



Music

DEPARTMENT HANDBOOK

**MUSIC MAJORS & MINORS
ENSEMBLE MEMBERS
PRIVATE INSTRUCTION**

2023-2024

MISSION STATEMENT

The music program exists to prepare performers, train teachers, and encourage composers to minister through music to the church and community.

MUSIC DEPARTMENT STUDENT HANDBOOK

Table of Contents

Music Major	4
Music & Worship Ministry Emphasis	7
Performance/Composition Emphasis	8
Music Education Emphasis	8
Music Minor	9
Private Music Instruction	10
Performance Jury Level Exams	11
Instrument Jury Expectations	12-27
Piano Proficiency Examination	28
Student Recitals	29
Senior Project	31
Guidelines for Senior Recital Printed Program	33
Portfolio Requirement	34
Scholarships	34
Music Department Contacts	35
FPU Music Major Course Plans	36

Welcome ...

to the FRESNO PACIFIC UNIVERSITY MUSIC DEPARTMENT. The music faculty looks forward to working with you as you grow academically, musically, and spiritually.

*The MUSIC DEPARTMENT HANDBOOK is designed to familiarize you with music department requirements, policies, and procedures. **All music majors and minors are expected to read this handbook thoroughly.** You are responsible to know and follow all the policies and procedures outlined in this handbook.*

The music department program director will schedule an informational meeting early each fall semester – all music majors and minors are required to attend.

OVERVIEW OF THE MUSIC PROGRAM

A discipline within the School of Humanities, Religion and Social Sciences, the music program offers both a major and minor in music. The music program serves the entire university community with performance opportunities that enrich the experience of all students – majors and non-majors.

Through the study of music theory, music history and the practice of music performance, students prepare for a career in and lifelong exploration of music. FPU graduates become teachers, professional performers, researchers, composers and servant-leaders in the church and community.

DEGREES & EMPHASES

Music majors choose from three distinct emphases:

Music & Worship Ministry – prepares students for using music as part of their Christian ministry focus

Performance or Composition – for students with ambitions to perform and/or compose music

Music Education – designed for students who plan to teach music in grades K-12

MUSIC MAJOR

As a MUSIC MAJOR at Fresno Pacific University, you'll experience a customized education tailored to fit your passion. The major combines music theory and history with practical participation in a variety of musical activities, including performance ensembles. From formal recitals and chamber ensembles to coffee shop performances and school outreach concerts in our local community, you'll gain the skills to perform in any setting. Our knowledgeable faculty offer personalized support as you journey from student to professional, whether your career goals take you to the elementary classroom, the church worship service or the orchestra.

The **B. A. Degree with a MUSIC MAJOR** requires the following general education and foundation courses *plus one* of the listed emphases:

COURSEWORK:

Student Preparation for Coursework

Students who demonstrate sufficient background (by passing the Theory Placement Exam) may waive MUS-101 Elements of Musicianship (offered in summer session) and proceed directly to MUS-110/110L Music Theory & Aural Skills (offered all fall semesters). The student may make arrangements with the music faculty or the VPA Administrative Assistant to take the placement exam.

General Education:

	Units	Class Name
MUS-101	3	Elements of Musicianship (<i>summer of odd years</i>) (Prerequisite for MUS-110/110L Music Theory & Aural Skills. Requirement may be waived by passing the theory placement exam.)
MUS-103	3	Introduction to American Popular Music (<i>all fall semesters and summer</i>)
OR		
ART-110	3	Art Appreciation (<i>offered each semester</i>)

Music majors must include MUS-103 American Popular Music or ART-110 Art Appreciation in the general education package.

Foundation Courses:

	Units	Class Name
MUS-155	1	Aural Skills I (<i>fall of odd years</i>)
MUS-156	3	Music Theory I (<i>fall of odd years</i>)
MUS-220	3	Music Technology Foundations (<i>spring of odd years</i>)
MUS-255	1	Aural Skills II (<i>spring of even years</i>)
MUS-256	3	Music Theory II (<i>spring of even years</i>)
MUS-355	1	Aural Skills III (<i>fall of even years</i>) (Prerequisite: Pass Level 1 Exam, complete MUS 255/256)
MUS-356	3	Music Theory III (<i>fall of even years</i>)
MUS-350	2	Early Music History (<i>fall of even years</i>)
MUS-351	2	Music History 1700-1900 (<i>spring of odd years</i>)
MUS-352	2	Music History since 1900 (<i>fall of odd years</i>)
MUS-353	2	Musics of the World (<i>spring of even years</i>)
MUS-400	3	Music in the Church (<i>spring of even years</i>)
MUS-455	1	Aural Skills IV (<i>spring of odd years</i>)
MUS-456	3	Music Theory IV (<i>spring of odd years</i>)
MUS-495	1-3	Senior Project (<i>offered each semester</i>)
OR		
MUS-497	1-3	Senior Project in Composition (<i>offered each semester</i>)

Primary Instrument / Private Music Instruction – see page 10

Private music instruction with FPU music faculty on the primary instrument is required each semester of attendance for a minimum of 8 total units, including 4 units in upper division (4 semesters of private instruction is required for music minors). This requirement applies to all music majors and minors, including Music Education and Music & Worship Ministry majors. *Students may not enroll for upper division units in private instruction (i.e. the 400 course number series) until Level 1 of the performance jury is passed.*

Progress on the primary instrument is evaluated at the performance jury scheduled each semester during finals week. The performance jury also serves as the final exam for the course – **see page 11**

Participation in a performance ensemble is required each semester of attendance (majors must complete a minimum of 16 units of participation, minors a minimum of 8 units). *This requirement includes all music students, regardless of primary instrument.* The student must continue participation in each ensemble for which a scholarship has been awarded, even after the minimum unit requirement has been met. No overload tuition is charged when a student's registration exceeds 18 units due to enrollment in a performance ensemble.

ALL ensemble participation units may be taken in one of these ensembles:

	Units	Class Name
MUS-115	2	Vocal Performance Workshop
MUS-116	2	Concert Choir
MUS-123	2	Symphonic Band

Up to 50 percent of all required ensemble units may be taken in any of these ensembles:

	Units	Class Name
MUS-114	2	Crosswind
MUS-117	2	San Joaquin Chorale
MUS-118	2	Vocal Ensemble (Women's Chorale, Men's Chorus)
MUS-120	2	Pacific Brass Choir
MUS-121	2	Jazz Band
MUS-127	2	Chamber Winds (e.g. chamber winds, sax quartet)
MUS-208	2	Pacific Bronze Handbells
MUS-216	2	Pacific Chamber Singers

No other ensembles may be used to fulfill music major/music minor ensemble participation requirements. Any exceptions are to be approved by the student's advisor and the music program director.

Additional Requirements

Piano proficiency exam must be passed as part of the major. Enrollment in Piano Proficiency Class (MUS-132, offered fall and spring) or Private Piano Instruction (MUS-135) is **required** until the exam is passed. Transfer students who have passed a piano proficiency test at another institution are required to pass the FPU piano proficiency exam as well (**see page 27**).

Official admittance into the major requires successful completion of the Level 1 Exam on the primary instrument. Music majors who fail to pass the Level 1 Exam during the first year at FPU will be placed on probationary status through the second year. After the second year, students who have not passed Level 1 will be advised out of the music major (**see page 11**).

Level exams are administered at the end of each semester during finals week. There are two levels for music majors and one level for music minors. Passing the Level 1 Exam signals official admittance into the music department as a major and is required for admission into MUS-356 (Music Theory III). Additionally, successful passage of the Level 1 exam advances the student into the 400-number upper division level of private music instruction. (The Level 2 Exam must be passed at least one semester *prior* to the senior recital semester (**see page 11**)).

Performance Juries are also administered at the end of each semester during finals week. The Performance Jury represents the final exam for all private music instruction courses.

Graduating music majors are required to present a senior performance recital during the final year of study. Students will register for MUS-495 Senior Project or MUS-497 Senior Project in Composition during the semester of the scheduled recital. As preparation for the senior recital, students are encouraged to enroll for two units of private instruction (see page 31).

Graduating music majors are required to present a portfolio during the semester of graduation, chronicling the student's activities in music. The portfolio is especially important for music education majors. The portfolio is turned in to the Senior Project instructor prior to finals week. Students may pick up the portfolio in the music office after the grading process (see page 34).

Concert Attendance is required of music majors. Attendance at all student recitals and at all FPU Pacific Artist Series concerts is required. Attendance at other FPU concerts and recitals is encouraged.

Students will collect programs from each concert attended. Upon graduation, the music department requires a total of 80 concerts attended for music majors and 40 concerts for minors (e.g. 10 concerts per semester for majors, 5 concerts per semester for minors) **as part of the MUS-495 Senior Project course** (see page 31 and 34).

***Note: Concert attendance has been waived for the Spring 2020, Fall 2020, and Spring 2021 semesters. If you attended FPU during this time, you will not be required to have programs from these three semesters only. Example: A music major who began at FPU in Fall 2020 will graduate needing 60 programs (music minors who began in Fall 2020 will graduate needing 30 programs). If you have questions on how many programs you will need to have, please email music@fresno.edu.*

In addition, students are encouraged to attend other musical events in the Fresno area including the Fresno Philharmonic Orchestra, Lorenz Memorial Keyboard Series, American Guild of Organist events, etc.

COMPLETE ONE OF THE FOLLOWING EMPHASES:

Music & Worship Ministry Emphasis – Dr. Jeffrey Wilson, Advisor

	Units	Class Name
MUS-265	1x4	Masterclass/Voice or Instrumental (4 semesters)
MUS-411	3	Scoring and Arranging
MUS-450	3	Conducting I
MUS-460	2	Vocal Pedagogy
MUS-493	1-3	Church Music Internship <i>Cross-listed with MIN-482 CCM Practicum/MIN-483 CML Internship – Field Supervisor to be a Music/Worship leader</i>
THEO-400	3	Theology & the Arts
MIN-378	3	Intro to Worship Ministries
MIN-379	2	Spiritual Formation

Electives – Choose 6 units of the following:

	Units	Class Name
MUS-133	2	Beginning Worship Guitar
MUS-230	2	Lyric Diction I
MUS-231	2	Lyric Diction II
MUS-451	3	Conducting II
THTR-330	3	Dance Styles
THTR-335	3	Drama Ministry
THTR-360	3	Directing and Staging Texts
THTR-365	2	Stage Technology
BIB-442	3	19th-21st Century Biblical Interpretation
BLIT-321	3	Psalms
COM-400	3	Intercultural Communication
COM-420	3	Conflict Management and Resolution
MIN-360	3	Church and the Urban World
MIN-356	2	Church and the Mission of God
ART-370	3	High Performance Practices
ART-375	3	Creative Leadership
ART-475	3	Career Development

ADDITIONAL NOTES/REQUIREMENTS:

- ~ Students must pass Level 2 Exam on their primary instrument.
- ~ Recommended: one academic year of participation in MUS-208 Handbell Choir and/or MUS-114 Crosswind.
- ~ Keyboard majors are encouraged to take one semester of organ instruction during their college study.
- ~ Keyboard majors may be asked to accompany voice or instrumental students for rehearsals and student recitals.

Performance / Composition Emphasis – Dr. Christa Evans, Advisor

Choose **two** of the following in consultation with the program director:

	Units	Class Name
MUS-230	2	Lyric Diction I (required for voice majors) (<i>offered fall semester of even years</i>)
MUS-231	2	Lyric Diction II (required for voice majors) (<i>offered spring semester of odd years</i>)
MUS-411	3	Scoring & Arranging (required for composition majors) (<i>offered fall of even years</i>)
MUS-450	3	Conducting I (<i>fall of even years</i>)
MUS-451	3	Conducting II
MUS-460	2	Vocal Pedagogy (required for voice majors) (<i>offered fall of odd years</i>)
MUS-461	2	Piano Pedagogy (required for piano majors) (<i>offered fall of even years</i>)

ADDITIONAL NOTES/REQUIREMENTS:

- ~ Keyboard majors are encouraged to take one semester of organ instruction during their college study
- ~ Keyboard majors may be asked to accompany voice or instrumental students for rehearsals and student recitals
- ~ Voice performance majors are required to participate in four semesters of MUS-115 Vocal Performance Workshop
- ~ Composition students must pass the Level 2 exam in composition, as well as the Level 1 exam on their primary instrument
- ~ Conducting students should pass Level 1 on their primary instrument

Music Education Emphasis – Dr. George Dougherty, Advisor

	Units	Class Name
MUS-340	2	Brass Techniques (<i>offered spring of odd years</i>)
MUS-341	2	String Techniques (<i>offered fall of even years</i>)
MUS-342	2	Woodwind Techniques (<i>offered fall of odd years</i>)
MUS-343	2	Percussion Techniques (<i>offered spring of even years</i>)
MUS-411	3	Scoring & Arranging (<i>offered fall of even years</i>)
MUS-412	3	Studies in Music Education (<i>offered spring of even years</i>)
MUS-450	3	Conducting I
MUS-451	3	Conducting II
MUS-460	2	Vocal Pedagogy (<i>offered fall of odd years</i>)

Also *recommended* in preparation for the Senior Recital:

	Units	Class Name
MUS-265/465	1	Masterclass / Voice or Instrumental (<i>offered each semester</i>)

ADDITIONAL NOTES/REQUIREMENTS:

- ~ Two semesters of MUS-115 Vocal Performance Workshop is required for music education students whose primary instrument is voice.

Single Subject Teaching Credential (Music Education)

In addition to completing the requirements of the music major, students wishing to earn a credential for teaching in California public schools (grades K-12) must declare their intention to the FPU Education Department. The education curriculum requires a fifth year of education classes and student teaching, culminating in the granting of a full teaching credential. Students interested in applying for admission to the Teacher Education Program should consult with their academic advisors and/or contact the Regional Enrollment Office prior to (2 or more semesters before) completion of their degrees. *Check the catalog for additional requirements for teacher education candidates.*

MUSIC MINOR

The music minor blends the academic study of music with the experience of performing in an ensemble. It is a great option for a student who is passionate about music but chooses to major in another field.

The B.A. Degree with a MUSIC MINOR requires the following:

COURSEWORK:

	Units	Class Name
MUS-101	3	Elements of Musicianship (<i>offered summer session</i>) (Prerequisite for MUS-110/110L. Requirement may be waived by passing the theory placement exam.)
MUS-102	3	Music Appreciation (<i>offered each semester</i>)
OR		
MUS-103	3	Introduction to American Popular Music (<i>all fall semesters and summer</i>)
MUS-155	1	Aural Skills I (<i>fall of odd years</i>)
MUS-156	3	Music Theory I (<i>fall of odd years</i>)
MUS-255	1	Aural Skills II (<i>spring of even years</i>)
MUS-256	3	Music Theory II (<i>spring of even years</i>)
MUS-400	3	Music in the Church (<i>spring of even years</i>)
<u>Select one:</u>		
MUS-350	2	Early Music History (<i>fall of even years</i>)
MUS-351	2	Music History 1700-1900 (<i>spring of odd years</i>)

*NOTE: Music history courses will be preceded by MUS-110/110L Music Theory and Aural Skills and MUS-349 Music Research. (MUS-349 may be taken concurrently with the first history course).

Additional Requirements

Music Minors must pass the Level 1 Exam on the primary instrument. Level exams are administered at the end of each semester during finals week. There is one level for music minors – **see page 11**

Four semesters of private instruction on the student's primary instrument is required – **see page 10**

Participation in a performance ensemble is required, with a minimum of 8 units/four semesters. This requirement includes all music students, regardless of primary instrument. The student must continue participation in each ensemble for which a scholarship has been awarded, even after the minimum unit requirement has been met. No overload tuition is charged when a student's registration exceeds 18 units due to enrollment in a performance ensemble.

ALL ensemble participation units may be taken in one of these ensembles:

	Units	Class Name
MUS-115	2	Vocal Performance Workshop
MUS-116	2	Concert Choir
MUS-123	2	Symphonic Band

Up to 50 percent of all required ensemble units may be taken in any of these ensembles:

	Units	Class Name
MUS-114	2	Crosswind
MUS-117	2	San Joaquin Chorale
MUS-118	2	Vocal Ensemble (Women's Chorale, Men's Chorus, or other approved instrumental ensemble)
MUS-120	2	Brass Choir (brass choir, hand bell choir or other approved instrumental ensemble)
MUS-121	2	Jazz Band
MUS-127	2	Woodwind Ensembles (e.g. chamber winds, sax quartet, woodwind quartet)
MUS-216	2	Pacific Chamber Singers

No other ensembles may be used to fulfill music major/music minor ensemble participation requirements. Any exceptions are to be approved by the student's advisor and the music program director.

PRIVATE MUSIC INSTRUCTION

Private music instruction on the student's primary instrument is required of all music majors *each semester of attendance* (4 semesters for music minors). Instruction in voice, piano, organ, harpsichord, guitar, harp, saxophone, percussion, and all standard orchestral instruments is available. Some areas of study may require students to go to off-campus studios for instruction. Private music instructors may establish additional requirements for students, however, the following applies to all students enrolled in private music instruction:

- **Perform in at least one (1) student recital each semester** (*may be waived at the discretion of the instructor*)
- **Attend all student recitals**
- **Regular attendance at lessons** (*Absences must be communicated to the instructor at least 24 hours in advance*)
- **Perform in the Performance Jury during finals week**

Private Instruction Fees

Fees for private music instruction are charged above tuition and are set by the FPU Board of Trustees each year (\$400 per semester unit/30 minute lesson for 2023-2024). Students will receive thirteen (13) 30-minute lessons per semester plus a performance jury hearing. (Two units of private instruction would equal thirteen 60-minute lessons. Weekly practice requirements double.)

Missed Lessons

Instructors are not required to make up lessons missed by students. Students should inform instructors of anticipated absences at least 24 hours in advance and, when possible, the lesson may be re-scheduled. Instructors will make up lessons caused by their own absences.

Practice Expectations

Individual instructors will define practice expectations for each student. Improvement in music skills occurs only when there is adequate and consistent practice. As a "rule of thumb," *one hour of practice per day is the minimal expectation for progress at the collegiate level.* Consistency is the key.

Practice Rooms

Practice rooms (SAT 108 and 110) are available for *all* FPU music students on a first come, first served basis. Music faculty hold first priority to reserve the large SAT 110 practice/teaching spaces (signs will be posted on the door to indicate faculty reservations). *Practice rooms are for music practice only and may not be used for other pursuits, including studying/homework.* Music students who live on campus may utilize the practice rooms outside normal hours (in the evenings or early mornings); however, they need to let the VPA Administrative Assistant know ahead of time so Campus Safety can be alerted.

Doors are equipped with special locks – check in with the VPA Administrative Assistant to obtain the 4-digit access code. You may also request from the VPA Administrative Assistant a key for access to the organ room in Kriegbaum Hall basement, or request practice time in one of the classrooms with a grand piano (Marpeck 103, Sattler 111, Sattler 109; based on availability).

Please take extra steps to care for our keyboard instruments -- no drinks or food in the practice rooms please. Report any problems to the VPA Administrative Assistant.

Note: Here at FPU, as in most urban settings, it is wise for one to be safety conscious. Do not walk alone at night. Lock your practice room door when practicing alone at night; the outside doors lock automatically. Do not hesitate to call Campus Safety at 559-453-2298 to report questionable circumstances or to request an escort to and from any campus location at night.

PERFORMANCE JURIES, LEVEL EXAMS

Performance Jury -- Final Exam for Private Instruction

The performance jury will serve to monitor progress, to assess the student's potential in music, and serve as the final exam for private instruction at the end of *each* semester. *All* private instruction students will perform in front of music faculty – this is not a public performance. Students will take a performance jury each semester for each private music instruction course in which the student is enrolled (exception: not required during semester of junior or senior recital performance). At the discretion of the private music instructor, the non-music major or minor student may be excused from the performance jury exam – instructors should submit excuses in writing to the music office, music@fresno.edu.

For jury exam: please provide one copy of each etude excerpt (for instrumentalists) and one copy of the solo work to be performed at the performance jury exam.

Level Exams (for music majors and minors)

Level exams are assessment tools which must be successfully passed in order to continue pursuit of a music major or minor. It is a good idea to go over exam expectations with your primary instrument instructor at the start of each semester. Information sheets with jury level expectations for your instrument are on pages 12-27 of this handbook. If your specific instrument jury level sheet is not in this handbook, please see the VPA Administrative Assistant.

There are **two level exams**. Music majors must pass both the Level 1 and 2 exams on their primary instrument. Music minors must pass the Level 1 Exam. Once Level Exam requirements are fulfilled for the major or minor, performance juries will continue to serve as the final exam for a grade in private instruction. Performance juries are weighted at 20% of the grade for private instruction.

- **Level 1.** The private instructor will assist the student in the choice of materials and literature from the Level 1 standard of difficulty. The student is graded on the performance. When the prescribed standard of excellence has been reached, as demonstrated by passing the Level 1 Exam, the student will be notified.

Passing Level 1 signals official admittance into the music major. *Music majors who fail to pass the Level 1 Exam during the first year at FPU will be placed on probationary status through the second year. After the second year, students who have not passed Level 1 will be removed from the music major.* If advised out of the music major, the student may continue in the performing ensembles (this will not affect scholarships). *Reminder: Music minors are required to pass the Level 1 Exam.*

Passing the Level 1 Exam is also required for admittance into MUS-356 (Music Theory III). In addition, successful passage of Level 1 advances the student into upper division for private music instruction (i.e. 400 course numbers).

A student performing a Level 1 Exam will:

- a. Pass Level 1 and begin working on the more difficult Level 2 literature and requirements, or
 - b. Be asked to continue Level 1 materials for the next exam, working to improve skills in deficient areas (e.g. tone, technique, musicianship, memorization, etc.).
- **Level 2.** Students work on Level 2 materials. Passing the Level 2 Exam confirms that, with continued work and discipline, the student will be able to complete a successful senior recital project. The Level 2 Exam must be passed at least one semester prior to the senior recital semester.

Transfer Students

Transfer students need to pass the Level 1 exam before proceeding to Level 2. Level 1, or materials of comparable difficulty, may be used as an audition for choral and instrumental ensembles, as well as for scholarship consideration. Members of the auditioning faculty will make the level placement recommendation.

JURY EXAM | STUDENT EXPECTATIONS

CELLO

LEVEL 1

- Play all major scales, 3 octaves, and corresponding arpeggios fluently. Minor scales at least 2 octaves (string essentials).
- Demonstrating musicianship, play an étude from:
 - Alwin Schroeder, 170 Foundation Studies, Vol. 1
 - Lee, 40 Melodic Studies, Op. 31
 - Dotzauer, 113 Studies, Vol. 2
- Perform a solo work (movement). with accompaniment and by memory, as appropriate, from:

<p><u>Unaccompanied</u></p> <p>Bach, Suites No. 1, 2, 3 Hindemith, Sonata Op. 25 Crum, Sonata</p> <p><u>Concertos</u></p> <p>Breval, Concertino F Major Goltermann, No. 4, G Maj, Op. 65</p> <p><u>Short Pieces</u></p> <p>Massenet, Elegy, Op. 10, No. 5 Tchaikovsky, Chanson Triste, Op. 10, No. 2</p>	<p><u>Sonatas</u></p> <p>Breval, C Major, Op. 40 Romberg, 3 Sonatas, Op. 43 Vivaldi, E minor, No. 5 Eccles, G minor Corelli, D minor, Op. 5, No. 8 Samartini, G Major Beethoven, G minor, Op. 5, No. 2 Beethoven, F Major, Op. 5, No. 1 Brahms, No. 1, E minor Boccherini-Piatti, Adagio & Allegro from Sonata in A Major</p>
--	---

Or work of comparable difficulty approved or recommended by the instructor.
- Sight-reading.

LEVEL 2

- Perform an étude demonstrating musicianship from:
 - Alvin Schroeder
 - 170 Foundation
- Perform a solo work (one movement) with accompaniment and by memory, where appropriate, from:

<p><u>Suites/Variations</u></p> <p>Schumann, Fantasy Op. 73 Schumann, 5 Pieces in Folk Style, Op. 102</p> <p><u>Concertos</u></p> <p>Haydn, C Major Saint-Saens, No. 1 A minor</p> <p><u>Short Pieces</u></p> <p>Fauré-Casals, Apres un Reve Op. 7, No. 1 Saint-Saens, The Swan Saint-Saens, The Passinato Fauré, Elegie</p>	<p><u>Sonatas</u></p> <p>Prokofiev, C Major, Op. 119 Rachmaninoff, G minor, Op. 19 Barber, C minor, Op. 6 Shostakovich, Sonata D minor, Op. 40 Beethoven, No. 3 in A Major, Op. 69 Debussy, D minor Mendelssohn, D Major, Op. 58 Brahms, No. 2 in F Major, Op. 99</p> <p><u>Unaccompanied</u></p> <p>Bach, Suites 4, 5, 6</p>
--	---

Or work of comparable difficulty approved or recommended by the instructor.
- Sight-reading.

JURY EXAM | STUDENT EXPECTATIONS

CLARINET

LEVEL 1

- Play all major scales (fluently) 2 octaves and corresponding arpeggios and chromatic scale 2 octaves (slurred and articulated).
- Perform a lyric or technical étude demonstrating musicianship from:
 - Rose, 32 Etudes for Clarinet
 - Kell, 17 Staccato Studies
 - Klosé, 12 Studies in the Various Registers
 - Baermann, Method for Clarinet, 1st or 2nd Division
 - Klosé, 45 Exercises on Articulation
 - Thurston, Passage Studies for Clarinet, Vol. 1

Or work of comparable difficulty approved or recommended by the instructor.
- Perform a solo work with accompaniment, by memory if appropriate, from:
 - Saint-Saens, Sonata, Op. 167
 - Mozart, Concerto in A Major, k. 622
 - Weber, Concertino, Op. 26
 - Schumann, Fantasy Pieces, Op. 73
 - Stamitz, Concerto No. 3 in B-flat Major

Or work of comparable difficulty approved or recommended by the instructor.
- Sight-reading.

LEVEL 2

- Play all minor scales fluently in all three forms, 2 octaves (when reasonable) and corresponding arpeggios (slurred and articulated).
- Perform a lyric or technical étude demonstrating musicianship from:
 - Rose, 32 Etudes for Clarinet
 - Gates, Odd Meter Etudes
 - Rose, 20 Grand Etudes after Rode
 - Uhl, 48 Etudes
 - Jeanjean, 16 Etudes Modernes
 - Baermann, Method for Clarinet--3rd, 4th, 5th Division
 - Voxman, Classical Studies for Clarinet
 - Cavallini, 30 Caprices
 - Sigel, The 20th Century Clarinetist

Or work of comparable difficulty approved or recommended by the instructor.
- Perform a solo work with accompaniment, by memory if appropriate, from:
 - Hindemith, Sonata, Concerto
 - Berg, Four Pieces
 - Poulenc, Sonata
 - Weber, Concertini F, E-flat, Grand Duo Concertant, Op. 48
 - Nielsen, Concerto, Op. 57
 - Brahms, Sonata in E-flat Major, F minor
 - Copland, Concerto

Or work of comparable difficulty approved or recommended by the instructor.
- Be able to perform major clarinet orchestral excerpts as determined by the instructor.
- Sight-reading.

JURY EXAM | STUDENT EXPECTATIONS

COMPOSITION

Composition Majors need to pass Jury Level 1 Examinations in at least one instrument or voice. The piano is encouraged, since Composition Majors need to also pass the Piano Proficiency Examination.

LEVEL 1

- Compose and perform a four-voice choral work with common practice style voice leading and harmony
- Compose and present a piano work in a modern harmonic style
- Present a composition that shows command of a traditional musical form (song form, rondo, variation, sonata allegro, fugue, etc.).

All three compositions are not to exceed 10 minutes, including set-up.

LEVEL 2

- Complete an original work and see it through to performance --from rehearsing performers to final performance at Jury Exams. Composition should be more complex in instrumentation, i.e. number of parts or voices, textures than Level 1.
- Compose and present a work involving transposing instruments in an extended form (4-5 minutes).

JURY EXAM | STUDENT EXPECTATIONS

FLUTE

LEVEL 1

- Play all major and minor scales (harmonic and melodic) slurred, 2 octaves.
Chromatic scales, 2 octaves slurred, grouped in 4's, starting on C, F or G
- Play all major and minor arpeggios slurred, 2 octaves.
- Perform one étude from *18 Exercises for Flute* by Berbiguier (numbers 1, 3, 4, 5 or 10), or comparable etude approved by instructor.
- Perform one solo from those listed below (one movement, if it is a sonata or concerto):
 - Debussy, Syrinx
 - Handel, Sonata
 - Bach, Sonata in E-flat
 - Bloch, Suite Modale
 - Mozart, Andante in C Major
 - Telemann, Sonata
 - Quantz, Concerto in G Major
 - Telemann, Fantasia

Or work of comparable difficulty approved or recommended by the instructor.
- Sight-reading.

LEVEL 2

- Play all major and minor scales (harmonic & melodic) played with the range of the key's tonic triad, slurred (i.e. in A minor, start on low A, go up to highest C, down to lowest C, going up to end on the next A)
- Two octave arpeggios, slurred, in the following harmonic progression in any major key:
I IV V7 I
- Chromatic scale, 3 octaves, low C to top C
- Perform one étude from *24 Progressive Studies for Flute*, Op. 33 by Andersen (numbers 3, 5, 6, 12, 14, 19, or 23), or one étude from Karg-Elert, *Caprices*
- Perform one solo chosen from those listed below (one movement if it is a sonata or concerto):
 - Mozart, Concerto in G Major or D Major
 - Ibert, Concerto
 - Bozza, Soir dans les Montagnes
 - Bozza, Image
 - Bach, Sonata in C Major or E Major
 - Poulenc, Sonata
 - Prokofiev, Sonata
 - Ibert, Piece
 - Fauré, Fantasia
 - Dutilleux, Sonatine

Or work of comparable difficulty approved or recommended by the instructor.
- Be able to perform major flute excerpts from orchestral repertoire as determined by the instructor.
- Sight-reading.

JURY EXAM | STUDENT EXPECTATIONS

HORN

LEVEL 1

- Play all major scales 2 octaves and corresponding arpeggios (fluently) and chromatic scale 2 octaves (slurred and articulated).
- Perform a lyric or technical etude demonstrating musicianship from:
 - Kopprasch, Book 1
 - Maxime-Alphonse, Book I, II
 - Gallay, Etudes

Or work of comparable difficulty approved or recommended by the instructor.
- Perform a solo work with accompaniment and by memory, if appropriate, from:
 - Mozart, Concerto III ○ Mendelssohn, Nocturne from *A*
 - Ravel, Pavane *Midsummer's Night's Dream*

Or work of comparable difficulty approved or recommended by the instructor.
- Sight-reading.

LEVEL 2

- Play all minor scales fluently in all three forms, 2 octaves (when reasonable) and corresponding arpeggios (slurred and articulated).
- Perform a lyric or technical etude, demonstrating musicianship, from:
 - Kopprasch, Book II
 - Maxime-Alphonse, Book III, IV
 - Gallay, Etudes

Or work of comparable difficulty recommended by the instructor.
- Perform a solo work with accompaniment and by memory, if appropriate, from:
 - Mozart, Concerto II, IV, I ○ Hindemith, Sonata
 - Strauss, Concerto I ○ A 20th century work for solo horn

Or work of comparable difficulty recommended by the instructor.
- Be able to demonstrate knowledge of transposition.
- Perform major horn excerpts from orchestral repertoire as determined by the instructor.
- Sight-reading. May include standard transpositions.

JURY EXAM | STUDENT EXPECTATIONS

JAZZ GUITAR

LEVEL 1

- All six modes of the blues scale.
- All seven modes of the diatonic scale - ascending, descending, and using modal patterns.
- All seven modes of the harmonic minor scale
- Both E-string and A-string rooted voicings of major, minor and dominant 7th chords played thru 2-5-1 chord progressions.
- 2-3 prepared selections in which melody, comping, and improvisation are demonstrated.
- Sight-reading: comping and improvisation

LEVEL 2

- All seven modes of the ascending melodic minor scale.
 - Ascending
 - Descending
 - Using modal patterns
- Diminished and augmented scales
- D-string and G-string rooted voicings of major, minor, and dominant 7th chords
- Altered dominant chords and chromatic voice-leading
- Play E-string and A-string rooted diatonic chord scales
- 2-3 prepared selections in which melody and improvisation are demonstrated.
- Sight reading: comping, improvisation, and melody reading

JURY EXAM | STUDENT EXPECTATIONS

OBOE

LEVEL 1

- Play all major scales and arpeggios fluently. Chromatic scale, slurred and articulated.
- Perform a lyric or technical etude demonstrating musicianship from:
 - Barret

Or work of comparable difficulty approved or recommended by the instructor.
- Perform a solo work with accompaniment from:
 - Mozart
 - Handel
 - Bach

Or work of comparable difficulty approved or recommended by the instructor.
- Sight-reading.

LEVEL 2

- Play all minor scales.
- Perform a lyric or technical etude demonstrating musicianship from:
 - Barret (more difficult than Level 1)
 - Ferling

Or work of comparable difficulty approved or recommended by the instructor.
- Perform a solo work (one movement) from:

○ Mozart, Quartet	○ Marcello
○ Handel	○ Hindemith
○ Bach	○ 20th century work

Or work of comparable difficulty approved or recommended by the instructor.
- Be able to perform major oboe excerpts from orchestral repertoire as determined by the instructor.
- Sight-reading.

JURY EXAM | STUDENT EXPECTATIONS

PERCUSSION

LEVEL 1

Percussionists will perform on snare drum, timpani and mallets.

- Play all major scales 2 octaves and appropriate arpeggios on marimba
 - Perform major, harmonic minor, and melodic minor scales and arpeggios across 3 octaves on the marimba, up to 4 sharps/4 flats
- Select an etude/solo to perform on snare from the following:
 - Cirone, “Portraits in Rhythm” (all except Etude 1)
 - Delecluse, “12 Studies for Snare Drum”
 - Tompkins, “Nine French-American Rudimental Solos”, Vol. 1 & 2, any etude

Or comparable solo material as approved or recommended by the instructor.
- Select a four drum timpani etude/solo from the following:
 - Peters, “Conversation”
 - Fink, “Musical Etudes for the Advanced Timpanist”, Four Drum Etude #1 pp.27-28
 - Lepak, “The Complete Method for Timpani”, any four drum etude

Or equivalent solo material as approved or recommended by the instructor.
To include basic techniques of strokes, tone, tuning, roll, muffling, cross-sticking.
- Select a two-mallet solo with piano accompaniment from the following:
 - Green, “Caprice Valsant”
 - Zivkovic, “Macedonia”
 - Tanner, “Sonata for Marimba”

Or work of comparable difficulty as approved or recommended by the instructor.

LEVEL 2

- Perform more advanced works from Jury 1

<p><u>Multiple Percussion:</u></p> <ul style="list-style-type: none"> ○ Kraft, “English Suite” or “French Suite”, any movement ○ Xenakis, “Rebounds B” ○ Kopetzki, “Canned Heat” 	<p><u>Marimba:</u></p> <ul style="list-style-type: none"> ○ Musser, Etude 9 or 10 ○ Schmitt, “Ghanaia” ○ Peters, “Yellow After the Rain” ○ Abe, “Frogs”
---	---

Timpani:

 - Lepak, “32 Solos for Timpani”
 - Erickson, “Alcobaca Suite”
 - Carter, March from “Eight Pieces for Four Timpani”

Or work of comparable difficulty as approved or recommended by the instructor.

JURY EXAM | STUDENT EXPECTATIONS

PIANO

LEVEL 1

- Perform two solos of contrasting styles, (no more than 10 minutes total time for both works) by memory, if appropriate, from:
 - Bach -- 3-part Inventions, French Suites
 - Mozart, Haydn, Beethoven -- Theme & Variations, easier Sonatas
 - Chopin -- Easier Preludes, Nocturnes, Waltzes
 - Debussy -- Children's Corner
 - Tcherenpin -- Bagatelles, Op. 5

Or work of comparable difficulty recommended by the instructor.

- Sight-reading.

LEVEL 2

- Perform two solos of contrasting styles, (no more than 10 minutes total time for both works) by memory, if appropriate, from:
 - Bach -- Preludes and Fugues, Partitas, Italian Concerto
 - Mozart, Haydn, Beethoven – Sonatas
 - Chopin -- Nocturnes, Polonaises, Scherzi, Ballades
 - Debussy -- Estampes, Preludes
 - Bartok -- Allegro Barbaro

Or work of comparable difficulty recommended by the instructor.

- Sight-reading.

JURY EXAM | STUDENT EXPECTATIONS

STRING BASS

LEVEL 1

- Play all major scales, at least 2 octaves (string essentials) and corresponding arpeggios fluently.
 - Demonstrating musicianship, play an étude from: Franz Simandl, 30 etudes for the string bass.
Or, substitute etude for an alternative standard etude upon review and advanced approval of instructor.
 - Perform a solo work (movement) with accompaniment and by memory, as appropriate, from:
 - 12 Waltzes by Domenico Dragonetti
 - Monolog za kontrabas solo by Anđelko Klobučar
 - Westbeth Capriccio by Pawel Andrzej Knapik
 - Bass Solo by Ashlin Tyler Gibson
 - Jazzy Suite by Salvador Martínez García
 - Double Bass Sonatina, PVM 18, by Vazel Merenzeine
 - Andante for Double Bass, Op.186, by Cyril Plante
 - Préludes for Double Bass solo, Op.145, by Cyril Plante
 - Las Antaras de Celso, by Daniel Cueto
- Or work of comparable difficulty approved or recommended by the instructor.*
- Sight-reading.

LEVEL 2

- Play all major scales, 3 octaves and corresponding arpeggios fluently. Minor scales at least 2 octaves (string essentials).
 - Demonstrating musicianship, perform and etude demonstrating musicianship from:
 - Dragonetti: 5 Studeies for Double Bass
 - Bottesini: Grande methode complete de contrebasse
 - Simandl: New Method for the Double Bass
 - Nanny: 20 Etudes de virtuosite
 - Warnecke: Ad Infinitum (history of the double bass)
 - Perform a solo work (one movement) with accompaniment and by memory, where appropriate, from:
 - 12 Waltzes by Domenico Dragonetti
 - Monolog za kontrabas solo by Anđelko Klobučar
 - Westbeth Capriccio by Pawel Andrzej Knapik
 - Bass Solo by Ashlin Tyler Gibson
 - Jazzy Suite by Salvador Martínez García
 - Double Bass Sonatina, PVM 18, by Vazel Merenzeine
 - Andante for Double Bass, Op.186, by Cyril Plante
 - Préludes for Double Bass solo, Op.145, by Cyril Plante
 - Las Antaras de Celso, by Daniel Cueto
 - Gouffé: Fantaisie, Op.14
 - Bottesini: Elegy, Tarantella and Reverie
 - Rossini: Péchés de vieillesse (Une Larme; see Henle)
 - Glière: 2 Morceaux pour contrebasse et piano, Op.92
 - Pièces pour contrebasse et piano, Op.32
 - Fuchs: 3 Pieces for Double Bass and Piano, Op.96
 - Double Bass Sonata, Op.97
 - Hindemith: Double Bass Sonata
 - Koussevitzky: Chanson triste, Op.2
 - Saint-Saëns: Le carnaval des animaux (the elephant)
 - Caimmi: Souvenir d'Amour
- Or work of comparable difficulty approved or recommended by the instructor.*
- Sight-reading.

JURY EXAM | STUDENT EXPECTATIONS

TROMBONE

LEVEL 1

- Play all major scales (fluently) 2 octaves and corresponding arpeggios and chromatic scale 2 octaves, when reasonable (slurred and articulated).
- Perform one lyric or technical etude demonstrating musicianship from:
 - Arban, Arbans Complete Conservatory Method
 - Tyrell, 40 Progressive Studies for Trombone
 - Bordogni/Rochut, Melodious Etudes, Book 1
 - Kopprasch, 60 Selected Studies for Trombone

Or work of comparable difficulty recommended by the instructor.
- Perform a solo work with accompaniment and by memory, if appropriate, from:
 - Guilmant, Morceau Symphonique
 - Galliard, Sonata No. 1
 - Handel, Aira con Variazioni
 - Capuzzi, Andante and Rondo
 - Barat, Andante and Allegro
 - Arban, Arbans Complete Conservatory Method
 - Ewald, Romance
 - Clarke, The Bride of the Waves

Or work of comparable difficulty recommended by the instructor.
- Demonstrate excerpt of triple and double tonguing.
- Sight-reading. Students will be able to demonstrate reading ability in bass and tenor clef.

LEVEL 2

- Play all minor scales fluently in all three forms, 2 octaves (when reasonable) and corresponding minor arpeggios and chromatic scale (2 octaves) (slurred and articulated)
- Perform one lyric and one technical etude, demonstrating musicianship, from (choose from Jury 1 list works demanding more proficient technical skill):
 - Blazhevich
 - Bozza

Or work of comparable difficulty recommended by the instructor.
- Be able to perform major trombone orchestral excerpts as determined by instructor.
- Perform a solo work with accompaniment and by memory, if appropriate, from:

○ Hindemith, Sonata	○ Castérede, Sonatine	<u>Bass trombone works from:</u>
○ Jacob	○ Galliard	○ Spillman
○ Wagenseil	○ Guilmant	○ George
○ Grondahl	○ Bozza, Ballade	○ McCarthy
○ Sulek	○ Larsson, Concertino	○ Hartley
○ Milhaud, Concertino d'Hiver	○ David, Concerto	○ Galliard
○ Vivaldi, Sonatas	○ Bach, Cello Suites	

Or work of comparable difficulty recommended by the instructor.
- Sight-reading. Students will be able to demonstrate sight-reading ability in bass clef, tenor clef and alto clefs.

JURY EXAM | STUDENT EXPECTATIONS

TRUMPET

LEVEL 1

- Play all major scales and corresponding arpeggios fluently and chromatic scale 2 octaves, when reasonable (slurred and articulated).
- Perform a lyric or technical etude demonstrating musicianship from:
 - Arban's Complete Conservatory Method (Fischer)
 - Getchell-Hovey, Practical Studies 1 & 2 (Bel)
 - Wilhelm Wurm's 40 Studies (Voisin)
 - Goldman, Practical Studies (Fisc)
 - Kopprash, 60 Selected Studies (Fisc)
 - Snedecor, Lyric Etudes

Or work of comparable difficulty approved or recommended by the instructor.

- Perform a solo work with accompaniment and from memory, if appropriate, from:
 - Concertos (1 movement) by Haydn, Hummel
 - Ropartz, Andante and Allegro
 - Barat, Andante and Allegro
 - Handel, Variazinoni con Variationi
 - Clarke, Carnival of Venice
 - Goedicke, Concert Etude
 - Corelli, Sonata VIII, Fitzgerald
 - Hovhaness, Prayer of St. Gregory
 - Balay, Petit Piece Concertante
 - Bernstein, Rondo for Lifey
 - Balay, Andante and Allegretto
 - Baines, Pastorale
 - Cole, Hammersmith Gallop

Or work of comparable difficulty approved or recommended by the instructor.

- Be able to demonstrate triple and double tonguing in a short excerpt.
- Sight-reading.

LEVEL 2

- Play all minor scales fluently in all three forms, two octaves (when reasonable) and corresponding minor arpeggios (slurred and articulated), and chromatic scale from low F# to high C.
- Demonstrate transposition, high trumpets and cornet style.
- Perform a lyric or technical etude demonstrating musicianship from:
 - Bordogni, Vocalises
 - Bousquet, Celebrated Studies
 - Brandt, Orchestral Study
 - Charlier, Etudes Transcendantes
 - Arban, Characteristic Study
 - Clarke, Characteristic Study

Or work of comparable difficulty approved or recommended by the instructor.

- Be able to perform major trumpet orchestral excerpts as determined by instructor.
- Perform a solo work with accompaniment and from memory, if appropriate, from:

Sonatas:

- Hindemith
- Kennan
- Stevens
- Peters
- Sowerby

French School:

- Jolivet
- Chaynes
- Bozza
- Ibert

Concertos:

- Arutunian
- Tomasi
- Torelli
- Neruda
- Haydn
- Hummel

High Horns:

- Fasch
- Handel
- Hertel
- Viviani
- Tartini
- Telemann
- Albinoni

Other:

- Clarke, Bride of the Waves
- Brandt, Concertpiece
- Vizzutti, Cascades
- Arnold, Fantasy for Bb Trumpet
- Hartley, Caprice
- Tomasi, Triptique
- Gibbons, Suite
- Mager, Nine Grand Solos
- Henze
- Enesco
- Turrin, Caprice
- Short, Liturgical Suite
- Arban, Carnival of Venice
- Barat, Andante and Scherzo, Fantasie Eb
- Goldman, Scherzo
- Persichetti, The Hollow Man
- Plog, Animal Ditties
- Hartley, Caprice
- Bistch, Fantasietta
- Ketting
- Honegger
- Weiner
- Whittenberg
- Wolpe
- Friedman

Or work of comparable difficulty approved or recommended by the instructor.

- Sight-reading.

JURY EXAM | STUDENT EXPECTATIONS

TUBA

LEVEL 1

- Play all major scales (fluently) 2 octaves and corresponding arpeggios and chromatic scale 2 octaves, when reasonable (slurred and articulated).
- Perform one lyric or technical etude demonstrating musicianship from:
 - Kopprasch, 60 Selected Studies
 - Bordogni/Rochut, Etudes, Vol. I (down octave)
 - Arban/Young, Complete Method for Tuba

Or work of comparable difficulty approved or recommended by the instructor.
- Perform a solo work (movement) with accompaniment and by memory, if appropriate, from:
 - Kraft, Encounters
 - Plog, Three Miniatures

Or work of comparable difficulty approved or recommended by the instructor.
- Sight-reading. Students will be able to demonstrate reading ability in bass and tenor clef.
- Able to demonstrate single tonguing in sixteenth notes in a short excerpt at quarter note = 120.

LEVEL 2

- Play all minor scales fluently in all three forms, 2 octaves (when reasonable) and corresponding minor arpeggios and chromatic scale (2 octaves) (slurred and articulated).
- Perform one lyric and one technical etude, demonstrating musicianship, from (choose from Jury 1 list works demanding more proficient technical skill):
 - Blazhevich, 70 Studies
 - Tyrell, Advanced Etudes for BBb Bass

Or work of comparable difficulty approved or recommended by the instructor.
- Perform a solo work with accompaniment and by memory, if appropriate, from:

○ Koch, Tubania	○ Hindemith, Sonata
○ Penderecki, Capriccio for Solo Tuba	○ Hartley
○ Madsen, Sonata	○ Wilder
○ Williams, Concerto	○ Vaughan Williams, Concerto

Or work of comparable difficulty approved or recommended by the instructor.
- Able to demonstrate multiple tonguing in a short excerpt determined by the instructor.
- Sight-reading.

JURY EXAM | STUDENT EXPECTATIONS

VIOLA

LEVEL 1

- Play all major scales (fluently) 2 octaves and corresponding arpeggios and chromatic scale 2 octaves (slurred and articulated).
- Perform an étude, demonstrating musicianship, from:
 - Kerutzer
 - Fiorillo
 - Campagnoli, Op. 22
 - Fuchs

Or work of comparable difficulty approved or recommended by the instructor.
- Perform a solo work (one movement) with accompaniment and by memory, if appropriate, from:
 - Bach (unaccompanied), Concerto, Suite
 - Handel
 - Telemann, Concerto
 - Hindemith
 - Stamitz, Concerto
 - Piston
 - Bartok
 - Walton

Or work of comparable difficulty approved or recommended by the instructor.
- Sight-reading.

LEVEL 2

- Play all minor scales fluently in all three forms, 2 octaves (when reasonable) and corresponding arpeggios (slurred and articulated).
- Perform an étude, demonstrating musicianship, from Jury 1 list, but more difficult.
- Perform a solo work with accompaniment and by memory, if appropriate, from Jury 1 list choices plus:
 - Brahms, Sonata
 - Feldman
 - Mozart
 - Schubert, Arpeggione Sonata
 - Handoshkin
 - Piston
 - Berio
 - Stravinsky
 - Pleyel
 - Berlioz
 - Vaughan Williams
 - Hoffmeister
 - Bloch
 - Reger

Or work of comparable difficulty approved or recommended by the instructor.
- Be able to perform viola orchestral excerpts as determined by the instructor.
- Sight-reading.

JURY EXAM | STUDENT EXPECTATIONS

VIOLIN

LEVEL 1

- Play all major scales (fluently) 2 octaves and corresponding arpeggios and chromatic scale 2 octaves (slurred and articulated).
- Perform an étude, demonstrating musicianship, from:
 - Dont
 - Fiorillo
 - Kayser
 - Kreutzer
 - Mazas
 - Rode
 - Wohlfahrt
- Or work of comparable difficulty approved or recommended by the instructor.*
- Perform a solo work (one movement) with accompaniment and by memory, if appropriate, from:
 - Bach, Solo Violin or Partita
 - Accolay
 - Beethoven
 - Corelli
 - Handel
 - Mendelssohn
 - Monti
 - Mozart
 - Seitz
 - Tchaikovsky
 - Viotti
 - Vivaldi
- Or work of comparable difficulty approved or recommended by the instructor.*
- Sight-reading.

LEVEL 2

- Play all major and minor scales fluently in all three forms, 2 octaves (when reasonable) and corresponding arpeggios (slurred and articulated)
- Perform an étude, demonstrating musicianship, from Jury 1 list, but more difficult.
- Perform a solo work with accompaniment and by memory, if appropriate, from Jury 1 choices or from:
 - Barber
 - Bartok
 - Berg
 - Brahms
 - Bruch
 - Dvorak
 - Glazunov
 - Kreisler
 - Lalo
 - Paganini
 - Prokofiev
 - Saint-Saens
 - Sarasate
 - Sibelius
 - Stravinsky
 - Vieuxtemps
 - Wieniawski
- Or work of comparable difficulty approved or recommended by the instructor.*
- Be able to perform violin orchestral excerpts as determined by the instructor.
- Sight-reading.

JURY EXAM | STUDENT EXPECTATIONS

VOICE

LEVEL 1

- Be able to demonstrate legato styles, agility, range and interpretation in prepared pieces with accurate rhythms and good intonation.
- Sing major scale 1 octave using solfege, with the tonic arpeggio (up and down).
- Sing Chromatic scale accurately using solfege, 1 octave (up and down).
- Bring 5 *memorized songs* – up to 3 may be from a previous semester, 2 songs *must be new* this semester.
- Type of repertory: The student may select a primary repertory, such as Classical Opera/Art Song, Musical Theater and Music for Film, Contemporary Commercial Music and Jazz, Worship Music, Folk/Country Music. In addition to these songs from the student's primary focus, there two additional requirements.
- One song in a foreign language which can be within one's primary repertory, such as a song in Spanish from Contemporary Commercial Music, a French art song/aria, or a song in Latin in Worship Music.
- One cross-over song in a non-primary repertory. Go for the stretch here – learn to adjust tone quality and expression to the different performance style.
- Notation: All repertory must be available in standard music notation with a printed copy made available to the collaborative pianist at least three weeks before a performance; lead sheets with chords are not acceptable. Although every song must be made available in standard notation for purposes of vocal instruction, the student may discuss with the vocal instructor the possibility of using a commercial recording as the performance backdrop (pending the type of repertory).
- Sight-reading of moderate difficulty as determined by the private voice instructor.

LEVEL 2

- Demonstrate musicianship, agility, range, control of pitch and dynamics, evenness, freedom, and beauty of tone.
- Accurately sing minor scales using solfege in all 3 forms with minor arpeggios, 1 octave (up and down).
- Sing whole tone scale using solfege, 1 octave (up and down).
- Bring 6 *memorized songs* -- 3 of these may be from a previous semester (but must have been learned after Level 1 Exam was passed), at least 3 songs *must be* from the current semester.
- Type of repertory: The student may select a primary repertory, such as Classical Opera/Art Song, Musical Theater and Music for Film, Contemporary Commercial Music and Jazz, Worship Music, Folk/Country Music. In addition to these songs from the student's primary focus, there are two additional requirements.
- One song in a foreign language which can be within one's primary repertory, such as a song in Spanish from Contemporary Commercial Music, a French art song/aria, or a song in Latin in Worship Music.
- One cross-over song in a non-primary repertory. Go for the stretch here – learn to adjust tone quality and expression to the different performance style.
- Notation: All repertory must be available in standard music notation with a printed copy made available to the collaborative pianist at least three weeks before a performance; lead sheets with chords are not acceptable. Although every song must be made available in standard notation for purposes of vocal instruction, the student may discuss with the vocal instructor the possibility of using a commercial recording as the performance backdrop (pending the type of repertory).
- Sight-reading of more advanced difficulty as determined by the private voice instructor.

RECOMMENDED: Study of at least one foreign language is highly recommended.

PIANO PROFICIENCY EXAMINATION

All music majors will be expected to pass the **piano proficiency exam** by the end of the junior year. All music majors (whose primary instrument is *not* piano) may be awarded a one-semester-only scholarship to study MUS-135 Private Instruction in Piano. Check with the music department program director about this scholarship opportunity.

Piano proficiency exams are scheduled during the performance jury time each semester, i.e. finals week. The piano proficiency exam is to be taken in its entirety with all sections performed at one hearing.

For music majors, **continuous enrollment in MUS-132 Piano Proficiency Class (2 units) or MUS-135 Private Piano Instruction (1-2 units, \$400 per unit)** is required until the student can demonstrate the following and *pass* the piano proficiency examination:

- **Play major and three forms of minor scales**, all keys, one octave hands together up and down, using correct fingering.
- **Play chord progressions** in all major and harmonic minor keys.
- **Perform a solo** at early to intermediate level (i.e. Cm level 2/3).
- **Create an accompaniment** for a folk song.
- **Play any two voices** simultaneously from an SATB open choral score.
- **Sight-reading** – play an individual voice from a choral score.
- Prepare a **four-part hymn**.

Evaluation is on a 0-4 scale on all exam components. Students who fail one section of the exam will be allowed to repeat that portion of the exam at the next semester's jury. Failing two or more sections of the exam will require a complete retesting.

A complete piano proficiency packet is available in the music office.

STUDENT RECITALS

Performance is an essential component of music study. Recitals introduce students to the demands of public performance and provide students the chance to hear a variety of musical literature. The music department schedules student recitals each semester.

Participation in one (1) or more student recital each semester is a requirement for private music instruction

To be excused from the recital requirement, due to illness or other causes deemed appropriate, the private music instructor should email the VPA Administrative Assistant (music@fresno.edu). **Attendance at all student recitals comprises 10% of the private instruction grade.** Sign-in forms are available at each student recital – your signature on the form signals your attendance.

Guidelines for Student Recitals

Student recitals are held as an opportunity for students to perform and demonstrate the progress being made through private music study. Music department faculty will schedule recital dates at the beginning of the semester and give advance notice to private instructors and their students regarding the scheduled dates. Students will then be assigned their performance date (requests can be made ahead of time for a specific date) and will need to submit their recital piece (title of the piece, composer, and the timing/duration of the piece) to the VPA Administrative Assistant via email *at least a week before the scheduled performance*. If the length of your piece is longer than seven minutes, please let the VPA Administrative Assistant know well in advance to ensure appropriate time management at the recital.

Although recitals are ‘*performance practice*,’ the music department strives to make this as professional an experience as possible. Please follow these guidelines:

- You **must give your music to your accompanist *at least three weeks before*** the performance and coordinate rehearsals. It is unfair and unprofessional to contact your accompanist at the last moment for only a ‘run-through.’ You should plan for regular, frequent rehearsals with your accompanist. Also, depending on your instructor, you may be required to have at least one run-through together with your instructor before you perform the piece. This assures there are no surprises in tempo, inflection, etc. Please observe these guidelines – they are to help you, not only for your next recital, but also in your life outside the university.
- **Singers – email your translations** to the VPA Administrative Assistant at music@fresno.edu by the deadline. Please double-check that you have typed in the words and dates correctly and in as poetic a format as possible.
- **Attire:** Performers and accompanists will “dress up” for the occasion – a nice dress or a dressy pants outfit for women, slacks and shirt with tie for men (jacket is optional, but a nice touch). Everyday wear is not dressy enough. Also be aware that your shoes are on display when you are performing, especially on a raised stage. No jeans, low-rise slacks, short skirts or immodest necklines. The idea is not to distract from the music with inappropriate or ill-fitting attire. Appropriate attire is another way of making your audience comfortable with your performance.
- **Protocol:**
 - a. **Approaching the stage.** The performance begins the moment you come onto the stage. The soloist will precede the accompanist onto the stage, and wait – collecting thoughts, taming breath, etc. – while the accompanist sets the music. When you are ready to play or sing, give your accompanist a subtle signal that you are ready. If agreed-upon ahead of time, a slight nod of the head is sufficient.
 - b. **Be in the recital hall** for at least the piece preceding your own.
 - c. **Sit near the front** of the auditorium in larger spaces, e.g. Butler Church. Be ready to proceed to the front as soon as the prior performer leaves the stage. If, for some reason, you are compelled to sit toward the back of the auditorium (e.g., to sit with family members), move to a seat near the front while the performer before you moves to the stage.
 - d. **The bow.** When you are finished, *wait until the applause actually begins*, then take a gracious bow from the top of your head. If you have made obvious errors, you still acknowledge the supportive applause that will surely come. You do not need to take a full bow – a nod of the head and a smile will serve. Again, this is *performance practice* and it is not the end of the world if your performance was not perfect. Your demeanor and stage deportment (how you conduct yourself onstage) can help compensate for a less-than-

stellar performance and will also make your audience feel more at ease. Be gracious in your acceptance of compliments.

- e. **ALWAYS acknowledge your accompanist** after you have taken your own bow. The accompanist may take a bow or simply nod in acknowledgement of the applause. Be sure to thank your accompanist sincerely after they have given of their time to assist you. A short note of thanks is a very nice touch, as well.

Other Recitals (music majors)

Non-seniors. Students other than seniors may present recitals (e.g. sophomore recital, junior recital). Working with the private music instructor, students must follow the guidelines above. Scheduling of such a recital should take place at least three months prior to the performance date.

ACCOMPANIMENT

Vocalists and instrumentalists will need an accompanist for some lessons, recitals, and for the performance jury. The music department has an accompanist on staff who can be contacted for such needs (see page 34 for contact information). Well-planned, timely ADVANCE NOTICE is key to successful musical performance. It is imperative that the accompanist receives the music EARLY to allow adequate time for rehearsal (no less than *three weeks* prior to student recitals – *earlier* in the semester is better!). The private music instructor will determine if an accompanist is needed at each weekly lesson, at masterclass or just before a performance date.

Working with the accompanist:

- The accompanist is a collaborative partner, not an assistant.
- Each pianist has different reading and technical abilities – ample notice of rehearsal, lesson and performance dates is a must.
- Provide a clean score of the accompaniment, preferably the *original* music – photocopies are illegal and should be avoided.
- Schedule times for rehearsal.
- The student should come to each rehearsal prepared – know the music, including notes, rhythm and text.
- Recitals: Be certain to recognize the accompanist by inclusion in the recital program and by acknowledgement at the performance.

SENIOR PROJECT

All graduating music majors are required to complete a senior project (MUS-495 Senior Project or MUS-497 Senior Project in Composition) after successful passage of Levels 1 and 2 of the performance jury. The senior project will be a full recital for students completing the Performance/ Composition or Music & Worship Ministry emphases. Music Education majors have the option to share a senior recital with another student or to perform a full recital.

Full senior recitals are to be 40-50 minutes of actual music for a one-hour performance. Students sharing a recital (i.e. senior, junior) will each perform 30 minutes of actual music. Students must work in close cooperation with the private music instructor to prepare and select the repertoire. Senior recitals should include representative works from at least three style periods and singers should include repertoire in at least three languages.

Recital Responsibilities for Student

Recital Date: Senior recital dates should be finalized and submitted for placement on the music department master calendar early in the fall semester (or early in the spring semester for fall graduations). It is the student's responsibility to clear the date with music faculty members and with the VPA Administrative Assistant. To do this the student will submit three (3) possible recital dates – *in writing* – for calendar consideration by the faculty. This should be done two semesters prior to the semester of the senior recital. *No senior recital may be scheduled during finals week or later.*

Recital Venue: If the student plans to use a campus venue (i.e. Atrium, Ashley Auditorium, WCAC, etc.), the student must work with the VPA Administrative Assistant well beforehand (preferably the semester before the recital) to reserve the space and provide information on the setup needs. On-campus venues and setup are offered to the student at no charge. Facility rental costs at off-campus locations are the responsibility of the student.

Other responsibilities: In addition to the selection of a date and recital venue, the student is also responsible for any publicity, announcements, sound, technology, accompanist coordination, ushers, reception, and recital program production (i.e. layout, printing, folding). These details must be approved by the private music instructor and the senior project instructor. Submit **10 copies** of the completed senior recital program to the music office for archival purposes. Hard copies of programs must also be provided for the audience at the senior recital (minimum of 30 copies); the VPA Administrative Assistant will print the programs at no cost to the student so long as the electronic copy is provided within a reasonable timeframe (the week before the recital is preferred).

Written Document / Program Notes: Research on the composers/compositions included in the senior recital will be completed and approved by the private music instructor and senior project instructor *prior to the pre-hearing recital*. This research will be included as program notes within the senior recital program. The program notes must be well-written and grammatically correct.

Memorization: The student may be required to memorize all senior recital performance literature or only a portion. This memorization component is at the discretion of the private music instructor.

Grading: The Senior Project will be graded by a panel of three faculty – the private instructor, the program director, and one additional music department faculty of the student's choosing. It is the responsibility of the student to invite the third instructor for the panel.

Pre-Hearing Recital

At least *one month* before the scheduled recital date, the student must perform the *entire* recital for a committee composed of the private music instructor and at least one music faculty member – a full recital with accompaniment, memorized where appropriate. The committee will determine if the student is adequately prepared to perform a public recital. When necessary, the pre-hearing committee may assist in finding a more appropriate date for the public recital, or the student may be asked to 'brush up' on a certain work, memorization, technique or other aspects of the program, and then retake the pre-hearing recital until it is passed. This may mean a delay in the public recital until the next semester or until the next academic year.

Accompanist for Senior Recital

The music department has an accompanist on staff that can be provided at no additional cost to the student. If the student wishes to use a different accompanist, they must get the accompanist approved by both the private music instructor and senior project instructor. The music department will pay for the first four (4) hours of service (not to exceed \$130) by an approved accompanist (2 hours, not to exceed \$65, for a junior recital). It is the student's responsibility to provide the accompanist information to the VPA Administrative Assistant who will begin the payment process (include name, mailing address, phone number, email address, W-9 form).

Accompaniment costs after the initial music department paid hours will be at the expense of the student (this includes rehearsals, creation of a rehearsal recording by accompanist, pre-hearing recital, and performance). This is only if the student chooses to use an outside accompanist.

NOTE: An accompaniment proposal must be submitted to the MUS-495 / MUS-497 Senior Project instructor for approval prior to the allocation of any music department funds for an accompanist and no later than the pre-hearing date.

GUIDELINES FOR SENIOR RECITAL PRINTED PROGRAM

COVER:

Fresno Pacific University Music Department

presents

Senior _____ Recital

(voice, instrument, etc.)

performed by

(student name)

(accompanist name)

Piano

(List other instrumental collaborators)

Name of Instrument

(date and time)

(place)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Arts in Music, *include emphasis here*
*(i.e. Church Music Emphasis, Music & Worship Ministry Emphasis, Performance/Composition Emphasis or
Music Education Emphasis)*

INSIDE:

(aria title in “quotes”, opera title underlined or in *italics*)

PROGRAM

(full title of work) ----- *(composer’s full name, birth & death dates)*

Examples:

Fantasia in G Major, Op. 6 No. 2----- Wolfgang Amadeus Mozart (1756-1791)

Or

Fantasia in G Major, Op. 6 No. 2----- Wolfgang Amadeus Mozart (1756-1791)

“Give me your hand” ----- Wolfgang Amadeus Mozart (1756-1791)

from *Don Giovanni*

OTHER PAGES:

- ~ Program notes, translations and acknowledgments.
- ~ The program must identify the student’s major instructor while at FPU.
- ~ Also identify accompanists and all other assisting performers (see cover above).
- ~ If a reception follows the recital, be sure to indicate this in the program.

“*Less is more*” – the program should be simple and informative. Photographs, performer biographies and lengthy acknowledgements are discouraged. Perusing senior recital programs from previous years can offer ideas and help you get started -- these programs are available in the music office.

Students performing a junior recital should also use this format for the printed program.

PORTFOLIO REQUIREMENT

As part of the MUS-495 course, all music majors must compile a portfolio of all music activities during their four years of study. Transfer students should include materials from studies at other institutions attended. If copies of material from transfer institutions are not available, students should include a brief written summary of these musical activities.

The portfolio should include:

- Printed programs of all music events in which the student has attended (See **page 6** for more information)
- Examples of significant papers written in music courses
- Evidence of other major concerts and conferences attended (symphony programs, conference agendas, opera programs, etc. See **page 6** for more information)
- A short, typed essay of introduction in which the student evaluates his/her musical growth and describes plans for the future. The essay should be 2-5 pages in length.

START EARLY!! Portfolio information should be compiled each semester. Waiting until the last week of the senior year is not recommended. The portfolio is due the semester of graduation and turned in to the senior project instructor. Once reviewed, the portfolio will be made available for student to pick up.

SCHOLARSHIPS

Music scholarships are recommended by the music department faculty and administered by the Student Financial Services office of the university. Students applying for music scholarships for the first time will audition for the music faculty. To maintain a scholarship from year-to-year, the student will demonstrate progress on one's instrument or voice and/or maintain satisfactory involvement in ensembles of the music department. Student progress is evaluated and scholarship renewal assignments are made near the end of the spring semester.

All students receiving a music scholarship are required to maintain the following guidelines in order to maintain their scholarship:

- Participate in designated ensembles, as outlined in the initial scholarship offer from the music department
- Participate in private lessons, as outlined in the scholarship offer letter

Additional Costs

If private music instruction places a student's account into overload (over 18 units), students are responsible for the cost of both private music instruction, i.e. \$400 per unit, plus the overload charges.

No tuition is charged when a student's registration exceeds 18 units because of enrollment in one or more of the following courses:

MUS 108, MUS 109, MUS 114, MUS 115, MUS 116, MUS 117, MUS 118, MUS 120, MUS 121, MUS 122, MUS 123, MUS 127, MUS 129, MUS 130, MUS 132, MUS 208, MUS 216, MUS 222, MUS 265, MUS 465, MUS 493

MUSIC DEPARTMENT CONTACTS

NAME	TITLE	PHONE	Email
Christa Pehl Evans	Musicologist Assistant Professor of Music Music Dept. Program Director	559-453-3452	christa.pehl@fresno.edu
Jeffrey Wilson	Director of Choral Activities Professor of Music	559-453-7198	jeffrey.wilson@fresno.edu
George Dougherty	Director of Bands Coordinator of Instrumental Music Associate Professor of Music	559-453-7145	george.dougherty@fresno.edu
Ashley Hubble	VPA Administrative Assistant	559-453-2267	ashley.hubble@fresno.edu
Matthew Horton	Accompanist		matthew.horton@fresno.edu

Updated August 2023

PRIVATE MUSIC INSTRUCTORS

Connect with your private music instructor(s) the **FIRST WEEK OF CLASSES** to coordinate your lesson day and time.

NOTE: register for the 100 # of the course (the 400 # is reserved for musicians who have successfully passed the Level 1 Jury Exam).

INSTRUMENT	Instructor	Course #	Email
Bassoon	Larry Gardner	MUS 147 / 447	larrybassoon@gmail.com
Cello	Judith Robinson	MUS 145 / 445	jrcello@sbcglobal.net
Clarinet	Joshua Jensen	MUS 147 / 447	joshua.jensen@fresno.edu
Conducting	Jeffrey Wilson	MUS 148 / 448	jeffrey.wilson@fresno.edu
Flute	Christa Pehl Evans	MUS 147 / 447	christa.pehl@fresno.edu
Guitar, classical	Corey Whitehead	MUS 138 / 438	cwhitehead@mail.fresnostate.edu
Guitar, jazz	Chris Janzen	MUS 138 / 438	chris.janzen@fresno.edu
Handbells	TBD	MUS 136 / 436	
Harp	Laura Porter	MUS 146 / 446	harpporter@aol.com
Harpsichord	Scott Horton	MUS 139 / 439	scottulare@aol.com
Horn	TBD	MUS 143 / 443	
Oboe	Rachel Aldrich	MUS 147 / 447	oboe51@hotmail.com
Organ	Scott Horton	MUS 137 / 437	scottulare@aol.com
Percussion	Micah Davison	MUS 136 / 436	micah.davison@fresno.edu
Piano	Karen Madden	MUS 135 / 435	karen.madden@fresno.edu
Saxophone	TBD	MUS 147 / 447	
String Bass	TBD	MUS 145 / 445	
Trombone	Barb Shinaver	MUS 143 / 443	barb.shinaver@fresno.edu
Trumpet	George Dougherty	MUS 143 / 443	george.dougherty@fresno.edu
Tuba, Euphonium	Barb Shinaver	MUS 143 / 443	barb.shinaver@fresno.edu
Violin, Viola	TBD	MUS 145 / 445	
Voice	Suzanne Scherr Steger Daphne Saul	MUS 141 / 441	suzanne.scherrsteger@fresno.edu daphne.saul@fresno.edu

Updated August 2023

FPU MUSIC MAJOR COURSE PLANS

All Music Department courses are listed here. Courses that do not apply to your specific emphasis may be “crossed out” allowing space to add GE or elective courses.

Prior to the theory course sequence, incoming students must pass the Theory Placement Exam or complete MUS 101 – Elements of Musicianship (3 units, offered as a summer session course)

Option 1: Freshman enter fall, EVEN YEARS

Year 1 | Fall Even Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 CP 152 College Transitions
 MUS 103 American Popular Music OR ART 110 Art Appreciation
 MUS 132 Piano Prof. or MUS135 Private Piano (waived by Piano prof)
 BIB 100 Jesus and the Christian Community

Year 1 | Spring Odd Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 Pass Level 1 Jury Exam

Year 2 | Summer Odd Years

MUS-101 Elements of Musicianship

Year 2 | Fall Odd Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 155 Aural Skills I
 MUS 156 Music Theory I

Year 2 | Spring Even Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 255 Aural Skills II
 MUS 256 Music Theory II
 Pass Level 2 Jury Exam

Year 3 | Fall Even Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 230 Lyric Diction I
 MUS 355 Aural Skills III
 MUS 356 Music Theory III
 MUS 341 String Techniques
 MUS 350 Early Music History
 MUS 411 Scoring and Arranging
 MUS 450 Conducting I
 MUS 461 Piano Pedagogy

Year 3 | Spring Odd Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 220 Music Technology Foundations
 MUS 231 Lyric Diction II
 MUS 340 Brass Techniques
 MUS 351 Music History 1700-1900
 MUS 451 Conducting II
 MUS 455 Aural Skills IV
 MUS 456 Music Theory IV

Year 4 | Fall Odd Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 342 Woodwind Techniques
 MUS 352 Music History Since 1900
 MUS 460 Vocal Pedagogy

Year 4 | Spring Even Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 343 Percussion Techniques
 MUS 353 Intro to World Musics
 MUS 400 Music in the Church
 MUS 412 Studies in Music Education
 MUS 495/MUS 497 Senior Project OR MUS 493 Church Music Internship

Option 2: Freshman enter fall, ODD YEARS

Year 1 | Summer Odd Years

MUS-101 Elements of Musicianship

Year 1 | Fall Odd Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 CP 152 College Transitions
 MUS 132 Piano Prof. or MUS135 Private Piano (waived by piano prof)
 MUS 155 Aural Skills I
 MUS 156 Music Theory I
 BIB 100 Jesus and the Christian Community

Year 1 | Spring Even Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 255 Aural Skills II
 MUS 256 Music Theory II
 Pass Level 1 Jury Exam

Year 2 | Fall Even Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 230 Lyric Diction I
 MUS 341 String Techniques
 MUS 350 Early Music History
 MUS 355 Aural Skills III
 MUS 356 Music Theory III

Year 2 | Spring Odd Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 220 Music Technology Foundations
 MUS 231 Lyric Diction II
 MUS 340 Brass Techniques
 MUS 351 Music History 1700-1900
 MUS 455 Aural Skills IV
 MUS 456 Music Theory IV
 Pass Level 2 Jury Exam

Year 3 | Fall Odd Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 103 American Popular Music OR ART 110 Art Apprec
 MUS 342 Woodwind Techniques
 MUS 352 Music History Since 1900
 MUS 460 Vocal Pedagogy

Year 3 | Spring Even Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 343 Percussion Techniques
 MUS 353 Intro to World Musics
 MUS 400 Music in the Church
 MUS 412 Studies in Music Education

Year 4 | Fall Even Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 411 Scoring and Arranging
 MUS 450 Conducting I
 MUS 461 Piano Pedagogy

Year 4 | Spring Odd Years

***Private Music Instruction | Ensemble | Masterclass | Piano
 MUS 451 Conducting II
 MUS 495/MUS 497 Senior Project OR MUS 493 Church Music Internship