



**BULLETIN**

**SCHOOL OF MUSIC**

**Anderson University**

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Dr. Jeffrey Wright  
Dean, College of the Arts and Co-Chair, School of Music

Dr. Susan Taylor  
Co-Chair, School of Music



Anderson University  
SCHOOL OF MUSIC BULLETIN

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## **DEPARTMENT OF MUSIC MISSION STATEMENT**

The Anderson University Department of Music is committed to the personal and musical growth of students through the pursuit of excellence in the exploration of our rich heritage of Western and world music within the context of a community of artists and scholars.

### **VALUES**

1. We value and strive for excellence in musical performance, scholarship and thinking, as it is in the subtle nuances and careful crafting of music and thought that the finest gradations of human expression are brought to life.
2. We, as stewards of our gifts and talents, value and seek to enhance the aesthetic dimensions of human existence through musical thought and performance.
3. We value, study and perform the literature of our Western musical heritage as the basis of music education, while embracing the music of all world cultures as important to musical understanding and development.
4. We value the idea that artistic and intellectual growth is a lifelong process and encourage our students to view their education as an initial step in the process of developing artistic abilities to be shared with others through performance, research and teaching.

## PURPOSE OF THE BULLETIN

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The School of Music Bulletin is an extension of the Anderson University Catalog. It provides details about the School of Music and all of its degree programs. All music students should read and understand this bulletin and contact their adviser, the School of Music Office, or the School of Music chair for clarification.

## ADMISSION TO THE SCHOOL

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Students are encouraged to complete the application and audition process by February 15. Admittance for students auditioning after that date may be based on available studio space for private study. The faculty in each area of specialization and the music theory faculty determine which students are granted full admission to the school and which students are granted provisional standing in the school.

**Full admission** to the school indicates that the AU School of Music faculty members are confident that the musical experience and preparation of the student are such that the student is likely to succeed in the school. However, these students are evaluated in the tracking process and must meet minimum criteria expected of music majors. Those failing to meet these standards will not be allowed to continue in the program.

**Provisional admission** to the school indicates the faculty's belief that these students have the basic musical experience and preparation required to succeed in the school but that weaknesses in their musical background could make success difficult. Typically, students in this category will be required to attend Music Theory Camp or take a course in Music Literacy before entering freshman core courses.

## AUDITIONS

Music auditions are typically held in November, January and February. Before auditions, students must submit completed Anderson University applications to the AU Admissions Office. Audition forms must be submitted to the School of Music along with a recommendation from a music teacher. When possible, auditions are held on the School of Music Visit Day sponsored by the Admissions Office. Visit Day gives students the chance to learn more about the university and take campus tours. Contact the School of Music Office at 1-800-428-6414, ext. 4450 for audition dates, forms and other information.

### On-Campus Auditions

Students coming to campus to audition on one of the scheduled audition dates need to prepare two contrasting selections, preferably classical. Works used for state solo/ensemble contests are appropriate. Each student will perform these works for a panel of music faculty members. Singers and pianists should perform memorized selections. Singers will be asked to sight-read a melody. Instrumentalists and pianists will be asked to play scales and sight-read. **Note: A written test covering music fundamentals and aural skills will be required on the day of the audition. Times for the test will be assigned. Those who score below designated cut-off points on this test will be required to complete Music Theory Camp or a course in Music Literacy before enrolling in Music Theory I.**

### Videotape/DVD Auditions

Videotape/DVD auditions should include two contrasting selections, preferably classical. Works used for state solo/ensemble contests are appropriate.

Pianists should include two or three major and minor scales and a short segment of sight-reading provided by a music teacher. Instrumentalists should include two or three major and minor scales or etudes demonstrating their ability to play in major and minor keys and a short segment of sight-reading provided by a music teacher.

A written test on music fundamentals must be completed and submitted along with the videotape. Complete instructions will be provided along with the test.

Please submit high quality recordings. Return audition forms with the videotape. **No videotapes will be accepted after February 15 from students wishing to be considered for music scholarships.**

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### **AUDITION INFORMATION FOR WIND INSTRUMENTS**

*All students who plan to major in music are required to audition on the instrument or voice part that they intend to declare as their "primary" instrument. The primary instrument is typically the instrument with which a student has developed the most ability and experience, acquired through individual practice, private study, and ensemble participation. Students are encouraged to audition on multiple instruments if prepared to do so.*

#### **Audition Requirements**

Wind players auditioning for acceptance into the School of Music are expected to audition on their primary instrument and it is recommended that they prepare the following:

- Major scales in all keys (two octaves when possible, other scales optional)
- One technical study from an accepted method book.
- One concert solo chosen by the student. This piece should be selected from upper-level state contest literature
- Sight-reading

#### **Equipment Requirements**

Wind players who are accepted into the program are expected to bring the following equipment with them when they come to campus in the fall:

- Instrument and case; unless arrangements have been made to borrow a university-owned instrument
- Mouthpiece(s), reeds, oils, cleaning supplies, mutes (straight and cup)
- Tuner and metronome
- Music to be used in your private lessons will be specified by your instructor and is expected to be purchased in a timely manner

### **AUDITION INFORMATION FOR STRING INSTRUMENTS: VIOLIN, VIOLA, CELLO, BASS**

*All students who plan to major in music are required to audition on the instrument or voice part that they intend to declare as their "primary" instrument. The primary instrument is typically the instrument with which a student has developed the most ability and experience, acquired through individual practice, private study, and ensemble participation. Students are encouraged to audition on multiple instruments if prepared to do so.*

#### **Audition Requirements**

String players (violin, viola, cello, and upright bass) auditioning for acceptance into the School of Music are expected to audition on their primary instrument and prepare the following:

- Major scales in all keys (two octaves when possible, other scales optional)
- Two contrasting concert solos or studies chosen by the student. The pieces should be selected from upper-level state contest literature or the equivalent
- Sight-reading

#### **Equipment Requirements**

String players who are accepted into the program are expected to bring the following equipment with them when they come to campus in the fall:

- Instrument, bow and case (arrangements may be made to borrow or rent a string bass on a limited basis)
- Mute, rosin, extra strings, etc.
- Tuner and metronome
- Music to be used in your private lessons will be specified by your instructor and is expected to be purchased in a timely manner

### **AUDITION INFORMATION FOR SINGERS**

*All students who plan to major in music are required to audition on the instrument or voice part that they intend to declare as their “primary” instrument. The primary instrument is typically the instrument with which a student has developed the most ability and experience, acquired through individual practice, private study, and ensemble participation. Students are encouraged to audition on multiple instruments if prepared to do so.*

#### **Audition Requirements**

Singers auditioning for acceptance into the School of Music will be expected to perform from memory two selections of contrasting style and to sight-read a simple melody. The most appropriate pieces would be those selected from upper-level state contest literature. Students may select from any of the following categories and collections:

#### **Foreign Language Art Songs:**

- Early Italian art song or aria  
Suggested collections: *26 Italian Songs & Arias*; Alfred  
*Italian Arias of the Baroque & Classical Eras*; Alfred
  
- Other foreign language art songs  
Suggested collections: *Anthology of Spanish Song*; Hal Leonard  
*Gateway to German Lieder*; Alfred  
*Favorite German Art Songs*; Hal Leonard  
*The French Song Anthology*; Hal Leonard

#### **Art Songs in English:**

1. English language art song from the 19<sup>th</sup>-21<sup>st</sup> Century  
Suggested collections: *20<sup>th</sup> Century Art Songs*; G. Schirmer  
*Songs by 22 Americans*; G. Schirmer  
Quilter, *55 Songs*; Hal Leonard  
Any of the “First Book” series; G. Schirmer
  
2. Early English art song or aria  
Suggested collections: *English Songs, Renaissance to Baroque*; Hal Leonard  
Purcell, *40 Songs*; International Music  
Handel, *45 Arias*, in 3 Vols; International Music

#### **Songs from Musical Theatre:**

1. The *Singer’s Musical Theatre Anthology* is an extensive collection with four volumes for each voice range. Each volume contains authentic editions of 30-40 songs in their original keys. The series is published by Hal Leonard.

A professional accompanist will be provided, although an auditioning student may bring their own accompanist. Recorded accompaniments, although allowed, are discouraged. Regardless of particular style or genre, the selections presented should demonstrate the singer’s full range and vocal potential.

## **AUDITION INFORMATION FOR GUITARISTS**

*All students who plan to major in music are required to audition on the instrument or voice part that they intend to declare as their “primary” instrument. The primary instrument is typically the instrument with which a student has developed the most ability and experience, acquired through individual practice, private study, and ensemble participation. Students are encouraged to audition on multiple instruments if prepared to do so.*

We recognize that pre-college guitar training is varied and somewhat inconsistent. We also recognize that the average guitar major accepted at Anderson University may not have studied classical guitar. The following requirements are intended to help students understand expectations for guitar study at the collegiate level.

### **Audition Requirements**

Guitarists auditioning for acceptance into the School of Music are expected to audition on classical guitar and prepare the following:

- Major scales in all keys (other scales are optional)
- One technical study from a book of etudes by Carcassi or Sor or comparable repertoire.
- One concert solo chosen by the student that is representative of what you are currently studying.
- These selections must demonstrate the student’s ability to read music notation.
- Sight-reading of standard staff-based music notation

Guitarists are expected to bring their own nylon string classical guitar at the time of their audition. Guitarists may audition on steel string acoustic guitar if a classical guitar is unavailable, but must understand that full acceptance into the program will depend on demonstrating adequate proficiency on classical guitar.

### **Equipment Requirements**

Guitarists who are accepted into the program are expected to bring the following equipment with them when they come to campus in the fall:

- Classical guitar with nylon strings
- Foot stool
- Tuner and metronome
- Repertoire as assigned by private guitar instructor

## **AUDITION INFORMATION FOR ELECTRIC BASS (MUSIC BUSINESS ONLY)**

*All students who plan to major in music are required to audition on the instrument or voice part that they intend to declare as their “primary” instrument. The primary instrument is typically the instrument with which a student has developed the most ability and experience, acquired through individual practice, private study, and ensemble participation. Students are encouraged to audition on multiple instruments if prepared to do so.*

### **Audition Requirements**

Bassists auditioning for acceptance into the School of Music on electric bass are expected to prepare the following:

- Major scales in all keys (two octaves, other scales optional)
- One technical study from a standard method book for electric bass
- One solo chosen by the student that is representative of the player’s experience and ability level
- These selections must demonstrate the student’s ability to read music notation.
- Sight-reading of standard staff-based music notation

Bass players are expected to bring their own electric bass at the time of their audition.

### **Equipment Requirements**

Electric Bassists who are accepted into the program are expected to bring the following equipment with them when they come to campus in the fall:

- Instrument and case

- Amplifier
- Tuner and metronome
- Music to be used in your private lessons will be specified by your instructor and is expected to be purchased in a timely manner

### **AUDITION INFORMATION FOR PERCUSSIONISTS**

*All students who plan to major in music are required to audition on the instrument or voice part that they intend to declare as their “primary” instrument. The primary instrument is typically the instrument with which a student has developed the most ability and experience, acquired through individual practice, private study, and ensemble participation. Students are encouraged to audition on multiple instruments if prepared to do so.*

#### **Audition Requirements**

Auditions for acceptance into the School of Music should demonstrate the student’s training and experience in snare drum, timpani and mallet instruments. The following are repertoire recommendations for each category.

- **Snare drum**: a solo from upper-level contest literature ***OR*** select one etude from numbers 8 through 14 in *Audition Etudes* by Garwood Whaley (Meredith Music Publications)
- **Timpani**: a solo from upper-level contest literature ***OR*** select one etude from numbers 10 through 14 in *Audition Etudes* by Garwood Whaley (Meredith Music Publications)
- **Mallet Percussion**: a solo from upper-level contest literature ***OR*** select one etude from numbers 3, 4, 5, 8, or 9 through 14 in *Audition Etudes* by Garwood Whaley (Meredith Music Publications)

Percussionists are expected to bring their own sticks and mallets to the audition. Anderson University will provide all instruments on which you will perform your audition. Percussionists may audition on drum set in addition to the above instruments.

#### **Equipment Requirements**

Percussionists who are accepted into the program are expected to bring the following equipment with them when they come to campus in the fall:

- 4 medium yarn mallets for marimba
- 1 pair of hard rubber mallets for xylophone
- 1 pair of concert snare drum sticks
- 1 pair of drum set sticks
- 1 stick bag to house sticks and mallets
- Metronome
- Music to be used in your private lessons will be specified by your instructor and is expected to be purchased in a timely manner

The equipment listed above is the minimum that percussionists are expected to bring to campus. Students may bring other sticks and mallets in addition to those listed above. Percussionists who wish to bring a drum set or other instruments with them to campus must make their own arrangements for storage.

### **AUDITION INFORMATION FOR PIANISTS**

*All students who plan to major in music are required to audition on the instrument or voice part that they intend to declare as their “primary” instrument. The primary instrument is typically the instrument with which a student has developed the most ability and experience, acquired through individual practice, private study, and ensemble participation.*

#### **Audition Requirements**

Pianists auditioning for acceptance into the School of Music are expected to prepare the following:

- Major and harmonic minor scales, hands together, at least 2 octaves

- Two pieces in contrasting styles chosen from the standard classical piano repertoire. Memorization is preferred.
- Level of difficulty at or above J. S. Bach *Little Preludes*, Clementi *Sonatinas*, and Schumann *Album for the Young*
- Sightreading at the level of minuets in the J. S. Bach *Notebook for Anna Magdalena*

Students intending to complete the Bachelor of Music degree with a performance major in piano should prepare pieces at the level of J. S. Bach's *Well-Tempered Clavier*, a Beethoven sonata movement, and/or the Chopin nocturnes.

The audition should present one's musicianship at its best. If this means non-classical material, then it may be played. Students should be aware, however, that piano study involves reading and memorization of standard classical piano repertoire, and the audition needs to show ability in these areas.

**Required Materials**

Pianists who are accepted into the program are expected to own a metronome and will need to purchase published copies of assigned music in a timely manner.

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**Change In Primary Performance Area**

Students who wish to change their primary performance area after being admitted to the School of Music must re-audition in the new performance area. Faculty in the new area of specialization will determine whether or not the student will be allowed to change to the requested performance area.

**Transfer and Re-entering Students**

Transfer and re-entering students who have been away for three or more years must demonstrate that they have met the equivalent of AU's freshman core requirement before registering for upper-level (3000 and above) courses. This requirement must be met by presenting official transcripts indicating grades of "C-" or better in comparable courses from colleges or universities accredited by the National Association of Schools of Music. Students who have attended schools not accredited by NASM must complete placement exams in music theory, aural comprehension and piano (see below for details). All transfer students must take the piano placement exam at the beginning of their first semester at Anderson University.

The chair of the school in consultation with the music faculty will determine transfer students' status after evaluating their transcripts and placement exams. To be accepted into the school, all music transfer students must audition for the appropriate faculty.

**Admission After First Semester**

Students who declare music majors after their first semester of college study or who are re-entering the program after a break of longer than one semester will be held to the same standards as first-semester freshmen. That is, they must complete the freshman core with grades of C or better before taking 2000-level courses.

**Student Advising**

After completing the audition process and enrolling in the freshman core of music courses, students are assigned music advisers. Students must schedule appointments with their assigned advisers to determine classes for the next semester. During fall semester, all freshman music majors must make appointments with their advisers during Freshman Advising Week. During spring semester, all music majors must make appointments with their advisers during Music Advising Week.

## FRESHMAN CORE CURRICULUM

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The freshman core curriculum consists of the following courses (12 hours):

- 6 hours: MUSC 1010/1020 (Theory I and II)
- 2 hours: MUSC 1030/1040 (Aural Comprehension I and II)
- 4 hours: MUPF 1050/1060 (Keyboard Class I and II)

All music majors must pass the freshman core curriculum with grades of C- or better by the end of their fourth semester of college study in order to continue in the major.

- The freshman core of music courses may be attempted only twice.
- Withdrawal from a freshman core course counts as one attempt to pass the course.
- Transfer students must take examinations to determine class placement in music theory, aural comprehension, and piano and must pass the freshman core curriculum with grades of C- or better by the end of their fourth semester of college study, or second semester at AU, in order to continue in the major.
- Students who wish to begin a major in music after completing their fourth semester of college study must complete the freshman core curriculum with grades of C- or better on the first attempt.
- Students who wish to retake a course in the freshman core after their fourth semester of college study must petition the school chair in writing for permission to do so.

### **Freshman Placement Exam**

All prospective freshman music majors and anyone taking Music Theory or Aural Comprehension courses for elective credit must complete the Freshman Placement Exam.

The written portion of the Freshman Placement Exam tests for mastery of the following skills:

- 1) Note reading in treble and bass clef,
- 2) Interpreting rhythmic notation,
- 3) Identifying major and minor key signatures,
- 4) Identifying major and minor scales,
- 5) Identifying major, minor and perfect intervals up to an octave,
- 6) Identifying major, minor, diminished and augmented chord qualities.

The written portion of the test takes approximately thirty minutes to complete.

The aural skills portion of the Freshman Placement Exam tests for mastery of the following skills:

- 1) Memorize and correctly sing melodic ideas consisting of three to six pitches after two hearings,
- 2) Perform a notated rhythm in a simple or compound meter.

The aural skills portion of the test takes approximately five minutes to complete.

## **TRANSFER/EXEMPTION EXAMS FOR THEORY AND AURAL COMPREHENSION COURSES**

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### **Theory I Exemption Exam**

For the Theory I exemption exam, the following skill areas are tested for mastery above and beyond those listed above:

- 1) Realize the alto and tenor voices for a given figured bass using proper voice-leading. All diatonic triads and the dominant seventh chord as well as their inversions may be used.

- 2) Provide Roman numeral analysis for a major and minor chorale excerpt. All diatonic triads and seventh chords in all inversions may be used.
- 3) Identify the type of cadence (perfect authentic, imperfect authentic, half, deceptive or near equivalent) used in a progression.
- 4) Circle and label all of the non-chord tones (passing, neighbor and suspensions only) in a progression.
- 5) Provide a form analysis of a Bach binary piece that identifies the sections, phrases and cadences.

This test takes approximately one hour to complete.

### **Theory II Exemption Exam**

For the Theory II exemption exam, the following skill areas are tested above and beyond those listed above:

- 1) Realize the alto and tenor voices for a given figured bass using proper voice-leading. All diatonic triads and seventh chords as well as their inversions may be used.
- 2) Identify the Roman numeral analysis of a chromatic secondary dominant or leading tone chord given its key signature.
- 3) Provide a Roman numeral and non-chord tone analysis of a Mozart piano excerpt. Secondary dominant and secondary leading tone chords and new non-chord tone types such as appoggiaturas, retardations, anticipations, escape tones, and pedal tones may be used in the progression.
- 4) Provide a formal analysis of the first movement of a Mozart piano sonata movement that includes sections, phrases, cadences and key areas.

This test takes approximately one and a half hours to complete.

### **Theory III Exemption Exam**

For the Theory III exemption exam, the following skill areas are tested above and beyond those listed above:

- 1) Finish a compositional prompt in four parts with proper voice-leading. Add the requested chromatic chords (such as Neapolitan and augmented-sixth chords), non-chord tones and modulatory progressions in the appropriate place and manner.
- 2) Provide a Roman numeral and non-chord tone analysis for a complete eighteenth-century character piece in a voice with piano or piano alone medium. Substantial use of chromaticism through secondary dominants and leading tone chords, modal mixture, Neapolitan chords, and augmented-sixth chords as well as modulation is present.

This test takes approximately one hour to complete.

### **Theory IV Exemption Exam**

For the Theory IV exemption exam, the following skill areas are tested above and beyond those listed above:

- 1) Provide a formal analysis for the first or last movement of a Beethoven piano sonata that includes sections, phrases, significant cadential points and key areas. Possible forms for these movements include rondo, sonata and sonata-rondo types.
- 2) Provide a formal analysis of a Bach fugue by identifying the expositions and episodes through the course of the work. Identify the following elements of the initial exposition: subject, answer, countersubject (if present) and linking passage (if present). For the designated episode, identify motivic relationships with the initial exposition.
- 3) Identify and spell all diatonic modes (Dorian, Phrygian, Lydian and Mixolydian) and the following scales: whole tone, octatonic, pentatonic, and chromatic.
- 4) Provide a tone row count for an excerpt from a piece by Schoenberg, Webern, or Berg.
- 5) Provide analysis of a work by Bartok, Debussy or Stravinsky that identifies neo-tonal aspects such as pitch centers through assertion, non-traditional scalar resources and rhythmic and harmonic innovations.

This test takes approximately one and a half hours to complete.

### **Aural Comprehension I Exemption Exam**

For the Aural Comprehension I Exemption Exam, the following skill areas are tested for mastery:

- 1) Sing and aurally identify intervals up to a perfect fifth.
- 2) Aural identification of major scale and the three forms of minor scales (natural, harmonic and melodic).
- 3) Aural identification of the major, minor and major-minor seventh chord qualities.
- 4) Provide a rhythmic dictation of a melody four bars in length that uses beat and division level rhythms.
- 5) Provide a melodic and rhythmic dictation of a diatonic melody four bars in length that primarily uses stepwise motion.
- 6) Aurally identify the chords used in harmonic progression through Roman numeral analysis. Choices include I, IV, V and V7 in major and minor keys.
- 7) Sight-read one or two diatonic melodies in a major and/or minor key that primarily use stepwise motion.
- 8) Sight-read one or two rhythms in simple or compound meter that include subdivision level rhythms.

This test takes approximately one hour to complete.

### **Aural Comprehension II Exemption Exam**

For the Aural Comprehension II Exemption Exam, the following skill areas are tested for mastery:

- 1) Sing and aurally identify intervals up to a perfect octave.
- 2) Aural identification of the major scale, three forms of the minor scale, chromatic scale, whole tone scale, and pentatonic scale.
- 3) Aural identification of the major, minor, diminished and major-minor seventh chord qualities.
- 4) Provide a rhythmic dictation of a melody six bars in length that uses beat, division and subdivision level rhythms.
- 5) Provide a melodic and rhythmic dictation of a diatonic melody four bars in length that features leaps.
- 6) Dictate the soprano and bass of a four-part chord progression. Aurally identify the chords used in harmonic progression through Roman numeral analysis. Choices include all diatonic triads and dominant seventh chords as well as their inversions in major and minor keys.
- 7) Sight-read one or two diatonic melodies in a major or minor key that include syncopation.

This test takes approximately one hour to complete.

### **Aural Comprehension III Exemption Exam**

For the Aural Comprehension III Exemption Exam, the following skill areas will be tested:

- 1) Sing and aurally identify intervals up to a perfect octave.
- 2) Aural identification of major scale, three forms of the minor scale, chromatic scale, whole tone scale, pentatonic scale (major and minor), blues, and diatonic modes (Dorian, Phrygian, Lydian and Mixolydian).
- 3) Aural identification of major, minor, diminished and augmented chord qualities, and major-minor, major-major, minor-minor, half-diminished and diminished seventh chord qualities.
- 4) Provide a rhythmic dictation of a melody eight bars in length that features subdivision level rhythms and syncopation.
- 5) Provide a melodic and rhythmic dictation of a melody six bars in length that features leaps and chromaticism.
- 6) Dictate the soprano and bass of a four-part chord progression. Aurally identify the chords used in a harmonic progression through Roman numeral analysis. Choices include all diatonic triads and seventh chords as well as their inversions and chromatic chords (secondary dominants and leading tone chords) in major and minor keys.

- 7) Sight-read one or two melodies in a major or minor key that feature leaps and chromaticism.
- 8) Sight-read one or two rhythms in simple or compound meter that includes changing time signatures, syncopation and subdivision level rhythms.

This test takes approximately one hour to complete.

### **Aural Comprehension IV Exemption Exam**

For the Aural Comprehension IV Exemption Exam, the following skill areas will be tested:

- 1) Sing and aurally identify intervals up to a perfect octave.
- 2) Aural identification of major scale, three forms of the minor scale, chromatic scale, whole tone scale, pentatonic scale (major and minor), blues, and diatonic modes (Dorian, Phrygian, Lydian and Mixolydian.)
- 3) Aural identification of all triads, seventh chord (see above for specific types) and the following ninth chord qualities: major ninth, minor ninth, major-minor ninth and major-minor flat ninth qualities.
- 4) Provide a rhythmic dictation of a melody eight bars in length that features complex meters, syncopation, subdivision level rhythms.
- 5) Provide a melodic and rhythmic dictation of a melody eight bars in length that features leaps, syncopation, subdivision level rhythms and chromaticism.
- 6) Dictate the soprano and bass of a four-part chord progression. Aurally identify the chords used in harmonic progression through Roman numeral analysis. Choices include all diatonic triads and seventh chords as well as their inversions and chromatic chords (secondary dominants and leading tone, modal mixture, Neapolitan and augmented-sixth chords) in a major or minor key that features leaps, chromaticism and modulation.
- 7) Sight-read a melody in a major or minor key that features leaps, chromaticism and modulation.
- 8) Perform a twentieth-century melody given 24 hours for preparation.
- 9) Sight-read a rhythm in complex meter that includes changing time signatures, syncopation and subdivision level rhythms.

This test takes approximately one hour and fifteen minutes to complete.

### **Piano Exemption Exams**

All music majors are required to take two semesters of Keyboard Class (MUPF 1050 and MUPF 1060) as part of the freshman core requirement, and all music minors are required to take one semester of Keyboard Class. Students who have studied piano previously may exempt all or part of this requirement.

#### **Keyboard I Exemption Exam**

Students who would like to **exempt MUPF 1050 (Keyboard Class I)** may take the Keyboard 1 Exemption Exam to determine whether they have adequate skills to succeed in Keyboard Class II. This exam includes:

- major and minor scales and arpeggios (one octave, hands together)
- sight-reading including a simple piece, transposition of a simple piece (both hands) and harmonization of a melody with chord symbols

Students enrolled in private lessons in piano automatically waive Keyboard I. Other students wishing to waive Keyboard I must take the Keyboard I Exemption Exam. A score of 70% is required to pass this exam and students are permitted only one attempt to pass the Keyboard I Exemption Exam. The Keyboard I Exemption Exam is given only once a year and students must sign up in advance on the bulletin board in the music lobby.

- **Semester I**—Monday, Tuesday and Wednesday of the first week of classes

### **Keyboard II Exemption Exam**

Students with advanced piano skills and who have passed the Keyboard I Exemption Exam and wish to waive Keyboard II must take the Keyboard II Exemption Exam. There is a two-step process for completing this exam. The first step is to complete four sequencing assignments (assigned by Mrs. Murray) prior to December 1. Upon completion of the sequencing projects, the student is assigned a time to play for the piano faculty. This portion of the exam includes:

- major and minor scales and arpeggios (1 octave, hands together)
- vocal warm-ups played chromatically in three keys
- a hymn and a simple accompaniment given to the student 24 hours before the exam
- sight-reading, including the transposition of a simple piece (both hands), harmonization of a melody without chord symbols and harmonization of a melody with chord symbols
- a project in computer literacy illustrating knowledge of music sequencing.

A score of 70% is required to pass this exam and students are permitted only one attempt to pass the Keyboard II Exemption Exam. The second half of the Keyboard II Exemption Exam is given once a year:

- **Semester I**—during final exam week

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## **SCHOOL OF MUSIC ORIENTATION SESSION**

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Music majors are required to attend the orientation session held near the beginning of Semester I to review School of Music expectations and to learn about new and revised policies within the school. Each year students sign a School of Music Expectations Form stating their understanding of School of Music requirements and policies, and the form is kept in their file in the School of Music Office. Attendance at this session is noted during freshman and sophomore reviews. Failure to sign the School of Music Expectations Form results in being barred from the next level of music courses.

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## **FRESHMAN AND SOPHOMORE REVIEWS**

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Music faculty will complete freshman and sophomore reviews at the end of finals week for Semester II to assess students' performances in the following areas:

### **Freshman Review**

- Completion of freshman core curriculum with grades of "C-" or better
- Achievement of performance goals set by studio teacher
- Participation in major ensemble
- Participation on General Student Recital
- Attendance at 24 or more recitals, concerts and master classes
- Attendance at Music Orientation Session
- Attendance at Music Awards Concert
- Attendance at music education conference (music education majors only)
- Music education interview (music education majors only)
- Music performance interview (music performance majors only)
- Music business interview (music business majors only)

### Sophomore Review

- Satisfactory completion of sophomore-level music classes
- Achievement of performance goals set by studio teacher
- Satisfactory completion of Upper Division Performance Evaluation
- Participation in major ensemble
- Participation on General Student Recital
- Attendance at 24 or more recitals, concerts and master classes
- Attendance at Music Orientation Session
- Attendance at Music Awards Concert
- Attendance at music education conference (music education majors only)
- Music education interview (music education majors only)
- Music performance interview (music performance majors only)
- Music business interview (music business majors only)

Students who fail to fulfill any of the items in the review will be barred from the next level of music courses. At the discretion of the faculty and school chair, private lessons and ensemble participation may be continued at the current level. Scholarship continuation is contingent upon successful reviews.

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## TRACKING PROCEDURES

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Every student, whether given full or provisional admission to the school, will be evaluated during their first two years by the music faculty and the chair of the School of Music. All students will be tracked through the following sequence:

- I. Audition for admission to music school
- II. Freshman evaluations
  - A. End of first semester
  - B. Mid-term of second semester
  - C. Freshman review at end of second semester which results in:
    1. Admission to desired program of study if all expectations are met
    2. Repetition of freshman core courses for those who had problems
    3. Change to a different major
- III. Sophomore evaluations
  - A. End of first semester for those repeating freshman core
  - B. Sophomore review at end of second semester which leads to one of the following:
    1. Admission to upper division study in desired music program
    2. Change to a different major

Students who are experiencing difficulty in any area will receive written notice of evaluation results, and those having difficulty may be advised to consider other majors. Our desire is to help students find their greatest strengths and the programs of study in which they will be successful.

As stated in the AU catalog, students must complete the freshman core of music courses with a grade of “C-” or better before registering for upper-division courses in music. The freshman core of courses may be attempted only twice. **Withdrawal from a freshman core course counts as an attempt to pass the class.**

## PRIVATE MUSIC POLICIES

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Upon the completion of a successful audition, students must register for private music lessons. When registering for private music lessons, students obtain a Personal Identification Number (PIN) from the School of Music Office. In the event that a student has a problem using their PIN during on-line registration, an authorization form (blue slip) is available from the School of Music Office or from a faculty member. Authorization forms are to be signed by the instructors of the music course in which students intend to enroll. The student must take the signed authorization form to the Registrar's Office in order to register for their private music lesson. A PIN or a signed authorization form indicates that an instructor has reserved studio space for that student and the student has permission to enroll with that instructor. Students who register for private music lessons will receive a minimum of 12 lessons per semester.

### **Expectations in Private Study**

All students accepted to the School of Music are assigned to private studios or the appropriate level of class instruction. Other students wishing to take private lessons must audition. Each performing area—instrumental, keyboard, and voice—arranges auditions each semester. (See *Auditions*.)

Course numbers indicate the student's level of achievement and the length of the private lesson (30 minutes or one hour). Course numbers are determined by the studio teacher who considers the student's lesson preparation, juries, Upper-Division Performance Evaluation and other performances. Private study for music majors takes place over seven or eight semesters and may not be compressed to fewer semesters without permission from the instructor in consultation with the school chair.

### **Grading**

Musical growth as demonstrated in students' playing or singing is the primary basis for grades. Instructors observe progress during the semester and weigh the grades of other teachers after the final hearing (see *Final Hearing*) to determine a student's final grade. To ensure that all expectations are understood, students are encouraged to inquire periodically about their progress and grades.

### **Materials**

Students are to purchase their own published copies of assigned repertory promptly. Library scores are intended for short-term use, and marks should not be made in them. Photocopying to avoid purchasing music is illegal. Approximately \$100 per year should be budgeted for music purchases to allow for compilation of a representative library of musical materials before graduation. In addition, some instructors ask students to obtain items such as a metronome or electronic tuner for use in conjunction with lessons.

Some sources for music purchase are:	J. W. Pepper	1-800-345-6296	jwpepper.com
	T.I.S.	1-800-421-8132	tismusic.com
	Schmitt Music	1-800-767-3434	
	Brodts Music	1-800-438-4129	
	Hutchins & Rea	1-800-753-BACH	
	Stanton's Music		
	Amazon.com		
Robert King Music		rkingmusic.com	

### **Absences**

Weekly lessons are appointments made between students and instructors. Both parties are expected to meet their obligations courteously and responsibly, with absences being extremely rare. Unavoidable conflicts should be reported as early as possible and alternative lesson times arranged. Instructors are expected to reschedule lessons missed because of student illness, but this might not be possible in all situations. Absences will lower the grade; the student and instructor should resolve the problem before grades are affected.

## **Final Hearing (Jury)**

Students in the private studio will have a final examination, called a final hearing or jury, at the end of each semester. Private music students and their instructors should discuss the final hearing early in the semester, making sure that all expectations are understood. Hearings involve performance of appropriate repertory and, for instrumentalists, technical material (scales, etudes, etc.) and sight-reading may be required. Faculty members who listen to the hearing will make written comments and assign a grade which will constitute 25% of the student's final grade for the private lesson. In a semester when a student is giving a recital, the instructor may determine that the jury requirement has been met. Students taking lessons in the private studio who fail to perform a jury will receive an "F" for the semester.

## **Upper Division Performance Evaluation**

The Upper Division Performance Evaluation (UDPE) is used to assess a student's ability to perform on an appropriate level for their intended major or minor. Students must have passed the UDPE to register for upper-division courses in applied music (courses numbered 3000 or above). Students are expected to pass the UDPE by the end of their sophomore year. One additional attempt to pass the UDPE may be made at the end of Semester I of the junior year. Transfer students take the UDPE at the end of their second semester of private study at AU.

The UDPE is taken at the time of the final hearing of the appropriate semester, and is heard by all full-time music faculty members. Part-time faculty may participate when available. Faculty members present at the UDPE consider the student's present level and previous rate of progress, and judge whether that student will be able to meet the performance requirements of upper division study and recitals. The majority vote of the faculty will determine the result of the UDPE. The UDPE evaluation form used by faculty members to assess student performances can be found in the appendices of this Bulletin. **A grade will be assigned for the UDPE and that grade will count as 25% of the applied lesson grade for that semester.** Eligibility for the UDPE is contingent upon successful completion of the year two proficiency for guitarists, bassists and percussionists.

All music majors and all minors in music performance and music education are required to pass the UDPE at the appropriate level for their intended major or minor. Music majors with a performance concentration must meet the highest performance standards, while other majors and minors have somewhat less demanding requirements (Performance Proficiency requirements for music business majors are listed separately below). Students who do not pass the UDPE will remain at the 1000- or 2000-level of private study. Students who fail on the second attempt will not be allowed to continue in their chosen majors but may consider other options.

Students should bring the following materials with them to the UDPE:

1. Five copies of the Performance Evaluation Form with the top portion filled out;
2. Two copies of the music to be performed on the UDPE;
3. For singers, five copies of translations of any works in a foreign language;

As in other hearings, students perform appropriate repertory and, where applicable, scales and etudes. Singers and pianists other than those majoring in performance are required to prepare, during the 24 hours prior to the exam, a piece chosen by the faculty. Pianists who are performance majors and minors and all wind, string and percussion players are required to sight-read a piece selected by the music faculty.

Instructors and students should discuss the UDPE well in advance to clarify all requirements and to determine when it will be attempted. The following requirements are expected in each performance area:

### ➤ **Voice**

- Fifteen minutes of music including at least one foreign language art song, one operatic, oratorio or cantata aria (a foreign language art song may be substituted), and one 20<sup>th</sup> century American, British or Canadian art song sung in English.
- Students will demonstrate competency in two foreign languages and English.

- Students will be evaluated on technique (posture, breathing, focus, projection, intonation), musicianship (pitch, rhythms, dynamics), expressiveness (sensitive, effective, dramatic and artistic delivery of text and music), languages (diction and clarity), and recital readiness.
  - Students will sing a piece provided by the voice faculty 24 hours prior to the UDPE.
- **Piano**
- Fifteen minutes of music (at least two works from different historical style periods, fully memorized and prepared to recital performance level). Repertory for performance majors should be at the level of Bach preludes and fugues, classical sonatas and Chopin etudes. Repertory for music education majors, church music majors, and performance minors should be at the level of Bach “French Suite” movements, Mozart’s “Fantasy in D Minor,” and Chopin’s “Prelude in D-flat Major.”
  - All major and harmonic minor scales (four octaves, hands together, 100 MM with four notes per beat, standard fingering, memorized).
  - Students other than performance majors and minors are required to prepare, during the 24 hours prior to the exam, a piece chosen by the faculty. Students who are performance majors and minors will sight-read a piece of music selected by the music faculty.
- **Instrumental (wind, string, percussion)**
- Fifteen minutes of music (at least two works) of contrasting nature from ISSMA Level I solo literature. One solo is to be performed from memory. Piano accompaniment is required when a piece calls for it.
  - All major and minor scales (120 MM with two notes per beat) in appropriate octaves for the instrument, chromatic scale showing appropriate range of the instrument,
  - Percussionists will perform a solo on a mallet instrument and in two of the following areas: snare; timpani; drum set.
  - Students will sight-read a piece selected by the music faculty.
  - For percussionists, guitarists and bassists, the UDPE will consist of requirements from the year one and year two proficiency examinations (see below).

### **Music Business Performance Proficiency**

Music Business majors (except for percussionists, guitarists and bassists who complete a “Year One Proficiency Examination” and a “Year Two Proficiency Examination” as explained below) without a performance minor or double major in performance should demonstrate proficiency on at least one instrument.

Singers and pianists are required to prepare, during the 24 hours prior to the exam, a piece chosen by the voice or piano faculty. All wind, string and percussion players are required to sight-read as part of the Performance Proficiency.

- **Voice**
- Two contrasting songs or arias at the 1000-level of instruction or higher. At least one piece must be in a language other than English. Selections must be performed from memory.
  - An additional piece is to be picked up 24 hours in advance of the Performance Proficiency.
- **Piano**
- Two contrasting pieces at the 1000-level of piano instruction or higher. At least one selection must be from standard classical repertoire. One selection may be from standard jazz repertoire.
  - An additional piece is to be picked up 24 hours in advance of the Performance Proficiency.

➤ **Instrumental (wind, string, percussion)**

- Two contrasting pieces at the 1000-level of instruction or higher. At least one selection must be from standard classical repertoire. One selection may be from standard jazz repertoire. Piano accompaniment is required, but memorization is optional.
- Students will sight-read a piece selected by the music faculty.
- For percussionists, guitarists and bassists, the proficiency will consist of requirements from the year one and year two proficiency examinations (see below).

## **YEAR ONE AND YEAR TWO PROFICIENCY EXAMINATIONS FOR PERCUSSION, GUITAR AND BASS**

### **GUITAR**

#### **Year One—Classical Guitar Study**

Music majors with guitar as their primary instrument must take applied guitar lessons with the classical guitar specialist during their first year of study. Students must purchase a classical guitar if they do not own one already. At the conclusion of one year of study, guitar students will take a classical guitar proficiency examination at the time of their Semester II final hearing. By recommendation of the studio teacher, students may elect to take this proficiency examination at the end of Semester I. If the proficiency examination is passed at the end of Semester I, that student may choose to continue study of classical guitar, but may also begin applied study in jazz guitar during Semester II. If the proficiency examination is not passed at the end of Semester II, students will have one additional chance to pass the examination at the end of Semester I of the following academic year. Students who do not pass the examination on the first attempt must continue to study guitar with the classical guitar specialist for a third semester and may not proceed to jazz (electric) guitar study until this proficiency examination is complete. Students who do not pass the proficiency examination after two attempts will not be allowed to continue as music majors.

The classical guitar proficiency examination consists of the following:

1. All major scales in open position (rest stroke and free stroke)
2. Root position triads on the major scales in all keys
3. Two appropriate etudes, studies, or short pieces (one must be memorized)
4. A short two-part sight reading excerpt
5. Chromatic octaves
6. Selection of Giuliani arpeggios
7. Selection of slur exercises

#### **Year Two—Jazz (Electric) Guitar Study**

Music majors with guitar as their primary instrument must take two semesters of applied guitar lessons with the jazz (electric) guitar specialist after completing the classical guitar proficiency (typically, during the second year of study). At the conclusion of two semesters of jazz (electric) study, guitar students will take a jazz (electric) guitar proficiency examination at the time of final hearings. By recommendation of the studio teacher, students may elect to take this proficiency examination after one semester of jazz (electric) guitar study. Students who do not pass the classical guitar proficiency at the end of year one will not be allowed to study jazz (electric) guitar until the classical proficiency exam is passed. If the proficiency examination is not passed on the first attempt, students will have one additional chance to pass the examination at the end of the next semester. Students who need a second attempt at the jazz (electric) guitar proficiency examination must continue to study with the jazz (electric) guitar specialist for an additional semester. Students who do not pass the proficiency examination after two attempts will not be allowed to continue as music majors. Students in the Music Business program will not be required to continue applied guitar study after passing this proficiency **unless receiving a music scholarship**. Those students must continue private music study every semester of enrollment. Students in any other music major must continue to study acoustic and/or jazz (electric) guitar beyond the level of these proficiencies.

The jazz (electric) guitar proficiency examination consists of the following:

1. Modes of the major scale in all keys
2. Major, minor, dominant, and half-diminished seventh chords and arpeggios in all keys and inversions
3. Comp and solo over jazz blues and rhythm changes in B-flat and F from memory
4. One chord solo created by the student for a common standard tune
5. Demonstrate ability to analyze harmonic content of a given jazz standard
6. Demonstrate knowledge of basic chord substitution principles (tritone subs, etc.)

At least one member of the guitar faculty who teaches classical or jazz (electric) guitar must be present for the two proficiency examinations in guitar. Other members of the music faculty will complete the panel hearing the proficiency examinations.

In addition to the Year One and Year Two Proficiencies, students whose primary instrument is guitar will perform a UDPE for the entire music faculty at the end of the sophomore year. For transfer students, the UDPE will take place after one year of private study. The UDPE will draw from the Year One and Year Two Proficiency requirements.

Eligibility for the UDPE is contingent upon successful completion of the year two proficiency for guitarists, bassists and percussionists.

### **Years Three and Four—Classical or Jazz Guitar Study**

Students who choose guitar as their major instrument and continue to study classical and/or jazz (electric) guitar beyond the level of the two guitar proficiency examinations must demonstrate the ability to play all of the following styles each academic year: classical, pop/rock, jazz, blues. One piece each semester must be in the classical style.

**All students in the Bachelor of Music degree program (i.e., music education and music performance majors) and all students who are receiving a music scholarship are required to continue their private music study during every semester of enrollment at the upper division level. The only exception will be for music education majors during their semester of student teaching.**

## **BASS**

### **Year One—Classical (String) Bass Study**

Music majors with bass as their primary instrument must take applied bass lessons with the classical (string) bass specialist during their first year of study. A limited number of string basses are available for loan for students who do not have a string bass. At the conclusion of one year of study, bass students will take a string bass proficiency examination at the time of their Semester II final hearing. By recommendation of the studio teacher, students may elect to take this proficiency examination at the end of Semester I. If the proficiency examination is passed at the end of Semester I, that student may choose to continue study of string bass, but may also begin applied study on electric bass during Semester II. If the proficiency examination is not passed at the end of Semester II, students will have one additional chance to pass the examination at the end of Semester I of the following academic year. Students who do not pass the examination on the first attempt must continue to study bass with the classical (string) bass specialist for a third semester and may not proceed to electric bass study until this proficiency examination is complete. Students who do not pass the proficiency examination after two attempts will not be allowed to continue as music majors.

The string bass proficiency examination consists of the following:

1. All major scales using detache and martele bowings
2. All minor scales using detache and martele bowings

3. Two appropriate pieces, at a minimum level from *Progressive Repertoire for Bass, Volume Two* by George Vance (one selections must be from memory)
4. Demonstrate a knowledge of detache, martele, portato, slurred staccato, and spiccato bowings
5. Sight-reading

### **Year Two—Jazz (Electric) Bass Study**

Music majors with bass as their primary instrument must take two semesters of applied bass lessons with the jazz (electric) bass specialist after completing the classical (string) bass proficiency (typically, during the second year of study). At the conclusion of two semesters of jazz (electric) study, bass students will take a jazz (electric) bass proficiency examination at the time of final hearings. By recommendation of the studio teacher, students may elect to take this proficiency examination after one semester of jazz (electric) bass study. Students who do not pass the classical (string) bass proficiency at the end of year one will not be allowed to study jazz (electric) bass until the classical proficiency exam is passed. If the jazz proficiency examination is not passed on the first attempt, students will have one additional chance to pass the examination at the end of the next semester. Students who need a second attempt at the jazz (electric) bass proficiency examination must continue to study with the jazz (electric) bass specialist for an additional semester. Students who do not pass the proficiency examination after two attempts will not be allowed to continue as music majors. Students in the Music Business program will not be required to continue applied bass study after passing this proficiency unless they are receiving a music scholarship (see scholarship award letter). Students in any other music major must continue to study classical (string) and/or jazz (electric) bass beyond the level of these proficiencies.

The jazz (electric) bass proficiency examination consists of the following:

1. Modes of the major scale in all keys
2. Seventh chord arpeggios in all keys and positions
3. Walk B-flat rhythm changes and F blues from memory
4. Demonstrate a knowledge of ballad and bossa nova performance styles
5. Sight-reading
6. One etude from *The Improviser's Bass Method* by Chuck Cher

At least one member of the bass faculty who teaches classical (string) or jazz (electric) bass must be present for the two proficiency examinations in bass. Other members of the music faculty will complete the panel hearing the proficiency examinations.

In addition to the Year One and Year Two Proficiencies, students whose primary instrument is bass will perform a UDPE for the entire music faculty at the end of the sophomore year. For transfer students, the UDPE will take place after one year of private study. The UDPE will draw from the Year One and Year Two Proficiency requirements.

Eligibility for the UDPE is contingent upon successful completion of the year two proficiency for guitarists, bassists and percussionists.

### **Years Three and Four—Classical or Jazz Bass Study**

Students who choose bass as their major instrument and continue to study classical (string) and/or jazz (electric) bass beyond the level of the two bass proficiency examinations must demonstrate the ability to play all of the following styles each academic year: classical, pop/rock, jazz, and blues. One piece each semester must be in the classical style.

**All students in the Bachelor of Music degree program (i.e., music education and music performance majors) and all students who are receiving a music scholarship are required to continue their private music study during every semester of enrollment at the upper division level. The only exception will be for music education majors during their semester of student teaching.**

## **PERCUSSION**

Music majors with percussion as their primary instrument must take 1 hour private lessons and complete mallet, snare, drum set, and timpani proficiencies during their first two years of study. If the proficiency examinations are not passed by prescribed timeline, students will have one additional chance to pass the examination at the end of the next semester. Students who do not pass the examination after two attempts will not be allowed to continue as music majors.

By recommendation of the studio teacher, students may elect to take these proficiencies in advance and move to more advanced study.

### **Year One Proficiency Examination**

The percussion proficiency examination consists of the following:

1. All “Standard 26 American Drum Rudiments” (see Percussive Arts Society International Drum Rudiments at [www.pas.org/Publications/Rudiments](http://www.pas.org/Publications/Rudiments))
2. A snare solo (rudimental)
3. All major scales and triads
4. A chromatic scale
5. A 2-mallet piece such as a rag or orchestral excerpts from memory
6. A sight-reading piece on mallets
7. Timpani etude or solo
8. Drum set exercises including rock, swing, and world patterns at an intermediate level

### **Year Two Proficiency Examination**

The percussion proficiency examination consists of the following:

1. All “40 International Drum Rudiments” (see Percussive Arts Society International Drum Rudiments at [www.pas.org/Publications/Rudiments](http://www.pas.org/Publications/Rudiments))
2. A snare solo (concert or orchestral)
3. All major and minor scales and triads
4. 4-mallet technique exercises including block chords and arpeggios
5. A 4-mallet solo on vibes or marimba
6. A sight-reading piece on mallets
7. Timpani etude or solo (more advanced than the previous year)
8. Drum set exercises including rock, swing, and world patterns at an intermediate level

At least one member of the percussion faculty must be present for the two proficiency examinations in bass. Other members of the music faculty will complete the panel hearing the proficiency examinations.

In addition to the Year One and Year Two Proficiencies, students whose primary instrument is percussion will perform a UDPE for the entire music faculty at the end of the sophomore year. For transfer students, the UDPE will take place after one year of private study. The UDPE will draw from the Year One and Year Two Proficiency requirements, but must include mallets, drum set, timpani and snare.

Eligibility for the UDPE is contingent upon successful completion of the year two proficiency for guitarists, bassists and percussionists.

### **Years Three and Four**

Students who choose percussion as their primary instrument and continue to study privately beyond the level of the two percussion examinations must demonstrate the ability to play all of the following instruments each academic year: mallets, timpani, drum set, and snare.

**All students in the Bachelor of Music degree program (i.e., music education and music performance majors) and all students who are receiving a music scholarship are required to continue their private music study during every semester of enrollment at the upper division level. The only exception will be for music education majors during their semester of student teaching.**

## **INSTRUMENTAL STUDY (OTHER THAN GUITAR, BASS AND PERCUSSION)**

Students and studio teachers together select appropriate music, activities and experiences which meet the following objectives each semester:

- Perform appropriate technical materials (scales, arpeggios, rudiments and etudes) clearly and coherently at tempos appropriate to each instrument
- Prepare appropriate solo repertory
- Accurately sight-read music of appropriate difficulty
- Perform in recital

Achievement at each grade level (MENC guidelines) indicates minimal progress through the eight-semester course sequence:

### **Freshman Year**

- Includes mastery of prepared materials from grades II-IV and sight-reading from grades II-III.
- Performances include studio and general student recitals.

### **Sophomore Year**

- Includes mastery of prepared materials from grades III-IV and sight-reading from grades II-IV.
- Performances include studio and general student recitals.

### **Junior Year**

- Includes mastery of prepared materials at grade IV and sight-reading at grade III.
- Performances include general student recitals and/or a junior recital (shared or full).

### **Senior Year**

- Includes mastery of prepared materials at grades IV-V and sight-reading from grades III-V.
- Performances include a senior recital (shared or full).

## **PIANO STUDY**

All studio piano students are required to perform in at least one General Student Recital per year. In addition to the private piano lesson, two semesters of Accompanying I and II (MUPF 1520, 1530) are required for freshman music majors with piano as the primary instrument. Following are minimum requirements for private piano study. Repertory listed under each course number indicates only the minimum level of playing expected. The actual assigned pieces are determined by the teacher. Beyond the minimum requirements, additional materials (technical studies, sight-reading, more repertory, etc.) may be assigned when appropriate.

### **Freshman Year**

- Major and harmonic minor scales, hand together, 4 octaves, 4 notes per beat, 80 MM
- Bach "Short Prelude", Clementi sonatinas, Pinto "Scenes from Childhood"

### **Sophomore Year**

- Major and harmonic minor scales, hands together, 4 octaves, 4 notes per beat, 92 MM
- Bach two-part inventions, Kabalevsky sonatinas, Chopin preludes (easy to moderately difficult)

### **Junior Year**

- Major and harmonic minor scales, hands together, 4 octaves, 4 notes per beat, 100 MM
- Bach Sinfonias; Mozart, Haydn, Beethoven sonata movements; Chopin nocturnes; concerto movements

### **Senior Year**

- Major and harmonic minor scales, hands together, 4 octaves, 4 notes per beat, 112 MM
- Bach preludes and fugues; Mozart, Haydn, Beethoven sonatas (complete); Chopin etudes, scherzos, ballades; concertos (complete)

### **Piano Final Hearing/Jury (required of all studio piano students)**

- Scales: 2 or 3 chosen by the jury panel from those prescribed above.
- Repertory: 2 or 3 memorized pieces representing at least 2 style periods

### **ORGAN STUDY**

Organ instruction (MUPF 1730-4730) is available to students with previous piano study. Auditions are required.

### **VOICE STUDY**

The following suggested sequence for students pursuing voice study is intended to standardize repertory and grading:

#### **Freshman Year**

- English language art song (sacred & secular)
- Introduction to early Italian art songs and arias

#### **Sophomore Year**

- English language art songs and Italian art songs
- Introduction to lieder (German art song)
- Beginning study of appropriate operatic, oratorio and cantata arias

#### **Junior Year**

- English, Italian, and German art songs; Continued aria study
- Intro to the mélodie (French art song)

#### **Senior Year**

- Advanced study of art songs and arias in all languages
- Recital preparation and performance

### **Other Courses**

Required courses for voice performance and music education majors, and strongly recommended for church music majors students wishing to teach studio voice, include:

#### **Language**

French or German to fulfill the foreign language requirement

#### **Sophomore Year**

MUPF 2510, 2520 (Singer's Diction)—Utilizes the International Phonetic Alphabet (IPA) for Italian, French, and German

#### **Junior/Senior Years**

MUED 3350 (Voice Pedagogy)—Required for performance and music education majors

MUSC 3390 (Song Literature)—Required for performance majors; Recommended for others studying voice

MUED 3360 (Issues in Voice Pedagogy)—Required for performance majors

MUED 3930 (Seminar in German Diction)—Required for performance majors

MUED 3940 (Seminar in French Diction)—Required for performance majors

## ACCOMPANISTS

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The music school will provide an accompanist for every music major or minor giving a required senior or junior recital. In addition to playing for private lessons, assigned accompanists are available for one-hour dress rehearsals for recitals. Students must arrange additional rehearsal time with the accompanist at their own expense. Two semesters of Accompanying Class (MUPF 1520, 1530) are required for freshman music majors with piano as the primary instrument or any student who wishes to accompany for the music school.

Two categories of accompanists are available to students:

- **Student Accompanist**--Work/study student accompanist positions are available for qualified pianists who have completed or are enrolled in MUPF 1520 and 1530 (Accompanying I and II). Student accompanists are available for private lessons and recitals beginning the second or third week of the semester. Studio teachers work closely with student accompanists to help them develop musical skills and learn the responsibilities and techniques of accompanying.
- **Staff Accompanist**--Staff accompanists are professional musicians who hold at least one degree in piano and are retained by the School of Music to assist in meeting accompanist needs that cannot be covered by students. Staff accompanists are assigned as noted under *Accompanist Assignment*, and are required to give ten services per student. A service is the use of any portion of the designated time in which a staff accompanist is scheduled for lessons, dress rehearsals, recitals, juries, General Student Recitals, studio classes, concerto/aria auditions or similar events. Recital hearings are not counted as one of the ten services, and are scheduled only on days when staff accompanists are on campus for lessons. Any service canceled without reasonable notice will be considered a used service.

### Accompanist Assignment

During the second week of Fall Semester, all studio music instructors must submit the names of students giving required recitals during that academic year to the School of Music Accompanying Coordinator. Failure to do so will jeopardize the student's opportunity to obtain a qualified accompanist.

Every effort will be made to assign professional staff accompanists to students giving required student recitals. When staff accompanists are not available, qualified student accompanists are provided.

### **Staff accompanist(s) assignment priority:**

- First Priority: Seniors giving required recitals
- Second Priority: Juniors giving required recitals
- Third Priority: Seniors not giving recitals
- Fourth Priority: Juniors not giving recitals

### Accompanist Fee

Students in the private studio (except piano, organ, guitar, harp and percussion students) will be assessed an accompanist fee each semester to help meet the cost of providing accompanists. For singers, the accompanist fee is \$75 per semester. For others, the fee is \$50 per semester. The fee entitles students to 10-12 lessons with an accompanist if needed for lessons or recitals. Students who need an accompanist only for a single event such as a General Student Recital or concerto/aria audition should notify the Accompanying Coordinator at least 30 days in advance of the event.

### Recital Fee

Students who register for a recital will be assessed a recital fee to help meet the School of Music costs associated with giving a recital (e.g., printing programs, providing ushers, recording and archiving the recital,

accompanist fees, etc). The recital fee is \$85 for those giving a half recital and \$110 for those giving a full recital.

## **RECITAL POLICIES**

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Recitals are intended to demonstrate competence and professionalism in performing a program of works selected from literature assigned in studio lessons. To ensure the highest levels of professionalism in student performances, the following guidelines must be observed:

1. The printed program for a student recital will include only program information, the degree program of the student, and the name of the student's studio teacher. Printed programs for student recitals may not include any type of dedication or special thanks.
2. Students may not make spoken remarks of any type as part of their recital. Students are encouraged to consider the use of program notes as a means of sharing important information about the music. Program notes are intended to provide pertinent information about the music that may be helpful to the listener. Such notes must be read and approved by the student's studio teacher before being printed and distributed at the recital. Students may include a dedication or special thanks at the conclusion of their program notes. Students are responsible for writing and printing such items if they choose to include them as part of their recital.

To register for senior recitals, music business internships, church music internships or student teaching, students must successfully complete MUPF 1060 (Keyboard Class II) or the Piano Exemption Exam.

There are two types of recitals:

- Full recitals (2 credits): 50 minutes of music (total length not to exceed one hour)
- Half recitals (1 credit): 25 minutes of music from each student

Music education majors, church music majors, and music performance minors are required to give a half recital, usually in the senior year. Performance majors are required to give a half recital in the junior year and a full recital in the senior year.

### **Recital Hearings**

A recital hearing is required for all recitals including composition recitals, lecture recitals and chamber music recitals. This recital hearing must take place at least 30 days before the anticipated performance date. Hearings may take place as part of studio classes or just before or after studio classes. They may also take place at the time of UDPE hearings at the end of the semester. If none of these options are feasible, students will work with their private teacher or faculty member to arrange hearings.

At least three faculty members will hear students and determine whether musical preparation is sufficient to perform recitals 30 days from that date. Other available faculty members may also attend hearings. Hearing panel members do not all need to be from students' major areas of performance study.

At recital hearings, students are expected to:

- Submit to the panel typed programs of all music to be performed. Program should be complete, including movements, composers and dates, and may not be changed after hearings.
- Be able to perform all pieces in entirety at tempi that are close if not equal to those expected on the final performance. When required for recitals, music must be memorized.
- There can be no additions to the recital program after the hearing.

- Perform recital programs well enough to assure faculty members that they need only to be polished before the recital.

Faculty on the panel will complete performance assessment forms to be filed in the School of Music Office. Students who do not pass recital hearings are eligible for a second attempt in two weeks, and should work closely with their studio teachers to ensure success on the next attempt. Students may attempt to pass the recital hearing no more than twice in a semester.

### **Scheduling**

All student recitals, except organ, are held in FA 101 (Austin Performance Hall) or FA 102 (Heaton Performance Hall). The following times may be reserved for recitals:

- Tuesday or Thursday            8:15 p.m. on Tuesday, 7:30 p.m. on Thursday
- Saturday or Sunday            3:00 p.m., 5:00 p.m. and 7:30 p.m.

Studio teachers may reserve recital dates for their students at the beginning of the academic year after AU ensemble conductors have scheduled all performances and after all faculty recitals have been scheduled.

### **Student recital schedule prioritization:**

- Senior music majors giving required recitals
- Junior music majors giving required recitals
- Music minors giving required recitals
- Seniors giving non-required recitals
- Juniors giving non-required recitals
- Other non-required recitals

All recital dates reserved by faculty are considered tentative until the recital hearing is completed. The faculty reserve the right to cancel or delay recitals at the time of the recital hearing. In such a case, the time reserved for that recital will be open for other performances.

### **Cancellation or Postponement**

After students have successfully completed recital hearings, reserved recital dates should be viewed as binding. They may not be changed or canceled and should be viewed by students as professional commitments which cannot be altered for reasons other than extreme illness. Students who cancel or postpone recitals must wait until the next semester to reschedule.

### **Programs and Publicity**

The School of Music provides programs for student recitals. However, all information (musical pieces, composers with dates, accompanists, etc.) must be submitted to the office staff immediately after the recital hearing. Information submitted later will not be accepted, and the privilege of having programs will be forfeited. Programs other than those printed by the School of Music Office may not be distributed.

The School of Music will print and distribute a standard poster for student recitals. Program notes and translations are the student's responsibility.

### **General Student Recitals and Non-Required Recitals**

General Student Recitals are held at 12:00 p.m. on selected Thursdays. All music majors and performance minors enrolled in studio lessons are required to perform during at least one General Student Recital per year. Early in fall semester, students will be assigned to a General Student Recital in either first or second semester. Students performing junior or senior recitals satisfy this requirement, but participation in studio recitals does not satisfy this requirement. Students who do not have accompanists in their private lessons but wish to perform during a General Student Recital should contact the Accompanying Coordinator at least 30 days prior to the event.

It is recommended that students participate frequently on General Student Recitals rather than giving non-required recitals. **Freshman recitals are not permitted.** Sophomore recitals are not encouraged, but may be given at the discretion of the private teacher.

### **Other Student Performances**

Private music instructors are interested in all aspects of their students' growth as performers. Students are encouraged to discuss on- or off-campus personal performances with their instructors.

### **Recital Attendance**

Exposure to a broad range of musical styles and historical eras is important to a students' success in the School of Music. A substantial amount of time should be devoted to listening to live and recorded performances and to supporting colleagues at their recitals.

Attendance at recitals, concerts and master classes is to be viewed as a minimum requirement. Music majors and minors are expected to attend all recitals featuring soloists in their own performance area. It is particularly important for students to attend recitals in which guest artist artists or faculty members in their performance area are soloists, accompanists, or members of chamber ensembles. Students who cannot be present at recitals they are expected to attend should see their applied music instructor beforehand. Students who have trouble meeting this attendance requirement should question their commitment to the major. Check the events calendar in the School of Music Office frequently to stay informed of future events.

#### **Recital/concert attendance policy:**

- Majors: minimum of 12 recitals, concerts and master classes each semester enrolled

#### **Music majors are required to attend:**

- Music Awards Night
- Faculty recitals, guest recitals, and master classes in major performance area

To meet the recital attendance requirement, students should attend afternoon and evening recitals whenever possible. Events sponsored by the School of Music are acceptable for the recital credit. Two similar off-campus concerts per semester may count toward the recital attendance requirement. Music Business majors may count up to four off-campus concerts per semester and MEISA meetings that involve a guest speaker toward the recital attendance requirement. Music education students may count CMENC meetings that include a guest speaker toward the recital requirement. Concerts that are not similar to school events must be approved in advance by a music faculty member. Students who attend off-campus concerts should bring the program and ticket stub to the music office. Students who attend more than 12 recitals, concerts or master classes per semester may not carry over the extra performances (above 12) to the next semester.

Students who fail to complete this recital attendance requirement by the end of fall semester will receive an "F" for all their ensemble grades for the fall semester. The ensemble grades will remain an "F" until the recital attendance requirement has been fulfilled. At that time, the ensemble grade will be changed to the grade assigned to you by the ensemble conductor. Students will not be able to graduate until they have a grade of C- or better (as stated in the School of Music Bulletin) in their ensembles during each semester of enrollment at Anderson University. Further, music scholarships will be revoked for students who do not fulfill the recital attendance requirement.

Students sign forms distributed by student assistants at the beginning of each recital. These are to be returned to the student assistants at the conclusion of the events. *No credit is given to students arriving late or leaving early.* Students participating in major ensembles, opera theatre or the musical will be allowed one recital credit per semester for each ensemble in which they are enrolled.

Music students' names and the number of events attended is recorded and kept in the School of Music Office. Students' may see their records upon request. Recital attendance will be reviewed by faculty and the school chair at the end of each semester. **Failure to satisfy the recital attendance requirement will delay the date of graduation.**

### **Dress Policy for Recital and Concert Staff**

Students who work as members of the recital staff (ushers and stage managers) are expected to dress and conduct themselves in a professional manner. These students set the tone for the performance and are often the first person a guest will see and interact with when attending a recital or concert. All members of the recital and concert staff are asked to abide by the following dress policy when working at any recital or concert, including General Student Recitals:

#### **Men:**

- Black dress slacks
- Black shirt with collar; shirt must be tucked in
- Black socks
- Black dress shoes (no sandals or flip-flops)
- Name tag as provided by the School of Music

#### **Women:**

- Black dress blouse with sleeves; blouse must be long enough to tuck in (no bare midriffs)
- Black dress slacks or knee-length skirt
- Black dress shoes (no flip-flops)
- Black stockings (socks or hose)
- Name tag as provided by the School of Music

Any staff member with long hair should have their hair pulled back away from their face. Jewelry should be limited to post earrings and discrete jewelry pieces.

## **SENIOR PROJECT PROCEDURES BACHELOR OF ARTS IN MUSIC**

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### **Upper Division Performance Evaluation**

The UDPE must be completed at the end of year two or at the end of two semesters for transfer students. Music faculty will indicate whether or not the student passed the UDPE and whether or not the student is approved to give a recital.

### **Senior Project Approval And Completion**

Students must submit a proposal for their area specific electives and senior project during mid-term week of their sixth semester. The proposal will be submitted to the music faculty mentor(s) for the project.

The proposal should contain the following:

- **Title of the senior project**
- **Rationale for the senior project**—Include the following:
  - an explanation of the influences and experiences that caused you to arrive at the project you are now proposing;

- an explanation of why this project is important to you and could benefit others;
- a list of the research questions you will address or the works you will perform.
- **Methodology of the senior project**—Include an explanation of how you will complete the senior project, such as score study, analysis, library and internet research, interviews, rehearsals, etc.
- **Final product**—Include an explanation of the form your final project will take (recital, program notes, lecture recital, research paper, etc.)
- **Timeline for the completion of the senior project**
- **List of area-specific electives with explanation of how these courses relate to the final project.**
- **Bibliography**

The proposal must be approved and signed by the music faculty mentor(s) for the senior project. The faculty mentor(s) will then submit the approved proposal to the BA in Music Committee. The proposal must be approved by the BA in Music Committee (consisting of at least three faculty members representing different areas) before work can begin on the project.

Final approval of the proposal from the BA in Music Committee must be completed before the end of the student's sixth semester. Any subsequent changes to the senior project must be approved first by the faculty mentor(s) and then by BA in Music Committee.

If the senior project is a recital, the student will follow the typical process of a recital hearing at least 30 days before the recital date. Any student giving a recital as their senior project must also complete a research component to supplement the recital performance. If the senior project is a lecture recital, the lecture portion of the project must be completed, approved by the faculty mentor(s) and presented to the faculty panel at the time of the recital hearing.

Students who are completing research projects are encouraged to complete much of the work during the seventh semester of enrollment. If the senior project is not a performance, it must be completed and submitted to the faculty mentor(s) by the end of mid-term week in the student's eighth semester. This will allow time for revisions of the work as requested by the faculty mentor(s). Revisions must be completed and submitted to the faculty mentor(s) by the end of the final week of classes.

## CLASS VOICE POLICIES

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The two levels of class voice offered by the School of Music (major/minor and general) are designed to meet the needs of four types of students:

- Non-music majors and minors who want to learn the basics of proper singing and vocal technique
- Prospective and provisional music majors or minors who need to work on basic vocal technique before going into the private voice studio
- Music majors whose primary instrument is not voice, but who want to learn vocal technique without taking private lessons

Class voice is to be taken for a maximum of two semesters, but students may petition the instructor to continue beyond two semesters.

Music education and church music majors with voice as their primary instrument, as well as provisional voice performance majors and minors, who have successfully completed one or two semesters in class voice and

are in good academic standing in the School of Music must audition for study in the private studio. A block of time is set aside for these students to be heard during voice juries at the end of the semester. Auditions may be videotaped if a member of the voice faculty cannot be present for the audition. Students will be either accepted into the private studio for the next semester, retained in voice class or advised to seek a different major. Students in voice class will be considered for placement in the private voice studio prior to studio placement of incoming freshmen. Student who are not placed in the private voice studio after two semesters in class voice must seek a different major.

## **SCHOOL OF MUSIC ENSEMBLES**

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Ensemble participation is a vital part of a music student's university experience and many ensembles are offered to accommodate student needs and interests. Continuous ensemble participation is required of all music majors each semester of enrollment. Four semesters of ensemble participation are required of music minors. Students are encouraged to participate in a variety of ensembles to enhance versatility and experience a variety of musical styles and idioms.

Music education majors are exempt from all ensemble participation during their student teaching semester. All students participating in university ensembles must register for either 1 or 0 hours credit. Whether students register for "0" or "1" hour of credit, a grade of "C-" or higher is required in order to count toward degree requirements. Students who receive a grade below "C-" in an ensemble will have to make up that semester of ensemble participation before graduating. **To participate in two or more ensembles during the same semester, students must have a GPA of 2.0 or higher. It is recommended that freshmen participate in no more than two ensembles.**

The following School of Music ensembles count for ensemble credit in degree programs:

### **Choral**

Chorale  
Women's Chorus  
Anderson Symphonic Choir  
Men's Choir

### **Instrumental**

Wind Ensemble  
Concert Band  
Orchestra  
Jazz Ensemble (guitar and piano only)  
Jazz Combo (piano only up to two semesters, faculty approval required)  
Guitar Ensemble (only for music majors with guitar as their primary instrument)

Other School of Music ensembles include:

### **Choral/Vocal**

Opera Workshop  
Opera Production  
Musical Theatre Production

### **Instrumental**

Anderson Symphony Orchestra  
Chamber Winds  
Jazz Combo  
Duo Piano  
Chamber Ensembles (string, wind and percussion)

### **Guitar Ensemble Guidelines**

Students whose primary instrument is guitar will be required to participate in Guitar Ensemble for at least two years (typically, the sophomore and junior years). Some students may participate in Guitar Ensemble during the freshman year by audition only.

Freshmen guitarists may be required to participate in a choral ensemble for at least two semesters. This may be done concurrently with guitar ensemble participation.

### **Other Ensemble Guidelines**

1. Students receiving a voice scholarship must participate in a choral ensemble as assigned by the choral department.
2. Students receiving an instrumental scholarship must register for Wind Ensemble (if a wind or percussion player) or Orchestra (if a string player).
3. Students receiving a piano scholarship must participate in at least one of the following ensembles each semester: Chorale, Women's Chorus, Anderson Symphonic Choir, Wind Ensemble, Concert Band, Orchestra, Jazz Ensemble, or Jazz Combo. Jazz Combo may satisfy the school ensemble requirement no more than two semesters and only with the advance approval of the piano faculty.
4. Students whose primary instrument is guitar or piano may take Jazz Ensemble to satisfy the school ensemble requirement if accepted to the Jazz Ensemble by audition.
5. Music Business majors, Church Music majors and BA in Music majors must participate in at least one of the following ensembles each semester: Chorale, Women's Chorus, Anderson Symphonic Choir, Wind Ensemble, Concert Band, Orchestra or Guitar Ensemble (see stipulations above pertaining to Guitar Ensemble). For pianists, Jazz Combo may satisfy the school ensemble requirement no more than two semesters and only with the advance approval of the piano faculty.
6. Music education majors are expected to participate in both instrumental and choral ensembles that satisfy the school ensemble requirement and are encouraged to participate in two or more ensembles for several semesters.
7. All music majors are encouraged to participate in Jazz Ensemble, Jazz Combo, Men's Choir, Opera Workshop, Opera Production, Musical Theatre Production and chamber ensembles (wind, string and percussion) as a second ensemble. Instrumentalists may gain further orchestral experience by participating in the Anderson Symphony Orchestra, with the permission of Dr. Sowers.

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## **MUSIC AWARDS CONCERT**

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Held in the spring of each academic year, usually in Park Place Church of God, Music Awards Concert allows the School of Music to recognize and reward students who have excelled in academic work, composition, orchestration, choral arranging and performance. Winners of the Concerto/Aria Competition perform with chamber orchestra, and outstanding compositions, orchestrations and arrangements are performed. Academic awards are also conferred, including induction into the Gamma Omega chapter of Pi Kappa Lambda Music Honor Society. **Attendance is required for all music majors.**

### **Concerto/Aria Competition**

The Concerto/Aria Competition allows the school's more accomplished performers to:

- Perform as soloists with an orchestra or chamber wind ensemble for instruments with limited orchestral accompaniment
- Gain experience with competitive auditions
- Receive recognition within the school for performance excellence

## Eligibility and Requirements

- Full-time A.U. students who have completed at least one year of college level study are eligible.
- Each entrant must submit a completed Concerto/Aria Entry Form (available in the School of Music Office) to the Auditions Coordinator no later than 10 days prior to the audition date.
- The student's current teacher must approve the competition entry by signing the entry form.
- Previous winners of the Concerto/Aria Competition are ineligible, but may perform for comments only.
- The Awards Night conductor must approve all audition material and will determine Awards Night programming. The conductor's approval is contingent on:
  1. availability of orchestral accompaniment
  2. cost of orchestral accompaniment (not to exceed \$150 per student)
  3. appropriateness of repertoire for Awards Night program
  4. rehearsal time required to prepare orchestral accompaniment

Students are advised to consult with the conductor before beginning work on competition repertoire.

- Performances are limited to 12 minutes in length. Only one movement of a multi-movement work may be presented.
- Students must perform the same composition(s) in the audition and on the Awards Night concert.
- The works performed must be prepared at A.U. under the guidance of the instructor who approves the entry.
- Auditions will begin at the appointed time and run in the posted order. Exact performance times cannot be assigned, and changes in order are not permitted. Students and accompanists must be free of other obligations on audition evening.
- Entrants are responsible for having a competent accompanist who is available when needed, has received the music with adequate time to prepare the accompaniment, has a page turner if needed, etc.
- Auditions must be performed from memory by singers and pianists. Instrumentalists may use music, but memorization will be considered favorably in the judging process.
- Each entrant will provide one published (no photocopies) score of the audition repertoire for the judges. Numbering the first measure of each system in the score, while not a requirement, will allow judges to make more precise comments.
- Auditions will be open to a general audience and advertised similarly to a recital. Recital credit will be given, and applause is encouraged.
- Results will be announced and posted as soon as the judges have made their decisions.
- Winners in voice will provide a typed copy of all texts in an English translation and in the original language, if other than English. The author (librettist) of the text must be included. This is due in the School of Music Office two weeks prior to Awards Night.

## Adjudication

- Three judges from outside the university will form the competition jury. One will be a singer, one a pianist, and one an instrumentalist.
- Judges are to select a winner in each category—instrumental, voice, and piano. If warranted, one additional winner may be selected at large.
- Comparisons between categories are to be avoided, and “no winner” decisions are strongly discouraged. Only when two of the three adjudicators independently judge all performances in a category to be obviously unprepared should there be no winner chosen.
- If two performances in the same area are judged to be equal, the upperclassman may be given precedence.
- Adjudication forms are provided for judges to give brief written comments on each performance for the students and teachers.

### **Composition Competition**

The Composition Competition is open to upper division students only. Students submitting original compositions for adjudication must do so three weeks before the Concerto/Aria auditions. In addition to full scores, students entering this category must submit recordings of their work. The sequencing programs in the MIDI lab may be used to obtain this recording. Students must also show that individual orchestral or vocal parts are available at the time the work is submitted for judging.

Works should be scored for a soloist or chamber ensemble of instrumentalists and/or singers. Students are urged to consult the concert conductor regarding the size and instrumentation of the chamber orchestra used for the Awards Night performance. Some limitations may apply.

Compositions must be prepared with the guidance of a School of Music faculty member and must reflect work done at Anderson University. Compositions will be submitted to a blind judging process carried out by an outside adjudicator. If no outside adjudicator is available, School of Music faculty may judge works provided the blind judging process is not compromised. Works will be judged on the basis of their craftsmanship and appropriateness for the Awards Night program. Winners are announced the night of the Concerto/Aria Competition and performed on Music Awards night. Previous winners of the Composition Competition are ineligible, but may submit a composition for comments only. The adjudicator may determine that none of the compositions should be performed on the Music Awards Concert.

### **Performance Awards**

Juniors and seniors who excel in voice or instrumental performance are eligible for Music Performance Awards. Faculty members submit written nominations, the entire faculty votes on the nominees, and those approved by majority vote will receive the awards. Juniors are given primary consideration, and if they continue to excel in the same academic area during the senior year, are eligible for Continuing Merit Awards.

### **Academic Awards**

Juniors and seniors with GPAs of 3.0 or higher in music courses are considered for nomination for academic awards. Juniors are given primary consideration, and if they continue to excel in the same academic area during the senior year, are eligible for Continuing Merit Awards. Academic awards for excellence may be given in the following areas:

Music History  
Music Theory

Music Education  
Church Music

Music Business

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## **CONFERENCE ATTENDANCE**

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Music education majors are required to attend at least one music education conference per year during each years of enrollment at AU. Students will plan for conference attendance through their participation in CMENC (Collegiate Music Educators National Conference) and by conferring with music education faculty members. Membership in CMENC is required of all music education majors.

Music business majors are required to attend at least one music business conference per year during two years of enrollment at AU (typically the junior and senior years). Students will plan for conference attendance through their participation in MEISA (Music Entertainment and Industry Student Association) and by conferring with music business faculty members.

## **WORK/STUDY OPPORTUNITIES**

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Anderson University annually offers work/study grants to eligible students (Work Authorization Forms are available in the Human Resources Office). Music students may be employed by the School of Music during the school year as accompanists, choral and instrumental assistants, piano lab assistants, listening lab assistants, and School of Music Office student assistants. Students complete time cards and payroll is distributed every other week. See School of Music faculty for more information.

## **USE OF MUSIC FACILITIES**

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### **Rooms and Equipment**

The primary function of School of Music rooms and equipment is to be readily available and maximally useful to students and faculty pursuing School of Music curricula. Policies regarding room and equipment use are intended to ensure their availability and usefulness. Secondary uses of the facility and equipment are allowed at times, but they must not unduly conflict with or hamper the primary business of the school. Music students and faculty should be considerate when sharing space and equipment and also share the extra work and organization created by this arrangement.

Regularly scheduled classes are recorded in the School of Music Office. Additional class meetings or rehearsals must be scheduled at least 24 hours in advance and recorded in the School of Music Office. Check the regular class schedule before scheduling additional meetings.

### **Guidelines for Effective Room and Equipment Use**

- Equipment is generally assigned to specific rooms and should be removed only with permission from the person assigned to oversee the room and/or its specific equipment. The time and means for moving and returning equipment will be agreed upon either verbally or in writing.
- When bringing equipment into rooms, arrangements should be made for the time and means of its arrival and removal.
- During School of Music Office hours, groups and individuals outside the School of Music may request permission to schedule rehearsals in the school's facilities. Permission may be given by the appropriate faculty based on space availability. Security Services will deal with groups not having written permission to use the facilities or disrupting regular School of Music functions.
- The pianos in FA 101 and FA 102 are kept in the best possible performance condition. They are not intended for regular practice sessions and are to remain locked unless being used for final recital preparation.
- Unscheduled groups and individuals may occasionally rehearse in unused class and rehearsal rooms, but should be prepared to vacate the rooms upon request by those who regularly use them or who are officially scheduled to use them.
- The volume in practice rooms occasionally disturbs performances and group meetings, and adjustments may be requested.
- Special rehearsals by ensembles, small groups and individuals should be scheduled in the School of Music Office. Regular large ensembles may occasionally pre-empt earlier individual or smaller group scheduling.
- Practice in FA 101 or FA 102 for recitals in final stages of preparation should be scheduled in the School of Music Office.
- Large ensembles may schedule rooms for one hour before and after their printed rehearsal times for regular set-up and special equipment set-up, warm-up, practice, organization and socialization.

- Groups or individuals should not plan to schedule extra events in FA 101 or FA 102 during peak class and rehearsal hours.
- Lending School of Music instruments and equipment is discouraged since they are already over-assigned for School of Music use. However, instruments are occasionally loaned to responsible individuals, but never to faceless organizations or institutions. Borrowers will be charged for lost or damaged equipment. School insurance does not cover borrowing equipment for non-School of Music use.

### **School-owned Instruments**

School-owned instruments and lockers are available only for students who play the instruments in university School of Music ensembles and technique classes. School-owned instruments must be kept in the School of Music unless permission is granted by appropriate faculty members for their use elsewhere. Instruments are issued each semester, and students must sign agreements accepting responsibility for the instruments.

### **Lockers**

Students participating in School of Music ensembles or enrolled in applied study may store personally owned instruments in lockers in the Fine Arts Building. Lockers may be reserved in FA 106 during the posted hours. To meet the needs of all students wishing to store instruments in lockers, instruments must be stored in the smallest possible locker. Lockers cannot be issued for instruments other than as stipulated above.

### **Listening Facilities**

CD recordings and listening equipment are available in Nicholson Library near the microfilm area. For access to the recordings, go to the Periodicals Desk. Students may check out CD's only for use in the listening area of the library.

## **RECORDING STUDIO POLICIES**

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### **Scheduling**

The Anderson University Recording Studio (AURS) is primarily an educational resource for AU students. The scheduling hierarchy reflects this mission:

- Music school faculty recitals, required student recitals, general student recitals
- Music school ensembles and other School of Music performance projects
- Student projects for music business courses
- Non-required student recitals
- Projects for other departments, non-required student projects, outside projects.

All sessions are subject to rescheduling if the AURS is needed for university-related functions. When possible, AURS staff will unlock and lock appropriate doors. However, individual users may check you keys which are to be returned the following day. Individuals who do not return keys promptly will lose their access privileges. Scheduling of FA 101/102 must be cleared through the School of Music Office (or through the conference office during summer.) Booking studio time indicates agreement to abide by all studio policies. Studio time is to be requested at least 72 hours in advance and must be confirmed by Dr. Murray or the chief assistant. For non-required student projects and outside clients a studio time request must be accompanied by a down-payment for the first 3 hours of session time.

### **Limitations**

Student projects are usually limited to two or three hours per session, with no more than two sessions per student per week. Class projects are expected to take a reasonable amount of time, i.e., one song can be recorded and mixed in one session if all participants are prepared. Professional clients may book all-day sessions if institutional priorities are maintained.

## **Responsibility**

Individuals (engineers) requesting studio time are responsible for all equipment in the studio during their scheduled times, as well as for keeping the studio orderly and returning it to good condition after the session is over. Engineers are also responsible for returning the console to “zero,” restoring computer settings to their original values and making sure all equipment is properly stored. Food and beverages are not permitted in the control room or studio at any time. Flagrant abuse of equipment, such as improper equipment storage, overdriving the mixing console or monitors, damaging microphones or headphones, or eating in the studio shall be considered reason to deny future access to the facility and legal action may be taken against anyone who deliberately damages equipment. Furthermore, no equipment shall be connected to or disconnected from the system without Dr. Murray’s approval. Unauthorized tampering with hardware, software or the patching system is not permitted and will be considered reason to deny future access to the facility.

## **Borrowing Recording Studio Equipment**

Studio equipment is not to be taken from the Krannert Fine Arts Building unless it is being used for location recording by AURS personnel or professional engineers. **No equipment is to be loaned to any person or group for any reason.**

## **Studio Charges**

- Music Business students working on assigned projects for Music Business courses and faculty working on university-related projects: A reasonable amount of studio time will be provided free-of-charge.
- All other AU students, faculty, and employee clients: \$20 per hour plus media costs for Sonar projects. \$40 per hour for Pro Tools sessions. Fees include a student engineer.
- Non-student clients: \$30 per hour plus media costs for Sonar projects. \$60 per hour for Pro Tools sessions. Fees include a student engineer. Special rates may be negotiated.
- Clients using independent qualified (non-student) engineers: 30% discount to above rates. Must be approved by Dr. Murray & agree to abide by all room scheduling and equipment care policies.

## **Additional Charges**

Charges are calculated to the nearest half-hour. Hourly charges begin with set-up and end with tear-down. Set-up and tear-down time is charged the same as session time. In addition, both students and clients are responsible for the cost of all media used for their projects. The AURS sell recording media at a nominal fee.

## **Payment of Recording Studio Fees**

All clients must pay a 3 hour deposit (see above) before booking a session, or must pay in advance for shorter sessions and must pay the balance of charges for time and media upon completion of their projects. Clients will not receive their masters until their balance is paid in full. Cash, Money Orders or Checks made out to Anderson University are acceptable. Credit cards are not accepted.

## **Hiring Musicians**

The AURS will help clients contract musicians for any session, but musicians are to be paid by the client. The AURS is not a contracting service.

## **Remote Recording**

The AURS will record stereo remote sessions for a remote fee of \$30 per hour, plus the applicable hourly rate for mix-down, plus media costs. Charges begin with set-up and end with tear-down.

## **Recording Duplication**

Recordings may be duplicated for the copyright owner at the Anderson University Instructional Materials Center (641-4292). The AURS can also refer clients to other reputable duplication services.

## **Questions**

Contact Dr. Mark Murray at 641-4456 (office), 641-3120 (studio), or 643-4907 (home).

# **SCHOOL OF MUSIC CURRICULA**

# BACHELOR OF MUSIC IN MUSIC EDUCATION

*Music education majors should consult the Teacher Education Handbook and the list of liberal arts courses applicable to teacher certification. These documents are issued by the School of Education and must be adhered to in order to attain teaching certification.*

## Freshman Year

### *First Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 1010	Theory I
1	MUSC 1030	Aural Comp. I
2	MUPF 1050	Keyboard I
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

### *Second Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 1020	Theory II
1	MUSC 1040	Aural Comp. II
2	MUPF 1060	Keyboard II
2	MUED 1000	Intro to Music Education
2	MUED 2510	*Singers Diction I (voice)
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

## Sophomore Year

### *First Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 2010	Theory III
1	MUSC 2030	Aural Comp. III
2	MUSC 2110	Intro. to Music Lit. 3
2	MUED 2470	Intro. to Conducting
1	MUED 1100	String Tech.
1	MUED 2520	*Singers Diction II (voice)
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

### *Second Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 2020	Theory IV
1	MUSC 2040	Aural Comp. IV
MUSC 3220		World Music
2	MUED 3470	Adv. Choral Conducting
1	MUED 1400	Percussion Tech.
1	MUPF 1710	Private Piano
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

## Junior Year

### *First Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
2	MUSC 3030	Choral Arranging
3	MUSC 3110	Music History I
1	MUED 1200	Woodwind Tech.
3	MUED 3100	Music in the Middle Sch.
3	MUED 3110	Music in Elementary Sch.
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

### *Second Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
2	MUSC 3040	Orchestration
3	MUSC 3120	Music History II
1	MUED 1300	Brass Tech.
3	MUED 3120	Vocal Music in Sec. School
1	MUPF 1710	Private Piano
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

## Senior Year

### *First Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUED 3130	Instr. Music Ed.
2	MUED 3460	*Adv. Instr. Tech. (Instr.)
2	MUED 3350	*Voice Ped. (voice)
2	MUED 3370	*Piano Ped. (piano)
2	MUED 3480	Adv. Instr. Conducting
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

### *Second Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
2	MUED 3330	*Instrumental Ped. (Instr.)
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble
2	EDUC 4110	Trends and Issues in Ed.
2	EDUC 2750	*Early Arrival/Seminar (recommended)

## Fifth Year

### *First Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
2	MUED 4700	Methods of Teaching
12	EDUC 40__	Student Teaching

### *Second Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
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# BACHELOR OF MUSIC IN VOICE PERFORMANCE

## FRESHMAN YEAR

### *First Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 1010	Theory I
1	MUSC 1030	Aural Comprehension I
2	MUPF 1050	Keyboard Class I
3	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

### *Second Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 1020	Theory II
1	MUSC 1040	Aural Comprehension II
2	MUPF 1060	Keyboard Class II
3	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

## SOPHOMOMRE YEAR

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>	<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 2010	Theory III	3	MUSC 2020	Theory IV
1	MUSC 2030	Aural Comprehension III	1	MUSC 2040	Aural Comprehension IV
2	MUSC 2110	Intro to Music Literature	3	MUSC 3220	World Music
1	MUED 2510	Singer's Diction	1	MUED 2520	Singer's Diction
1	MUPF 1710/2030	Private/Adv. Small Group Piano	1	MUPF 1710/2030	Private/Adv. Small Group Piano
2	MUED 2470	Introduction to Conducting	3	MUPF _____	Private Instruction
3	MUPF _____	Private Instruction	0-1	MUPF _____	Ensemble
0-1	MUPF _____	Ensemble			

## JUNIOR YEAR

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>	<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
2	MUED 3350	Voice Pedagogy	2	MUSC 3390	Song Literature
1	MUED 3360	Issues in Vocal Pedagogy 1	MUPF 1170	Opera Workshop	
1	MUED 3930	Seminar in German Diction	1	MUED 3940	Seminar in French Diction
1	DANC _____	Jazz or Modern Dance	1	DANC _____	Jazz or Modern Dance
3	SPCH 2350	Acting for Everyone	2	MUPF _____	Private Instruction
3	MUPF _____	Private Instruction	1	MUPF _____	Recital
0-1	MUPF _____	Ensemble	0-1	MUPF _____	Ensemble

## SENIOR YEAR

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>	<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 3110	Music History I	3	MUSC 3120	Music History II
2	MUPF 4910	Seminar in Audition Techniques	1	MUPF 1170	Opera Workshop
1	MUPF 1170	Opera Workshop	2	MUPF _____	Private Instruction
3	MUPF _____	Private Instruction	1	MUPF _____	Recital
0-1	MUPF _____	Ensemble	0-1	MUPF _____	Ensemble

*Voice Performance majors are required to take 24 hours of private study in the primary performance area including junior and senior recital.*

*Voice Performance majors are required to take French or German to fulfill foreign language requirements.*

# BACHELOR OF MUSIC IN INSTRUMENTAL PERFORMANCE

## FRESHMAN YEAR

<i>First Semester</i>			<i>Second Semester</i>		
<u>Hours</u>	<u>Course Number</u>	<u>Title</u>	<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 1010	Theory I	3	MUSC 1020	Theory II
1	MUSC 1030	Aural Comprehension I	1	MUSC 1040	Aural Comprehension II
2	MUPF 1050	Keyboard Class I	2	MUPF 1060	Keyboard Class II
3	MUPF _____	Private Instruction	3	MUPF _____	Private Instruction
1	* MUPF 1520	Accompany I (pianists only)	1	* MUPF 1530	Accompanying II (pianists only)
0-1	MUPF _____	Ensemble	0-1	MUPF _____	Ensemble

## SOPHOMOMRE YEAR

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>	<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 2010	Theory III	3	MUSC 2020	Theory IV
1	MUSC 2030	Aural Comprehension III	1	MUSC 2040	Aural Comprehension IV
2	MUSC 2110	Intro to Music Literature	3	MUSC 3220	World Music
1	MUPF 1710/2030	Private/Adv. Small Group Piano	1	MUPF 1710/2030	Private/Adv. Small Group Piano
2	MUED 2470	Introduction to Conducting	3	MUPF _____	Private Instruction
3	MUPF _____	Private Instruction	0-1	MUPF _____	Ensemble
0-1	MUPF _____	Ensemble			

## JUNIOR YEAR

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>	<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
2	MUSC 2050	Jazz and Commercial Arranging	2	MUSC 3040	Orchestration
2	MUED 3480	Adv. Instrumental Conducting	2	MUPF _____	Private Instruction
2	** MUED 3370	Piano Pedagogy	2	** MUSC 3380	Piano Literature
3	# MUED 3130	Instrumental Music Education	2	# MUED 3330	Instrumental Pedagogy
3	MUPF _____	Private Instruction	1	MUPF _____	Recital
0-1	MUPF _____	Ensemble	0-1	MUPF _____	Ensemble

## SENIOR YEAR

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>	<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 3110	Music History I	3	MUSC 3120	Music History II
2	MUPF 2060	Jazz Improvisation	2	MUPF _____	Private Instruction
3	MUPF _____	Private Instruction	1	MUPF _____	Recital
0-1	MUPF _____	Ensemble	0-1	MUPF _____	Ensemble
1	^ MUPF _____	Chamber Ensemble	1	^ MUPF _____	Chamber Ensemble

\* Piano performance majors may take a 2 hour private lesson in the freshman year to allow for taking *Accompanying I and II* (MUPF 1520, 1530).

\*\* These courses apply to piano performance majors only.

# These courses apply to all instrumental performance majors except piano.

^ Two hours of chamber ensembles from the following: MUPF 1210 (*Duo Piano*); MUPF 1360 (*Brass Ensemble*); MUPF 1370 (*Woodwind Ensemble*); MUPF 1380 (*String Ensemble*); MUPF 1390 (*Percussion Ensemble*)

*Instrumental Performance majors are required to take 24 hours of private study in the primary performance area including junior and senior recital.*

# BACHELOR OF ARTS IN CHURCH MUSIC

## FRESHMAN YEAR

### *First Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 1010	Theory I
1	MUSC 1030	Aural Comprehension I
2	MUPF 1050	Keyboard Class I
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

### *Second Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 1020	Theory II
1	MUSC 1040	Aural Comprehension II
2	MUPF 1060	Keyboard Class II
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

## SOPHOMORE YEAR

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 2010	Theory III
1	* MUSC 2030	Aural Comprehension III
2	MUSC 2110	Intro to Music Literature
2	MUED 2470	Intro to Conducting
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble
1	* MUED 2510	Singer's Diction (singers only)

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 2020	Theory IV
1	* MUSC 2040	Aural Comprehension IV
3	* MUSC 3220	World Music
2	# MUED 3470	Adv Choral Conducting
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble
1	* MUED 2520	Singer's Diction (singers only)

## JUNIOR YEAR

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 3150	Music and Worship
2	MUSC 3030	Choral Arranging
3	MUED 3110	Music in Elem School
2	# MUED 3480	Adv Instr Conducting
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 3160	Music Ministry Methods
2	MUSC 3040	Orchestration
2	** MUED 3350	Voice Pedagogy
2	** MUED 3330	Instrumental Pedagogy
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

## SENIOR YEAR

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 3110	Music History I
2	** MUED 3370	Piano Pedagogy
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble
1	MUPF _____	Recital

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 3120	Music History II
3	MUSC 3800	Internship
1	MUPF _____	Private Instruction
0-1	MUPF _____	Ensemble

\* *Recommended, not required.*

\*\* *Select the appropriate course for your primary performance area*

# *Select one (both are recommended)*

# BACHELOR OF ARTS IN MUSIC BUSINESS

## FRESHMAN YEAR

### *First Semester*

<u>Hrs</u>	<u>Caption</u>	<u>Title</u>
3	MUSC 1010	Theory 1
1	MUSC 1030	Aural Comp 1
2	MUPF 1050	Keyboard 1
1	MUPF	(Private Lesson)
1	MUPF	(Ensemble)
7-9	Liberal Arts Courses	
	<i>Must take ENGL 11xx</i>	
	<i>Should take LART1100</i>	

### *Second Semester*

<u>Hrs</u>	<u>Caption</u>	<u>Title</u>
3	MUSC 1020	Theory 2
1	MUSC 1040	Aural Comp 2
2	MUPF 1060	Keyboard 2
1	MUPF	(Private Lesson)
1	MUPF	(Ensemble)
7-9	Liberal Arts Courses	
	<i>Consider: Math 1300,</i>	
	<i>a prereq for Accounting</i>	

## SOPHOMORE YEAR

2	MUBS 2010	Intro to Mus Bus
1	MUPF	(Private Lesson)
1	MUPF	(Ensemble)
2	Music Business Elective	
	<i>Choose 1 of the following:</i>	
	<i>Mus. Theory 3, Choral Arranging, Songwriting, Rec Tech 1, Jazz Improv, Jazz/ Commercial Arr.</i>	
3	ACCT 2010	Prin. of Acct. 1
3	ECON 2010	Prin. of Macro Econ.
	<u>or ECON 2020</u>	<u>Prin. of Micro Econ.</u>
3-6	Liberal Arts Courses	

	<i>Consider: MUSC 3220 World Music</i>	
2	MUBS 2020	Intro to Mus Pub
2	MUSC 2110	Intro to Music Lit
1	MUPF	(Private Lesson)
1	MUPF	(Ensemble)
2	Music Business Elective	
	<i>Choose 1 of the following:</i>	
	<i>Orchestration, Artist Development, Rec Tech 2, Jazz Improv, Jazz and Commercial Arr., Music Technology</i>	
3	ACCT 2020	Prin. of Acct. 1
3	<u>BSNS 2810</u>	<u>Prin. of Marketing</u>
1-3	Liberal Arts Courses	

## JUNIOR YEAR

1	MUPF	(Ensemble)
2	Music Business Elective	
	<i>Legal Aspects of the Mus Bus, Choral Arr., Songwriting, Rec Tech 1, Jazz Improv, Jazz Commercial Arr.</i>	
3	BSNS 2710	Prin. of Management
3	Business Elective	
	<i>Buyer/Seller Relations, Entrepreneurship 1</i>	
	<u>Human Resource Mgt.</u>	
6-8	Liberal Arts Courses	

1	MUPF	(Ensemble)
2	Music Business Elective	
	<i>Music Marketing, Orchestration, Artist Development, Rec Tech 2, Jazz Improv, Jazz/ Commercial Arr., Music Technology</i>	
3	Business Elective	
	<i>Intro to Mktng Communications, Business Communications, Business Finance, Marketing Mgt</i>	
9-11	Liberal Arts Courses	

## SENIOR YEAR

1	MUPF	(Ensemble)
2	MUBS 4910	Sr. Seminar 1
3	<u>BSNS 3420</u>	<u>Bus. Law</u>
7-11	Liberal Arts Courses	

1	MUPF	(Ensemble)
2	MUBS 4910	Sr. Seminar 2
1-4	<u>MUBS 4800</u>	<u>Intern. In Music Business</u>
11-13	Liberal Arts Courses	

# BACHELOR OF ARTS IN MUSIC

## FRESHMAN YEAR

### *First Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 1010	Theory I
1	MUSC 1030	Aural Comprehension I
2	MUPF 1050	Keyboard Class I
1	MUPF ____	Private Instruction
0-1	MUPF ____	Ensemble

### *Second Semester*

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 1020	Theory II
1	MUSC 1040	Aural Comprehension II
2	MUPF 1060	Keyboard Class II
1	MUPF ____	Private Instruction
0-1	MUPF ____	Ensemble

## SOPHOMORE YEAR

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 2010	Theory III
2	MUSC 2110	Intro to Music Literature
2	MUED 2470	Intro to Conducting
1	MUPF ____	Private Instruction
0-1	MUPF ____	Ensemble

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 2020	Theory IV
3	MUSC 3220	World Music
1	MUPF ____	Private Instruction
0-1	MUPF ____	Ensemble

## JUNIOR YEAR

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 3110	Music History I
0-1	MUPF ____	Ensemble
1-2	Music Elective	

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
3	MUSC 3120	Music History II
0-1	MUPF ____	Ensemble
1-2	Music Elective	

## SENIOR YEAR

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
0-1	MUPF ____	Ensemble
1-2	Music Elective	

<u>Hours</u>	<u>Course Number</u>	<u>Title</u>
0-1	MUPF ____	Ensemble
3	Senior Project	

## MUSIC MINORS

### **Applied Music Minor (18 hour)**

Admission by audition on the primary instrument to ensure adequate performance level.

- MUSC 1010, 1020, 1030, 1040
- MUPF 1050 or 1060 or 2 hours of private piano
- 8 hours of private study in the primary performance area, including a half recital
- *MUSC 2110 is recommended*

### **Church Music Minor (18 hours)**

- MUSC 1010, 1030, 3150, 3160
- MUPF 1050 or 1060 or 2 hours of private piano
- MUED 2470
- Two hours in private voice or class voice
- Two hours additional applied study (voice and/or piano)

### **Dance Performance Minor (18 hours)**

- 7 hours of theory courses: DANC 2510, 2550, 3010
- 11 hours of technique courses:
  - DANC 2110, 2130
  - DANC 2150 or 2160 or 2170
  - 3 hours from any combination of DANC 2210, 2220, 2230, 2240
  - 3 hours from any combination of DANC 2310, 2320, 2330, 2340
  - 2 hours from any combination of DANC 2410, 2420, 2430, 2440

### **Music Minor (18 hours)**

- MUSC 1010, 1020, 1030, 1040, 2110
- 4 hours from MUPF 1050, 1060 and/or private piano
- 2 hours of applied study (private and/or class)
- 2 hours of music ensemble

### **Music Business Minor (18 hours)**

- MUSC 1010, 1030
- MUBS 2010, 2020
- MUPF 1050 or 1060 or two hours of private piano
- Four courses from MUBS 2050, 2070, 3100, 3210, 3220, 3310, 3350, 3410; MUSC 3030, 3040

### **Music Performance Minor (15-16 hours)—*For Music Business Majors Only***

Admission by audition on the primary instrument to ensure adequate performance level.

- 6-8 hours of additional private study, including a half recital
- MUED 2470
- Additional hours from one of the following sequences:
  - **Singers:** MUED 2510, 2520, 3350; 2 hours from MUPF 1150, 1160, 1170
  - **Pianists:** MUED 3370; MUSC 3380; 3 hours from MUPF 1190, 1210, 1520, 1530
  - **Instrumentalists:** 5 hours from MUPF 1190, 1250, 1360, 1370, 1380, 1390

### **Theory and Literature of Music Minor (18 hours)**

- MUSC 1010, 1020, 1030, 1040, 2110, 3110, 3120
- MUPF 1050 or 1060 or two hours of private piano
- *MUSC 2010 and 2020 are recommended*

# ANDERSON UNIVERSITY

## School of Education

**Content Area: Fine Arts: Vocal & General Music OR  
Fine Arts: Instrumental & General Music**

**Developmental Level: All Schools (K-12)**

### **Music Theory, Literature, History**

MUSC 1010/1020	Theory I & II	3-3 hours	_____	_____
MUSC 1030/1040	Aural Comprehension I & II	1-1 hours	_____	_____
MUSC 2010/2020	Theory III & IV	3-3 hours	_____	_____
MUSC 2030/2040	Aural Comprehension III & IV	1-1 hours	_____	_____
MUSC 2110	Introduction to Music Literature	2 hours	_____	_____
MUSC 3030	Choral Arranging	2 hours	_____	_____
MUSC 3040	Orchestration	2 hours	_____	_____
MUSC 3110/3120	History of Music I & II	3-3 hours	_____	_____
MUSC 3220	World Music	3 hours	_____	_____

### **Choral, Instrumental, General**

MUED 2470	Introduction to Conducting	2 hours	_____	_____
MUED 3470	Advanced Choral Conducting	2 hours	_____	_____
MUED 3460	Advanced Instrumental Techniques	2 hours	_____	_____
MUED 3480	Advanced Instrumental Conducting	2 hours	_____	_____
MUED 1100	String Techniques	1 hour	_____	_____
MUED 1200	Woodwind Techniques	1 hour	_____	_____
MUED 1300	Brass Techniques	1 hour	_____	_____
MUED 1400	Percussion Techniques	1 hour	_____	_____
MUED 3460	Advanced Instrumental Techniques	2 hours	_____	_____
MUPF 1050/1060	Keyboard Class I & II (or private lessons)	2-2 hours	_____	_____
MUPF 1710	Piano (private lessons)	2 hours	_____	_____
MUPF (lessons)	10 hrs of private study in piano, voice and instrument (at least 8 hrs in one area including senior recital; 1 hr in each of the other areas)	_____	_____	_____
MUPF (ensembles)	Must participate in appropriate ensemble each semester	_____	_____	_____

### **Teaching Music at All Developmental Levels**

MUED 1000	Introduction to Music Education	2 hours	_____	_____
MUED 3100	Music in the Middle School	3 hours	_____	_____
MUED 3110	Music in the Elementary School	3 hours	_____	_____
MUED 3120	Vocal Music in the Secondary School	3 hours	_____	_____
MUED 3130	Instrumental Music Education	3 hours	_____	_____
MUED 3330	Instrumental Pedagogy _____			
OR				
MUED 3350	Voice Pedagogy _____	2 hours	_____	_____
OR				
MUED 3370	Piano Pedagogy _____			
MUED 4700	Methods of Tchg Music in the Public School	2 hours	_____	_____

**TOTAL REQUIRED**

**73-77 HOURS**

# Liberal Arts Requirements

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## I. CHRISTIANITY AND BIBLICAL STUDIES

Courses in biblical study and in other areas of religion designed to assist students to develop a critically based knowledge of the Bible, Christian thought and practice.

**Requirement**—7 hours; 2 courses (one from A and one from B)

### A. BIBLICAL LITERACY AND INTERPRETATION

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
BIBL 2000	4	Introduction to the Bible

### B. DEVELOPMENT OF CHRISTIAN FAITH

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
BIBL/RLGN 3000	3	The Bible, Christians, and Biblical Interpretation
BIBL 3260	3	New Testament Faith for Life
BIBL 3320	3	Hebrew Roots of Christian Faith
BIBL 3410	3	Images of Jesus Then and Now
PSYC 3200	3	Living the Christian Faith in a Post-Modern World
RLGN 3100	3	Christian Understandings of Human Experience

## II. HISTORY AND THE CONTEMPORARY WORLD

Courses designed to make students aware of human affairs in past and contemporary societies and to equip them to respond to issues and challenges of a global world.

**Requirement**—12-20 hours to fulfill the following components:

### A. HISTORY *(one 3-hour course)*

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
HIST 2000	3	History of World Civilization
HIST 2030	3	Western Civilization I
HIST 2040	3	Western Civilization II
HIST 2110	3	American Civilization I
HIST 2120	3	American Civilization II

### B. SOCIETAL STRUCTURES *(one 3-hour course)*

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
ECON 2010	3	Principles of Macroeconomics
FLAN 2000	3	Language and Society
POSC 2100	3	American National Government
SOCI 2010	3	Introduction to Sociology
SOCI 2020	3	Social Problems
SOCI 2100	3	Introduction to Family Science

### C. GLOBAL STUDIES *(one 3-4 hour upper-division course)*

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
BSNS 3120	3	Global Business
BSNS 4120	3	International Management
BSNS 4250	3	Global Marketing
COMM 3110	3	Intercultural Communication
EDUC 3550	3	Intercultural Education
ENGL 3220	3	Global Literature
FLAN 3400	3	The French and Spanish Speaking Caribbean
HIST 3140	4	History and Culture of Eastern Europe, 1792 to Present
HIST 3260	3	Women in the World, 1800 to the Present
HIST 3280	3	The Age of Global Empires
HIST 3330	3	History of Modern China
HIST 3370	3	General History of Latin America
MUSC 3220	3	World Music

NURS 4540	3	Intercultural Healthcare
POSC 3300	4	Introduction to International Politics
POSC 3310	3	War, Disputes and Conflicts in International Affairs
POSC 3400	4	Comparative Politics and Government
RLGN/HIST 3320	3	A World of Religions

**D. COMPLEMENTARY UPPER-DIVISION COURSE** (one 3-4 hour upper-division course)

Any course from area II. C: Global Studies (the course cannot count for both requirements) **or** one of the following:

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
BIBL 3310	3	Archaeological History of the Ancient Near East
HIST 3150	4	Europe Since 1870
HIST 3451	4	U.S. from the Gilded Age to 1945
HIST 3452	4	U.S. from 19445 to the Present
MUSC 3110	3	History of Music I
MUSC 3120	3	History of Music II
SOCI 3400	3	Race and Ethnicity in America
SOCI 3470	3	Environmental Sociology

**E. FOREIGN LANGUAGES** (0-8 hours, equivalent completion of the second semester elementary level.)

Based on an entrance placement exam, those placed beyond the 1020 level will have met the foreign language requirement. Those students may elect to take 2010. If they complete the course with a grade of C- or better, they then will receive credit for 1020. Students who have a native language other than English may complete this requirement by taking one course in American history (in addition to the history course required under II. A.) **and** also completing the English writing sequence.

MODERN LANGUAGES

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
FREN 1010	4	Elementary French I
FREN 1020	4	Elementary French II
GERM 1010	4	Elementary German I
GERM 1020	4	Elementary German II
SPAN 1010	4	Elementary Spanish I
SPAN 1020	4	Elementary Spanish II

ANCIENT LANGUAGES

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
BIBL 2110	4	Beginning Hebrew I
BIBL 2120	4	Beginning Hebrew II
BIBL 2210	4	Beginning Greek I
BIBL 2220	4	Beginning Greek II

**III. THE AESTHETIC**

Courses that study creative works which are crafted and valued as expressions and explorations of human experience. These courses stimulate an awareness of the aesthetic as an important way of knowing the world and enriching one's life and community.

**Requirement**—3 hours from Option A or B:

**OPTION A** (one 3-hour integrative course)

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
ARTH 2000	3	Great Themes in Art and Design
ARTH 2100	3	History of Art, Design, and Visual Culture in the Modern World
ENGL 2350	3	American Literature and American Painting
MUSC 2200	3	Arts as Experience
MUSC 2210	3	Music, the Arts and Culture

**OPTION B** (one 2-hour Appreciation course and one 1-hour Experiential course)

APPRECIATION

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
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ENGL 2500	2	Appreciation of the Writing Craft
MUED 2110	2	Music for the Elementary Classroom
MUSC 2110	2	Introduction to Music Literature I
MUSC 2220	2	Music in Society
SPCH 2500	2	Appreciation of Drama
SPCH 2550	2	Speech Appreciation

EXPERIENTIAL

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
DANC 2150-2440	1	Applied Dance Classes
ENGL 2510	1	Creative Writing Workshop
MUPF 1010/1020	1	Class Lessons in Voice
MUPF 1030/1040	1	Class Lessons in Piano
MUPF 1070-1430	1	Ensembles
MUPF 1410/1420	1	Class Lessons in Guitar
MUPF 1700-1890	1-3	Private Study in Voice, Piano & Instruments
2700-2890		
3700-3890		
4700-4890		
SPCH 2890	1	Acting/Production Practicum

**IV. THE ENVIRONMENT: SCIENCE AND MATHEMATICS**

Courses involving the study of the physical and natural world and the interactions of human beings with the world. These courses emphasize basic knowledge, methods, personal stewardship and the language of science-mathematics.

**Requirement**—7-8 hours to fulfill the following components:

**A. SCIENCE** (one 4-hour laboratory course)

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
BIOL 1000	4	Principles of Modern Biology
BIOL 2070	4	Humans and the Environment
BIOL 2080	4	Flora of Indiana
BIOL 2140	4	Nutrition in Health and Disease
BIOL 2210	4	Foundations of Modern Biology I
CHEM 1000	4	Introduction to Chemistry
CHEM 2110	4	General Chemistry I
PEHS 3770	4	Physiology of Exercise
PHYS 1000	4	Physical Science
PHYS 1020	4	Earth and Space Science
PHYS 1140	4	Musical Acoustics
PHYS 1240	4	Astronomy
PHYS 2240	4	General Physics I
PSYC 3210	4	Biopsychology

**B. MATHEMATICS** (one 3-4 hour course)

*All courses in this area require prior demonstration of basic mathematics proficiency as determined by a placement examination or the completion of MATH 1000.*

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
CPSC 1200	4	Algorithms & Internet Programming
CPSC 1400	4	Computer Science I
MATH 1100	4	Elementary Mathematics & Numeration Systems
MATH 1300	3	Finite Mathematics
MATH 1400	4	Applied Calculus
MATH 2010	4	Calculus I
MATH 2020	4	Calculus II
PSYC/POSC 2440	4	Applied Statistics & Intro. to Research

## V. THE INDIVIDUAL

Courses which focus on an understanding of self and others and skills essential to effective participation in society. This includes the study of the ideals of human life as found in good intellectual, spiritual, and physical habits.

**Requirement**—11-20 hours to fulfill the following components:

### A. LIBERAL ARTS SEMINAR *(one 2-hour course)*

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
LART 1100	2	Liberal Arts Seminar

### B. USE OF THE ENGLISH LANGUAGE

WRITING *(complete writing course sequence, 3-7 hours)*

Point of entry to be determined by a placement process. Grade of C- or better required for both courses.

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
ENGL 1100	4	Rhetoric and Composition (Basic) <i>or</i>
ENGL 1110	3	Rhetoric and Composition
ENGL 1120	3	Rhetoric and Research

ORAL COMMUNICATION *(0-3 hour)*

Testing-out procedure available to those with prior practical experience and theoretical background.

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
SPCH 1000	3	Introduction to Speech Communication

ADVANCED WRITING COMPETENCY *(two writing intensive courses beyond ENGL 1120 (prerequisite); at least one course must be upper division)*

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
ACCT 4020	3	Federal Income Tax
ARTH 2500	3	Theory and Criticism I
ARTS 4950	2	Senior Portfolio Thesis
BIBL/RLGN 3000	3	The Bible, Christians, and Biblical Interpretation
BIOL 3070	4	Ecology
BIOL 4050	4	Genetics
BIOL/CHEM/PHYS 4910/4920	2	Science Seminar
BSNS 4440	1	Senior Marketing Seminar
BSNS 4910	1	Seminar in Ethics and Leadership
COMM 2130	3	Writing for the Mass Media
COMM 3230	3	Advanced Feature and Magazine Writing
CRIM/SOCI 2510	4	The Nature of Crime and Social Deviance
EDUC 3120	3	Educational Assessment for the Classroom Teacher
EDUC/ENGL 3590	3	Experiencing Diversity Through Young Adult Literature
EDUC 4110	2	Trends and Issues in Education
ENGL 2350	3	American Literature and American Painting
ENGL 2500	2	Appreciation of the Writing Craft
ENGL 3050	3	History of the English Language
ENGL 3110	3	Creative Writing: Fiction
ENGL 3120	3	Creative Writing: Poetry
ENGL 3160	3	Professional Writing and Editing
ENGL 3180	3	Advanced Composition: Nonfiction
ENGL 3190	3	Advanced Composition: Argument
ENGL 3500	4	American Literature to 1865
ENGL 3550	4	American Literature from 1865-1945
ENGL 3580	3	American Authors of Color
ENGL 4000	3	Special Topics in Literature
ENGL 4250	4	Modern Drama
ENGL 4550	4	American Poetry
ENGL 4700	3	Methods of Teaching English
ENGL 4920	3	Seminar in Writing
FREN 3240	3	French Composition
HIST 3260	3	Women in the World, 1800 to the Present

HIST 3440	4	Civil War and Reconstruction
HIST 3451	4	U.S. History from the Gilded Age to World War II
HIST 3452	4	U.S. History from 1945 to the Present
HIST 3470	4	The American West
HIST 3500	4	The Constitution and the American Nation
HIST 4020	4	Women and Men in America, 1800 to Present
MUSC 3110	3	History of Music I
MUSC 3120	3	History of Music II
NURS 3390	2	Nursing Research
NURS 4540	3	Intercultural Healthcare
PEHS 2250	3	Motor Behavior
PEHS 3300	3	Therapeutic Rehabilitation
PEHS 4300	3	Program Development & Administrative Issues
PEHS 4920	2	Seminar in Exercise Science
PHYS 4110/4120	1	Advanced Physics Laboratory I/II
POSC 3300	4	Introduction to International Politics
POSC 3310	3	War, Disputes and Conflict Resolution to Int'l Affairs
POSC 3400	4	Comparative Politics and Government
PSYC 2010	1	General Psychology Laboratory
PSYC/SOCI 3010	3	Social Psychology
SOCI 3700	4	Introduction to Social Research
SPAN 3010	4	Spanish Composition
SPCH 2550	2	Speech Appreciation

**C. FITNESS AND HEALTH** (0-2 hours)

Testing-out procedure available to those with prior practical experience and theoretical background.

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
NURS 1210	2	Nutrition for Healthy Living
PEHS 1000	2	Fitness and Leisure for Life

**D. INDIVIDUAL THOUGHT AND BEHAVIOR** (6-7 hours, 2 captions)

<b>Caption No.</b>	<b>Sem. Hours</b>	<b>Descriptive title</b>
ENGL 1400	3	Valuing Through Literature
HIST 3190	3	The Jewish Holocaust and Its Historical Context
PHIL 2000	3	Practicing Philosophy
PHIL 2120	3	Ethics
PSYC 2000	3	General Psychology
RLGN 2210	3	Faith and Human Development

**ANDERSON UNIVERSITY SCHOOL OF MUSIC**

**ADMISSION/UDPE/RECITAL HEARING FORM**

**NAME** \_\_\_\_\_ **DATE** \_\_\_\_\_

**MAJOR** \_\_\_\_\_ **MINOR** \_\_\_\_\_ **SEMESTER** \_\_\_\_\_ **PHONE** \_\_\_\_\_

**INSTRUMENT** \_\_\_\_\_ **YEARS OF PRIVATE STUDY** \_\_\_\_\_

**LEVEL** (check)  Freshman  Sophomore  Junior  Senior/5<sup>th</sup>  Transfer

**PURPOSE** “  Admission  UDPE  Recital  Jury

**REPERTOIRE** Title Composer

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

**Scales and/or Exercises** \_\_\_\_\_

**RATINGS** (U=unsatisfactory S=satisfactory O=outstanding)  
\_\_ Sight-Reading \_\_ 24-Hour Piece \_\_ Rhythm \_\_ Scale/Exercises

**COMMENTS:** (strengths/weaknesses)

**RECOMMENDATION**  Pass/Accept PERF MUED CHURCH PERFMINOR BAMUS MUBS  
 Provisional/Theory Camp  Provisional/Fundamentals  Fail/Deny

**SIGNATURES** \_\_\_\_\_