

Culver-Stockton College

**MUSIC
STUDENT
HANDBOOK**

2007-08

September 2007

Welcome to the Music Department at Culver-Stockton College.

This Music Student Handbook is designed for all students involved in our music program; music majors, music minors, and others interested in our ensembles or private lessons. You will find all of our department policies and procedures on the following pages. This Handbook, along with the college's official Academic Catalog, is your guide for planning and successfully navigating through your college career.

The music faculty is committed to helping you to be successful in whatever level of musical experience you desire at Culver-Stockton. However, it is important for you to take the initiative to read and understand all of the information found in these pages. If you have any questions along the way, do not hesitate to ask for help.

We are quite proud of our fine music tradition at Culver-Stockton College, our membership in the National Association of Schools of Music (NASM) and, we are pleased to have you as a part of that continuing tradition of excellence.

Sincerely,

Dr. Anda Zirnitis
Coordinator of Music

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1. Music Department Mission Statement

The music department serves the mission of the college through liberal arts study, professional preparation and community involvement in music. In all these areas, the department is committed to educational excellence and the individual development of each student.

Goals and Objectives:

1. Provide a liberal arts undergraduate program that prepares students for continuing study of music.
2. Provide a professional undergraduate program in music education that meets all of the standards set by the State of Missouri for teacher certification in music education.
3. Develop in music majors fine performance skills in lessons, and solo and ensemble performances.
4. Develop in music majors a thorough understanding of the history, structure, and styles of music.
5. Develop in music majors basic competency in aural skills, piano, and conducting.
6. Provide opportunities for music majors to develop skills and creativity in improvisation, composition, and arranging.
7. Provide opportunities for the general student to enhance their performance skills in lessons and ensemble performance.
8. Provide opportunities for the general student to develop an appreciation and basic understanding of the history, structures, and styles of music.
9. Provide the college and wider community opportunities to experience the art of music through public recitals, concerts, and other events.

2. General Requirements

Admission to the Music Department:

Freshman and transfer students who meet the general admission requirements of the college are required to perform an audition on their major instrument or voice for admittance into the music department as music majors. This audition will be scheduled with one or more music faculty members and may also serve as a music scholarship audition.

Entering students desiring to major in music, who have not performed an audition, will be accepted into the music department as provisional majors. For these students, the first jury performance at the end of the first semester will serve as an audition for regular admittance as a music major.

Freshman students are placed into 100 level private lessons for the first semester of study. Transfer students will be placed in an appropriate level of private lessons based upon their audition.

Freshman music majors are normally enrolled in MUS 101 *Theory I* for their first semester of college study. During the first class session of MUS 101 an assessment test will be given to all enrolled students to determine their readiness for collegiate music theory study. Students not passing the assessment will be advised to enroll in MUS 100 *Fundamentals of Music*.

Entering students who have successfully completed high school or dual-credit music theory courses may request to take a music theory placement exam. The results of the exam in consultation with a music faculty member will determine if the student can bypass MUS 101 and enroll in MUS 102 *Theory II*.

Transfer students who have completed collegiate theory and aural skills courses at other institutions will be given entrance exams in both disciplines to determine proper placement in the C-SC sequence of courses.

Progress in the Major:

Music majors are expected to make adequate progress toward completion of the degree. Adequate progress includes successful completion of the music theory and history courses in the sequence, improvement in performance skills demonstrated in each semester's jury performance, and active participation in the college's music ensembles.

At the jury performance at the end of the sophomore year, the music faculty will evaluate the student's progress in the major and make one of the following recommendations:

1. Continuance in the degree program.
2. Provisional continuance in the degree program with a re-evaluation after one further semester.
3. Non-continuance in the degree program.

The jury performance prior to the semester of a student's senior recital will comprise the length of two regular juries. The student will be required to perform substantive repertoire representative of the senior recital to be given in the following recommendations:

1. Open recital
2. Closed recital
3. Postponement of recital

A student may contest the faculty decision for ratings of a closed recital or postponement of a recital by requesting another jury during the first two weeks of the following semester. The faculty will rate the performance and make recommendations according to the criterion outlined above.

Assessment Program/Proficiency Testing:

The music department's assessment program is designed to improve the quality of education in the department and insure that each graduate achieve a high level of knowledge and skill in several areas. Proficiency testing is used in the following areas:

1. Piano proficiency: All music majors must pass the piano proficiency to complete their degree. See Section 5 and 17 for a complete description of the piano proficiency requirement.
2. Conducting Proficiency: All music majors must earn a "C" or better in Mus 316 Conducting to complete their degree. The final examination in Mus 316 is the proficiency test (see Section 17). Students may retake this examination if necessary.
3. Theory/History/Aural Skills Exit Exam: All music majors must pass the Theory/History/Aural Skills Exit Exam prior to performing their senior recital. A grade of 60% or better is required. It is recommended that this exam be taken at the end of the junior year.
4. Music Education Testing:
CBASE: Students must pass all sections of this test before they can be admitted to the Teacher Education Program. It is recommended that the test be taken during the freshman or sophomore year.
PRAXIS: The Praxis Music Content Knowledge test must be passed before graduation. The BME degree cannot be awarded until this test is passed.
For further information about these tests, contact the Teacher Education Office.

Service Projects:

All Culver-Stockton students, beginning with the College Catalogue 2005-06, are required to demonstrate their connection to the larger world by undertaking acts of community service. Suggested projects include off-campus performances by musical ensembles listed in the College Catalogue as well as other off-campus performances approved by the music faculty. Other activities will be approved on an individual basis by the music faculty.

3. Programs of Study

The music department at Culver-Stockton College offers 2 majors in music and a music minor. In addition, music is an important element in the Arts Management major and minor degrees and a theater degree in Musical Theater offered by the college. The Academic Catalog contains the specific requirements for each of the majors and minors. Students pursuing a major or minor in music should become familiar with the requirements in the catalog and work with their academic advisor in developing a plan of study. All music majors will be assigned music faculty members as their academic advisors. Music minors usually have academic advisors outside of the area of music, but should seek advice from a member of the music faculty if there are questions about the minor requirements.

Bachelor of Music Education Degree, Teacher Certification, K-12:

This professional degree is for students seeking a career in public school music education. Students select an emphasis in vocal music certification, instrumental music certification, or a combined vocal/instrumental certification. Students should be aware that this degree has specific course requirements that need to begin during the freshman year of enrollment. Students starting in the program later than the first semester or who do not pass courses in sequential order may not finish the degree in four years.

Bachelor of Arts Degree with a Major in Music:

This is the primary liberal arts degree in music. Students seek this degree who have interests in performance, pedagogy, or want a solid general background in music. Some students choose to pursue graduate study in music upon completion of the Bachelor of Arts degree. Many students choose to double major in music and another discipline or add a minor in an area outside of music.

Minor in Music:

The minor in music is designed for students with a strong interest in music who are majoring in another discipline.

MUSIC COURSE CYCLING

Offered every semester

Classes

MUS	100	Fundamentals of Music
MUS	129	Class Piano Level I
MUS	313	Elementary Music Methods (except for fall of odd-numbered years)
<u>Senior recital</u>	MUS 450	Senior Recital

Ensembles

MUS	155-356	Collegiate Choir
MUS	157-358	Symphonic Band
MUS	257-458	Wind Ensemble
MUS	259-460	Concert Choir
MUS	261-462	Chamber Choir
MUS	267-486	Jazz lab Band
MUS	209-410	Orchestra

Private Lessons

MUS	131-432	Voice
MUS	133-434	Piano
MUS	135-436	Organ
MUS	139-440	Brass
MUS	141-442	Strings
MUS	143-444	Woodwinds
MUS	145-446	Percussion

Education

EDU	403	Student Teaching in Music
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Fall of every year

MUS	101	Theory I
MUS	121	Survey of Music Literature
MUS	130	Class Voice (or as needed)
MUS	150	Exploring Music Creatively
MUS	201	Theory III
MUS	221	Aural Skills II
MUS	309	Music History I
MUS	329	Class Piano Level III
MUS	418	Advanced Instrumental Conducting
MUS	419	Advanced Choral Conducting

Spring of every year

MUS 102	Theory II
MUS 115	Jazz Improvisation
MUS 122	Aural Skills I
MUS 160	Non-Western World Music
MUS 202	Theory IV
MUS 222	Aural Skills III
MUS 229	Class Piano Level II
MUS 310	Music History II
MUS 316	Conducting
MUS 375	Opera Workshop (or scheduled in fall to not coincide with musical in the same semester)

Fall of odd-numbered years

MUS 214	Strings Tech/Materials I (beginning fall 2009)
MUS 217	Woodwind Tech/Materials I (fall 2007)
MUS 225	Choral Literature
EDU 313	Music Methods for Elementary Teachers
MUS 385	Diverse Styles
MUS 425	Instrumental Arranging (fall 2007)

Fall of even-numbered years

MUS 215	Brass Tech/Materials I (fall 2008)
MUS 213	Percussion Tech/Materials (fall 2008)
MUS 325	Choral Techniques
EDU 402	Methods in Secondary Subject Areas
MUS 424	Choral Arranging (beginning fall 2008)

Spring of odd-numbered years

MUS 203	Singer's Diction
MUS 216	Brass Tech/Materials II (spring 2009)

Spring of even-numbered years

MUS 218	Woodwind Tech/Materials II (spring 2008)
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As needed

MUS 106	Introduction to Music
MUS 109	Introduction to Church Music
MUS 130	Class Voice
MUS 319	Hymnology and Repertoire
MUS 289/489	Selected Topics in Music
MUS 480	Independent Study

4. Private and Class Lessons: Policies

General Information:

The general aim of private and class lessons is the thorough development of all phases of performance—technique, style, musicianship, interpretation, and repertoire. Coordinators of the Vocal, Instrumental and Keyboard areas will assign all students to instructors. Music students usually remain with the same instructor throughout the course of study.

Credit Hours/Fees/Practice Requirements/Repertoire Class:

Students normally register for one credit hour of study. Two credit hours may be taken with the consent of the instructor but registration for two hours is limited to music majors. Students are charged a \$100.00 fee per credit hour of applied music. Students receive thirty minutes of instruction weekly per credit hour. Students taking one hour of applied music will be expected to spend a minimum of 1 hour per day in individual practice (5-6 hours per week). Students taking two credits of applied music are expected to spend a minimum of 2 hours per day in individual practice (10-12 hours per week). Music majors must attend repertoire class once per week in addition to the weekly lessons and are required to attend at least 10 music major events per semester. Copies of dates for repertoire classes, student recitals and other music major events will be handed out to all music majors at the beginning of each semester and will be posted on the bulletin board next to the Fine Arts Office. Lesson grades will be lowered by one letter grade if any of the above requirements are not met.

Missed Lessons Policy:

No skipped lessons will be made up. A student who skips 5 lessons will receive a grade of “F” or will be asked to withdraw from lessons. Lessons will be made up at the discretion of the instructor if the student presents a legitimate excuse in advance of the absence. Excused absences will be granted for college-related activities with advance notice given to the instructor.

Required Materials:

Students are expected to purchase music as needed to achieve goals. Grades will be withheld until all borrowed music is returned to the instructor or to the library.

The Music Department does not condone copyright infringement by its students or faculty.

Recitals/Performances:

Student recitals are presented on an arranged schedule. All music majors and minors are expected to participate in these recitals once each semester. First-semester freshmen may be excused from performing on a recital. Those students taking lessons for two credit hours must perform on two student recitals each semester, the first performance being before mid-term. Non-music majors may appear at the request of their instructor.

Repertoire classes are held in all applied areas. These classes provide opportunities for performance by students for a group of their peers. Applied music instructors may require repertoire class performances by their students.

A student regularly enrolled in applied music should obtain the instructor’s permission before appearing in any public performance.

Senior Recital:

All music majors will be required to perform a senior recital. The music faculty will decide through a preliminary audition at the jury prior to the scheduled date of the recital whether the senior recital is to be public, or private, or if it should be postponed. Students must be registered for Mus 450 Senior Recital during the semester of the recital performance. This is a 0 credit course that is taken with the Pass/No Pass option only. A grade of Pass will indicate successful completion of the recital as determined by consensus of the music faculty. There is a \$50 recital fee payable to the music department, due upon completion of the recital.

Juries:

The Jury, or final exam for all private lessons will take place at the end of each semester of study with the exception of the semester that a student presents his/her senior recital. Each student will present a prepared work for the assembled music faculty for critical review. The piece chosen will be selected by the applied music instructor; **it may not be a selection that was presented on a previous student recital.** A jury may also include scales or sight-reading at the instructor's discretion. All students performing a jury will receive written critical comments on their performance. In addition, the combined faculty will make a recommendation regarding the overall status of each student's progress (outstanding, satisfactory, or unsatisfactory). Recommendations regarding the progress of the student will also determine whether the student will be allowed to advance in level of study (i.e. progression from 100 level to 200 level at the end of the first year of study).

At the jury performance at the end of the sophomore year, the music faculty will evaluate the student's progress in the major and make a recommendation as to whether or not the student is ready for upper division study and continuance in the major.

Second-semester juniors and/or students giving a senior recital during the following semester will sign up for two consecutive jury times and will perform two pieces from their senior recital program. Those receiving provisional or unsatisfactory ratings will be required to perform another senior recital qualifying jury during the first two weeks of classes of the following semester.

Each student will fill out a jury registration form stating what material has been studied throughout the semester before the scheduled time of performance, and bring these forms with him/her for the faculty to use during the jury. Failure to perform a jury will result in the student receiving a grade of "F" in private lessons for the semester regardless of the student's previous consistent average. At least one week prior to the juries, a blank schedule will be posted on the bulletin board adjacent to the Fine Arts office, and students may sign up for available times that are most convenient. All students should be at the prescribed jury site at least **five minutes before their performance time.**

Concert Attendance:

All music majors are expected to attend all on-campus concerts. Majors attending less than ten (10) concerts will have the final private lesson (primary instrument or voice) grade lowered one letter for the semester. Music Education students are exempt from this requirement during the semester in which they are student teaching. Students having a serious problem meeting this requirement may petition, in advance, the Coordinator of Music for an alternative. A list of eligible events is posted outside of the Fine Arts Division office

Practice Rooms/Storage Facilities:

Any student registered in class or private lessons is eligible to practice in any practice room in the Performing Arts Center. All problems with the pianos or the practice facilities must be reported to the Coordinator of Music immediately.

Students enrolled in Private Piano will be issued keys to one of the grand piano practice rooms. Access to and practice in these rooms will be limited to those registered for private piano and will be utilized only for practice for private lessons, accompaniments, and rehearsals for curriculum-based performances.

Students enrolled in Applied Percussion will be issued keys to the percussion practice room.

The Smart Music practice rooms will be available during regular office hours (8-5 Monday through Friday) and during the hours that the earn/learn Computer Laboratory students are on duty (Sunday through Thursday evenings).

Practice in other facilities, particularly Merillat Recital Hall, shall be limited to preparation for student or senior recitals. The Fine Arts secretary schedules use of the recital hall.

Storage lockers for instruments are available at no charge to the student. Locker assignments and keys are available from the Division of Fine Arts secretary.

All keys for practice rooms or storage lockers must be returned at the end of each academic year, or upon conclusion of enrollment in lessons or ensembles. The college will withhold grades if keys are not returned.

Accompaniments:

All accompaniments will be submitted to the Coordinator of Keyboard Studies prior to the posted due dates before recitals and juries. Students are not allowed to engage their own accompanists.

The music faculty will confirm senior recital dates and accompanists during the semester prior to the recital.

Accompanists will normally be piano faculty or student assistants in accompanying and those students receiving piano scholarships. Student accompanists must be enrolled in Private Piano lessons. Off-campus accompanists are used to augment the accompanying staff and are selected and engaged by the music department. Students wishing to use an off-campus accompanist for recitals or juries must get permission from the music faculty prior to the engagement of the accompanist.

Pianists with scholarship will be assigned to participate in vocal and instrumental programs.

Smart Music Stations are located in the rooms designated as “Seminar Room” and “Music Library.” Private instructors may require students to practice with the SmartMusic accompaniment system. At the discretion of the instructor, students may perform recitals and juries with SmartMusic.

5. Private and Class Piano

1. Class Piano Mus 129. All music majors (B.A. and B.M.E.) must pass the Piano Proficiency Examination in Piano in order to graduate. Information regarding the examination may be obtained from the Coordinator of Keyboard Activities.
2. Students who have studied piano for fewer than six months prior to entrance will be placed in Class Piano Level I (Mus 129) unless assigned by audition to a higher level by the piano faculty.
3. Students who have studied for more than six months prior to entrance will be placed by audition in the appropriate level of class piano and/or private lessons.
4. The Class Piano program is designed for all students, whether music major, music minor, or non-major, as a preparatory curriculum to private lessons in piano. Students must have passed Class Piano Level III or be approved by the piano faculty to take applied lessons in piano.
5. The class piano program is designed to develop competency in note-reading, sight-reading, transposition, harmony, improvisation, repertoire, ensemble playing, and basic technical keyboard skills.
6. Students who have passed Class Piano Level III may continue with private lessons on the 100-level of applied lessons.
7. The Proficiency Examination in Piano is the final examination for music majors enrolled in Class Piano Level III. Music majors who do not pass the Proficiency Examination are encouraged to register for applied lessons in piano on the 100-level. Registration for applied lessons continues on the 100-level until the student passes the Proficiency Examination.
8. Private Lessons Piano Mus 133-134: Students may register for Private Piano instruction if they have completed Class Piano Level III or have been placed by audition in Private Piano. Prerequisites include reading skills and demonstration of basic technical skills. Pianists will be placed in the appropriate level according to their previous experience.

Mus 133-134: A study of the fundamental techniques of coordination, tone production, articulation, technical fluency, and fluency in reading. Major and minor scales and arpeggios in two octaves, technical studies, and specific technical exercises to facilitate the execution of fluent and correct musical interpretation of the pieces being studied. Repertoire will include appropriate easier piano literature ranging from the difficulty of Bartok *Mikrokosmos Book 2* to Clementi *Sonatinas*, Op. 36 and will include pieces from each of the periods of music literature Baroque through Contemporary.

Mus 233-234: A continuation of the principles of piano playing. Major and minor scales and arpeggios in three octaves, technical studies, and specific technical exercises to more competently execute pieces on a more advanced level. Repertoire will include appropriate piano literature ranging in difficulty from the easier of the Bach *Two-Part Inventions* to the Mendelssohn *Songs Without Words* of medium difficulty and will include pieces from each of the periods of music literature Baroque through Contemporary.

Mus 333-334: A more advanced technical regimen to meet the needs of playing advanced repertoire. Major and minor scales and arpeggios in 4 octaves, technical studies, and specific exercises to execute successfully pieces of the difficulty of the Beethoven *Sonatas, Op. 10*. Repertoire will include pieces from each of the major periods of music literature.

Mus 433-434: Prerequisite: Recommendation of the music faculty subsequent to a Mus 334 jury. Open only to music majors in preparation for their senior recital. 1-2 hours credit. Permission for 2 hours credit must be obtained from the private instructor. A continuation and expansion of technique and repertoire leading to the performance of the senior recital.

6. Private and Class Voice

1. Class Voice Mus 130: Students may register for Class Voice without an audition and will be grouped according to experience by the instructor. Mus 130 may be repeated for credit.

Mus 130: A study of the fundamentals techniques of singing, including breathing, tone production, posture, and diction. Vocalises will be used to develop technique. Music to be studied will consist of art songs and other appropriate literature for entry-level voice. Class meets one hour per week. 1 credit hour.

2. Private Voice Lessons Mus 131-132: Students may register for Private Voice instruction without an audition. Singers will be placed in the appropriate level according to their previous experience. The voice faculty may require non-major students to enroll in Class Voice for one or more semesters prior to enrollment in Mus 131-132.

Mus 131-132: A study of the fundamental techniques of tone production, including breath control, diction and resonance. Various exercises for building vocal technique will be assigned. Literature will include English and Italian art songs and other songs appropriate to meet the needs of each student. 1 credit hour only.

3. Private Voice Lessons Mus 231-232: Prerequisite: Recommendation of the music faculty subsequent to a Mus 132 jury.

Mus 231-232: A continuation of the principles of singing. Selected vocalizes and technical studies. Literature will include songs in French and/or German. Contemporary English art songs and less difficult oratorio and/or opera arias. 1 credit hour only.

4. Private Voice Lessons Mus 331-332: Prerequisite: Recommendation of the music faculty subsequent to a Mus 232 jury.

Mus 331-332: Advanced technical study. Development of a broad repertoire, including English, Italian, German, French and other nationalistic composers. Contemporary art songs. Standard arias from operas, oratorios and cantatas.

Selection of senior recital material for music majors. 1-2 credit hours. Permission for 2 hours credit must be obtained from the private instructor.

5. Private Voice Lessons Mus 431-432: Prerequisite: Recommendation of the music faculty subsequent to a Mus 332 jury.

Mus 431-432: Music majors in preparation for their senior recital. 1-2 credit hours. Permission for 2 hours credit must be obtained from the private instructor.

7. Private Woodwinds

General minimum requirements for all Woodwind instruments to complete each level of study:

100 Level—Chromatic scale and all major scales and all major arpeggios played fluently throughout the range of the instrument with a variety of articulations.

200 Level—All three forms of the minor scales and all minor arpeggios played fluently throughout the range of the instrument with a variety of articulations.

300 Level—Major and minor scales in thirds, diminished 7th chord arpeggios played fluently with a variety of articulations.

400 Level—Preparation of the senior recital

Specific Repertoire Requirements to complete each level of study:

These descriptions are only general guidelines of solo literature and studies at each level. Each instructor will determine appropriate materials for each student.

Flute

100 Level: A study of the fundamentals of tone production, vibrato, breath control, articulation and technique. Etudes and technical studies such as Cavally *Melodious and Progressive Studies Vol. 1*, Voxman *Selected Studies*, Anderson *Etudes Op. 33*, Wye *Breathing and Scales*. Solos literature such as Debussy *Syrinx*, Handel *Sonatas*, and *Concert and Contest Selections*.

200 Level: Continuing study of fundamental tone production and technique including multiple tonguing. Etudes and technical studies such as *Anderson Etudes*, Berbiguier *18 Exercises*, Cavally *Melodious and Progressive Studies Vol. 2*, Wye *Breathing and Scales*. Solo literature such as Bach *Sonatas*, Gaubert *Fantaisie and Ballade*, Faure *Fantaise*, Hindemith *Sonata*.

300 Level: More advanced study of tone and technique including faster articulations, more difficult technique, and tonal coloring and nuance. Etudes and technical studies such as Anderson *Op. 30 and 63*, Cavally *Melodious and Progressive Studies Volume 3*, Moyse *Daily Studies*, *Orchestral Excerpts*. Solo literature such as Hindemith *Achte Stucke*, Bach *Sonatas*, Poulenc *Sonata*, *French Conservatory Pieces*.

400 Level: Music majors only. Advanced study leading to performance of the senior recital.

Clarinet

100 Level: A study of the fundamentals of tone production, breath control, articulation and technique. Etudes and technical studies such as *Melodious and Progressive Studies Vol. 1-2 (Hite)*, *Rose 32 Etudes*, *Klose Method*. Solos literature such as Stamitz *Concerto No. 3*, Wanhal *Sonatas*, Rubank *Concert and Contest Selections*.

200 Level: Continuing study of fundamental tone production and technique. Etudes and technical studies such as *Klose Method*, *Rose 32 Etudes and 40 Studies*, Thurston *Passage Studies Vols. 1-2*. Solo literature such as Finzi *Bagatelles*, Weber *Concertino*, Gade *Fantasy Pieces*.

300 Level: More advanced study of tone and technique including faster articulations, more difficult technique, and tonal coloring and nuance. Etudes and technical studies such as Kroepsch *Daily Studies*, Uhl *48 Studies*, Thurston *Passage Studies Vol. 2-3*. Bonade *Orchestral Studies*. Solo literature such as Hindemith *Sonata*, Mozart *Concerto*, Weber *Concerti*, and *French Conservatory Pieces*.

400 Level: Music majors only. Advanced study leading to performance of the senior recital.

Saxophone

100 Level: A study of the fundamentals of tone production, vibrato, breath control, articulation and technique. Etudes and technical studies such as Rubank *Advanced Method Vols. 1-2*, Voxman *Selected Studies*, and Hite *Foundation Studies*. Solo literature such as Rubank *Concert and Context Selections*, Eccles *Sonata*, other Baroque transcriptions.

200 Level: Continuing study of fundamental tone production and technique. Etudes and technical studies such as Voxman *Selected Studies*, Hite *Foundation Studies*, Ferling *Etudes*. Solo literature such as Reuff *Chanson and Passepied*, Schumann/Hemke *Three Romances*, Baroque transcriptions.

300 Level: More advanced study of tone and technique including faster articulations, more difficult technique, and tonal coloring and nuance. Etudes and studies such as Ferling *Etudes*, Rousseau *Top Tones for Saxophone*, Mule various study books. Solo literature such as Creston *Sonata*, Heiden *Sonata*, Bozza *Improvisation and Caprice*.

400 Level: Music majors only. Advanced study leading to performance of the senior recital.

Oboe

100 Level: A study of the fundamentals of tone production, vibrato, breath control, articulation and technique. Etudes and technical studies such as *Selected Studies for Oboe*, Pares *Scales for Oboe*. Solo literature such as Voxman *Concert and Contest Selections*, Handel *Air and Rondo*, Barlow *The Winter's Passed*.

200 Level: Continuing study of fundamental tone production and technique. Etudes and technical studies such as Barret *Oboe Method*, *Selected Studies for Oboe*. Solo literature such as Cimarosa *Concerto*, Handel *Sonatas*, and Schumann *Three Romances*.

300 Level: More advanced study of tone and technique including faster articulations, more difficult technique, and tonal coloring and nuance. Skills in reed making and adjustment. Etudes and technical studies such as Barrett *Method*, Ferling *Etudes*. Solo literature such as Hindemith *Sonata*, Vivaldi *Concerti*, and Poulenc *Sonata*.

400 Level: Music majors only. Advanced study leading to performance of the senior recital.

Bassoon

100 Level: A study of the fundamentals of tone production, vibrato, breath control, articulation and technique. Etudes and technical studies such as Weissenborn *Practical Method*, Rubank *Advanced Method*. Solo literature such as Sharrow *Master Solos (Intermediate Level)*, Galliard *Sonatas*.

200 Level: Continuing study of fundamental tone production and technique. Etudes and technical studies such as Weissenborn *Practical Method*, Valet/Voxman *20 Studies*, Pares *Daily Exercises and Scales*. Solo literature such as Marcello *Sonatas*, Weissenborn *Various Pieces*.

300 Level: More advanced study of tone and technique including faster articulations, more difficult technique, and tonal coloring and nuance. Skills in reed making and adjustment. Etudes and technical studies such as Pares *Daily Exercises and Scales*, Weissenborn *50 Advanced Studies*. Solo literature such as Hindemith *Sonata*, Vivaldi *Concerto*, and Mozart *Concerto*.

400 Level: Music majors only. Advanced study leading to performance of the senior recital.

8. Private Brass

General minimum requirements for all Brass instruments to complete each level of study:

100 Level—Chromatic scale and all major scales and all major arpeggios played fluently throughout the range of the instrument with a variety of articulations.

200 Level—All three forms of the minor scales and all minor arpeggios played fluently throughout the range of the instrument with a variety of articulations.

300 Level—Major and minor scales in thirds, diminished 7th chord arpeggios played fluently with a variety of articulations.

400 Level—Preparation of the senior recital

Specific Repertoire Requirements to complete each level of study:

These descriptions are only general guidelines of solo literature and studies at each level. Each instructor will determine appropriate materials for each student.

Trumpet

100 Level: A study of the fundamentals of tone production, breath control, articulation, posture, and technique. Etudes and technical studies such as Clarke *Technical Studies*, Irons *Exercises*, Gates *Odd Meter Studies*, Getchell *Practical Studies*, and selected warm-up and developmental studies. Solo literature such as Balay *Petite Piece*, Goedicke *Concert Etude*, Latham, *Suite*, and Ropartz *Andante and Allegro*.

200 Level: A continuing study of the fundamentals of tone production, breath control, articulation, posture, and technique, and beginning study of transpositions. Etudes and technical studies such as Clarke *Technical Studies*, Irons *Exercises*, Gates *Odd Meter Etudes*, Sachse *100 Transposition Studies*, and selected warm-up and developmental studies. Solo literature such as Chance *Credo*, Delmas *Chorale et Variations*, Kaminski *Concertino*, Peeters *Sonata*, and Persichetti *Hollow Men*.

300 Level: Advanced study of extended techniques and range building continued study of transpositions, interpretation, and phrasing. Etudes and technical studies such as Schlossberg *Daily Drills and Technical Studies*, Nagel *Trumpet Studies in Contemporary Music*, Bartold *Orchestral Excerpts*, and selected warm-up and developmental studies. Solo literature representing a wide variety of styles for consideration for senior recital preparation will be selected from the standard literature for study and performance at juries and student recitals. An introduction to standard works from the orchestral literature will also be studied.

400 Level: Music Majors only. Intensive study geared toward the preparation of a public senior recital performance required for fulfillment of degree, and graduate school audition material preparation when applicable.

French Horn

100 Level: A study of the fundamentals of tone production, breath control, articulation, posture, and technique. Etudes and technical studies such as Pottag – *Progressive Etudes*, Kopprasch – *60 Selected Studies*, and selected warm-up and developmental studies. Solo literature such as Mozart *Concertos #1 and #3*, Beethoven *Andromeda*, and Eccles *Sonata in G Minor*.

200 Level: A continuing study of the fundamentals of tone production, breath control, articulation, posture, and technique, and beginning study of transpositions. Etudes and technical studies such as Pottag – *Selected Melodious, Progressive and Technical Studies*, Kopprasch *60 Selected Studies*, and selected warm-up and developmental studies. Solo literature such as Mozart *Concertos #2 and #4*, Strauss *Concerto #1*, Rota *Castel del Monte*, and Haydn *Concerto in D*.

300 Level: Advanced study of extended techniques and range building continued study of transpositions, interpretation, and phrasing. Etudes and technical studies such as Pottag *Selected Melodious, Progressive and Technical Studies*, Kopprasch *60 Selected Studies*, and selected warm-up and developmental studies. Solo literature representing a wide variety of styles for consideration for senior recital preparation will be selected from the standard literature for study and performance at juries and student recitals. An introduction to standard works from the orchestral literature will also be studied.

400 Level: Music Majors only. Intensive study geared toward the preparation of a public senior recital performance required for fulfillment of degree, and graduate school audition material preparation when applicable.

Trombone

100 Level: A study of the fundamentals of tone production, breath control, articulation, posture, and technique. Etudes and technical studies such as Rochut *Melodious Etudes*, Kopprasch *60 Selected Studies*, Blazhevich *Studies in Clefs*, and selected warm-up and developmental studies will be studied. Solo literature such as Hasse *Suite*, Fauré *Après un Reve*, Ostransky *Concertino*, and Marcello *Sonata in F Major*.

200 Level: A continuing study of the fundamentals of tone production, breath control, articulation, posture, and technique. Etudes and technical studies such as Rochut *Melodious Etudes*, Kopprasch *60 Selected Studies*, Blazhevich *Studies in Clefs*, and selected warm-up and developmental studies will be studied. Solo literature such as Pryor *Love Thoughts*, Guilmant *Morceau Symphonique*, and Hindemith *Sonata*.

300 Level: A study of extended technique and range building. Etudes and technical studies such as Rochut *Melodious Etudes*, Kopprasch *60 Selected Studies*, Blazhevich *Studies in Clefs*, and selected warm-up and developmental studies will be studied. Solo literature representing a wide variety of styles for consideration for senior recital preparation will be selected from the standard literature for study and performance at juries and student recitals. An introduction to standard works from the orchestral literature will also be studied.

400 Level: Music Majors only. Intensive study geared toward the preparation of a public senior recital performance required for fulfillment of degree, and graduate school audition material preparation when applicable.

Euphonium

100 Level: A study of the fundamentals of tone production, breath control, articulation, posture, and technique. Etudes and technical studies such as Rochut *Melodious Etudes*, Kopprasch *60 Selected Studies*, Tyrell *40 Progressive Etudes*, and selected warm-up and developmental studies will be studied. Solo literature such as Hasse *Suite*, Faure *Après un Reve*, Guilmant *Morceau Symphonique*, and Marcello *Sonata in F Major*.

200 Level: A continuing study of the fundamentals of tone production, breath control, articulation, posture, and technique. Etudes and technical studies such as Rochut *Melodious Etudes*, Kopprasch *60 Selected Studies*, Tyrell *40 Progressive Etudes*, and selected warm-up and developmental studies will be studied. Solo literature such as Pryor *Blue Bells*, Barat *Andante et Allegro*, and Clarke *Bride of the Waves*.

300 Level: A study of extended technique and range building. Etudes and technical studies such as Rochut *Melodious Etudes*, Kopprasch *60 Selected Studies*, Tyrell *40 Progressive Etudes*, and selected warm-up and developmental studies will be studied. Solo literature representing a wide variety of styles for consideration for senior recital preparation will be selected from the standard literature for study and performance at juries and student recitals. An introduction to standard works from the orchestral and band literature will also be studied.

400 Level: Music Majors only. Intensive study geared toward the preparation of a public senior recital performance required for fulfillment of degree, and graduate school audition material preparation when applicable.

Tuba

100 Level: A study of the fundamentals of tone production, breath control, articulation, posture, and technique. Etudes and technical studies such as Bordogni *43 Bel Canto Studies*, Vasiliev *24 Melodious Etudes for Tuba*, Blazhevich *70 Studies for Tuba*, and selected warm-up and developmental studies will be studied. Solo literature such as Handel *Honor and Arms*, Bach *Air and Bouree*, Frackenpohl *Concertino*, and Marcello *Sonata in F Major*.

200 Level: A continuing study of the fundamentals of tone production, breath control, articulation, posture, and technique. Etudes and technical studies such as Bordogni *43 Bel Canto Studies*, Vasiliev *24 Melodious Etudes for Tuba*, Blazhevich *70 Studies for Tuba*, and selected warm-up and developmental studies will be studied. Solo literature such as Haddad *Suite*, Lebedev *Concerto*, Hindemith *Sonata*, and Vivaldi *Concerto in A minor*.

300 Level: A study of extended technique and range building. Etudes and technical studies such as Bordogni *43 Bel Canto Studies*, Vasiliev *24 Melodious Etudes for Tuba*, Blazhevich *70 Studies for Tuba*, and selected warm-up and developmental studies will be studied. Solo literature representing a wide variety of styles for consideration for senior recital preparation will be selected from the standard literature for study and performance at juries and student recitals. An introduction to standard works from the orchestral literature will also be studied.

400 Level: Music Majors only. Intensive study geared toward the preparation of a public senior recital performance required for fulfillment of degree, and graduate school audition material preparation when applicable.

9. Private Percussion

There are a wide range of instruments and techniques involved in the study of percussion. Music majors with percussion as a major instrument will be expected to gain knowledge and ability on snare drum, timpani, mallets, bass drum, cymbals, accessories, and drum set. Thus, percussion lessons over four years will cover a balance and broad range of instruments and techniques. The senior recital will demonstrate a variety of instruments and musical styles through appropriate literature chosen in consultation with the instructor.

100-200 Levels: Basic development of technique on Snare Drum, Timpani, Mallets, Drum Set, and other instruments. Includes study in the following texts:

Snare Drum: *Portraits in Rhythm* (Cirone), *Modern School for Snare Drum* (Goldenberg), *Alfred Snare Drum Methods #1-2*.

Drum Set: *Alfred Drumset Method*, *Synocopation* (Reed), *The New Breed* (Chester),

Timpani: *The Solo Timpanist* (Firth), *The Friese-Lepak Timpani Method*.

Mallets: *Modern School for Marimba, Xylophone, and Vibraphone* (Goldenberg), *Method of Mallet Movement* (Stevens), *Vibraphone Technique* (Friedman).

300-400 Levels: More advanced techniques of the various instruments through the study of solo and ensemble literature. Preparation of literature for the Senior Recital.

Non-major percussion lessons may be more narrowly focused on one or more instruments and techniques determined by student interest and consent of the instructor.

10. Private Strings

Specific repertoire requirements to complete each level of study:

These descriptions are only general guidelines of solo literature and studies at each level. Each instructor will determine appropriate materials for each student.

Violin

100 Level: Study the fundamentals of tone production through proper bowing technique, posture, right and left hand positions/techniques. Scale studies following Carl Flesch system etudes 1 through 4 in relevant keys. Wohlfahrt, Mazas, Fiorillo, or Kreutzer technical studies. Literature such as Handel *6 Sonatas*, Bach *Concerto in A minor*, Mozart *Concerto No. 3*, Massenet *Meditation from Thais*.

200 Level: Continued study of the fundamentals of tone production including proper bow placement and usage, uniform vibrato, rhythmic accuracy, and intonation. Scale studies following Carl Flesch system etudes 1 through 5 in relevant keys. Mazas, Fiorillo, or Kreutzer technical studies. Literature such as Correlli *Sonatas*, Mozart *Sonata K379*, Bartok *Rumanian Folk Dances*, Kabalevsky *Concerto in C Major*.

300 Level: Continued focus on tone and intonation, with additional focus on improved left hand technique, including double-stops. Scale studies following Carl Flesch system etudes 1 through 7 in relevant keys. Trott, Fiorillo and/or Kreutzer technical studies. Solo literature representing a wide variety of styles for consideration for senior recital preparation. May include study of standard orchestral excerpts if applicable.

400 Level: Music majors only. Intensive study geared toward the preparation of a public senior recital performance required for fulfillment of degree, and graduate school audition material preparation when applicable.

Viola

100 Level: Study the fundamentals of tone production through proper bowing technique, posture, right and left hand positions/techniques. Scale studies following Carl Flesch system etudes 1 through 4 in relevant keys. Wohlfahrt, Mazas, Fiorillo, or Kreutzer technical studies. Literature such as Doktor *Solos for the Viola Player*, Telemann *Sonata in D*, Bruch *Romance Op. 85*.

200 Level: Continued study of the fundamentals of tone production including proper bow placement and usage, uniform vibrato, rhythmic accuracy, and intonation. Scale studies following Carl Flesch system etudes 1 through 5 in relevant keys. Mazas, Fiorillo, or Kreutzer technical studies. Literature such as Beethoven *Notturmo, Op. 42*, Corelli *Sonate in D Minor*, Vivaldi *Sonata in F or A Minor*.

300 Level: Continued focus on tone and intonation, with additional focus on improved left hand technique. Scale studies following Carl Flesch system etudes 1 through 7 in relevant keys. Fiorillo and/or Kreutzer technical studies. Solo literature representing a wide variety of styles for consideration for senior recital preparation. May include study of standard orchestral excerpts if applicable.

400 Level: Music majors only. Intensive study geared toward the preparation of a public senior recital performance required for fulfillment of degree, and graduate school audition material preparation when applicable.

Bass

100 Level: Study the fundamentals of tone production through proper bowing technique, posture, right and left hand positions/techniques. Scale studies following Carl Flesch system etudes 1 through 3 in relevant keys. Sturm or Kreutzer technical studies. Literature such as Zimmerman *Solos for the Double Bass Player*, DeCoursey *Four Miniatures*, Telemann *Sonata in A Minor*.

200 Level: Continued study of the fundamentals of tone production including proper bow placement and usage, uniform vibrato, rhythmic accuracy, and intonation. Scale studies following Carl Flesch system etudes 1 through 4 in relevant keys. Sturm or Kreutzer technical studies. Literature such as Bach *Aria in D*, Scarlatti *Three Sonatas*, Eccles *Sonata in G Minor*.

300 Level: Continued focus on tone and intonation, with additional focus on improved left hand technique. Scale studies following Carl Flesch system etudes 1 through 5 in relevant keys. Sturm or Kreutzer technical studies. Solo literature representing a wide variety of styles for consideration for senior recital preparation. May include study of standard orchestral excerpts if applicable.

400 Level: Music majors only. Intensive study geared toward the preparation of a public senior recital performance required for fulfillment of degree, and graduate school audition material preparation when applicable.

SYLLABUS

MUS 131-446 A & B Private Lessons - ALL SEMESTERS

Prerequisite: Music Majors and Minors should complete an entry-level audition prior to their first semester of study. Non-music majors may study by consent of instructor.

Course levels will reflect individual progress:

Music 131-146 Entry Level

Music 231-246 Two semesters of lower level

Music 331-346 Two semesters of 200 level

Music 431-446 Majors preparing for Senior Recitals

Credit Hours: 1-2. (See regulation under course description.)

Course Description: The general aim of private instruction is thorough development in all phases of performance—technique, style, musicianship, interpretation, and repertoire. Coordinators of the Vocal, Instrumental and Keyboard areas will make assignments to instructors. Music students usually remain with the same instructor throughout the course of study. Students normally register for one credit hour of study; two credit hours may only be taken by music majors with the consent of the instructor. Students receive thirty (30) minutes of instruction weekly per credit hour.

Missed Lessons Policy:

No skipped lessons will be made up. A student who skips five (5) lessons will receive a grade of “F” or will be asked to withdraw from lessons. Lessons will be made up at the discretion of the instructor if the student presents a legitimate excuse in advance of the absence. Excused absences will be granted for college-related activities with advance notice given to the instructor.

Required Material: Students will be expected to purchase music as needed to achieve goals. Students should demonstrate an understanding of publishing protocol and photocopy regulations as they apply to educational institutions and performing situations. Grades will be withheld until all borrowed music is returned to the instructor or library. Keys to the locked practice rooms may be obtained at the private instructor’s discretion from the Physical Plant. Grades will be withheld if keys are not returned at the conclusion of study or the academic year.

Instructional Objectives and Competencies:

1. Demonstrate continuing technical development.
2. Develop musicianship through an understanding of style and interpretation of literature appropriate to the individual student.
3. Demonstrate progress in objectives one and two through the study, performance and memorization (if required) of assigned repertoire.
4. Appropriate concert deportment, by the audience and the performer.

Activities/Instructional Strategies:

1. Individual instruction.
2. Practice: One (1) hour of practice per day is required per credit hour.
3. Performance.
 - A. Student recitals are presented on an arranged schedule. All music majors and minors are expected to participate in these recitals once each semester. Non-music majors may appear at the request of their instructor.

- B. Performance and attendance at weekly repertoire classes are required of all music majors.
 - C. A student regularly enrolled in applied music should obtain the instructor's permission before appearing in any public performance.
 - D. Senior Recitals – All music majors will be required to prepare a senior recital. The music faculty will decide through a preliminary audition at the end of the junior year whether the senior recital is public, private or if it should be postponed.
4. Jury. Each semester of private lessons will normally be concluded with a jury performance. Satisfactory progress is expected in order to move to a higher level course number. Students will prepare their jury cards prior to the jury performance with the assistance of their instructor.

Evaluation Procedures/Criteria:

The individual private instructor will make the final grade decision based on the following:

- 1. Attendance at lessons and repertoire classes (Majors only).
- 2. Satisfactory progress based on the individual's ability.
- 3. Performance in student recitals, repertoire class and senior recitals.
- 4. Students may receive constructive comments from their private instructor and other members of the music faculty immediately after the jury presentation. Students will be evaluated at their jury with written comments from the private instructor.
- 5. All music majors must attend recitals and performances as prescribed by the Music Faculty as partial fulfillment of their major requirements and/or applied music study. Failure to attend ten (10) events in each semester will result in the lowering of the private lesson grade by one letter grade.
- 6. Failure to perform a jury will result in a grade of "F." in private lessons.

11. Music Ensembles

Instrumental and vocal ensembles are an important part of the performance activity of music students. All music majors are required to participate in ensembles to the limit of their ability during all semesters enrolled. The major ensembles are: Wind Ensemble, Concert Choir, Symphonic Band, and Collegiate Choir.

Other ensembles provide enrichment for students. Small ensembles include: Jazz Band and Chamber Choir as well as other woodwind, brass, and vocal ensembles when feasible. Opera Workshop is another dimension of the performing experience at Culver-Stockton College.

CONCERT CHOIR

Auditions for Concert Choir are held the first week in the fall semester. Students may select an audition time on the bulletin board outside PAC 310. The audition includes vocal exercises, tonal memory, singing a familiar melody, and sight-reading. No prepared song is required. Students selected are expected to participate in all concert performances and the annual spring Concert Choir tour. Rehearsal attendance is extremely important for the development of a high quality ensemble. In order for an absence to be excused, students should inform the director prior to rehearsal. This may be done with a written note, voice mail, or email. Rehearsals are Monday, Wednesday, and Friday 12:00 noon and Tuesday 11:00 a.m.

COLLEGIATE CHOIR

No audition is required. All music majors or those with a minor emphasis are required to participate in the Collegiate Choir. Students are expected to participate in concerts on campus and Quincy, IL when the Collegiate Choir joins forces with the Quincy Symphony Orchestra. Rehearsals are extremely important. In order for an absence to be excused, students should inform the director prior to a missed rehearsal. Rehearsals are Thursday 11:00 a.m. and arranged.

CHAMBER CHOIR

Membership of the Chamber Choir is chosen from the Concert Choir. Performances are both on campus and the surrounding area. Advanced conducting students often conduct the group in rehearsals and in performances. Rehearsals are Tuesday and Thursday at 4:00 p.m.

WIND ENSEMBLE

Membership of the Wind Ensemble is chosen from the Symphonic Band by audition. Auditions are held during the first week of the fall semester. Audition requirements are distributed to all new and returning students in the spring semester and summer months. Students in the Wind Ensemble are expected to participate in all concert performances and the annual tour. Rehearsal attendance is extremely important for the development of a high quality ensemble. Attendance and grading policies are given by the instructor each semester and are posted in the rehearsal room. Rehearsals are Monday and Thursday, 4:00-5:20 p.m.

SYMPHONIC BAND

Membership in the Symphonic Band is open to all experienced student instrumentalists. Auditions to determine seating and part placement are held during the first week of the fall semester. Audition requirements are distributed to all new and returning students in the spring semester and summer months. Students in the Symphonic Band are expected to participate in all concert performances. Rehearsal attendance is extremely important for the development of a high quality ensemble. Attendance and grading policies are given by the instructor each semester and are posted in the rehearsal room. Rehearsals are Wednesdays, 4:00-5:20 p.m.

JAZZ ENSEMBLE

Auditions for the Jazz Ensemble are held in conjunction with Wind Ensemble auditions during the first week of the fall semester for any interested saxophone, trumpet or trombone players. Students who play piano, bass, drums, or guitar are encouraged to come to rehearsal during the first week. Decisions will be made regarding rhythm section membership based on performance during the first few rehearsals. Audition material will be made available to all returning students before the end of the previous spring semester. All incoming students will have audition materials sent to them by mail by the end of the previous May. As a jazz ensemble is, in effect, a chamber ensemble, rehearsal attendance is extremely important. Any missing part will negatively affect the entire ensemble. Only absences cleared in advance may be considered excused. The director must be informed in person, by phone/voice-mail, or e-mail. Rehearsals will be every Tuesday and Friday from 4:00-5:20 p.m.

OPERA WORKSHOP

The Annual Opera Workshop involves students interested in the preparation and production of small-scale operas and/or selections from full-scale works. Students enrolled in private or class voice lessons may audition for the annual Opera Workshop production with instructor consent. Performances are given on-campus and in area schools (if feasible). Rehearsals are 6:30 – 8:30 p.m. Sunday through Thursday during the production period.

ENSEMBLE MUSIC:

Music and folders will be provided for all vocal and instrumental ensembles. Ensemble members are encouraged to take folders out of the rehearsal hall for practice. Students will be charged for any lost folders and music.

CONCERT ATTIRE:

Men in Concert Choir and Wind Ensemble will be required to wear tuxedos.

****Women in Wind Ensemble will wear black attire for performances. Women in Concert Choir will be required to purchase uniform dresses from the Music Department. Tuxedos and dresses may be resold upon graduation or when no longer a member of the ensemble.

Students in Wind Ensemble, Jazz Ensemble and Concert Choir will also be required to purchase a Culver-Stockton Music Department polo shirt.

12. Music Scholarships

Music grants are awarded on the basis of musical talent and ability and the ensemble needs of the college. Awards are made upon recommendation of one or more music faculty members after an audition has been completed. The music grants are part of the financial aid package made by the college and are intended to help the student meet the costs of attending Culver-Stockton College. Although the size of the award is based primarily on musical talent and ability, factors such as other scholarships and financial need can affect the amount of music grant monies awarded in the overall financial aid package offered by the college.

Music grant awards are made in the following categories:

Music Activity Grant—Awarded to students with ability in instrumental or vocal music. Minimum requirements: Satisfactory participation in Collegiate Choir or Symphonic Band each semester. Students are encouraged to audition for other ensembles and take private lessons on their instrument or voice.

Combined Music Activity Grant—Awarded to students with ability in both instrumental and vocal music. Minimum requirements: Satisfactory participation in both Collegiate Choir and Symphonic Band. Students are encouraged to audition for other ensembles and take private lessons on their instrument or voice.

Music Talent Grant—Awarded to students with high level of ability in instrumental or vocal music. Minimum requirements: 1. Vocal: Satisfactory participation in Collegiate Choir. Students are expected to audition for the Concert Choir and participate if chosen. Private lessons highly recommended. 2. Instrumental: Satisfactory participation in Symphonic Band. Students are expected to audition for the Wind Ensemble and participate if chosen. Participation in Jazz Ensemble is encouraged and may be required for some instruments. Private lessons highly recommended

Students receiving a Music Talent Grant who choose not to participate in Concert Choir or Wind Ensemble; or who are not selected for either of these ensembles by their junior year will have their scholarship reduced to the Music Activity Grant level.

Keyboard Talent Grant—Awarded to students with a high level of ability on the piano. Minimum requirements: Satisfactory participation in ensembles and/or assigned accompanying. Private lessons in piano are required.

Combined Music Talent Grant—Awarded to students with high levels of ability in more than one performance area. Minimum requirements: Students are expected to participate as fully as possible in the ensembles of the college. Normally, this will include participation in Collegiate Choir, Concert Choir, Symphonic Band, and Wind Ensemble. Private lessons in at least one performance area required.

Students receiving a Combined Music Talent Grant who choose not to participate in either Concert Choir or Wind Ensemble; or who are not selected for both of these groups by their Junior year will have their scholarship reduced to the Music Talent Grant level.

13. Music Organizations

Students involved in music at Culver-Stockton develop friendships that last a lifetime. Two organizations offer a professional dimension to these relationships: Collegiate Music Educators National Conference and Sigma Phi Zeta. The Music Student Advisory Council allows students to have a voice in the administration of the Music Department.

CMENC is open to music majors interested in public school teaching. It is also affiliated with the Missouri Music Educators Association. Each year junior and senior members attend the MMEA conference which is partly funded by the Music Department.

Sigma Phi Zeta is a local honorary music fraternity. Its membership is not limited to music majors, but open to all qualified musicians on campus. The purpose of this organization is to strengthen and support the music program on campus and in the community.

The Music Student Advisory Council is made up of six (6) music majors elected by their peers at the beginning of each academic year. There must be at least one representative from each class and at least one representative from each degree program (BA, BME). The Music Student Advisory Council will meet with the Coordinator of Music and/or Chairperson of the Division of Fine Arts twice each semester to discuss student concerns and give input to the faculty on matters in which students have a direct and reasonable interest.

14. Tutoring/Computer and Listening Lab

The Music Computer and Listening Lab also serves as the tutoring center for music courses. The Lab includes eight workstations, Kawai Synthesizers, and a variety of software. The lab is staffed in the evening by lab assistants who also serve as tutors for courses in music theory, aural skills, piano and music fundamentals. The lab is open from 8 a.m. to 5 p.m. on weekdays and is open and staffed on Sunday through Thursday evenings.

Listening equipment, which includes a stereo receiver, cassette deck, CD player, and turntable, is also available for student use.

15. Music Student Employment

The Music Department employs students for a variety of important tasks. These jobs are part of the college's Work Study Program. Employment by the department is normally limited to upper-classmen.

Positions in the music department include:

- Sound technicians
- Department Librarians
- Computer Assistants/Tutors
- Piano Accompanists
- Pep Band Directors
- Clerical Positions

For more information about available positions and application procedures contact the Coordinator of Music.

16. Career Planning and Placement

Career education and planning is an important part of the total student development process at Culver-Stockton College. The Career Center, located in the Gladys Crown Center, offers an organized system of career exploration in education. One-on-one guidance and counseling is available. The Career Resource Library includes employer files, reference materials, directors of school systems, graduate school catalogs and the Discover computerized guidance program. Students are encouraged to talk to their academic advisors about career options as well as utilizing the Career Center.

17. Music Faculty

Thomas C. Polett: Associate Professor, Chair, Division of Fine Arts, Director of Jazz, Applied Brass, Instrumental Techniques, Jazz Improvisation, Music Education. PAC #308B, Ext. 6354, tpolett@culver.edu

Anda Zirnitis: Professor of Music, Coordinator of Music, Coordinator of Piano, Class Piano, Music Theory, and Survey of Music Literature. PAC #307, Ext. 6351, azirnitis@culver.edu

Kevin Baker: Associate Professor of Music, Director of Choral Activities, Applied Voice Coordinator, Choral Techniques, Conducting. PAC #312, Ext. 6575, kbaker@culver.edu

Carol Fisher Mathieson: Professor of Music, Director of Opera Workshop, Music History, Music Education, Singer's Diction, Private Voice, Church Music. PAC #311, Ext. 6435. cmathieson@culver.edu

Thomas Herb: Assistant Professor, Director of Instrumental Music, Symphonic and Wind Ensemble, Applied Woodwinds, Aural Skills, Music Education. PAC #315, Ext. 6418. therb@culver.edu

D. Larry McSpadden: Professor Emeritus, Voice, Music Education, PAC #312, Ext. 6575 or Science Building 308, Ext. 6357, lmcspadden@culver.edu

R. Joseph Dieker: Dean of the College, Professor of Music, Applied Woodwinds, Henderson 201C, Ext. 6364. jdieker@culver.edu

Sarah Beland: Instructor of Flute. PAC #312, Ext. 6575, sbeland@culver.edu

Mary Dieker: Instructor of Piano, Class Piano. PAC #303B, Ext. 6360, mdieker@culver.edu

Susan Job: Instructor of Music Education, PAC #312, ext. 6575, sjob@culver.edu

William Machold: Instructor of Percussion. PAC #203, bmachold@prodigy.net

Jane Polett: Instructor of Strings. PAC #308B, Ext. 6354, qsoa@adams.net

Matthew Shefcik: Instructor of Trumpet, PAC #312, ext. 6575, mschefcik@culver.edu

Amy Stollberg: Instructor of Voice. PAC #312, Ext. 6575, astollberg@culver.edu

18. Music Checklists and Forms

On the following pages are copies of checklists and forms used by the department. Individual forms can be obtained from the Fine Arts Office

SENIOR RECITAL CHECK LIST

The Music Faculty will decide whether you will present a **public** senior recital. If you are to give such a recital, be sure that you follow these guidelines:

1. Select a date with your private teacher's consent. (If you study with an adjunct instructor, please check with the Coordinator of Music.) Senior Recital dates will be placed on the Master Calendar **no** earlier than the beginning of the fall semester.
2. Write notes to the Music Faculty informing them of the proposed date and time.
If approved by the faculty:
 - a. Fill out a Facilities Request Form (Available in the Fine Arts Office).
 - b. Enter on Master Calendar with the Fine Arts Secretary.
 - c. Make sure you have an accompanist. Your private teacher and the piano instructor will help. The accompanist need not be a student, but must be approved.
 - d. Students will be required to pay a senior recital fee of \$50.00.
2. You may use Merillat Recital Hall for rehearsals beginning one week before the recital. Discuss with your private instructor the moving of the piano from the piano studio to the Recital Hall. A key for the Recital Hall may be obtained from the Fine Arts Office and is to be **returned after rehearsals**. The Kawai piano must be returned to the piano studio **after each use** unless other arrangements are made.
3. Obtain a page turner, stage manager (light dimmer), ushers, etc. well in advance of the date. Also, if you want to tape (audio or video) the recital, arrangements must be made through the Music Assistants or anyone familiar with our sound equipment. You must provide your own tapes or CD's.
4. Posters – provide your own posters. They should include: what, when, where, who, etc. (They must be approved and stamped in the Student Development Office.)
5. Programs – Make an exact copy of the recital as you wish it to appear on your program, i.e., correct order, correct spelling, intermission, etc. Fill out recital program form (found on pg. 18-10) and have it approved by your instructor. Samples of senior recital programs can be seen in the Fine Arts Office. Your program may be done in the Fine Arts Office. If you wish your program to be printed downtown at the Press News Journal, check with the printer at least three (3) weeks in advance of recital date to see if the program can be printed. Take the copy to your instructor for proofreading. You are responsible for taking your own copy to the printer, paying the cost of printing, and picking up the program. If you wish to have your program run-off at Culver-Stockton, you are still responsible for the cost. If you want program notes, they should be brought to the Fine Arts Office two (2) weeks before the recital date (typed). Notes should be approved by your studio teacher. There will be a small charge for this service. Copies are \$.05 per copy. A front and back page is considered two copies.

6. Publicity – At least three (3) weeks in advance of the recital, go to the Public Relations Office and give them a copy of your program and information about yourself, picture, etc.
7. On the day of the recital, make sure the door to the Performing Arts Center is opened before the recital and locked afterwards, if it's after closing hours. It is a good idea to **arrive early** and check out the room – check out lights, stage area, tape equipment, video equipment, etc. Don't forget the music, programs, etc.!
8. If you wish to have a reception after the recital, you are responsible for the refreshments. You are responsible for the set-up, clean-up, and put-up of everything pertaining to your recital. Ask someone to announce at intermission that the public is invited to your reception.
9. If for some excellent reason your recital date must be changed, please do the following:
 - a. Have a clear understanding with your instructor of the need to reschedule.
 - b. Change the date in the Fine Arts Office.
 - c. Write notes to all Music Faculty.
 - d. Notify Public Relations.
 - e. If the change is made within two (2) weeks of the scheduled date, put up at least two (2) signs in the Performing Arts Center.

DATE: _____

NAME: _____ INSTRUCTOR: _____

TONE –

TECHNIQUE –

MUSICALITY –

PROGRESS SINCE LAST JURY:

MUSIC FACULTY EVALUATION:

Progress this semester: Unsatisfactory _____

Satisfactory _____

Excellent _____

RECOMMENDATION FOR ADVANCEMENT TO UPPER DIVISION

STUDENT _____ ADVISOR _____

Semester and year _____

Anticipated Major Degree Emphasis: BME, BA

	<u>Low</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4 High</u>
1. Principal Performance Area: _____	1	2	3	4	4
2. Secondary Performance Area: _____	1	2	3	4	4
3. Basic Musicianship Courses	1	2	3	4	4
4. Overall Academic Ability	1	2	3	4	4
5. Teachability/Openness to new ideas	1	2	3	4	4
6. Potential in Chosen Field	1	2	3	4	4
7. Initiative	1	2	3	4	4
8. Reliability	1	2	3	4	4
9. Attitude	1	2	3	4	4

Overall Rating _____ (1, 2, 3, 4)

Advisor Signature _____

MUSIC FACULTY RECOMMENDATION:

- 1. Continuance in the degree program _____
- 2. Provisional continuance in the degree program with a re-evaluation after one further semester _____
- 3. Non-continuance in the degree program. _____

Coordinator of Music _____

18-4

Name _____

Culver-Stockton College
Division of Fine Arts
Department of Music
MUSIC THEORY/HISTORY/AURAL SKILLS EXIT EXAM

Theory/History/Aural Skills Exit Exam results:

_____ Pass
_____ No Pass

Faculty Members Administering the Exam:

_____ Date _____
_____ Date _____
_____ Date _____

Name _____

PROFICIENCY EXAMINATION IN PIANO

SKILL	POINTS POSSIBLE	POINTS RECEIVED
Scales	18	_____
Transposition	14	_____
Harmonization	60	_____
Repertoire	68	_____
Open score reading	40	_____
Sightreading	20	_____
Improvisation	20	_____
TOTAL POINTS	240	_____

Number of points needed to pass: 156

 Examiner

 Date

Name _____

PROFICIENCY EXAMINATION IN CONDUCTING

<u>SKILL</u>	<u>POINTS POSSIBLE</u>	<u>POINTS RECEIVED</u>
BEAT PATTERN	28	_____
PREPARATION	40	_____
FERMATA STUDIES	15	_____
COMPLEX PATTERNS I & II	17	_____
COMPLEX PATTERNS – SONGS	50	_____
BAND SCORE	50	_____
TOTAL POINTS	200	_____

Number of points needed to pass: 140

Examiner

Date

SENIOR RECITAL QUALIFYING JURY

STUDENT _____

PRIVATE INSTRUCTOR _____

Date of jury _____

Semester and year of proposed senior recital _____

Major Degree Emphasis: BME, BA

MUSIC FACULTY RECOMMENDATION:

1. Open recital _____

2. Closed recital _____

3. Postponement of recital _____

Private instructor signature _____

Coordinator of Music _____

18-9

This is a template for your senior recital program. No other format is acceptable.

Culver-Stockton College

Division of Fine Arts

presents

(your name, instrument)

(your accompanist's name, piano – if applicable)

in

SENIOR RECITAL
Assisted by (if applicable)

(name, instrument)

(name, instrument)

(name, instrument)

PROGRAM

Name of Piece

Composer

INTERMISSION

This recital is presented in partial fulfillment of the requirements
for a _____ degree with a major in

_____.

DATE

TIME

Merillat Recital Hall
Canton, Missouri

RECEPTION GUIDELINES/INFORMATION

“You are responsible for refreshments after the recital if you so desire. You are responsible for set-up, clean-up, and put-up of everything pertaining to your recital/reception. Ask someone to announce at intermission that the public is invited to your reception.”

No. 8 – From the Senior Recital Check List Sheet.

Available in the Performing Arts Center:

8’ table (which should be requested on the Facility Request Form by student)

*A white tablecloth which measures 60 x 104”. Please return it after your recital **laundered.**

*Punch bowl w/ladle. (Please, please, please – **NO RED** or **GREEN** punch!)

*(Should be requested from Judy in the Fine Arts Office and placed in the chapel storage area the day before your recital.)

You may wish to serve just cake and punch or you may wish to also include nuts, mints, cookies, meat /cheese/vegetable/fruit trays, chips, finger foods, sandwiches, coffee, etc. Keep in mind, you will have to bring serving dishes/trays for whatever you are serving. There is a sink behind the chapel for clean-up. A plastic dishpan would be helpful for clean-up.

If you prefer not to bring your own food. sheet cakes/meat/cheese/vegetable/fruit trays may be ordered from County Market, Canton (573-288-5151); County Market, 30th & Broadway, Quincy, IL (217-223-4829); or Hy-Vee, 36th & Broadway, Quincy, IL (217-228-1060)

Check with your son/daughter on the number which may attend the recital/reception so you will have an idea of how much to prepare or order. The number attending depends upon how many family and friends will be coming from out of town, music majors and faculty (approx. 50), plus college faculty, students, sorority/fraternity brothers and sisters.

Reception Table:

A white tablecloth is available for you to use. You may want to have a floral center piece, candles or some kind of table decoration on the table. Colored paper napkins that match the program paper add a festive touch. (Example: December Recital, you might want to have a poinsettia for the center piece, decorated Christmas cookies, use a green or red table cloth and green/red napkins.)

Housekeeping has requested that we **DO NOT** serve red or green punch. If punch is spilled, the stain is almost impossible to get out of the carpet.

Supplies which you will need:

A cooler to keep your perishables.

A container to mix your punch in before you put it in the punch bowl.

Coffee Pot (if you are serving coffee).

Sugar/Creamer Set (if serving coffee).

Cake Knife, Cups, Napkins, Forks, Paper Plates.

Paper Towels/Dish Cloth for clean-up/spills.

If you have questions, please feel free to call the Fine Arts Office (573-288-6346). If you have any other suggestions which might be helpful, please let us know. Thank you.

Copies Sent:

18-12