



NORTH GREENVILLE UNIVERSITY

CLINE SCHOOL OF MUSIC HANDBOOK

2024-2025

North Greenville University is an accredited institutional member
of the National Association of Schools of Music

North Greenville University is an “All Steinway University”

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North Greenville University

Music Program

Introduction

North Greenville University offers professional degrees within a strong liberal arts setting with the BA in Music Education, Music Performance, and Music Worship Studies. In addition, the University offers the liberal arts BA in Music, which has a large number of elective courses available to give the student freedom to explore other areas of interest. The four components of theoretical skills, style recognition, basic keyboard proficiency, and performance proficiency are inter-related, working together to provide the experiences necessary for the development of effective musicians. Additional components are found in the specialized areas of music worship, music education, and performance.

All students in the music program are required to complete a core curriculum that insures a broad exposure to our intellectual heritage. The studies include English language and literature, communication, mathematics, computer science, humanities, natural and/or physical sciences, history, religion, social science, and cultural experiences. The general music program at North Greenville University is to offer a music/liberal arts-based curriculum that leads to a Bachelor of Arts Degree in Music. The professional program is intended to integrate liberal arts background study with professional studies to develop well-qualified musicians.

Mission

The mission of the music program is to enrich the cultural experiences of the general student body and to prepare students for careers in music. Included is the desire to develop musicians who possess the knowledge, skills, and behavior that foster competence in the field.

To this end the department has the following goals:

To be a vital, contributing member of the local and campus community.

To assist students to develop cognitive skills in order to be successful musicians in the field or in graduate school.

To provide opportunities for solo and ensemble performances utilizing a wide range of repertoire.

To provide concerts, recitals, and master classes that include guest artists in order to expose students to high levels of artistry.

To work toward strong relationships between the music program and area schools and churches.

Entrance Requirements

New freshmen and transfer students who meet University admissions standards are eligible to apply for admission to the Bachelor of Arts degrees offered by the School of Music. Admission to any specific program of the Bachelor of Arts degree is dependent on the qualifying audition/interview. A qualifying audition is required prior to registration in applied music courses. Students who do not qualify for entrance into the music major sequence in their primary performance area will be placed into the elective applied area. In addition, new freshmen are required to take and pass the theory placement test, scoring at least 20 of 30 points. Those students deficient in basic music fundamentals will have to enroll in MUSC 1230, Music Fundamentals I, thereby postponing the music major theory courses until the following fall semester.

For admission to the music degree program the applicant must pass MAPL 21XX for BA in Music and Music Worship Studies, MAPL 22XX for Music Ed or MAPL 23XX for Music Performance, Principal Instrument with a minimum grade of B and the completion of MUSC 1430 with a minimum grade of "C", or the completion of MUSC 1230 with a minimum grade of "B". The successful applicant must have an overall 2.5 GPA upon admission to the degree program. Admission to North Greenville University does not guarantee admission to the Music Degree programs.

Returning NGU students with course work over six years old will take the theory and history placement exams. All transfer students wishing entrance to upper level music courses must take the theory and history placement exams. If the student fails to make a passing grade, the appropriate course must be taken. Any music transfer student or returning North Greenville University student whose Music Education methods courses were taken more than 3 years prior to entering the Music Education program at North Greenville University or who is preparing to enroll in MUED 4900 Student Teaching and MUED 4390 Student Teaching Seminar, must repeat these courses. The development of new technology and research continues to change both methods and techniques of teaching. For Music Education technique courses more than six years old, students will need to take placement/performance exams in these courses.

Additional Transfer Information for Music Majors:

All Major Applied transfer credits are based on an audition and comparable credits with the appropriate faculty.

All piano secondary (i.e. PPE) credits are based on an audition/interview with the piano faculty.

Music theory and history have placement tests or exemption tests.

Comparable Ensembles are transferable according to general transfer policies of the university. Non-music courses are evaluated by the registrar.

**All students desiring to become music majors will have audition-interviews with the music faculty.
Students must meet minimum proficiency requirements in their primary applied areas.**

MUSIC FACULTY

2024 - 2025

Dr. David Cudd	Associate Dean and Chair, Cline School of Music, Master of Music Education Coordinator
Dr. Sean Bradley	Concert Band, Woodwind Coordinator
Robbie Collins	Brass Coordinator
Dr. Chris Davis	Percussion Coordinator
Dr. Greg Graf	Choral Director
Dr. Cheryl Greene	Voice, Vocal Coordinator
Stephen Griner	Piano
Megan Hollifield	Music Worship Studies Coordinator
Angela Horn-Barrett	Vocal Instructor
Fabio Parrini	Piano, Piano Coordinator
Gary Rhoden	Athletic Bands, Music Education Coordinator
Dr. Michael Weaver	Viola, Violin, Music History, Strings Coordinator
ADJUNCT:	
Nico Alvarez	Marching Band Percussion
Amanda Barrett	Flute, Woodwind Ensemble
Sabrina Brem	Piano
Brandon Collins	Music Worship Studies
Keith Groover	Guitar
Emily Hamlyn	French Horn
Dillon Hollifield	Voice
Jacob Johnson	Guitar
Christine Lee Lance	Cello
Ruby Lee	Piano
Mary AllyeB Purtle	Double Reed
Meghan Reimers	Piano Accompanist
Greg Sundt	Trombone
Michael Taylor	Tuba, Euphonium
Richard Thomas	Double Bass

I. Applied Music Study

- A. Music Majors must take principal applied lessons throughout their degree program. If a half hour lesson is a requirement in your major but you elect to enroll in the one hour lesson, it will not count as two semesters of applied.
- B. No unexcused absences are allowed for private lessons. If the professor must miss a lesson, the lesson will be rescheduled at the professor's convenience. If a student must miss a lesson, it may be rescheduled at the discretion of the Professor. Written excuses from a doctor are required for absences due to illness.
- C. Professors are not required to teach a lesson when there is an obvious lack of preparation on the student's part. The student must report for the lesson anyway.
- D. A student may qualify for upper division status after four semesters of principal study with a minimum grade of B each semester, completion of lower level coursework and approval of applied faculty.
- E. No music student may advance to upper level applied until they are admitted to the music degree program.
- F. It should be noted that only 4 semesters of lower level applied count toward degree requirements.
- G. Students are required to perform on Student Recital at the professor's request.
- H. Students taking MAPL 21XX, 22XX or 23XX or working toward piano proficiency are considered music majors and must meet recital and ensemble requirements for music majors.

For a two - hour credit applied music course, a student would complete 15 hours of lessons and 180 hours of practice.

For a one - hour credit applied music course, a student would complete 7.5 hours of lessons and 90 hours of practice. The School of Music Handbook recommends the following for a 15 week semester:

- A. It is recommended that performance majors practice 18 hours per week.
- B. It is recommended that principal majors practice 12 hours per week in their applied area (for two hours credit).
- C. It is recommended that minors and electives practice 6 hours per week in their applied area (for one hour credit).

Undergraduate Music Education majors will also perform a minimum of once on a student recital or in the appropriate seminar. Different instrumental or vocal areas require certain levels of repertoire for music study as well.

II. Recitals, Concerts, Seminars

- A. Music majors are required to attend a certain number of student recitals and evening concerts sponsored by the School of Music. If seminars are scheduled in your major area, you will be required to participate. Dates will be posted on the bulletin board, website, and in applied syllabi. If a student recital is to be canceled, notification will appear on the bulletin board.

- B. All music majors are required to attend 10 concerts/recitals per semester during their tenure at North Greenville University. Of the 20 total for one year, 4 must be attendance at off campus recitals/concerts at the collegiate or professional level. Part time students are responsible for 5 events per semester. The music department usually sponsors over 25 events per year. These events include Wednesday afternoon student recitals, faculty and guest recitals, junior and senior student recitals, and ensemble concerts. CEVT 1000 also sponsors guest musical events.
- This requirement is in effect for 8 semesters at the undergraduate level OR 7 semesters for music education majors that are student teaching in the spring of their final year.
(8 semesters = 80 total events; 7 semesters = 70 total events)
 - Transfer students are required to have 10 concerts/recitals for each semester that they are at NGU.
 - Part-time students (students that are under 12 hours) are required to have 5 concerts/recitals per semester.
 - No student needs to exceed a total of 80 events during their tenure at NGU.
 - Students must be current at the end of their sophomore year to perform their Sophomore platform.
- C. To get credit for your 10 events/semester, present the program with your name printed on the front to the CSOM secretary.
- 1 If there is any question regarding an off - campus event qualifying for credit, please direct your concern to Dr. Cheryl Greene, coordinator for Recital, Concert and Seminar attendance.
 - 2 Concerts in a student's primary ensemble DO NOT count toward this credit. All other performances may be submitted. Students recitals may be counted for those performing.
 - 3 If caught turning in a program/ticket to a concert you did NOT attend, all recitals, concert and seminar attendance for that semester will be nullified

III. Attendance

- A. **Cline School of Music Absence Policy**
See the attendance policy in the NGU Catalog, <https://ngu.edu/academics/>,
Essentially, you are allowed one week plus one day. (XF warning issued after the allowed number of absences)
- Absences beyond the guidelines above require a doctor's excuse, excuse due to death in the family, or excuse from the Provost.*
- B. Those persons who wish to participate in outside activities must realize that their first obligation is to the North Greenville University musical commitments.

IV. Practice

- A. It is recommended that performance majors practice 18 hours per week.
- B. It is recommended that principal majors practice 12 hours per week in their applied area.
- C. It is recommended that minors and electives practice 6 hours per week in their applied area.
- D. Individual teachers may establish practice requirements.
- E. Applied music students must sign up for practice times in the practice rooms.
- F. Practice rooms are subject to monitoring by music faculty, monitors and security personnel. After 6:00 p.m., have your student ID with you when practicing in the building.
- G. No eating or drinking in practice rooms at any time.

V. Honors

- A. **Pi Kappa Lambda** is the premier American honor society for undergraduate students, graduate students, and professors of music. Students who rank in the top 10% of their graduating class and who are recognized by their faculty for outstanding musicianship are elected to join the Kappa Eta chapter of Pi Kappa Lambda. In addition to receiving a certificate, a lapel pin, and an honor cord to wear at graduation, students participate in a special Honors Recital during second semester.
- B. **Outstanding Senior Music Student Award** - This award is given to the senior major who achieves the highest level of performance and academic excellence and maintains a GPA of 3.5 or better. The recipient is chosen by the music faculty when merited.
- C. Seniors graduating with a 3.5 or higher GPA will be awarded honor cords to be worn at graduation.
- D. At the discretion of the music faculty, an Honors Recital may be scheduled. Music majors who excel in applied music will be chosen by the music faculty to perform.

VI. Student Organizations

- A. Music Teachers National Association
Membership in the MTNA North Greenville University Student Chapter provides the students with an important link to the nationwide community of professional music teachers. Through MTNA students can access resources and participate in projects that complete their education. Annual membership dues include a subscription to American Music Teacher and participation privileges in local, state, and national MTNA events.
- B. NAFME Collegiate Chapter (#1054)
The purpose of the National Music Association (Music Educators National Conference) Collegiate membership is to afford students an opportunity for professional development while still in school and to enable students to gain an understanding of the philosophy and function of the Music Education Profession, and the basic truths and principles that underlie the role of music in human life.
 - 1 Students receive a state and national journal (Music Educators Journal and Teaching Music) through membership dues.
 - 2 Students have opportunities to attend state and national in-service conferences.
 - 3 Students have access to professional teaching materials from MENC.
 - 4 Students have opportunities to perform in Honor Ensembles sponsored by MENC.
- C. American Choral Directors Association
 - 1 A student chapter of the American Choral Directors Association (ACDA) exists for the support and encouragement of music students planning to pursue a career as a choral director.
 - 2 ACDA is particularly beneficial to future (and present) music educators, church musicians, and conductors/participants in all types of vocal ensembles.
 - 3 Annual membership dues include a subscription to The Choral Journal and all privileges of participation in ACDA sanctioned events at the local, state, regional, and national levels.
- D. Southern Baptist Church Music Conference
 - 1 The Southern Baptist Church Music Conference (SBCMC) is a national organization of Baptist musicians active at the local church, educational, or denominational level.
 - 2 The North Greenville University SBCMC student chapter is an organization for church music majors (and others) who anticipate working in a Southern Baptist church.
 - 3 Support, encouragement, practical experience, and fellowship with colleagues are important benefits of membership. Annual dues permit students to receive the Southern Baptist

Church Music Journal as well as all privileges of participation in conferences, conventions, and events of the SBCMC.

- E. SNATS – Student National Association of the Teachers of Singing Chapter 1.
 - 1. The Student National Association of Teachers of Singing Chapter exists to advance knowledge about the National Association of Teachers of Singing and the professions of teaching and singing.
 - 2. SNATS represents the future music educators' needs and wants in regards to furthering student knowledge and awareness of vocal scholarship, science and teaching practices.
 - 3. SNATS exists to bring together students, faculty and members of the community with a common interest.

VII. Graduating Recitals and Graduate School Application

- A. A student pursuing the BA in Performance will present a 50-minute senior recital and a 30-minute junior recital. A student pursuing a BA in Music Education, BA in Music or BA in Music Worship Studies will present a 30-minute senior recital.. Students must perform before the music faculty at least two weeks prior to their scheduled recitals. The faculty will approve the recital at that time, or, if it is below performance standards, the recital will be postponed or canceled. Majors in Music Performance and Music Worship Studies may not schedule their senior recital prehearing until they have completed all portions of the PPE. Music Education students must complete the PPE prior to beginning a student teaching placement.
- B. If one fails a prehearing, one must perform a jury in that same semester. If the student fails a prehearing, it cannot be heard until the next semester.
- C. It is our policy that any student applying to a graduate school must first waive their right to see that recommendation before a recommendation can be submitted.

VIII. Placement Testing

- A. Placement tests in theory and auditions for applied lessons are administered to all freshmen.
- B. Those students deficient in basic music fundamentals will enroll in MUSC 1230, Fundamentals of Music, thereby postponing the music major theory courses until the following fall semester.
- C. Returning NGU students with course work over six years old will take the theory and history placement exams. If the student fails to make a passing grade, the appropriate course must be taken.
- D. All transfer students wishing entrance to upper level music courses must take the theory and history placement exams. If the student fails to make a passing grade, the appropriate course must be taken.
- E. Any music transfer student or returning North Greenville University student whose Music Education methods courses were taken more than 3 years prior to entering the Music Education program at North Greenville University or who is preparing to enroll in MUED 4900 Student Teaching and MUED 4390 Student Teaching Seminar, must repeat these courses. The development of new technology and research continues to change both methods and techniques of teaching. For Music Education technique courses more than six years old, students will need to take placement/performance exams in these courses.
- F. All students must have audition/interviews for proper placement in applied music.

IX. Scholarships

- A. Scholarships are offered to incoming students in piano, voice, organ, strings, brass, woodwind, guitar and percussion.
- B. Before being offered a scholarship by the CSOM, the student must have been accepted to the university and completed their FAFSA.
- C. In order to receive a scholarship, a student must be a full-time music major or have auditioned for an ensemble scholarship.
- D. The student must maintain at least a 2.75 GPR and receive no grade below a “B” in his/her applied major area.
- E. The student agrees to perform as assigned by the music faculty.
- F. The length of music scholarships is 4 years, except for Music Education, which is for 4 ½ years.
- G. Pianists may be assigned to accompany.
- H. Scholarship Retention Policy
 - 1 Any music student placed on scholarship probation has one semester to improve their GPA to 2.75 and their applied lesson grade to a “B”. If grades do not meet required expectations, the student forfeits the music scholarship.
 - 2 If one semester is not sufficient to fully improve the GPA to the required level, but the student can show marked improvement in their grades over the probation semester, the student may appeal to the music faculty for one additional semester.
 - 3 No student may be on probation for a period of longer than two semesters.

X. Ensembles

- A. All music majors are required to participate in ensembles as assigned by the music faculty each semester during his/her stay at NGU. Students should participate in large and small ensembles.
- B. The purpose of the NGU ensemble program is to provide opportunities for ensemble performances that utilize a wide range of repertoire.
- C. Members must participate in all performances.
- D. Ensembles include Concert Choir, Concert Band, Orchestra, Contemporary Ensemble, Marching Band and other chamber ensembles.
- E. Music education students do not participate in ensembles while student teaching.
- F. The faculty recommends that students participate in no more than 3 ensembles per semester.
- G. Large Ensembles at NGU receive one hour of credit for meeting the rehearsal time of 150 minutes per week (Orchestra – 120 minutes per week). The rehearsal schedule includes learning new music for performance and may include some sectional rehearsals during the class time or at another scheduled time. Music is prepared for presentation at chapel, concerts on campus, as well as off campus events. The rehearsals would include 37.5 hours of preparation/instruction time, and for the performances time during the semester, there would be 10-16 hours off campus and on campus performance times. Small ensembles such as Contemporary Ensemble, Jazz Ensemble and North

Greenville Singers, also receive one credit per semester. Chamber ensembles have no credit hours awarded and are organized according to “need.” Chamber ensembles have included groups such as Flute Choir, Percussion Ensemble, Girls’ Sextet/Trio, Brass Ensemble, and Piano ensembles. These rehearse two hours per week, and often present concerts on and off campus.

XI. Electives

Private lessons (MAPL 11XX and MAPL 12XX) are available in piano, voice, organ, brass, woodwinds, percussion, guitar, and string instruments to non-music majors, and secondary instruments for music majors. Students will earn one hour credit for a half-hour lesson and two hours credit for an hour lesson weekly for the semester.

XII. Jury Exams

- A. Music majors and minors are required to perform in juries to earn credit in their primary applied instrument. Professors may require secondary students or electives to perform in juries as well.
- B. Jury performance will be reflected in the final applied music grade.
- C. Juries will be 10 minutes for majors, 5 minutes for minors or electives and 15 minutes for piano majors and voice majors’ sophomore platform.

XIII. Secondary Applied Areas

- A. BA in Music majors are required to have two semesters of a secondary instrument. All other music majors are required to have four semesters of a secondary instrument which is piano until piano proficiency is passed.
- B. Students in the Music Worship Studies degree are required 8 semesters of primary (4-21XX, 4-32XX) 4 semesters of secondary (11XX) and 2 semesters of a third instrument (11XX).
- C. It is highly recommended that piano majors select organ as a secondary applied area.

XIV. Music Education

- A. The Handbook for Music Education Field Experiences is on the music website.

XV. Piano Proficiency Exam (PPE)

All music majors seeking the Bachelor of Arts degree in Music Worship Studies, Music Education, and Music Performance are required to have four semesters of a secondary instrument. For non-keyboard primaries, this must be piano until the PPE is passed. Students who do not finish the PPE by the end of the 4th semester must remain enrolled in piano until they do so. If the PPE is passed prior to the 4th semester, another secondary must be chosen. Majors in Music Performance and Music Worship Studies may not schedule their senior recital prehearing until they have completed all portions of the PPE. Music Education students must complete the PPE prior to beginning a student teaching placement. See Appendix for requirements and evaluation.

XVI. Accompanists

The head of the keyboard program will assign and must approve all accompanists.

XVII. Music Instruments-Borrowers Agreement

- A. Instrumental majors wishing to borrow instruments for practice during holidays or the summer will be required to sign the Borrowers' Agreement.
- B. Copies of the agreement may be obtained from the Instrumental Coordinator.
- B. Students using school instruments for participation in ensembles will be responsible for damages to these instruments
- D. Lockers are available for instrument storage. Combinations should be obtained from the music office.

XVIII. Piano/Technology Lab

- A. The Piano/Technology Lab is for use by music majors and minors, and the music faculty.
 - B. Users should be aware of the value of this equipment and help preserve it.
- If a student wishes to use the lab other than class time, they must check out a key from the secretary. This must be returned no later than 9:00 the following morning. Keys must not be shared with other students because any damage noted while keys are checked out could be their responsibility.

XVIX. Music Minor

Music Minor - Mission, Goals, Objectives (18 hours)

Music Minor Coursework:

MUSC 1430	4 hours
MUSC 1350.....	3 hours
Applied.....	7 hours*
Ensemble	4 hours
	18 hours

***Must be consecutive. 21XX for the first semester of study, and 22XX for the next three semesters. There is a jury exam each semester and a performance requirement.**

Mission

In keeping with the institution's Statement of Purpose, this program seeks to enable students to integrate academic discipline, Christian lifestyle, and an enriched cultural experience by offering course work that produces a well-rounded introduction to the study of music. The music minor program provides opportunities for students to develop musical knowledge and skills at a basic collegiate level.

Goal

The goal of the music minor program at North Greenville University is to raise the level of overall proficiency in music and to provide a comprehensive view of the discipline via an introductory study of music performance, theory, and history and style.

Objectives

The objectives for the music minor program are that students 1) demonstrate stylistic, technical, and artistic skills through

performance; 2) demonstrate fundamental skills in music theory; and 3) demonstrate fundamental knowledge of music history and style.

General Information

Students must audition at the beginning of the semester to be accepted at the applied minor level and must score 20 or higher on the Theory Placement Test. Students having a C or above in MUSC 1230 qualify for MUSC 1430. If students have a C or above in MUSC 1220, the student takes the Theory Placement Test again to enter MUSC 1430. Only MUSC 1230 qualifies for MUSC 1430. MUSC 1240 does not.

A minimum grade of “C” in course work and a B in applied study is required to apply toward the minor program. Only large ensembles count toward the minor degree (Concert Choir, Concert Band, and Orchestra). The student cannot transfer in hours toward the minor.

Assessment:

1. Performance -
 - Ensemble - 4 hours – meeting the performance requirements of these syllabi of the four ensembles, (Concert Choir, Concert Band, and Orchestra).
 - Applied - 7 consecutive hours with performance requirement and jury exams.
2. Theory - MUSC 1430 - 4 hours
 - Pretest – Theory placement
 - Post test – exam of MUSC 1430
3. Music history and style - MUSC 1350- - 3 hours
 - identifying different styles, periods, genres of music
 - application of differing styles through group and solo performance

XX. Music Worship Studies Minor

General Music	6 hours
MUSC 1430 Music Theory 1	4 hours
MUSC 2240 Basic Conducting	2 hours
Worship Studies	6 hours
MUSC 1330 Intro to Worship Studies	3 hours
Elective	3 hours
<i>Choose one of the following: MUSC 2350 Computer Technology for Musicians, MUSC 2360 Spiritual Formation, MUSC 3340 Advanced Conducting, MUSC 3390 Songwriting & Arranging, MUSC 3365 Worship Technology & Recording with ProTools, or MUSC 4355 Worship Arts Administration</i>	
Applied Music	4 hours
MAPL 21XX for four semesters. Must be one discipline and consecutive. There is a jury exam each semester and a performance requirement.	
Large Ensemble	2 hours
MUVN 1110 Contemporary Ensemble	
Total Minor Requirements	18 hours

XXI. INTERDISCIPLINARY MUSIC CONCENTRATION

General Music

MUSC 1430 Music Theory 1	4
MUSC 1350 Intro to the History of Music	3
4 semester of Ensembles in primary area	4
MUCB 1100 Concert Band	
MUOR 1100 Orchestra	
MUVU 1100 Concert Choir	
MAPL 21XX Primary Applied.....	1
MAPL 22XX Primary Applied.....	6
4 semester in the same discipline and consecutive.	
There is a jury exam and a performance requirement.	
Music Electives.....	3
<i>Choose from MUSC 2240 Basic Conducting, MUSC 2350</i>	
<i>Computer Technology for Musicians, MUSC 3250/3260/3270</i>	
<i>Music History 1, 2 or 3, or MUSC 3325 Studio Pedagogy</i>	
<i>(two-hour course may be combined with an additional ensemble,</i>	
<i>secondary applied instrument or techniques course)</i>	
Total Hours	21

Music Worship Studies

MUSC 1430 Music Theory 1	4
MUSC 2240 Basic Conducting.....	2
MUSC 1330 Intro to Worship Studies.....	3
Music Electives.....	6
<i>Choose two of the following:</i>	
<i>MUSC 2350 Computer Technology for Musicians, MUSC 2360</i>	
<i>Spiritual Formation, MUSC 3340 Advanced Conducting, MUSC 3390</i>	
<i>Songwriting & Arranging, MUSC 3365 Worship Technology &</i>	
<i>Recording with ProTools, or MUSC 4355 Worship Arts Administration</i>	
MAPL 21XX Primary Applied.....	4
4 semesters in the same discipline and consecutive.	
There is a jury exam and a performance requirement.	
MUVN 1110 Contemporary Ensemble (2 semesters)	2
Total Hours	21

XXII. Sight Reading Competency

- A. The ability to read at sight is an important performance skill.
- B. Students must pass the sight-reading competency in order to graduate.
- C. All faculty members of the jury will grade each student according to the Sight Reading Competency rubric. The average of the scores will be the final grade.
- D. Results will be put in the student file.

XXIII. Foreign Language - ASL and online foreign language courses do not meet the foreign language requirement for the Vocal Performance degree, which requires two semesters of language. Students may choose between French or German.

XXIV. Credit Hour Definition:

See the credit hour definition in the NGU Academic Catalog, <https://ngu.edu/academics/>.

XXV. Synthesis

During their time at NGU, music students will focus on the synthesis of music, which is the combining of what they learn in all classes, to become an effective teacher, performer, music worship leader, and overall musician.

- A. Each student is measured on synthesis through their culminating degree recital(s). The requirements for synthesis are listed below by applied area and more specific examples may be found in each applied syllabus and/or handbook.

BRASS – Each recital will include at least one piece or movement of a concerto that will include a theoretical analysis. This analysis will include phrase structure, harmonic analysis, thematic development and stylistic characteristics relevant to the time period or composer.

PERCUSSION – The student will teach a standard college level etude, excerpt, or solo during a seminar class. Areas to be evaluated are: historical context, style, musical interpretation, technically challenging passages and how might one practice a particular passage, various types of articulations used and how to produce these articulations, tricky sticking patterns/rudiments/pedaling, tone production and how it may or may not vary in a certain section, dynamic challenges, etc. This will be evaluated on a pass/fail basis. If the student fails, the student will teach the work again. This will take place in the semester the student gives their graduating recital. The applied professor will select the musical selection, which may be for snare drum, keyboard, timpani, multi-percussion, or drumset.

PIANO – Historical program notes and a theoretical analysis will be applied to pieces on the recital program as deemed appropriate by the professor.

ORGAN – The professor will assign at least one of the recital pieces for theoretical analysis. All pieces should be researched for program notes, and for assistance in style and interpretation.

STRINGS – Historical program notes and a theoretical analysis will be applied to pieces on the recital program as deemed appropriate by the professor.

VOICE – Voice majors will be required to submit for retention in the FA records an electronic notebook containing folders which include the following on each piece performed on the Junior and/or Senior Voice Recital: Basic Theoretical analysis, Composer and/or poet biographical information, translations of foreign language selections, and IPA transcriptions of foreign language repertoire. Translations of all foreign repertoire will also be included in the program for the recital.

WOODWINDS – The student will teach a standard college level etude during a seminar class. Areas to be evaluated are: historical context of etude, style, musical interpretation, technically challenging passages and how might one practice a particular passage, various types of articulations used and how to produce these articulations, tricky fingerings, tone production and how it may or may not vary in a certain section, dynamic challenges, etc. This will be evaluated on a pass/fail bases. If the student fails, the student will teach the work again. This will take place in the semester the student gives their graduating recital. Types of material that may be used include: Clarinet: Rose or Jeanjean etudes,

Saxophone: Ferling Etudes, Oboe: Ferling Etudes, Bassoon: Milde Etudes, Flutes: Anderson Etudes/Studies. The applied professor will select the etude.

GUITAR – Guitar majors will demonstrate synthesis during recitals with the inclusion of a performance of at least one original solo transcription. The selection will be subject to the approval of the applied area instructor, and will be included in the recital program. In addition to the transcription, students will submit a biographical sketch of the original artist, with an informative written discussion of the particulars of the artist's technique, theoretical approach to improvisation and composition, and features of the composition which place it in its historical context.

- B. Based upon the specific music degree sought, other forms of culminating synthesis may include an exit exam, student teaching, or a practicum.

1. Music Worship Leadership

- a. For the BAMWS student, the demonstration of synthesis of their course of study is illustrated in several ways. The first is as a part of their recital as a singer, pianist, or other instrumentalist. (See A. above.)
- b. A second demonstration of synthesis is successfully completing MUSC 4250 Worship Practicum. Enrollment in this course requires the student to spend several hours a week under the supervision of a full-time minister of music or worship leader in a local church. It is in this course that they have the opportunity to demonstrate the functional combination of their skills in music theory, music history, proficiency on their instrument, music technology and media, the ability to work with different age groups in a worship setting, the ability to work with music ensembles demonstrating their skills in conducting, directing, rehearsal techniques, and worship planning. During the semester of the practicum the student also demonstrates their familiarity with worship administration by participating in the usual meetings of a full-time minister of music: staff meetings, church councils, music staff meetings, committee meetings, and rehearsals. Synthesis of course work is also demonstrated during the practicum course as the student participates in the day to day activities of a music worship leader, ordering and organizing music, audio and technology resources, instruments, and other items needed for the music ministry, and if possible, going with the practicum site supervisor to hospitals to visit church members.
- c. Music Worship Studies students additionally demonstrate synthesis via the exit exam taken prior to graduation. A committee of professors asks the student questions which cover a cross-section of content from all courses in the degree curriculum. The professors ask the student to speak to their knowledge of church music administration; selecting worship literature based on an awareness of a philosophy of church music that each student has begun to form; their knowledge of working with church music ensembles, which encompass a variety of ages and skill levels, the student's awareness of the dual roles in worship leadership – from a ministerial perspective or from a musical perspective. Other questions on the exit exam ask the student to assess their own calling to music ministry, and if the synthesis of all of their studies have given them adequate skills to lead a church's worship ministry.

2. Music Education

In Music Education, students are introduced to Bloom's Taxonomy of Learning as early as the freshman year in Intro to Education. When students enroll in the Music Tech classes, efforts are made by the professors to have students acquire skills in teaching of instruments so that a level of synthesis is reached. With the two methods classes in techniques and skills of teaching accompanied by 80 hours of field experiences (grades K-12), students are required to develop unit and daily lesson plans that are at the higher order thinking skill level culminating in synthesis in the summative evaluation. Music Education majors have to provide evidence of synthesis in their class work by

passing the Music Education Praxis II evaluation prior to student teaching. For Music Education majors, true synthesis occurs in the 60 days of student teaching when the teacher candidate prepares units of instruction, with daily lesson plans, along with the work sample to provide evidence that learning has taken place in the classroom. Teacher candidates are required to indicate the level of Bloom's Taxonomy reached in each lesson and unit. The ADEPT 4.0 model of evaluation as prescribed by the South Carolina State Department of Education validates the synthesis progress through the four Domains of teaching (Instruction, Planning, Environment, and Professionalism) which must be passed prior to graduation and receiving South Carolina Teacher Certification. An electronic portfolio is prepared by the student teacher candidates who are evaluated by the cooperating teacher and the University supervisor prior to the completion of the 60 days of student teaching. This portfolio is a written record of how the music education candidate has reached the synthesis level of learning in not only the courses required for graduation, but using the knowledge and skills acquired to teach students in the student teaching assignment.

3. BA in Music

Bachelor of Arts Music students demonstrate synthesis of their course of study in applied lessons as illustrated in section A above with regard to their senior recital as a vocalist, pianist, or other instrumentalist. BA students additionally demonstrate synthesis via the exit exam taken prior to graduation. A committee of professors asks the student to speak to their knowledge in their 3000-level elective music course, knowledge of the basic elements of music and how these elements have enhanced their growth as a musician, and their personal commitment to music. In addition, there are questions regarding the liberal arts and other areas of interest.

XXVI. PLAGIARISM

See the Academic Integrity Policy in the Academic Catalog.

XXVII. HEALTH AND SAFETY PRECAUTIONS

The individual music student is responsible for his/her own personal safety in regard to physical, visual, or aural damage to their bodies. North Greenville University makes every effort to present good safety measures (visual, aural, physical) in regard to each music area by providing information in classes, private lessons, master classes, and webinars for all the music students. Student health resources are provided via the individual applied lessons, by guest health experts, and by the training of a music faculty member in health promotion.

One health promotion seminar is scheduled for each semester. All majors are required to participate the Health seminars when offered and non-majors are encouraged to attend.

XXVIII. DISTANCE AUDITION POLICY

Prospective students who have submitted a complete application to NGU but are unable to travel to the Cline School of Music for a live scholarship audition may e-mail the Music Office to explain their circumstances and request permission to submit a **prerecorded video audition** (no audio-only material). Permission may be granted at the faculty's discretion. To consider applicants for a scholarship, faculty must be able to evaluate the videos before the last scheduled round of auditions. Repertoire requirements will remain the same.

The school will accept videos posted on YouTube or Vimeo, or video files rendered in .avi, .mov, .mp4, or .wmv format. Applicants are responsible for providing individual links to each file (not to folders or channels), passwords if necessary, or physical media (such as data DVDs or SD cards) through which videos can be easily identified and accessed. Materials and files must be clearly labeled with the applicant's name, and repertoire information must be provided.

Videos need to be uninterrupted steady shots (no editing or multiple cameras). Audio and video quality must provide sufficient clarity for evaluators. Applicants should check audio quality and volume levels, camera position, image size and lighting carefully before starting their recording

session and should examine the videos before submitting them. Practice sessions on earlier days can be very beneficial.

Applicants are encouraged to send their materials early, so that possible issues can be addressed, and videos resubmitted if necessary.

Video applicants will take the Music theory placement on campus prior to their first semester of classes.

No scholarships will be awarded until applicants have been accepted by NGU and their FAFSA submitted.

XXVIX. FREQUENCY OF COURSE OFFERINGS

Some music courses are offered only during fall or spring semester. Consult with your School of Music advisor, handbook, and the University catalog to ensure proper course selection and availability.

XXX. MUSIC THEORY

Students having a minimum grade of C in MUSC 1230 may enroll in MUSC 1430. If students have a minimum grade of C in MUSC 1220, they take the Theory Placement Test again in order to enter MUSC 1430. MUSC 1230 can qualify a student to enter MUSC 1430. MUSC 1240 will not.

XXXI. MARCHING BAND

All wind and percussion principals are required to participate in Marching Band according to the following:

- | | |
|---|------------------------|
| • BA in Music | First 2 fall semesters |
| • BAMWS | First 2 fall semesters |
| • BA Music Education (Instrumental) | First 3 fall semesters |
| • BA in Music Performance (Wind & Percussion) | First 2 fall semesters |

XXXII. SOCIAL MEDIA STATEMENT

Students are strictly prohibited from making recordings (photos, audio, or video) of classes, rehearsals or meetings without the written permission of the course instructor/professor. If the instructor/professor allows recording, the recording may not be shared in any way, including with other students, unless the instructor/professor permits. Recorded materials cannot be shared online, posted on social media/networking sites, emailed to parents and friends, etc., as they are considered copyrighted material. This includes comments/statements made by other students as well as the course instructor/professor.

BACHELOR OF ARTS IN MUSIC

Mission

The purpose of the general Music program at North Greenville University is to offer a liberal arts-based music curriculum which leads to a Bachelor of Arts degree in Music. In keeping with the institution's mission, this program seeks to enable students to integrate academic discipline and an enriched cultural experience in a Christ-centered environment by offering course work that will develop well-rounded musicians who are equipped to serve as transformational leaders for church and society.

The goals of the Bachelor of Arts in Music program at North Greenville University are that upon successful completion the graduate: 1) will demonstrate a broad base of knowledge in the arts and humanities, the natural and physical sciences, and other social sciences; 2) will demonstrate musical performance and analytical skills; 3) will demonstrate proficiency in the language and grammar of music; 4) will demonstrate a personal commitment to the art of music.

Requirements

All Bachelor of Arts in Music students take 52 hours in music courses, 44 hours in general studies, and 23-25 hours in non-music elective courses, with no more than 12 in one discipline. This degree is a non-certification degree. It may be used for preparation for further degrees in arts administration, music therapy, music recording/publishing/business, law, etc. All music majors must take applied lessons each semester they are enrolled as students at North Greenville University. All music majors are required to participate in ensembles as assigned by the music faculty each semester during the student's enrollment at North Greenville University. There will be a 30 minute senior recital.

All students at North Greenville University must pass Chapel for their first seven semesters of full-time enrollment, and pass four semesters of Cultural Events for the first four semesters of full-time enrollment in addition to the above hours.

Transitional coursework is not included in this total.

A minimum grade of C is required for any courses submitted for fulfillment of major requirement, with the exception of a grade of B in the applied major at the time of application for upper division.

Marching band participants are required to take 23 non-music electives.

General Education Requirements

University Core

CHST	1201	Intepreting the Biblical Text	2
CHST	1301	Engaging the Biblical Narrative	3
CHST	1302	Integrting a Biblical Worldview	3
CSCI	1100	Computer Tech for Success	1
ENGL	1310	Composition & Rhetoric	3
ENGL	1320	Composition & Literature	3
BIOL	1310	Scientific Inquiry in Living World	3
PHSC	1430/31	Scientific Inquiry in Physical World	4
PSYC	2310	General Psychology	3
COLL	1100	NGU 101	1
MATH		1310 or higher	3
HIST	1385	Western Civilization in a Global Context	3
MUSC	1350	Introduction to Music History	3

Choose 1		(excludes online course)	3
COMM	2300	Oral Communication	

	COMM	2310	Interpersonal Communication	
	COMM	3310	Small Group Communication	
Choose 1				3
	ENGL	2330	American Literature 1	
	ENGL	2340	American Literature 2	
	ENGL	2310	British Literature 1	
	ENGL	2320	British Literature 2	
	ENGL	2300	Multicultural Literature	
Choose 1				3
	PLSC	2310	American National Government	
	HIST	2310	U. S. History to 1865	
	HIST	2320	U. S. History since 1865	

Major Courses Required for BA in Music

Music Core				
	MAPL	11XX	Secondary Instrument (2 times)	2
	MUSC	1000	Recital/Seminar Attendance (every semester)	0
	MUSC	1430	Music Theory 1	4
	MUSC	1440	Music Theory 2	4
	MUSC	2350	Computer Technology for Musicians	3
	MUSC	2430	Music Theory 3	4
	MUSC	2440	Music Theory 4	4
Major				
	MAPL	21XX	Applied Principal Instrument (4 times)	4
	MAPL	31XX	Applied Principal Instrument (2 times)	2
	MAPL	32XX	Applied Principal Instrument (2 times)	4
	MUAP	4000	Senior Recital	0
	MUSC	3250	Music History 1	2
	MUSC	3260	Music History 2	2
	MUXX	1100	Large Ensemble	8
	MUSC	3000	3000 Level Music Elective	3
	MUSC	3270	Music History 3	2
	MUSC	2230	Music Diction 1	2
	MUSC	2231	Music Diction 2	2
	MUMB	1000/1100	Marching Band (2 times)	0
Electives				25

General Education Requirements	44 hours
Music Core Requirements	21 hours
Music Major Requirements	31 hours
Free Electives	25 hours

Total Degree Hours	121 hours
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BACHELOR OF ARTS IN MUSIC RECOMMENDED COURSE SEQUENCE

FRESHMAN YEAR

Fall Semester

Spring Semester

ENGL 1310 Composition & Rhetoric	3	CHST 1301 Engaging in Biblical Narrative	3
CHST 1210 Interpreting the Biblical Text	2	MAPL 21XX (Principal)	1
MAPL 21XX (Principal)	1	MUSC 1350 Introduction to Music History	3
COLL 1100 – NGU 101	1	MUSC1440 Music Theory 2	4
MUSC 1430 Music Theory 1	4	MAPL 11XX (Secondary Applied)	1
MAPL 11XX (Secondary Applied)	1	MUSC 2231 Diction II	2
MUSC 2230 Diction I	2	MUXX Ensemble	1
MUXX Ensemble	1	CEVT 1000	0
CEVT 1000	0	CHPL 1023	0
CHPL 1023	0	MUSC 1000 Recital/Seminar	0
MUMB 1000/1100 (Wind & Percussion only)	0/1		
MUSC 1000 Recital/Seminar	0		
CSCI 1100 Computer Tech for Success	1		
TOTAL	16	TOTAL	15

SOPHOMORE YEAR

Fall Semester

Spring Semester

ENGL 1320 Composition & Literature	3	ENGL 2000 level	3
PHSC 1440-41 Integrated Physical Science	4	BIOL 1310 Scientific Inquiry	3
MAPL 21XX (Principal)	1	MAPL 21XX (Principal)	1
MUSC 2430 Theory 3	4	MUSC 2350 Computer for Musicians	3
MUXX Ensemble	1	MUSC 2440 Basic Conducting	4
CEVT 1000	0	MUXX Ensemble	1
CHPL 1023	0	CEVT 1000	0
MUMB 1000/1100 (Wind & Percussion only)	0/1	CHPL 1023	0
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
Non-Music Elective	2		
TOTAL	15	TOTAL	15

JUNIOR YEAR

Fall Semester

Spring Semester

MATH 1310 or Higher	3	MUSC 3260 Music History 2	2
MAPL 31XX (Principal)	1	MAPL 31XX (Principal)	1
MUSC 3250 Music History 1	2	Music Elective 3000 level or higher	3
Non-Music Elective	3	Non-Music Elective	3
Non-Music Elective	3	Non-Music Elective	3
COMM 2300	3	History	3
MUXX Ensemble	1	MUXX Ensemble	1
CHPL 1023	0	CHPL 1023	0
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
TOTAL	16	TOTAL	16

SENIOR YEAR

Fall Semester

Spring Semester

CHST 1302 Integrating a Biblical Worldview	3	PSYC 2310 General Psychology	3
HIST 1385 Western Civ since 1517	3	MAPL 32XX (Principal)	2
MAPL 32XX (Principal)	2	MUXX Ensemble	1
MUXX Ensemble	1	MUAP 4000 Recital	0
MUSC 3270 Music History 3	2	Non-Music Elective	2
Non-Music Elective	3	Non-Music Elective	3
CHPL 1000	0	Non-Music Elective	3
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
TOTAL	14	TOTAL	14

Bachelor of Arts in Music Worship Studies

Mission

The mission of the Bachelor of Arts in Music Worship Studies at North Greenville University is to offer a liberal arts-based music curriculum which leads to a Bachelor of Arts degree in Music Worship Studies. In keeping with the institution's Statement of Purpose, this program seeks to enable students to integrate academic discipline, Christian lifestyle, and an enriched cultural experience by offering course work that produces well-rounded Christian musicians who are equipped to serve as transformational leaders for church and society.

Goals

The goals of the B.A. in Music Worship Studies program at North Greenville University are that its graduates: 1) be prepared to effectively serve in worship in both leadership and supporting positions; 2) demonstrate musical skills; 3) demonstrate theological and ministry knowledge in the area of worship; 4) demonstrate professionalism; 5) demonstrate ability to lead worship ensembles.

Requirements

The major consists of 86 hours within the Music department. Any student whose primary instrument is not voice must pass a proficiency requirement in voice before graduation. Any student who does not meet the minimum standard must register for MAPL 1102 voice class or MAPL 1120, 1/2 hour private applied lessons until this minimum proficiency standard is passed.

All music majors are required to participate in ensembles as assigned by the music faculty each semester during his/her stay at North Greenville University

All music majors are required to take applied lessons throughout the degree program unless practice teaching. These may count as elective credits.

All non-keyboard principals must pass the piano proficiency exam.

There will be a 30 minute senior recital.

All students at North Greenville University must pass Chapel for their first seven semesters of full-time enrollment, and pass four semesters of Cultural Events for the first four semesters of full-time enrollment in addition to the above hours.

Transitional coursework is not included in this total.

A minimum grade of C is required for any courses submitted for fulfillment of major requirement, with the exception of a grade of B in the applied major at the time of application for upper division.

Wind and Percussion principals must be in Marching Band their first two fall semesters as music majors.

General Education Requirements

University Core

CHST	1201	Intepreting the Biblical Text	2
CHST	1301	Engaging the Biblical Narrative	3
CHST	1302	Integrting a Biblical Worldview	3
CSCI	1100	Computer Tech for Success	1
ENGL	1310	Composition & Rhetoric	3
ENGL	1320	Composition & Literature	3
BIOL	1310	Scientific Inquiry in Living World	3
PHSC	1430/31	Scientific Inquiry in Physical World	4
PSYC	2310	General Psychology	3
COLL	1100	NGU 101	1
MATH		1310 or higher	3
HIST	1385	Western Civilization in a Global Context	3
MUSC	1350	Introduction to Music History	3

Choose 1		(excludes online course)	3
COMM	2300	Oral Communication	
COMM	2310	Interpersonal Communication	
COMM	3310	Small Group Communication	

Choose 1			3
ENGL	2330	American Literature 1	
ENGL	2340	American Literature 2	
ENGL	2310	Britich Literature 1	
ENGL	2320	British Literature 2	
ENGL	2300	Multicultural Literture	

Choose 1			3
PLSC	2310	American National Government	
HIST	2310	U. S. History to 1865	
HIST	2320	U. S. History since 1865	

Major Courses Required for BA in Music Worship Studies

Music Core

MAPL	11XX	Secondary Instrument (2 times)	2
MUSC	1000	Recital/Seminar Attendance (every semester)	0
MUSC	1430	Music Theory 1	4
MUSC	1440	Music Theory 2	4
MUSC	2350	Computer Technology for Musicians	3
MUSC	2430	Music Theory 3	4
MUSC	2440	Music Theory 4	4

Major

MAPL	11XX	Applied Secondary Instrument (2 times)	2
MAPL	11XX	Applied Secondary (at least 2 semesters of study in a 3 rd instrument)	2
MAPL	21XX	Applied Principal Instrument (4 times)	4
MAPL	32XX	Applied Principal Instrument (4 times)	8
MUAP	4000	Senior Recital	0
MUSC	1330	Instroduction to Worship Arts	3
MUSC	22XX	Strategies for Worship Leader	2
MUSC	22XX	Worship AVL Tools & Techniques	2
MUSC	2240	Basic Conducting	2
MUSC	2360	Spiritual Formation for Worship Leadership	3
MUSC	31XX	Practicum 1	1

MUSC	3335	Worship Technology and Recording with Pro/Tools	3
MUSC	3340	Advanced Conducting	3
MUSC	3355	Worship History	3
MUSC	3365	Worship Theology and Ministry Philosophy	3
MUSC	3390	Arranging & Song Writing for the Church Musician	3
MUSC	4250	Worship Practicum	2
MUSC	4355	Worship Arts Administration	3
MUVN	1101	Contemporary Ensemble (4 times)	4
MUVC	1100	Concert Choir (4 times)	4
MUXX	1100	Ensemble (Largest ensemble for primary instrument)	2
Electives		Non-music	6
General Education Requirements		44 hours	
Music Core Requirements		21 hours	
Free Electives		6 hours	
Total Degree Hours		130 hours	

**BACHELOR OF ARTS IN MUSIC WORSHIP STUDIES
RECOMMENDED COURSE SEQUENCE**

FRESHMAN YEAR

Fall Semester

Spring Semester

MAPL 21XX Principal Applied	1	MAPL 21XX Principal Applied	1
MAPL 11XX Secondary Applied	1	MAPL 11XX Secondary Applied	1
MUVC 1100 Concert Choir	1	MUVC 1100 Concert Choir	1
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
MUSC 1430 Music Theory 1	4	MUSC 1440 Music Theory 2	4
COLL 1100 NGU 101	1	CHST 1201 Interpreting the Biblical Text	2
ENGL 1310 Composition & Rhetoric	3	ENGL 1320 Composition & Literature	3
CSCI 1100 Computer Tech for Success	1	MUSC 2360 Spiritual Formation	3
MUSC 1330 Introduction to Worship Arts	3	MATH 1310 or higher	3
MUMB 1000 Marching Band (wind and perc only)	0	Cultural Events	0
CEVT	0	CEVT	0
CHPL 1023	0		
Semester total	15	Semester total	18

SOPHOMORE YEAR

Fall Semester

Spring Semester

MAPL 21XX Principal Applied	1	MAPL 21XX Principal Applied	1
MAPL 11XX Secondary Applied	1	MAPL 11XX Secondary Applied	1
MUSC 2350 Computer Tech for Musicians	3	MUVC 1100 Concert Choir	1
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
MUSC 2430 Music Theory 3	4	MUSC 2440 Music Theory 4	4
MUSC 3365 Worship Theo. & Ministry Philosophy	3	MUSC 3355 Worship History	3
MUSC 1350 Introduction to Music History	3	MUXX Ensemble for primary instrument	1
MUVC 1100 Concert Choir	1	MUSC 22XX Strategies for Worship Leader	2
MUMB 1000 Marching Band (wind and perc only)	0	ENGL 2000 level	3
MUXX 1100 Ensemble for primary instrument	1	CEVT	0
CEVT	0	CHPL 1023	0
CHPL 1023	0		
Semester total	17	Semester total	16

JUNIOR YEARFall SemesterSpring Semester

MAPL 32XX Principal Applied	2	MAPL 32XX Principal Applied	2
MUVN 1110 Contemporary Ensemble	1	MUVN 1110 Contemporary Ensemble	1
MUSC 2240 Basic Conducting	2	MUSC 1000 Recital/Seminar	0
MUSC 1000 Recital/Seminar	0	MUSC 3335 Con. Worship Tech & Rec w/ ProTools	3
CHST 1301 Engaging the Biblical Narrative	3	PSYC 2310 General Psychology	3
HIST 1385 Western Civ since 1517	3	MUSC 3340 Advanced Conducting	3
COMM 23XX	3	BIOL 1310 Scientific Inquiry in a Living World	3
MUSC 22XX Worship AVL Tools & Techniques	2	MAPL 11XX 3 rd Instrument	1
MAPL 11XX 3 rd Instrument	1	MUSC 31XX Practicum 1	1
CHPL 1023	0	CHPL 1023	0
Semester total	17	Semester total	17

SENIOR YEARFall SemesterSpring Semester

MAPL 32XX Principal Applied	2	MAPL 32XX Principal Applied	2
MUVN 1110 Contemporary Ensemble	1	MUVN 1110 Contemporary Ensemble	1
MUSC 1000 Recital/Seminar	0	MUSC 4355 Worship Arts Administration	3
PHSC 1440/41 Integrated Physical Science	4	MUSC 1000 Recital/Seminar	0
MUSC 4250 Worship Practicum	2	CHST 1320 Integrating a Biblical Worldview	3
History	3	Non-Music Elective	3
MUSC 3390 Arranging & Song Writing	3	Non-Music Elective	3
CHPL 1023	0	MUAP 4000 Recital	0
Semester total	15	Semester total	15

Bachelor of Arts in Music Education

Bachelor of Arts in Music Education

The purpose of the Music Education program at North Greenville University is to offer a liberal arts-based music curriculum which leads to a Bachelor of Arts degree in Music Education – Choral or Instrumental. In keeping with the institution's mission, this program seeks to enable students to integrate academic discipline and an enriched cultural experience in a Christ-centered environment by offering course work that will develop music teachers who possess the knowledge, skills, and dispositions to foster learning in youth, and who are equipped to serve as transformational leaders for church and society.

The goals of the Music Education program at North Greenville University are that its graduates 1) demonstrate proficiency in the language and grammar of music; 2) acquire skills using the basic elements of music: melody, rhythm, harmony, timbre, texture, dynamics, movement, and form in both aural and visual analysis; 3) develop an understanding of the relationship between music history and literature from past and contemporary cultures (both western and nonwestern) and the influence that music and other performing arts forms have on each other; 4) demonstrate a personal commitment to the art of music in teaching music as an element of civilization, and to encourage the artistic and intellectual development of students, serving as a role model for students through a commitment as an independent professional; 5) acquire skills in recreating, through performance compositions from all historic, cultural, and stylistic perspectives, thus providing opportunities to create new compositions representative of the 21st century; 6) develop the capability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage; 7) demonstrate the capability to inspire others and to excite the imagination of students, thus engendering a respect of music and a desire for musical knowledge and experiences; 8) demonstrate the ability to evaluate ideas, methods assessments, and policies in the arts, the humanities, and in arts education for impact on the musical and cultural development of students; 9) demonstrate knowledge of research, research sources, and research techniques in Music Education, thus gaining the ability to use research in the teaching and assessing of music and the improving of musicianship; 10) demonstrate knowledge of the theories of child development and learning styles as appropriate to classroom instruction, K-12.

Requirements

To be admitted to the College of Education and the Music Education Degree program a student must have completed no fewer than forty-five (45) semester hours of course work which meet the degree requirements at North Greenville University. Students should apply for admission at the end of their sophomore year but must be admitted one year before student teaching. Additional requirements for admission to the degree program include:

- Completed and returned application for admission to the Teacher Education Program, and the Declaration of Major form.
- A passing score on all three parts of Praxis I (Core) (Praxis Core is not required if you can document a score of 22 on the ACT, or 1100 on the SAT.)
- A grade of C or better in English 1310, English 1320, Communication 2300 or appropriate substitute.
- A grade of C or better in all completed Education courses. Music Education majors must have a C or better in all music content courses.
- A passing grade in Chapel.
- A cumulative GPA of 2.75
- Assessment of Disposition from the following:
 - Music Education majors: EDUC-1310 – Intro to Education
 - Music Instructor of choice

Requirements for admission into the Teacher Education program for students who have not taken the above-referenced classes because of transferring to North Greenville University or changing majors include recommendations from other instructors as designated by the College of Education.

A student may not be enrolled in MUED-3320, MUED-4401/4402 until he/she has been admitted to the Teacher Education Program.

STUDENTS MUST HAVE SECURITY CLEARANCE BEFORE COMPLETING ANY FIELD EXPERIENCE HOURS.

ALL STUDENTS WHO HAVE FIELD EXPERIENCES IN THE SCHOOLS MUST HAVE TAKEN A RECENT TB TEST 30 DAYS BEFORE BEGINNING THE FIELD EXPERIENCE.

The Music Education degree is a four-year degree that may require some summer school attendance.

Some students elect to earn dual certification in instrumental music and vocal/choral music. The South Carolina Department of Education required 8 hours of private voice or vocal methods for vocal/choral certification. This requirement may be changed at any time by SCSDE. Dual certification will take at least 10 semesters including student teaching.

The Teacher Education Program was recognized by the Council for the Accreditation of Educator Preparation (CAEP) and the National Association of Schools of Music (NASM)

No extracurricular activities, including athletic practices, games, and musical performances, are to interfere with the student teaching period.

All music majors are required to participate in ensembles as assigned by the music faculty each semester during his/her stay at North Greenville University. Marching band is required for the first three fall semesters for wind and percussion majors.

All music majors are required to take applied lessons throughout the degree program unless practice teaching. These may count as elective credits.

All non-keyboard principals must pass the piano proficiency exam.

There will be a 30 minute senior recital.

All students at North Greenville University must pass Chapel for their first seven semesters of full-time enrollment, and pass four semesters of Cultural Events for the first four semesters of full-time enrollment in addition to the above hours.

Transitional coursework is not included in this total.

A minimum grade of C is required for any courses submitted for fulfillment of major requirement, with the exception of a grade of B in the applied major at the time of application for upper division.

Music Education majors must be admitted to the North Greenville University Teacher Education Program before enrolling in MUED 4401/4402 and MUED 4900 and MUED 4390.

BACHELOR OF ARTS IN MUSIC EDUCATION: CHORAL

General Education Requirements

University Core

CHST	1201	Intepreting the Biblical Text	2
CHST	1301	Engaging the Biblical Narrative	3
CHST	1302	Integrting a Biblical Worldview	3
CSCI	1100	Computer Tech for Success	1
ENGL	1310	Composition & Rhetoric	3
ENGL	1320	Composition & Literature	3
BIOL	1310	Scientific Inquiry in Living World	3
PHSC	1430/31	Scientific Inquiry in Physical World	4
PSYC	2310	General Psychology	3
COLL	1100	NGU 101	1
MATH		1310 or higher	3
MUSC	1350	Introduction to Music History	3
EDSE	3395	Reading and Writing in the Content Area	3
MUSC	3250	Music History 1	2
MUSC	3260	Music History 2	2

Choose 1 (excludes online course) 3

COMM	2300	Oral Communication
COMM	2310	Interpersonal Communication
COMM	3310	Small Group Communication

Choose 1 3

ENGL	2330	American Literature 1
ENGL	2340	American Literature 2
ENGL	2310	Britich Literature 1
ENGL	2320	British Literature 2
ENGL	2300	Multicultural Literture

Choose 1 3

PLSC	2310	American National Government
HIST	2310	U. S. History to 1865
HIST	2320	U. S. History since 1865

Major Courses Required for BA in Music Education - Choral

Music Core			
MAPL	1110	Secondary Instrument (2 times)	2
MUSC	1000	Recital/Seminar Attendance (every semester)	0
MUSC	1430	Music Theory 1	4
MUSC	1440	Music Theory 2	4
MUSC	2350	Computer Technology for Musicians	3
MUSC	2430	Music Theory 3	4
MUSC	2440	Music Theory 4	4
Major			
MAPL	2220	Applied Principal Instrument (4 times)	8
MAPL	3220	Applied Principal Instrument (3 times)	6
MAPL	1110	Secondary Instrument (2 times)	2
MUAP	4000	Senior Recital	0
MUVC	1100	Concert Choir	7
MUSC	3000	3000 Level Music Elective	3
MUSC	3270	Music History 3	2
MUSC	2230	Music Diction 1	2
MUSC	2231	Music Diction 2	2
MUSC	2240	Basic Conducting	2
MUSC	3340	Advanced Conducting	3
Music Methods Courses			
MUED	2100	String Techniques	1
MUED	2110	Brass Techniques	1
MUED	2120	Woodwinds Techniques	1
MUED	2130	Vocal/Choral Techniques	1
MUED	2140	Percussion Techniques	1
MUED	3105	Field Experience II	1
MUED	3320	Music in the Elementary School	3
MUED	4401	Music in the Secondary School	4
MUED	4900	Directed Student Teaching for PK-12	9
MUED	4390	Student Teaching Seminar	3
Professional Education Courses			
EDUC	1310	Introduction to Education	3
MUED	2150	Music Lesson Planning	1
EDUC	3341	Human Growth & Development	3
EDUC	3350	The Exceptional Learner	3

General Education Requirements	45 hours
Music Core Requirements	21 hours
Music Education Major Requirements	34 hours
Methods Courses	25 hours
Professional Education Courses	10 hours

Total Degree Hours 135 hours

BACHELOR OF ARTS IN MUSIC EDUCATION - CHORAL

RECOMMENDED COURSE SEQUENCE

FRESHMAN YEAR

Fall Semester

Spring Semester

ENGL 1310 Composition & Rhetoric	3	COMM 2300 Communication	3
CHST 1201 Interpreting the Biblical Text	2	MUSC 1440 Music Theory 2	4
MUSC 1430 Music Theory 1	4	MUSC 1350 Introduction to Music History	3
MUVC 1100 Concert Choir	1	MUVC 1100 Concert Choir	1
MAPL 2220 (Principal)	2	MAPL 2220 (Principal)	2
MAPL 1110 (Secondary)	1	MAPL 1110 (Secondary)	1
MUSC 2230 Diction 1	2	MUSC 2231 Diction 2	2
COLL 1100 NGU 101	1	EDUC 1310 Intro to Education	3
CSCI 1100 Computer Tech for Success	1	CHPL 1023	0
CHPL 1023	0	CEVT 1000	0
CEVT 1000	0	MUSC 1000 Recital/Seminar	0
MUSC 1000 Recital/Seminar	0		
TOTAL	18	TOTAL	19

SOPHOMORE YEAR

Fall Semester

Spring Semester

ENGL 1320 Composition & Literature	3	MUED 2150 Music Lesson Planning	1
MATH 1310 or higher	3	MUSC 2240 Basic Conducting	2
MAPL 2220 (Principal)	2	MAPL 2220 (Principal)	2
MUSC 2430 Music Theory 3	4	MUSC 2440 Music Theory 4	4
MUVC 1100 Concert Choir	1	MAPL 1110 (Secondary)	1
MAPL 1110 (Secondary)	1	PSYC 2310 General Psychology	3
MUSC 2350 Computer Tech for Musicians	3	MUVC 1100 Concert Choir	1
MUED 2120 Woodwind Tech	1	CHST 1301 Engaging the Biblical Narrative	3
CHPL 1023	0	MUED 2140 Percussion Tech	1
CEVT 1000	0	CHPL 1023	0
MUSC 1000 Recital/Seminar	0	CEVT 1000	0
		MUSC 1000 Recital/Seminar	0
Total	18	Total	18

JUNIOR YEAR

Fall Semester

Spring Semester

HIST	3	BIOL 1310 Scientific Inquiry in a Living World	3
EDUC 3341 Human Growth & Development	3	*EDSE 3395 Reading & Writing in Content Area	3
MUSC 3250 Music History 1	2	MUSC 3260 Music History 2	2
MUVC 1100 Concert Choir	1	MUVC 1100 Concert Choir	1
MAPL 3220 (Principal)	2	MUED 2100 String Tech	1
MUSC 3340 Advanced Conducting	3	MAPL 3220 (Principal)	2
MUED 2110 Brass Tech	1	MUED 3320 Elementary Methods*	3
CHPL 1023	0	MUED 3105 Field Experience II	1
MUSC1000 Recital/Seminar	0	CHPL 1023	0
MUED 2130 Vocal Tech	1	MUSC1000 Recital/Seminar	0
EDUC 3350 The Exceptional Learner	3		
TOTAL	19	TOTAL	16

SENIOR YEAR

Fall Semester

Spring Semester

MAPL 3220 (Principal)	2		
MUVC 1100 Concert Choir	1	MUED 4900 Directed Student Teaching	9
CHST 1302 Integrating a Biblical Worldview	3	MUED 4390 Student Teaching Seminar	3
MUED 4401 Secondary Methods & Management*	4		
MUSC 3270 Music History 3	2		
PHSC 1430/31 Integrated Physical Science	4		
MUAP 4000 Senior Recital	0		
CHPL 1023	0		
MUSC 1000 Recital/Seminar	0		
TOTAL	16	TOTAL	12

* Prerequisite: Admission to Teacher Education Program

BACHELOR OF ARTS IN MUSIC EDUCATION: INSTRUMENTAL – WINDS & PERCUSSION

General Education Requirements

University Core

CHST	1201	Intepreting the Biblical Text	2
CHST	1301	Engaging the Biblical Narrative	3
CHST	1302	Integrting a Biblical Worldview	3
CSCI	1100	Computer Tech for Success	1
ENGL	1310	Composition & Rhetoric	3
ENGL	1320	Composition & Literature	3
BIOL	1310	Scientific Inquiry in Living World	3
PHSC	1430/31	Scientific Inquiry in Physical World	4
PSYC	2310	General Psychology	3
COLL	1100	NGU 101	1
MATH		1310 or higher	3
MUSC	1350	Introduction to Music History	3
EDSE	3395	Reading and Writing in the Content Area	3
MUSC	3250	Music History 1	2
MUSC	3260	Music History 2	2

Choose 1 (excludes online course) 3

COMM	2300	Oral Communication
COMM	2310	Interpersonal Communication
COMM	3310	Small Group Communication

Choose 1 3

ENGL	2330	American Literature 1
ENGL	2340	American Literature 2
ENGL	2310	Britich Literature 1
ENGL	2320	British Literature 2
ENGL	2300	Multicultural Literture

Choose 1 3

PLSC	2310	American National Government
HIST	2310	U. S. History to 1865
HIST	2320	U. S. History since 1865

Major Courses Required for BA in Music Education – Wind & Percussion

Music Core			
MAPL	1110	Secondary Instrument (2 times)	2
MUSC	1000	Recital/Seminar Attendance (every semester)	0
MUSC	1430	Music Theory 1	4
MUSC	1440	Music Theory 2	4
MUSC	2350	Computer Technology for Musicians	3
MUSC	2430	Music Theory 3	4
MUSC	2440	Music Theory 4	4
Major			
MAPL	22XX	Applied Principal Instrument (4 times)	8
MAPL	32XX	Applied Principal Instrument (3 times)	6
MAPL	1110	Secondary Instrument (2 times)	2
MUAP	4000	Senior Recital	0
MUCB	1100	Concert Band	7
MUSC	3000	3000 Level Music Elective	3
MUSC	3270	Music History 3	2
MUSC	2230	Music Diction 1	2
MUSC	2231	Music Diction 2	2
MUSC	2240	Basic Conducting	2
MUSC	3340	Advanced Conducting	3
MUMB	1000/1100	Marching Band (3 times)	0
Music Methods Courses			
MUED	2100	String Techniques	1
MUED	2110	Brass Techniques	1
MUED	2120	Woodwinds Techniques	1
MUED	2130	Vocal/Choral Techniques	1
MUED	2140	Percussion Techniques	1
MUED	3105	Field Experience II	1
MUED	3320	Music in the Elementary School	3
MUED	4402	Music in the Secondary School	4
MUED	4900	Directed Student Teaching for PK-12	9
MUED	4390	Student Teaching Seminar	3
Professional Education Courses			
EDUC	1310	Introduction to Education	3
MUED	2150	Music Lesson Planning	1
EDUC	33XX	Human Growth & Development	3
EDUC	3350	The Exceptional Learner	3
General Education Requirements			
			45 hours
Music Core Requirements			21 hours
Music Education Major Requirements			34 hours
Methods Courses			25 hours
Professional Education Courses			10 hours
Total Degree Hours			
			135 hours

**RECOMMENDED COURSE SEQUENCE
FRESHMAN YEAR**

Fall Semester

Spring Semester

ENGL 1310 Composition & Rhetoric	3	COMM	3
CHST 1201 Interpreting the Biblical Text	2	MUSC1440 Music Theory 2	4
MUSC 1430 Music Theory 1	4	MUSC 1350 Introduction to Music History	3
MUCB 1100 Concert Band	1	MUCB 1100 Concert Band	1
MUMB 1100 Marching Band (required)	0	MAPL 22XX (Principal)	2
MAPL 22XX (Principal)	2	MAPL 1110 (Secondary)	1
MAPL 1110 (Secondary)	1	MUSC 2231 Diction 2	2
MUSC 2230 Diction 1	2	EDUC 1310 Intro to Education	3
COLL 1100 NGU 101	1	MUSC 1000 Recital/Seminar	0
CSCI 1100 Computer Tech for Success	1	CHPL 1023	0
CHPL 1023	0	CEVT	0
CEVT 1000	0	MUSC 1000 Recital/Seminar	0
MUSC 1000 Recital/Seminar	0		
TOTAL	17	TOTAL	19

SOPHOMORE YEAR

Fall Semester

Spring Semester

ENGL 1320	3	MUED 2150 Music Lesson Planning	1
MATH 1310 or higher	3	MUSC 2240 Basic Conducting	2
MAPL 22XX (Principal)	2	MAPL 22XX (Principal)	2
MAPL 1110 (Secondary)	1	MAPL 1110 (Secondary)	1
MUSC 2430 Music Theory 3	4	MUSC 2440 Music Theory 4	4
MUCB 1100 Concert Band	1	PSYC 2310 General Psychology	3
MUMB 1000 Marching Band (required)	0	MUED 2140 Percussion Tech	1
MUED 2120 Woodwind Tech	1	MUCB 1100 Concert Band	1
MUSC 2350 Computer Tech for Musicians	3	CHSTS 1301 Engaging in the Biblical Narrative	3
CHPL 1023	0	CHPL 1023	0
CEVT 1000	0	CEVT 1000	0
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
Total	18	Total	18

JUNIOR YEAR

Fall Semester

Spring Semester

HIST	3	BIOL 1310 Scientific Inquiry in a Living World	3
EDUC 3341 Human Growth & Development	3	EDSE 3395 Reading & Writing in the Content Area	3
MUSC 3250 Music History 1	2	MUSC 3260 Music History 2	2
MUCB 1100 Concert Band	1	MUCB 1100 Concert Band	1
MUED 2110 Brass Tech	1	MUED 2100 String Tech	1
MUED 2130 Vocal Tech	1	MAPL 32XX (Principal)	2
MUMB 1000 Marching Band (required)	0	MUED 3320 Elementary Methods*	3
MAPL 32XX (Principal)	2	MUED 3105 Field Experience II	1
MUSC 3340 Advanced Conducting	3	CHPL 1023	0
EDUC 3350 The Exceptional Learner	3	MUSC 1000 Recital/Seminar	0
CHPL 1023	0	MUSC 1000 Recital/Seminar	0
MUSC1000 Recital/Seminar	0		
TOTAL	19	TOTAL	16

SENIOR YEAR

Fall Semester

Spring Semester

MAPL 32XX (Principal)	2	MUED 4900 Directed Student Teaching	9
MUCB 1100 Concert Band	1	MUED 4390 Student Teaching Seminar	3
CHST 1302 Integrating a Biblical Worldview	3		
MUED 4402 Secondary Methods & Management*	4		
MUSC 3270 Music History 3	2		
MUAP 4000 Senior Recital	0		
CHPL 1023	0		
MUSC 1000 Recital/Seminar	0		
PHSC 1430/1431 Integrated Physical Science	4		
TOTAL	16	TOTAL	12

* Prerequisite: Admission to Teacher Education Program

BACHELOR OF ARTS IN MUSIC EDUCATION: INSTRUMENTAL – STRINGS

General Education Requirements

University Core				
	CHST	1201	Intepreting the Biblical Text	2
	CHST	1301	Engaging the Biblical Narrative	3
	CHST	1302	Integrting a Biblical Worldview	3
	CSCI	1100	Computer Tech for Success	1
	ENGL	1310	Composition & Rhetoric	3
	ENGL	1320	Composition & Literature	3
	BIOL	1310	Scientific Inquiry in Living World	3
	PHSC	1430/1431	Scientific Inquiry in Physical World	4
	PSYC	2310	General Psychology	3
	COLL	1100	NGU 101	1
	MATH		1310 or higher	3
	MUSC	1350	Introduction to Music History	3
	EDSE	3395	Reading and Writing in the Content Area	3
	MUSC	3250	Music History 1	2
	MUSC	3260	Music History 2	2
Choose 1			(excludes online course)	3
	COMM	2300	Oral Communication	
	COMM	2310	Interpersonal Communication	
	COMM	3310	Small Group Communication	
Choose 1				3
	ENGL	2330	American Literature 1	
	ENGL	2340	American Literature 2	
	ENGL	2310	Britich Literature 1	
	ENGL	2320	British Literature 2	
	ENGL	2300	Multicultural Literture	
Choose 1				3
	PLSC	2310	American National Government	
	HIST	2310	U. S. History to 1865	
	HIST	2320	U. S. History since 1865	

Major Courses Required for BA in Music Education – Strings

Music Core			
MAPL	1110	Secondary Instrument (2 times)	2
MUSC	1000	Recital/Seminar Attendance (every semester)	0
MUSC	1430	Music Theory 1	4
MUSC	1440	Music Theory 2	4
MUSC	2350	Computer Technology for Musicians	3
MUSC	2430	Music Theory 3	4
MUSC	2440	Music Theory 4	4
Major			
MAPL	22XX	Applied Principal Instrument (4 times)	8
MAPL	32XX	Applied Principal Instrument (3 times)	6
MAPL	1110	Secondary Instrument (2 times)	2
MAPL	11XX	Secondary Strings (3 times)	3
MUAP	4000	Senior Recital	0
MUOR	1100	Orchestra	7
MUSC	3000	3000 Level Music Elective	3
MUSC	3270	Music History 3	2
MUSC	2230	Music Diction 1	2
MUSC	2231	Music Diction 2	2
MUSC	2240	Basic Conducting	2
MUSC	3340	Advanced Conducting	3
MUMB	1000/1100	Marching Band (3 times)	0
Music Methods Courses			
MUED	2100	String Techniques	1
MUED	2110	Brass Techniques	1
MUED	2120	Woodwinds Techniques	1
MUED	2130	Vocal/Choral Techniques	1
MUED	2140	Percussion Techniques	1
MUED	3105	Field Experience II	1
MUED	3320	Music in the Elementary School	3
MUED	4402	Music in the Secondary School	4
MUED	4900	Directed Student Teaching for PK-12	9
MUED	4390	Student Teaching Seminar	3
Professional Education Courses			
EDUC	1310	Introduction to Education	3
MUED	2150	Music Lesson Planning	1
EDUC	3341	Human Growth & Development	3
EDUC	3350	The Exceptional Learner	3

General Education Requirements	45 hours
Music Core Requirements	21 hours
Music Education Major Requirements	37 hours
Methods Courses	25 hours
Professional Education Courses	10 hours

Total Degree Hours 138 hours

BACHELOR OF ARTS IN MUSIC EDUCATION: INSTRUMENTAL – STRINGS

RECOMMENDED COURSE SEQUENCE

FRESHMAN YEAR

Fall Semester

Spring Semester

ENGL 1310 Composition & Rhetoric	3	COMM 2300	3
CHST 1201 Interpreting the Biblical Text	2	MUSC1440 Music Theory 2	4
MUSC 1430 Music Theory 1	4	MUSC 1350 Introduction to Music History	3
MUOR 1100 Orchestra	1	MUOR 1100 Orchestra	1
MAPL 22XX (Principal)	2	MAPL 22XX (Principal)	2
MAPL 1110 (Secondary)	1	MAPL 1110 (Secondary)	1
MUSC 2230 Diction 1	2	MUSC 2231 Diction 2	2
COLL 1100 NGU 101	1	CHPL 1023	0
CHPL 1023	0	CEVT 1000	0
CEVT 1000	0	EDUC 1310 Intro to Education	3
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
CSCI 1100 Computer Tech for Success	1		
TOTAL	17	TOTAL	19

SOPHOMORE YEAR

Fall Semester

Spring Semester

ENGL 1320 Composition & Literature	3	MUED 2150 Music Lesson Planning	1
MATH 1310 or higher	3	MUSC 2240 Basic Conducting	2
MAPL 22XX (Principal)	2	MAPL 22XX (Principal)	2
MUSC 2430 Music Theory 3	4	MUSC 2440 Music Theory 4	4
MUOR 1100 Orchestra	1	MAPL 1110 (Secondary)	1
MUED 2120 Woodwind Tech	1	PSYC 2310 General Psychology	3
MUED 2130 Vocal Tech	1	CHST 1301 Engaging the Biblical Narrative	3
MAPL 1110 (Secondary)	1	MUED 2140 Percussion Tech	1
MUSC 2350 Computer Tech for Musicians	3	MUOR 1100 Orchestra	1
CHPL 1023	0	CHPL 1023	0
CEVT 1000	0	CEVT 1000	0
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
TOTAL	19	TOTAL	18

JUNIOR YEAR

Fall SemesterSpring Semester

HIST	3	BIOL 1310 Scientific Inquiry in a Living World	3
EDUC 3341 Human Growth & Development	3	EDSE 3395 Reading & Writing in the Content Area	3
MUSC 3250 Music History 1	2	MUSC 3260 Music History 2	2
MUOR 1100 Orchestra	1	MUOR 1100 Orchestra	1
MUED 2110 Brass Tech	1	MUED 2100 String Tech	1
EDUC 3350 The Exceptional Learner	3	MAPL 32XX (Principal)	2
MAPL 11XX Secondary Applied Strings**	1	MUED 3320 Elementary Methods*	3
MAPL 32XX (Principal)	2	MUED 3105 Field Experience II	1
MUSC 3340 Advanced Conducting	3	CHPL 1023	0
CHPL 1023	0	MUSC 1000 Recital/Seminar	0
MUSC1000 Recital/Seminar	0	MAPL 11XX Secondary Applied Strings**	1
TOTAL	19	TOTAL	17

SENIOR YEARFall SemesterSpring Semester

MAPL 32XX (Principal)	2	MUED 4900 Directed Student Teaching	9
MAPL 11XX Secondary Applied Strings**	1	MUED 4390 Student Teaching Seminar	3
MUOR 1100 Orchestra	1		
CHSST 1302 Integrting a Biblical Worldview	3		
MUED 4402 Secondary Methods & Management*	4		
MUSC 3270 Music History 3	2		
CHPL 1023	0		
MUSC 1000 Recital/Seminar	0		
MUAP 4000 Senior Recital	0		
PHSC 1430/1431 Integrated Physical Science	4		
TOTAL	17	TOTAL	12

* Prerequisite: Admission to Teacher Education Program

** String students must develop competency in all secondary stringed instruments

BACHELOR OF ARTS IN MUSIC EDUCATION: INSTRUMENTAL – PIANO

General Education Requirements

University Core

CHST	1201	Intepreting the Biblical Text	2
CHST	1301	Engaging the Biblical Narrative	3
CHST	1302	Integrting a Biblical Worldview	3
CSCI	1100	Computer Tech for Success	1
ENGL	1310	Composition & Rhetoric	3
ENGL	1320	Composition & Literature	3
BIOL	1310	Scientific Inquiry in Living World	3
PHSC	1430/1431	Scientific Inquiry in Physical World	4
PSYC	2310	General Psychology	3
COLL	1100	NGU 101	1
MATH		1310 or higher	3
MUSC	1350	Introduction to Music History	3
EDSE	3395	Reading and Writing in the Content Area	3
MUSC	3250	Music History 1	2
MUSC	3260	Music History 2	2

Choose 1		(excludes online course)	3
COMM	2300	Oral Communication	
COMM	2310	Interpersonal Communication	
COMM	3310	Small Group Communication	

Choose 1			3
ENGL	2330	American Literature 1	
ENGL	2340	American Literature 2	
ENGL	2310	Britich Literature 1	
ENGL	2320	British Literature 2	
ENGL	2300	Multicultural Literture	

Choose 1			3
PLSC	2310	American National Government	
HIST	2310	U. S. History to 1865	
HIST	2320	U. S. History since 1865	

Major Courses Required for BA in Music Education – Piano

Music Core

MAPL	11XX	Secondary Instrument (2 times)	2
MUSC	1000	Recital/Seminar Attendance (every semester)	0
MUSC	1430	Music Theory 1	4
MUSC	1440	Music Theory 2	4
MUSC	2350	Computer Technology for Musicians	3
MUSC	2430	Music Theory 3	4
MUSC	2440	Music Theory 4	4

Major

MAPL	2210	Applied Principal Instrument (4 times)	8
MAPL	3210	Applied Principal Instrument (3 times)	6
MAPL	11XX	Secondary Instrument (2 times)	2
MUAP	4000	Senior Recital	0
MUVC	1100	Concert Choir	8
MUSC	3000	3000 Level Music Elective	3
MUSC	3270	Music History 3	2
MUSC	2230	Music Diction 1	2
MUSC	2231	Music Diction 2	2
MUSC	2240	Basic Conducting	2
MUSC	3340	Advanced Conducting	3

Music Methods Courses

MUED	2100	String Techniques	1
MUED	2110	Brass Techniques	1
MUED	2120	Woodwinds Techniques	1
MUED	2130	Vocal/Choral Techniques	1
MUED	2140	Percussion Techniques	1
MUED	3105	Field Experience II	1
MUED	3320	Music in the Elementary School	3
MUED	4402	Music in the Secondary School	4
MUED	4900	Directed Student Teaching for PK-12	9
MUED	4390	Student Teaching Seminar	3

Professional Education Courses

EDUC	1310	Introduction to Education	3
MUED	2150	Music Lesson Planning	1
EDUC	3341	Human Growth & Development	3
EDUC	3350	The Exceptional Learner	3

General Education Requirements	45 hours
Music Core Requirements	21 hours
Music Education Major Requirements	34 hours
Methods Courses	25 hours
Professional Education Courses	10 hours

Total Degree Hours 135 hours

**BACHELOR OF ARTS IN MUSIC EDUCATION: INSTRUMENTAL – PIANO
RECOMMENDED COURSE SEQUENCE**

FRESHMAN YEAR

Fall Semester

Spring Semester

ENGL 1310 Composition & Rhetoric	3	COMM 2300 Oral Communication	3
CHST 1201 Interpreting the Biblical Text	2	MUSC1440 Music Theory 2	4
MUSC 1430 Music Theory 1	4	MUSC 1350 Introduction to Music History	3
MUXX 1100 Ensemble	1	MUXX 1100 Ensemble	1
MAPL 2210 (Principal)	2	MAPL 2210 (Principal)	2
MAPL 11XX (Secondary)	1	MAPL 11XX (Secondary)	1
MUSC 2230 Diction 1	3	MUSC 2231 Diction 2	2
COLL 1100 NGU 101	1	EDUC 1310 Intro to Education	3
CSCI 1100 Computer Tech for Success	1	CHPL 1023	0
CHPL 1023	0	CEVT 1000	0
CEVT 1000	0	MUSC 1000 Recital/Seminar	0
MUSC 1000 Recital/Seminar	0		
TOTAL	18	TOTAL	19

SOPHOMORE YEAR

Fall Semester

Spring Semester

ENGL 1320 Composition & Literature	3	MUED 2150 Music Lesson Planning	1
MATH 1310 or higher	3	MUSC 2240 Basic Conducting	2
MAPL 2210 (Principal)	2	MAPL 2210 (Principal)	2
MUSC 2430 Music Theory 3	4	MUSC 2440 Music Theory 4	4
MUXX 1100 Ensemble	1	MAPL 11XX (Secondary)	1
MAPL 11XX (Secondary)	1	PSYC 2310 General Psychology	3
MUSC 2350 Computer Tech for Musicians	3	CHST 1301 Engaging the Biblical Narrative	3
MUED 2120 Woodwind Tech	1	MUED 2140 Percussion Tech	1
MUED 2130 Vocal Tech	0	MUXX 1100 Ensemble	1
CHPL 1023	0	CHPL 1023	0
CEVT 1000	0	CEVT 1000	0
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
TOTAL	19	TOTAL	18

JUNIOR YEARFall SemesterSpring Semester

HIST	3	BIOL 1310 Scientific Inquiry in a Living World	3
EDUC 3341 Human Growth & Development	3	EDSE 3395 Reading & Writing in the Content Area	3
MUSC 3250 Music History 1	2	MUSC 3260 Music History 2	2
MUXX 1100 Ensemble	1	MUXX 1100 Ensemble	1
MUED 2110 Brass Tech	1	MUED 2100 String Tech	1
EDUC 3350 The Exceptional Learner	3	MAPL 32XX (Principal)	2
MAPL 11XX Secondary Applied Strings	1	MUED 3320 Elementary Methods*	3
MAPL 32XX (Principal)	2	MUED 3105 Field Experience II	1
MUSC 3340 Advanced Conducting	3	CHPL 1023	0
CHPL 1023	0	MUSC 1000 Recital/Seminar	0
MUSC1000 Recital/Seminar	0	MAPL 11XX Secondary Applied Strings	1
TOTAL	19	TOTAL	17

SENIOR YEARFall SemesterSpring Semester

MAPL 32XX (Principal)	2	MUED 4900 Directed Student Teaching	9
MUXX 1100 Ensemble	1	MUED 4390 Student Teaching Seminar	3
CHST 1302 Integrating a Biblical Worldview	3		
MUED 4402 Secondary Methods & Management*	4		
MUSC 3270 Music History 3	2		
MUAP 4000 Senior Recital	0		
MAPL 11XX Secondary Applied Strings	1		
PHSC 1430/1431 Integrated Physical Science	4		
CHPL 1023	0		
MUSC 1000 Recital/Seminar	0		
TOTAL	17	TOTAL	12

* Prerequisite: Admission to Teacher Education Program

Music Performance

Mission

The purpose of the Music Performance program at NGU is to offer a liberal arts-based music curriculum that leads to a Bachelor of Arts degree in Music Performance. In keeping with the institution's mission, this program seeks to enable students to integrate academic discipline and an enriched cultural experience in a Christ-centered environment by offering course work that will develop musicians who possess the skills to perform professionally, continue their education at the graduate level, and who are equipped to serve as transformational leaders for church and society.

The goals of the Music Performance program at North Greenville University are that upon successful completion of the Bachelor of Arts in Music Performance the graduate: 1) will have the skills to perform professionally, and 2) will have the music skills necessary to enroll in graduate school and remain in good standing in graduate school.

All music majors are required to participate in ensembles as assigned by the music faculty each semester during his/her stay at North Greenville University. Marching band is required for the first three fall semesters for wind and percussion majors.

All music majors are required to take applied lessons throughout the degree program unless practice teaching. These may count as elective credits.

All non-keyboard principals must pass the piano proficiency exam.

There will be a 30 minute junior recital and a 50 minute senior recital.

All students at North Greenville University must pass Chapel for their first seven semesters of full-time enrollment, and pass four semesters of Cultural Events for the first four semesters of full-time enrollment in addition to the above hours.

Transitional coursework is not included in this total.

A minimum grade of C is required for any courses submitted for fulfillment of major requirement, with the exception of a grade of B in the applied major at the time of application for upper division.

Performance majors must choose French or German (Excludes Germ 1315 and 1325). ASL and online language courses do not meet the language requirement for this degree.

BACHELOR OF ARTS IN MUSIC PERFORMANCE - INSTRUMENTAL

General Education Requirements

University Core

CHST	1201	Intepreting the Biblical Text	2
CHST	1301	Engaging the Biblical Narrative	3
CHST	1302	Integrting a Biblical Worldview	3
CSCI	1100	Computer Tech for Success	1
ENGL	1310	Composition & Rhetoric	3
ENGL	1320	Composition & Literature	3
BIOL	1310	Scientific Inquiry in Living World	3
PHSC	1430/1431	Scientific Inquiry in Physical World	4
PSYC	2310	General Psychology	3

	COLL	1100	NGU 101	1
	MATH		1310 or higher	3
	MUSC	1350	Introduction to Music History	3
	MUSC	3250	Music History 1	2
	MUSC	3260	Music History 2	2
Choose 1			(excludes online course)	3
	COMM	2300	Oral Communication	
	COMM	2310	Interpersonal Communication	
	COMM	3310	Small Group Communication	
Choose 1				3
	ENGL	2330	American Literature 1	
	ENGL	2340	American Literature 2	
	ENGL	2310	British Literature 1	
	ENGL	2320	British Literature 2	
	ENGL	2300	Multicultural Literature	
Choose 1				3
	PLSC	2310	American National Government	
	HIST	2310	U. S. History to 1865	
	HIST	2320	U. S. History since 1865	

Major Courses Required for BA in Music Performance - Instrumental

Music Core			
MAPL	1110	Secondary Instrument (2 times)	2
MUSC	1000	Recital/Seminar Attendance (every semester)	0
MUSC	1430	Music Theory 1	4
MUSC	1440	Music Theory 2	4
MUSC	2350	Computer Technology for Musicians	3
MUSC	2430	Music Theory 3	4
MUSC	2440	Music Theory 4	4
Major			
MAPL	23XX	Applied Principal Instrument (4 times)	12
MAPL	33XX	Applied Principal Instrument (3 times)	12
MAPL	1110	Secondary Instrument (2 times)	2
MUAP	3000	Junior Recital	0
MUAP	4000	Senior Recital	0
MUXX	1100	Large Ensemble	8
MUSC	2230	Music Diction 1	2
MUSC	2231	Music Diction 2	2
MUSC	2240	Basic Conducting	2
MUSC	3270	Music History 3	2
MUSC	3330	Form and Analysis	3
MUSC	3340	Advanced Conducting	3
MUSC	4330	Orchestration/Arranging	3
MUSC	4390	Post Nineteenth Century Music	3
MUMB	1000/1100	Marching Band (Wind & Percussion) 2 times	0
Piano & Strings – Choose the appropriate 2 hours			2
MUSC	3230	Fundamentals of String Pedagogy	
MUSC	3240	Introduction to Piano Pedagogy	
Electives			3
General Education Requirements		45 hours	
Music Core Requirements		21 hours	
Music Performance		56 hours	
Strings & Piano only		2 hours	
Free Electives		3 hours	
Total Degree Hours		125/127 hours	

BACHELOR OF ARTS IN MUSIC PERFORMANCE - INSTRUMENTAL
RECOMMENDED COURSE SEQUENCE
FRESHMAN YEAR

Fall Semester

Spring Semester

ENGL 1310 Composition & Rhetoric	3	ENGL 1320 Composition & Literature	3
MUSC 2230 Diction 1	2	MUSC 2230 Diction 2	2
MAPL 23XX(Principal)	3	MAPL 23XX(Principal)	3
MAPL 1110 (Secondary)	1	MAPL 1110 (Secondary)	1
MUSC 1430 Music Theory 1	4	MUSC1440 Music Theory 2	4
MUXX 1100 Ensemble	1	MUXX 1100 Ensemble	1
MUMB 1000/1100 (Wind & Percussion only)	0	MUSC 1350 Introduction to Music History	3
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
COLL 1100 NGU 101	1	CEVT 1000	0
CSCI 1100 Computer Tech for Success	1	CHPL 1023	0
CEVT 1000	0		
CHPL 1023	0		
TOTAL	16	TOTAL	17

SOPHOMORE YEAR

Fall Semester

Spring Semester

MUMB 1000/1100 (Wind & Percussion only)	0	BIOL 1310 Scientific Inquiry in a Living World	3
ENGL 2000 Level	3	MAPL 23XX(Principal)	3
MUXX 1100 Ensemble	1	MAPL 1110 (Secondary)	1
MAPL 23XX(Principal)	3	MUSC 2440 Music Theory 4	4
MAPL 1110 (Secondary)	1	CHST 1201 Interpreting the Biblical Text	2
MUSC 2350 Computer Tech for Musicians	3	MUSC 2240 Basic Conducting	2
MUSC 2430 Music Theory 3	4	MUXX 1100 Ensemble	1
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
CEVT 1000	0	CEVT 1000	0
CHPL 1023	0	CHPL 1023	0
TOTAL	16	TOTAL	16

JUNIOR YEAR

Fall SemesterSpring Semester

PHSC 1430/1431 Integrated Physical Science	3	CHST 1301 Engaging in Biblical Narrative	3
MAPL 33XX (Principal)	3	MAPL 33XX (Principal)	3
MUXX 1100 Ensemble	1	MUXX 1100 Ensemble	1
MUSC 3250 Music History 1	2	MUSC 3260 Music History 2	2
MUSC 3330 Form & Analysis	3	MUSC 3230/3240 (String and Piano only)	2
MUSC 3340 Adv. Conducting	3	MUSC 3200 Lit of the Instrument	2
MUSC1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
MUMB 1000/1100 (Wind & Percussion only)	0	MUAP 3000 Junior Recital	0
CHPL 1023	0	Elective	3
		CHPL 1023	0
TOTAL	16	TOTAL	16

SENIOR YEARFall SemesterSpring Semester

MAPL 33XX (Principal)	3	MAPL 33XX (Principal)	3
MUXX 1100 Ensemble	1	MUXX 1100 Ensemble	1
MUSC 4390 Post 19 th C Music History	3	CHST 1302 Integrating a Biblical Worldview	3
MUSC 3270 Music History 3	2	MUSC 1000 Recital/Seminar	0
MUSC 1000 Recital/Seminar	0	MUAP 4000 Senior Recital	0
PSYC 2310 General Psychology	3	MATH 13XX	3
CHPL 1023	0	MUSC 4330 Orchestration	3
		COMM 23XX	3
TOTAL	15	TOTAL	16

General Education Requirements

University Core

CHST	1201	Intepreting the Biblical Text	2
CHST	1301	Engaging the Biblical Narrative	3
CHST	1302	Integrting a Biblical Worldview	3
CSCI	1100	Computer Tech for Success	1
ENGL	1310	Composition & Rhetoric	3
ENGL	1320	Composition & Literature	3
BIOL	1310	Scientific Inquiry in Living World	3
PHSC	1430/1431	Scientific Inquiry in Physical World	4
PSYC	2310	General Psychology	3
COLL	1100	NGU 101	1
MATH		1310 or higher	3
MUSC	1350	Introduction to Music History	3
MUSC	3250	Music History 1	2
MUSC	3260	Music History 2	2

Choose 1 (excludes online course) 3

COMM	2300	Oral Communication
COMM	2310	Interpersonal Communication
COMM	3310	Small Group Communication

Choose 1 3

ENGL	2330	American Literature 1
ENGL	2340	American Literature 2
ENGL	2310	Britich Literature 1
ENGL	2320	British Literature 2
ENGL	2300	Multicultural Literture

Choose 1 3

PLSC	2310	American National Government
HIST	2310	U. S. History to 1865
HIST	2320	U. S. History since 1865

Major Courses Required for BA in Music Performance - Vocal

Music Core			
MAPL	1110	Secondary Instrument (2 times)	2
MUSC	1000	Recital/Seminar Attendance (every semester)	0
MUSC	1430	Music Theory 1	4
MUSC	1440	Music Theory 2	4
MUSC	2350	Computer Technology for Musicians	3
MUSC	2430	Music Theory 3	4
MUSC	2440	Music Theory 4	4
Major			
MAPL	2320	Applied Principal Instrument (4 times)	12
MAPL	3320	Applied Principal Instrument (3 times)	12
MAPL	1110	Secondary Instrument (2 times)	2
MUAP	3000	Junior Recital	0
MUAP	4000	Senior Recital	0
MUVC	1100	Concert Choir	8
MUSC	2230	Music Diction 1	2
MUSC	2231	Music Diction 2	2
MUSC	2240	Basic Conducting	2
MUSC	3270	Music History 3	2
MUSC	3330	Form and Analysis	3
MUSC	3340	Advanced Conducting	3
MUSC	4330	Orchestration/Arranging	3
MUSC	4390	Post Nineteenth Century Music	3
MUMB	1000/1100	Marching Band (Wind & Percussion) 2 times	0
Vocal Track Concentration			
MUSC	3110	Opera Workshop (2 times)	2
MUSC	3220	Fundamentals of Vocal Pedagogy	2
		Foreign Language	3
		Foreign Language	3
Electives			3
General Education Requirements		45 hours	
Music Core Requirements		21 hours	
Music Performance		56 hours	
Vocal Track Concentration		10 hours	
Free Electives		3 hours	
Total Degree Hours		135 hours	

**BACHELOR OF ARTS IN MUSIC PERFORMANCE - VOCAL
RECOMMENDED COURSE SEQUENCE**

FRESHMAN YEAR

Fall Semester

Spring Semester

ENGL 1310 Composition & Rhetoric	3	ENGL 1320 Composition & Literature	3
MUSC 2230 Diction 1	3	MUSC 2231 Diction 2	2
MAPL 2320 (Principal)	3	MAPL 2320 (Principal)	3
MAPL 1110 (Secondary)	1	MAPL 1110 (Secondary)	1
MUSC 1430 Music Theory 1	4	MUSC 1350 Introduction to Music History	3
MUVC 1100 Concert Choir	1	MUSC1440 Music Theory 2	4
MUSC 1000 Recital/Seminar	0	MUVC 1100 Concert Choir	1
CSCI 1100 Computer Tech for Success	1	MUSC 1000 Recital/Seminar	0
COLL 1100	1	CEVT 1000	0
CEVT 1000	0	CHPL 1023	0
CHPL 1023	0		
TOTAL	17	TOTAL	17

SOPHOMORE YEAR

Fall Semester

Spring Semester

ENGL 2000 Level	3	BIOL 1310 Scientific Inquiry in a Living World	3
MUSC 2350 Computer Tech	3	MAPL 2320 (Principal)	3
MAPL 2320 (Principal)	3	MAPL 1110 (Secondary)	1
MAPL 1110 (Secondary)	1	MUSC 2440 Music Theory 4	4
MUSC 2430 Music Theory 3	4	MUSC 2240 Basic Conducting	2
MUVC 1100 Concert Choir	1	MUVC 1100 Concert Choir	1
MUSC 3110 Opera Workshop	1	MUSC 1000 Recital/Seminar	0
MUSC 1000 Recital/Seminar	0	MUSC 2231 Diction II	2
COMM 2300	3	CEVT 1000	0
CEVT 1000	0	CHPL 1023	0
CHPL 1023	0		
TOTAL	19	TOTAL	16

JUNIOR YEAR

Fall SemesterSpring Semester

Foreign Language	3	Foreign Language	3
PHSC 1430/1431 Integrated Physical Science	4	MAPL 3320 (Principal)	3
MAPL 3320 (Principal)	3	MUSC 3220 Vocal Pedagogy	2
MUSC 3340 Advanced Conducting	3	MUVC 1100 Concert Choir	1
MUVC 1100 Concert Choir	1	CHST 1301 Engaging in Biblical Narrative	3
MUSC 3250 Music History 1	2	MUSC 3260 Music History 2	2
MUSC 3330 Form & Analysis	3	MUSC 3200 Lit of the Instrument	2
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
CHPL 1023	0	MUAP 3000 Junior Recital	0
		CHPL 1023	0
TOTAL	19	TOTAL	16

SENIOR YEARFall SemesterSpring Semester

MUSC 3110 Opera Workshop	1	CHST 1302 Integrating a Biblical Worldview	3
MAPL 3320 (Principal)	3	MAPL 3320 (Principal)	3
MUVC 1100 Concert Choir	1	MUVC 1100 Concert Choir	1
PSYC 2310 General Psychology	3	HIST	3
MUSC 4390 Post 19 th Century Music	3	MUSC 4330 Orchestration	3
MUSC 1000 Recital/Seminar	0	MUSC 1000 Recital/Seminar	0
MUSC 3270 Music History 3	2	MATH 13XX	3
CHPL 1023	0	MUAP 4000 Senior Recital	0
Elective	3		
TOTAL	16	TOTAL	16

APPENDIX



NORTH GREENVILLE UNIVERSITY

CLINE SCHOOL OF MUSIC

APPLICATION FOR ADMISSION TO THE MUSIC DEGREE PROGRAM

Name:

Date:

Acceptance into ☐ MAPL 21XX – BA in Music, Music Worship Studies

☐ MAPL 22XX – Music Education

☐ MAPL 23XX – Performance

Date:

☐ Consent of Major Professor

Name:

☐ Completion of MUSC 1430 ("C" or better)

OR

☐ Completion of MUSC 1230 ("B" or better)

GPR at time of application:

☐ Acknowledgement of Student

Name:

☐ Consent of Advisor

Name:

☐ Consent of Dean

Name:

No music student may advance to upper level applied until they are admitted to the music degree program.



NORTH GREENVILLE UNIVERSITY

CLINE SCHOOL OF MUSIC

RECITAL PRE-HEARING EVALUATION

Student: _____

☐ JR ☐ SR Recital

Date: _____

Instrument: _____

The student should provide a repertoire list to each faculty member.

The evaluator should score each area and, in addition, may write a general evaluation. A total score of 18 must be attained.

	5: Excellent	4: Above Average	3: Average/NA	2: Below Average	1: Poor
Score: _____	Consistently demonstrates stylistic differences.	Often demonstrates stylistic differences.	Demonstrates some stylistic differences.	Limited understanding of style.	No sense of style.
Score: _____	Consistently uses excellent diction or excellent articulation.	Minor diction or articulation errors.	Demonstrates some diction or articulation errors.	Limited knowledge of diction or understanding of articulation.	Diction and articulation errors throughout.
Score: _____	Excellent memory; no memorization problems.	Minor memorization errors.	Not applicable to the instrument or some memorization errors.	Many memorization errors.	Memory errors throughout.
Score: _____	Has professional level stage presence.	Very comfortable on stage.	Somewhat comfortable on stage.	Appears uncomfortable on stage.	Appears very uncomfortable and awkward on stage.
Score: _____	Repertoire of the highest level.	Repertoire level is very good.	Repertoire level is good.	Repertoire is below level.	Repertoire level is inadequate.
Score: _____	Stylistically authentic and accurate performance worthy of commercial recording the next day.	Clean performance with rare inaccuracies that the student should be able to self- correct immediately; small imperfections that do not suggest a permanent problem. A public performance would benefit the community.	Generally correct rendering of the score and understanding of rhythm and tempo with minor flaws that suggest the need to polish one or two identifiable mechanical/ rhythmic skills; fit for public performance as an enjoyable record of a serious student's achievements.	Errors in note reading, dynamics, rhythm, and/or tempo distract the listener and point to specific, important skills that have not been learned properly. Not ready to be presented in public.	Inaccuracies, lack of pitch and/or rhythmic control, and the struggle to overcome mechanical difficulties are consistently distracting the listeners from the music; foundational reassessment necessary.

Total: 0

Comments: _____

Faculty member: _____

☐ pass ☐ fail

North Greenville University

PIANO PROFICIENCY REQUIREMENTS

New students desiring to exempt piano study as their secondary applied area must request an audition-interview with the keyboard faculty

Students will pass Section A before taking their Sophomore Platform jury.

SECTION A

Scales and Chords (played from memory):

- a) – Three major or harmonic minor scales in ascending chromatic order starting from any key requested by the faculty (RH: one octave with added ninth ascending and descending; LH: accompanying I-V6/5-I progression and pivot modulation chord); **and**
- b) – With one hand, three major or harmonic minor I-IV6/4-I-V6/5-I progressions in ascending chromatic order starting from any key requested by the faculty, with pivot modulation chord; **and**
- c) - With both hands, any diatonic triad from three different major or harmonic minor keys as requested by the faculty

Lead Sheet

Reading from a lead sheet provided by the faculty, the student will:

1. Harmonize the melody with the given chords.
2. Improvise an accompaniment pattern.
3. Transpose to another key as requested by the faculty.

SECTION B

Music Education majors must complete all portions of the PPE prior to student teaching. All others must complete the PPE prior to scheduling the senior recital prehearing.

Accompanying

The student, assisted by a fellow performer, will play a prepared original accompaniment in staff notation pre-approved by the faculty.

Choral Reading

The student will sight read a choral excerpt provided by the faculty, demonstrating the ability to read at least two parts of a four-part texture.

BAMWS Senior Recital Requirement

The senior recital for a BAMWS major should represent the professionalism and musical quality of a music degree with a focus in worship. These qualities can be shown within the following criteria:

A. Senior Recital:

A recital no less than 30 minutes in length, planned and produced by the student with the supervision of a faculty facilitator, in which the student's solo performance, instrumental or choral ensemble leadership, should consist of no less than 60% of worship repertoire. Worship music can be classified as the following: contemporary worship, traditional worship or sacred music.

The student will propose the recital repertoire within two weeks of the start of the semester in which it is to be given. For recitals, procedures are listed in the CSOM Music Handbook. For the recital, the student will procure the signatures of three faculty members who will agree to serve as the adjudicators of the recital, one being the student's applied area professor. The panel will be responsible for determining if the recital meets the requirements functionally equivalent to a senior recital in terms of composite length, engagement, and level of musical presentation within a worship music degree.

Music Worship Studies Leadership Demonstration - Values & Rubric

Engagement, Energy, and Enthusiasm

- Pray
- Make eye contact
- Smile
- Have a prepared introduction or devotional approach (very brief, a few sentences) to at least one song
- Speak to, invite, call, or otherwise encourage the congregation to sing
- Give appropriate direction to congregation, e.g. standing, sitting, etc. in clear, friendly, unambiguous language
- Give congregation a time for reflection/confession

Song-Leading Technique

- Lining-out/prompting (calling out next lines, esp. where hymnals or projection are unavailable)
- Breath-cueing and fore-phrasing
- Good diction - text should be auditorily decipherable to someone who does not know the song or have the words in front of them
- *a capella* singing used at some point, even if briefly
- Voice strong enough to be heard but not drowning out congregation
- Few, if any, significant departures from the melody

Musical Quality

- Accuracy - Melody clearly delivered
- Healthy and pleasing quality appropriate to the style
- Good mic technique - self-compression if necessary
- Tempo is established and maintained save for resting points or rubato appropriate to the style
- Dynamic contrasts apparent
- Endings made clear
- Some attempt is made to match musical mood to texts
- Songs connected musically or transitioned verbally in such a way as awkward silences are minimized. (Intentional silences are encouraged, but must be communicated as such.)

Practical Concerns

- Establish the key and/or introduce the melody before asking congregation to join
- Chose pieces with good ranges and set in good keys (most notes fall between A3-D4 in men's voices and A4-D5 in women's voices, when venturing outside this range, high notes should be of sufficiently brief duration as not to be taxing to untrained singers)
- Choose songs likely to be familiar to the group being led
- Teach new material if necessary
- Congregation should be audible to one another
- At no point should the congregation *not* know what they are supposed to be doing

Preparation

- Choose appropriate song/hymn texts/materials
- Sheet music, charts or materials in order *in advance*
- Leaders should know the song(s) very well
- Sound system and instruments prepared, working, in tune
- If acoustic piano is used, other instruments should be tuned to it
- Have *some* method of visually delivering the text to the congregation
- Makes some attempt to connect songs or hymns to the season, a lesson, a theme, a current event, etc.

	7-8 items - Exceeds Expectations	5-6 - Meets Expectations	3-4 - Needs Improvement	1-2 - Inadequate	0 - No Credit
Engagement, Energy, and Enthusiasm	Leader: <ul style="list-style-type: none"> • Prayed • Made eye contact • Smiled • Used a prepared introduction or devotional approach to at least one song (very brief, a few sentences) • Spoke to, invited, called, or otherwise encouraged the congregation to join in singing and/or other elements • Gave appropriate direction to congregation, e.g. standing, sitting, etc. in clear, friendly language. • Provided a time for reflection/confession 	Five to six of the eight items were present	Three to four of the eight items were present	One or two of the eight items were present	None of the items were present
	6 items - Exceeds Expectations	4-5 - Meets Expectations	2-3 - Needs Improvement	1 - Inadequate	0 - No Credit
Song-Leading Technique	<ul style="list-style-type: none"> • Lining-out/prompting (calling out next lines, esp. where hymnals or projection are unavailable) • Breath-cueing and fore-phrasing • Good diction - text should be auditorily decipherable to someone who does not know the 	Four or five of the six items were present	Two or three of the six items were present	One of the six items was present	None of the six items were present

	song or have the words in front of them <ul style="list-style-type: none"> • <i>a capella</i> singing used at some point, even if briefly • Voice strong enough to be heard but not drowning out congregation • Few, if any, significant departures from the melody 				
	7-8 items - Exceeds Expectations	5-6 - Meets Expectations	3-4 - Needs Improvement	1-2 - Inadequate	0 - No Credit
Musical Quality	<ul style="list-style-type: none"> • Accuracy - Melody clearly delivered • Healthy and pleasing quality appropriate to the style • Good mic technique - self-compression if necessary • Tempo is established and maintained save for resting points or rubato appropriate to the style • Dynamic contrasts apparent • Endings made clear • Some attempt is made to match musical mood to texts • Songs connected musically or transitioned verbally in such a way as awkward silences are minimized. (Intentional silences are encouraged, but must be communicated as such.) 	Five to six of the eight items were present	Three to four of the eight items were present	One or two of the eight items were present	None of the items were present
	6 items - Exceeds Expectations	4-5 - Meets Expectations	2-3 - Needs Improvement	1 - Inadequate	0 - No Credit
Practical Concerns	<ul style="list-style-type: none"> • Establish the key and/or introduce the melody before asking congregation to join • Chose pieces with good ranges and set in good keys (most notes fall between A3-D4 in men's voices and A4-D5 in women's voices, when venturing outside this range, high notes should be of sufficiently brief duration as not to be taxing to untrained singers) • Chose songs likely to be familiar to the group being led • Taught new material if necessary • Any singing congregation member's voices audible • At no point did the congregation <i>not</i> know what they were supposed to be doing 	Four or five of the six items were present	Two or three of the six items were present	One of the six items was present	None of the six items were present
	6 of 7 items - Exceeds Expectations	4-5 - Meets Expectations	2-3 - Needs Improvement	1 - Inadequate	0 - No Credit
Preparation	<ul style="list-style-type: none"> • Chose appropriate song/hymn texts/materials • Sheet music, charts or materials were in order <i>in advance</i> 	Four or five of the seven items were present	Two or three of the seven items were present	One of the seven items was present	None of the seven items were present

	<ul style="list-style-type: none"> • Leader's familiarity with songs apparent • Sound system and instruments prepared, working, in tune • If acoustic piano is used, other instruments should be tuned to it • A method of visually delivering the text to the congregation was used • Made some attempt to connect songs or hymns to the season, a lesson, a theme, a current event, etc. 				
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Scores per category

Engagement, Energy, Enthusiasm	____/ 8	Song-Leading Technique	____/ 6
Musical Quality	____/ 8	Practical	____/ 6
Preparation	____/ 7	TOTAL	____/ 35

A = 30-35 B = 26-29 C = 22-25* D = 18-21 F = 17 or below

*22 or higher required to pass

Advancement to Upper Division Applied

- Piano:
1. Satisfactory completion of lower level coursework
 2. B or higher in applied major
 3. Approval of keyboard faculty at jury time

- Organ:
1. Satisfactory completion of lower level coursework
 2. B or higher in applied major
 3. Recommendation of organ professor

- Voice:
1. Satisfactory completion of lower level coursework
 2. B or higher in applied major
 3. Approval of voice faculty at jury time

Strings, Brass, Woodwinds:

1. Satisfactory completion of lower level coursework
2. Recommendation of major professor
3. Average grade of B or better in applied study.

Percussion:

1. Recommendation of major professor
2. Average grade of B or better in 4 semesters of lower level applied study
3. Satisfactory completion of lower level coursework below:

Snare Drum:

Portraits in Rhythm, Anthony Cirone
Modern Rudimental Swing Solos - Charley Wilcoxon

Keyboard:

Marimba: Technique through Music - Mark Ford

Timpani:

Etudes from Fundamental Method for Timpani - Mitchell Peters

Drum Set:

Dependent upon instrumental emphasis
At least: Drumset Essential, Vol. 1 - Peter Erskine

Guitar:

1. Satisfactory completion of lower level coursework
2. B or higher in applied major
3. Approval of guitar faculty at jury time

*All require up to date recital/seminar attendance and PPE section A completion.

PIANIST REQUEST FORM

Please do not use this if you already work regularly with a pianist who is available for your performance date. If you need to use this, please do it early. Individual jury pieces should be turned in at the beginning of the semester, recital programs at the beginning of the previous semester. Thank you for your cooperation.

Name _____ Telephone _____

E-mail _____ Applied Teacher _____

Date, time, and location of performance: _____

I am available for my first meeting with the pianist at the following 3 times (30 min. each) *(please indicate any three times you like, 4-5 days from today)*

Date ____ Time ____ Date ____ Time ____ Date ____ Time ____

PLEASE NOTE: To be considered, you need to turn in this form and a copy of all the music to the Music Office at least two weeks prior to performance, but please keep in mind that the two weeks may not be enough to find someone who has time to learn your pieces, especially near the end of the semester. If the proposed program is too large and/or difficult to be prepared on time by the available personnel, your request may still be rejected, with an indication of how much time is needed. An answer will be posted outside Rm. 119 within 3-4 days. If your request is accepted, you will be assigned a pianist and a meeting time to start working. If the performance is off campus, you must be prepared to provide transportation for your pianist.

Signature of student _____ Date _____

Signature of teacher _____ Date _____

OFFICE USE ONLY

Received on _____ by _____.

____ You will meet with _____ on _____ at _____ in Rm. ____.

____ We cannot provide a pianist for this program now. We will if the performance is rescheduled for _____ or later.

Signature of Piano Coordinator _____ Date _____

Signature of Assigned Pianist _____ Date _____



NGU
Christ Makes the Difference

CLINE SCHOOL
OF MUSIC

STUDENT RECITAL FORM

Fill out this form as completely as possible.

I. Performer Information and Date:

Student: _____ Instrument/Voice Type: _____
Email Address: _____ Telephone: _____
Submission Date: _____ Event Date: _____ Event Time: Wednesday, 11:15 AM

II. Assisting Musician(s) (as should be printed in program):

Name: _____ Instrument/Voice Type: _____
Name: _____ Instrument/Voice Type: _____

III. Repertoire (maximum performance time 8 minutes):

Name: _____
Title (include Key, Catalog #, e.g. Op., K. BWV, Title/Tempo marking(s) of Movement/section(s))
Composer: _____ Year of Birth/Death: _____
Length of Performance
(minutes/seconds): _____

IV. Approval/Consent

Applied Faculty Member: _____
Is your student "recital ready?" ☐

RECITAL GUIDELINES

Wednesday 11:15 RECITAL HOUR

Several recitals are scheduled each semester and are open to all undergraduate students who are currently studying an applied instrument or voice at NGU. The recitals are approximately 40 minutes in length. Each student is allowed a maximum performance time of eight minutes. Exceptions to the maximum time limit (if time allows) must receive prior approval by the recital coordinator. Concerto movements and other extended works should be judiciously edited in consultation with applied instructor and accompanist.

1. The form is available on the Resources section of the College of Communication and Fine Arts webpage. The student will fill out Sections I, II, III and IV.
2. Submission for performances:
 - **Forms must be submitted electronically to the applied instructor no later than 12:00** the Friday before the recital. The applied instructor will approve and forward the forms to the music Secretary. Forms submitted after this time will not be accepted.
3. Student Recital Dates for 2024-25 year:
4.

Fall 2024	Spring 2025
September 25	February 19
October 30	March 12
November 20	April 16

STUDENT EVALUATION OF APPLIED INSTRUCTION

Name of Instructor: _____

Class title: _____

Course number: _____

Section: _____

Part A: Choose the most appropriate answer.

1. Year in School:				
<input type="checkbox"/> Freshman	<input type="checkbox"/> Sophomore	<input type="checkbox"/> Junior	<input type="checkbox"/> Senior	
2. My approximate GPA is:				
<input type="checkbox"/> Less than 2.0	<input type="checkbox"/> 2.0	<input type="checkbox"/> 2.99	<input type="checkbox"/> 3.0 or higher	
3. The reason that I'm taking this course is:				
<input type="checkbox"/> Graduation Requirement	<input type="checkbox"/> Major Requirement	<input type="checkbox"/> Elective		
4. The effort I put into this course (practicing for lessons; doing assignment, etc.) is:				
<input type="checkbox"/> Minimum	<input type="checkbox"/> Below Average	<input type="checkbox"/> Average	<input type="checkbox"/> Above Average	
5. The method books/repertoire used were:				
<input type="checkbox"/> Less than Adequate	<input type="checkbox"/> Adequate	<input type="checkbox"/> Well suited for course		
6. Juries, assignments, grading and attendance policies are clearly explained on the course syllabus.				
<input type="checkbox"/> Yes	<input type="checkbox"/> No			
7. The repertoire and assignments that the professor gives are:				
<input type="checkbox"/> Very Relevant	<input type="checkbox"/> Somewhat Relevant	<input type="checkbox"/> Not Relevant	<input type="checkbox"/> No Assignments Given	
8. The amount of work required in this course is appropriate.				
<input type="checkbox"/> Agree Strongly	<input type="checkbox"/> Agree	<input type="checkbox"/> Neutral	<input type="checkbox"/> Disagree	<input type="checkbox"/> Disagree Strongly
9. The instructor begins class on time.				
<input type="checkbox"/> Always	<input type="checkbox"/> Usually	<input type="checkbox"/> Seldom	<input type="checkbox"/> Never	
10. The instructor fails to show or cancels applied lessons.				
<input type="checkbox"/> Usually	<input type="checkbox"/> Often	<input type="checkbox"/> Seldom	<input type="checkbox"/> Never	
11. The instructor is readily available during posted office hours (or by appointment).				
<input type="checkbox"/> Always	<input type="checkbox"/> Usually	<input type="checkbox"/> Seldom	<input type="checkbox"/> Never	<input type="checkbox"/> I don't know
12. The instructor responds well to student's questions.				
<input type="checkbox"/> Always	<input type="checkbox"/> Usually	<input type="checkbox"/> Seldom	<input type="checkbox"/> Often	<input type="checkbox"/> Never
13. The instructor stimulates me to learn.				
<input type="checkbox"/> Agree Strongly	<input type="checkbox"/> Agree	<input type="checkbox"/> Neutral	<input type="checkbox"/> Disagree	<input type="checkbox"/> Disagree Strongly
14. The instructor presents the subject material with:				
<input type="checkbox"/> Much Enthusiasm	<input type="checkbox"/> Interest	<input type="checkbox"/> Moderate Interest	<input type="checkbox"/> Little Interest	
15. The instructor's command of the subject is:				
<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor	
16. Knowing what I do now about this course, I would:				
<input type="checkbox"/> Recommend it	<input type="checkbox"/> Recommend it with a different teacher	<input type="checkbox"/> Avoid this course		
17. The instructor challenges me with new ideas and concepts.				
<input type="checkbox"/> Always	<input type="checkbox"/> Usually	<input type="checkbox"/> Seldom	<input type="checkbox"/> Often	<input type="checkbox"/> Never
18. The instructor gives clear and concise feedback during the applied lesson.				
<input type="checkbox"/> All the time	<input type="checkbox"/> Most of the time	<input type="checkbox"/> Some of the time	<input type="checkbox"/> Never	
19. Taking everything into consideration, this instructor's overall performance is:				
<input type="checkbox"/> Excellent	<input type="checkbox"/> Above Average	<input type="checkbox"/> Average	<input type="checkbox"/> Below average	<input type="checkbox"/> Poor

(Part B continues on back)

Part B: Write your answers in the spaces provided.

20. If applicable, comment on the effectiveness of the Instructor's use of teaching techniques. (visual, aural, written, or descriptive)

21. Comment on the repertoire and assignments in your applied lessons, including the amount of material covered each week.

22. In your opinion, how fair is the instructor's system for determining your final grade in this course? Explain.

23. Did the instructor have any distracting mannerisms? Explain.

24. What are the instructor's main strengths?

25. What are the instructor's main weaknesses?

MUSIC EDUCATION MAJORS' SCHEDULE DATES FOR DEGREE AND TEACHER CERTIFICATION

Most items should be a guide for each semester; however specific items are listed by a particular semester.

EVERY SEMESTER

- **Reach NGU email at least twice every day.**
- **Be sure to attend 10 concerts, recitals, or chamber ensembles. Be sure to swipe ID and turn in programs to Mrs. Boehm with your name on program.**
- **Check the curriculum worksheet for your degree to be sure you are on schedule for completing your degree and graduating at the correct time. Double check your progress with your advisor!**
- **Read your syllabus for every class, as it is a contract between you and the professor.**
- **Introduce yourself to your professors and your Academic Advisor during office hours.**

Freshman year

- **If you scored 1100 on all three parts of SAT, or 22 on ACT, please give the score report to Molly-Kate Shumway, Academic Secretary in the College of Education.**
- **If you did not score 1100 SAT, or 22 on ACT, then arrange to take the three parts of Praxis I at Prometric Testing Center, 10 Enterprise Blvd, Greenville, SC, telephone 864 676-1506 by Thanksgiving of your freshman year. BE SURE TO REQUEST THAT SCORES BE SENT TO NGU COLLEGE OF EDUCATION, AND THE South Carolina STATE DEPARTMENT OF EDUCATION.**
- **Enroll in EDUC 1310 either first or second semester (preferably second) of your freshman year. Complete all forms for Admittance to the Teacher Education Program with your teacher, and submit forms to Jada Barr, Administrative Assistant, College of Education. You will need a car to drive to assigned school for observations.**
- **Attempt to pass one of the parts of the Piano Proficiency Exam on Jury day.**
- **Remember that you must earn at least a C on all Music courses, since Music Education is your major. You must earn at least a B in all primary applied lessons.**
- **If you had 2 years of a foreign language in high school, arrange to take a test for first semester of language at NGU, and move into second semester. If you do not wish to take a foreign language, you can take Diction and it will count as your foreign languages.**

Sophomore Year

- **Be sure to enroll in MUED 2150 Music Lesson Planning in the spring of this year.**
- **If you are in Sophomore Theory, you must also enroll in Computer Tech for Musicians.**
- **Continue to attempt to pass Piano Proficiency each semester.**
- **Attempt to move to the Upper division for private instruction on instrument.**
- **Register for one or more Music Techniques classes this year.**

Junior Year

- **Complete your Music Techniques classes**
- **In the fall, register for EDUC 33XX Human Growth and Development.**
- **In the fall, register for EDUC 3350 The Exceptional Learner.**
- **In the spring, register for Music in the Elementary School, MUED 3320 AND MUED 3105 Field Experience II. This will be the beginning of your major field experiences required for student teaching.**
- **In the spring, register for EDSE 3395 Reading and Writing in the Content Area.**
- **Begin to study and prepare for Praxis II, Music Education assessment.**
- **Sign up to take Praxis II, Music Education during the spring semester. (April date)**
- **You need 3 semesters of private study at the upper level.**
- **During the summer, plan to take PLT.**
- **YOU MUST BE ADMITTED TO THE COLLEGE OF EDUCATION'S TEACHER EDUCATION PROGRAM BEFORE THE BEGINNING OF SENIOR YEAR.**

Senior Year

- **In the fall, register for MUED 4402 Secondary Methods and Management. The section number differentiates between an instrumental (band, orchestra/strings) or vocal (chorus/choir).**
- **If you have stayed on task with General Education, Music Education requirements, you need to plan for 60 days of student teaching in the Spring semester.**
- **You must complete your principal applied lessons and give your senior recital.**
- **You must pass the PPE before you are allowed to student teach.**
- **You must complete 7 semesters of Chapel before graduation.**
- **You must have attended 70 concerts/recitals prior to Student Teaching.**
- **If you plan to Student Teach in the 9th semester at NGU, you must have attended 80 cultural events.**

- **Before Student Teaching you must have a TB test at a local State Health Center.**
- **Order graduation materials from the Registrar's Office before student teaching.**

*****Special note: In planning your finances, you will need over the four years, about \$500+ to pay for the Praxis I, Praxis II, PLT, FBI Check, and SCSDE registration fee for student teaching. Plan wisely for these fees.**

For any questions/concerns, please contact Mr. Gary Rhoden, Coordinator of Music Education, Cline School of Music.



NORTH GREENVILLE UNIVERSITY

CLINE SCHOOL OF MUSIC

JUNIOR / SENIOR RECITAL SUBMISSION FORM – PART A

Please fill out this form as completely as possible.

I. Performer Information and Recital Date:

Student: _____ Instrument/Voice Type: _____

Email Address: _____ Telephone: _____

Recital Date/Time: _____ Private Lessons
Professor: _____

Degree: ☐ Performance ☐ Music Education (30 min) ☐ Elective Recital
☐ Junior (30 min) ☐ Music Worship Studies (30 min)
☐ Senior (50 min) ☐ B.A. in Music (30 min)

II. Assisting Musician(s) (as should be printed in program):

Name: _____ Instrument/Voice Type: _____

Name: _____ Instrument/Voice Type: _____

III. Repertoire:

*Please complete the **Junior Senior Recital Submission Form - Part B**. Replace the information in the example with all relevant repertoire information (keys, catalog numbers, opus numbers, tempo markings, movements, sections, etc.). Submit Part B with this form to the departmental secretary after approval by the applied professor. The information you provide is exactly what will appear in your printed program.*

IV. Reception:

Will the student be hosting a reception after the recital? Yes ☐ No ☐

V. Applied Professor Approval:

VI. Synthesis requirement has been submitted and approved by applied professor

GUIDELINES FOR JUNIOR AND SENIOR RECITALS AND PREHEARINGS

1. Recital/prehearing dates:

- Deadlines:

September 1 for fall semester recitals
January 26 for spring semester recitals

- Prehearings are to be scheduled two weeks prior to the recital.
- If the student fails the prehearing, it cannot be heard until the next semester.
- Recital/Prehearing dates are scheduled on the calendar by the music secretary.
- A Prehearing and Recital Dates Submission Form must be submitted by the faculty member to confirm dates.
- Recitals/Prehearings are presented in Hamlin Recital Hall or Turner Auditorium only for organ.
- Recitals/Prehearings requiring piano accompaniment must be approved by Mr. Parrini. Students must provide the accompanist with copies of the music as soon as possible.

2. Applied professor and student must provide a repertoire list for each faculty member at the prehearing.

3. The Junior/Senior Recital Submission Forms Part A and Part B must be emailed to the music secretary 5 days after the prehearing to Liz.Boehm@ngu.edu.

4. The student is responsible for arrangement with the stage manager for stage set up and breakdown for prehearing and recital.

5. Recital submission forms may be initiated by the student, but final approved submissions **must come** from the applied professor.

Junior Senior Recital Submission Form Part B

Use this program as an example. Follow these steps:

- Immediately use Save As... to save this file to a working location (your computer's Desktop, for example). Give your file a descriptive name:
Williamson, Pamela Senior Voice Recital Program.docx
- You may wish to enable viewing table gridlines, so you can see the document's underlying structure.
- Replace the example text with appropriate information for your student's recital program.
- Save the completed version of the program.
- Send the completed program to the department secretary along with Part A

Type Student Name Here

Parto, Parto

from *La Clemenza di Tito*

Wolfgang Amadeus Mozart

1756 - 1791

Marvella Castaneda, clarinet

Hear ye, Israel!

from *Elijah*

Felix Mendelssohn

1809 - 1847

arr. Richard Walters

Frauenliebe und Leben, Op. 42

Robert Schumann

I. Seit ich ihn gesehen

1810 - 1856

II. Ich Kann's nicht fassen, nicht glauben

IV. Du Ring am meinem Finger

VI. Süßer Freund, du blackest

VIII. Nun hast du mir den ersten Schmerz getan

La Lune paresseuse

Cecile Chaminade

Ma première letter

1857 - 1944

Chanson Triste

Applied Professor Approval



NORTH GREENVILLE UNIVERSITY

CLINE SCHOOL OF MUSIC

PREHEARING & RECITAL DATES SUBMISSION FORM

I. Performer Information and Recital Date:

Student:	_____	Instrument/Voice Type:	_____
Pre-Hearing Date:	_____	Pre-Hearing Time:	_____
Recital Date:	_____	Recital Time:	_____
Degree:	Performance	Music Worship Studies	<input type="checkbox"/> Music Education (30 min)
	<input type="checkbox"/> Junior (30 min)	<input type="checkbox"/> Recital (30 min)	<input type="checkbox"/> B.A. in Music (30 min)
	<input type="checkbox"/> Senior (50 min)		<input type="checkbox"/> Elective

II. Jury Members:

1. Applied Instructor	_____
2. Jury Member	_____
3. Jury Member	_____
4. Jury Member	_____
	Optional

III. Submission Date:

If student fails the prehearing, it cannot be heard until the next semester.

**Suggested Repertoire Levels for Applied Study Cline School of Music North
Greenville University**

**Graduate Levels for continuing principal instrument:
Graduate Applied Piano, Organ, Voice, Woodwinds, Percussion, Brass, and Strings:
Senior level and other comparable works.**

**The performance levels for the BA in Music (Liberal Arts) are found in the
Freshman - Junior representative repertoire.**

**Undergraduates
Woodwinds**

Flute (* = required for Performance Majors)

Elective level

Studies: Cavally “Let’s Play the Flute” Etudes; Steensland Etudes

Repertoire: Sonatas, Handel; Sonatas, Telemann; “Madrigal”, Gaubert

Freshman

Studies: Cavally “Let’s Play the Flute” Etudes; Andersen Studies, Op. 33*; Reichert 7 Daily Studies*

Repertoire: Sonatas, Handel; Sonatas, Telemann; Sonata in Eb, Bach*; “Morceau de Concours”, Faure*; Serenade, Woodall; Serenade to the Stars, Chamindae; Madrigal, Gaubert

Sophomore

Studies: Anderson Studies, Op. 33; Reichert 7 Daily Studies; Bona Rhythmical Studies, Orchestral Excerpts*

Repertoire: Reverie and Petite Valse, Caplet; Sonata in F minor, Telemann; Danse de la Chevre, Honeggar; Sonata in e minor, Bach*; Syrinx, Debussy*; Concertino, Chaminade ; Mozart Concerti*

Junior

Studies: Anderson Studies Op. 15*; Major & Minor scales in thirds*; Orchestral Excerpts*

Repertoire: Partita, Bach*; Sonata, Poulenc*; Sonatina, Burton; Three Preludes for Flute Alone, Muczynski; Sonata in E Major, Bach; Jeux, Ibert; Hamburger Sonata, CPE Bach; Sonata for Flute Alone, John La Montaine; Joueurs de Flute, Roussel

Senior

Studies: Anderson Studies, Op. 15; Jeanjean Etudes*; Orchestral Excerpts*

Repertoire: Sonata in b minor, Bach*; Sonata, Muczynski; Sonata, Prokofiev*; Undine Sonata, Reinecke*; 8 Pieces for Flute Alone, Hindemith; Image, Bozza; Sonata, Liebermann; Sonatine, Dutilleux; Sonata in a minor for solo flute, CPE Bach*; Sonata, Piston; 3 Pieces for solo flute, Ferroud; First Sonata, Martinu*

Oboe (*=Required for Performance majors)

Elective level

Studies: Rubank Advance Bks 1 & 2, Voxman Selected Studies

Repertoire: Air & Rondo, Handel; Evening Piece, Benson; Concert & Contest Collection, Voxman; Evening Piece, Benson

Freshman

Studies: Gekeler Method Bk; Barrett 40 Progressive Melodies*; Voxman Selected Studies

All major scales from memory (Required)

Repertoire: Concert & Contest Collection, Voxman; Pastorale, Desportes; Three Short Pieces, Dunhill; Sonata No. 1 & 2, Handel; Concerto in C, Haydn*; Sonata in a min, Telemann*; Andante, Edmunds; Sonata in C, Loeillet

Sophomore

Studies: Daily Exercises, McDowell; Barrett Articulation Studies*; Cruchon Method

All Harmonic & Melodic Minor Scales from memory (Required)

Repertoire: Piece in G min, Pierne; Three Romances, Schumann*; Sonata Brilliant, Barth; Fantasie, D'Indy; Introduction, Theme & Variations, Hummel; Pastorale, H. Hanson; Concerto, Marcello*; Concerto, Albinoni; Suite, Piston; Escales, Ibert

Junior

Studies: Barrett 15 Grand Studies; Ferling 48 Studies*; Klose 20 Studies

Modes in all keys

Repertoire: Concerto, Cimarosa; Fantasy Pieces, Nielsen; Concerto in One Movement, Lombardo; Concerto in g min, Handel; Sonata, Hindemith*; Concerto in f min, Telemann*; 12 Fantasies, Telemann;; Concerto, Mozart*; Sonata, Reizenstein; Sonata, Dutilleux

Senior

Studies: Gillett Exercises for Advanced Technique*; Barrett Complete method

Repertoire: Concerto de Cebece, Chenette; Sonata, Poulenc*; Concerto, Vivaldi; Six Metamorphoses, Britten; Saint-Saens Sonata*; First Concertino, Guilhaud; Suite, W. Piston; Sonatine, Szalowski; Concerto, Tomasi; Sonata, Cooke; Sonata, Schuller; Rhapsodie, Damase

Clarinet (*=Required for Performance majors)

Elective level

Studies: Rubank Advanced Method, Vol. 1 & 2; 24 Varied Scales & Exercises, J.B. Albert

Repertoire: Concert & Contest Collection, H. Voxman

Freshman

Studies: Klose-Prescott Scale Method*; Complete Method for Rhythmical Articulation, Pasquale Bona*, Rose 32 Etudes*; Voxman Selected Studies; Kroepsch Etude Bk 1 All major scales from memory (Required)

Repertoire: Five Bagatelles, G. Finzi; Petite Piece, C. Debussy*; Sonata No. 7, X. Lefevre; Three Intermezzi, Ch. Stanford; Concerto in Eb, F. Rossler; Sonata No. 1, Wanhall; Fantasie-Caprice, Ch. Lefevre; Canzonetta, Pierne; Fantasie Pieces, R. Schumann*, Idylle, Bozza; Jamaican Rumba, Benjamin; Six Pieces, Frank

Orchestra Excerpts: Beethoven Sym No. 4,6,8*; Haydn Variations*; Brahms Sym No. 3*; Additional from Bonade Orchestral Studies Book; McGinnis Orchestral Excerpts BK 1*

Sophomore

Studies: Baermann Method (3rd Division)*; Rose 40 (BK 1 & 2)*; Klose 20 Studies; Gambaro Caprices; Kroepsch Etude Bk 2; Russianoff Clarinet Method; Jeanjean 20 Etudes; Gabucci 20 Intermediate Studies; Langenus Clarinet Method. All Harmonic & Melodic Minor Scales from memory (Required)

Repertoire: Four Church Sonatas, Mozart*; Solo de Concours, Rabaud; Suite for Unacc. Cl, H. Aitken; Three Romances, R. Schumann*; Rhapsody for Unacc. Cl, W. Osborne*; Concerto No.3, K. Stamitz; Weber Concerto No. 1*; Sonata No. 2 in Eb, J. Brahms*; Sonata, Hindemith*; Capriccio, Sutermeister*; Fantasy, M. Arnold; Scene & Air, Bergson; Allegretto, Gaubert; Concerto No. 1, Stamitz, Concertino, Tartini; Lied, Berio; Sonata Op. 3, Baissiere
Orchestral Excerpts: Mendelssohn Scherzo from A Midsummer Night's Dream*; McGinnis Orchestral Excerpts Bk 2*; Prokofieff Peter & the Wolf*; Rimsky-Korsakoff Scheherazade*

Junior

Studies: Jeanjean 25 Etudes; Kroepsch Etude Bk 3; Cavallini 30 Caprices*; Rode Etudes; Stark Arpeggio Studies; Klose Daily Studies; Gabucci 10 Modern Etudes; Gaimpieri Caprices Modes in all keys

Repertoire: Sonata No. 1 in F min, Brahms*; Concerto K.622, Mozart*; Concertino, C.M. von Weber*; Concerto No. 2, Weber, Phantasy Suite, Dunhill; Sketches, Prunty; Sonata de Camera, Dahl; Variants for solo Clarinet, W.O. Smith; Concerto No. 1, Spohr; Dance Preludes, Lutoslawski; Variations, Rossini; Sonata, Saint-Saens; Pulcenella, Bozza; Fantasie Piece, Gade; Sonata No. 1 or 2, Reger; Sonata, Stanford, Raga Music, Meyer; Fantasie, Gaubert; Adagio & Tarantella, Cavallini

Orchestral Excerpts: Berlioz Symphony Fantastique*; Debussy Afternoon of a Faun*; Tchaikovsky Sym. #4*; McGinnis Orchestral Excerpts Bk 3

Senior

Studies: Uhl 48 Etudes Bks 1 & 2*; Kroepsch Bk 4; Kell 17 Staccato Studies; Voxman Classical Studies; Bona Rhythmical Articulation for transposition*; Jettel Bk 3; Polatschek Advanced Studies; Jeanjean 16 Modern Studies; Bozza 12 Etudes; Manevich 10 Studies Major & Minor Pentatonic Scales

Repertoire: Sonata, Bernstein*; Concerto No. 1, Crusell; Grand Duo Concertant, Weber*; Second Sonata, Devienne; Sonata, Poulenc*; Three Pieces, Stravinsky*; Rhapsody, Debussy; Concerto, Copland; Szalowski, Sonatina; Concerto, Tomasi; Concerto, Manevich; Concerto No. 2, Spohr; Sonata No. 2, Wanhall; Theme & Variations, Bentzon;
Orchestral Excerpts: Ravel Daphnis & Chloe Suite 2*; Stravinsky Firebird Suite*; McGinnis Orchestral Excerpt Bk 4

Bass Clarinet

Elective level

Studies: Rubank Advanced Method, Vol. 1 & 2; 24 Varied Scales & Exercises, J.B. Albert
Repertoire: Concert & Contest Collection, H. Voxman

Freshman

Studies: Klose-Prescott Scale Method; Complete Method for Rhythmical Articulation, Pasquale Bona, 18 Selected Studies for Bass Cl, W. Rhoads; Kroepsch Etude Bk 1
All major scales from memory

Repertoire: Idylle, Bozza; Jamaican Rumba, Benjamin; Six Pieces, Frank; Adagio & Allegro, J. E. Galliard/arr. Merriman; Theme & Variations, Lynn Job; Concert & Contest Collection, Voxman

Sophomore

Studies: Rose 32 Studies; Rhoads 21 Foundation Studies
All Harmonic & Melodic Minor Scales from memory

Repertoire: Sonata in G min, T. Davis; Lied, Berio; Lamento, Bassi; Sonata, Eccles; Five Bagatelles, G. Finzi; Three Romances, Schumann; Sonata #6, Vivaldi

Junior

Studies: Klose Daily Studies; Rhoads 35 Technical Studies
Modes in all keys

Repertoire: Sonata in Eb, Loeillet/arr. Ayres; Andante & Allegro, Desportes; Sonata, Marcello/Arr Hite; Adagio for 1st Concerto, Spohr; Rhapsody for Unacc. Cl, W. Osborne

Senior

Studies: Rhoads Advanced Studies; Drapkin Symphonic Repertoire
Major & Minor Pentatonic Scales

Repertoire: Ballade, Bozza; Excursions, Cole; Serenade Basque, Hoffmann; Le Desir, Ch. Oberthur; Romance, Orlamunder; Excursions, Cole

Bassoon (*=Required for Performance majors)

Elective level

Studies: Weissenborn Method

Repertoire: Concert and Contest Collection, Voxman

Freshman

Studies: Weissenborn Method*; Weissenborn Advanced Studies

Repertoire: Solos for Bassoon, Schoenbach; Sonatas, Galliard; Sonata, Hindemith*; Concert Piece, Pierne*

Sophomore

Studies: Weissenborn, Advanced Studies*; Milde, Concert Studies; Gambaro, 18 Studies

Repertoire: Concerto, Mozart*; Sonatas, Devienne, Sonatas, Marcello; Rhapsody, Osborne; Four Sketches, Jacob; Bach, Cello Suites; Boismortier, multiple works; Concerto, Crusell

Junior

Studies: Milde, Concert Studies; Milde, Scale Studies; Jancourt, Melodic Studies

Repertoire: Sonata in C, Fasch; Sonatas, Besozzi; Concerto, Weber*, Sonata, Saint-Saens; Vivaldi, any concerto*; Fantasy, Arnold; Concerto, Kozeluh; Concertino, Larsson; Parable, Persichetti

Senior

Studies: Orefici, Bravura Studies; Orefici, Melodic Studies; Piard, Scale Studies; Piard, Arpeggio Studies; Jacobi, Six Studies; Bitsch, Studies

Repertoire: Andante and Hungarian Rondo, Weber; Fantasy on a Theme of Paganini, Farago; Sonatine, Tansman; Bozza, multiple works*; Concerto, Hummel*; Divertissement, Francaix; Sonata, Telemann

Alto Saxophone (*=Required for Performance majors)

Elective level

Studies: Rubank Advanced Method

Repertoire: Concert & Contest Collection, Voxman; Pavane, Ravel

Freshman

Studies: Snavely Basic Technique for Saxophone; Voxman Selected Studies; Londeix Le Detache; Bona Rhythmical Studies

All major scales from memory

Repertoire: Program Solos, L. Teal; Aria, Bozza*; Piece in form of a Habanera, Ravel; Three Romances, Schumann*; Canzonetta, Pierne; Sicilienne, Lantier; Concert & Contest Collection, Voxman; Vocalise, Rachmaninoff; Sonata No. 3, Handel

Sophomore

Studies: Klose 25 Daily Studies; 27 Melodious & Rhythmical Exercises, J L Small*; Russo 20 Contemporary Studies; Rascher 24 Intermezzi; The Orchestral Saxophonist, Ronkin, BK 1
All Harmonic & Melodic minor scales from memory

Repertoire: First Concertino, Guilhaud; Fantasy in F min., Gurewich; Sonata, Eccles; Sonata, Muczynski*; Solo de Concours, Rabaud; Seven Epigrams, Snyder; Sonata No. 1, Op. 96, Moritz; Sonatina, Van Delden; Sonata, Jacobi

Junior

Studies: Cavallini 30 Caprices; Ferling 48 Studies*

Modes in all keys

Repertoire: Sonata, Creston*; Sonata, Hindemith; Rhapsody, Debussy*: Sonata, Heiden*; Scaramouche Suite, Milhaud*; Sonatine Sportive, Tcherepnin; Allegro, Fiocco; Concertante, Grundman; Sonata, Lunde; Sonata, Wilder; Pulcinella, Bozza

Senior

Studies: Bozza Caprices*; Iasilli 27 Virtuoso Studies; Mule Daily Exercises; Parisi/Iasilli 40 Technical & Melodious Studies; Karg-Elert 25 Caprices & Sonatas; Orch. Saxophonist, BK 2
Major & Minor Pentatonic Scales

Repertoire: Concertino de Camera, Ibert*; Concerto, Creston; Concerto, P. M. Dubois; Concerto, Glazounov*; Piece in form of a Waltz, Bonneau; Introduction & Dance, Tomasi; Improvisation, Noda; Solo, Heiden*; Sonata No. 1, Raphling; Sonata, Thornton; Blue Caprica, Morosco; Ballade, Tomasi

Tenor Saxophone

Elective level

Studies: Rubank Advanced Method

Repertoire: Concert & Contest Collection, Voxman;

Freshman

Studies: Snavely Basic Technique for Saxophone; Voxman Selected Studies; Londeix Le Detache; Bona Rhythmical Studies

All major scales from memory

Repertoire: Concert & Contest Collection, Voxman; Vocalise, Rachmaninoff; Two PAVANES, Saint-Saens; Concerto in G min, Bennett; Three Songs, Ben-Heim; Sinfonia, Porpora; Chant Corse, Tomasi

Sophomore

Studies: Klose 25 Daily Studies; 27 Melodious & Rhythmical Exercises, J L Small; Russo 20 Contemporary Studies

All Harmonic & Melodic minor scales from memory

Repertoire: First Concertino, Guilhaud; Capriccioso, Jeanjean; Second Sonata, Bach; Pitt County Excursions, Duckworth; Suite, Wilder; Rhapsody, Presser; Sonata, Vivaldi

Junior

Studies: Cavallini 30 Caprices; Ferling 48 Studies

Modes in all keys

Repertoire: Czardas, Monti; Sernade, Strimer; Rigaudon, Lacome; Adagio & Allegro, Devienne; Sonata, Stein; Sonatina, Schmidt; Sonatina, Presser; Sonata, Galliard *Senior*

Studies: Bozza Caprices; Iasilli 27 Virtuoso Studies; Mule Daily Exercises

Major & Minor Pentatonic Scales

Repertoire: Poem, Hartley; Sonata, Anderson; Sonata, Pasquale; Sonata, Harley; Legenda, Lucas; Improvisation, Noda; Scherzino, Hartley; Sonata, Di Pasquale; Concerto, Ward

Baritone Saxophone

Elective level

Studies: Rubank Advanced Method

Repertoire: Concert & Contest Collection, Voxman; Pavane, Ravel

Freshman

Studies: Snarely Basic Technique for Saxophone; Voxman Selected Studies; Londeix Le Detache; Bona Rhythmical Studies

All major scales from memory

Repertoire: Program Solos, L. Teal; Piece in form of a Habanera, Ravel; Three Romances, Schumann; Canzonetta, Pierne; Sicilienne, Lantier; Concert & Contest Collection, Voxman; Vocalise, Rachmaninoff

Sophomore

Studies: Klose 25 Daily Studies; 27 Melodious & Rhythmical Exercises, J L Small; Russo 20 Contemporary Studies

All Harmonic & Melodic minor scales from memory

Repertoire: First Concertino; Fantasy in F min., Gurewich; Sonata, Eccles; Concerto No. 2, Singelee; Romanze, Klughart; Rondeletto, Schmidt; Prelude, Presser

Junior

Studies: Cavallini 30 Caprices; Ferling 48 Studies

Modes in all keys

Repertoire: Premier Solo de Concours, Andrieu; Serenade Basque, Hoffman; Cello Suite No.1,3,4, Bach; Little Sonata, Hartley

Senior

Studies: Bozza Caprices; Iasilli 27 Virtuoso Studies; Mule Daily Exercises

Major & Minor Pentatonic Scales

Repertoire: Solo de Concours, Combelle; Petit Suite, Hartley; Sonata Op6, G. Anderson; Sonata, Schmidt; Sonata, Caravan; Sonata, Worley

Brass

Trumpet

Elective level

Studies: Rubank Advanced Method; Arban Complete Method

Repertoire: Voxman concert & Contest Collection

Freshman

Studies: Cichowicz Trumpet Flow Studies; Arban Complete Conservatory Method*; Clark Technical Studies; Colin Advanced Lip Flexibilities, V. 1; Irons 27 Groups of Exercises; Concone Lrical Studies; Clodomir 20 Characteristic Studies; Getchell Pratical Studies bks 1 & 2; Pottag Preparatory Melodies for Solo Work

Repertoire: Sonata No. 11, Albinoni; Concert Etude, Goedick*; Orientale, Barat; Sonata in F, Corelli; Concert & Contest Collection, Voxman; Badinage, Bozza

Sophomore

Studies: Schlossberg Daily Drills & Technical Studies; Arban Method*; Bordogni 24 Vocalises; Snedecor Lyrical Studies; Brandt 34 Studies; Brandt Orchestral Studies*; Goldman Practical Studies; Bona Rhythmical Articulation*

Repertoire: Concerto in Eb, Hummel*; Hollow Men, Persichetti; Sonata, Kennan; Sontat No. 1, Purcell; Sonatine, Hummel; Prelude & Allegro, Donato; Sonatina, Hartley

Junior

Studies: Stamp Stamp Routine; Vizzutti Trumpet Method V1 &2; Duhem 24 Etudes; Charlier 36 Etudes Transcendentes; Caffarelli 100 Studi Meiodici; Longinott 12 Studies; Nagel Studies in Contemporary Music

Repertoire: Concerto in Eb, Haydn*; Concerto, Artunian*; Sonata, Peeters; Concerto in D, Telemann; Sonatine, Francaix; Intrada, Honegger; Concerto, Giannini; Sonata, Kennan; Concerto, Albinoni; Concerto, Torelli

Senior

Studies: Sachse 28 Studies; Chaynes 16 Etudes; Bozza 16 Etudes; Nagel Speed Studies; Nagal Trumpet Skills; Smith Top Tones for Trumpet; Sachse 100 Etudes; Falk 20 Etudes Atonales; Stevens Contemporary Trumpet Studies; Andre 12 Etudes Caprices

Repertoire: Suite in D, Handel; Sonata, Hindemith*; Concerto in Eb, Neruda*; Concerto, Tomasi; Concertino, Bozza; Sonata, Stevens; Concerto, Fasch; Concertino, Kaminski; Impromptu, Ibert; Suite, Presser; Concerto in D, Tartini

Horn

Freshman

Studies: Pottag/Schantl Melodious Etudes; Pottag Orchestral Excerpts, BK 1 (Beethoven, Thomas, Weber. Major & minor scales & arpeggios. Transposition to horn in Eb, E, D, C

Repertoire: Sonata in D min, Corelli; Concerto No. 3, Mozart; Sonata, Beethoven; Rondo in Bb, Cooke; Laudatio for unacc. Horn, Krol

Sophomore

Studies: Kopprasch Book I; Orchestral Excerpts-Brahms, Wagner, Tchaikovsky

Transposition to horn in Db, A, G, Ab, F#, Bb, B

Repertoire: Concerto No. 1, Strauss; Instrada for Unacc. Horn, Ketting; Hunter's Moon, Vinter; Sonata for Horn, Heiden

Junior

Studies: Gallay Etudes; Kopprasch Bk 2; Maxime-Alphonse Etudes BK 4; Excerpts from Strauss Tone Poem

Repertoire: Concerto, Gliere; Concerto II, IV, Mozart; Villanelle, Dukas; Concerto in d min, Rosetti; Sonata, Madsen; Horn Lolk for unacc. Horn, Sigurd Berge

Senior

Studies: Maxime-Alphonse Etudes, Bk 4 & 6

Repertoire: Adagio & Allegro, Schumann; Concerto, Jacob; En Foret, Bozza; Brahms Horn Trio or Mozart Horn Quintet or Schubert Auf dem Strom or Britten Serenade for Tenore, Horn & Strings; Brandenburg Concerto NO. 1, Bach; Sonata No. 3, Wilder; Concerto No. 2, R Strauss; Horn Lolk, Berge

Trombone

Elective level

Studies: Major & natural minor scales, 2 octaves through 4 flats & 4 sharps with quarter note = 60; chromatic scale two octaves with quarter note =60; Remington/Hunsberger The Remington Warm-up Studies; Concone/Shoemaker Legato Studies; Bordner Practical Studies; Cimeria 170 Studies; Fink Studies in Legato; Rubank Advanced Method; Arban/Randall/Mantia Complete Method

Repertoire: Where E'er You Walk, Handel; Arm, Arm, Ye Brave, Handel; Aubade, Benson; Solos For Trombone, H.C. Smith; Andante et Allegro, Ropartz

Freshman

Studies: All major & natural minor scales & arpeggios in 2 octaves w/quarter note=60; Chromatic scale in 2 octaves w/quarter note =60; Begin reading tenor clef; begin multiple tounging, alternate positions & use of F attachment; Remington/Hunsberger The Remington Warm-up Studies; Bordogni/Rochut Melodious Etudes BK 1; Arban/Randall/Mantia Complete

Method; Hering 40 Progressive Studies; Fink Introducing the Tenor Clef

Repertoire: Sonatas, Marcello; Vocalise, Rachmaninoff; Andante et Allegro, Barat; Concertino, David; Sonata in f min, Telemann/Ostrander

Sophomore

Studies: All major & 3 forms minor scale & arpeggios in 2 octaves; Scale rhythm eighths & sixteenths with quarter = 60; Chromatic scale in 2 ½ octaves with quarter note = 60; Schlossberg Daily Drills & Technical Studies; Blazeovich Clef Studies; Bordogni/Rochut

Melodious Etudes BK 1; Tyrell 40 Progressive Studies; Kopprasch 60 Selected Studies Bk 1

Introduction to standard orchestral excerpts

Repertoire: Sonatas, Galliard; Cavatine, Saint-Saens; Morceau Symphonique, Guilmant; Concerto, Rimsky-Korsakov; Atlantic Zephyrs, Simons

Junior

Studies: Introduction to Alto clef; Mueller Technical Studies; Kopprasch 60 Selected Studies; Fink Introducing the Alto Clef; Mantia The Virtuoso Trombone; Bordogni/Rochut Melodious Etudes Bk 2; Orchestral excerpts with extensive work in tenor & alto clefs

Repertoire: Sonata-Vox Gabrieli, Sulek; Sonata in a min, Handel/brown; Thoughts of LoveThe Blue Bells of Scotland-Annie Laurie-etc, Pryor; Ballade, Bozza; Sonata, Ewazen; Sonatas, Telemann/Brown

Senior

Studies: Bitsch 15 Rhythmical Studies; Kahila Advanced Studies; Marsteller Advanced Slide Technique; Bordogni/Rochut Melodious Etudes Bks 2 & 3; Orchestral Excerpts including alto trombone

Repertoire: Suites for Cello, Bach; Sonate, Hindemith; Ballade, Martin; Concerto, Jacob; Piece in Eb min, Ropartz; Concerto, Grondahl; Fantasy, Creston, Concertl, L. Mozart; Concerto, Tomasi

Bass Trombone

Elective level

Studies: Major & minor scales, two octaves through four flats & four sharps @ quarter note=60, chromatic scale through 2 octaves; Remington Warm-up Studies; Bordner Practical Studies; Cimera 170 Studies; Fink Studies in Legato; Getchell/Hovey Practical Studies;

Ostrander Method for Bass Trombone; Pederson Elementary Etudes; Gilles 70 Progressive Studies

Repertoire: Where E'er You Walk, Handel; Arm, Arm, Ye Brave, Handel; Trombone Essentials, Yeo; Andante et Allegro, Ropartz; Arioso, Hartley

Freshman

Studies: All major & natural minor scales & arpeggios in 2 octaves w/quarter note=60; Chromatic scale in 2 octaves w/quarter note =60; begin multiple touning, alternate positions & use of valves; Remington/Hunsberger The Remington Warm-up Studies; Bordogni/Rochut Melodious Etudes BK 1; Bordogni 43 Bel Canto Studies; Ralph Double Valve Bass Tromvone; Falise, F 7 D Double Valve Bass Tromvbone; Penderson Elementary Etudes; Fink Studies in Legato; Ostrander Method; Gillis 70 Progressive Studies

Repertoire: Sonatas, Marcello; Vocalise, Petite Suite, Dedrick; Hosanna, LisztSonata in f min, Telemann/Ostrander; Trombone Essentials, Yeo

Sophomore

Studies: All major & 3 forms minor scale & arpeggios in 2 octaves; Scale rhythm eighths & sixteenths with quarter = 60; Chromatic scale in 2 ½ octaves with quarter note = 60; Schlossberg Daily Drills & Technical Studies; Bordogni/Rochut Melodious Etudes BK 1; Tyrell 40 Progressive Studies; Kopprasch 60 Selected Studies Bk 1; Blume 36 Studies for Trombone w/F attachment; Blazhevich 70 Studies for BBb Tuba Bk 1; Arban/Jacobs Scales for Tuba

Introduction to standard orchestral excerpts

Repertoire: Sonatas, Galliard; Sonata, McCarty; Two Songs, Spillman, Romance, Still/Yeo; Drei Leichte Stucke, Hindemith; Preludium, Chorale, Variations & Fugue, Muller

Junior

Studies: Gillis 20 Etudes; Blazhevich 70 Studies for BBb Tuba; Bach Suites for Cello; Vasiliev 24 Melodious Etudes for Tuba; Bordogni/Rochut Melodious Etudes Bk 1; Arban/Jacobs Scales for Tuba

Repertoire: Orchestral Excerpts; Concerto in One Movement, Lebedev; Sonatas, Telemann/Brown; Three Folk Tales, Presser; Concerto, Spillman, Concerto, Rimsky-Korsakov

Senior

Studies: Bitsch 15 Rhythmical Studies; Kahila Advanced Studies; Marsteller Advanced Slide Technique; Bordogni/Rochut Melodious Etudes Bks 2 & 3

Repertoire: Suites for Cello, Bach; Sonata, Wiler; Etre Ou Ne Pas D'etre, Tomasi; Impromptu, Bitch; Fantasie Concertante, Casterede; Skylines, Uber; Tetra Ergon, White

Euphonium/Baritone Horn

Elective level

Studies: Rubank Advanced Method; The Remington Warm-up Studies; Pederson Elementary Etudes

Repertoire: Voxman Concert & Contest Collection

Freshman

Studies: Bell Daily Routine; Tyrell Advanced Studies; Voxman Selected Studies for Baritone; Bordogni Melodious Etudes

Repertoire: Allegro Moderato, Schubert; May Song, Op. 52, #4, Beethoven; Sonata (unacc), Clinard; Andante & Allegro, Ropartz; Introduction & Dance, Barat; Yorkshire Ballad, Barnes

Sophomore

Studies: Arban Complete Method; Kopprasch 60 Etudes; Blazhevich Bk 1; Bordotgni-Rochut Bk 1

Repertoire: Sleeper Awake (Cantata BWV 140), Bach; Sonata, Sulek; Sonata in f min, Telemann; Six Sonatas, Marcello; Lyric Suite, White; Fantasie Brillante, Arban; Concerto, Sparke; Sonata in E, Handel; Soncerto for Oboe, Handel

Junior

Studies: Maeny 12 Special Studies; Arban Characteristic Studies

Repertoire: Reverie op. 85 #1, Mendelssohn; Fantasia, Jacob; Sonata, Besozzi; Suite Concertante, Lasterede; Blue Lake Fantasies, Gillingham; Concerto for Euphonium, Bourgeois; Concerto, JC Bach; Carnival of Venice, Arban *Senior*

Studies: Bordogni-Rochut Bk 2; Maeny 12 Special Studies

Repertoire: Pantomine, Sparke; Unacc. Cello Suites, Bach; Concerto Ponchielli; Sonata for Baritone, Ritter; Euphonium Concerto, Horovitz; Soliloquies, Stevens; Concerto for Euphonium, Wilby; Symphonic Variants, Curnow

Tuba

Elective level

Studies: Rubank Advanced Method; The Remington Warm-up Studies; Pederson Elementary Etudes

Repertoire: Voxman Concert & Contest Collection

Freshman

Studies: Blazhevich 70 Studies; Tyrell 40 Progressive Studies; Bordogni Etudes Bk 1; Bell Daily Routine; Bordogni-Ruchet Melodious Etudes Bk 1

Repertoire: Come Sweet Death, Bach; Sonata in A min, Vivaldi; Andante & Allegro, Capuzzi; Sonatina, Hartley; Beelzebub, Catozzi; Fantasia for Tuba, Hartley; 5 Songs, Brahms; Introduction & Dance, Baret

Sophomore

Studies: Arban Complete Method; Kopprasch 60 Etudes; Blazhevich Bk 1; Tyrell Advanced Studies; Chartier 32 Etudes; Bordogni Legato Etudes; Blazhevich Exercises in Tenor Clef

Repertoire: Fantasy for Tuba, Arnold; Sonata, Beversdorf; Gavotte & Hornpipe, Purcell; Sonata, Hindemith; Suite Haddad; Six Sonatas, Marcello; Sonata, Sibbing;; Andante, Tcherpnin; Sernade No. 12, Persichetti; Vocalise, Rachmaninoff

Junior

Studies: Arban 14 Characteristic Studies; Maenz 12 Special Studies; Snedecor Low Studies; Orchestral Excerpts

Repertoire: Romance No. 2, Schumann; Sonata, Besozzi; Sonata, Madsen; Sonata #6, Galliard; Lifepoints, Wyatt; Effie Sonata, Wilder; Tuba Concerto, Gregson

Senior

Studies: Slama 66 Melodic Technical Etudes; Bordogni-Rochut Bk 1 & 2; Orchestral Excerpts

Repertoire: Concerto for Bass Tuba, Vaughn Williams; Sonata, Broughton; Sonata, Stevens; Limpid Stream, Shostakovich; Concerto, John Williams; Sonata, Winteregg; Fantasia Piece, Schumann; Capriccio, Penderecki

Required Method Books

Composer/Arranger	Title	Publisher
Pilafian/Sheridan (Years 14)_	The Brass Gym for Tuba	Focus on Excellence
Arban/Young (Years 1-4)	Complete Method for Tuba	Encore
Concone/Jacobs (Years 1 & 2)	The Complete Solfeggi	Encore
Kopprasch/Young (Years 2-4)	Sixty Studies	Encore
Bordogni/Jacobs (Years 3 & 4)	Complete Vocalises	Encore
Blazhevich Years (1-4)	70 Studies Vol. 1 (Years 1 & 2)	Robert King
Snedecor (Years 3 & 4)	Low Etudes	Pas Music

Approved Solos Year One Solos

Composer/Arranger	Title	Publisher
Nelhbyel	Suite	Boston Music
Rachmaninoff	Vocalises	Ludwig
Capuzzi/Catelinet	Andante and Rondo	Hinrichsen
Bach/Bell	Air and Bouree	Carl Fischer
Barat	Introduction and Dance	Southern Music
R. Vaughn Williams	6 Studies in English Folksong	Galaxy
R. Vaughan	Concert Piece No. 1	Fema
Hartley	Suite	Elken-Vogel

Year Two Solos

Composer/Arranger	Title	Publisher
Beversdorf	Sonata	Southern Music
Hindemith	Sonata	Schott
Marcello/Little	Sonata No. 1	Southern Music
Marcello/Little	Sonata No. 5	Southern Music
Persichetti	Serenade No. 12	Elkan-Vogel
Lebedev	Concerto	Edition Musicus

Year Three Solos

Compoer/Arranger	Title	Publisher
Monti/Hilsars	Csardas	Reift
Vivaldi/Cooley	Sonata No. 2	Tuba Classics
J.S. Bach/Cooley	Sonata in Eb	Tuba Classics
Gregson	Concerto	Novello
Vaughn Williams	Concerto	Oxford
Ewazen	Concerto	Southern Music
Mahler/Perantoni	Leider Eines Fahrenden Gesellen	Encore

Year Four Solos

Composer/Arranger	Title	Publisher
Plog	3 Miniatures	Editions Bim
Broughton	Sonata	Masters Music Pub
J. Williams	Concerto	Leonard Publishing
Penderecki	Capriccio	Schott
Donald H. White	Sonata	Ludwig

Important Web Sites

Information concerning All-Region, All-State, Marching Band Competitions, and Solo and Ensemble

- www.bandlink.org

Respiratory Equipment, Music, Books

- www.windsongpress.com

Instruments, Tuners, Mouthpieces, Supplies, etc.

- www.wwbw.com
- www.musiciansfriend.com

Music

- www.encoremupub.com
- www.brodtmusic.com
- www.jwpepper.com
- www.sheetmusic.com

Required Method Books for the Euphonium

Composer/Arranger	Title	Publisher
Pilafian/Sheridan (Years 1-4)	The Brass Gym for Euphonium	Focus on Excellence
Arban/Alessi- Bowman (Years 1-4)	Complete Method for Trombone and Euphonium	Encore
Bordogni/Rochut	Melodious Etudes from Trombone	Carl Fischer

Approved Solos for the Euphonium

Year One Solos

Composer/Arranger	Title	Publisher
Haddad	Suite	Shawnee Press
Marcello/Ostrander	Sonata in F Major	International
Capuzzi/Catelinet	Andante and Rondo	Hinrichsen
Telemann	Sonata in F Minor	International
Barat	Introduction and Dance	Southern Music

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Information concerning All-Region, All-State, Marching Band Competitions, and Solo and Ensemble

- www.bandlink.org

Respiratory Equipment, Music, Books •

www.windsongpress.com

Instruments, Tuners, Mouthpieces, Supplies, etc.

- www.wwbw.com
- www.musicansfriend.com

Music

- www.encoremupub.com
- www.brodtmusic.com
- www.jwpepper.com
- www.sheetmusic.com

Percussion

Freshman

Snare Drum: Portraits in Rhythm, Cirone; Standard Snare Method, Podemski; The AllAmerican Drummer, Wilcoxon

Keyboard: Fundamental Method for Mallets, v. 1, Peters; Masterpieces for Marimba, McMillan; Masterworks for Mallets, Gottlieb; 12 Etudes for 2 Mallet Marimba, Lawless; Method of Movement, Stevens

Timpani: Fundamental Method for Timpani, Peters

Drumset: Drumset Essentials, v. 1, Erskine

Sophomore

Snare Drum: Intermediate Snare Drum Studies, Peters; Rudimental Cookbook, Freytag; Modern Rudimental Swing Solos, Wilcoxon

Keyboard: Marimba: Technique through Music, Ford; Solos by Abe, Gomez, Nusser, Peters, Zivkovic

Timpani: Etudes from Beck, Carroll, Goodman, Whaley

Drumset: Advanced Techniques form Modern Drummer, V. 1, Chapin; Groove Essentials, V. 1-2, Igoe

Multi-Perc.: Modern Rudimental Swing Solos, Wilcoxon; French Suite & English Suite, Kraft; Etudes, Peters

Junior

Snare Drum: 12 Studies for Snare Drum, Delecluse' Advanced Snare Drum Studies, Peters

Keyboard: Vibraphone Technique, Friedman; Solos by Abe, Albeniz, Bach, Burritt, Ford, Rosauero, Sammut, Schmitt, Smadbeck, Stout, Zivkovic

Timpani: 20 Studies for Timpani, Delecluse; Solo Timpanist, Firth; Excerpts: Mozart, Handel, Beethoven

Drumset: Groove Essentials, V.1-2, Igoe; Work in all Styles; Bruhx Technique

Multi-Perc: Concert Solos by Cage, Cahn, Dietz, Hollinden, Kopetzki, Zivkovic Orchestral Excerpts for all instruments

Senior

Snare Drum: Concert Solos by Fink, Freytag, Kopetzki, Masson, Kettle

Keyboard: 19 Musical Studies, for Vibes, Sejourne; Solos by Bach, Burritt, Ford, Ewazen, Maslanka, Norton, Schwantner, Stout, Thomas

Timpani: Concert Solos by Beck, Carter, Leonard; Excerpts: Beethoven, Stravinsky, Brahms

Drumset: Groove Essentials, V. 1-2, Igoe; Work in all styles; Transcriptions

Multi-Perc: Concert Solos by Cage, Cahn, Dietz, Hollinden, Kopetzki, Zivkovic Orchestral Excerpts for all instruments

Vocal

Freshman:

English: Simple Gifts (Aaron Copland)

I Love All Graceful Things (Eric H. Thiman)

Italian: Star Vicino (Anon., attr. Rosa)

Nel cor più non mi sento (Giovanni Paisiello)

Musical Theatre: Compositions by Rogers and Hammerstein and Lerner and Lowe Jazz:

All of Me, Misty

Worship: Congregations Songs by Bob Kauflin, Chris Tomlin and Keith Getty

Sophomore:

English: Weep You No More, Sad Fountains (Quilter) Will

There Really Be a Morning (Ricky Ian Gordon)

Italian: Per la gloria (Bononcini) Le

Violette (Scarlatti)

French: Lydia (Fauré) Ici

bas (Fauré)

German: Widmung from *Sechs Gesänge* (Franz) Du

bist wie eine blume (Schumann)

Aria: Ombra mai fu from *Serse* (Handel) Vedrai

carino from *Don Giovanni* (Mozart)

Musical Theatre: Compositions by Alan Menken and Ira Gershwin

Jazz: Alfie, Stormy Weather

Worship: Compositions by Brian Doerkson and Hillsong

Junior:

English: The Lass from the Low Countree (Niles) Loveliest of

Tress (Duke)

Italian: O del mio dolce ardor (Gluck) Nebbie

(Respighi)

French: Aimons-nous (Saint-Saëns) Si mes vers

avaient des ailes (Hahn)

German: Der Neugierige from *Die Schöne Müllerin* (Schubert)

Gretchen am Spinnrade (Schubert)

Aria: In Native Worth and Honor Clad from *The Seasons* (Haydn)

Elle a fui, la tourterelle! From *Les Contes D'Hoffmann* (Offenbach)

Musical Theatre: Compositions by Jason Robert Brown and Andrew Lippa

Jazz: Prelude to a Kiss, Satin Doll, and Come Sunday

Worship: Compositions by Rich Mullins, Andrew Peterson and All Sons & Daughters

Senior:

English: On the Wings of the Wind (Head)

When I Bring You Colour'd Toys (J. A. Carpenter)

Italian: Pietà, Signore (attr. Stradella) Chi sà,
 Chi sà (Mozart)
 French: Cheveux des bois from *Ariettes Oubliées* (Debussy) O
 quand je dors (Liszt)
 German: Eifersucht und Stolz from *Die Schöne Müllerin* (Schubert) Allerseelen
 (Strauss)
 Aria: En ferment les yeux from *Manon* (Massenet)
 Come scoglio from *Così fan tutte* (Mozart)
 Musical Theatre: Compositions by Sondheim
 Jazz: Butterfly, April in Paris and Beauty of All Things Worship:
 Compositions by Brian and Katie Torwalt

Piano **(BA in Music, BA in Music Education, and BA in Performance)**

Please Note:

- 1 The following list is intended as a pool of choices that can help a very gifted student build strong recital programs. It should not be understood as an attempt to make any particular work mandatory for a given year or to confine larger, fundamental bodies of work (for ex. Beethoven Sonatas, WTC, Chopin or Liszt Etudes) to the scope of two semesters of study. Such monuments of piano literature will continue to be part of the student's work as long as he/she remains an active pianist.
- 2 The works listed for the first year, while establishing a minimum standard, can be used to form recital programs of different scope and difficulty and many of them, while still accessible and recommended to very gifted incoming freshmen eager to "cut their teeth", will be approved for junior and senior recitals if properly prepared, especially in the case of non-performance majors. Stylistic variety and at least one work no shorter than 15 minutes (single or multmovement) will be expected in any program.
- 3 Performance majors should strive to explore the literature thoroughly and understand that the third and fourth year works listed here represent the standard level of repertoire in any national and international competition open to pianists of their age range. Shorter individual works listed below are intended as examples; they can and should be substituted by comparable pieces whenever the students or teachers so desire.

Freshman:

Etudes by Czerny (op. 740), Cramer, Clementi (Gradus) may be used for technical review.

Bach	Suites, Partitas, Toccatas, Well Tempered Clavier
Scarlatti	Sonatas
Haydn	Sonatas
Schubert	Impromptus, Sonatas
Mendelssohn	Songs Without Words
Chopin	Nocturnes , Mazurkas, Polonaises, Preludes, Etudes, Waltzes
Brahms	Selections from Op. 117 and 118
Debussy	Preludes , Images, Estampes
Ravel	Sonatine

Prokofiev	Visions fugitives, Sonatas
Shostakovitch	Preludes and Fugues
Scriabin	Preludes, Etudes, Sonatas
Barber	Excursions
Gershwin	Preludes
Griffes	Four Roman Sketches

Sophomore:

Mozart	Sonatas
Beethoven	Sonatas
Schumann	Abegg Variations, Papillons, Faschingschwank aus Wien, Noveletten, Fantasy Pieces
Liszt	Etudes
Brahms	Four Pieces Op. 119
Rachmaninoff	Preludes, Etudes
Ravel	Valses nobles et sentimentales
Messiaen	Preludes
Martin	Preludes
Berio	Six Encores
Villa-Lobos	A prole do bebê

Junior:

Chopin	Scherzos, Ballades
Schubert	Wanderer-fantasie
Schumann	Carnaval, Kreisleriana
Debussy	Etudes
Albeniz	Iberia
Granados	Goyescas
Ravel	Miroirs
Prokofiev	Toccata
Barber	Sonata
Schoenberg	Three Piano Pieces Op. 11
Berg	Sonata
Chavez	Cuatro Estudios

Senior:

Busoni	Bach transcriptions
Chopin	Sonatas, Preludes (as a set)
Schumann	Fantasy, Symphonic Etudes, Toccata
Tchaikovsky	Sonatas, Dumka
Rachmaninoff Sonatas	
Liszt	Hungarian Rhapsodies, Transcriptions, Sonata
Brahms	Sonatas, Handel Variations, Paganini Variations
Mussorgsky	Pictures from an Exhibition
Ravel	Gaspard de la nuit
Messiaen	Catalogue d'oiseaux, Vingt Regards sur l'Enfant Jesus
Stravinsky	Three Movements from Petrouchka
Messiaen	Catalogue d'oiseaux, Vingt regards sur l'enfant Jesus
Ligeti	Etudes
Vine	Sonatas
Stockhausen	Klavierstücke

Piano (BA in Music Worship Studies) Freshmen:

Piano Adventures Popular Repertoire Level 5 (Hackinson)

Candle in the Wind

Over the Rainbow

Summertime

Tears in Heaven

Take Five

World's Greatest Hymns and Spirituals (Alfred)

Come, Thou Almighty King

I Need Thee Every Hour

All Hail the Power

I Surrender All

Amazing Grace

Faith of Our Fathers

Joyful, Joyful, We Adore Thee

My Faith Looks Up To Thee

Just As I Am

For the Beauty of the Earth

Blessed Assurance
 Take My Life and Let It Be
 Corea, C. Digital Sheet Music (Hal Leonard)
 Crystal Silence A minor
 Evans, B. *Jazz Sweets* Kjos
 Sugar & Spice
 Guaraldi, V. *A Charlie Brown Christmas* Hal Leonard
 Christmas is Coming (Harder Version)
 Linus and Lucy (Intermediate level)
 Scivales, R. *Southern Fried Blues* Kjos
 Sanctified Rhythm Blues
 Sting musicnotes.com Hal Leonard
 Fields of Gold A minor
Baptist Hymnal
 Abide with Me – Eb
 Jesus Paid it All – Eb
 Turn Your Eyes Upon Jesus – F Improvisations on:
 How Great is Our God – Tomlin, C.
 Open the Eyes of My Heart – Baloché, P. Improvisations
 and transcriptions after the style of Every Praise – Walker,
 H.

Sophomore:

Boyd, B. arr. *Best of Billy Joel Piano Solos* Hal Leonard
 Baby Grand
 My Life
 Brubeck, D. arr. Schultz, R. musicnotes.com
 Bossa Nova U.S.A. G major
 John E. Sir. *Elton John Intermediate Solos* arr. Carol Klose Hal Leonard
 Crocodile Rock
 Tiny Dancer
 Your Song
 Written in the Stars
 Yiruma musicnotes.com Hal Leonard
 Kiss The Rain
 River Flows in You
Baptist Hymnal
 Be Thou My Vision – Eb
 Blessed Assurance – D
 Jesus! What a Friend for Sinners – G When I
 Fall in Love – Young/Heyman Improvisations
 on:
 Revelation Song – Riddle, J.L.
 Transcriptions and Improvisations on:

She's Always a Woman – Joel
You've got a Friend – King
Goodnight, My Angel – Joel
Blackbird – Lennon/McCartney

Junior:

Corea, F. *Chick Corea*. Warner
500 Miles High
No Mystery
Senor Mouse
Sometime Ago
Spain
Ellington, D. Evans, L arr. *Rediscovered Ellington*
Watermelon Man
Do Nothing Till You Hear From Me
Come Sunday (My People)
I Got It Bad and That Ain't Good
In A Sentimental Mood
Mood Indigo
Meier, M *Romantic Impressions, Book 4*. Alfred
Baptist Hymnal
Joyful, Joyful, We Adore Thee – G
Because He Lives – Ab
I'd Rather Have Jesus – Db Christ the
Lord is Risen Today – C Transcriptions
and Improvisations on:
The Nearness of You – Carmichael/Washington
The Way You Look Tonight – Kern/Fields
Over the Rainbow – Arlen/Harburg
The Look of Love – Bacharach
The Christmas Song – Torme/Wells
So They Say – Hathaway
Thank You Lord – Hawkins

Senior:

23 Classic Jazz Performances (Hal Leonard)
Any
Brubeck, D. *Dave Brubeck Piano Album*
Blue Rondo alla Turk
It's a Raggy Waltz
Giants of Jazz Piano
Blue Rondo alla Turk
Burge, J *24 Preludes*
Gershwin, G. *George Gershwin 14 Greatest Tunes Hal Leonard*

A Foggy Day
I Got Rhythm
Love it Here to Stay
Nice Work If You Can Get It SW Someone Loves Me
They Can't Take That Away From Me
Gershwin at the Keyboard Warner
Do It Again
 Joplin, S. *Twenty Ragtime Classics* Hal Leonard
 The Cascades
 Swipesy
 Copland, A
 Four Piano Blues
Baptist Hymnal
 How Great Thou Art – Bb Great is
 Thy Faithfulness – Eb
 Improvisations on:
 Death in His Grave - McMillan Trading My
 Sorrows – Evans, D.
 Love Song - Bareilles, S
 Improvisations and Transcriptions on:
 Here, There, and Everywhere – Lennon/McCartney
 Total Praise - Smallwood, R
 Jesu Joy - Smallwood, R

Organ

Freshman:

Level One includes the following or pieces of comparable difficulty and quality:

Bach Orgelbuchlein Selections; little Eight Preludes and Fugues: Prelude and fugue in E Minor
 Buxtehude Prelude and Fugue in F Major
 Brahms Selected Chorales
 Held Selected Pieces

Sophomore: Includes the following or pieces of comparable difficulty and quality: Bach
 Toccata and Fugue in D Minor (565), Wachet Auf; Orgelbuchlein
 selections

Buxteheude Selected preludes and Fugues; Ciacona in E Minor
 Franck Cantabile
 Peppin Pieces from Kleines Orgelbuch

Junior: Includes the following or pieces of comparable difficulty and quality:

Bach Trio Sonatas 1 and 6; Prelude and Fugue in A Minor; Nun komm' der

Heiden Heiland (659)

Franck Prelude, Fugue, and Variation in B Minor; Piece Heroique

Mendelssohn Sonatas

Langlais Hymne d'Actions de Graces "Te Deum"

Senior: Includes the following or pieces of comparable difficulty and quality:

Bach Trio sonatas 3, 5, and 6; Fantasia and Fugue in G Minor; Passacaglia

Franck 3 Chorales

Hindemith Sonatas I and III

Alain Litanies

Dupre 3 Preludes and Fugues

Vierne Finales

Durufle Scherzo

Messiaen selected works

Violin

Elective: (Pre-college, Principal and Performance)

Studies: G, A major & melodic min. Scales (3 8ve) mm=60 in eighth notes; D major & melodic minor (3 8ve) mm=60 in quarter notes; Kreutzer 42 Etudes; Mazas 75 Melodious & Progressive Studies, Op. 36; Trott Melodious Double Stops

Repertoire: Concerto in a minor Op 3 #6, Vivaldi; Concertino in a minor op. 21, Rieding; Sonata No. 3 in F major, Handel; Six Sonatas, Telemann; Sonatina, Martinu; Chanson Louis XIII et Pavane, Kreisler; Andantino in the Style of Martini, Kreisler; Serenade, Mozart/(from Don Giovanni); Romance, Reger

Freshman: (Freshman, Principal; Pre-college Performance)

Studies: All major scales 3 8ves, mm=60 in eighth notes; Artificial Harmonics, G Major mm=60 in half notes; Kreutzer 42 Etudes; Mazas 75 Melodious & Progressive Studies Op 36; Don't 24 Studies

Repertoire: Concerto in G minor Op12, Seitz; Concerto in G Major, Stamitz; Sonatas Op 5, Corelli; Sonatas No's 2,4, or 6, Handel; Sonata in E Minor, Mozart; Sonata in G Major, Mozart; Sonata in D minor, Senaille; Melodie, Gluck; Rondino on a Theme by Beethoven, Kreisler; Liebeslied, Kreisler

Sophomore: (Sophomore, Principal; Freshman, Performance)

Studies: All Major & Melodic Minor scales 3 8ve at mm=60 in eighth notes; Major & minor arpeggios 3 8ve; Kreutzer 42 Etudes; Mazas 75 Melodious & Progressive Studies Op 36; Don't 24 Studies; Fiorillo 36 Etudes or Caprices

Repertoire: Concerto in A Minor, Accolay; Concerto in A Minor, Bach; Concerto in B Minor, Beriot; Sonatina in G Major, Dvorak; Sonata No. 1 in A Major, Handel; Sonata in G Major, Mozart; Sonatina in G Minor, Schubert; Sicilienne & Rigaudon, Kreisler; Allegro Brillante, Ten Have; Mazurka "Obertass", Wieniawski; Partita No. 2 in D Minor-Giga, Bach; Partita No. 3 in E Major-Gigue, Bach; Partita No. 3 in E Major-Bouree, Bach

Junior: (Junior, Principal; Sophomore, Performance)

Studies: All Major & Melodic Minor scales 3 8ve at mm=60 in sixteenth Notes; Major, Minor, Minor Sixth, Mm 4, Dim 7th, Dom7th with resolution in all keys, 3 8ve; Kreutzer 42 Etudes; Don't 24 Studies; Fiorillo 36 Etudes or Caprices

Repertoire: Concerto in G Major K 216, Mozart; Concerto in D Major K 211, Mozart; Concerto in G major #23, Viotti; Sonata in D Major Op 12 #1, Beethoven; Sonata in A Major Op 12 #2, Beethoven; Sonata in C Major K296, Mozart; Sonata in F Major K374e, Mozart; Sonata in D Major Op 9, Leclair; La Folia, Corelli; Slavonic Dance No 2 in E Minor, Dvorak; Slavonic Dance No. 3 in G Major, Dvorak; Vocalise, Rachmaninoff; Partita No. 1 in B MinorCorrente, Bach; Partita No. 2 in D Minor-Allamande, Bach; Partita No. 3 in E Major-Gavotte en rondeau, Bach; Sonata No. 1 in G Minor-Adagio, Bach; Sonata No. 3 in C Major-Allegro assai, Bach

Senior: (Senior, Principal; Junior Performance)

Studies: All major and melodic minor scales and arpeggios series with resolution; Kreutzer, 42 Etudes; Don't, 24 Studies; Fiorillo, 36 Etudes or Caprice, Gavinies, 24 Studies

Repertoire: Conus, Concerto in E; Haydn, Concerto No. 1 in C; Kabalevsky, Concerto in C major; Viotti, Concerto No. 22 in A minor; Bach, Sonatas for Violin and Cembalo; Beethoven, Sonata in G major, Op. 30 No. 3; Sonata in E flat major, Op 12 No. 3; Brahms, Sonata in G major, Op. 78; Brahms, Sonata in A major, Op. 100; Mozart, Sonata in A major, K 526; Schubert, Sonata in A minor Op. 105; Bartok, Romanian Folk Dances; Bloch, Suite Hebraique; Copland, Hoedown from Rodeo; Dello Joio, Fantasia on a Gregorian Theme; Kreisler, Praeludium and Allegro; Variations on a Theme by Corelli; Sarasate, Malaquena; Wieniawski, Legende, Op. 17; Bach, Partita No. 1 in B minor, Allamande and Double; Partita No. 3 in E major, Preludio; Partita No. 3 in E major, Loure; Sonata No. 1, Siciliana; Sonata No. 2, Andante; Sonata No. 3, Adagio

Senior: (Senior Performance)

Studies: All major and melodic minor scales and arpeggios series with resolution. Don't, 24 Studies; Fiorillo, 36 Etudes or Caprices; Gavinies, 24 Studies; Kreutzer, 42 Etudes; Rode 24 Caprices.

Repertoire: Barber, Concerto, Op. 14; Bruch, Concerto No. 1 in G minor; Khachaturian, Concerto in D minor; Mendelssohn, Concerto in E minor; Mozart, Concerto in A major; Beethoven, Sonata in A major (Kreutzer), Op. 47; Sonata in C major, Op. 30 No.23; Brahms, Sonata in D minor, Op. 108; Franck, Sonata; Grieg, Sonata in G major, Op. 13; Hindemith, Sonata, Op. 11, No. 2 in D; Mozart, Sonata in B flat major, K 454; Prokofiev, Sonata in D, Op. 94a; Bartok, Romanian Folk Dances; Bloch, Suite Hebraique; Copland, Hoedown from Rodeo; Dello Joio, Fantasia on a Gregorian Theme; Kreisler, Caprice viennois; Tambourin Chinois; Sarasate, Habenera; Zigeunerweisen, Op. 20; Wieniawski, Polonaise in D major, Op. 4; Bach, Partita No. 2 in D minor, Chaconne; Sonata No. 1 in G minor, Fugue; Sonata No. 2 in A minor, Fugue; Sonata No. 3 in C Major, Fugue.

Viola

Elective: (Pre-college, Principal and Performance)

Studies: Major, Melodic Minor scales - C, D, 3 8ve M.M.=60 in eighth notes Major, Melodic Minor C, 3 8ve M.M.=60 in quarter notes, Kreutzer, *42 Etudes*; Mazas, *Etudes Speciales*, Op. 36; Whistler, *IntroPositions Vol. 1*

Repertoire: Beer, Concertino in E minor; Rieding, Concertino in D, Op. 36; Handel, Sonata in E minor; Marcello, Sonata in C; Purcell, Sonata in G minor; Bohm, *Moto perpetuo*; Leclair, *Sarabande*; Marais, *L'Agreable from Five Old French Dances*; Vaughan Williams, *Six Studies in English Folksong*

Freshman: (Freshman, Principal; Pre-college Performance)

Studies: All major scales 3 8ve M.M.=60 in eighth notes; Artificial Harmonics, Major C, 1 8ve, M.M.=60 in half notes; Bruni, *25 Studies for Viola Solo*; Kreutzer, *42 Etudes*; Mazas, *Etudes Speciales*, Op. 36; Dont, *24 Studies*

Repertoire: Telemann, *Concerto in G*; Vivaldi, *Concerto in D minor*; Eccles, *Sonata in G minor*; Flackton, *Sonata in C*; Handel, *Sonata in G minor*; Pergolesi, *Sinfonia*; Telemann, *Sonata in D*; Bohm, *Sarabande*; Kalliwoda, *Nocturnes*, Op. 186; Marais, *Five French Dances*

Sophomore: (Sophomore, Principal; Freshman, Performance)

Studies: All, 3 8ve major and melodic minor scales M.M.=60 in eighth notes, All, 3 8ve major and minor arpeggios; Bruni, *25 Studies for Viola Solo*; Campagnoli, *41 Caprices*, Kreutzer, *42 Studies*; Mazas, *Etudes Speciales*.

Repertoire: Handel (Casadesus), *Concerto in B minor*; Schubert, Joseph, Concerto; Seitz, *Concert*, Op. 12 No. 3; Francoeur, *Sonata No 3 in E minor*; Marcello, *Sonata in E minor*; Stamitz, Carl, *Sonata in B flat*; Vivaldi, *Sonata in G minor*; Bloch, *Meditation and Processional*; Faure, *Après un reve*; Glazunov, *Elegy*; Joachim, *Hebrew Melodies*; Piston, *Interlude*; Bach, *Suite No. 1 in G, Courante, Minuet, Gigue*.

Junior: (Junior, Principal; Sophomore, Performance)

Studies: All, 3 8ve major and melodic minor scales, M.M.=60 in sixteenth notes; All 3 8ve arpeggios - major, minor, minor sixth, major and minor four, diminished seventh, and dominant seventh with resolution; Campagnoli, *41 Caprices*; Kreutzer, *42 Studies*; Rode, *24 Caprices*

Repertoire: Bach, (Casadesus) *Concerto in C minor*; Vanhal, *Concerto in C*; Vaughan Williams, *Suite, Group 1*; Zelter, *Concerto in E flat*; Bach, *Sonata No. 1 for viola da gamba*; Flackton, *Sonata in G*; Glinka, *Sonata in D minor*; Hummel, *Sonata in E flat*; Bloch, *Suite Hebraique*; Hindemith, *Meditation*; Hovhaness, *Chahagir for Solo Viola*; Rachmaninoff, *Vocalise*; Bach, *Suite No. 1 in G, Allemande*; *Suite No. 2 in C, Prelude, Courante, Sarabande*

Senior: (Senior, Principal; Junior Performance)

Studies: All, 3 8ve major and melodic minor scales, M.M.=60 in sixteenth notes; All 3 8ve arpeggios - major, minor, minor sixth, major and minor four, diminished seventh, and dominant seventh with resolution; Campagnoli, *41 Caprices*; Kreutzer, *42 Studies*; Rode, *24 Caprices*

Repertoire: Hoffmeister, *Concerto in D*; Hummel, *Fantasie*; Vaughan Williams, *Suite, Groups 2 and 3*; Weber, *Theme and Variations*; Bach, *Sonata No. 3 in G minor for viola da gamba*; Bloch, *Suite*; Mendelssohn, *Sonata in C minor*; Milhaud, *Sonata No. 1, Op. 240*; Rubinstein, *Sonata in F minor*; Schubert, *Sonata (Arpeggione)*; Vieuxtemps, *Sonata in B flat*; Enesco, *Concert Piece*; Hindemith, *Trauermusik*; Schumann, *Marchenbilder*; Vieuxtemps, *Elegie*; Bach, *Cello Suites, any others*; Stravinsky, *Suite for Solo Viola*

Senior: (Senior Performance)

Studies: All major and melodic minor scales and arpeggios series with Resolution; Don't, *24 Studies*; Kreutzer, *42 Etudes*; Fiorillo, *36 Etudes or Caprices*; Gavinies, *24 Studies*; Rode *24 Caprices*

Repertoire:

Bartok, *Concerto*; Hindemith, *Der Schwanendreher*; Stamitz, *Concerto in D*; Walton, *Concerto*; Bax, *Sonata*; Brahms, *Sonata in E flat, Op. 120, No. 1*; *Sonata in F minor, Op. 120, No. 2*; Britten, *Lachrymae*; Hindemith, *Sonata Op. 11, No. 4*; Shostakovich, *Sonata*; Paganini, *Variations on the G String*; *La Campanella*; *Moto perpetuo*; Vitali, *Chaconne*; Wieniawski, *Scherzo tarantella*; Bloch, *Suite for Solo Viola*; Hindemith, *Sonata for Solo Viola, Op. 25, No. 1*; Stravinsky, *Elegie*

Cello

Elective: (Pre-college, Principal and Performance)

Studies: scales - C major, 3 octaves G, D, A, F, Bb, Eb, 2 octaves; Dotzauer *113 Studies Book 1*, up to #18; Mooney *Double Stops for Cello*; Popper *15 Easy Studies*

Repertoire: Bach *Suite No. 1, Menuets & Gigue*; Bazelaire *Suite Francaise*; Marcello *Sonata nos. 1 in F and 2 in e*; Squire *Dance Rustique*

Freshman: (Freshman, Principal; Pre-college Performance)

Studies: All major and melodic minor scales, 2 octaves (C major & minor 3 octaves); All arpeggios, 2 octaves (Feuillard); Dotzauer *113 Studies Book 1*, first half; Lee *40 Melodious and Progressive Studies*, Op. 31, first half; Mooney *Thumb Position for Cello*

Repertoire: Bach *Suite No. 1, Courante and Allemande*; Squire *Tarantella and Bouree*; Vaughan Williams *Six Studies in English Folk Song*; Vivaldi *Sonata no. 3 in a minor*

Sophomore: (Sophomore, Principal; Freshman, Performance)

Studies: All major and melodic minor scales, 3 octaves; Arpeggios on one string, 2 octaves (Feuillard); Dotzauer *113 Studies Book 1*, second half; Lee *40 Melodious and Progressive Studies*, Op. 31, second half Repertoire: Bach *Suite No. 1*, complete; Eccles *Sonata in g minor*; Goltermann *Concerto no. 4 in G*; Saint-Saens *The Swan*

Junior: (Junior, Principal; Sophomore, Performance)

Studies: Scales that begin on the C string, 4 octaves; Scales that begin on the G string, 3 octaves; Arpeggios in 3 octaves (Feuillard); Duport *21 Studies*; Popper *Preparatory Studies to the High School*, Op. 76

Repertoire: Bach *Suite No. 3 in C*, dance movements; Bach *Suite No. 2 in d, Prelude*; Vivaldi *Sonatas nos. 4, 5, and 6*

Senior: (Senior, Principal; Junior Performance)

Studies: All major and minor scales, 4 octaves; Arpeggios in 4 octaves (Feuillard); Scales in thirds and sixths; Duport *21 Studies*; Franchomme *12 Caprices, Op. 7*; Popper *High School of Cello Playing, Op. 73*

Repertoire: Bach, J.C. *Concerto in c minor*; Beethoven *Sonatas op. 5 nos. 1 and 2*; Bloch *Prayer from Jewish Life*; Faure *Elegy*; Kodaly *Sonatina*; Leo *Concerto in D major*; Monn *Concerto in g minor*

Senior: (Senior Performance)

Studies: All major and melodic minor scales and arpeggios series with Resolution; Don't, *24 Studies*; Kreutzer, *42 Etudes*; Fiorillo, *36 Etudes or Caprices*; Gavinies, *24 Studies*; Rode *24 Caprices*

Repertoire: Bach *Suite Nos. 2 in d and 3 in C*, complete; Beethoven *Sonatas Nos. 4 and 5*; Bruch *Kol Nidre*; Haydn *Concerto in C*; Lalo *Concerto in d*; Mendelssohn *Sonata in D*; Saint-Saens *Concerto No. 1 in a*

Double Bass

Elective: (Pre-college, Principal and Performance)

Studies: Bille: *New Method for Double Bass, Part 1 Course 1*; Bille: *New Method for Double Bass, Part 1 Course 3*; Lee: *12 Studies, Op. 31. Etudes 4, 5*; Rabbath: *New Technique for Double Bass, Book 2, Etudes 11-13*

Simandl: *30 Studies for String Bass*; Sturm: *Volume 1*;

Repertoire: Capuzzi/Baines: *Concerto for Double Bass in F Major*; Iadone: *Sonata for Double Bass and Piano*; Marcello/Zimmerman: *Sonatas 1-6*; Pergolesi: *Sonata Pulcinella*; Vance: *Progressive Repertoire, Volume 3, Book 5: Berceuse or La Cinquantaine*; Thomas: *Gavotte*; Vivaldi/Zimmerman: *Sonata No. 3*; Walter, D.: *The Elephant's Gavotte*; Walton, J.: *A Deep Song*; Zimmerman, ed.: *Solos for the Double Bass Player: Dall'Abaco, Grave or Russell, Chaconne*

Freshman: (Freshman, Principal; Pre-college Performance)

Studies: Bille: *New Method for Double Bass, Part 1 Course 3*; Lee: *12 Studies, Op. 31. Etudes*; Rabbath: *New Technique for Double Bass, Book 2, Etudes 14-20*; Simandl: *30 Studies for String Bass, Etudes 17-25*; Sturm: *Volume 1*

Repertoire: J.S. Bach /Drew: *Gamba Sonatas Nos. 1, 2 and 3* ; Corelli: *Sonata Op. 5, No. 8* ; Faure/Zimmermann: *Sicilienne* ; Pierne/Drew: *Piece in G minor* ; Vance: *Progressive Repertoire: Minuet L'Antique or Russian Sailor's Dance or Lorinzitti Gavotte*; Zimmerman, ed.: *Solos for the Double Bass Player*; D'Andrieu: *Prelude and Allegro* or Beveridge: *Serenade* or Handel: *Sonata in C minor* or Rachmaninoff: *Vocalise* Verdi: *Aria from "Rigoletto"*; Zimmerman, ed.: *Three Sonatas* ; Pergolesi: *Sinfonia in F Major* Caporale, *Sonata in D minor* ; Croft, *Sonata in A minor* ; Zimmerman, Oscar (editor): *Seven Baroque Sonatas*

Sophomore: (Sophomore, Principal; Freshman, Performance)

Studies: Bille, Isaiah: *Method book 1*; Bille: *New Method for Double Bass, Part 1 Course 3, etudes 54-61*; Lee: *12 Studies, Op. 31. Etudes 10-15*; Nanny: *Method Part 2*; Rabath: *New Technique for Double Bass, Book 2, Etudes 16-19*; Simandl: *30 Studies for String Bass*; Simandl: *New Method Book 2 beginning*; Sturm: *Volume 1*

Repertoire: Capuzzi/Buccarella: *Concerto for DB [in the key of D]*; Cimador: *Concerto in G*; Dragonetti: *Six Waltzes for Double Bass Alone*; Fauré: *Après un Rêve*; Frescobaldi: *Toccata*; Scarlatti/Zimmerman: *Three Sonatas for DB*; Zimmerman, ed.: *Solos for the Double Bass Player*; Geissel: *Adagio* or Vivaldi: *Concerto in A minor for Violin, 1st Movement*

Junior: (Junior, Principal; Sophomore, Performance)

Studies: Bille: *New Method for Double Bass, Part 1 Course 2*; Levinson, Eugene: *The School of Agility*; Morton, Dr. Mark: *Miraculous! Scale Fingerings for the Double Bass*; Rabbath: *New Technique for Double Bass, Book 3*; Simandl: *New Method for String Bass, Part 2*; Vance: *Vade Mecum*; Bille: *New Method for Double Bass, Part 1 Course 3, etudes 62*; Lee: *12 Studies, Op. 31. Etudes 9-12*; Nanny: *Method Part 2*; Rabbath: *New Technique for Double Bass, Book 2, Etude #21*; Rabbath: *New Technique for Double Bass, Book 3, Cyril, Etude in 5th position, Study in Bowing*; Simandl: *New Method Book 2*; Sturm: *Volume 2*; Morton, Dr. Mark: *Miraculous! Scale Fingerings for the Double Bass*

Repertoire:

Armand Russell: *Harlequin Concerto*; Eccles: *Sonata in G minor*; Keyser: *Romance and Rondo*; Koussevitzky: *Chanson Triste*; Koussevitzky: *Valse Miniature*; Dragonetti: *Concerto for Double Bass*

Senior: (Senior, Principal; Junior Performance)

Studies: Gouffe: *45 studies by Various Compose*; Kayser: *36 Studies, Op. 20*; Mengoli: *40 Studi D'Orchestra in Two Volumes*; Proto: *21 Modern Etudes*; Simandl: *Gradus ad Parnassum in two volumes*; Slama: *66 Studies in All Keys*; Storch-Hrabe: *57 Studies*

Repertoire: Anderson: *Four Short Pieces*; Birkenstock: *Sonata*; Bottesini: *Elegy*; Bruch: *Kol Nidrei*; Dittersdorf: *Concerto No. 1 or 2*; Faure: *Elegy*; Geier: *Konzert in E*; Gliere: *Intermezzo*; Gliere: *Praeludium*; Guettler: *Variations on the tune Greensleeves*; Handel: *Sonata No. 6, Op. 1, No. 1*; Hindemith: *Sonata*; Kodaly: *Epigrams*; Koussevitzky: *Concerto*; Misek: *Sonata No. 1*; Misek: *Sonata No. 2*; Persichetti: *Parable*; Pichl: *Concerto*; Proto: *Sonata 1963*; Rabbath: *Solos for the Double Bassist: Iberique Peninsulaire or Ode d'Espagne or Poucha or Dass or Lize or Concerto in One Part*; Ramsier: *Road to Hamelin*; Saint Saens: *Allegro Appassionato*; Van Goens: *Scherzo*; Vanhal: *Concerto*; Vivaldi: *Concerto in F*

Senior: (Senior Performance)

Studies: Findeisen: *25 Studies for Contrabass in All Keys*; Nanny: *10 Etudes-Caprices*; Nanny: *20 Etudes of Virtuosity*; Rabbath: *La Nouvelle Technique de la Contrabass, Vol. III etudes*; Smandl: *Gradus ad Parnassum in two volumes*

Repertoire: Anderson: *Concerto*; Angerer: *Gloriatio*; Bach: *Suite no. 1 in G*; *Suite no. 2 in D minor*; *Suite no. 3 in C*; Bloch: *Prayer*; Bottesini: *Concerto no. 1*; Bottesini: *Concerto no. 2*; Bottesini: *Tarantella*; Bottesini: *Passione Amoroze Curb: Valse*; Dillman: *Sonate fur Kontrabass und Klavier*; Fryba: *Suite in Ancient Style*; Gliere: *Scherzo* (From Four Pieces, Op. 32 and Op. 9); Gliere: *Tarantella* (From Four Pieces, Op. 32 and Op. 9); Lancen: *Croquis*; Maw: *Old King's Lament*; Proto: *A Carmen Fantasy*; Proto: *Concerto no. 1*; Rabbath: *Solos for the Double Bassist: Breiz Crazy Course*; Sankey: *Carmen Fantasy*; Schubert: *Arpeggione Sonata*; Whittenberg: *Conversation*.

Guitar

The Pop/Rock/CCM category is not acceptable jury material for BA in Music (General) with guitar. In addition to the instructor approved repertoire, candidates for the BA in Music with guitar will demonstrate basic classical guitar proficiency with one selection from the Royal Conservatory of Music series on each jury. Selections from the Jazz/commercial category will be performed three times through with demonstration of the melody, improvisation, and comping of the chord accompaniment.

Elective Level:

Studies: Scales - C major, all 5 2-octave positions, G, D, A, E, B, F, Bb, Eb in open (first) position. Natural minor scales - A, E, D. Chromatic scale in open (first) position. Movable major and minor pentatonic. All diatonic open chords in C, A, G, E, D. William Leavitt *Melodic Rhythms*

Repertoire: William Leavitt *Modern Method for Guitar: Book 1* Berklee Press
Royal Conservatory of Music *Guitar Series: Guitar repertoire and studies/etudes Vol. Introductory*
Frederick Harris Music, 2004

Level includes the following or pieces of comparable difficulty and quality:

Hymn/Sacred/Classical:

Newton/Folk tune NEW BRITAIN *Amazing Grace* Franz

Gruber, Joseph Mohr *Silent Night* Jazz/commercial:

Joe Zawinul *Mercy Mercy Mercy* in E or G

Richard Rodgers *My Favorite Things*

Miles Davis *All Blues* Pop/Rock/CCM:

Matt Redman *10,000 Reasons*

Bob Marley *Redemption Song*

U2 *Sunday, Bloody Sunday, 40*

Dave Matthews Band *#41*

Burlap to Cashmere *Treasures in Heaven*

Freshman:

Studies: All major and natural minor scales, all 5 2 octave positions. Transposing major and minor pentatonic scales. All fifth and sixth string root major and minor arpeggios, 2 octaves. Diatonic triad and 7th barre chords. William Leavitt *Melodic Rhythms*

Repertoire: William Leavitt *Modern Method for Guitar: Book 1* Berklee Press
Royal Conservatory of Music *Guitar Series: Guitar repertoire and studies/etudes Vol.1*
Frederick Harris Music, 2004

Level includes the following or pieces of comparable difficulty and quality:

Hymn/Sacred/Classical:

Rev. B. Hicks *Canon: Welcome, Welcome Ev'ry Guest* from *Southern Harmony*

The Wayfaring Pilgrim Trad. Folkhymn

Anonymous *Consolation (Once More, my Soul)* from *The Kentucky Harmony*

W. Billings *Savannah L.M. (From Whence does this Union Arise)* from *The Singing Master's Assistant*
 Elizabeth Scott Sutton *S.M. (See How the Rising Sun)* from *The Easy Instructor* (1812 Version)
 G. F. Handel *Harmonious Blacksmith*
 Selected studies of Sor, Carcassi, Villa-lobos Gaspar
 Sanz *Eight Easy Dances* Jazz/commercial:
 Keith Jarrett *Lucky Southern*
 John Scofield *Jeep on 35*
 Billy Strayhorn *Take the A Train*
 Gerald Marks *All of Me*
 Weiss-Thiele *What a Wonderful World*
 Billie Holiday, Arthur Herzog *God Bless the Child*
 Herbie Hancock *Watermelon Man/ Cantaloupe Island*
 George Gershwin *Summertime* Miles
 Davis *So What* Pop/Rock/CCM:
 Samuel Lane, Dan Wheeldon *Firey Love*
 John Barnett *Faintly*
 Eric Clapton *Change the World, Tears in Heaven*
 Sting *Fragile*
 U2 *One*
 Police *Every Breath You Take*
 T-Bone Walker *Stormy Monday*

Sophomore:

Studies: All major, natural minor, harmonic minor scales, all 5 2 octave positions. Transposing major and minor pentatonic scales. "Blues" pentatonic. All modes in two octaves. All fifth and sixth string root major, minor, major seventh, dominant seventh, minor seventh arpeggios, 2 octaves. Extended tertian chords with 4-6 string root. William Leavitt *Melodic Rhythms & Advanced Rhythm Studies*

Repertoire: William Leavitt *Modern Method for Guitar: Books 1 & 2* Berklee Press
 Royal Conservatory of Music *Guitar Series: Guitar repertoire and studies/etudes Vol. 2*
 Frederick Harris Music, 2004

Level includes the following or pieces of comparable difficulty and quality:

Hymn/Sacred/Classical:

R. Lowery *The Beautiful River (Shall We Gather at the River)* from *Sacred Harp*
Amity (How Pleased and Blessed Am I) from *William Walker's Southern Harmony*
 Elisha Hoffmann, Anthony Showalter *Leaning on the Everlasting Arms* arr. Jacob Johnson
 James Nicholson, William Fischer *Whiter Than Snow* arr. Jacob Johnson
 Johann Pachelbel *Canon in D*
 Jean-Joseph Mouret *Rondeau in A* Leo
 Brouwer *Etude 5* Jazz/commercial:
 Kenny Dorham *Blue Bossa*
 Wes Montgomery *Four On Six*

Harold Arlen *Over The Rainbow*
 Duke Ellington *In a Sentimental Mood*
 Herbie Hancock *Maiden Voyage*
 Pee-Wee Ellis *The Chicken*
 Duke Ellington/Billy Strayhorn *Satin Doll*
 Luiz Bonfá *Manha De Carnaval (Black Orpheus)*
 Wayne Shorter *Footprints* Pop/Rock/CCM:
 Graham Ord *The Lord is Gracious and Compassionate*
 Darrell Evans *Your Love is Extravagant*
 Jon Foreman *Dare You to Move*
 Casey Corum *Form Us*
 Lennon/McCartney *Here Comes the Sun*
 Stevie Ray Vaughan *Mary Had a Little Lamb*
 Allman Bros *Revival*
 U2 *Still Haven't Found What I'm Looking For*
 Edgar Winter *Frankenstein*
 Lennon/McCartney *Blackbird*

Junior:

Studies: All major, natural minor, harmonic minor, melodic minor scales, “jazz” or “altered” minor (non-descending form of melodic minor) all 5 2 octave positions. All modes in 2 octaves. All fifth and sixth string root major, minor, major seventh, dominant seventh, minor seventh, diminished arpeggios, arpeggios derived from jazz minor and altered dominant, 2 octaves. Tritone substitution of altered dominants. William Leavitt *Melodic Rhythms & Advanced Rhythm Studies*

Repertoire: William Leavitt *Modern Method for Guitar: Complete, Books 1-3* Berklee Press
 Royal Conservatory of Music *Guitar Series: Guitar repertoire and studies/etudes Vol. 3*
 Frederick Harris Music, 2004

Level includes the following or pieces of comparable difficulty and quality:

Hymn/Sacred/Classical:

J. S. Bach *Jesu, Joy of Man's Desiring, Minuet in G (from A.M.B. notebook)*

Francisco Tarrega *Malaguena*

E. Hummerdinck *Evening Prayer* from *Hansel and Gretel* arr for guitar by Danny Gill

Jacob Kimbal *Stockholm L.M.D. (Ah! Lovely Appearance of Death)* from *Rural Harmony*

Trad. *The Hebrew Children (Where are the Hebrew Children)* from *Sacred Harp*

Rev. A. M. Toplady arr. Jacob Johnson *Rock of Ages C.*

Austin Miles arr. Jacob Johnson *In the Garden*

Jazz/commercial:

Bronislau Kaper *On Green Dolphin Street*

Charlie Parker *Ornithology, Donna Lee*

A.C. Jobim *Once I Loved*

George Gershwin *My Man's Gone Now*

Chick Corea *Spain* Pop/Rock/CCM:

Ramey Whalen *I Must Get Ready Now (Behold the Bridegroom)*

Phil Keaggy *Follow Me Up*
Sting *Fortress Around Your Heart*
Sally Stevens, Dave Grusin arr. James Taylor *Who Comes This Night?*
Stevie Wonder *Isn't She Lovely?*
Larry Carlton *Sleepwalk*
U2 *Pride (In The Name of Love)*
James Taylor *Fire and Rain*

Senior:

Studies: All major, natural minor, harmonic minor, melodic minor scales, “jazz” or “altered” minor (non-descending form of melodic minor) all 5 2 octave positions, whole tone, and octatonic “diminished scale” 2 octaves. All modes in 2 octaves. All fifth and sixth string root major, minor, major seventh, dominant seventh, minor seventh, diminished arpeggios, arpeggios derived from jazz minor and altered dominant, 2 octaves. Tritone substitution of altered dominants. William Leavitt *Melodic Rhythms & Advanced Rhythm Studies*

Repertoire: William Leavitt *Modern Method for Guitar: Complete, Books 1-3* Berklee Press
Royal Conservatory of Music *Guitar Series: Guitar repertoire and studies/etudes Vol. 4*
Frederick Harris Music, 2004

Level includes the following or pieces of comparable difficulty and quality:

Hymn/Sacred/Classical:

Traditional American arr. Jacob Johnson *Just a Closer Walk with Thee*

Daniel Read *Calvary C.M (My Thoughts, That often Mount the Skies)* from *Litchfield's Collection*

Bach *Bourée in E Minor*

Issac Albeniz *Leyenda*

Phil Keaggy *Castle's Call/Pilgrim's Flight* Steve

Howe *Mood for a Day* Jazz/commercial:

Charlie Parker *Confirmation*

Duke Ellington *Prelude to a Kiss*

Cole Porter *What is this Thing Called Love*

Miles Davis *Nardis*

John Scofield *Wabash III*

Richard Rodgers *My Romance*

John Coltrane *Giant Steps*

Ray Noble *Cherokee*

Pat Metheny *Bright Size Life* Larry

Carlton *Room 335* Pop/Rock/CCM:

Jimi Hendrix arr. Stevie Ray Vaughan *Little Wing*

Stevie Wonder *Sir Duke, I Wish*

Sting *Whenever I Say Your Name (I'm Already Praying)*

Supplemental:

Lennie Niehaus *Etudes*

Jim Snidero *Jazz Conception Series*