Hess, room 317, ex. 1672 or hessh@moravian.edu
Assistant Professor and Director of Instrumental Music

Dr. Hilde Binford, (On Sabbatical Fall 2016 – Spring 2017), room 302
ex. 1691 or binfordh@moravian.edu
Associate Professor of Music and Music History

• ARTIST-LECTURERS / ARTISTS-IN-RESIDENCE*

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* denotes Artists- in-Residence

- **ACCESSIBILITY IN THE DEPARTMENT OF MUSIC**

Foy, Peter, and Hearst Concert Halls are accessible by wheelchair. While the Hurd Campus concert halls are wheelchair accessible, restrooms are not. People using wheelchairs should arrange their own assistance.

An elevator serves the Ground floor (the parking lot level), Foy Concert Hall Lobby (via a sloped walkway from the parking lot), Floor 1 (Art and Music department classrooms and studios), and Floor 2 (Peter and Hearst halls, music classrooms, and studios).

There are no audio enhancement capabilities in the concert halls.

Department of Music Staff and Full-time Faculty Offices are located on the third floor of the stone Brethren's House on the Hurd Campus. Elevator service is only available to the second floor of the Music Department. Visitors and members of the College community unable to ascend the flight of stairs to the third floor should call or e-mail for an appointment on a different floor: 610-861-1650 or music@moravian.edu.

Department of Music Listening Library is located on the third floor of West Hall. Since this floor is inaccessible to some individuals, there are other ways to access the music library.

All music is catalogued through Reeves library and is available through the Reeves Library catalogue (MOSYS) online.

Wi-Fi is available through much of the Brethren's House including (but not limited to) Foy Hall, Peter Hall, Clewell Dining Hall, classrooms, and outside Main Hall and the Hill, as well as much of north campus, allowing access to MOSYS.

Requesting materials from the music library can be done by calling (610-861-1650) or e-mail music@moravian.edu. If the patron is a student, there are many options that are available for getting materials (especially if they are needed for classes). Recordings and scores that are on reserve may be made available via Blackboard or duplicates can be placed on reserve in Reeves Library.

Materials not on reserve can be hand delivered within the building, or sent via inter-campus mail to Reeves Library during standard office hours in the school year. Inter-campus mail requires at least a 24 hour turnaround, depending on the time the materials are requested.

If the patron is **not** a student, then policy states that items from the music library are non-circulating. However, materials can be made available in Reeves Library. Duplicates or copies can be placed on hold for the patron to access. There is a minimum of a 24 hour turnaround time for materials to be available, depending on the time of the request.

Classrooms and Studios (including practice rooms) are accessible by wheelchair, depending on the chair's width. Please inform the Registrar and Department of Music office of any need for accommodation when registering for a class in these rooms.

The H.I.L.L. music classroom 209 is wheelchair accessible.

For up to date information on accessibility in the Department of Music, please contact 610-861-1650 or music@moravian.edu.

• **B. BACHELOR OF MUSIC – PERFORMANCE OR COMPOSITION* – 33 UNITS REQUIRED**

Music requirements	23.00 units	1.00 unit = 4 credits
Learning in Common	7.00 units	.50 unit = 2 credits
General electives	3.00 units	.25 unit = 1 credit

Year 1			Spring term		
Number	Course Name	Units	Number	Course Name	Units
110.2	Performance	.50	111.2	Performance	.50
140.2	Musicianship I	.50	137.1	Music Technology Techniques	.25
165.2	Music of the Western World	.50	141.2	Musicianship II	.50
	LinC+ (First Year Seminar = F1)	1.00	171.2	Diatonic Harmony	.50
	LinC+ (Language I)	1.00	175.2	Musics of the World	.50
	LinC+	1.00		LinC+ (Language II = F3)	1.00
				LinC+	1.00
		Total:			Total:
		4.50			4.25
Year 2			Spring		
210	Performance	1.00	211	Performance	1.00
240.2	Musicianship III	.50	241.2	Musicianship IV	.50
272.2	Chromatic Harmony	.50	283	Classical and Romantic Music	1.00
281	Western Music to 1750	1.00		Techniques 1	.25
	Techniques 1	.25		Practicum 1	.25
	LinC+	1.00		LinC+	1.00
		Total:			Total:
		4.25			4.00
Year 3			Spring		
310	Performance	1.00	311	Performance	1.00
340.2	Form	.50	322.2	Improv	.50
342.2	Orchestration	.50	334.2	Intro to Conducting	.50
352.2	20 th Century Music to 1945	.50	354.2	Contemporary Music since 1945	.50
	Practicum 2	.50	375.2	½ Recital	.50
	General Elective	1.00		Practicum 2	.50
				General Elective	1.00
		Total:			Total:
		4.00			4.50
Year 4			Spring		
312	Performance	1.00	313	Performance	1.00
336.2	Conducting	.50	373	Seminar	1.00
341.2	Musicianship V	.50	376	Full Recital/Project	1.00
	Music Elective (required)	1.00		Practicum 2	.50
	General Elective	1.00			
		Total:			Total:
		4.00			3.50

LinC+ requirements of 6-7 units: F1, F3 (1-2 recommended in the first year), F4, two from M1-M5, and U1 or U2 (not both). F2 and M6 are waived.

GENERAL ELECTIVES, the Music Elective, and the LinC+ courses are interchangeable (except for the First Year Seminar, F1).

PERFORMANCE: The unit includes a major lesson, large ensemble, optional secondary lessons and ensembles, concert attendance, weekly Tuesday morning Performance Class attendance and a Performance Class performance (except for 1st term with private instructor), and an end-of-term Jury. See a music advisor for the two required Lesson Scheduling forms. Composition majors take two major lessons: lessons in a major performance concentration, as well as composition lessons.

TECHNIQUES: Voice (130.1), Piano (136.1), and Technology (137.1)

PRACTICUMS: 1.75 units of study appropriate to the concentration (voice, instrument, classical, jazz). See descriptions later in this Handbook.

RECITALS: Vocalists and Instrumentalists perform one half junior recital (MUS375.2) and one full senior recital (MUS 375).

Composition majors present their compositions, as well as perform in their performance concentration.

* COMPOSITION: Please see page 33 for the requirements to be a composition major.

• **C. BACHELOR OF MUSIC – SACRED MUSIC – 33 UNITS REQUIRED**

Music requirements	23.00 units	1.00 unit = 4 credits
Learning in Common	7.00 units	.50 unit = 2 credits
General Elective	3.00 units	.25 unit = 1 credit

Year 1			Spring term		
Number	Course Name	Units	Number	Course Name	Units
110.2	Performance	.50	111.2	Performance	.50
140.2	Musicianship I	.50	137.1	Music Technology Techniques	.25
165.2	Music of the Western World	.50	141.2	Musicianship II	.50
	LinC+ (First Year Seminar = F1)	1.00	171.2	Diatonic Harmony	.50
	LinC+ (Language I)	1.00	175.2	Musics of the World	.50
	LinC+	1.00		LinC+ (Language II = F3)	1.00
				LinC+	1.00
		Total:			Total:
		4.50			4.25
Year 2			Spring		
Number	Course Name	Units	Number	Course Name	Units
210	Performance	1.00	211	Performance	1.00
240.2	Musicianship III	.50	241.2	Musicianship IV	.50
272.2	Chromatic Harmony	.50	283	Classical and Romantic Music	1.00
281	Western Music to 1750	1.00		Techniques 1	.25
	Techniques 1	.25		Practicums 2	.50
	LinC+	1.00		LinC+	1.00
		Total:			Total:
		4.25			4.25
Year 3			Spring		
Number	Course Name	Units	Number	Course Name	Units
310	Performance	1.00	311	Performance	1.00
340.2	Form	.50	322.2	Improv	.50
342.2	Orchestration	.50	334.2	Intro to Conducting	.50
352.2	20 th Century Music to 1945	.50	354.2	Contemporary Music since 1945	.50
	Practicums 3	.75	381	Church Music & Liturgy	1.00
	Elective	1.00			
		Total:			Total:
		4.25			4.00
Year 4			Spring		
Number	Course Name	Units	Number	Course Name	Units
312	Performance	1.00	313	Performance	1.00
336.2	Conducting	.50	376	Full Recital	1.00
341.2	Musicianship V	.50	386	Field Study	1.00
	General Elective	1.00		Practicums 2	.50
	General Elective	1.00			
		Total:			Total:
		4.00			3.50

LinC+ requirements of 6-7 units: F1, F3 (1-2 recommended in the first year), F4, two from M1-M5, and U1 or U2 (not both). F2 and M6 are waived.

GENERAL ELECTIVES and the LinC+ courses are interchangeable (except for the First Year Seminar, F1).

PERFORMANCE: The unit includes a major lesson, large ensemble, optional secondary lessons and ensembles, concert attendance, weekly Tuesday morning Performance Class attendance and a Performance Class performance (except for 1st term with private instructor), and an end-of-term Jury. Students are required to take at least four terms of organ lessons and participate in at least four terms of choir. See a music advisor for the two required Lesson Scheduling forms.

TECHNIQUES: Voice (130.1), Piano (136.1), and Technology (137.1)

PRACTICUMS: 1.75 units of study appropriate to the concentration. See descriptions later in this Handbook.

RECITALS: Vocalists and Instrumentalists perform one half junior recital (MUS 375.2) and one full senior recital (MUS 375).

• **D. BACHELOR OF ARTS – MUSIC – 32 UNITS REQUIRED**

Music requirements	11.00	units	1.00 unit = 4 credits
Learning in Common	11.00	units	.50 unit = 2 credits
Electives	10.00	units	.25 unit = 1 credit

Year 1			Spring term		
Number	Course Name	Units	Number	Course Name	Units
110.2	Performance	.50	111.2	Performance	.50
140.2	Musicianship I	.50	141.2	Musicianship II	.50
165.2	Music of the Western World	.50	171.2	Diatonic Harmony	.50
	LinC+ (First Year Seminar = F1)	1.00	175.2	Musics of the World	.50
	LinC+	1.00		LinC+	1.00
	LinC+	1.00		LinC+	1.00
		Total:			4.00
		4.50			4.00
Year 2			Spring		
Number	Course Name	Units	Number	Course Name	Units
210.2	Performance	.50	211.2	Performance	.50
240.2	Musicianship III	.50	241.2	Musicianship IV	.50
272.2	Chromatic Harmony	.50	283	Classical and Romantic Music	1.00
281	Western Music to 1750	1.00		LinC+	1.00
	LinC+	1.00		Elective	1.00
	LinC+	1.00			
		Total:			4.00
		4.50			4.00
Year 3			Spring		
Number	Course Name	Units	Number	Course Name	Units
310.2	Performance	.50	311.2	Performance	.50
352.2	20 th Century Music to 1945	.50	354.2	Contemporary Music since 1945	.50
	LinC+	1.00		LinC+	1.00
	LinC+	1.00		Elective	1.00
	Elective	1.00		Elective	1.00
		Total:			4.00
		4.00			4.00
Year 4			Spring		
Number	Course Name	Units	Number	Course Name	Units
	Elective	1.00	373	Seminar or Music Elective	1.00
	Elective	1.00		Elective	1.00
	Elective	1.00		Elective	1.00
	Elective	1.00			
		Total:			3.00
		4.00			3.00

LinC+ requirements of 11 units: F1, F2, F3 (1-2 terms), F4; six of the eight M and U categories (M1, M2, M3, M4, M5, M6, U1 and U2), of which at least one must be a U course. For music students, the M6 must be in an art form outside of music.

PERFORMANCE #1: The unit includes a major lesson, large ensemble, optional secondary lessons and ensembles, concert attendance, weekly Tuesday morning Performance Class attendance and a Performance Class performance (except for 1st term with private instructor), and an end-of-term Jury. See a music advisor for the two required Lesson Scheduling forms.

PERFORMANCE #2: Six terms of Performance are required for the B.A. in Music major. The student may elect two more terms of MUS 314.x and MUS 315.x, which require at least one set of lessons in the major concentration – with a full fee charge per set of lessons – and participation in a large ensemble appropriate to the major lesson concentration. In MUS 314.x and 315.x, concert attendance, Performance Class attendance and performance, and end-of-term jury are waived.

• **E. BACHELOR OF ARTS – PRE-MUSIC THERAPY TRACK – 32 UNITS REQUIRED**

Music requirements	14.00 units	1.00 unit = 4 credits
Learning in Common	11.00 units	.50 unit = 2 credits
Electives	6.00 units	.25 unit = 1 credit
Psychology	1.00 unit	

Year 1	Fall term	Units	Number	Spring term	Units
Number	Course Name		Course Name		
110.2	Performance	.50	111.2	Performance	.50
140.2	Musicianship I	.50	141.2	Musicianship II	.50
165.2	Music of the Western World	.50	171.2	Diatonic Harmony	.50
	LinC+ (First Year Seminar = F1)	1.00	175.2	Musics of the World	.50
	LinC+	1.00		LinC+	1.00
	LinC+	1.00		LinC+	1.00
	Total:	4.50		Total:	4.00
Year 2	Fall		Spring		
210.2	Performance	.50	211.2	Performance	.50
240.2	Musicianship III	.50	241.2	Musicianship IV	.50
272.2	Chromatic Harmony	.50	283	Classical and Romantic Music	1.00
281	Western Music to 1750	1.00		Psychology 120	1.00
	LinC+	1.00		LinC+	1.00
	LinC+	1.00			
	Total:	4.50		Total:	4.00
Year 3	Fall		Spring		
310.2	Performance	.50	311.2	Performance	.50
340.2	Form	.50	322.2	Improv	.50
342.2	Orchestration	.50	334.2	Intro to Conducting	.50
352.2	20 th Century Music to 1945	.50	354.2	Contemporary Music since 1945	.50
	LinC+	1.00		LinC+	1.00
	LinC+	1.00		Elective	1.00
	Total:	4.00		Total:	4.00
Year 4	Fall		Spring		
312.2	Performance	.50		Elective	1.00
375.2	Recital	.50		Elective	1.00
	Music Therapy Experience	1.00		Elective	1.00
	Elective	1.00		Elective	1.00
	Total:	3.00		Total:	4.00

LinC+ requirements of 11 units: F1, F2, F3 (1-2 terms), F4; six of the eight M and U categories (M1, M2, M3, M4, M5, M6, U1 and U2), of which at least one must be a U course. For music students, the M6 must be in an art form outside of music.

PERFORMANCE #1: The unit includes a major lesson, large ensemble, optional secondary lessons and ensembles, concert attendance, weekly Tuesday morning Performance Class attendance and a Performance Class performance (except for 1st term with private instructor), and an end-of-term Jury. See a Music advisor for the two required Lesson Scheduling forms.

PERFORMANCE #2: Seven terms of Performance are required for the B.A. in Music Pre-Music Therapy track. The student may elect one more term of MUS 314.x, which requires at least one set of lessons in the major concentration – with a full fee charge per set of lessons – and participation in a large ensemble appropriate to the major lesson concentration. In MUS 314.x, concert attendance, Performance Class attendance and performance, and an end-of-term jury are waived.

PERFORMANCE#3: In addition to lessons on the primary instrument, students must take lessons on piano, guitar, and voice with an emphasis on playing in a music therapy setting.

NOTE: Students in the pre-music therapy track are encouraged to complete a self-designed minor in psychology.

**• F. BACHELOR OF ARTS – TECHNOLOGY AND AUDIO RECORDING TRACK – 32 UNITS
REQUIRED**

Music requirements	13.25 units	1.00 unit = 4 credits
Learning in Common	11.00 units	.50 unit = 2 credits
Electives	7.75 units	.25 unit = 1 credit

Year 1			Spring term		
Number	Course Name	Units	Number	Course Name	Units
110.2	Performance	.50	111.2	Performance	.50
140.2	Musicianship I	.50	137.1	Music Technology Techniques	.25
165.2	Music of the Western World	.50	141.2	Musicianship II	.50
	LinC+ (First Year Seminar = F1)	1.00	171.2	Diatonic Harmony	.50
	LinC+	1.00	175.2	Musics of the World	.50
	LinC+	1.00		LinC+	1.00
				LinC+	1.00
			Total:		4.25
Year 2	Fall		Spring		
210.2	Performance	.50	211.2	Performance	.50
240.2	Musicianship III	.50	218.2	Introduction to Audio Recording	.50
272.2	Chromatic Harmony	.50	241.2	Musicianship IV	.50
281	Western Music to 1750	1.00	283	Classical and Romantic Music	1.00
	LinC+	1.00		LinC+	1.00
	LinC+	1.00		Elective	.75
			Total:		4.25
Year 3	Fall		Spring		
219.2	Live and Studio Recording	.50	311.2	Performance	.50
310.2	Performance	.50	354.2	Contemporary Music since 1945	.50
352.2	20 th Century Music to 1945	.50	366.2	Advanced Techniques for Composers	.50
	LinC+	1.00		LinC+	1.00
	LinC+	1.00		Elective	1.00
	Elective	1.00			
			Total:		3.50
Year 4	Fall		Spring		
385.2	Final Project	.50		Elective	1.00
	Elective	1.00		Elective	1.00
	Elective	1.00		Internship	1.00
	Elective	1.00			
			Total:		3.00

LinC+ requirements of 11 units: F1, F2, F3 (1-2 terms), F4; six of the eight M and U categories (M1, M2, M3, M4, M5, M6, U1 and U2), of which at least one must be a U course. For music students, the M6 must be in an art form outside of music.

PERFORMANCE #1: The unit includes a major lesson, large ensemble, optional secondary lessons and ensembles, concert attendance, weekly Tuesday morning Performance Class attendance and a Performance Class performance (except for 1st term with private instructor), and an end-of-term Jury. See a Music advisor for the two required Lesson Scheduling forms.

PERFORMANCE #2: Six terms of Performance are required for the B.A. in Music Technology and Audio Recording track. The student may elect two more terms of MUS 314.x and MUS 315.x, which require at least one set of lessons in the major concentration – with a full fee charge per set of lessons – and participation in a large ensemble appropriate to the major lesson concentration. In MUS 314.x and 315.x, concert attendance, Performance Class attendance and performance, and end-of-term jury are waived.

NOTE: Students in the technology and audio recording track are encouraged to complete a self-designed minor in business.

• G. MUSIC ALTERNATIVES AND GENERAL EDUCATION (LINC) REQUIREMENTS

1. The Minor in Music

Degree Requirements	32 units	1.00 unit = 4 credits
Music Minor Requirements	5 units	.50 unit = 2 credits
		.25 unit = 1 credit

1.00 unit – MUS 165.2 and MUS 175.2 (or MUS 106, Art of Music)
 1.00 unit – MUS 140.2 and MUS 141.2 (or MUS 101, Short Course in Theory)
 1.00 unit – Performance (four (4) terms of private lessons)*
2.00 units – Two (2) selected courses (or equivalent in course units)**
 5.00

* Four terms of lessons (MUS 200.1, 201.1, 202.1, and 203.1) are required for the minor in music. The same or different instrument/voice may be studied each term. Although additional lessons may be taken each term (200.1 for one, 200.2 for two, etc.), each set of lessons will be charged a lesson fee. Music minors enrolled in lessons must attend a minimum of eight (8) department-sponsored concerts, recitals, and/or Performance Classes in the term of enrollment.

** One unit may be satisfied by enrolling in six (6) large ensembles over the course of four (4) years – in any combination of Choir, Marching Band, Orchestra, and/or Wind Ensemble.

 2. The Interdepartmental Major

Degree Requirement	32 units	1.00 unit = 4 credits
		.50 unit = 2 credits
		.25 unit = 1 credit

ONE SET of SIX (6) course units in Music

.50 MUS 140.2, Musicianship I
 .50 MUS 141.2, Musicianship II
 .50 MUS 165.2, Music of the Western World
 .50 MUS 171.2, Diatonic Harmony
 .50 MUS 175.2, Musics of the World
 1.50 Three (3) terms of Performance (MUS 110.2, 111.2, and 210.2)
 2.00 Music units selected in consultation with a music advisor

6.00 total music units

AND

ONE SET of SIX (6) courses in another department

 3. The Independently-Designed Major

Degree Requirement	33 units	1.00 unit = 4 credits
		.50 unit = 2 credits
		.25 unit = 1 credit

This degree is based on the 33-unit B.M. Performance degree. Please consult with a music advisor.

4. Learning in Common (LinC) Requirements

Complete descriptions of the Learning in Common (LinC) curriculum or Add-Venture program may be found in the current Moravian College Catalog.

FOUNDATIONAL COURSES	# units	Notes
F1 First Year Seminar	1 unit	
F2 Quantitative Reasoning	1 unit	1.
F3 Foreign Language	1-2 units of the same language depending on level	
F4 Laboratory Science	1 unit	
MULTIDISCIPLINARY CATEGORIES		2.
M1 Historical Studies	1 course	
M2 Literature	1 course	
M3 Ultimate Questions	1 course	3.
M4 Economic, Social and Political Systems	1 course	
M5 Cultural Values and Global Issues	1 course	
M6 Aesthetic Expression	1 course	4.
UPPER DIVISION CATEGORIES		
U1 Social Impact of Science	1 course	
U2 Moral Life	1 course	

NOTES

- Not required in the B.M. Performance, Composition, and Sacred Music programs. B.M. Music Education students must complete 1.5 units of college-level mathematics prior to student teaching (F2 plus .50 units of Math).
- All B.M. degree students are required to choose 2 M category courses from M1-M5 (M6 is waived). B.M. Music Education students must take M2 (Lit) and M3 (ED160) to meet this requirement.
- B.M. Music Education students take ED160 to fulfill the M3 category.
- The M6 category is waived for all B.M. degree students. The M6 may still be required for the B.A. in Music, Pre-Music Therapy track and Technology and Audio Recording track degrees (must be in an art form outside of music).

IV. THE PERFORMANCE UNIT

- A. THE PERFORMANCE UNIT (FULL OR A FRACTION THEREOF) IS REQUIRED OF ALL MUSIC MAJORS AND CERTIFICATION CANDIDATES. SINCE THE AMOUNT TAKEN EACH TERM VARIES ACCORDING TO DEGREE PROGRAM, PLEASE CONSULT WITH A MUSIC ADVISOR. THE NEW NUMBERING SYSTEM IS:**

Music Major	B.A. 4 th year	Music Minor	Non-major/minor
1 st year: MUS 110.x and 111.x 2 nd year: MUS 210.x and 211.x 3 rd year: MUS 310.x and 311.x 4 th year: MUS 312.x and 313.x	MUS 314.x and 315.x	200.x	100.x

The Performance unit includes the following activities:

1. Primary lesson and jury –

Required and based on the music major audition. Each set of primary lessons includes twelve 45-minute lessons and an end-of-term jury. (Please note that if there are only 11 Mondays (for instance) in the term, you will receive 11 instead of 12 lessons). End-of-term juries are required for all primary lessons except for the B.M. Music Education majors in their student teaching term and students enrolled in 314.x or 315.x. When you are scheduling juries avoid any conflict with other course finals. Notify Dawn Rodriguez (-1651, rodriguez03@moravian.edu) if this is unavoidable, and special arrangements will be made.

- B.M. Composition students take a primary performance lesson and jury, as well as a composition lesson.
- Students majoring in two concentrations (voice/instrument or instrument/instrument) take primary performance lessons, juries, and large ensembles for both concentrations.
- Any auditions to change the student's primary performance concentration must allow for four terms in the new primary concentration.
- Juries are at the end of every term of the Performance unit.
 - Repertoire Sheets signed by a student's Primary Artist-Lecturer (Appendix A) are due to Dawn Rodriguez (-1651, rodriguez03@moravian.edu) the Friday before juries.
 - Jury Rubrics are found in Appendix B.
 - Juries consist of a performance of two contrasting pieces or a multi-tempo movement for a **minimum of three (3) minutes, but no more than eight (8) minutes**.
 - When your jury requires an accompanist, you may consult with the Director of Accompanying, Dr. Martha Schrempel (mschrempel@moravian.edu) for student accompanist contacts, but this is not mandatory. Requests for college-provided student accompanists should be submitted to Dr. Schrempel **no later than four weeks prior to the start of juries**. After the four-week deadline, students are responsible for securing their own accompanists. You may ask a student directly to accompany; about mid-term there will be a list on the bulletin board outside the student lounge. Please check frequently with the student accompanist to make sure he/she is able to play the music and can handle whatever difficulties there are. It is highly recommended that you start rehearsing with your accompanist immediately, even if neither of you has perfected the music. That way you'll both get comfortable with the ensemble and your teacher will be able to hear you well before the jury.
 - If a student accompanist cannot be secured or the accompaniment is too difficult to learn quickly, please refer to the Accompanying Policy in section: **V. Recitals** later in this handbook.

2. Secondary lessons –

Optional except for those listed below. However, by registering for the Performance unit, tuition will cover up to three sets of lessons per term (major and secondary combined); additional lesson sets beyond three (3) require a lesson fee. Each set of secondary lessons includes thirteen 45-minute lessons (depending on the teaching days available). There are no juries for secondary lessons.

- B.M. Keyboard majors must also take two terms of accompanying as a secondary lesson.
- B.M. Jazz majors must also take a term of jazz piano lessons.
- B.M. Music Education majors may have to take guitar lessons to pass their fall term senior year guitar proficiency.
- B.M. Sacred Music majors must take at least four terms of organ lessons.
- B.A. music majors in the Pre-Music Therapy track should take lessons in voice, guitar, and piano to prepare for graduate school auditions.

3. Large ensemble –

Required. Music majors register for large ensemble as follows:

- Voice majors: Moravian Choir.
 - All first-year wind and percussion majors (non-jazz) are assigned to marching band in the fall and wind ensemble in the spring. (Double reed players will play an alternate instrument or participate in the color guard). Orchestra is an elective large ensemble for this group.
 - Second, third and fourth-year wind and percussion classical BM Performance majors (including transfers) with a concentration in an orchestral instrument are assigned to orchestra in the fall and wind ensemble in the spring. All other wind and percussion majors are assigned to marching band in the fall and wind ensemble in the spring.
 - String majors are assigned to Orchestra (seating determined by audition)
 - Guitar (acoustic), and keyboard majors may audition for large ensemble on a secondary instrument or voice. They may choose between orchestra, marching band, big band and choir in the fall; orchestra, wind ensemble, big band and choir in the spring.
 - Jazz majors can be assigned to the Moravian College Big Band (students with a jazz concentration must pass an audition to enroll in the big band as a large ensemble). If a jazz major is not accepted into the big band, then he/she will be required to audition for one of the other large ensembles most appropriate for his or her instrument/voice.
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4. Additional Large ensembles – Optional except for music education majors and sacred music majors.

- B.M. Music Education majors with Choir as their assigned large ensemble must register for at least two (2) terms of a large instrumental ensemble: one (1) term of Marching Band PLUS one (1) term of Orchestra, Wind Ensemble, or another term of Marching Band.
 - Music Education majors with Marching Band/Wind Ensemble as their assigned large ensemble must register for at least two (2) terms Choir. Music Education majors with Orchestra as their large ensemble must register for at least two (2) terms of a large Choir AND one (1) term of Marching Band.
 - Music Education majors with Big Band as their assigned large ensemble must participate in at least two (2) terms of Moravian Choir, and must participate in at least two (2) terms of Marching Band, or one (1) term of Marching Band with one (1) of Wind Ensemble or Orchestra as determined by the Director of Instrumental Music.
 - Sacred Music majors must register for at least four (4) terms of Choir.
-

5. Elective ensembles – Optional

Instrumental (non-keyboard) performance majors are required to take at least two (2) terms of a chamber ensemble on their major instrument. Keyboard and vocal performance majors are strongly encouraged, but not required, to register for chamber ensembles. The Music Department generally offers the following chamber ensembles depending on student enrollments:

- | | | |
|---------------------|------------------------|---------------------|
| ○ Brass Ensemble | ○ Improv Ensemble | ○ Salon Ensemble |
| ○ Celtic Ensemble | ○ Jazz Combos I and II | ○ Song & Stagecraft |
| ○ Clarinet Choir | ○ Jazz Vocal Ensemble | ○ Trombone Ensemble |
| ○ Collegium Musicum | ○ Monteverdi Ensemble | ○ Vocalis |
| ○ Flute Ensemble | ○ Opera Workshop | ○ Women's Chorus |
| ○ Fusion Ensemble | ○ Percussion Ensemble | ○ Woodwind Trio |
| ○ Guitar Ensemble | ○ Piano Trio | |

6. Concert attendance –

Required. Ten (10) concerts per term from the annual department concert schedule are required of full-time music majors; reduced to eight (8) for student teachers; waived for part-time students. Additional department events may be announced by the music faculty. Attendance is monitored through the submission of signed programs collected at the **conclusion** of each qualifying concert, recital, performance class, or event. Students will only receive credit for concerts they fully attend. Concert credit is only given to attendees, not participants.

7. Performance Class –

11:45 am to 12:35 pm every Tuesday

- Attendance is required of all music majors enrolled in a Performance unit *except* during student teaching.
 - Performance of one (1) less-than-4-minute solo piece is required on the student's primary performance concentration each term *except* during the first term of study with a new major instructor, during the first term as music major, or during student teaching.
 - While ensemble pieces do not qualify as "solo" pieces, the student's piece may be accompanied. If an accompanist is needed, your primary lesson Artist-Lecturer must coach you with your accompanist before the Performance Class. In the case of a jazz major, a back-up group is considered an accompaniment. One other member of the group may also solo **ONLY** if the jazz student soloist's primary instrument's traditional role is to accompany others' solos (i.e., a rhythm section instrument).
 - Performers submit a "Performance Class Information" form (outside Bill Bauman's door) to Bill Bauman five (5) days before the Performance class (Thursday before a Tuesday Performance Class) signed by the Primary instructor indicating that the piece has been studied within the student's lesson(s).
 - Students may write a petition to the faculty to perform a longer piece with the understanding that the petition might be: granted, denied (requiring cuts in the piece), or assigned to an extra Thursday Performance Class. Concert Attendance credit is granted to students attending any extra, non-mandatory 11:45 a.m. Thursday Performance Class.
 - Note that you **may** perform a recital work in Performance Class during the *same term* as your recital. However, **you may not perform the same piece in Performance Class and Juries during the same term.**
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8. Fall Department Trip –

Required annual music department trip to New York City to view a musical production for all full-time music majors registered for the Performance Unit. This trip is optional for B.A. students who are not enrolled in the performance unit.

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• B. PERFORMANCE UNIT REGISTRATION AND CREDIT

1. Each term that music majors register for a Performance Unit, they fill out an "Activity Sheet" form (lesson and ensemble choices) and a "Lesson Scheduling Form" (the expected weekly schedule). During registration periods, these forms must be submitted to a music advisor for review. Music advisors then sign and submit the forms to the Music Business Manager, Bill Bauman. Students should **NOT** submit forms directly to Bill Bauman; they go to a music advisor first. Students enrolling in a Performance Unit must at least register for a primary lesson and a required large ensemble.
2. Registration for additional secondary lessons, large ensembles, and chamber ensembles is based on room in the student's degree requirements, overall academic load, and instructor-approved space. The **Curricular Tables** (see Table of Contents) show the typical number of terms and credits of enrollment in the Performance Unit. Make your lesson and ensemble choices (and petition for exceptions) in consultation with a music advisor.
3. When a student is registered for a half (½) unit or more, three (3) sets of lessons are covered by tuition

each term. The College charges a half (½) current lesson fee for each set of lessons beyond the third set. See a registration packet for the current lesson fee.

4. First-year music majors and student teachers generally register for a half (½) unit of Performance. A student teacher wishing to enroll in more than the required single primary lesson and single large ensemble during the student teaching term, must submit a letter or e-mail to their advisor requesting approval to take any additional activities. This approval must be submitted during the fall registration period, **prior** to the start of student teaching.
5. Students interested in changing major instructors will be encouraged to speak with their current instructors to remedy the situation causing the desire to switch major lesson instructors. Before a change is approved, the chair needs to inform the current teacher of the situation. There must be communication between the teacher, advisor, and chair before a decision to change has been made. The chair and faculty will attempt to honor specific student requests for teachers when there is a choice of qualified faculty, although there can be no guarantee to students because of scheduling and availability. Many students, particularly first-year students, will still need to be assigned to faculty; generally primary lessons have been assigned in consultation with the student's advisor and the department chair. Changes in secondary lessons are less formal, as there are no jury, performance or recital components. Students should consult with their advisors and list their preferred teacher on the form, which the advisor signs. Most non-majors request lessons with specific teachers. If they do not state a preference, they will be assigned a teacher after consultation with the chair and full-time faculty as appropriate. In all cases, changing major lesson instructors may not occur once a term's lessons have begun. If there is only one choice for a private lesson teacher, and there are irreconcilable differences between student and teacher, the student should speak with his or her advisor and department chair to find an alternative. Students are discouraged from changing teachers in the semester or summer before a recital, except in extraordinary circumstances.

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• C. PERFORMANCE UNIT GRADING

1. Unit Grade

Students will receive numerical grades (0-100) for all their lessons and assigned large ensemble in the performance unit. Performance Class attendance/participation, concert attendance, and juries impact the final grade for this unit. Private lessons within this unit comprise 75% of the unit grade; large ensemble comprises 25% of the unit grade. Within the Private Lesson portion of the grade, 75% is assigned to the Primary Lesson, with 25% being assigned to the other Secondary Lessons within the Private Lesson portion of the Performance Unit. The Jury grade affects the calculated Private Lesson grade:

- The **Jury grade** breaks down as follows:
 - B.A. and First-Year Students: Jury grade makes up 5% of the calculated Private Lesson grade, with 95% of the Private Lesson grade assigned to the Private Lesson(s) themselves. *Note: this calculation is also used for ALL first-year students (aka: Freshman) regardless of proposed "major".*
 - B.M. Performance and Sacred Music: Jury grade makes up 20% of the calculated Private Lesson grade, with 80% of the Private Lesson grade assigned to the Private Lesson(s) themselves. *Note: this only applies to upper class students.*
 - B.M. Music Education and Composition: Jury grade makes up 10% of the calculated Private Lesson grade, with 90% of the Private Lesson grade assigned to the Private Lesson(s) themselves. *Note: this only applies to upper class students.*
 - Failure to submit a Repertoire Sheet results in no points for the Jury.
 - Failure to play a Jury results in no points for the Jury.
- The **Large Ensemble grade** is 25% of the total Performance unit grade. The grade will be shared for jazz majors participating in Big Band, with half the grade coming from Big Band and the other half from the assigned large ensemble.
- **Concert Attendance:** Attending fewer than ten (10) concerts will subtract one (1) point from the final grade for each of the ten (10) unattended. Attempting to get concert attendance by deception will result in a 10-point reduction of the total Performance Unit

grade (e.g., false signature, late arrival, early departure, etc.). Those students unable to satisfy the attendance requirement may file a Concert Attendance Petition for faculty approval. The Petition is due September 19th for fall concerts, February 20th for spring. See Dawn Rodriguez (-1651, rodriguez03@moravian.edu) for a petition form.

- **Performance Class:** To avoid loss of points, please report any single or reoccurring Performance Class attendance scheduling conflicts – before they happen – to Bill Bauman (-1662, baumanw@moravian.edu).
 - Unexcused absences subtract one (1) point each from the total Performance Unit grade.
 - Not performing a required Performance Class subtracts 10 points from the total 310.x grade.
 - Failure to turn in a “Performance Class Information” form signed by your Primary lesson instructor and turned in to Bill Bauman five (5) days before your performance will forfeit your privilege to perform that term (and lowers your Performance grade by ten (10) points).
 - Performing a longer than 4-minute piece without prior faculty approval subtracts five (5) points from your Performance grade for each minute over the 4-minute limit.
- **Fall Department Trip.** Your account will be billed for the trip (which also counts toward the required “concert attendance”). Report any trip conflicts to Dawn Rodriguez (-1651, rodriguez03@moravian.edu).

2. Evaluation of the “lesson grade”

- Faculty will use Lesson Rubrics to track your weekly lesson grades. While the department offers standard grading rubrics for each type of lesson, Artist-Lecturers may choose appropriate rubrics for their teaching styles.
- Faculty from a variety of musical disciplines will use a Jury Form based on your major instrument (Appendix B) to assess your progress in performance based on your Repertoire Sheet (Appendix A) goals and objectives. General criteria include:
 - technical accuracy, involving correct pitches, rhythm, and intonation
 - appropriate musical interpretation, phrasing, and control of tempo
 - clear and appropriate articulations or diction
 - suitable instrumental or vocal tone quality
 - proper poise and posture
- Piano and voice music majors memorize their Jury pieces. Students **may not** perform a work they played in Performance Class that term.

3. Evaluation of the “ensemble grade” –

A complete explanation of your ensemble evaluation criteria may be found on the ensemble’s syllabus. Common criteria include:

A student should demonstrate or display:

- Technical accuracy, involving correct pitches, rhythm, and intonation
- Good ensemble skills (balance, timing, entrances, etc.)
- Proper poise and posture
- Good attendance (no unexcused absences) and attitude, including punctuality for rehearsals
- Evidence of practice and preparation
- Ability to take direction and, when appropriate or necessary, lead
- Intellectual curiosity about the works being prepared for performance
- Growth as an ensemble member

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• **D. THE 314.X AND 315.X PERFORMANCE UNIT**

Is meant for B.A. students who have completed their degree requirements but desire additional terms of graded, advanced study. The units include the following activities:

1. **Primary lesson (no jury)** – a continuation of the Primary lesson. There is a fee for this set of thirteen 45-minute lessons. The Jury is waived. Majors, who have completed their Performance units and now wish to ONLY take a different instrument/voice, should register for non-major/minor lessons (100.x).
2. **Secondary lessons** – optional. There are lesson fees for all primary and secondary lessons taken within these units (314.x, 315.x).
3. **Large ensemble** – See section IV, A, 3.
4. **Additional Large ensembles** – optional
5. **Chamber ensembles** – optional
6. **Concert attendance** – waived
7. **Performance Class** – waived
8. **Fall Department Trip** – waived

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• E. A NOTE ON CONCERT DRESS

When performing or working at Moravian College, you should consider what you wear and how you wear it. These recommendations apply to all performances sanctioned by Moravian College including those in the greater community (tours, run-out performances, master classes, music festivals, etc.).

Here are some general guidelines:

1. When representing the college, what is appropriate for the public in casual situations may not be appropriate for musicians in the public view. Your clothing (or lack thereof) and jewelry (including piercings, as well as tattoos) should not be a distraction or interfere with another person's enjoyment of any performance.
2. When performing in a concert as **member of an ensemble**: Follow the guidelines provided by the director/syllabus, or follow the same guidelines outlined for a recital.
3. When performing in a **recital or master class**: Men should wear formal wear (tux with low-heeled/soled dress shoes with black socks) or a black or navy suit and tie. Women should wear a tailored pantsuit, dress or gown, with appropriate footwear. (This applies to accompanists as well).
4. When performing in **performance class or juries**: Dress should be neat and professional (think how you would dress for an indoor-job interview).
5. When **working a concert or recital**: Wear all-black unless otherwise notified. Cell phones, lanyards and large key rings should not be in view.
6. When **attending a concert or recital**: Think business casual; you do not want to be a distraction to the performers or other audience members.

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V. RECITALS

• A. GENERAL

Recitals are required of Bachelor of Music majors and Bachelor of Arts majors in the Pre-Music Therapy track:

1. **Music Education majors and Pre-Music Therapy Track B.A. majors** must perform a 20-30 minute public recital on their primary instrument or voice in the fall term of their senior year.
2. **All other B.M. majors (Performance, Sacred Music, and Composition)** must perform a 20-30 minute half recital in the junior year and a full recital (45-60 minutes) in the senior year.
3. During their senior year, **Composition majors** may complete a recital or a project. If the composition major opts for a recital, the recital will include the student performing on his/her primary instrument or voice, as well as compositions by the student. The student's compositions may be performed by others.
4. **Credit.** Students must register for either MUS 375 or MUS 375.2, depending on recital length.

- **B. REPERTOIRE**

The recital repertoire should be representative of the major composers, genres, and epochs in the literature for the specified instrument or voice. More importantly, music selected should be truly indicative of the skill level of the student; it is better to perform a simpler piece well, than a selection beyond the technical or musical capabilities of the student poorly. **All of the recital repertoire (including encores) must be approved and coached by the primary teacher.**

- **C. RECITAL DATE**

Due dates for recital requests are announced in the fall for the following academic year. Students will receive a scheduled recital contract to be returned by the date indicated on the Request form. **Requests from Bachelor of Arts students and music minors, with the exception of students in the Pre-Music Therapy track, will be approved by the full-time faculty on an availability basis.**

- **D. SUPERVISION**

All student recitals must be supervised by a faculty member, who is compensated for the additional set of lessons/rehearsals. This supervising faculty member must teach and coach all works on the recital, including all solos, accompanied works, ensembles, and encores. The supervising faculty member reserves the right to disallow a piece on the recital if it is not prepared, appropriate for public performance, or coached by the supervising faculty member. The supervising faculty member may cancel the student's performance if the student is not prepared.

- **E. GRADING**

1. A grade for a student recital is submitted on a recital rubric form by the supervising faculty member to the department chair no more than one (1) week after the recital. **A private instructor who is unable to be present at the student recital must 1) obtain approval of a designate to attend the recital and fill out a recital rubric and 2) request that the recital be audio and video taped for later viewing.** After the recital, the designee will give the form to the supervising faculty member, who will watch the video, listen to the audio recording, write additional comments on the rubric, and assign the final grade on the rubric before turning it in to the department chair.
2. Failure by the student to submit edited programs and notes to Bill Bauman, Blair Flintom, and the department chair four (4) weeks before a recital will result in a reduction of one (1) to five (5) points.
3. If programs and notes are submitted less than one (1) week before the recital, students will be required to announce their programs from the stage during the recital. Student-published recital programs may not be distributed at music department recitals.
4. **PLEASE NOTE: PLAGIARISM** of any kind will not be tolerated. Program notes using any text taken from outside sources without annotation will be rejected. Anyone submitting plagiarized notes will suffer a penalty in the recital grade. The dean of the college will be informed. For clarification, please refer to the academic honesty policy in the student handbook.

- **F. ACCOMPANISTS**

1. Student pianists preparing accompaniments are expected to go over the accompaniment with their piano teacher. Performances at the beginning of a term should be planned the previous term or during the summer.
2. All piano music majors are expected to accompany. Other students wanting to prepare for this opportunity may sign up for Accompanying or Collaborative Piano through their music advisors.

- **G. ACCOMPANYING POLICY**

1. The Music Department will compensate a non-student accompanist for up to four (4) hours of rehearsal, plus the recital. The four hours should not be scheduled over more than six (6) rehearsals. Additional hours become the responsibility of the student, at a suggested rate of \$30/hr. These

- additional hours are negotiable between the accompanist and recitalist.
2. When planning a recital, or if a piece for Performance Class or Jury is too difficult for a student accompanist, contact Dr. Martha Schrepel to obtain a list of accompanists; you will then be responsible for securing the services of the outside accompanist. If you are working with an accompanist on the list provided, you are not required to check with Dr. Schrepel in advance or notify her once you have an accompanist. However, if a professional is hired who is not on the list, then students must consult with Dr. Schrepel, Bill Bauman, or the chair, in order to make sure the hired professional understands and accepts the department's pay scale for accompanying. The department only pays for a single accompanist for any given event. Accompanists for recitals must be requested more than 30 days before the recital.
 3. Performers need to be prepared to supply a legal copy of all pieces in the recital when selecting an accompanist. Accompanists should see all of the music requested before accepting the assignment.

• H. PROGRAMS AND PROGRAM NOTES

All recitalists are required to research and write program notes for their recitals, with input from **their private teachers**. Performers featured on the Department or Institute concert series are expected to recognize that they represent the Department and College. In the spirit of academic and artistic freedom, performers are not prohibited from expressing themselves as individuals, but the Music Department reserves the right to impose reasonable standards of writing when the use of its facilities or students are involved.

1. Departmental guidelines for programs

Program submissions should include:

- edited (appropriately capitalized and punctuated) recital programs and notes *four (4) weeks before the recital date* to Bill Bauman, Blair Flintom, and the department chair. **The materials must be submitted electronically in Microsoft Word or a shared Google Doc (not Apple's Pages, nor any other text editing application)**
- a complete listing of titles with the year composed and any movements to be performed in the order of performance
- any opus or catalogue numbers (Köchel numbers for Mozart, etc.)
- complete composer and arranger names with birth years and any death years
- indicate who is performing each piece
- approximate timing of your recital or half recital; a full recital should include 45-60 minutes of music, a half recital 20-30 minutes

2. Departmental guidelines for program notes

See Appendix C for example program notes. Notes should include:

- the full title of the work appropriately capitalized and punctuated, the titles of any individual movements, and whether the full work or parts of the work will be performed
- any opus number or other catalogue information (Köchel numbers for Mozart, etc.)
- the date of composition or premiere
- the full name of the composer and his or her dates and location of birth and death
- a discussion of the circumstances of composition and/or premiere, possibly including location, intended audience, "rain washed out the premiere so the sonata was not performed until Brahms returned to Vienna," and the like. Was the work commissioned? Was it written for a specific artist? Is this the first work to be performed at the North Pole?
- full instrumentation; if vocal, provide the complete text in the original language and an English translation
- something of the political, social, or cultural context that might have influenced it - "Beethoven wrote this work for his patron, Prince Frederick Wilhelm II, an enthusiastic amateur cellist." "Britten refused military service in World War II, and his pacifism is evident in the selection of poetry used in the 'War Requiem.'"
- any importance to the composer's professional life, and sometimes his or her personal life as

well. “Berlioz’s ‘Symphonie fantastique’ was his first major work to be performed in public. His infatuation with the Irish actress Harriet Smithson, whom he believed had no interest in his courtship, explains the sequence of changes in the *idée fixe*, which appears as a dream of the beloved in the first movement but is transformed into a hateful jeer, played by the nasal e-flat clarinet, in the finale.”

- comments of interest to anyone attending your recital, whether they be family, friends, fellow students, teachers, or complete strangers. The program notes do allow personal reflection: for works that the performer has composed or arranged, he or she may discuss choices just as any other composer or arranger might. However, “I chose this work because I liked the movie it came from” and similar statements have no place in professional or academic notes
- information directly related to the pieces being performed, not the performer’s personal opinions about repertoire or instruments. Thus, it is inappropriate to talk about your personal experiences
- information for a **general audience**, not a musically-educated one. Steer away from detailed descriptions of pieces, especially descriptions that involve a lot of musical terminology. If you do use musical terminology (ex.: fugue, modulation), provide definitions for your audience as well
- information regarding a composer’s life that may be interesting, related to the specific piece of music, instrument, or style in use in the performance. Research will help you avoid “gossip” about a composer
- guides to the audience as to what to listen for in music. Avoid stating your own opinions about the piece that might cause the audience to form a negative opinion about a piece
- explanatory paragraphs about the pieces being performed. They are not the place for acknowledgments or biographical statements.
- writing that reflects the personality of the individual program note writer which might include humor related to the performance. However, avoid getting so carried away with being witty that you lose the substance of the notes or trivialize either the piece or the performers; that is to say, do not be cute just for the sake of being so

3. Departmental guidelines for bios

- Write bios that read similarly to newspaper articles. Audiences want to know about you and the other performers
- Personal thank you’s belong in personal notes sent to individuals or delivered personally at a post-recital reception (should you chose to have one). Only thank those who had a direct connection to this recital – the people who helped with invitations, who brought food for a reception, performed with you, or sent money to sponsor Winton Marsalis in that third piece. Aunt Tia from Toledo who started you out, Uncle Andy in Ames who had faith in you, and Mr. Voce who gave you voice lessons when you were young, all deserve a personal note or an in- person thank you. Save the list for your Grammy speech and memoires (and remember to send money back to Moravian as an alum!). And a final note regarding thanking people in public: you will feel bad, because you will forget someone – everyone does
- Everyone performing on your recital deserves a bio in your program. If they are recalcitrant, check with Bill Bauman to see whether he has a bio from a previous program. But know that it is much easier (and more current) for the staff to use your provided materials than to search for past bios

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VI. PIANO PROFICIENCY

A piano proficiency assessment is required for all Bachelor of Music sophomore and junior students, including music majors with a concentration in classical or jazz piano. Students who fail the piano proficiency must enroll in piano lessons the following term.

• A. KEYBOARD ASSESSMENTS

Are administered at the music major audition (no “grade” is assigned, but a copy will be retained in the Department office)

1. Sight-read a simple song that uses a I, IV, V accompaniment
2. Sing and play a simple song that uses a I, IV, V accompaniment

-
3. Play an accompaniment (Alberti, waltz, march) to a sight-read melody
-

- **B. SOPHOMORE PIANO ASSESSMENT**

For all B.M. students – Perform two (2) pieces at the student’s level chosen from two (2) different periods (Renaissance/Baroque, Classical, Romantic, and Contemporary). The rubric is attached as Appendix E.

1. Illustrate the use of dynamic variation, staccato, and legato
2. These pieces do not have to be memorized
3. Play major scales up to 3 sharps and 3 flats, 2 octaves up and down, hands together
4. Play I, IV, V⁷, I in all major keys, hands together
5. Jazz performance majors may use jazz harmonies and melodies for their piano proficiencies
6. The sophomore piano assessments will be completed at the conclusion of Piano Tech for inclusion in the students' files

Note: A student successfully completing MUS 136.1, Piano Techniques, in the sophomore year will automatically receive a “Pass” for the Sophomore Piano assessment, but not the Junior Piano Assessment.

- **C. JUNIOR PIANO ASSESSMENT**

For all B.M. students – Graded Pass/Fail (Appendix F). It is recommended that students take lessons from a piano faculty member the term of the proficiency exam.

1. Perform two (2) pieces at the student’s level chosen from two (2) different periods not selected for the sophomore piano assessment.
2. Illustrate the use of the damper pedal
3. These pieces do not have to be memorized
4. Play minor scales up to three (3) sharps and three (3) flats, three (3) versions, two (2) octaves ascending and descending, hands together. Scales to be played with standard fingerings as found in Hanon: *The Virtuoso Pianist*, which can be found in the music library
5. Play the progression I – vi – IV (or ii6) – V⁷ – I in two (2) different keys (one (1) in major and one (1) in minor) up to three (3) sharps and three (3) flats.
6. Play an accompaniment (Alberti, waltz, march) to a sight-read melody (examples of melodies harmonized by I, IV, and V chords are available upon request.)
7. Jazz performance majors may use jazz harmonies and melodies for their piano proficiencies

Note: A student successfully completing MUS 136.1, Piano Techniques, in the junior year will still be required to take the Junior Piano Assessment.

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VII. PRACTICUM NUMBERS

Practicums are specialization courses in the B.M. degrees of Performance, Composition, and Sacred Music. (All ¼ unit courses, xxx.1, may be .2, or .5 units)

255.1 jazz improv 1 355.1 jazz improv 2 256.1 jazz ear-training 1 356.1 Jazz ear-training 2 257.1 diction 1 357.1 diction 2 258.1 miscellaneous jazz 1 358.1 miscellaneous jazz 2 259.1 concerto/orch lit 1 359.1 concerto/orch lit 2 261.1 lit 1 361.1 lit 2	262.1 pedagogy 1 (also for the 1 term of jazz pedagogy) 362.1 pedagogy 2 263.1 composition 1 363.1 composition 2 Note: use 390.1 for extra terms 264.1 miscellaneous 1 364.1 miscellaneous 2 [365.1 This is not a practicum, but remains the number for Jazz Methods for Educators]
Note: The requirement is 3 terms of lit. But, most students take .2 in one term. Otherwise they should take 390.1 as the third after speaking with the Registrar's Office.	[366.1 Advanced Technology – expected number]

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VIII. SPECIFIC REQUIREMENTS FOR THE MUSIC DEGREES

• A. REQUIREMENTS FOR THE BACHELOR OF MUSIC IN MUSIC EDUCATION

Education Course Requirements

ED 100.2: Introduction to Education of English Language Learners

ED 130: Student Development & Instructional Design (in the first two (2) years) [fee applied]

ED 160: Culture, Community, Diversity: Intro to Critical Pedagogy (in the first two years) [fee applied]

ED 244: Including Students with Disabilities [fee applied] (fall term of junior year, minimum GPA of 2.7 required prerequisite)

ED 367 and 367L: Teaching Music to Children (spring term of junior year) with a 75-hour concurrent pre-student teaching placement. *Students register for an 8-hour per week lab that lasts for 10 weeks, beginning in the 5th week of the term.* (prerequisite: ED 100.2, ED 130, ED 160, ED 244, minimum GPA of 2.7) Students should complete all techniques classes before enrolling in ED 367.

ED 368 and 368L: Teaching Music to Adolescents and Adults (fall term of senior year) with a 75-hour concurrent pre-student teaching placement. *Students register for an 8-hour per week lab that lasts for 10 weeks, beginning in the 5th week of the term. Students failing to complete the 150-hour field placement requirement for 367 and 368 will not be permitted to student teach in the final term.* (prerequisite: MUS 367, minimum GPA 2.7)

MUS 374.2: Music Education Seminar (concurrent with Student Teaching)

ED 375, 376, 377: Student Teaching (final term of the program) [fee applied]

Secondary Ensemble Requirement

If a student's primary large ensemble is:

- **Marching Band/Wind Ensemble**, you must participate in at least two (2) terms of Moravian Choir.
- **Moravian Choir**, you must participate in at least two (2) terms of Marching Band, or one (1) term of Marching Band with one (1) of Wind Ensemble or Orchestra as determined by the Director of Instrumental Music.
- **Orchestra**, you must participate in at least one (1) term of Marching Band and at least two (2) terms of a large choral ensemble

Sophomore Assessment

In spring semester of the second year, as with other B.M. music majors, prospective music education

majors will be reviewed and evaluated. Students unable to successfully pass all aspects of the assessment must change to the B.A. in Music, or to another academic major. Prior to course registration for the subsequent fall term, B.M. majors must meet the following requirements and standards:

1. maintain at least a 3.0 GPA in music courses, and a 3.0 GPA overall
2. receive no more than one unsatisfactory on a jury
3. receive a positive written recommendation for continuation in the music education track from the student's major vocal or instrumental instructor
4. receive a positive written recommendation for continuation in the music education track from the student's large ensemble director (jazz majors also require a letter from one (1) jazz ensemble director)
5. receive a positive written recommendation for continuation in the music education track from the student's major music advisor.

Transfer Assessment

Transfer students in the Bachelor of Music Education track will be assessed following their first completed fall term, with the same guidelines as listed above for the sophomore assessments.

Testing Requirements for Certification in Music (PK-12) in Pennsylvania

1. The Pennsylvania Educator Certification *PAPA* Tests (Pre-service Academic Performance Assessments) are the means of assessing reading, mathematics, and writing skills for candidates seeking a state approved Pennsylvania teaching certificate. This replaces the PPST (Pre-Professional Skills Tests) administered by ETS, however, students who registered for the PPSTs prior to April 2012 and completed them do not need to take the PAPA tests. **Candidates are encouraged to take the PAPA prior to or during the sophomore year.** Unless the candidate qualifies for exemption based on SAT or ACT scores, all teacher certification candidates will be required to pass these tests prior to admission into the teacher certification program. For more information on the PAPA exams, see the Pennsylvania Educator Certification Tests page: <http://www.pa.nesinc.com/Home.aspx>.
2. Two (2) content knowledge Praxis Level II tests administered by ETS are also required. Content knowledge tests should be taken after most appropriate course work has been completed, but prior to student teaching. The Praxis Series Registration Bulletin found online at: <http://www.ets.org/praxis/about/bulletin/> will have the most up-to-date information. Test scores should be reported to Moravian College (RA2418) and the Pennsylvania Department of Education. Students who test outside of Pennsylvania must list PDE as a score recipient to avoid processing delays of their teaching certificate. Test results for in state tests are automatically reported to the Pennsylvania Department of Education.

Clearances

REQUIRED CLEARANCES: For ALL Field Experience Pre-service Teachers

The Pennsylvania Department of Education requires that ALL pre-service teachers participating in any field experience (Stages 1 through 4) obtain the clearance documents listed below. Clearances must:

- Be updated annually as they expire one (1) year from the date of issuance
 - Be valid for the entire academic term in which the field experience occurs
 - Indicate that NO RECORD EXISTS
1. FBI Federal Criminal History Record (Act 114)
 2. The Pennsylvania State Police Criminal Records Check (Act 34) -
 3. Pennsylvania Child Abuse History Clearance (Act 151) -
 4. Additional requirements:
 - TB (Mantoux) test:
 - ACT 24 Report:

NOTE: It is important that you keep your original clearance documents both safe and accessible as you may be asked to present them to administrators at any of your field placements. For additional information about obtaining clearances, contact the Director of Field Experiences (610-861-1473).

Details on the above requirements can be found in the Handbook for Music Education Certification Field Experiences found on the Education Department webpage:

http://home.moravian.edu/public/educ/eddept/handbook/MUSIC_EDUCATION_STAGE1-4_HANDBOOK_F2014.pdf

Proficiency Exams

These three exams must be passed during the fall term of the senior year prior to student teaching:

Piano Proficiency

1. Perform a piece demonstrating highest level of ability. May use music
2. I - vi 6/4 – IV6 - V7 - I in four (4) keys (two (2) will be chosen from the four (4) prepared) up to four (4) sharps and four (4) flats
3. From memory, accompany yourself singing a simple folksong while playing a rhythmic harmonic accompaniment; song must have at least three (3) chords and be in a key other than C or G
4. From memory, transpose the song in #3 above to either C or G. Accompany yourself singing the song
5. National Anthem harmonized in either Ab or Bb. May use music
6. Score reading – acceptable score from Dr. Zerkle for conducting class
7. Play five (5) note scale pattern up and down (do-re-mi-fa-sol-fa-mi-re-do) chromatically, two (2) hands (as in a vocal warm up)

Guitar Proficiency

1. Properly tune the guitar
2. Describe and model how to change a string on the instrument
3. Demonstrate a variety of strumming patterns including those with syncopation
4. Play I, vi, IV, V, I in two keys chosen from C, G or D, all three of which are prepared
5. From memory, accompany yourself singing a simple folksong while strumming; song must have at least 3 chords; must be in a key other than C or G
6. From memory, transpose the song in #5 above to either C or G. Accompany yourself singing the song.

Vocal Proficiency

1. Sing major and minor scales (all versions) on solfege (Do and La based both required) ascending and descending in tune
2. Sing a chromatic scale on solfege ascending and descending in tune
3. Sing ascending and descending intervals from a given pitch
4. Using an SATB choral score appropriate for MS, sight sing any of the parts while others are being played on piano by the instructor
5. Model an in tune, relaxed, vocal tone throughout your range

Recital

A half recital (20 to 30 minutes) on the student's primary instrument or voice is required the term prior to student teaching. Refer to the Performance Outcomes listed later in this section for information on recital expectations. Recital credits may not transfer in fulfillment of this requirement.

Initial Application to the Teacher Certification Program

A student seeking certification in Music Education must submit a preliminary application to the Teacher Education Committee requesting admission into the program. This is typically done at the end of the sophomore year or beginning of the junior year.

To apply you must meet the following requirements. You must have:

1. Accumulated 12 course units (48 credit hours) and maintained a 2.8 GPA in the 12 course units

2. Completed or be enrolled in 1.5 units (6 credit hours) college level Math
3. Completed or be enrolled in 1 course unit (3 credit hours) of English Comp (typically the FYS course) and 1 course unit (3 credit hours) of English Lit (American, British, World – Eng. 101, 102, 103, 104, some special topics; this meets the M2 Moravian College Lit requirement)
4. Complete the PAPA test (see above)
5. Successful completion of a Stage 1 & 2 Field Placement (ED 130 & ED 160)

NOTE: A student who has a music or overall GPA of 2.8 or below at the time of sophomore assessments are generally placed on probation with the expectation that the GPA will improve in time for his or her Application to Teaching Certification Program.

Application for Student Teaching

Apply for student teaching by April 15 in your Junior Year

Requirements:

1. Students must have completed the Initial Application to the Teacher Certification Program, completed all required Education Department courses, successfully completed Stage 3 Pre-student teaching experiences, and successfully passed or been declared exempt from the PAPA tests.
2. Scholarship:
 - 3.0 Overall
 - 3.0 in Music Coursework
 - 3.0 in Education Coursework
3. Recommendation of the Music Department
4. Recommendation of the Education Department
5. Evidence of professional Attitude and Behavior
6. Continuing requirements:
 - Must maintain minimum averages listed above
 - Must maintain continued support of departments and offices involved

Comenius Center Students

Students who already have degrees and are seeking Music Education certification through the Comenius Center must meet the same guidelines as Bachelor of Music candidates. These requirements include the same application, courses, proficiencies, ensembles, and recital guidelines given above. Comenius Center students seeking certification who have a Bachelor's degree in music either from Moravian College or another institution must provide a Music Department advisor with a copy of the student's undergraduate transcript(s). The advisor will evaluate which music requirements have been met and draft a program for each student on an individual basis.

In cases where a prospective student is not a recent graduate, the student may be required to take classes already listed on the student's transcript that appear to meet major requirements. For many classes, students may opt to take a challenge exam if they feel their experience provided them with sufficient knowledge or proficiency in a given area. A fee is charged for a challenge exam (\$85 in 2015). If the course is to be waived without credit, there is no charge.

Challenge Exams

The following courses may **not** be fulfilled via a challenge exam:

- ED 367 (Teaching Music to Children)
- ED 368 (Teaching Music to Adolescents and Adults)
- MUS 322.2 (Improvisation)
- MUS 336.2 (Conducting)
- MUS 375.2 or MUS 375 (Recital)
- any other courses at the discretion of the music education supervisor and/or faculty advisor.

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- **B. REQUIREMENTS FOR THE BACHELOR OF MUSIC IN PERFORMANCE (CLASSICAL AND JAZZ)**

The performance track in the Bachelor of Music degree is designed for students who wish to pursue graduate study in performance and/or a performing career as a soloist or ensemble member. See the Curriculum Sheets in this handbook for descriptions of the normal, four-year, full-time courses of study.

Sophomore Assessment

In spring semester of second year, prospective performance majors will be reviewed and evaluated. Prior to course registration for the junior fall term, the following requirements and standards are expected of performance majors:

1. a 3.0 GPA in performance courses and practicum courses and a 3.0 GPA overall
2. no more than one unsatisfactory grade on a Jury
3. a positive written recommendation for continuation in the performance track from the student's major vocal or instrumental instructor
4. a positive written recommendation for continuation in the performance track from the student's large ensemble director (jazz majors also require a letter from one (1) jazz ensemble director)
5. a positive written recommendation for continuation in the performance track from the student's major advisor

Comenius Center, and part-time students will have the probationary period adjusted to one-half (½) of the estimated completion time of their degree at Moravian College. For example, a transfer student who needs three (3) years to complete his or her degree would need to meet requirements 1-5 within three (3) terms in order to continue as a performance major.

Should a student fail to meet the above requirements, he or she will be instructed to choose a different degree program in music or in another discipline. Additionally, that student could, with the permission of his/her advisor and the Interdisciplinary Committee of the College, create an Individually Designed major.

Transfer Assessment

Transfer students in the Bachelor of Music Performance track will be assessed following their first completed fall term, with the same guidelines as listed above for the sophomore assessments.

Recital requirement

All performance majors must successfully complete a half (½) recital on the student's primary instrument or voice in the junior year and a full recital on the student's primary instrument or voice in the senior year. Refer to the Performance Outcomes later in this section for information on recital expectations. Recital credits may not transfer in fulfillment of this requirement.

Other performance requirements

All instrumental (non-keyboard) performance majors are required to participate in a chamber ensemble on their primary instrument for a minimum of two (2) consecutive terms. Exceptions to this policy *must be cleared* by the department chair. Keyboard and vocal performance majors are strongly encouraged to participate in chamber ensembles as well.

All jazz performance majors are required to participate in a jazz chamber ensemble for a minimum of two (2) consecutive terms. These ensembles will be registered as part of the Performance Unit.

All keyboard performance majors are required to take an accompanying lesson for a minimum of two (2) terms. The accompanying class is registered as part of the Performance Unit.

Practicums

The specialty areas for performance and composition programs are fulfilled through Practicum. Practicums are professional courses offered each term in practical applications and procedures essential to composition, repertory, performance, careers, and cultural communication. Performance,

composition, and sacred music majors are required to take 1.75 units of practicums. Practicum registrations are generally .25 per offering (one meeting per week); but may be taken as .50 (2 meetings per week) or .75 (3 meetings per week), depending on the student's load.

Bachelor of Music in Performance (brass, organ, percussion, piano, string, woodwind)

- .50 unit of concerto and orchestral repertoire (259.1 and 359.1)
- .75 unit of literature survey (261.1-2 and 361.1-2)
- .50 unit of pedagogy (262.1 and 362.1)

Bachelor of Music in Performance (voice)

- .50 unit of vocal diction and language workshop (257.1-2 and 357.1-2)
- .75 unit of literature survey (opera, oratorio, and 20th century) (261.1-2 and 361.1-2)
- .50 unit of pedagogy (262.1 and 362.1)

Bachelor of Music in Performance (jazz instrument, jazz voice)*

- .50 unit of jazz improvisation I & II (255.1 and 355.1)
- .25 unit of jazz ear training (256.1 or 356.1)
- .25 unit of jazz theory and arranging (258.1 under "Misc. Jazz practicum")
- .50 unit of jazz history and literature (261.1 and 361.1)
- .25 unit of jazz pedagogy (262.1)

** All jazz majors are also required to take at least one (1) term of jazz piano lessons within the Performance Unit.*

1. Course Descriptions for INSTRUMENTAL Performance Practicums

Concerto and Orchestral Repertoire (MUS 259.1 and 359.1) (.50 units required of all instrumental performance majors)

For *keyboard* majors, a survey of standard concerto repertoire and important keyboard parts for major orchestral works. For *non-keyboard instrumental* majors, a survey of standard orchestral repertoire and excerpts; as time allows, a survey of major concerto repertoire is included.

Literature I, II, and III (MUS 261.1-2 and 361.1-2) (.75 units required of all instrumental performance majors)

Brass Literature – A survey of literature featuring solo brass instruments. Students generally enroll with the teacher of their major instrument, and focus on solo works for that instrument.

Guitar Literature – Study of the uses, technique, notation, tuning, construction, repertoire, interpretation, improvised ornamentation techniques, national styles of lute and guitar. Part I focuses on music of the Renaissance and early Baroque. Parts II and III focus on Bach to the present.

Organ Literature – A survey of organ literature, including how the construction of the instrument was related to the literature throughout history. Also treats analysis of organ compositions, registration, performance practices. Part I covers the Renaissance and Baroque; Parts II and III continue to the present.

Percussion Literature – Parts I, II, and III all survey solo percussion literature, orchestral excerpts, and major works (such as "Ionization") for percussion ensemble.

Piano Literature – Evolution of the instrument and a historical survey of its literature with concentration on acquaintance with specific representative works. Part I, II, and III survey music of the late 16th to late 18th centuries through literature of the 19th and 20th centuries.

String Literature – Parts I and II surveys literature for 17th, 18th, and 19th centuries. Also explores the

evolution of the violin family of instruments, their construction and its influence on the literature and technique. Part III continues with the 20th century. Students generally enroll with the teacher of their major instrument, and focus on solo works for that instrument.

Woodwind Literature – A survey of literature featuring solo woodwind instruments. Students generally enroll with the teacher of their major instrument, and focus on solo works for that instrument.

Pedagogy (MUS 262.1 and 362.1) (.50 units required of all instrumental performance majors)

For instrumental pedagogy courses, the student may elect to study general pedagogy for the family of instruments (for example, brass), or pedagogy specific to the instrument (for example, trumpet). Students should consult with their faculty advisor. Instructors for the woodwind, brass, percussion or string pedagogy practicums are normally the student's major instructors. Instructors for piano pedagogy will be assigned by the department chair.

Pedagogy I – A survey of important teaching materials, both contemporary and historical, for the student's specific instrument or voice. In addition, study and discussion of typical problems or difficulties unique to learning the student's instrument or in vocal instruction.

Pedagogy II – Practical application of Pedagogy I. Under the supervision of an artist-teacher from the music faculty, the student will teach weekly lessons on his/her instrument or voice to a non-major (that is, another student who is not a music major or who will not be working on his or her major instrument or voice). The student enrolled in the practicum is responsible for securing another student to participate in these lessons. The studio instructor will observe and critique the teaching experience, offering suggestions for improvement after each lesson.

2. Course Descriptions for VOICE Performance Practicums

Vocal Literature I, II, and III (MUS 261.1 and 361.1-2) (.75 units required of all vocal performance majors)

Examination of solo vocal literature, from genres including opera, Lied, oratorio, mass (and other large choral-orchestral works), cantata, song, orchestral song, and chamber music. Literature is divided chronologically from the Middle Ages to the present. Detailed analysis of representative works, including text-music relationships and comparison of styles. Weekly in-class performances.

Diction and Language Workshop (MUS 257.1 and 357.1-2) (.50 units required of all vocal performance majors)

Practical workshop in proper pronunciation of sung English, French, German, Italian, Latin, Russian, and Spanish using the International Phonetic Alphabet. Basics of translating for understanding foreign texts.

Pedagogy (MUS 262.1 and 362.1) (.50 units required of all vocal performance majors)

NOTE: Although pedagogy practicums are normally taught by the student's major instructor, instructors may be assigned by the department chair.

Pedagogy I – A survey of important teaching materials, both contemporary and historical, for the beginning vocal student. In addition, study and discussion of typical problems or difficulties unique to vocal instruction.

Pedagogy II – Practical application of Pedagogy I. Under the supervision of an artist-teacher from the music faculty, the student will teach weekly vocal lessons to a non-major (that is, another student who is not a music major or who will not be working on his or her major instrument or voice). The student enrolled in the practicum is responsible for securing another student to participate in these lessons. The studio instructor will observe and critique the teaching experience, offering suggestions for improvement after each lesson.

3. Course Descriptions for JAZZ Performance Practicum

Jazz Improvisation I and II (MUS 255.1 and 355.1) (.50 units required of all jazz majors)

Jazz Improvisation I. Basic use of major, minor, and blues scales will be covered. Triads, seventh, and extended chords as well as basic jazz structures also addressed.

Jazz Improvisation II. Instrument-specific analysis of historically significant solos, composition and recordings, with emphasis on harmonic, melodic and rhythmic transcription. Use of modal, hybrid, atonal, octatonic scales. Odd time signatures, polytonal harmonies and structures of progressive jazz and fusion. *Prerequisite: Jazz Ear Training (MUS 256.1).*

Jazz Ear Training (MUS 256.1 and 356.1) (.25 units required of all jazz majors)

Aural identification and dictation of melodic and harmonic elements of jazz. The term culminates in the transcribing of a jazz solo from a recording. *Prerequisite: Musicianship IV (MUS 241.2).*

Jazz Theory and Arranging (MUS 258.1 Misc Jazz Prac) (.25 units required of all jazz majors)

Analysis and composition of jazz tunes and chord progressions; instrumental and vocal arranging in the jazz idiom. *Prerequisite: Chromatic Harmony (MUS 272.2) and Jazz Piano (taken as part of the performance unit).*

Jazz History and Literature (MUS 261.1 and 361.1) (.50 units required of all jazz majors)

A detailed survey of the artists and periods of jazz from its conception (ragtime and blues), to current trends and styles (popular and commercial music).

Jazz Pedagogy (MUS 262.1) (.25 units required of all jazz majors)

A survey of important teaching materials, both contemporary and historical, for the beginning jazz student. In addition, study and discussion of typical problems or difficulties unique to jazz instruction. (There is no Pedagogy II requirement for jazz performance majors.)

• C. REQUIREMENTS FOR THE BACHELOR OF MUSIC IN COMPOSITION

In order to study in the composition program, one must have an interview with the Composer-in-Residence, Dr. Larry Lipkis. In addition, one must have completed at least one (1) term of private composition lessons before choosing a concentration in composition. At the beginning of the sophomore year (after declaring a major), composition students may take composition as their major performance area (6 terms); however, they must continue study on their primary instrument or voice (counted as equal area in the performance unit grade) in order to continue to meet departmental performance requirements and to develop as a more complete musician.

Sophomore Assessment

In spring semester of second year, as with other B.M. music majors, prospective composition majors will be reviewed and evaluated. Students unable to successfully pass all aspects of the assessment must change to the B.A. in Music, or to another academic major. Prior to course registration for the subsequent fall term, B.M. majors must meet the following requirements and standards:

1. maintain at least a 3.0 GPA in music courses, and a 3.0 GPA overall
2. receive no more than one unsatisfactory on a jury
3. receive a positive written recommendation for continuation in the composition track from the student's major vocal or instrumental instructor
4. receive a positive written recommendation for continuation in the composition track from the student's large ensemble director (jazz majors also require a letter from one (1) jazz ensemble director)

5. receive a positive written recommendation for continuation in the composition track from the student's major advisor.

Transfer Assessment

Transfer students in the Bachelor of Music Composition track will be assessed following their first completed fall term, with the same guidelines as listed above for the sophomore assessments.

Practicums

The specialty areas for performance and composition programs are fulfilled through practicums. The practicums are professional courses offered each term in practical applications and procedures essential to composition, repertory, performance, careers, and cultural communication. Performance and composition majors are required to take a minimum of 1.75 units of practicums. For requirements listed as .50 unit, students may register for .50 in a single term or .25 unit in each of two terms. In addition, composition students will be expected to fulfill part of the practicum requirements (at least 1.75 units) with the following subject areas:

- .50 composition seminar (MUS 263.1-2)
- .50 advanced orchestration (MUS 363.1-2)
- .25 advanced technology for composers (MUS 366.1)
- Use MUS 390.1 for additional terms of composition practica

The remaining .50 (two .25) units of practicums will be selected from the following list, in consultation with the composition professor and student's advisor:

- Advanced analysis (MUS 264.1)
- Advanced musicianship (MUS 364.1)
- Electronic music (see an advisor for the number)
- Special topics include contemporary music (i.e., 20th century opera, The Music of Stravinsky, American music since W.W.II, etc.) (see an advisor for the number)

Course Descriptions for Composition Practicums

Advanced Orchestration (MUS 363.1-2) (.50 units required of all B.M. composition majors)

Study of selected scores of late 19th and 20th century composers. Piano reduction, band scoring, and arranging as time permits. *Prerequisite: Orchestration (MUS 342.2.)*

Composition Seminar (MUS 263.1-2) (.50 units required of all B.M. composition majors)

Supervised work in contemporary techniques of composition, involving both analysis of and written exercises in the techniques.

Advanced Technology for Composers (MUS 366.1) (.25 units required of all B.M. composition majors)

Introduction to the creative use of digital solutions for capturing, creating, editing and manipulating media. Compositional and improvisatory techniques, including sequencing, editing, sampling, MIDI and notational software utilizing current technologies.

Prerequisite: Technology Techniques (MUS 137.1)

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• **D. REQUIREMENTS FOR THE BACHELOR OF MUSIC IN SACRED MUSIC**

The Sacred Music track in the Bachelor of Music degree is designed for students who wish to pursue a career in church music: director of music, choral director, organist, etc. The Sacred Music track also prepares students to continue their musical studies at the graduate level. Students from a variety of religious backgrounds and with any major performance area may choose to concentrate in sacred music.

Sophomore Assessment

In spring semester of second year, as with other B.M. music majors, prospective sacred music majors will be reviewed and evaluated. Students unable to successfully pass all aspects of the assessment must change to the B.A. in Music, or to another academic major. Prior to course registration for the subsequent fall term, B.M. majors must meet the following requirements and standards:

1. maintain at least a 3.0 GPA in music courses, and a 3.0 GPA overall
2. receive no more than one unsatisfactory on a jury
3. receive a positive written recommendation for continuation in the sacred music track from the student's major vocal or instrumental instructor
4. receive a positive written recommendation for continuation in the sacred music track from the student's large ensemble director (jazz majors also require a letter from one jazz ensemble director)
5. receive a positive written recommendation for continuation in the sacred music track from the student's major advisor.

Transfer Assessment

Transfer students in the Bachelor of Music Sacred Music track will be assessed following their first completed fall term, with the same guidelines as listed above for the sophomore assessments.

Performance & Organ

Though a student may choose any instrument or voice as his/her major performance area, all sacred music majors must take organ lessons **for a minimum of four (4) terms** as part of their course of study. The normal, four-year, full-time course of study is outlined in the B.M. Sacred Music curricular chart found earlier in this handbook.

Field Study

In the final term, students will enroll in a full-unit field study (MUS 386 – minimum 10 hours a week) at a local church. The department chair will supervise the field study (or appoint another faculty member to do so). Placement will be in a denomination of the student's choosing.

Practicums

In addition, sacred music majors enroll in the following practicums:

- .50 units of literature (MUS 261.1 and MUS 361.1-2), chosen from vocal, organ, or choral literature
- .25 units of Vocal diction and language (MUS 257.1)
- .50 units of Hymnody I & II (MUS 364.1-2)
- .25 units of improvisation for organ (MUS 264.1) *Prerequisite: Improvisation (MUS 322.2)*
- .25 units of an elective practicum, in area supportive to sacred music studies; to be selected in consultation with the student's music advisor

Liturgy

In the junior year (in the sophomore year, with permission of the advisor), all sacred music students will take a full-unit course in Church Liturgy and Music (MUS 381).

Course Descriptions for SACRED MUSIC Practicums

Literature (MUS 261.1 and 361.1-2) (.50 units chosen from the courses below)

Organ Literature (MUS 261.1 and 361.1)

A survey of organ literature, including how the construction of the instrument was related to the literature throughout history. Also treats analysis of organ compositions, registration, performance practices. Part I covers the Renaissance and Baroque; Part II continues to the present. (.50 units required of organ majors)

Vocal Literature I, II (MUS 261.1 and 361.1-2)

Examination of solo vocal literature, from genres including opera, Lied, oratorio, mass (and other large choral-orchestral works), cantata, song, orchestral song, and chamber music. Literature is divided chronologically from the Middle Ages to the present. Detailed analysis of representative works, including text-music relationships and comparison of styles. Weekly in-class performances.

Choral Literature I, II (MUS 261.1 and 361.1-2)

A survey of standard repertoire for choral ensembles, focusing on SATB and SAB voicings. Also includes discussions of how to select appropriate music for various ensembles and situations.

Part I covers music from the late Middle Ages to the end of the 18th century. Part II continues to the present. For sacred music students, repertoire studied will focus on music for sacred, liturgical, and spiritual settings and uses.

Diction and Language Workshop (MUS 257.1) (.25 units required of all sacred music majors)

Practical workshop in proper pronunciation of sung English, French, German, Italian, Latin, Russian, and Spanish using the International Phonetic Alphabet. Basics of translating for understanding foreign texts.

Hymnody I & II (MUS 264.1 and 364.1-2) (.50 units required of all sacred music majors)

Procedures for accompanying and playing hymns; adding descants; history of hymn writing, etc.

Improvisation for Organ (MUS 264.1 and 364.1-2) (.25 units required of all sacred music majors)

Improvisation on the organ, as used for preludes to pieces, transitions between pieces, or accompaniment to prayers and other portions of the liturgy. *Prerequisite: Improvisation (MUS 322.2) and 2 terms of organ lessons.*

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- **E. REQUIREMENTS FOR THE BACHELOR OF ARTS IN MUSIC**

The Bachelor of Arts degree is designed for students who wish to develop a general background in liberal arts, as well as music majors who wish to double major or minor in other fields. Although the B.A. in Music takes approximately three years to complete, it takes all four years to complete the 32-unit graduation requirement. Due to degradation of musical skills without private lessons, it is highly recommended that the student begin the program in the first year. Optional lessons (MUS 314.x and 315.x) may be taken each term in the senior year. There are lesson fees for these optional senior year lessons.

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IX. PERFORMANCE OUTCOMES BY YEAR

Music major Performance Outcomes are based on skills that will be demonstrated in private lessons, ensembles, musicianship classes, Performance Classes, and Juries, as well as Practicums for Performance majors. Below the four yearly charts are the additional jazz performance outcomes by year.

1st Year (read down)

All Instrumental Degrees	All Vocal Degrees
Demonstrate proper sound and tone production, including correct posture and breathing	
Begin to develop a repertoire of warm ups and/or vocalises	
Perform one (1) Performance Class in the spring term – memorization recommended for voice	
Perform at least one (1) out of two (2) Juries at the level of satisfactory (C, or 73) or better – memorization recommended for voice	
Begin to develop a performance etiquette	
Demonstrate the ability to interpret and perform literature in a large ensemble: wind and percussion in Marching Band/Wind Ensemble, strings in the College-Community Orchestra; guitar, keyboard, electric bass, and voice in Choir	

Begin to develop a repertoire of basic solo etudes and become familiar with all clefs appropriate to the major instrument. Learn to play all major and minor scales appropriate to the major instrument range; percussionists will also learn the standard (26+) rudiments	Begin to develop a repertoire of basic Italian art songs and become familiar with Italian diction familiar with the International Phonetic Alphabet and begin to use it in learning works in foreign languages as well as in English
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2nd Year

BA instrumental	All BM instrumental	All BM Perf vocal	BA vocal
Continue to develop proper sound and tone production, including correct posture and breathing			
Perform one (1) Performance Class each term – memorization recommended for vocalists 1 st term, required the 2 nd term (vocal performance majors memorize both terms)			
Perform at least three (3) out of four (4) Juries during the first two (2) years at the level of satisfactory (C, or 73) or better			
Demonstrate the ability to interpret and perform literature in a large ensemble: wind and percussion in Marching Band/Wind Ensemble, strings in the College-Community Orchestra; guitar, keyboard, electric bass, and voice in Choir			
Demonstrate the ability to sight-sing hymns and simple melodies using solfège syllables			
Develop a repertoire of solos and etudes from various musical periods		Develop repertoire of German or French song literature; begin to develop repertoire of English song	
		Demonstrate a potential for performance at the end of two (2) years that yields a 3.0 GPA in performance courses and practicums, as well as the approval for continuance in the performance track by the major teacher, large ensemble director, and music advisor	
		Demonstrate the ability to interpret and perform elective ensemble literature for at least one (1) term (or for keyboard majors, one (1) term of accompanying)	

3rd Year

BA instrumental	BM Perf/Comp/Sac Mus instrumental	BM Ed instrumental	BM Ed vocal	BM Perf/Comp/Sac Mus vocal	BA vocal
Continue to develop a repertoire of solos and etudes from various musical periods			Continue to develop repertoire of Italian, English, French, and German literature		
Perform one (1) Performance Class each term – memorization required for vocal majors					
Perform two (2) Juries at the level of satisfactory (C, or 73) or better					
Demonstrate the ability to interpret and perform literature in a large ensemble: wind and percussion in Marching Band/Wind Ensemble, strings in the College-Community Orchestra; guitar, keyboard, electric bass, and voice in Choir					
Demonstrate the ability to interpret and perform elective ensemble literature for both terms (or for keyboard majors, two (2) terms of accompanying)			Further enhance an understanding of vocal production		
BA instrumental	BM Perf/Comp/Sac Mus instrumental	BM Ed instrumental	BM Ed vocal	BM Perf/Comp/Sac Mus vocal	BA vocal
	Perform a half-length (½) solo recital including complete written program and notes which may be printed in the program or read aloud – composers may include their own works and others performing the composer's works			Perform a half-length (½) solo recital including complete written program and notes which may be printed in the program or read aloud – composers may include their own works and others performing the composer's works	

4th Year

BA instrumental (optional term)	BM Perf/Comp/Sac Music instrumental	BM Ed instrumental	BM Ed vocal	BM Perf/Comp/Sac Music vocal	BA vocal (optional term)
Demonstrate a well-developed understanding of the sound and tone production techniques and posture within the discipline – vocalists also include vowel formation and sound placement					
Demonstrate the ability to interpret and perform literature in a large ensemble: wind and percussion in Marching Band/Wind Ensemble, strings in the College-Community Orchestra; guitar, keyboard, electric bass, and voice in Choir					
	Demonstrate the ability to sight-read		Demonstrate a knowledge of repertoire of song literature, including representation from all four (4) languages		
Demonstrate a knowledge of the instrument's solo and ensemble literature				Demonstrate a knowledge of vocal solos from well-known choral and orchestral literature	
Demonstrate comfort and poise in public performance					
Demonstrate the ability to teach beginning and/or intermediate levels of your instruments or voice (music education demonstrate both instruments and voice)					
Demonstrate the ability to sight-sing hymns and simple melodies using solfège syllables (music education students also demonstrate keyboard accompaniment)					
	Perform a full solo recital including a balance of works in a variety of historical styles, along with complete written program notes which may be printed in the program or read aloud – composers may have others perform the composer's works, or opt for a project	Perform a half-length (½) solo recital including a balance of works in a variety of historical styles, along with complete written program notes which may be printed in the program or read aloud	Perform a half-length (½) memorized solo recital, with a balance of works in English, French, German, and Italian in various historical styles, including complete written program notes which may be printed in the program or read aloud	Perform a full solo recital including a balance of works in English, French, German, and Italian in a variety of historical styles, including complete written program notes which may be printed in the program or read aloud – composers may have others perform the composer's works, or opt for a project	
BA Instrumental (optional term)	BM Perf/Comp/Sac Music instrumental	BM Ed instrumental	BM Ed vocal	BM Perf/Comp/Sacred Music vocal	BA vocal (optional term)
	Perform two (2) Juries at the level of satisfactory (C, or 73) or better	Perform a fall Jury at the level of satisfactory (C, or 73) or better – memorization required for vocalists		Perform two (2) Juries at the level of satisfactory (C, or 73) or better with all music memorized	
	Perform a fall and spring Performance Class	Perform a fall Performance Class – memorization required for vocalists		Perform a fall and spring Performance Class with music memorized	

	Demonstrate the ability to interpret and perform elective ensemble literature both terms – or for keyboard majors, two (2) terms of accompanying – (one (1) term for composition)	Demonstrate the ability to interpret and perform elective ensemble literature in a minimum of one (1) term – keyboard majors may opt for one (1) term of accompanying	Demonstrate a good knowledge of diction in English, French, German, Latin, and Italian, using the IPA system	
	Demonstrate a knowledge of the instrument's historical performance practice, including 20 th century techniques			Demonstrate a knowledge of the voice's historical performance practice, including 20 th century techniques

1. Performance Outcomes for the B.M. in Performance—Jazz, Instrumental

Outcomes for the B.M. in Performance (Jazz) are based on skills that will be acquired in private lessons, musicianship classes, Performance Classes and Juries, ensembles, as well as in practicums required for the jazz major. These outcomes are intended to be in addition to those of the B.M. Instrumental Performance degree. Also included is a corresponding list of standard jazz tunes that the students are urged to draw from as they establish their own repertoire.

During the first year a B.M. student with a concentration in instrumental Jazz will:

1. identify, play, and improvise, on the F and Bb blues scales
2. demonstrate the standard twelve (12) bar blues form in Bb and F
3. demonstrate two (2) blues melodies, one (1) in Bb the other in F
4. begin to develop a repertoire of transcribed jazz solos from major jazz artists (preferably performed on their instrument)
5. begin improvising over ii-V-Is (tonal centers)
6. begin improvising over easy ii-V-I tunes
7. begin to develop a regular regimen of listening to recordings of the great jazz artists

During the second year a B.M. student with a concentration in instrumental Jazz will:

1. demonstrate the ability to play all major, dominant, minor, half-diminished and fully-diminished seventh chords (arpeggios) in all twelve (12) keys
2. demonstrate ii-V-I in all twelve (12) keys
3. demonstrate the dorian and mixolydian modes in all twelve (12) keys
4. demonstrate the ability to improvise over the minor scales (melodic and harmonic) in all twelve keys
5. demonstrate the ability to analyze and label harmonic formula structures (i.e. I-VI-ii-V-iii-VI-ii-V)
6. begin to develop a repertoire of memorized jazz tunes including minor and modal tunes
7. continue to develop a repertoire of transcribed jazz solos
8. demonstrate ability to sight-sing simple melodies using solfège syllables

During the third year a B.M. student with a concentration in instrumental Jazz will:

1. demonstrate chord substitutions (i.e. tritone, mediant/submediant, diatonic, ii-bVII, adding ii-V's, ii-V up a half step, and combinations)
2. aurally identify and improvise over substitutions
3. demonstrate altered scales (i.e. whole tone, diminished, octatonic, lydian-mixolydian, bebop

scale)

4. continue to build a repertoire of memorized jazz tunes

During the fourth year a B.M. student with a concentration in instrumental Jazz will:

1. give a full-length (1 hour) solo recital including a balance of works in a variety of jazz styles, along with complete written program notes which may be printed in the program or read aloud
2. demonstrate comfort and poise in public performance
3. perform two (2) juries at the level of satisfactory (C, or 73) or better
4. play a jazz tune (both melody and improvise) in all twelve (12) keys
5. demonstrate knowledge of jazz development and styles from a historical perspective
6. arrange a jazz tune for small or large jazz ensemble
7. compose original jazz compositions
8. continue to build a repertoire of memorized jazz tunes
9. demonstrate basic jazz piano proficiency, be able to accompany another jazz musician on the piano.

2. Performance Outcomes for the B.M. in Performance—Jazz, Vocal

Outcomes for the B.M. student with a concentration in Vocal Jazz are based on skills that will be acquired in private lessons, musicianship classes, performance classes and juries, ensembles, as well as in practicums required for the jazz major. These outcomes are intended to be in addition to those of the B.M. Vocal Performance degree. Also included is a corresponding list of standard jazz tunes that the students are urged to draw from as they establish their own repertoire.

During the first year a B.M. student with a concentration in vocal Jazz will:

1. learn the blues scale in F and Bb, improvise on them
2. learn and memorize the standard twelve (12) bar blues form in Bb and F
3. memorize two (2) blues melodies, one (1) in Bb the other in F
4. begin to develop a repertoire of transcribed jazz solos from major jazz artists (vocalists/trumpeters/saxophonists/trombonists)
5. begin improvising over ii-V-I's (tonal centers)
6. begin to improvise over easy ii-V-I tunes
7. begin to develop a regular regimen of listening to recordings of the great jazz artists
8. begin to recognize forms of songs by ear and /or analysis
9. develop a repertoire of basic jazz standards and become familiar with scat diction

During the second year a B.M. student with a concentration in vocal Jazz will:

1. memorize and be able to play all major, dominant, minor, half-diminished and fully-diminished seventh chords (arpeggios) in all twelve (12) keys
2. learn ii-V-I in all twelve (12) keys
3. learn (memorize) the dorian and mixolydian modes in all twelve (12) keys
4. learn to improvise over the minor scales (melodic and harmonic) in all twelve (12) keys
5. learn to analyze and label harmonic structures formulaically (i.e. I-VI-ii-V-iii-VI-ii-V)
6. begin to develop a repertoire of memorized jazz tunes including minor and modal tunes
7. continue to develop a repertoire of transcribed jazz solos
8. demonstrate ability to sight-sing simple melodies using solfège syllables
9. begin to transpose songs into appropriate keys onto lead sheets
10. develop a repertoire of vocalese tunes

During the third year a B.M. student with a concentration in vocal Jazz will:

1. learn chord substitutions (i.e. tritone, mediant/submediant, diatonic, ii-bVII, adding ii-V's, ii-V up a half step, and combinations)
2. be able to aurally identify and improvise over substitutions
3. learn altered scales (i.e. whole tone, diminished, octatonic, lydian-mixolydian, bebop scale)

4. continue to build a repertoire of memorized jazz tunes, particularly non-traditional jazz settings (i.e. original compositions, original lyrics over instrumental solos, pop/rock tunes)

During the fourth year a B.M. student with a concentration in vocal Jazz will:

1. be able to sing a jazz tune (both melody and improvise)
2. demonstrate knowledge of jazz development and styles from a historical perspective
3. be able to arrange a jazz tune for small or large jazz ensemble
4. be able to compose original jazz compositions
5. continue to build a repertoire of memorized jazz tunes
6. demonstrate basic jazz piano proficiency, be able to accompany themselves or another jazz musician on the piano

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X. SUGGESTED PERFORMANCE REPERTOIRE FOR PERFORMANCE MAJORS

Instruments or voices not included in the following lists are still to be determined by the faculty.

CLARINET

First year

Finzi, G. *Five Bagatelles*
 Hindesmith, P. *Sonata*
 Marty, G. *Premiere Fantasia*
 Stamaitz, C. *Concerto No. 3 in Bb major*
 von Weber, C.M. *Concertino, Op 11*
 von Weber, C.M. *Concerto No. 1 in f minor, Op. 73*
 Osborne, W. *Rhapsody*

Second year

Arnold, M. *Sonatina*
 Bennett, R.R. *Sonatina*
 Cavallini, E. *Adagio and Tarantella*
 Grovlez, G. *Lamento and Tarantella*
 Heiden, B. *Sonatina*
 Milhaud, D. *Sonatine*
 Rabaud, H. *Solo de Concours*
 Saint-Saens, C. *Sonata Op. 167*
 von Weber, C.M. *Introduction, Theme, and Variations*

Third year

Bernstein, L. *Sonata*
 Bozza, E. *Fantasia Italiana*
 Brahms, J. *Sonatas Op. 120 Nos. 1 and 2*
 Burgmuller, N. *Duo in Eb Major*

Crusell, B. *Concerto in f minor, Op. 1*
 Devienne, F. *Deuxieme Sonata*
 Dunhill, T. *Fantasy Suite*
 Etler, A. *Sonata No. 1*
 Jean-Jean, P. *Arabesque*
 Messenger, A. *Solo de Concours*
 Mozart, W.A. *Concerto in A Major, K. 622*
 Schumann, R. *Fantasy Pieces, Op. 73*
 Spohr, L. *Concerto No. 1*
 von Weber, C.M. *Grand Duo Concertante, Op. 48*

Fourth year

Babin, V. *Hillandale Waltzes*
 Bax, A. *Sonata*
 Cahuzac, L. *Variations on a Theme of a Valley*
 Copland, A. *Concerto*
 Debussy, C. *Premiere Rhapsodie*
 Ireland, J. *Fantasy-Sonata*
 Jean-Jean, P. *Carnival of Venice*
 Lutoslawski, W. *Dance Preludes*
 Mazillier, J. *Fantasy-Ballet*
 Muczynski, R. *Time Pieces*
 Nielsen, C. *Concerto*
 Poulenc, F. *Sonata*
 von Weber, C.M. *Concerto No. 2 in Eb Major, Op. 74*

OBOE**First year**

A Baroque sonata, concerto, or partita:
 Albinoni *Concerto in Bb*, Op.7 No.3
 Handel *Concerto in Bb Major*
 Handel *Concerto in g minor*
 Telemann *Sonata in a minor*
 A Telemann Partita
 Donizetti *Sonata in F Major* or Hertel *Concerto in G Major*
 One or two of the following (orequivalent):
 Wayne Barlow *The Winter's Passed*
 Britten *Two Insect Pieces*
 Chavez *Uringos for Oboe Solo*
 Field Nocturne
 Michael Head *Three Pieces*

Second year

A Baroque sonata or concerto:
 Albinoni *Concerto in d minor*, Op. 9 No.2
 Handel *Concerto in g minor*
 Handel *Sonata in F Major*
 Telemann *Concerto in f minor*
 Haydn (attributed) *Concerto in C Major* or
 Krommer *Concerto in F*, Op. 52
 Hanson *Pastorale* or
 Nielsen *Fantasiestücke*, Op. 2
 Piece from Contemporary French Recital Pieces, published by
 International
 Jacob Bagatelles (unaccompanied)

Third year

A Baroque sonata and concerto:
 Handel *Sonata in c minor*
 Handel *Sonata in g minor*
 Marcello *Concerto in c (or d) minor*
 Telemann *Concerto in f minor*
 Telemann *Concerto in c minor*
 Telemann *Sonata in g minor*
 Bellini *Concerto in Eb Major* or
 Cimarosa *Concerto in c minor*
 Schumann Romances
 Gilhaud *First Concertino* or other French Recital Piece from
 Andraud *Fifteen Grand Solos*
 Hindemith Sonata or Jacob Sonata or Sonatina or Piston Suite

Fourth year

Choose one Baroque, one Classical, and one 20th century, plus the
 Britten or its equivalent (unaccompanied piece):
 J. S. Bach *Concerto in F Major*
 (reconstruction from *Harpsichord Concerto in E Major*, BWV
 1053)
 J. S. Bach *Sonata in g minor*, BWV 1020
 Marcello *Concerto in c (or d) minor*
 Vivaldi *Concerto in C Major*, PV 41
 Vivaldi *Concerto in F Major*, F. VII No. 2
 Mozart *Concerto in C Major*, K. 314
 Mozart *Quartet for Oboe and Strings*, K. 370
 Hoover Sonata
 Poulenc Sonata
 Saint-Saëns *Sonata*, Op. 166
 Richard Strauss Concerto
 Vaughan Williams Concerto
 Benjamin Britten *Six Metamorphoses after Ovid*

ORGAN**First year**

Pre-Bach—Buxtehude, Scheidemann or JC Bach chorale preludes;
Cabanilles Tiento; selections from Couperin; Dandrieu noels;
 Zipoli
 Bach “Little” Preludes and Fugues”, Yale collection chorale
 preludes, *Pastorale*
 Liszt selections for harmonium
 Lemmens selections
 Selections of contemporary chorale settings from *The Parish*
Organist volumes
 Selected hymns, pedal scales and exercises

Second year

Pre-Bach—Bohm suite or chorale variations; Scheidt chorale
 variations; Frescobaldi mvt. from *Fiori musicali*; *Livre d'orgue*
 by Couperin
 Bach *Orgelbüchlein*; Piece d'orgue (Fantasia in G); selections
 from Schubler chorales
 Mendelssohn fugue
 Franck *Cantabile*
 Lemmens trio sonata
 Walcha or Distler chorale preludes
 Messiaen selected slow mvts.
 Selected hymns

Third year

Pre-Bach—Pachelbel extended chorale prelude or chaconne;
 Buxtehude prelude and fugue; *Livre d'orgue* by Clerambault,
 Boyvin
 Bach Leipzig chorale preludes; Preludes and Fugues in C (BWV
 545), E, f, G, A; Trio sonata I, III
 Brahms chorale prelude
 Franck *Prelude, Fugue and Variation, Priere*
 Vierne fast mvt. from *Organ Symphony*
 Boellmann *Suite gothique*
 Messiaen *Le banque celeste*
 Locklair mvt.

Fourth year

Pre-Bach—Buxtehude chaconne; Bruhns or Lubeck and fugue;
Livre d'orgue by Du Mage, Marchand
 Bach Trio sonata II, IV, V or VI; Preludes (Toccatas, Fantasias)
 and Fugues in C (9/8), D, F, G (BWV 541), g, a, b; Passacaglia
 Mendelssohn sonata
 Franck Chorale in E, b, a, *Piece heroique*
 Vierne mvt. from *Pieces de fantasia*
 Dupre prelude and fugue
 Hindemith sonata or Distler chorale partite
 Messiaen mvt. from *Suite de l'ascension*, selections from *La*
nativite
 Albright *Melisma*

• PERCUSSION

First year

*Basic stick control and hand technique

SNARE DRUM

*Basic hand and tuning technique

Stone – Stick Control

Ludwig – N.A.R.D. Collection of Drum Solos

Goldenberg – Modern School for Snare Drum

TIMPANI

Goodman – Modern Method for Timpani

*Basic hand technique

KEYBOARD PERCUSSION

*Basic Technique and Scales 2 1/3 octaves

McMillan – Keyboard Technique

Goldenberg – Modern School for Xylophone

Brahms – Hungarian Dance #5

DRUMSET

Chapin – Advanced Techniques for the Modern Drummer

Second year

SNARE DRUM

Stone – Accents and Rebounds

Cirone – Portraits in Rhythm

Burns and Malin – Finger Control

Wilcoxon – Modern Rudimental Swing Solos

TIMPANI

Friese and Lepak – Timpani Method

Hochrainer – Etuden fur Timpani heft 1

KEYBOARD PERCUSSION

J.S. Bach – Violin Concerto in A minor and Chorales

Green – Instruction course for xylophone

Peters – Yellow After the Rain

Musser – Etude Op. 6 #10

Fink – Songs for Vibes (Christina, Linda Gail, Ruth Ann)

Brown – Inagua

DRUMSET

Chester – The New Breed vol. 1

Cottler – I've Got You Under My Skins

Third year

SNARE DRUM

Delecluse 12 Etudes for the Snare Drum

Firth – The Solo Snare Drummer

Orchestral Excerpts

TIMPANI

Firth – The Solo Timpanist

Hinger – Solos for the Virtuoso Timpanist

Carter – 8 Pieces for 4 Timpani

KEYBOARD PERCUSSION

Fink – Songs for Vibes (Jill Ann)

Friedman – Vibraphone Technique

J.S. Bach – Sonatas and Patitas

Stevens – Method of Movement

Kriesler – Tambourin Chinois

Stout – 2 Mexican Dances

Green – Xylophone Rags

DRUMSET

Chester New Breed Vol. 2

Fourth year

All materials to be selected according to student's interest and level of advancement. Solo literature, post-graduate plans, audition interests are taken into consideration when planning senior year. Solo repertoire for senior recital is of primary importance.

• PIANO

First yearBach Prelude and Fugue from *Well-Tempered Clavier*

Mozart sonata (from K. 279, 283, 309, 330, 331, 332, 533, 570)

Chopin nocturne and mazurka

Haydn Sonata

Scarlatti sonatas or various movements from Bach/Handel

Mendelssohn: selections from *Songs without Words***Second year**

Debussy prelude/Children's Corner/Arabesque

Chopin etudes

Beethoven sonata (from op. 2, 10, 14, 31, 54, 78)

Scriabin prelude or etude

Rachmaninoff preludes

*Repertoire for the year, not just for the recital***Third year**Bach *Italian Concerto*, movements from suites/partitas

Schubert sonata

Schumann: complete cycle such as *Papillons*

Chopin: polonaise, impromptu, or 2 etudes

Work by Griffes, Copland, another 20th-c. American composer
*Repertoire for the year, not just for the recital***Fourth year**

Beethoven sonata (Op. 53, 57, 90 or above)

Chopin Ballade or Scherzo

Brahms piece from Op. 117 or 118

Liszt etude

Choose from: Prokofiev sonata/Debussy something from *Pour le piano*, *Estampes*, or *Images*, Persichetti sonata

Bach 2 preludes and fugues or English/French suite

At least one 20th-century work written after 1950

At least one 20th-century work by an American composer

Also: Complete concerto by Mozart, Beethoven, Chopin, Saint-Saens, or Grieg

SAXOPHONE**First year**

Mussorgsky, M. *The Old Castle* (Orchestral)
 Ravel, M. *Bolero* (Orchestral)
 Bizet, G. *L'Arlesienne suite* (Orchestral)
 Bozza, E. *Aria* (Solo)
 Lecaill, F. *Fantaisie Concertante* (Solo)
 Hindemith, P. *Sonata* (Solo)
 Bach, J.S. *Andante and Allegro* (Transcriptions)
 Handel, G.F. *Sonata No. 3* (Transcriptions)
 Faure, G. *Elegie, Op. 24* (Transcriptions)

Second year

Debussy, C. *Rhapsodie* (Orchestral)
 Milhaud, D. *La Creation du Monde* (Orchestral)
 Webern, A. *Quartet, Op. 22* (for violin, clarinet, tenor sax and piano) (Orchestral)
 Gaujac, P. *Funambule* (Solo)
 Heiden, B. *Sonata* (Solo)
 Badings, H. *La Malinconia* (Solo)
 Beethoven, L. von *Romance in F Major, Op. 50* (Transcriptions)
 Blavet, M. *Adagio and Gigue from Sonata No. 3* (Transcriptions)
 Cui, C. *Berceuse Op. 20, No. 8* (Transcriptions)

Third year

Kolady, Z. *Hary Janos Suite* (Orchestral)
 Glazounov, A. *Concerto* (Orchestral)
 Prokofiev, S. *Lt Kije Suite* (Orchestral)
 Bozza, E. *Improvisation and Caprice* (Solo)
 Creston, P. *Sonata* (Solo)
 Maurice, P. *Tableaux de Provence* (Solo)
 Leclair, J.M. *Aria from Sonata No. 7* (Transcriptions)
 Chopin, F. *Mazurka Op. 67, No. 2* (Transcriptions)
 Haydn, F.J. *Andante from Sonata No. 1* (Violin) (Transcriptions)

Fourth year

Musczyński, R. *Concerto for Alto Saxophone and Chamber Orchestra* (Orchestral)
 Dubois, P.M. *Divertissement for Alto Saxophone and Orchestra* (Orchestral)
 Billik, J. *Concertino* (Orchestral)
 Pierre, P. *Prelude et Scherzo for Alto Saxophone* (Solo)
 Ibert, J. *Concertino de Camera* (Solo)
 Bounneau, P. *Caprice en Forme de Valse* (Solo)
 Eccles, H. *Sonata* (Transcriptions)
 Beethoven, L. von *Minuet from Sonata Op. 49, No. 2* (Transcriptions)
 Bach, J.S. *Sonata VI* (Transcriptions)

TROMBONE**First year**

Hector Berlioz – Recitative and Prayer
 Henry C. Smith, ed. – Solos for the Trombone Player

Second year

J.E. Barat, arr. R.L. Marsteller – Andante et allegro
 P. Koepke, arr. H. Voxman – Prelude and Fanfaronade
 Henry C. Smith, ed. – Solos for the Trombone Player

Third year

A. Guilamant – Solos for the Trombone Player
 E. Reiche Rondo from Concerto No. 2
 Henry C. Smith, ed. – Solos for the Trombone Player

Fourth year

Th. Dubois – Solo de concert
 A. Pryor, arr. E.M. Pearson – Blue Bells of Scotland

TRUMPET**First year**

Arbans – Complete Conservatory Method
 Walter L. Smith – Lip Flexibility Studies
 Herbert Clarke – Technical studies
 James Stamp – Warm-ups & Studies
 Haydn – Trumpet Concerto

Second year

Arbans (cont.)
 Charles Colin – Advanced Lip Flex.
 Herbert Clarke – Characteristic studies
 Concone – (op. 9) 50 lessons High voice
 Voxman – Selected duets, vol. 1
 Hummel – Trumpet Concerto

Third year

Arbans (cont.)
 Ernest Williams – Complete method Max
 Schlossberg – Daily drills & Studies
 Francis Bodet – Etudes de Virtuoso
 Vassily Brandt – Etudes for Trpt.
 H. Clarke – Bride of the Waves

Fourth year

Arbans (cont.)
 Theo Charlier – Etudes Transcendantes
 J.B. Arban – 14 Characteristic studies
 Voxman – Selected duets, vol. 2
 H. Clarke – The Debutante; The Carnival of Venice

VOICE**First year**

Italian Songs of 17th and 18th Centuries
 English Songs and Arias
 Handel
 Purcell

Second year

*Introduction to German *Lieder*
 Schubert
 Schumann
 Franz
 *English Oratorio Literature
 Messiah, etc
 *Operatic Literature
 Mozart
 Donizetti

Third year

*Introduction to French *Melodies*
 Faure
 Duparc
 *More advanced *Lieder*
 Brahms
 Strauss, R.
 *Ongoing work with Oratorio and Operatic studies with composers of more advanced works.
 Verdi
 Bellini

Fourth year

Bach
 Handel
 Schumann *Frauen Lieben und Leben*

• JAZZ – INSTRUMENTAL

This list corresponds, by year, to the performance outcomes. It is highly recommended that the jazz major learn all of the tunes on this list, however this list merely provides suggested repertoire and the applied teacher and the student should determine the direction and material best suited for the student's ability and direction.

1 st year	Blues Tunes:	Now's the Time; Blue Monk, Billie's Bounce; Tenor Madness, Watermelon Man; Song For My Father; Freddie the Freeloader	
	Simple ii-V-I tunes:	How High the Moon; On the Trail, Take the A Train; Afternoon in Paris; Autumn Leaves	
2 nd year	Tunes in a Minor Key:	My Funny Valentine; What is this Thing Called Love; Softly As a Morning Sunrise; Mr. P. C.	
	Modal Tunes:	So What, All Blues; Impressions; Little Sunflower	
	Standards:	There Will Never Be Another You; All the Things You Are; Fly Me to the Moon; Misty Tenderly; Bye Bye Blackbird; A Night in Tunisia	
3 rd year	On Green Dolphin Street	Desafinado, Ornithology	
	Body and Soul	It Don't Mean a Thing if it Ain't Got That Swing	
	Time After Time	A Foggy Day	
	Speak Low, Meditation	The Days of Wine and Roses	
	Girl From Ipanema		
4 th year	Bluesette	Confirmation	
	In a Sentimental Mood	Donna Lee	
	Have You Met Miss Jones	Anthropology	
	Four	Blues for Alice	
	Darn that Dream	Giant Steps	

• JAZZ – VOCAL

This list corresponds, by year, to the performance outcomes. It is highly recommended that the jazz major learn all of the tunes on this list, however this list merely provides suggested repertoire and the applied teacher and the student should determine the direction and material best suited for the student's ability and direction.

1 st year	Blues Tunes:	Now's the Time; Blue Monk; Billie's Bounce; Route 66; Watermelon Man; Song For My Father; Every Day I Have the Blues	
	Simple ii-V-I tunes:	How High the Moon; Satin Doll; Take the A Train; Our Love is Here to Stay; Autumn Leaves	
	Rhythm changes:	I've Got Rhythm; Oo-Shoohy-Dooby-Oo-Oo; Everybody's Boppin'; Cottontail	
2 nd year	Tunes in a Minor Key:	My Funny Valentine; What is this Thing Called Love; Softly As a Morning Sunrise; Lullaby of Birdland	
	Modal Tunes:	So What; All Blues; Milestones; My Favorite Things	
	Standards:	There Will Never Be Another You; All the Things You Are; Fly Me to the Moon; Misty, Tenderly; Bye Bye Blackbird; A Night in Tunisia, Blue Bossa	
3 rd year	All of Me	Desafinado	
	On Green Dolphin Street	Ornithology	
	Body and Soul	It Don't Mean a Thing if it Ain't Got That Swing	
	Time After Time	A Foggy Day	
	Speak Low	The Days of Wine and Roses	
	Meditation	St. Thomas	
	Girl From Ipanema		
4 th year	Bluesette	Confirmation	
	In a Sentimental Mood	Yardbird Suite	
	Have You Met Miss Jones	Anthropology	
	Four	Joyspring	
	Darn that Dream	I'm All Smiles	

APPENDIX A – REPERTOIRE SHEET

Student Repertoire Sheet

RETURN TO: Dawn Rodriguez with signature of PRIMARY LESSON INSTRUCTOR the Friday before Juries

Please type or print neatly.
Fall / Spring – Year: _____

Student’s Name: _____ FY So Jr Sr CGS

Primary Instrument or Voice part: _____

Select ONE: BMus. Ed BMus Perf (classical) BMus Perf (jazz) BMus Comp BMus Sacr Mus B.A. Comenius Ctr

Student’s Advisor: _____

Instructor’s Signature: _____

Accompanist: _____

Please list all the pieces you have studied this semester including the names of composers, titles (including Op., K., BWV, etc.), status (just started, memorized, part of recital, etc.), and usage. If applicable: include list of scales, arpeggios, rudiments, and other technical exercises you have studied this term.

Composer	Title	Status	Usage
<i>Example:</i> Chopin	<i>Polonaise in A major, Op. 44</i>	<i>Memorized</i>	<i>Performance Class 2-13-08</i>
<i>Example:</i> Beethoven	<i>Sonata in F major, Op. 10/2, mvt. 2</i>	<i>Memorized *JURY</i>	<i>Recital 3-16-08</i>
<i>Example:</i> Beethoven	<i>Sonata in F major, Op. 10/2, mvt. 3</i>	<i>just started (2 lessons)</i>	<i>Improve technique</i>

JURY 1
JURY 2

Is sight-reading included as a regular part of your lesson? Yes ___ No ___
Is sight-reading a part of your regular practice routine? Yes ___ No ___
Is memorization a regular part of your lesson? Yes ___ No ___

APPENDIX B – JURY FORMS**Music Department Jury Scoring Rubric: Keyboard**

Name: _____

Fall/Spring 20_____

Teacher: _____

BMPerf BMEd BMSacred

Instrument/Voice: _____

BMComp BA

Comments (for additional space, please use the back of this form):

FY So Jr Sr CGS

Selection #1 Title: _____

Selection #2 Title: _____

Juror: For each category, please assign a score out of the points indicated below. Total the score for each musical selection, as well as totaling the scores for both selections at the bottom of the chart. Please use the suggested descriptors for each category as a guide, but feel free to interpret each category according to your genre/instrument.

	Score Selection #1	Score Selection #2
A. Tone •Quality •Singing tone •Consistent Control •Sensitivity •Legato/blend	___/10	___/10
B. Accuracy •Notes •Pulse/Meter •Rhythm •Steadiness of beat •Articulation	___/10	___/10
C. Technique •Facility/Fluency/Flexibility •Hand/body position •Touch •Fingering •Control/Precision •Pedal	___/10	___/10
D. Stage Presence •Professional Conduct •Confidence •Posture •Professional appearance •Memorization •Poise	___/10	___/10
E. Interpretation •Tempo •Dynamics •Phrasing •Style •Expression/Nuance/Artistry •Balance of Melody/Accomp. •Performance Practice appropriate to the piece, historical period, or style	___/10	___/10
TOTAL	/50	/50
	TOTAL #1 + #2 = _____ / 100	

Juror Signature: _____

Juror's field: _____

Date: _____

A = 93-100; A- = 90-92; B+ = 87-89; B = 83-86; B- = 80-82; C+ = 77-79; C = 73-76; C- = 70-72; D+ = 67-69; D = 63-66; D- = 60-62; F = 0-59

Rubric adapted from PMEA Adjudication Forms Fall 2014



Music Department Jury Scoring Rubric: String

Name: _____

Fall/Spring 20_____

Teacher: _____

BMPerf BMEd BMSacred

Instrument/Voice: _____

BMComp BA

Comments (for additional space, please use the back of this form):

FY So Jr Sr CGS

Selection #1 Title: _____

Selection #2 Title: _____

Juror: For each category, please assign a score out of the points indicated below. Total the score for each musical selection, as well as totaling the scores for both selections at the bottom of the chart. Please use the suggested descriptors for each category as a guide, but feel free to interpret each category according to your genre/instrument.

	Score Selection #1	Score Selection #2
A. Tone/Intonation • Full, rich tone quality, characteristic of the instrument in all registers • Consistent and accurate intonation in all registers • Use of bow • Pitch Center • Intonation within the melodic line • Strumming/picking (guitar)	____/10	____/10
B. Accuracy • Notes • Pulse/Meter • Rhythm • Precision, facility, and clarity • Articulation accurate to the piece	____/10	____/10
C. Technique • Facility • Use of bow arm • Flexibility throughout range • Fingering • Control/Precision • Picking (guitar)	____/10	____/10
D. Stage Presence • Professional Conduct • Confidence • Posture • Professional appearance • Memorization (if applicable)	____/10	____/10
E. Interpretation • Tempo • Dynamics • Phrasing • Style • Expression/Nuance/Artistry • Performance Practice appropriate to the piece, historical period, or style	____/10	____/10
TOTAL	/50	/50
	TOTAL #1 + #2 = _____ / 100	

Juror Signature: _____

Juror's field: _____

Date: _____

A = 93-100; A- = 90-92; B+ = 87-89; B = 83-86; B- = 80-82; C+ = 77-79; C = 73-76; C- = 70-72; D+ = 67-69; D = 63-66; D- = 60-62; F = 0-59

Rubric adapted from PMEA Adjudication Forms Fall 2014



Music Department Jury Scoring Rubric: Vocal

Name: _____

Fall/Spring 20_____

Teacher: _____

BMPerf BMEd BMSacred

Instrument/Voice: _____

BMComp BA

Comments (for additional space, please use the back of this form):

FY So Jr Sr CGS

Selection #1 Title: _____

Selection #2 Title: _____

Juror: For each category, please assign a score out of the points indicated below. Total the score for each musical selection, as well as totaling the scores for both selections at the bottom of the chart. Please use the suggested descriptors for each category as a guide, but feel free to interpret each category according to your genre/instrument.

	Score Selection #1	Score Selection #2
A. Tone/Intonation •Quality •Consistent tone throughout range •Consistent intonation •Use of breath/bow •Pitch Center •Within the melodicline	____/10	____/10
B. Accuracy •Notes •Pulse/Meter •Rhythm •Diction •Articulation	____/10	____/10
C. Technique •Facility •Flexibility throughout range •Control/Precision	____/10	____/10
D. Stage Presence •Professional Conduct •Confidence •Posture •Professional appearance •Memorization	____/10	____/10
E. Interpretation •Tempo •Dynamics •Phrasing •Style •Expression/Nuance/Artistry •Performance Practice appropriate to the piece, historical period, or style	____/10	____/10
TOTAL	/50	/50
		TOTAL #1 + #2 = _____ / 100

Juror's signature: _____

Juror's field: _____

Date: _____

A = 93-100; A- = 90-92; B+ = 87-89; B = 83-86; B- = 80-82; C+ = 77-79; C = 73-76; C- = 70-72; D+ = 67-69; D = 63-66; D- = 60-62; F = 0-59

Rubric adapted from PMEA Adjudication Forms Fall 2014



Music Department Jury Scoring Rubric: Wind Instruments

Name: _____

Fall/Spring 20_____

Teacher: _____

BMPerf BMed BMSacred

Instrument/Voice: _____

BMComp BA

Comments (for additional space, please use the back of this form):

FY So Jr Sr CGS

Selection #1 Title: _____

Selection #2 Title: _____

Juror: For each category, please assign a score out of the points indicated below. Total the score for each musical selection, as well as totaling the scores for both selections at the bottom of the chart. Please use the suggested descriptors for each category as a guide, but feel free to interpret each category according to your genre/instrument.

	Score Selection #1	Score Selection #2
A. Tone/Intonation •Quality •Consistent tone throughout range •Consistent intonation •Use of breath • Pitch Center •Tone/intonation within the melodic line	____/10	____/10
B. Accuracy •Notes •Pulse/Meter •Rhythm •Articulation	____/10	____/10
C. Technique •Facility •Flexibility throughout range •Control/Precision	____/10	____/10
D. Stage Presence •Professional Conduct •Confidence •Posture •Professional appearance •Memorization	____/10	____/10
E. Interpretation •Tempo •Dynamics •Phrasing •Style •Expression/Nuance/Artistry •Performance Practice appropriate to the piece, historical period, or style	____/10	____/10
TOTAL	/50	/50
		TOTAL #1 + #2 = _____ / 100

Juror Signature: _____

Juror's field: _____

Date: _____

A=93-100; A-=90-92; B+=87-89; B=83-86; B-=80-82; C+=77-79; C=73-76; C-=70-72; D+=67-69; D=63-66; D-=60-62; F=0-59

Rubric adapted from PMEA Adjudication Forms Fall 2014



Music Department Jury Scoring Rubric: Jazz

Name: _____

Fall/Spring 20_____

Teacher: _____

BMPerf BMed BMSacred

Instrument/Voice: _____

BMComp BA

Comments (for additional space, please use the back of this form):

FY So Jr Sr CGS

Selection #1 Title: _____

Selection #2 Title: _____

Juror: For each category, please assign a score out of the points indicated below. Total the score for each musical selection, as well as totaling the scores for both selections at the bottom of the chart. Please use the suggested descriptors for each category as a guide, but feel free to interpret each category according to your genre/instrument.

			Score Selection #1	Score Selection #2
A. Tone/Intonation •Quality •Consistent tone throughout range •Intonation •Pitch Center	JAZZ VOCAL: •Vocal Technique/Production •Pitch Control/Accuracy •Appropriate Tone Quality	DRUMSET: •Ability to get around set •Continuity and touch/artistry •Overall Sound	____/10	____/10
B. Improvisation •Language/Vocabulary •Following Changes/Form	(ALL) •Rhythm/Feel •Creativity	•Shape of Solo/Architecture •Rhythmic ideas	____/10	____/10
C. Technique •Facility •Flexibility throughout range •Control/Precision	JAZZ VOCAL •Flexibility and accuracy •Use of scat syllables •Harmonic Knowledge/Precision	DRUMSET: •Stick control •Facility	____/10	____/10
D. Stage Presence •Professional Conduct •Confidence	(ALL) •Posture •Professional appearance	•Memorization	____/10	____/10
E. Interpretation •Tempo •Phrasing	(ALL) •Style/Feel/Groove •Expression		____/10	____/10
TOTAL			/50	/50
			TOTAL #1 + #2 = _____ / 100	

Juror Signature: _____

Juror's field: _____

Date: _____

A = 93-100; A- = 90-92; B+ = 87-89; B = 83-86; B- = 80-82; C+ = 77-79; C = 73-76; C- = 70-72; D+ = 67-69; D = 63-66; D- = 60-62; F = 0-59

Rubric adapted from PMEA Adjudication Forms Fall 2014

APPENDIX C – SAMPLE PROGRAM NOTES

Felix Mendelssohn-Bartholdy (1809-1847): “Scherzo” and “Nocturne” from *A Midsummer Night’s Dream*

Like Mozart, Felix Mendelssohn had a tremendous natural musical talent that emerged early in his life. Also like Mozart, Mendelssohn was a gifted pianist. Indeed, Mozart’s style and compositions serve as a model for much of Mendelssohn’s music, which is often described as having a “Classical sound.” In a way, both Mozart and Mendelssohn were children of the Enlightenment, the philosophical movement espousing rationalism and intellectualism, individualism, and universal education which led to the development of the “Classical style”: Mozart lived in the time of the Enlightenment, and Mendelssohn’s paternal grandfather, Moses Mendelssohn (1729-1786), was one of the leading philosophers of the Enlightenment.

Arguably Mendelssohn’s most popular work is the overture to Shakespeare’s *A Midsummer Night’s Dream*, composed in 1827. The remaining incidental music was composed some fifteen years later, and includes twelve additional pieces to be added periodically throughout the play. The Scherzo, the first of the twelve, is intended as an interlude between acts one and two of the play. Its playful trills, strong accents, fast pace, rhythmic drive, and general mischievous sound represent well the character of Shakespeare’s work, which is a comedy, as well as the nature of a scherzo, which literally means “joke.” The Nocturne, the seventh piece in the set, falls appropriately in Act IV as Demetrius, Helena, and Herminia sleep. This lush number features horns and bassoons, whose repeated horn-call-like passages evoke peaceful outdoor images while the not-entirely-human Shakespearean characters succumb to Morpheus’ charms.

Beethoven Sonata in E-flat Major, Op. 27/1

The *Sonata in E-flat major, Op. 27/1* is one of two sonatas published in 1802 with the subheading “*sonata quasi una fantasia*.” (The other is the more famous “*Moonlight*” Sonata.) These two Op. 27 sonatas are Beethoven’s last from his early compositional period, and he demonstrates once again his preference for warping convention and challenging audience expectations. Here, the term “sonata” indicates that the work is to be played, as opposed to sung, informing us of little more than that. To say that it is irregular is indeed an understatement. The work reveals itself to the audience in this manner:

Tempo (speed)	Key	T
<i>Andante</i> [a moderate tempo]	E	4
<i>Allegro</i> [fast]	C	6
<i>Tempo I (Allegro)</i> [again moderate]	E	4
<i>Allegro molto vivace</i> [very fast]	C	3
<i>Adagio con espressione</i> [moderate with	A	3
<i>Allegro vivace</i> [very fast]	E	2
<i>Adagio</i> [slow]	E	3
<i>Presto</i> [very fast]	E	2

All these changes of tempo, meter, key, and character are to be performed “*attacca*”—without pause—so the traditional boundaries distinguishing various movements of a piece are lost. In truth, one might wish to group these together into larger sections -- perhaps the first three (since the first and third sections use similar music), the next one by itself (the c minor), then the *adagio*, and the final group as a single unit. We gain little in doing so, except to discover that even using this organization, Beethoven defines tradition. Whether considered as four movements or eight sections, this sonata is governed by the *fantasia* label. It is quirky and capricious, hinting towards convention in using both reprise and variation of themes, and not straying too remotely in tonality. More than any other work on this program, the *Sonata in E-flat major, Op. 27/1* is the musical embodiment of Beethoven’s improvisational fluency. In this sense, it is a musical oxymoron: it feels as though it is occurring spontaneously, yet the music was composed, written down, and thus it is not.

APPENDIX D – RECOMMENDED PRACTICING

Recommended Practicing for Applied Lessons

Neil Wetzel

Practice/Grading Rubric

The following charts have been constructed for several reasons:

- To give students an idea of what is expected of them in regards to amount of daily practice.
- To allow students to have control over their grade (They can ‘settle’ for a ‘B’ if they so choose)

The following charts:

- Are not intended to be the only criteria for grading applied lessons
- Were intended to be used with some kind of practice log that the student themselves fills out at every lesson.

Lesson Practicing Rubrics

BM Performance

Grade	Hours/day (6 days)	Hours/week
A	2.5 to 3	15 to 18
B	1.5 to 2.5	9 to 15
C	1 to 1.5	6 to 9
D	0.5 to 1	3 to 6
Fail	Less than .5	Less than 3

BM Music Ed. and BA

Grade	Hours/day (6 days)	Hours/week
A	1.5 to 2	9 to 12
B	1 to 1.5	6 to 9
C	0.5 to 1	3 to 6
D	0.25 to 0.5	1.5 to 3
Fail	Less than 0.25	Less than 1.5

Secondary Lesson

Grade	Hours/day (6 days)	Hours/week
A	1 to 1.5	6 to 9
B	0.5 to 1.	3 to 6
C	0.25 to 0.5	1.5 to 3
D	5 min. to 15 min.	0.5 to 1.5
Fail	Less than 5 min.	Less than 0.5

APPENDIX E – SOPHOMORE PIANO ASSESSMENT FORM

Moravian College Department of Music Sophomore Piano Assessment Form

Sophomores who have passed MUS 136.1 Piano Techniques are not required to take the sophomore piano assessment.

Student _____

Date _____

Adjudicator _____

_____ OR passed MUS 136.1
Overall Score

Students must pass with a score of 70 or better or he/she will be required to take piano lessons in the following term. Please write in a number score (from 0-100) in the appropriate box. The overall score will be calculated in the music office.

1. Scales (25%): Play major scales up to 3[#]s and 3^bs in two octaves ascending and descending, hands together, with accurate fingerings.

	smooth/no errors (90-100)	mostly smooth, few errors (80-89)	hesitation and several errors (70-79)	many stops and errors (60-69)	unable to complete (0-59)
scale 1: _____					
scale 2: _____					

2. Performance (50%): Perform two pieces at the student's level chosen from two different historical periods. Pieces should illustrate the use of dynamic variation, staccato, and legato. Memorization is not required.

Piece 1: _____
Title

Composer _____

Piece 2: _____
Title

Composer _____

	Musically with very few errors (90-100)	a few noticeable mistakes (80-89)	some hesitation and several errors (70-79)	many errors and stops (60-69)	unable to play piece (0-59)
piece 1					
piece 2					

Student illustrated use of dynamic variation, staccato, and legato

3. Chord Progression (25%): Play the progression I – IV – V7 – I in 2 different major keys (adjudicator's choice) up to 3[#]s and 3^bs hands together.

	smooth/no errors (90-100)	mostly smooth with few errors (80-89)	hesitation with several errors (70-79)	many stops and errors (60-69)	unable to complete (0-59)
key 1: _____					
key 2: _____					

APPENDIX F - JUNIOR PIANO ASSESSMENT FORM

Moravian College Department of Music
Junior Piano Assessment Form

Student _____

Date _____

Adjudicator _____

Overall Score _____

Students must pass with a score of 70 or better or he/she will be required to take piano lessons in the following term. Please write in a number score (from 0-100) in the appropriate box. The overall score will be calculated in the music office.

1. **Scales (20%):** Play minor scales up to 3[#]s and 3^bs (all 3 versions) in two octaves ascending and descending, hands together. If scales are accurate and smooth, no more than 30 points may be deducted for incorrect fingerings.

	smooth/no errors (90-100)	mostly smooth, few errors (80-89)	hesitation and several errors (70-79)	many stops and errors (60-69)	unable to complete (0-59)
scale 1: _____					
scale 2: _____					

2. **Performance (30%):** Perform two pieces at the student's level chosen from two periods not represented in the sophomore piano assessment. Students should demonstrate use of damper pedal, but no more than 20 points may be deducted for incorrect usage of the pedal. Memorization is not required.

Piece 1: _____
Title _____

Composer _____

Piece 2: _____
Title _____

Composer _____

	Musically with very few errors (90-100)	a few noticeable mistakes (80-89)	some hesitation and several errors (70-79)	many errors and stops (60-69)	unable to play piece (0-59)
piece 1					
piece 2					

3. **Accompaniment (25%):** Play an accompaniment (Alberti, waltz, march) in the left hand to a sight-read melody in the right hand (from lead sheet notation). Jazz Performance majors may use jazz harmonies for their accompaniment.

	musical and smooth (90-100)	a little hesitation (80-89)	some stops and errors (70-79)	many stops and errors (60-69)	unable to play (0-59)
accuracy					
accompanimental figures					

4. **Chord Progression (20%):** Play the progression I – vi – IV (or ii6) – V7 – I in 2 different keys (one in major and one in minor) up to 3[#]s and 3^bs. The adjudicator is to select the keys.

	smooth/no errors (90-100)	mostly smooth with few errors (80-89)	hesitation with several errors (70-79)	many stops and errors (60-69)	unable to complete (0-59)
key 1: _____					
key 2: _____					

5. **Damper Pedal (5%):** Exhibited appropriate use of damper pedal: yes no

APPENDIX G - HEALTH AND SAFETY RESOURCES

Introduction: As students prepare for a career in music, they need to be aware of specific health and safety issues. The private lesson teachers take responsibility for promoting health and safety as they relate to the voice or instrument specialty. The ensemble directors are particularly careful to maintain safe environments, especially as they relate to acoustics and hearing concerns. In addition, guest speakers and presenters will continue to be invited to Performance Class and workshops to specifically address various topics. **If you are concerned about your health, talk with a medical professional.**

Note: “Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities can and will not ensure any specific individual’s health and safety. Too many factors beyond any institution’s control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at any institution.” ¹National Association of Schools of Music (2012). *Handbook 2011-12*, 67.

Below are some resources and guidelines, including resources available on campus for students, faculty and staff.

On-Campus Resources:

Health Center, located at 250 W. Laurel St., Hillside 5H, by phone at 610-861-1567. Info also found at <http://home.moravian.edu/public/stusvc/health/index.htm>

Counseling Center, located at 1307 Main St., by phone at 610-861-1510.

Campus Safety, located at 119 W. Greenwich St., by phone at 610-861-1421. Info can also be found at <https://amos.moravian.edu/ICS/Campus Life/Campus Safety/>

Safety:

Basic instruction on safe use of technology is covered in the classes that utilize technology, particularly the Mac music lab. The building supervisor and concert manager provide safety guidelines for the students and staff who work as stagehands or with equipment and technology associated with concerts.

Resources:

Hearing Health:

- [NASM-PAMA Student Information Sheet on Noise-Induced Hearing Loss](#) (pdf)
http://music.asu.edu/health/documents/NASM_PAMA-Student_Information_Sheet-Standard.pdf
- [Music-Induced Hearing Loss and Hearing Protection](#), by John F. King, Au.D.
<http://www.vicfirth.com/exchange/2012/01/31/music-induced-hearing-loss-and-hearing-protection>
- [OSHA: Noise/Hearing Conservation](#) <https://www.osha.gov/SLTC/noisehearingconservation/index.html>
- [Hearing Loss Decibel Levels](#) <http://www.neworleansmusiciansclinic.org/medical-resources/hearing/hearing-loss-decibel-levels/>

Musculoskeletal Health and Injury:

- [Performing Arts Medicine Association](#) <http://www.artsmed.org/index.html>
- <http://bodymap.org>, <http://bodymap.org/main/>
- [MusiciansHealth.com](#), <http://www.musicianshealth.com/>
- [The Alexander Technique](#), <http://www.alexandertechnique.com/>
- [Andover Educators \(body mapping\)](#), <http://bodymap.org/main/>
- [Dalcroze Society of America](#), <http://www.dalcrozeusa.org/>
- [What Every Musician Needs to Know about the Body](#) by Barbara Conable (on reserve in the music library)

Performance Anxiety:

- [Performance Anxiety](#), <http://www.webmd.com/anxiety-panic/guide/stage-fright-performance-anxiety>
- [The Inner Game of Music](#), Green, B. and Gallwey, W. T (on reserve in the music library)
- [A Soprano on Her Head](#), by Eloise Ristad (on reserve in the music library)

Vocal Health:

- [Your voice: An Inside View](#) by Scott McCoy and Lucinda Halstead (on reserve in the music library)
- [The Structures and Movement of Breathing](#) by Barbara Conable (on reserve in the music library)

An NASM – PAMA

Student Information Sheet on Noise-Induced Hearing Loss

- Hearing health is essential to your lifelong success as a musician.
- Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85dB are as follows:
 - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
 - 90 dB (blender, hair dryer) – 2 hours
 - 94 dB (MP3 player at ½ volume) – 1 hour
 - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
 - 110 dB (rock concert, power tools) – 2 minutes
 - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-Day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents.

Adapted from Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss. NASM/PAMA: November 2011

Protecting Your Neuromusculoskeletal Health

An NASM – PAMA

Student Information Sheet

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person’s risk of developing certain behavior-related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Good posture and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid “overdoing it.”
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact yours neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA).

Adapted from: Protecting Your Neuromusculoskeletal Health: Student Information Sheet –NASM/PAMA.

Protecting Your Vocal Health

An NASM – PAMA

Student Information Sheet

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowing work outward to vocal pitch extremes.
- Good posture, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with a medical professional.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA).

Adapted from: Protecting Your Vocal Health: Student Information Sheet –NASM/PAMA.