

MUSIC MAJORS AND MINORS

Upon seeking acceptance into a music major degree program or a minor in music, the applicant must take an Evaluation/Entrance Examination to ascertain his/her general knowledge of music and of the basic rudiments of music. Three conditions result from taking the Examination.

1. Upon passing this examination, the student may begin the music theory sequence of courses. If MUS 101 and MUS 102 are not passed with a minimum grade of "C," the student must enroll in MUS 100 in the spring semester.
2. If the examination is not passed, the student must enroll in Class Piano in the fall semester and take MUS 100 and Class Piano in the spring semester to prepare him/her for the music theory sequence beginning the following fall semester.
3. A passing grade on the examination or a grade of "C" or better in MUS 100 is required as a prerequisite for MUS 101 and MUS 102.

MUSIC MAJOR REQUIREMENTS

Music majors must participate in either the College Choir and Choral Society, or College Wind Ensemble during each semester in college except during the semester when music education majors are student teaching off campus. This participation should be in the ensemble appropriate to the student's primary applied concentration. Music education majors must participate in an instrumental ensemble for a minimum of one semester (College Wind Ensemble, Jazz Band, Brass Ensemble or Baron Ringers.) A minimum of seven semesters for B.M. and eight for the B.A. is required for graduation.

All B.A. Music majors must successfully complete four semesters of (Instr.) 121 in their primary concentration instrument.

B.M. degree students with a major in Music Education or Church Music must successfully complete four semesters of (Instr.) 121 and three semesters of (Instr.) 321 in addition to a Senior Recital in the student's primary concentration instrument.

B.M. degree students with a major in Performance must successfully complete four semesters each of (Instr.) 121 and 321 in their primary concentration instrument in addition to a Junior and Senior Recital.

All majors must pass a piano proficiency examination. A minimum of four semester hours in piano as a secondary concentration is applied toward graduation. However, the student will enroll in piano every semester until the piano proficiency is passed. This is required for graduation.

Sight singing is examined in MUS 102, 104, 202 and 204. All music majors must pass these courses for graduation. Further, reading at sight on the student's primary instrument is examined in juries every semester.

Recital Attendance

Recital attendance is required every semester except the semester the student is student teaching. Attendance is reflected in the primary concentration applied music grade. See the *Division of Music Handbook* for specific regulations.

Music Student Handbook

All incoming music students are issued a *Division of Music Handbook*. This *Handbook* contains more detailed information on policies, procedures and regulations governing music degrees and should be used in conjunction with the *Catalog* in planning the appropriate degree program in music.

KEYBOARD PROFICIENCY MINIMUM REQUIREMENTS

All piano students must pass the piano proficiency requirements. These requirements differ for music majors and music elective students. See the *Division of Music Handbook* for specific requirements, which may be obtained in the office of the Division of Music.

The piano proficiency is part of the Sophomore Comprehensive examination and has to be passed to be admitted to upper level music courses. A maximum of four semester hours in piano as a secondary concentration is applied toward graduation. However, a student will enroll in piano every semester until the piano proficiency is passed.

Scales

Piano concentration students are required to learn all major and minor scales, including all three forms of the minor scale. The scales should be played at a steady tempo using correct fingering. One major and one minor scale from each of the three groups will be heard. Students are allowed two opportunities to correctly play each scale.

All other piano students are required to learn the following scales: C, G, D, A, F, Bb, Eb, c, g, d, a, f, b, and e. Students are responsible for the harmonic form of the minor scale only. Two major and two minor scales will be heard. The scales should be played at a steady tempo using the correct fingering. Students are allowed two opportunities to correctly play each scale.

In order to pass this area of proficiency, piano concentration students must correctly play 5 or 6 scales and all other students must correctly play 3 or 4 scales.

Chord Progressions

Students are required to play the I-IV-I-V7-I chord progression, beginning in each of the following positions: root, first inversion and second inversion. The progressions should be performed at a steady tempo using the correct fingering. Students are allowed two opportunities to correctly play each progression. Piano majors must learn the chord progression in all major and minor keys. All other students are required to learn the progressions in the same keys as those required for the scales portion of the proficiency. Piano primary concentration students will play a total of eighteen separate progressions and must play fourteen correctly in order to pass. All other students will play a total of twelve progressions and must play nine correctly in order to pass.

Harmonization

Students are required to harmonize a simple melody at sight using the I, IV, and V7 chords. Students are given the opportunity to briefly study the exercise and block the chords in the left hand before beginning. The exercise must be played at a steady tempo using the correct rhythm and harmonization. Students are allowed two opportunities to correctly harmonize the melody.

Transposition

Students are required to transpose at sight a simple melody for which harmonization using I, IV, and V7 has been provided. The transposition will be to adjacent keys only. The exercise must be played at a steady tempo. Students are given the opportunity to briefly study the exercise and block the chords in the left hand before beginning. Students are allowed two chances to correctly transpose the exercise.

Sight-Reading

Students are required to sight read a simple piece. The piece must be played at a steady tempo with the correct notes and rhythm. Students are given the opportunity to briefly study the exercise before beginning. Students are allowed two opportunities to accurately sight-read the piece. Piano primary concentration students will be assigned pieces of greater difficulty than all other students, who will be assigned pieces with at least two independent voices.

Prepared Piece

Students are required to perform from memory a short piece showing proficiency at the piano. Students should be able to produce a good tone, display a steady tempo, and play the selection musically and in the proper style. Pieces are often chosen on an individual basis by the student's applied piano teacher. The selection must be taken from the standard piano repertoire and both hands must be active. Whenever a student fails to meet the expectations of this portion of the proficiency, each subsequent attempt must be made using a different selection. Pieces may not be repeated from one semester to the next.

Improvisation

Students are required to improvise a two part original composition. It should be in the form of a double period, should exhibit some degree of unity, and should be played at a steady tempo. Example: Improvise a melody over a given chord progression, using ostinato bass pattern in the left hand.

AUDITION GUIDELINES

Candidates for applied music study must evidence reasonable justification that they will satisfactorily complete a four-year degree. An audition cannot be done leading to a semester in which the student is enrolled for a Learning Assistance (LA) class.

Audition Requirements for Voice Concentration

Candidates for voice must present two contrasting songs in English, Italian, French, German or Spanish with correct diction, appropriate phrasing and musical style, vocalize major and minor scales and arpeggios, and demonstrate effective melodic memory. Further, candidates must be able to sight sing short exercises and have knowledge of the basic rudiments of music. An accompanist will be provided.

NOTE: Contemporary Christian or popular songs are not considered appropriate literature for the audition.

Audition Requirements for Piano Concentration

1. Scales (from memory)
 - a. Students must be able to play 3 major scales chosen from the following group C, F, Bb, Eb, Ab, G, D, A, E
 - b. The scales must be performed at a steady tempo using the correct fingering.
 - c. The scales must be played four octaves.
2. Sight-reading
 - a. Students must be able to sight-read, with a minimum of mistakes, a piece on the level of the Clementi Sonatinas.
3. Prepared Pieces
 - a. Two separate pieces of contrasting styles must be performed from memory.
 - b. The pieces must be at least on the level of a Bach Two-Part Invention and the Beethoven Sonata in G, Op. 49, No. 2.

Audition Requirements for Instrumental Concentration

1. Scales (from memory)
 - Wind Instruments
 - Chromatic (2 Octaves)
 - Major – all 12 major scales over the full practical range of the instrument with arpeggios
 - Percussionists
 - 13 basic Rudiments on Snare Drum
 - Mallets – same scales as wind players
 - Timpani – tune to four pitches from a single given pitch; perform an etude demonstrating an appropriate skill level
2. Solo literature
 - Two selections – one of a faster, more rhythmic character, the other of more lyrical nature. These may be etudes or excerpts from standard literature, but should be the approximate duration of a movement of a sonata.
 - Memorization is not required.
3. Sight-reading

Audition Requirements for Organ Concentration

1. Scales (from memory)
 - a. Be able to play three-major scales chosen from the following group: C, F, Bb, Eb, Ab, G, D, A, E.
 - b. The scales must be performed at a steady temp using the correct fingering.
 - c. The scales must be played four octaves.
2. Prepared Selections
 - a. Perform two pieces in contrasting styles written for organ.
 - b. Play a hymn as written of an appropriate tempo for congregational singing.
3. Sight-reading

Be able to sight-read, with a minimum of mistakes, a selection of easy to moderate difficulty chosen by the keyboard faculty.

4. Be prepared to play any of the pedal exercises listed below from one of the two organ methods named.
 - From *The Organist's Manual* by Roger E. Davis – exercises found on pages 20-23
 - From *Method of Organ Playing* – 8th edition by Harold Gleason – exercises found on pages 112-113, 117.