

This *Student Handbook* provides music students with general information about procedures and policies in the Department of Music at the University of Delaware.

Students desiring complete information concerning University policies should consult the *University of Delaware Undergraduate Catalog*.

As policies and procedures change, new or replacement pages will be incorporated into this *Handbook*. A student should always check with his/her advisor or the Music Department Office to see if any information or requirements have changed since the last printing.

It is hoped that the information in the Handbook will help to clarify the requirements of the Baccalaureate Degree for students majoring or minoring in music at the University of Delaware and any person who may be considering a career in music.

September 1997

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I. GENERAL INFORMATION — 1997-1998

2. Administration, Faculty and Staff

a. Administration

Department Chair

David Herman

Associate Chair and Administrator for Curriculum and Scheduling

Michael Arenson

Administrator for Recruiting, Admissions and Scholarships

Lloyd Shorter

Administrator for Resources and Public Programs

Elaine Brenchley

b. Professionals

Manager, Music Technology Systems

Charles Clark

Faculty Accompanist

Julie Nishimura

Music Resources Center Supervisor

James Michael Foster

c. Staff

Audio-Visual Technician

Vernon James

Records Analyst

Carol Pochvatilla

Executive Secretary

Nancy Downey

Senior Secretary

Mary Dunnack

Secretary

Shirley Olchvary

Building and Performance Services Coordinator

Tamara Smith

d. Faculty

(1) Instrumental

Brass

Alan Hamant, Trumpet

Heidi Sarver, Trumpet

Jay Hildebrandt, Trombone and Tuba

Cynthia Carr, Horn

Guitar

Christiaan Taggart

I. GENERAL INFORMATION — 1997-1998 (cont.)

2. Administration, Faculty and Staff (cont.)

Harpsichord

Karen Flint

Organ

David Herman

Percussion

Jim Ancona

Harvey Price

Woodwinds

Eileen Grycky, Flute

Vincent Marinelli, Clarinet and Saxophone

Charles Salinger, Clarinet and Saxophone

Lloyd Shorter, Oboe

Jon Gaarder, Bassoon

(2) Literature

Andrew Cottle

Russell Murray

Larry Peterson

(3) Music Education

Paul Head

Claire Nanis

Robert Streckfuss

(4) Piano

Marie-Christine Delbeau

Michael Steinberg

(5) Theory/Composition

Michael Arenson

Jon Conrad

David Herman

Fred Hofstetter

Robert Hogenson

Peter McCarthy

Michael Zinn

(6) Strings

Nick Eanet

Maria Lambros

Nicholas Mann

Marcy Rosen

(7) Voice

Melanie DeMent

Patrick Evans

Ruth Oatman

Marie Robinson

f. Large Ensembles

Chorale — Paul Head

Choral Union — Larry Hoenig

Gamelan Ensemble — Michael Zinn

I. GENERAL INFORMATION — 1997-1998 (cont.)

f. Large Ensembles (cont.)

Jazz Ensemble I — D. J. Hildebrandt

Jazz Ensemble II — Tom Palmer

Marching Band — Heidi Sarver

Opera Workshop — Melanie DeMent, Patrick Evans, Marie Robinson

University of Delaware Orchestra — Peter McCarthy

Symphonic Band — Jim Ancona, Heidi Sarver

University Singers — Ruth Oatman

Wind Ensemble — Robert Streckfuss

g. Chamber Ensembles

Brass Ensemble — Cynthia Carr

Collegium Musicum/La Petite Band De La

Demoiselle De Nemours — Russell Murray

Flute Ensemble — Eileen Grycky

Guitar Ensemble — Christiaan Taggart

Horn Ensemble — Cynthia Carr

Jazz Chamber Ensemble — Vernon James

Percussion Ensemble — Harvey Price

Piano Ensemble — Michael Steinberg

Woodwind Ensemble — Eileen Grycky

3. Academic Year

The University follows a semester plan. The Fall semester usually begins the week before Labor Day and ends in December, prior to the Holiday recess. The Spring semester begins in early February and ends in late May. A five-week winter session is held in January and two five-week sessions make up the summer school that begins in early June and ends in mid-August. All three five-week sessions afford students an opportunity to pursue regular credit courses. In addition, the five-week winter session provides opportunities for independent study, off-campus field experiences, and special projects for credit, as well as a number of noncredit activities. Specific dates for the academic year are published in the University calendar.

4. Music Awards/Scholarships and Student Employment Opportunities

Various awards/scholarships, such as the Grace F. and Theodore Berger Scholarship, Robert E. Snyder Band Award/Scholarship, DeLoache Music Award, Mark and Cara Alexander Marching Band Award for Excellence, Theodore Presser Foundation Scholarship, Delaware State Music Teachers Association Award, F. Warren James Memorial Award, the Pi Kappa Lambda Award, SAI College Honor Award and the SAI Honor Award are presented annually to students in the Department of Music. To be selected for these awards students should have a 3.0 or higher grade point index and meet specific criteria. In addition to these awards other scholarship money is also available. Applications for scholarships should be made by inquiring at the Music Department office for the appropriate forms and arranging for an audition which is required of all scholarship students.

I. GENERAL INFORMATION — 1997-1998 (cont.)

4. Music Awards/Scholarships and Student Employment Opportunities (cont.)

Guidelines for retention of scholarships are available in the Music Office.

Opportunities for employment include the following: Work-Study Program, Stage Crew, Music Resources Center, Audio Division and Microcomputer Laboratory, as well as outside church and community employment.

The University of Delaware Community Music School offers students the opportunity to gain experience in conducting private studio lessons as well as earning extra income. These teaching positions are generally filled upon the recommendation of the applied faculty.

A limited number of Music Merit Awards are available to non-music majors. Information concerning these awards can be obtained in the Music Office (See Section VI). For other information concerning scholarships and financial aid from the University, students should inquire at the Office of Financial Aid, 224 Hullahen Hall.

II. DEPARTMENTAL PROCEDURES/INFORMATION

1. Entrance into the Department

Students interested in majoring in music at the University of Delaware should make application to the University and plan to attend one of the Department's Music Orientation Days at which time students are evaluated through an audition on their major instrument or voice with the appropriate applied faculty and take a Musicality Test designed to ascertain skills in music theory and aural perception. The audition will determine whether students wishing to major or minor in music or gain acceptance into the merit or Freshman Honors programs will be able to do so. The Musicality Test is required of prospective majors and minors and determines the music theory course appropriate for them. Each major student will be assigned an advisor according to the area of the major. Students who are accepted into the Department, but fail to enroll in private study for the following full semester, must reaudition again in order to be accepted as a music major. For information, call the Music Office at 302-831-2577, 831-2578, or write to: Department of Music, University of Delaware, Newark, Delaware 19716.

2. Degree Programs, Music Minors, Merit Scholarships, and Freshman Honors Program

a. Description of Programs

The Department of Music offers two undergraduate degrees: (1) Bachelor of Arts; (2) Bachelor of Music. The Bachelor of Arts is a degree for students wishing a general liberal arts curriculum. Students within the Honors Program may choose the Bachelor of Arts Honors track. The Bachelor of Music Degree is a professional degree. Students pursuing this degree may specialize in one or more of a variety of majors including: (1) Music Education — Instrumental; (2) Music Education — General/Choral; (3) Applied Music — Instrumental; (4) Applied Music — Piano; (5) Applied Music — Voice; (6) Music Theory/ Composition (Students within the Honors Program may choose the Music Theory/Composition Honors Track). It is possible to major in an Applied Major concurrently with a Music Education Major and it is possible to choose more than one instrumental concentration with either the Music Education—Instrumental major or the Applied Music — Instrumental major. Non-music majors may elect to minor in the Applied Music Minor, Musical Studies Minor, Jazz Studies Minor, Music Management Studies Minor with an Applied Music Emphasis, Jazz Emphasis, Music History/Literature Emphasis or Music Theory/Composition Emphasis or obtain applied instruction through the President's Merit Award Program or Freshman Honors Program.

The Bachelor of Music in Music Education is designed to prepare the student to teach music in the public schools. Successful completion of the degree program will lead to teacher certification in the state of Delaware. The Bachelor of Music Applied degree is intended to prepare the student for a professional performing career. The Bachelor of Music in Theory/Composition is designed for students who plan to pursue an advanced degree in preparation for college teaching. The degree provides students with a background in theory, composition and

II. DEPARTMENTAL PROCEDURES/INFORMATION (cont.)

2. Degree Programs, Music Minors, Merit Scholarships, and Freshman Honors Program (cont.)

orchestration-arranging. The Bachelor of Arts degree provides a basic liberal arts education with an emphasis in music. All degrees are designed to prepare students for graduate school.

b. Applied Requirements for the Bachelor of Arts, Bachelor of Music - Applied, and Bachelor of Music - Music Education Degree programs

The Bachelor of Arts, Bachelor of Music - Applied, and Bachelor of Music - Music Education Degree programs all require the student to attain a demonstrable proficiency on his/her chosen instrument or voice; a junior and senior recital are requirements for a Bachelor of Music degree in performance. A semester of student teaching will conclude the Music Education degree at the senior level, but a half-length recital in the junior or senior year is required as a primary measure of applied competence.

c. Special Requirements for the Bachelor of Music in Music Theory/ Composition Degree

Music Theory/Composition students are required to attain a certain proficiency on the piano before graduation. Some of the required piano proficiency skills must be demonstrated at the time of the Sophomore Review (See Sophomore Review, Section II-8). Other advanced piano skills will be learned in MUSC 393 and MUSC 394 and include the following:

1. Sight reading: The reading at sight of four-part choral works (four staves) and music for string quartet (four staves), including C clefs. 2. Harmonic transposition: The reading of a four-part chorale or similar composition at the interval of a major or minor second above and below the written score. 3. Functional chord progressions: The playing of chord progressions including diatonic triads and seventh chord in all major and harmonic minor keys. A working knowledge of chromatic harmony and modulatory devices should also be demonstrated.

During the senior year, theory/composition majors in the composition track are required to present a recital of original compositions and theory/composition majors in the theory track are required to present a public lecture in their areas of research.

3. Advising

a. Music Education, Applied Music, Theory/Composition, Bachelor of Arts All new students (Freshmen or transfer students) interested in one of the music degrees should make an appointment with the Administrator, Academic Programs as well as advisors in the College of Arts and Science Office, Room 101, Elliott Hall, for advisement. Any undeclared major will automatically be assigned to the above office. Upon acceptance into the Department of Music, the student will be assigned an advisor in the Music Department. All students may continue to use the College of Arts and Science advising in addition to the Music Department advisor. Double majors (music plus one other non-music major) should continue to seek advisement from both sources.

II. DEPARTMENTAL PROCEDURES/INFORMATION (cont.)

3. Advising

Incoming Freshmen should plan to participate in the summer orientation sessions where they will receive their first advising experience, including scheduling of their course work. All Freshmen are expected to meet with their advisors twice during the first two weeks of the first and second semesters that they are enrolled in the Department of Music and then again during the Advanced Registration periods (See the Main Office for information about when those periods will occur). All music majors other than Freshmen are expected to meet with their advisors once during the first two weeks of the semester and then once again during the semester.

It is important that students maintain a current Department of Music Curriculum Check-List for their degree programs. Such check-lists are available in the Main Office.

b. Transfer Students All transfer students should make an appointment through the Department of Music Office to have an evaluation made for credits earned at another school. For this evaluation, the student should bring a copy of his/her transcript and a copy of the course catalog from the school which he/she has attended previously. An audition as well as placement tests for course work is required. Music credits earned at accredited institutions are recognized and transferable. However, placement in required courses is subject to examination. The last 30 hours of a degree must be earned at the University of Delaware. File copies of transcripts will be kept in the Music Department Office, Dean's Office, and the Records Office.

c. Faculty Office Hours Each faculty member has a schedule of office hours and classes posted by his/her office. Office hours are normally scheduled for one hour, three or four days a week.

4. Grades

For complete information please consult the University of Delaware *Undergraduate Catalog*.

a. Incomplete Grades: An incomplete grade ("I") is only given when a student cannot complete work because of illness, death in the family, or some other similar emergency.

A grade of "I" must be removed not later than the end of the first two weeks of the semester immediately following. Incomplete work for the Spring semester must be completed within the first two weeks of the following Fall semester.

Incomplete grades received during a five-week session must be completed within the first two weeks of the next full semester.

II. DEPARTMENTAL PROCEDURES/INFORMATION (cont.)

4. Grades (cont.)

Incomplete Extensions: Under extenuating circumstances, such as prolonged illness, the Dean may approve extensions of these limits. If an extension is requested, the student is responsible for contacting the appropriate instructor who will forward the proper form to the Dean's Office.

b. Credit by Examination: General inquiries concerning credit by examination should be directed to the Music Office. Students should contact the appropriate area coordinator for permission and testing. A \$50 per credit hour fee must be paid before credit is given. Credit by examination is allowed for the following courses: MUSC 101, 105, 106, 211, 175, 176, 185, 186, 188, 195, 196, 275, 276, 285, 286, 295, 296, 311, 312, 313, 375, and 376. Grades for Credit by Examination will be A, B, or Pass/Fail.

c. Drop/Add Procedures: Changes in registration after students have advance registration can be done by telephone using UD Phone (the interactive voice response system). This service remains in effect during the first ten days of a regular session (Fall and Spring) and during the first four days of Winter session. During the first ten days of classes in the Fall and Spring semesters, and four days in the Winter session, a student may add or drop a course or change to or from listener status with the approval of the instructor. During the same period, a student may change to or from pass/fail and needs only to obtain the approval of an advisor. There is no fee charged for such changes during the first ten days of classes. To add a course after the first ten days of classes requires the additional approval of the dean of the student's college. Other changes in registration, with approvals as specified above, may be made after the end of that period and before the end of the sixth week of the semester (eight week for first semester freshmen). A student dropping from a course during this period of time will receive a grade of "W". A \$15 fee is charged for transactions that occur after the first ten days of classes of the semester. No tuition rebates are made for any changes in course registration after the conclusion of the first ten days of the Fall and Spring semesters and proportionate time in other sessions. A student may be permitted to drop courses after the deadline without penalty at the discretion of the dean when (a) the student voluntarily withdraws or is withdrawn from all courses for which registered (official withdrawal from the University); (b) it is necessary for medical reasons, substantiated by the University physician or University psychiatrist, to reduce the student's course load; or (c) it is necessary to reduce a student's course load for unusual and extenuating personal problems. Any requests for changes in academic records should be submitted to the Committee on Undergraduate Records and Certification (CURC) through the office of the student's dean.

d. Registration and Late Registration: All matriculated students register in advance for spring and fall semesters. (1) Returning full- and part-time undergraduate students use advance registration periods in the prior fall or spring semester. (2) Newly admitted undergraduate students register to participate in the New Student Orientation Program (which includes academic advisement). The New Student Orientation Program typically is conducted in July and January each year. (3) Readmitted students are notified upon admission of registration procedures that apply. Advanced registration

II. DEPARTMENTAL PROCEDURES/INFORMATION (cont.)

4. Grades (cont.)

periods also precede the Summer and Winter Sessions. **It is the student's responsibility to seek advisement prior to each registration.**

Students dropped from the University who have completed all or part of the registration for the following semester will have their registration cancelled and any funds refunded. Students will not receive credit for courses in which they are not properly registered.

e. Minimum grade requirements: For music majors, a grade lower than "C-" (1.667) in any required music course is considered to be a failing grade in that course. The course must be repeated.

In addition, for Theory/Composition majors, a "B" average (3.0) is required in the courses which comprise the theory component.

Music Education majors must, in order to student teach, obtain a grade of "C" or better in all required music courses, have a minimum GPI (Grade Point Index) of 2.75 in the major field, and have an overall GPI of at least 2.5. Music majors, in any degree program, will be dropped from the music program if they receive a grade of "D" or "F" in any required music course two times. (5/3/83)

f. Pass/Fail Grade Options: Undergraduate students are permitted to elect one course on a pass/fail basis each semester. Music majors may not take any music course for a pass/fail grade. Students are encouraged to consult with and obtain the approval of their advisors in the selection of courses to be taken under this option. The total number of credit hours taken on a pass/fail basis may not exceed 24 in the baccalaureate degree program excluding courses that are graded Pass/Fail only. (See *Undergraduate Catalog* for more information.)

g. Grading System of the University of Delaware

A	Excellent 4.00 quality points per credit
A-	3.67 quality points per credit
B+	3.33 quality points per credit
B	Good 3.00 quality points per credit
B-	2.67 quality points per credit
C+	2.33 quality points per credit
C	Fair 2.00 quality points per credit
C-	1.67 quality points per credit
D+	1.33 quality points per credit
D	Poor 1.00 quality points per credit
D-	0.67 quality points per credit
F	Failure 0.00 quality points per credit
X	Failure, Academic Dishonesty 0 quality points per credit
Z	Failure, Unofficial Withdrawal 0 quality points per credit

II. DEPARTMENTAL PROCEDURES/INFORMATION (cont.)

4. Grades (cont.)

L	Listener, Registration without credit or grade. Class attendance required, but class participation is not.
LW	Listener Withdrawal
P/F	Passing or Failing
W	Official Withdrawal (passing at time of withdrawal).
WF	Official Withdrawal (not passing at time of withdrawal)

The following are temporary grades used by the University:

I	Incomplete
S	Satisfactory progress
U	Unsatisfactory progress
N	No grade recorded

h. Independent Study: Students enrolled in a regular academic program who gain credit by working on an independent research or reading project will pay the appropriate per credit hour rate. Independent study is not to be given to a student if the subject matter is offered in a regularly scheduled course. To take an Independent Study course, a student should see the faculty member with whom he/she wishes to study before the term of the Independent Study course. They should then work together to determine the nature of the course and the requirements of faculty member and student. An Independent Study form and Titling Form should then be completed by the faculty member and turned in to the Records Office.

5. Student Ensemble Responsibilities

Upon acceptance into a University of Delaware ensemble, the student performer should honor all rehearsal and performance obligations in a professional manner. The professional performer has the responsibility to prepare the music as thoroughly as possible before the rehearsal and to be on time for each rehearsal unless prior arrangements are made with the conductor of the ensemble. The conductor of the ensemble should be notified as soon as possible if circumstances develop that require the performer to miss a rehearsal or to withdraw from the ensemble.

6. Senior Checkout

During the summer prior to the senior year, all students who plan to graduate at the end of the next academic year will receive a letter from the Dean's office. The purpose of this is to have the student check with his/her advisor and the Dean's office to make sure all requirements for graduation will be properly completed. The following procedure should be followed: a. Make an appointment with your faculty advisor and review the proper check sheet. b. Make an appointment with someone in the Dean's office for review of the check sheet and transcript. If problems appear, the student should meet again with the faculty advisor to plan how the various requirements will be completed during the coming year. A final check of requirements will be made by someone in the Dean's office. c. Students should consult the Dean's office again to see that all requirements are being completed.

II. DEPARTMENTAL PROCEDURES/INFORMATION (cont.)

7. Certification in Music Education

The music education curriculum prepares students for comprehensive certification to teach choral/general and instrumental music in grades K-12. Certification in the state of Delaware is reciprocal in 36 other states. Upon completion of the music education program, which is approved by the state's Department of Public Instruction, students are automatically eligible for certification. To initiate the certification process, a student should:

- a. Submit a transcript and checksheet for approval by the music education coordinator.
- b. During the second semester of the junior year, make an appointment with a College of Arts and Science counselor in the Dean's Office (831-1281) for degree and certification checkout.
- c. Determine in which state application will be made.
- d. Secure application for certification from a school district office and/or from the chosen state's Department of Education, e.g., in Delaware, the Department of Public Instruction.

SOPHOMORE REVIEW PROCEDURES FOR THE DEPARTMENT OF MUSIC
(Revised Version Approved Spring 1995)

I. Purpose of Sophomore Review

The Sophomore Review provides the Music Department faculty with important information by which the orderly progress toward graduation of each student is assessed. This assessment is made on curricular progress and performance progress (when appropriate) and applies to those enrolled in the Bachelor of Music in Music Education, Bachelor of Music, and Bachelor of Arts degree programs at a critical point in each student's degree progress. This information is used to help the faculty determine the feasibility of each student finishing the degree program successfully and in a timely fashion. Passage of the Sophomore Review is necessary to continue in the student's present degree program.

II. Procedures of Sophomore Review

A. What

All General and Degree-Specific requirements are assessed by the Sophomore Review either prior to or at a special meeting of all faculty during the time period specified below under "Who." For students enrolled in the Bachelor of Music Education and Bachelor of Music Performance programs, the faculty meeting will also consist of a hearing at which the student displays competency on his/her major instrument. Bachelor of Arts and Theory/Composition students are not required to go through the hearing.

B. Who

All students enrolled in a Bachelor of Music (Music Education, Performance, and Theory/Composition) and Bachelor of Arts degree program must participate in a Sophomore Review.

1. Students enrolled in the Music Education, Performance, and Bachelor of Arts degree programs shall be reviewed during the semester in which they are taking MUSC 262. In order for Bachelor of Arts students majoring in music to progress to the MUSC 361 level, they shall be heard in their MUSC 262 jury and a decision will be made there.
2. Students enrolled in the Theory/Composition degree program shall be reviewed during the semester in which they are enrolled in MUSC 296 and/or MUSC 286.

SOPHOMORE REVIEW PROCEDURES (CONT.)

II. Procedures of Sophomore Review (Cont.)

3. Transfer students with a minimum of four semesters of applied study on their transcripts will be allowed to enroll in an applied course with a number of MUSC 361 or higher if they pass an audition before an entrance audition committee. Academic requirements will be satisfied on the basis of placement tests and a review of course transcripts.

C. How

1. The Chair of the Music Department will notify all students of the results of the review in writing in a timely fashion.
2. The faculty Curriculum Committee will be responsible for conducting all other facets of the Sophomore Review, e.g. review of academic record, calling the hearing, and notifying students and faculty of special hearings (sight reading, piano proficiency, etc.).
3. The faculty shall be responsible for attending the special meeting and hearing and shall be responsible for the results of the overall review.

D. When

1. The faculty meeting and hearing portion will be held near the end of the semester in the best available room (historically Wednesday morning of final examination week in Loudis Recital Hall).
2. Ideally, the record keeping portion should be done early enough in the semester (or, even the prior semester) to advise students of problems that they might rectify.
3. The special performance items, e.g. sight reading, piano proficiency, should be done at least two weeks prior to the end of the semester. The examiner should give a written record of the result to the Chair of the Curriculum Committee one week prior to final examinations.

E. Appeals

1. Students may petition for a make-up hearing in the event of extenuating circumstances. Such a hearing will be scheduled within the second full week of the following semester.
2. In the event that a student does not pass the Sophomore Review for any reason, he/she has the right to appeal to the Music Department Faculty by letter to the Chair of the Music Department, who shall relay it to the faculty for action.

III. Definitions

A. Pass, Probation, or Fail Status:

1. Pass: the student's work is at or above the required standard.

SOPHOMORE REVIEW PROCEDURES (CONT.)

A. Pass, Probation, or Fail Status (cont.)

2. Probation: the student's work is in some way not up to standard, but the full faculty decides that the deficiencies are not severe enough to warrant failure and the deficiencies can be made up within one year. Probation may be the result of any deficiency including inadequacy in the full-faculty hearing, coursework, or other requirements.
 - a. A student on probationary status due to the hearing who fails to successfully complete a second hearing by the next semester's regularly scheduled review will be dropped from his/her degree program.
 - b. A student who fails to complete requirements other than the hearing within one year¹ will no longer be able to continue as a music major. Students assigned probationary status by this procedure may not present a degree-required Junior Recital until the 8th week of the semester in which all deficiencies are successfully being met.
3. Fail: the student's work is not up to standard and the likelihood of further success in the program is not good. If the failure status results from the hearing, the student will not be permitted to continue in his/her present degree program. If the failure status results from an inability to complete other requirements within the time frame specified above under Probation, the student will no longer be able to continue as a music major.

- B. Coursework: All music majors regardless of degree program will be required to have completed or be finishing the following courses with a "C" or better in each course by the time they go through a Sophomore Review in order to earn a passing status²:

MUSC 211 - Introduction to Music History³

MUSC 311 - Music History: 400 through 1600

¹All coursework must be completed within a year of the Spring semester of the academic year in which the Sophomore Review is taken.

²Students enrolled in the Music Theory/Composition curriculum must earn a "B" (3.0) in all music theory/composition courses to remain in the Music Theory/Composition program.

³The Music Education degree students are not required to take MUSC 211.

SOPHOMORE REVIEW PROCEDURES (CONT.)

B. Coursework (cont.)

MUSC 185 - Ear Training and Sight Singing I
MUSC 186 - Ear Training and Sight Singing II
MUSC 285 - Advanced Ear Training and Sight Singing I
MUSC 286 - Advanced Ear Training and Sight Singing II
MUSC 195 - Harmony I
MUSC 196 - Harmony II
MUSC 295 - Advanced Harmony I
MUSC 296 - Advanced Harmony II
All Class Piano Courses needed for the Major in which the student is enrolled⁴.

C. Hearing, or full faculty hearing: It is the function of the full faculty hearing to:

1. assess the student's performance competency, as evidenced by the hearing itself, as well as prior applied and ensemble work;
2. to assign a result of the hearing (i.e. pass, probation, or fail);
3. to assign a prescription in the event of a decision for probation; and
4. to discuss any aspect of the student's general progress in order to determine whether the student should fail or receive probation in the event of deficiencies.

IV. Degree-Specific Requirements

SOPHOMORE REVIEW -- MUSIC EDUCATION

In order to continue in their degree program, all students enrolled in the Department of Music in the Bachelor of Music in Music Education degree program must have successfully completed the courses listed under III B ("Coursework") as well as the requirements listed below:

IV. Degree-Specific Requirements

1. MUSC 161, 162, 261, and 262 with a minimum average grade of "B" (3.0) or better for all four courses.⁵
2. MUED 279 with a grade of "C" or better,

⁴See Curriculum Check Sheet for your major.

⁵The rules that are applicable for the courses listed under III B "Coursework" apply for these courses as well.

SOPHOMORE REVIEW PROCEDURES (CONT.)

IV. Degree-Specific Requirements (cont.)

3. Satisfactory ensemble participation⁶
4. A full-faculty hearing,⁷
5. A Sight-Reading Test,
6. Satisfactory completion of MUSC 175 and MUSC 176.

SIGHT-READING REQUIREMENTS⁸

On the Sight-Reading test the student will:

1. Sight read selected examples on the student's primary instrument (including voice).
2. Sight sing a selected part from a Bach chorale while the other parts are played. The language will be English.

SOPHOMORE REVIEW -- MUSIC THEORY/COMPOSITION

In order to continue in their degree program, all students enrolled in the Department of Music in the Bachelor of Music Theory/Composition degree program must have successfully completed the courses listed under III B "Coursework" as well as the requirements listed below:

1. Must have completed MUSC 185, 186, 195, 196, 285, 286, 295, and 296 with an average minimum grade of "B" (3.0) or better in all eight courses.
2. Must have completed MUSC 211, 175, 176, 275, 276, and 311 with a "C" (2.0) or better in each course.⁹
3. Must have passed the Piano Proficiency Test.¹⁰

⁶A minimum average grade of "B" (3.0) or better for three semesters of required ensembles.

⁷The hearing for students enrolled in BME -- Choral/General degree program will be the same as that for Vocal Applied students; the hearing for students enrolled in the BME -- Instrumental degree program will be the same as that for Instrumental Applied students.

⁸Students will acquire the skills necessary to pass this test in MUSC 185 and 186, private instruction, and through participation in a University ensemble and demonstrate them to the Music Education faculty at the Sophomore Review time.

⁹The rules that are applicable for the courses listed under 2II B "Coursework" for these courses as well.

¹⁰The rules (listed in the "III. Procedures" and "IV. Definitions") that are applicable for the Sophomore Review hearing required of students in the Bachelor of Music -- Applied Vocal and Instrumental and Bachelor of Music Education programs also apply to this test.

SOPHOMORE REVIEW PROCEDURES (CONT.)

IV. Degree-Specific Requirements (cont.)

PIANO PROFICIENCY TEST

The Piano Proficiency Test is required of all Music Theory/Composition students. It may be taken at any time after matriculation as a music major, but must be passed by the end of the fourth semester of enrollment in the Music Theory/Composition program.

The following is a list of the skills to be covered on the Piano Proficiency Test. These skills are taught in MUSC 175, 176, 275, and 276:

1. All major and minor scales and arpeggios: To be played at a moderate speed, hands together, for at least two octaves ascending and descending.
2. Sight reading: The reading at sight of piano music of a moderately difficult level (e.g., Bartok Mikrokosmos, Book 2).
3. Melodic transposition: Transposition of a single melodic line at any interval.
4. The performance of three pieces from different periods of music literature which are equal in difficulty to a Bach Two-Part Invention or one of the less difficult first movements of a Classical sonata. Playing from memory is preferred, but not mandatory.

SOPHOMORE REVIEW -- VOCAL APPLIED

In order to continue in their degree program, all students enrolled in the Department of Music in the Bachelor of Music Vocal Applied degree program must have successfully completed the courses listed under III B "Coursework" as well as the requirements listed below:

1. Applied voice (MUSC 161, 162, 261, and 262) with an average minimum grade of "B" (3.0) or better for the four courses¹¹
2. Satisfactory ensemble participation.
3. A full-faculty hearing of approximately fifteen minutes which provides reasonable evidence of ability to complete the Junior recital within one year. At this hearing, the student may select an aria from an oratorio, opera, or cantata but must:
 - a. Perform all pieces in their entirety from memory.
 - b. Perform one piece written in English and two of the following languages: French, Italian, and German.
 - c. Perform one piece from each of the following periods: Medieval through Baroque, Classical, Romantic, and Contemporary.

¹¹The rules that are applicable for the hearing and for the courses described under III B "Coursework" apply for the hearing and these courses as well.

SOPHOMORE REVIEW PROCEDURES (CONT.)

IV. Degree-Specific Requirements (cont.)

SOPHOMORE REVIEW -- INSTRUMENTAL APPLIED

In order to continue in their degree program, all students enrolled in the Department of Music in the Bachelor of Music Instrumental Applied degree program must have successfully completed the courses listed under III B "Coursework" as well as the requirements listed below:

1. An average minimum grade of "B" (3.0) in all applied courses in the major instrument¹²
2. Satisfactory ensemble participation,
3. A full-faculty hearing of approximately fifteen minutes which produces reasonable evidence of ability to complete the Junior Recital within one year. At the hearing, the student must:
 - a. Perform pieces from at least two historical periods.
 - b. Demonstrate "cantabile" and contrasting techniques.

¹²The rules that are applicable for the courses listed under III B "Coursework" apply for these courses as well.

III. FACILITIES

1. Borrowing School Instruments

All instruments must be signed out through the Facilities Manager. Instruments are loaned on a priority basis, e.g., Music Education students in methods classes, ensemble needs, etc. A \$25 deposit is required. The instrument must be returned by the date on the signed contract.* At this time the deposit will be refunded. (see attached policy). The student is responsible for any damage resulting from negligence or misuse.

2. Building Hours/Music Office Hours* (Room 209)

Building

Mon. through Fri.: 7:30 a.m. - 12:00 p.m.
Sat. 8:00 a.m. - 10:00 p.m.
Sun. 10:00 a.m. - 12:00 p.m.

Music Office

Monday through Friday:
8:00 a.m. - 5:00 p.m.

*Subject to change.

3. Bulletin Boards

Lower Level:

- Classified (near vending machines) -- Posted are such items as:
 - Instruments for sale
 - Band available
 - Recital dates
 - Concert tickets for sale
 - Choral Events Room 118
 - Band Events Room 120
- General Music Interest (across from elevator on first floor).
- Student Lounge Area
 - Concert Information
 - Marching Band/Pep Band Information
 - Phi Mu Alpha
 - Sigma Alpha Iota
 - MENC - Music Educators National Conference
 - Community Music School
 - Community Music School News
- Daily notices may be posted on acrylic strip on glass in lounge area.

III. FACILITIES (Cont.)

3. Bulletin Boards (Cont.)

Main Floor:

- Graduate Student Information
- Coming Events (in the area accessible through office only).
- Recital Attendance
- Advisement List for Majors
- Local Area Events

Second Floor:

- Vocal/Piano - announcements for applied students concerning workshops, repertoire classes, auditions, competitions, and employment opportunities.
- Composition/Theory - announcements concerning workshops, contests, awards and scholarships.

4. Computer/Electronic Keyboard Studio (Room 116)

This room houses nine music computing stations, each equipped with a Gateway 486 computer outfitted with a Roland Sound Canvas and color monitor. These units are interfaced via MIDI to Roland HP-700 digital pianos. Five of the stations include Tascam 246 four-track Portastudios for multi-track tape recording. Other equipment includes a Yamaha DXIIIfd Synthesizer, a Roland S-50 sampling keyboard, a Proteus Sound Modules, drum machines and various signal processing devices and synchronization hardware. The facility contains a variety of ear-training, sequencing, and music notation software for both MS-DOS and Macintosh computers. Printing is supported by an AppleLaserWriter laser printer and eight IBM ProPrinter IIs. In addition to serving the department's music computing and ear-training students, the site's eleven Roland digital pianos are interconnected and used for class piano instruction.

5. Keys

Students with permission to use specific rooms may obtain keys from the Facilities Manager. A \$25 deposit is required. The key must be returned by the date on the signed contract.* At this time the deposit will be refunded. *(see attached form under III 1.)

III. FACILITIES (Cont.)

6. Lockers

Lockers are available to all music students and ensemble members. No lock is needed. All lockers must be signed out through the Facilities Manager. At the end of the semester, dates will be posted concerning the vacating of lockers. If not emptied by the dates given, locks will be cut and lockers emptied. The contents will be placed in Lost-and-Found until the end of the Summer and then given to University Security Division.

7. Loudis Recital Hall (Room 250, Amy E. du Pont Building)

More than 100 student and faculty performances are presented in the Recital Hall each year. As the hall is not for general use, special permission must be obtained through the Facilities/Events Coordinator for rehearsals when preparing for a performance.

8. Music Education Resource Room (Room 215)

This room provides numerous sources for Music Education Majors in reference to:

Planning lessons K-12
Recordings
Texts for students K-12
Testing for students K-12

The room is also used by Music Education students to proctor other university students who are non-music majors taking basic music courses.

9. Music Resources Center (Room 110)

Regulations concerning borrowing items are as follows:

- Recordings are not to be signed out.
- Scores and books may be signed out for four-week periods.
- Materials on Reserve may be signed out for two hours.
- Any two-hour loan item may be taken out one hour before closing and must be returned during the first hour the library reopens.

10. Practice Rooms: Grand Pianos/Organs/Percussion Room

Practice rooms are located on the lower and main levels of the Music Building and are available for all music students. Permission to practice on the grand pianos or in the percussion room must be obtained through the Facilities Manager (See Policy on Use and Control of Practice Rooms - VII-12).

III. FACILITIES (Cont.)

11. Use of Practice Rooms for Private Teaching

The practice rooms and studios in the Music Department may not be used for non-curricular teaching without permission of the Department of Music and the payment of a fee for such privileges, e.g. exception is Department of Music students teaching enrolled students in the Community Music School program.

12. Vending Machines

Vending Machines are located on the lower level near the General Information Bulletin Board. All students are welcome to use these facilities and are asked not to abuse them. If there is difficulty with any of the vending machines, please report them to the telephone number displayed on the machines.

IV. DEPARTMENT OF MUSIC CURRICULUM CHECK LISTS

The following is a list of all the curricula in the Department of Music at the University of Delaware. Curriculum sheets for all of these programs can be obtained in the Main Office. The Department Chair, Associate Chair, or the Administrator, Academic Programs will be happy to talk with you about the various curricular options open to you in music at the University of Delaware:

1. Master of Music in Performance
2. Master of Music in Education
3. Bachelor of Arts
4. Bachelor of Arts (Honors)
5. Bachelor of Music - Applied Instrumental
6. Bachelor of Music - Applied Piano
7. Bachelor of Music - Applied Voice
8. Bachelor of Music - Music Education:
 - Choral/General
 - Keyboard/Voice
9. Bachelor of Music - Music Education: Instrumental
10. Bachelor of Music - Theory/Composition
11. Music Minor - Applied Music
12. Music Minor - Musical Studies
13. Music Minor - Jazz Studies
14. Music Management Studies Minor with an Applied Music Emphasis, Jazz Emphasis, Music History/Literature Emphasis or Music Theory/Composition Emphasis

V. STUDENT AFFAIRS

There are many opportunities for students to become involved in the administrative activities of the Music Department.

The Department Chair frequently calls meetings for all music majors to keep them informed of policies and administrative matters. Student opinion concerning departmental matters is always welcomed.

An important student organization is the University's chapter of the Music Educators National Conference (MENC). While this organization is primarily oriented towards the Music Education major, any music major may become a member of this nationally-sponsored organization. The MENC frequently sponsors clinics, guest speakers, and other informative activities throughout the school year.

Two other important student organizations in the department include Sigma Alpha Iota Honorary/Professional Fraternity for women and Phi Mu Alpha Sinfonia Honorary/Professional Fraternity for men. Both organizations perform invaluable service on and off campus and provide an opportunity for socialization among students interested in music.

VI. APPLIED STUDY

1. Accompanists

Students are responsible for securing an accompanist for lessons, repertory classes, juries, and recitals. Students needing assistance should contact Professor Christine Delbeau of the piano faculty at the beginning of the semester.

2. Attendance Policy

- a. Each student should receive 14 weekly lessons during the full semester and 5 weekly lessons during the Winter and Summer Sessions. It is the student's responsibility to give a copy of his/her schedule to the applied instructor on or before Advisement Day. Forms are available in the Music Office.
- b. University field trips, family emergency, and illness constitute the only legitimate reasons for missing a lesson. Except for an emergency, the student should notify the instructor or Music Office of the lesson to be missed well in advance of the lesson.
- c. A lesson missed by the student, for a reason other than the above, does not have to be made up by the instructor and may be grounds for lowering the student's final grade by 1/14 (7%).
- d. A lesson missed by the instructor shall be made up at a time mutually convenient to the instructor and the student.
- e. A lesson missed because of a legitimate reason may be made up at the instructor's prerogative.

3. Credit

a. Fall and Spring Semesters

Students should elect the appropriate applied study course number for 4, 2 or 1 credits according to degree program.

4 credits - Applied Music Majors.

Requirements - one hour lesson, repertory class

2 credits - Music Education, Bachelor of Arts, Applied Music Minors, and Applied Music Majors studying a secondary instrument.

VI. APPLIED STUDY (Cont.)

3. Credit (Cont.)

Requirements - one hour lesson, repertory class for Music Education Majors in major area. - one 1/2 hour lesson, repertory class for Bachelor of Arts Majors and study in a secondary instrument and Music Minors.

1 credit - Freshmen in Honors Program, non-majors with permission of the Department.

Students admitted to the Department on a probationary status must enroll in private study 061 and 062. Credit earned in these two courses does not apply towards graduation.

b. Winter and Summer Sessions

1 credit - All majors

Requirements - one hour lesson per week

4. Ensemble Participation (Revised on 11/19/86)

All students taking applied study shall be enrolled in an ensemble each semester concurrently with applied study. Any student not participating in an ensemble shall be dropped from private study. This action (removal from studio instruction by the Chair) shall occur as soon as it is determined the ensemble requirement is not being satisfied. Exclusions to this policy shall be freshmen actively involved in the Honors curriculum, Music Education Majors registered for EDD 400 (student teaching), Music Majors and Minors not accepted into any ensemble, and conductor(s) affected, need to have this requirement waived for individual reasons for one semester. Written notification as to the waiver should be placed in the student's file

The ensemble to which the student shall be assigned and the faculty member making the specific assignment will depend upon the Student's Status as indicated in the table below.

<u>Student's Status</u>	<u>Required¹³ Ensemble</u>	<u>Faculty Member Making Assignment</u>
Voice Applied	MUSC 108, 109 or 110 (eight semesters)	Conductor of Chorale Ensemble (MUSC 110)
Instrumental Applied	MUSC 115 (eight semesters)	Conductor of Wind Ensemble (MUSC 115)

¹³There may be other ensembles required. Check the curriculum description that applies to you for details.

VI. APPLIED STUDY (Cont.)

4. Ensemble Participation (cont.)

<u>Student's Status</u>	<u>Required Ensemble</u>	<u>Faculty Member Making Assignment</u>
Keyboard Applied	MUSC 241-442 and two semesters of a conducted ensemble (MUSC 109, 115, or 117)	Accompanist/Coach
Strings Applied	MUSC 117 ¹⁴ (eight semesters required)	A Designated Person from the String Faculty
Guitar Applied	Two semesters of a conducted ensemble (MUSC 109, 115, 116, or 117)	Instrumental Coordinator
Music Education: a. Instrumental	Seven semesters of MUSC 115 (three of Marching Band)	Conductor of Wind Ensemble (MUSC 115)
b. Choral/General	Seven semesters of MUSC 108, 109 or 110	Conductor of Chorale
Keyboard:	Seven semesters of MUSC 108, 109, 110 or 115	Music Education Coordinator
Keyboard B.A. and Minor	Two semesters of a conducted ensemble (MUSC 108, 109, 115 or 117) and 241-242 are required ¹⁵ .	Accompanist/Coach
Keyboard Merit	Two semesters of a conducted ensemble (MUSC 108, 109, 110, 115 or 117) are required ¹⁶	The same as for appropriate applied major area
B.A. and Minor in Voice, Instrumental Strings and Guitar	The same as for appropriate applied major area except that only four semesters are required ³ .	The same as for appropriate applied major area.

¹⁴Only the University of Delaware Orchestra will fulfill this requirement.

¹⁵Additional private study includes simultaneous enrollment in MUSC 341-442.

¹⁶Additional private study includes simultaneous enrollment in MUSC 241-242 when approved in the Catalog.

VI. APPLIED STUDY (Cont.)

4. Ensemble Participation (cont.)

<u>Student's Status</u>	<u>Required Ensemble</u>	<u>Faculty Member Making Assignment</u>
Merit in Voice, Instrumental, Strings and Guitar	The same as for appropriate applied major area except that only two semesters are required ¹⁷	The same as for appropriate applied major area.

5. Jury Requirement

Each student enrolled in applied music is required to perform before a jury of the applied area faculty at the end of each full semester. Students may be excused only by their applied instructor. Jury members will provide oral and written comments to the student and may assign grades. These grades may be used by the applied instructor in assigning the final semester grade. Continuation in the spring semester is contingent upon a satisfactory jury performance in December.

6. Music Merit Awards

This program provides private study for talented undergraduate non-majors. Interested students should obtain an application from the Music Office and audition at the beginning of the Fall semester. Instruction is provided without cost to the student, who may earn 1 credit under the Program.

7. University of Delaware Community Music

The Department of Music provides music instruction to members of the University community through the University of Delaware Community Music School. A limited number of outstanding music majors form part of the teaching faculty in the School. These students gain practical experience in class and studio teaching as well as additional income. Students interested in teaching in this program should contact the Director.

8. Recitals

Applied music majors are required to give a junior recital and a senior recital. Students must enroll in MUSC 301 (Junior recital) for 0 credit and MUSC 401 (Senior Recital) for 0 credit during the appropriate semester. No student is allowed to sign up for MUSC 362 (second semester Junior, applied) unless he or she has taken MUSC 301 (Junior Recital) or is taking MUSC 301 and 362 concurrently. (5/3/83) No student is allowed to sign up for MUSC 461 (first semester Senior, applied) until he or she has successfully completed MUSC 301 (Junior Recital). (5/3/83)

VI. APPLIED STUDY (Cont.)

¹⁷Additional private study includes simultaneous enrollment in the appropriate applied major ensemble.

8. Recitals (Cont.)

The senior recital must be a full recital but the junior recital need only be a half recital. A half-length recital in the junior or senior year is required for the Music Education Major as a primary measure of applied competence. (9/14/82)

General Student Recitals are held during the period from 2:30 to 3:20 on Fridays several times during the semester. All music majors must reserve this time and attend all General Student Recitals. These recitals provide students with the valuable opportunity to learn from their own public performances and those of their peers.

9. Sequence of Courses

There is an eight-semester sequence of courses in applied music. Students should elect courses in the following sequence: 161, 162, 261, 262, 361, 362, 461, 462. All freshmen begin with 161 and select the next course number in the sequence each full semester. During winter and summer sessions, the student will repeat the course number taken during the previous full semester.

VII. DEPARTMENTAL AND UNIVERSITY POLICIES

1. Admission Policies/Probationary Status

The following are the policies involving admission to the Department of Music:

- a. All students wishing admittance will audition before the appropriate faculty. To receive unconditional acceptance, a student must perform very well on the audition (1, 1-) and take the Department of Music Musicality Test.
- b. Any student receiving less than 2- on the audition will not be allowed to be a major. A student receiving a (2, 2-) on the audition will be placed on probation and be assigned to MUSC 061. Based on the student's progress in MUSC 061, that student may be required to take MUSC 062 or be allowed to go on to MUSC 161. A student will be allowed to take MUSC 061 and MUSC 062 one time only. Any student who does not complete MUSC 062 successfully will not be able to continue as a major in the Department.
- c. The Musicality Test will determine whether a student will be placed in MUSC 095 (Basic Harmony and Ear-Training) or in MUSC 195 (Harmony I) and MUSC 185 (Ear-Training and Sight-Singing I). Students assigned to MUSC 095 must pass that course with a grade of "C" (3.0) or better before they will be allowed to enroll in MUSC 195 and MUSC 185. **Any student who fails MUSC 095 will not be able to continue as a major in the Department.**
- d. Each student will be apprised of his/her status during registration week of the second complete semester in which he/she is in attendance. Students who qualify will be permitted to register as music majors.

2. Policies Regarding Applied Music

- a. Private applied music study is offered in the format of one hour individual lessons plus repertory class for applied music majors as well as majors in music education.

Since excellence in performance is the primary objective of the BM in Applied Music, the student is responsible for four (4) credits each semester and the faculty expects achievement commensurate with the career goals implied in the applied degree. Private lessons for applied students emphasize instruction in musicianship, technique, appropriate literature, and pedagogy as it would apply to a studio teacher. The Junior and Senior Recitals are required as a primary measure of applied competence.

VII. DEPARTMENTAL AND UNIVERSITY POLICIES (cont.)

2. Policies Regarding Applied Music

The primary goal of the Music Education student is to prepare for a teaching career. Applied music study then becomes a central tool in the achievement of the primary goal. Therefore, the student will be responsible for two (2) credits each semester and the faculty will expect achievement commensurate with the career goals of a music educator. Private lessons for Music Education students emphasize instruction in musicianship, technique, literature, with special emphasis on pedagogy. Music Education students are especially advised to relate their experiences in the applied studio to prospective teaching situations, e.g., conducting and classroom experiences. Furthermore, students are encouraged to take or audit pedagogy courses. A half-length recital in the junior or senior year is required as a primary measure of applied competence. (9/14/82)

- b. Applied music for the Fall and Spring Semesters will be one, two, or four credits and shall include Repertory Class.
 - (1) Four credit hours, including a one contact hour lesson per week will be reserved for Applied Music Majors.
 - (2) Two credit hours, including a one contact hour lesson per week will be reserved for Music Education Majors.
 - (3) Two credit hours, including a one-half contact hour lesson per week will be reserved for Applied Music Majors studying a secondary instrument and for all other music majors and minors.
 - (4) One credit hour, including one-half contact hour lesson will be required of non-major freshmen in the Honors Program.
 - (5) Students in the Music Merit Scholarship Award may elect to receive one credit hour.
- c. Applied Music for the Winter and Summer five-week sessions will be one credit hour only, including one contact hour lesson per week.
- d. No student shall be allowed more than ten (10)(fall-spring) semesters of undergraduate private instruction in his or her major performing medium without the Chair's permission. (5/3/83)
- e. No student shall register for Applied Music through the Division of Continuing Education without the written permission of the Chair.
- f. All students are advised that the general rule to follow is three hours of work (meaning practice in this case) including class (in this case — lesson) time per credit hour. However, each student is advised that his or her own pace of learning may require more or less time.

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VII. DEPARTMENTAL AND UNIVERSITY POLICIES (cont.) 3. Recital Attendance Policy

All music majors except B.A. students¹ and Transfer Students in the Department of Music at the University of Delaware will be required to enroll in MUSC 100 (Recital Attendance) for six semesters. This is a Pass/Fail course. In order to pass the course, a student must attend a minimum of 14 APPROVED MUSICAL PROGRAMS sponsored by the Department of Music each semester^{2,3} for a minimum of 6 semesters⁴. All General Student Recitals are required each semester and can be included among the fourteen; however, other Friday programs may not be counted in fulfilling the requirement³. Students may substitute APPROVED NON-DEPARTMENTAL MUSICAL PROGRAMS for two of the fourteen programs by depositing a ticket stub or other proof of attendance to personnel in the main office of the Department of Music within a week of the performance. Students may count no more than three (3) non-repeating musical programs in which they perform in fulfilling the requirement.

There will be a Department of Music faculty member at each Department of Music sponsored event who will monitor student recital attendance. The faculty monitor will be appointed on a rotating basis by the Chair of the Department. The student will be given a slip of paper when first entering the room in which the event will be presented. The student will fill out the piece of paper with his/her name and the date of the event and give it to the monitor at the end of the concert. In order to receive credit for a concert, a student must attend the entire concert. The monitor will subsequently turn in the slips of paper for all attendees of the concert to the main office where a running tally of concerts attended will be kept for all students. Since all General Student Recitals are required, a student missing a General Student Recital must attend two departmental musical programs for every General Student Recital missed.

All music majors will be informed of their recital attendance status for a given semester at the end of the semester. The status report, which will list students by social security number, will be posted in a prominent place near the main office and will include information about the number of recitals attended by each student that semester, and cumulative number attended up to that point, and the cumulative deficiency, if any, incurred by the student up to that point.
Revised 8/93

¹B.A. students taking applied study will be required to attend concerts for a maximum of four semesters. The number of semesters of recital attendance required for transfer students will be determined at the time of matriculation.

²Winter and Summer Sessions do not count as semesters.

³All student and faculty recitals may count in fulfilling the requirement.

⁴Students performing on the General Student Recitals can count them as part of the General Student Recital requirement.

4. Course And Teacher Evaluation Policy

It is the policy of the faculty of the Department of Music to use a computer graded system for class and ensemble evaluations. This procedure was implemented during the first semester of the 1983-84 academic year.

Adopted 4/27/82

5. Credit for Large Ensembles

Credit for large ensembles, required by a particular curriculum, is given only for participation in the fall and spring semesters.

6. Loudis Recital Hall: Alumni Requests

- a. Requests to present a recital shall be received in writing by the Facilities Manager and from there requests will be directed to the appropriate Applied Area.
- b. The performer must obtain written approval for the recital from the appropriate faculty. The faculty of the Applied Area may ask the performer to present a short live performance for that faculty and repertoire shall be evaluated.
- c. Approval, in any event, will be subject to the availability of the Recital Hall as determined by the Facilities/Events Coordinator.
- d. Programs, if used, will be the responsibility of the performer.
- e. The performer will be responsible for cost of student workers required for performance.
- f. Any tuning the performer may require will be at his/her expense.
- g. If recording is desired, the performer will make arrangements for this service through the Department's recording personnel and any recording will be at performer's expense.
- h. Operation costs for the hall will be covered by the Department.

Effective 9/1/81

7. Loudis Recital Hall: Non-Departmental Requests

Requests for the use of Loudis Recital Hall by persons, agencies and organizations outside of the Department of Music will be transmitted to or made directly to the Facilities Manager of the Department of Music who will provide information about policies, procedures, and costs.

8. Loudis Recital Hall: Student Recital Policies

General Student Recitals

General Student Recitals will be held on Fridays from 2:30 p.m. to 3:20 p.m. Any student appearing as a soloist on a General Student Recital shall be a currently enrolled student of a departmental applied teacher and shall be sponsored by that teacher. Any ensemble appearing on a General Student Recital shall be coached by a departmental faculty member(s), shall be sponsored by that faculty member(s), and shall include at least one University of Delaware student. Preference will be given to students currently enrolled in private study (Approved 2/18/86).

After a student has received the proper faculty approval (in accordance with the above-stated policy), he/she is to see the Facilities Coordinator to reserve a space on a General Recital. The Main Office must receive the program (which is to be first approved by the faculty sponsor) no later than two weeks before the General Recital on which the student will perform.

Junior and Senior Recitals

No Junior or Senior Recital may be given without the approval of the student's applied instructor and by the Chair of the Department. Preparedness of each recitalist will be reviewed by a committee of the appropriate area faculty at least three weeks prior to the date of the recital. It is the responsibility of the student to schedule this review, and written approval must be submitted to the Department of Music Office at least three weeks prior to the recital date or the date will be removed from the Loudis Recital Hall calendar.

To schedule a Junior or Senior Recital, the student is to obtain a recital application form from Facilities Coordinator and return the completed form to him/her prior to scheduling the recital. The student is to select rehearsal times when scheduling the recital, and choose times closest to the recital date. Permission slips will be issued for the use of Loudis Hall to protect the student from problems of conflict or matters of security. This slip will be issued on the day the recital date is selected.

8. Loudis Recital Hall: Student Recital Policies (Cont.)

No student recitals may be scheduled during the last 14 days of any full semester. Each recitalist may sign up for one 2-hour practice session in Loudis Recital Hall. Additional practice time may be reserved if available through the Facilities Manager. A Senior Recital must be a full recital, but the junior recital need only be a half recital.

Students wishing to perform non-required recitals must obtain the permission of their applied instructor and the department Chair. Programs for non-degree recitals are the responsibility of the student but must be approved by the Music Office. Programs for degree recitals will be provided by the Department. The student must submit the completed program to the Music Office no later than four weeks prior to the recital date. Students not observing this regulation will assume the responsibility for printing the program. Posters for all recitals are the responsibility of the student.

9. Private Studio Guidelines for Voice

a. Juries

Bachelor of Music applied voice students and Bachelor of Music Education - General/Choral will prepare eight (8) songs, five (5) of which must be memorized for jury performance in the Freshman and Sophomore levels. Junior and Senior levels will require ten (10) songs, five (5) memorized.

Bachelor of Art students and voice minors will prepare six (6) songs, four (4) of which will be required from memory for jury performance.

All Honors and Music Merit voice students must prepare four (4), all memorized.

Each applied major will be allotted 15 minutes maximum performance time. Each Music Education and BA student will be allotted 10 minutes maximum performance time.

Song literature should reflect as many periods and styles as is educationally appropriate to the students best vocal advancement and must reflect language ability at the following levels:

Freshmen: Songs in English and Italian.

Sophomores: Songs in English, Italian, and German.

Juniors: Songs in English, Italian, French and German.

Seniors: Songs in English, Italian, French, German and other languages of traditionally recognized literature, i.e., Spanish, Russian, Latin.

These last three languages may be used in addition to any of the above requirements and at any level, but not as a substitute.

Each student is responsible for scheduling his or her language course or diction course, depending on the major, to accommodate the language sequence required above.

b. Recitals

Students singing recitals should make an appointment with the voice faculty, through his or her teacher, for a preview not less than three (3) weeks nor more than one month prior to the recital date. At that time the singer is responsible for all literature, translations, and any program notes to be presented at that recital.

Applied voice students should program approximately fifty (50) minutes of music.

Bachelor of Music in Education and Bachelor of Art students should program approximately thirty (30) minutes of music.

For Senior Recitals, a song cycle or work of extended nature is appropriate. Bachelor of Music in Education - General/Choral should prepare a thirty (30) minute recital for the junior year and at discretion of faculty after preview, another thirty (30) minute recital in fall of senior year.

Effective 9/1/81

10. Scholarship Program Policies

The objectives of the Department of Music Scholarship Program are 1) to encourage talented potential music majors to attend the University, and 2) to provide them with partial support while attending the University as a music major.

The allocation of scholarship monies is not dependent on financial need only. Such monies are primarily for merit awards which are allocated according to applicant's relative abilities and departmental needs for ensemble balance.

Since there are varying degrees of merit, individuals may receive awards ranging from "acknowledgments" of \$500 to major "inducements" of \$3000.

Scholarships are awarded according to faculty ratings obtained from placement tests and auditions. Usually scholarship applicants audition before a selected faculty jury. The jury ranks applicants according to their ability and departmental needs.

Continuation of scholarships is determined by an evaluation of the scholar's academic standing and progress toward degree completion. A cumulative average in the core courses must be 2.75 or better and taken in a timely fashion. The evaluations occur late in the fall and spring semester, separate from the auditions and testing of prospective majors.

Recipients of new scholarships are notified of their awards on or before April 1 of each year. Recipients of continuing scholarships are notified on or before June 1 of each year.

The Admissions, Scholarships, Recruiting Committee will determine priorities in scholarship awards for the coming year and make the awards. Such priorities might include higher amounts to be awarded.

The Administrator, Academic Programs will normally be the liaison with the Office of Financial Aid.

11. Taping Policy

a. Faculty Recitals — All Faculty Recitals will be taped for the following reasons:

(1) Peer review for promotion and tenure and overall faculty development make it mandatory that all faculty recitals be taped.

(2) Tapes of faculty recitals need to be available for airing on the campus radio station (or other broadcast facilities) to increase the visibility of the Music Department on and off campus.

(3) Faculty often perform repertoire not available on commercially available recordings and need to have tapes of their recitals available for students to study such repertoire.

Faculty will not be charged any fees for tape-mastering, but will have the option of buying a copy for a fee which will be no more than the production cost of the copy tape. The submaster tape will be retained for the archives. (The submaster will be in cassette format.)

b. Ensemble Recitals - All Ensemble Recitals will be taped for the following reasons:

See reasons (2) and (3) under "Faculty Recitals" above. No fees should be charged for taping but the director of the ensemble or any member of the ensemble will have the option of buying a copy at the production cost of the copy tape. The submaster tape will be retained for the archives. (Submaster is a cassette.)

c. Junior/Senior Recitals - All Junior/Senior Recitals will be taped for the following reasons:

(1) Since the Junior/Senior Recital is part of the requirements for graduation in all the applied music curricula, the recital is analogous to a final examination in a course and it is evidence of the success or failure of the student in the program. Just as the Department retains final examinations in courses in case of a grade dispute, the Department will temporarily retain tapes of Junior/Senior Recitals in case of any disputes over the quality of such recitals.

(2) Reasons (2) and (3) under "Faculty Recitals."

(3) For student self-evaluation. Tapes will be retained for a reasonable amount of time - perhaps 2 years. Students will be charged a flat rate of \$30 which will include the price of a cassette copy.

d. General Student Recitals - All General Student Recitals will be taped for reason (c) under "Junior/Senior Recitals." The tapes will be retained for approximately one week after which the tape will be erased for future taping of General Student Recitals. No fees will be charged for the taping but a fee which will not exceed the production cost of the tape will be assessed for any copies made.

e. Informal Recording - As facilities become available all students will have the opportunity to evaluate themselves as they are preparing for performance. Thus, tape recorders and microphones will be available to all music majors and others taking lessons from faculty members of the Department of Music on a check-out basis to use in designated areas. The student will be required to provide the tape for this purpose. Effective 9/1/81

VII. DEPARTMENTAL AND UNIVERSITY POLICIES (CONT.)

12. Use and Control of Practice Rooms

It is the policy of the University of Delaware Department of Music to allow opportunities for the University community to utilize the practice facilities of the department.

The following guidelines must be observed by all users of the practice rooms:

- a. At no time should the door's window be covered to prevent a visual inspection of the room's occupants and actions.
- b. At no time should the lights in the room be off during occupancy.
- c. An effort must be made at all times to limit the volume of sound produced in the practice room to a reasonable level. In addition, the occupant is expected not to mistreat the piano.
- d. Removal of the supplied piano and/or bench from the room is prohibited.
- e. A chair secured from another area of the building must be returned to its original location immediately following the practice session.
- f. A music stand secured from another area of the building must be returned to its original location immediately following the practice session.
- g. Removal of the sound isolation panels from the walls is prohibited.
- h. Removal of the mirror from the walls is prohibited.
- i. Occupancy of the practice rooms for a clear-cut commercial endeavor is illegal.
- j. Failure to comply with the above rules may result in expulsion from the premises, suspension from future usage or any other lawful penalty.
- k. During Recital hours, the use of Rooms 136 and 138 through 141 will be limited. These rooms may be locked, at the discretion of the stage managers, during performances.

FLUTE

PERFORMANCE AND MUSIC EDUCATION MAJORS

1 or 2 solo pieces from the standard flute repertoire.

Suggested repertoire: Handel Sonatas

Bach Sonatas

Telemann Suite in a minor

Mozart Concertos

Chaminade Concertino

Faure Fantasie

Poulenc Sonata

Hindemith Sonata

Enesco Cantabile & Presto

Any All-State or solo contest piece

Major scales up to 4 sharps and flats.

BA, MINORS, MERIT AND HONORS

Any solo piece from the standard flute repertoire, 1 or 2 movements.

Suggest repertoire: Handel Sonata

Telemann Suite in a minor

Faure Fantasie

Any All-State or solo contest piece

Major scales up to 3 sharps and flats.

Note: The listed repertoire are only suggestions. Any legitimate works from the flute repertoire would be suitable for an audition.

All Music Education Majors will be expected to play all major scales - two octaves (where possible) eighth notes with the quarter note equal to 120 beats a minute. Also, a two octave chromatic scale. All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats per minute. Chromatic scale, as above.

n.b. Etudes and solos should be taken from the lists below or be the equivalent to those listed below.

OBOE

MUSIC EDUCATION MAJOR

ETUDES - one of the following:

Barrett Oboe Method: 40 Progressive Melodies

SOLOS - one of the following:

Everybody's Favorite Oboe Solos (two contrasting selections)

Two movements from Marcello Oboe Concerto Two of the Schumann Romances

Albinoni, Concerto (any)

Haydn/Voxman, Allegro Moderato (oboe Coll.)

Latham, Sonata

APPLIED MUSIC MAJOR

ETUDES - two of the following:

Barrett Oboe Method: 15 Grand Studies

Two contrasting studies from the Fehrling Book

Two contrasting studies from the Brod Method

SOLOS - two from the following:

Bartok, Bagpiper

Handel, Sonata No. 1

Hanson, Pastorale

Jacob G., Sonatina

Mozart, Adagio Religioso

Telemann, Concerto in F minor

Some knowledge of reed making is also desirable.

BA Scales: Ab → E major and all relative minor scales, two octave chromatic. (Same solos and etudes as Music Education).

MTC Scales: Db → B major all relative minor scales, two octave chromatic. Etudes from the Barret Oboe Method and a prepared solo by any major composer (concerto or sonata preferred).

MINOR Scales: Ab → E major and relative minor scales, two octave chromatic. (Same solos and etudes as Music Education).

MERIT Scales: Eb → A, two octave chromatic. Etudes from the Barret Oboe Method and a prepared solo by any major composer (concerto or sonata).

HONORS Scales: Same as Merit, two octave chromatic. Etudes from the Barret Oboe Method and a prepared solo by any major composer (concerto or sonata).

SCALES

All Music Education Majors will be expected to play all major scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats a minute. Also, a two octave chromatic scale. All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats per minute. Chromatic scale, same as above.

n.b. Etudes and solos must be taken from the lists below or be the equivalent in difficulty to those listed below.

CLARINET

MUSIC EDUCATION MAJOR

ETUDES - one from the following:

20 Characteristic Studies, Klose/Drucker
Melodius and Progressive Studies, Bk. II, Edited by Hite

SOLO - one from the following:

Handel/Worley, Sonata in F
Marcello/Christman, Sonata in G
Stamitz, Concerto #3 in B-flat
Stevens, Suite for Clarinet
Wanhall, Sonata #2
Lefebvre/Cailliet, Andante and Allegro

APPLIED MUSIC MAJOR

ETUDES - two from the following:

20 Characteristic Studies, Klose/Drucker
Melodius and Progressive Studies, Bk. II Edited by Hite

SOLOS - two from the following:

Rabaud, Solo de Concours
von Weber, Concertino
Telemann/Voxman, Sonata in C minor (Movements 1, 2 & 5)
Mozart, Concerto (Movement 1 or 3)
Boisdefffre, Trois Pieces (all three) (Recital Lit. for the Clar., Vol. I, Stubbins)

SCALES

All Music Education Majors will be expected to play all major scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats a minute. Also, a two octave chromatic scale. All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats per minute. Chromatic scale, same as above.

n.b. Etudes and solos must be taken from the lists below or be the equivalent in difficulty to those listed below.

BASSOON

MUSIC EDUCATION MAJOR

ETUDES - one from the following:

Studies for Bassoon, Weissenborn/Kovar, Vol. II, #5, 9, 12 & 13.

SOLOS - one from following:

Beethoven, Allegro from Sonata Pathetique
Bozza, Espiegleri
Dubois, Virelai
Galliard, Sonatas
Luening, Sonata
Phillips, Concert Piece

APPLIED MUSIC MAJOR

ETUDES - two from the following:

Studies for Bassoon, Vol. II, Weissenborn/Kovar, #20, 21, 22 & 29

SOLOS - two from the following:

Boismortier, Sonata #5
David, Concertino
Hindemith, Sonata
Pierne, Solo de Concert
Stamitz, Concerto in F
Weber, Concerto, Op. 75, Rondo

SCALES

All Music Education Majors will be expected to play all major scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats a minute. Also, a two octave chromatic scale. All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats per minute. Chromatic scale, same as above.

n.b. Etudes and solos must be taken from the lists below or be the equivalent in difficulty to those listed below.

SAXOPHONE

MUSIC EDUCATION MAJORS

ETUDES - one from the following:

Universal Method for Saxophone, Deville (advanced section)
Daily Studies, Klose

SOLOS - one from the following:

Bach/Mule, Sonata #4
Ibert, Histoires #1, 2 & 7
Haydn/Teal, Gypsy Rondo
Mozart/Teal, Rondo in D
Rachmaninoff/Teal, Vocalise
Whitney, Rumba

APPLIED MUSIC MAJOR

ETUDES - two from the following:

Universal Method for Saxophone, Deville (advanced section)
Daily Studies, Klose

SOLOS - two from the following:

Bach, Teal, Sicilienne and Allegro (Solos for the Alto Saxophone Player)
Handel/Mule, Sonata #2
Paladilhe/Voxman, Concertante
Tcherepnine, Sonatine Sportive
Handel/Mule, Sonata #6

AUDITION MATERIALS

SCALES

All Music Education Majors will be expected to play all major scales - two octave (where possible). All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible). Also, a two octave chromatic scale. All scales slurred or tongued.

HORN

MUSIC EDUCATION MAJOR: One solo selection and one etude selection (the two should be contrasting in nature). Suggestions follow:

APPLIED MUSIC MAJOR: Two solo selections (contrasting in nature) and two etude selections (contrasting in nature). Suggestions follow:

- | | | |
|---------|-----------------------------------------------|-----------------------------------------------------------------------------|
| Solos: | Beethoven Sonata | Note: It is only necessary to prepare one movement or multi-movement works. |
| | Haydn Concerto No. 2 | |
| | Mozart Concerto No. 3 | |
| | Dukas Villanelle | |
| | Saint-Saens Morceau de Concert (Concertpiece) | |
| | Franz Strauss Concerto | |
| | Richard Strauss Concerto No. 1 | |
| | Samuel Adler Sonata | |
| | Hindemith Sonata (1939) | |
| | | |
| Etudes: | Gallay 28 Etudes Op. 13 or 12 Etudes Op. 57 | |
| | Kling 40 Studies | |
| | Kopprasch 60 Studies | |
| | Maxime-Alphonse Etudes Books 2 or 3 | |
| | Mueller Etudes | |
| | Shoemaker/Concone Lyrical Studies | |

BA: One solo selection and one etude selection (the two should be contrasting in nature). Suggestions follow:

- | | | |
|---------|------------------------------------------------------------------------|-----------------------------------------------------------------------------|
| Solos: | Mozart Concerto No. 3 or Concert Rondo | Note: It is only necessary to prepare one movement of multi-movement works. |
| | Saint-Saens Morceau de Concert (Concertpiece) or Romance Op. 36 | |
| | Franz Strauss Concerto or Nocturno | |
| | Richard Strauss Concerto No. 1 | |
| | | |
| Etudes: | Kopprasch 60 Studies | |
| | Maxime-Alphonse Etudes Books | |
| | Pottag Method Book 2 | |
| | Pottag Preparatory Melodies | |
| | Pottag & Andraud Selected, Progressive, Melodious, & Technical Studies | |

Be prepared to play major scales through four sharps and flats.

MINOR: Same as BA

MERIT & HONORS: Two contrasting selections from solo and etude literature. Any solo or etude you have worked on in the past is acceptable. Be prepared to play major scales through three sharps and flats.

SCALES

All Music Education Majors will be expected to play all major scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats a minute. Also, a two octave chromatic scale. All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats per minute. Chromatic scale, same as above.

n.b. Etudes and solos must be taken from the lists below or be the equivalent in difficulty to those listed below.

TRUMPET

MUSIC EDUCATION MAJOR

ETUDES - one from the following:

Fourteen Characteristic Studies from the Arban Book

SOLOS - one of the following:

Balay, Petite Piece Concertante
H. Clarke, Stars in the Velvety Sky
Goedicke, Concert Etude
Ropartz, Andante et Allegro
Purcell, Sonata
Clarke, Debutante
Clarke, Sounds from the Hudson
Cools, Solo de Concours

APPLIED MUSIC MAJOR

ETUDES - two of the following:

Fourteen Characteristic Studies from the Arban Book

SOLOS - two from the following:

Barat, Andante et Scherzo
Clarke, Bride of the Waves
De Boeck, Allegro
Hummel, Concerto (1st Movement)
Haydn, Concerto (1st Movement)
Clergue, Sarabande et Rigaudon
Martinu, Sonatine
Peeters, Sonata, Op. 51, (1st Movement)

SCALES

All Music Education Majors will be expected to play all major scales - two octaves (where possible) - eighth notes with the quarter note equal to 60 beats a minute. Also, a two octave chromatic scale. All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible) - eighth notes with the quarter note equal to 60 beats per minute. Chromatic scale, same as above.

n.b. Etudes and solos must be taken from the lists below or be the equivalent in difficulty to those listed below.

TROMBONE, EUPHONIUM AND BARITONE

MUSIC EDUCATION MAJOR

Etudes - one of the following or equivalent:

Kopprasch, 60 Etudes, Book I
Boxman, Selected Studies
Blume, Studies, Book II
Rochut, Melodius Etudes

Solos - one of the following or equivalent:

All-State Solo
Guilmant, Morceau Symphonique
de la Nux, Concert Piece
Galliard, Sonata I and III
Blazevich, Concert Piece No. 5

APPLIED MUSIC MAJOR

Etudes - two of the following:
(See Music Education requirements)

Solos - one of the following or equivalent:

All-State Solo
Handel, Concerto in fa Mineur
Mozart, Concerto K 191
Hindemith, Sonata
Rimsky-Korsakoff, Concerto

BA -

THEORY/COMPOSITION - Same as Music Education (either solo or etude)

MINOR - Same as Theory/Composition

MERIT - Same as Theory/Composition

HONORS - Same as Theory Composition

AUDITION MATERIALS

SCALES

All Music Education Majors will be expected to play all major scales to 4#s & 4bs - two octaves (where possible) - eighth notes with the quarter note equal to 60 beats a minute. Also, a two octave chromatic scale. All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible) - eighth notes with the quarter note equal to 60 beats per minute. Chromatic scale, same as above.

n.b. Etudes and solos must be taken from the lists below or be the equivalent in difficulty to those listed below.

TUBA

MUSIC EDUCATION MAJOR

Etudes - one of the following or equivalent:

Kopprasch, 60 Etudes, Book I
Cimera, 73 Advanced Tuba Studies
Tyrrell, Advanced Studies
Bordogni, Bel Canto Studies

Solos - one of the following or equivalent:

All-State Solo
Bach/Bell, Air and Bourree
Barat, Introduction and Danse
Marcello, Sonata in G minor
Mueller, Concert Music for Bass Tuba

APPLIED MUSIC MAJOR

Etudes - two of the following:

(See Music Education requirements)

Solos - one of the following or equivalent:

All-State Solo
Lebedev, Concerto in One Movement
E. Williams, Concerto No. 2
Hartley, Suite for Unaccompanied Tuba
T. Beversdorf, Sonata for Bass Tuba and Piano

BA -

Theory/Composition - Same as Music Education (either solo or etude)

MINOR - Same as Theory/Composition

MERIT - Same as Theory/Composition

HONORS - Same as Theory/Composition

PERCUSSION

Applied Major and Music Education Major

SNARE DRUM: The applicant must be able to execute the following rudiments:

PP and ff closed rolls

Open and closed five, seven, and nine stroke rolls

Three and four stroke ruffs

One rudimental style solo

One orchestral style solo, either from the Podemski or Goldenberg snare drum book.

TIMPANI: Applicant must be able to tune drums to either a perfect fourth or a perfect fifth or a given pitch.

Must be able to play piano roll and forte roll.

Solo of his choice.

KEYBOARD MALLET: Applicant must be able to demonstrate the following:

Two octave scales and arpeggios in major and minor keys up to four sharps and four flats.

One etude of his choice from the Goldenberg Modern School for Xylophone.

One solo of his choice.

BA

MTC

MINOR Same snare drum requirement as major
Tune timpani to intervals of P5 & P4
Two octave scales on a keyboard mallet instrument up to 4#s and 4bs.

MERIT Same as minor.

HONORS Same as merit.

SCALES

All Music Education Majors will be expected to play all major scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats a minute. Also, a two octave chromatic scale. All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats per minute. Chromatic scale, same as above.

n.b. Etudes and solos must be taken from the lists below or be the equivalent in difficulty to those listed below.

VIOLIN

MUSIC EDUCATION MAJOR

ETUDES - one from the following:

Kreutzer-Etudes for Violin
Wolfhart Etudes

APPLIED MUSIC MAJOR

ETUDES - two of the following:

Kreutzer Etudes
Rode Etudes
Dont Etudes

SOLOS - two from the following:

Bach, Concertos or unaccompanied sonata
Mozart, Concertos
Contemporary work
Romantic work

AUDITION MATERIALS

SCALES

All Music Education Majors will be expected to play all major scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats a minute. Also, a two octave chromatic scale. All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats per minute. Chromatic scale, same as above.

n.b. Etudes and solos must be taken from the lists below or be the equivalent in difficulty to those listed below.

VIOLA

MUSIC EDUCATION MAJOR

ETUDES - one from the following:

Kayser-Etudes for Violin, Book II or III
or equivalent difficulty

APPLIED MUSIC MAJOR

ETUDES - two from the following:

Two contrasting Kreutzer etudes
or equivalent difficulty

SOLOS - one movement, unaccompanied Bach
two contrasting movement from a concerto of students choice

AUDITION MATERIALS

SCALES

All Music Education Majors will be expected to play all major scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats a minute. Also, a two octave chromatic scale. All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats per minute. Chromatic scale, same as above.

n.b. Etudes and solos must be taken from the lists below or be the equivalent in difficulty to those listed below.

CELLO

MUSIC EDUCATION MAJOR

ETUDES - one from the following:

Dotzauer, 62 Exercises, Bk. II, any one of these or the equivalent

SOLOS - one from the following:

Goltermann, Concerto # 4 (any movement)

Vivaldi, Sonatas (any movement)

Marcello, Sonatas (any movement)

Glazounov, Serenade Espagnola

APPLIED MUSIC MAJOR

ETUDES - two from the following:

DuPort - Etudes (any one)

Franchomme - 12 Caprices, Op. 7 (any one)

Schroeder, Foundation Studies, Bk. II (any one)

SOLOS - two from the following

Boccherini, Concerto in B-flat (two movements)

Haydn, Concerto in C Major (two movements)

Bach, J.S., Solo Sonatas (any movement)

Sammartini, Sonatas (any movement)

Bruch, Kol Nidre

Faure, Elegie

AUDITION MATERIALS

SCALES

All Music Education Majors will be expected to play all major scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats a minute. Also, a two octave chromatic scale. All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats per minute. Chromatic scale, same as above.

n.b. Etudes and solos must be taken from the lists below or be the equivalent in difficulty to those listed below.

STRING BASS

MUSIC EDUCATION MAJOR

ETUDES - one from the following:

Simandl Double Bass Method (Fischer Ed. pgs. 104-105)
Simandle 30 Etudes

SOLOS - one from the following:

A Baroque Sonata or Concerto
A Classical Sonata or Concerto

APPLIED MUSIC MAJOR

ETUDES - two from the following:

Simandl, String Bass Method, Book II
Simandl 30 Etudes
Storch-Hrabe 86 Studies

SOLOS - three contrasting movements from the following:

Bach Cello Suites (Sterling Ed.)
Any Solo by Bottesini
Dragonetti Concerto
Baroque Sonatas or Concertos are also acceptable

AUDITION MATERIALS

ELECTRIC BASS

Technique:

1. All major and melodic minor scales for two octaves. Playing eighth notes with the quarter note equal to 120 beats per minute.
2. The following studies in the Simandl Method for Double Bass, Fischer Edition.
 - a. Major and minor scale study page 83, 84 and 85
 - b. Broken chord study page 104-105
3. Solo or Etude from the following or equivalent:
 - a. Any Baroque sonata or concerto
 - b. Two contrasting movements of one of the Bach cello suites
 - c. "Solos from the Double Bass Player" by Oscar Zimmermann (G. Schirmer publisher).

AUDITION MATERIALS

SCALES

All Music Education Majors will be expected to play all major scales - two octaves (where possible) - eighth notes with the quarter note equal to 120 beats a minute. Also, a two octave chromatic scale. All scales slurred or tongued.

All Applied Music Majors will be expected to play all major and minor scales - two octaves (where possible) - eighth note with the quarter note equal to 120 beats per minute. Chromatic scale, same as above.

n.b. Etudes and solos must be taken from the lists below or be the equivalent in difficulty to those listed below.

CLASSICAL GUITAR

All auditions must be with nylon string guitar, no plectrum.

Applicants must show knowledge of major and minor scales, two octaves.

Any etude from M. Carcassi 25 Studies, Op. 60, or No. 1-6 Studies by Fernando Sor.

AUDITION MATERIAL

Keyboard

Keyboard students should be able to play all major and minor scales, 4 octaves, both hands. They will also be expected to perform the following:

MUSIC EDUCATION MAJOR

1. A Bach two-part invention or equivalent
2. A Mendelssohn Song Without Words, or equivalent
3. Fluency in sight-reading a melody and simple accompaniment

APPLIED MAJOR

1. A Bach invention or Prelude and Fugue
2. Any classical sonata by Haydn, Mozart or Beethoven
3. A romantic work and fluency in sight-reading

BA Demonstrate the ability to perform a work from the classical repertory and demonstrate some fluency in sight reading.

MTC Same as above

MINOR Same as above

MERIT Same as above

HONORS Same as above

VOCAL AUDITION MATERIAL

Vocal students will be expected to perform two contrasting vocal solos sung from memory. One of these should be from the standard art song literature such as:

17th and 18th century Italian songs

Lieder (Schubert, Brahms, Schumann, etc.)

French mélodies (Fauré, Chausson, etc.)

Early or contemporary songs in English