



University of
MOUNT OLIVE

DEPARTMENT OF MUSIC

STUDENT HANDBOOK

2015-2016

(Revised August 14, 2015)

Link to General Information:

www.umo.edu/music

Link to Essential Documents:

<https://myumo.moc.edu/academic/sas/music/>

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A NOTE FROM THE PROGRAM COORDINATOR

To the Music Students of the University of Mount Olive,

Greetings! The music faculty of the University of Mount Olive is pleased to welcome you to our campus. We look forward to the opportunity to help you develop the musical gifts you bring to us and to prepare you for a future as a Music Major or Music Minor.

The Department of Music Student Handbook is a compilation of information, policies and procedures of the Department. In combination with the University catalog (<https://myumo.moc.edu/academic/umocatalog/Pages/default.aspx>), it is the authoritative resource on all Departmental policies regarding music students. It is your responsibility to read this document and pay close attention to the items that directly concern you. If you have any questions as to these policies, please contact one of the music faculty.

You have chosen a field of study that requires much discipline, but also gives many joyful rewards. May the Lord bless you in this exciting journey!

Bill Ford

Dr. William Ford
Department of Music Chair

SECTION I – MEET THE DEPARTMENT OF MUSIC

THE DEPARTMENT OF MUSIC MISSION STATEMENT

The Mission of the University of Mount Olive Department of Music is to offer diverse programs for the study of music within the liberal arts curriculum. The Department offers Bachelor of Arts or Bachelor of Science Degrees in Performance, Sacred Music, and Music Education. These degrees are designed to prepare students as solo performers, choral and instrumental conductors, church musicians, and music educators both in the private and the public sector.

FULL-TIME FACULTY

Alan Armstrong, Ph.D. [a1armstrong@umo.edu]

Dr. Armstrong received his Ph.D. in Music History from The Ohio State University, where he also completed the B.Mus.Ed. In addition, he holds a M.M. in Piano Performance from Bradley University. Dr. Armstrong also serves as principal cellist of the Wilson Symphony Orchestra, and is a Grade II bagpiper, recognized by the Eastern United States Pipe Band Association, and has successfully competed in Scottish games throughout the eastern United States. Dr. Armstrong is the director of “Free Spirit,” which he formed in 1996.

Carl Ashley, D.M.A. [cashley@umo.edu]

Dr. Carl Ashley holds degrees from the University of Florida, Westminster Choir College, and the University of Miami. His choruses have consistently received the highest ratings at district and state festivals, have won or placed in numerous national choral festivals, and have performed at Carnegie Hall twice. He is in demand as a conductor, composer/arranger, clinician, and adjudicator and has conducted choirs at all levels. He has performed on stages in the United States and Europe as a conductor and as an opera and choral vocalist and has held teaching appointments at Westminster Choir College, Palm Beach Atlantic University, Lynn University, and the University of Miami. He has served as a church musician for nearly 30 years, including two full-time appointments. Dr. Ashley is an active, award-winning composer, and his music is published by National Music Publishers, Colla Voce Music, and Walton Music. He regularly receives choral/vocal commissions for works performed in the United States and abroad.

William Ford, D.M.A. (Department Chair) [wford@umo.edu]

Dr. William “Bill” Ford began his music career as a member of the United States Army Band. He served first in the 81st Army Band in Chicago and later in the 3rd Infantry Division Band in Wurtzburg, Germany. Dr. Ford toured China in 1980 as a member of the University of Minnesota Wind Ensemble. He has taught all grade levels of instrumental and general music while administrating music programs for eight years. Dr. Ford taught music education and

woodwind courses at the University of Iowa and Augustana College at Rock Island, Illinois, as well as directed ensembles at Bemidji State University in Minnesota and Mount Mercy College in Iowa while advancing his education. Dr. Ford most recently served as the Director of the Instrumental Program at Concordia University - St. Paul. Before Concordia, Dr. Ford was Director of the Instrumental Program at Elizabeth City State University, NC. Dr. Ford is an active clinician and adjudicator. He holds a Bachelor of Music Education from the University of Minnesota, a Masters in Music Education from the University of Iowa, and a Doctorate in Saxophone Performance from the University of Iowa. Dr. Ford has performed with the Virginia Symphony Orchestra, the Cedar Rapids Symphony Orchestra, the Quad City Symphony Orchestra (IA), the Center of New Music (IA), Mount Mercy College (IA), and Faculty Recitals at Elizabeth City State University (NC).

W. Franklin Gross, D.M.A. [wgross@umo.edu]

Dr. Franklin Gross teaches Music Theory, Ear Training and Piano at the University of Mount Olive. He holds a Bachelor of Music degree in Composition from Florida State University, and both a Master of Music and Doctor of Musical Arts in Composition from the University of Texas at Austin. Performance and composition often meet at the piano for Dr. Gross, who specializes in arrangements of spiritual and popular music. As soloist and collaborator, he has performed at national conventions for the National Federation of Music Clubs and the College Band Directors National Association. In 2007, the Florida State Music Teachers Association named him, Florida Young Artist. Dr. Gross is a pop-music scholar and guitarist, and he has collaborated with Tallahassee blues artist, Sir Charles Atkins. Gross has presented papers for the National Association of African American Studies and the Smithsonian Institution Traveling Exhibition Service. He has taught at the collegiate level in central Texas and, more recently, middle Georgia. In 2013, he earned an award for Faculty Excellence in Service, and in 2014 joined the faculty at the University of Mount Olive. Dr. Gross is a member of regional and national organizations promoting scholarship in music theory and music education. Beyond the classroom, he is a frequent performer in music events on the UMO campus and in the region.

ADJUNCT FACULTY

It is impossible for the Department of Music to offer a full spectrum of music instruction with four full-time faculty. To complete the applied music offerings, the University employs a number of highly qualified part-time instructors in specialty areas. Their contribution complements and enriches the efforts of the full-time faculty, and helps make the music program competitive with those of much larger institutions.

Adjunct teaching schedules vary widely with the availability of the teacher. Some lessons must be scheduled before or after normal class hours, and some on weekends. This is done in order to provide you with the finest teaching available. Students should always remember that most adjunct teachers are employed elsewhere as well. Adjunct faculty has priority over students and student organizations in the use of all campus music facilities, including practice areas.

Christofer Ackerman, M.M., Brass [christofer.ackerman@moc.edu]

Marie Ashley, M.M., Voice [marie.ashley@moc.edu]

Matthew Barbee, M.M., Percussion [matthew.barbee@moc.edu]

David Key, M.M., Music Appreciation [david.key@moc.edu]

David Leahey, M.M., Accompanist and Vocal Coach [david.leahey@moc.edu]

Rue Lee-Holmes, Ph.D., Music Education [rue.lee-holmes@moc.edu]

Irene S. Patten, M.M., Piano [irene.patten@moc.edu]

Ed Stephenson, M.M., Guitar [edward.stephenson@moc.edu]

SECTION II – ACADEMICS

MUSIC MAJOR DEGREES¹

The Department of Music offers the Bachelor of Science in Music and Music Education. The B.S. in Music has concentrations in performance (emphases: voice, piano and instrumental) and Sacred Music. The degree sheets for each major are located on the University of Mount Olive website.

Performance: For students seeking a future as a professional performer on the concert stage or in the recording studio, or who plan to further their education as a performance major on the Masters level. Students select, with approval of the faculty, a major performance area in voice, piano, organ, guitar, or any of the recognized orchestral or band instruments. In order to select Performance as a concentration, it is expected that the student will already have had several years of quality instruction on the chosen instrument and proficient in reading music.

Sacred Music: For students seeking a future as a part- or full-time church musician. Students take courses in advanced conducting and various church music-related courses. Sacred Music majors choose an applied area of concentration for two years and are expected actively to develop and improve keyboard skills. An internship and recital are required.

Music Education: For students seeking a future as a certified music teacher in the public or private schools. Prior to admission into student teaching, Music Education majors are expected to: (1) perform a junior recital on the instrument of concentration, (2) pass a piano proficiency exam, (3) pass required music methods and teacher education courses, (4) become active members of the National Association for Music Education (NAfME) by joining the NAfME Collegiate chapter (CNAfME) at the University of Mount Olive, and (5) take the PRAXIS I exam prior to the completion of the junior year.

ACCEPTANCE INTO THE MUSIC MAJOR PROGRAM

¹ There are several terms used below that may need some clarification: A “Degree” is the Bachelor’s Degree (B.S.) that is indicated on the graduating diploma. A “Concentration” is the area of expertise the student has selected to “major” in. The “Emphasis” is the performance area the student is most proficient in, and which he or she will perform on for the senior recital.

Unlike some majors, the Music Major requires incoming students to already have some ability in their major applied concentration area upon entering the University. In addition, musicians must be literate in music reading and knowledgeable in other aspects of music besides performing; a fundamental understanding of notational principles, dynamics, tempi, form, texture, and genres, among other topics, is important. Having said that, the music faculty is aware that not all students enter their first semester with all of the tools they need to be a successful music major. Therefore, we require all incoming freshmen to take a Music Theory Placement Exam. Students who pass this exam begin taking Music Theory I (MUS 120) the first semester. Students who do not pass the placement exam take Introduction to Music Theory (MUS 119). This is a remedial course for those who need instruction in basic musical principles before pursuing the major. This course is not designed to discourage students from becoming music majors; it is in place to help students attain their dreams to graduate as learned and accomplished musicians.

MUSIC MINOR

Students electing to minor in music may do so regardless of major. 24 semester hours are required, with no grade below a C. Required courses are: MUS 120, 121, 122, 123, 220, 250, 322, 351, and six semester hours of applied electives (at least 2 sh in applied lessons).

ACADEMIC ADVISING

Each student at the University of Mount Olive begins his or her freshman year in a course entitled ADV 112, Freshman Seminar. During the Fall semester a faculty member teaching that course will be your advisor. However, in the Spring semester, music majors are encouraged to officially declare their major by filling out and turning into the Registrar's Office the appropriate Declaration Sheet. (See the Registrar's Office for details.) At that time, students should schedule a meeting with the Program Coordinator, who will assign a music faculty advisor.

The academic advisor is the primary resource for information regarding scheduling and must approve the schedule each semester before students are allowed to register. All registration at the University of Mount Olive is done on-line. Students should schedule an appointment with his or her advisor each semester during advising week prior to open registration. Courses are filled on a first-come, first-served method, so it is important to plan ahead.

The academic advisor is a very helpful resource for planning the University career. Seek him/her out whenever questions arise; the advisor is willing and able if students need a quick signature or need advice in making decisions about taking future courses.

Music minors do not have a system in place that helps them track their courses in music. Therefore, it is incumbent upon each student minoring in music to seek out a music faculty member during registration to be sure he or she is on track. Note that some courses are offered only every other year.

SECTION III – APPLIED MUSIC COURSES

INTRODUCTION

All students pursuing a degree in music, regardless of emphasis, will seek to excel in at least one applied area. Although each applied area is discussed in detail below, there are requirements that apply to all of them:

- **Attendance:** Since applied lessons normally occur only once a week, it is mandatory that students have 100% attendance. According to the Department's attendance policy, absences that accrue to three times the number of class meetings per week result in an automatic "F." It is therefore imperative that students never miss an applied lesson.
- **Tardiness:** Lateness is also unacceptable. Your instructor is a highly-trained professional who is providing you with expert one-on-one instruction. Showing up late to a lesson is highly disrespectful, and an instructor has the right to dismiss you from the lesson altogether if you are late.
- **Preparation:** For the well-disciplined music student, applied lesson preparation is the most time-consuming activity of the day. You are a musician! Musicians practice! A student who shows up to a lesson unprepared may be excused from that lesson with a recorded absence.

"Students who practice will excel—students who don't, won't."

APPLIED VOICE

All students desiring to study voice must audition for the professor of voice prior to registration for an applied course.

Private Voice Lessons

Private Lessons are available to students who have met (or been exempted from) the requirements for Voice Class. Music majors of all classifications receive preferential placement, followed by music minors and other approved students. Vocal students who demonstrate unacceptable progress may forfeit private lessons.

Private lessons receive a 1 sh credit for each ½ hour lesson per week and 2 sh for an hour-long lesson. It is expected that 1 sh students practice a minimum of one hour a day, and 2 sh students devote no less than two hours a day.

Voice Class (MUSV 131-132)

Students enrolled for this class are usually non-music majors. Students in this class will learn about basic singing techniques, such as breathing, alignment, and diction. These students will perform a wide variety of music, ranging from folk songs, religious songs, and songs from musical theater, to art songs in foreign languages. Students will also learn about various vocal genres, such as opera, oratorios, art songs, and musicals. Basic musical literacy will also be

reviewed. Each semester students will be expected to learn a minimum of four songs, two of which must be memorized. Progress will be evaluated through mid-term and final examinations, in which students must perform their memorized selections. Students will also be expected to complete written work, such as writing reviews of performances or recordings and writing tests on various musical and vocal terms.

Voice Lab

Students taking private voice lessons are required to attend Voice Lab (combined studio), which meets for one hour once a week. These labs provide opportunities for voice students to perform in front of their peers and expose students to repertoire.

Departmental Recitals

See “Departmental Recitals” below in “Section IV – Recitals and Concerts”

Jury

Students taking private voice lessons are required to perform in an end-of-semester jury each semester they are enrolled. For more information, see “Section IV – Juries, Recitals and Concerts” below.

Senior Recitals (All majors: voice emphasis)

At the conclusion of the student’s applied study of voice¹, he or she will give a public recital. Details are provided in a separate section below.

APPLIED PIANO

All students desiring to study piano privately must audition for the Department prior to registration for the course. Beginning piano students, regardless of major, may enroll in MUSP 131 Piano Class (see below) without approval or audition.

Private Piano Lessons

Private lessons are available to students who have met (or been exempted from) the requirements for Piano Class. Music majors of all classifications receive preferential placement, followed by music minors and other approved students. Because the Department’s first commitment is to piano majors, a non-major private student may be asked to relinquish his or her place in the private studio to avoid undue pressure on the teacher’s load. Also, a piano student who demonstrates unacceptable progress may forfeit private lessons.

Private lessons receive 1 sh credit for each ½ hour lesson per week and 2 sh for an hour-long

¹ Voice Majors normally give a Recital at the end of the senior year. Music Education majors will give a recital at the conclusion of 4-6 sh of study or when approved by the voice professor.

lesson. It is expected that students studying private piano practice a minimum of one hour a day, and piano majors should devote no less than two hours a day to practice.

Piano Class (MUSP 131)

Piano Class is a course designed for students with little or no experience playing the piano. The class is open to all students, but music majors needing this class to fulfill degree requirements will be given preferential treatment.

Piano Proficiency Exam

Music majors, regardless of concentration, will be expected to pass elements of piano proficiency throughout the course of study. Scales and chord progressions along with harmonization and sight-reading skills will be studied within individual lessons along with standard piano literature. At various semester juries one or more of these elements will be tested. Each semester's syllabus will outline the expected outcomes for that semester of study. If, following the last required semester of private piano, a student either is not prepared for the proficiency exam or fails to complete all elements required, it will be necessary for the student to continue with private lessons until either the proficiency is completed at a semester's end, or the student opts to continue taking private lessons until graduation.

Piano majors will be expected to show proficiency in the following areas:

- All major and minor scales (3 forms) four octaves, hands together.
- I-IV-I-V-I progressions in all keys.
- Harmonization of two melodies, using two different styles of accompaniment.
- Sight-reading: (1) a chorale-style hymn with rapid harmonic rhythm, (2) two non-adjacent parts from an open score.

Non-piano majors will be expected to show proficiency in the following areas:

- One prepared piece from memory—should be at least intermediate level comparable to repertoire listed in Sebastian, James W. How to Teach Piano Successfully, Second Edition (Park Ridge, IL: General Words and Music Co., 1977) pp. 228-237.
- All major and minor (natural and harmonic) scales, one octave hands together
- I-IV-I-V-I progression in all keys
- Harmonization of a simple folk melody using block chords
- Sight reading: Early intermediate piano repertoire

Departmental Recitals

See "Departmental Recitals" below in "Section IV – Recitals and Concerts"

Jury

Students taking private piano lessons are required to perform in an end-of-semester jury each semester they are enrolled. For more information, see “Section IV– Juries, Recitals and Concerts” below.

Senior Recitals (All majors: piano emphasis)

At the conclusion of the student’s applied study of piano² he or she will give a public recital. Details are provided in a separate section below.

APPLIED INSTRUMENT/GUITAR

All students desiring to take private lessons on any of the recognized band or orchestra instruments or guitar must audition prior to registration for the course. Two guitar classes exist for those students wishing to take guitar lessons, but who have little or no previous private training: (MUSN 131 (beginners), MUSN 132 (advanced beginners). These are open to any student with no audition required.

Private Instrumental lessons

Private lessons receive 1 sh credit for each ½ hour lesson per week and 2 sh for an hour-long lesson. It is expected that students studying privately practice a minimum of one hour a day, and instrumental majors should devote no less than two hours a day to practice.

Departmental Recitals

See “Departmental Recitals” below in “Section IV – Juries, Recitals and Concerts”

Jury

Students taking private instrumental lessons are required to perform in an end-of-semester jury each semester they are enrolled. For more information, see “Section IV – Juries, Recitals and Concerts” below.

Senior Recitals (All majors: Instrumental Emphasis)

At the conclusion of the student’s applied study³ he or she will give a public recital. Details are provided in a separate section below.

SECTION IV – JURIES, RECITALS AND CONCERTS

² Piano Majors normally give the Recital at the end of the senior year. Music Education majors will give the recital at the conclusion of 4 semester hours of study or when approved by the piano professor.

³ Instrumental Majors normally give the Recital at the end of the senior year. Music Education majors will give the recital at the conclusion of 4 semester hours of study or when approved by the instrumental professor.

Throughout the student's University career, he or she will be given ample opportunity to perform alone and to witness others' performances as an audience member. The following information is intended better to prepare students for these experiences.

JURIES

- During Final Exam week, each student receiving a private lesson will perform prepared repertoire before the music faculty. Scheduled times for juries are established by the individual applied instructor, and a list will be posted in the Department of Music several days before exams begin. The following are general guidelines for all students required to participate in juries:
- Students must dress up. See "Departmental Recitals: Appropriate Dress" below for appropriate attire.
- Students enrolled in MUSX 135 or 335 (2 sh) will perform two selections from a submitted list of five (or equivalent). One is the student's choice and the other is selected by the faculty from the repertoire sheet the student presents at the jury. Students enrolled in MUSX 130 or 330 (1 sh) will perform one selection of his or her choice from a submitted list of three. The jury panel for MUSX 135 or 335 consists of all members of the full-time music faculty plus adjuncts who teach the specific students. The jury panel for MUSX 130 or 330 consists of only those faculty who teach applied lessons in the student's applied area plus one full-time faculty member who oversees the jury process.
- Students must submit a repertoire sheet at the jury listing the required number of selections indicated above. Students who have not prepared the appropriate number of selections will lose one letter grade for the course per selection. For example, if a student submits four selections, he or she may only receive a "B" for the course; 3 selections - C, etc. A "selection" means a complete individual composition. Therefore, individual movements within a multi-movement work (sonata, concerto, song-cycle, and opera) are all listed individually.
- Each student must provide each faculty member with his or her repertory sheet. The faculty will provide the evaluation sheet.
- In order for a student to be qualified to receive an "A" for the semester, **voice and piano** students must perform all jury music from memory. Students performing an instrumental jury (non-keyboard) may use music. Students should arrive at the jury site warmed up.
- Students should arrive 10-15 minutes ahead of the scheduled time.

SOPHOMORE JURY

At the completion of the student's sophomore year the student will participate in a Sophomore Jury. This jury will determine if the student's progress in both performance and academics warrants the student progressing to the Junior level. One week prior to the jury (which will occur at the normally-scheduled times at semester's end) the prospective student will submit a packet to the Chair of the Department containing:

- (1) Current transcript (including any transfer credit from earlier institutions)
- (2) A list of repertoire prepared for performance (piano and voice majors must memorize all materials)
- (3) A letter of intent requesting that the sophomore jury be held. One may obtain this letter from the Department Chair.

For the jury, each student will be interviewed to discuss past work and future expectations, and the student will perform three movements or songs/arias, one chosen by the student and the other by the faculty.

DEPARTMENTAL RECITALS

Presented approximately three times each semester, Department of Music Recitals offer excellent performance opportunities for music students. **Attendance at Departmental recitals is mandatory for all music majors and minors.** The programs of these recitals feature soloists performing pieces that are being studied in the applied music lessons. Students may volunteer to perform on these recitals or the instructor may assign the student to perform on a specific recital. Students are encouraged to perform on as many recitals as possible, so that they get practice performing as a soloist in front of an audience.

Department of Music Recitals are held once a month (in September, October, and November in the Fall semester; in January, February, and March in the Spring semester) usually on the third Monday at 4 p.m. in Assembly Hall. They are open to the public and students are encouraged to invite faculty, friends, and family. In April an additional Departmental Recital will be held featuring the most outstanding performances from previous recitals.

Program

Students performing on these recitals must complete a Recital Information Form the Friday prior to the date of the recital and submit to the coordinator of the Department of Music Recitals. Failure to do so will mean the student will not perform.

Appropriate Dress

Students performing on these recitals should dress appropriately. Women will wear a dress, a pantsuit, or a skirt and a blouse. Men will wear a suit and tie or a coordinated ensemble of jacket, dress pants, and a tie.

SENIOR RECITALS

General Information

All music students will perform a culminating recital at the end of their applied studies in a major area of concentration. For Performance and Sacred Music Majors this will be a Senior Recital. For Music Education majors, the Recital will be presented the semester just prior to the student teaching assignment. Music Education and Sacred Music Majors will prepare a 30-minute recital and performance majors will prepare a 45-60 minute recitals.

Location and Scheduling

Senior recitals are usually held in Assembly Hall or the Rodgers Chapel. The student will schedule his or her recital with the assistance of the applied music instructor. Recitals should be scheduled in the student's final semester of study, at a time that is convenient for the music faculty and does not conflict with major events on campus or during holidays or breaks. All scheduling will be done through the Events Coordinator by the applied teacher. It is imperative in scheduling the recital that the wishes of the full-time music faculty be taken into consideration, as their attendance is critical. The date/time the student and his or her instructor would like the recital to take place must be approved by the Department Chair before it is confirmed.

Program

Students are responsible for submitting the complete program in electronic format to the Recital Coordinator for production at least ten school days prior to the recital date. The recital program should consist of:

- A cover page, on which the student's name, the accompanist's name, and the time and location of the recital should appear.
- A program page, on which the titles of the selections and the composers' names should appear. Selections should appear on the left-hand side of the page and composer names should appear on the right-hand side of the page.
- Titles of individual songs and single movement choral and instrumental works should be presented without quotation marks. Titles of arias or movements from larger works should appear in quotation marks, followed by the oratorio or opera name, which should appear in italics. For multi-movement choral and instrumental works the main title should be presented as single movement works discussed above, with individual movements of the piece placed under the main title, indented one tab space, and italicized. Names of composers should appear in full, followed by their birth and death dates in parentheses.
- After the program listing should appear the following notice: "This recital is being presented in partial fulfillment of the [Bachelor of Science in Music Performance, Music Education, etc.] degree. [Your name] is a student of [your private instructor's name.]"
- A translations page, on which should appear the translations of all foreign-language

pieces.

- An acknowledgments page, should the student wish to thank faculty, family, and friends. This page may include information regarding a reception if so desired.

Pre-recital Jury

No less than two weeks prior to the scheduled date of the recital, the student will perform the entire program for the music faculty. This performance must be with the intended accompanist, and the student should have copies of the first draft of the printed program prepared for each faculty member. If, at this jury, it is determined that any selections are not prepared to the standard required for the recital, the student may be required to drop the selection from the program. If a majority of the faculty believes that the student will not show sufficient expertise to perform the recital, they reserve the right to postpone the recital and require the student to take remedial measures and retake the jury at a later time.

Appropriate Dress

The student should dress appropriately for the pre-recital jury and the recital. Women should wear dresses. Women may also choose to wear a pantsuit. Men should wear a suit and tie or tuxedo. Attire should be approved by the private instructor.

Receptions

Students may elect to hold a reception immediately following the recital. Students must contact Event Services at events@umo.edu.

Publicity

Students are required to advertise their recital. The student is responsible for designing, printing, and distributing posters and for sending e-mails to the University of Mount Olive community regarding his or her recital. All flyers must be approved by the music faculty. It is also desirable to notify the Office of Public Relations.

Repertoire

Vocal Emphasis

- For Performance majors there must be approximately 45-60 minutes of music on the program; Music Education and Sacred Music majors: 30 minutes of music.
- The Recital will include one song or aria in each of the following languages: English, Italian, German and French.
- The program must consist of art songs and at least one oratorio aria and one opera aria.
- Each of the following periods of art music must be represented on the program:

Baroque, Classical, Romantic, and Modern.

- The program should be ordered, when possible, so that the selections are presented in chronological order.
- For Voice Majors, there should be two halves to the program, with a ten-minute intermission. The two halves can consist of two or three smaller groups of songs and arias.
- Music Education and Sacred Music majors may choose to do a joint recital with another student to produce an hour's recital.
- All music must be memorized, although one concert piece (as approved by the music faculty) may be performed with music.

Piano Emphasis

- For Performance majors there must be approximately 45-60 minutes of music on the program; Music Education and Sacred Music majors: 30 minutes of music.
- All music must be memorized. In special cases one piece may be allowed with sheet music.
- There must be at least one piece from each of the Baroque, Classical, Romantic, and modern eras.
- One selection must be a complete sonata or collection.
- There should be two halves to the program, with a ten-minute intermission. Music Education and Sacred Music majors may choose to do a joint recital with another student to produce an hour's recital.

Instrumental Emphasis

- For Performance majors there must be approximately 45-60 minutes of music on the program; Music Education and Sacred Music majors: 30 minutes of music.
- Memorization (1) is required for concerti, (2) is optional but encouraged for all other works.
- At least one solo work must have 3 or more movements.
- Selections must represent each of the following eras: Early Music (i.e., Medieval, Renaissance, Baroque or Classical) Romantic, Modern (i.e., avant-garde, jazz, etc.).
- One selection must be a chamber work ((i.e., brass quintet, woodwind trio, string quartet, flute-guitar duet, piano, violin and voice).
- For performance majors, there should be two halves to the program, with a ten-minute intermission.
- Music Education and Sacred Music majors are encouraged to do a joint recital with another student to produce an hour's recital.

Music Education

Because Music Education Majors are involved in student teaching, internships, and other time-intensive courses their senior year, the final Recital must be given either at the end of the

sophomore year or, if time permits or if the student needs the extra applied lessons, the junior or senior year. Because of the limited time for preparation, the final Recital length requirement is thirty minutes, and the required repertoire will be lessened accordingly. All General Requirements, however, are identical to those for all other majors. If a student qualifies to perform a longer recital (performance major level) he or she may do so and specify the recital as an “Honors Recital.” Such designation will be decided by the music faculty at the Recital Jury.

CONCERTS

Concert attendance is a vital part of a music student’s education. By attending concerts, students are exposed to professional music-making, hear new repertoire, and learn how professionals conduct themselves in the concert setting. Attending concerts allows students to experience the thrill and immediacy that only a live performance can produce. The University of Mount Olive provides opportunities for all students, staff, and faculty to attend a variety of concerts throughout the year free of charge. Music majors and minors are required to attend these concerts as part of their applied music grade. Music students can help make the concert an enjoyable experience for all by volunteering to usher, handing out programs, or assisting the performers in various ways.

Concert Etiquette and Dress

Appropriate dress for concert attendance has changed drastically over the years, but one rule of thumb applies: be neat. It isn’t unusual to see a nice looking pair of blue jeans at a concert, but holes in the knees, flip-flops, tank tops, and muscle shirts are out of place. In this age where the usual place for people to gather facing front is the movie theater, people forget that arriving late—i.e., during the performance of a number—is very disruptive to both the performers and the audience. If one must arrive late, it is very important to wait for applause before entering the hall. Applause is, of course, the proper method of expressing thanks to a performer for a job well done. As you will learn in classes, we reserve applause for the ends of multi-movement works and song sets. When in doubt, wait until someone else starts the applause. Standing ovations should be reserved for an extraordinary performance; they are not obligatory for every concert one attends. One of the most egregious “sins” committed at a concert is talking during the performance. A close second is the use of a cell phone either to talk or to text message. As a soon-to-be-professional musician yourself, you should set the standard for others in these areas by refraining from these disturbances.

SECTION V – PERFORMANCE ENSEMBLES

GENERAL REQUIREMENTS AND EXPECTATIONS

The University of Mount Olive boasts a wide variety of performance ensembles, many of which have a long-standing tradition of excellence. Students desiring to be members of any ensemble must audition with the professor who directs it. Audition requirements vary with each ensemble (see below). It is expected that once a student is accepted into an ensemble, he or she will continue membership for the entire academic year. Rehearsal days and times are established

and printed in the semester schedules. These do not change from semester to semester. It is important that students realize that the time set aside on the schedule for rehearsals is sacrosanct, and no other courses may be scheduled for those times. It is also crucial that students realize before seeking membership in any performance ensemble, that a good deal of commitment is required. Once a student is accepted as a member of any musical organization, he or she must be faithful in rehearsal attendance, concert attendance, and preparation. Ensemble members receive 1 sh credit for participation each semester.

VOCAL ENSEMBLES

The University of Mount Olive Concert Choir (MUS 140)

The University of Mount Olive Concert Choir is a 40-45 voice mixed ensemble that performs a varied repertoire from classical to modern spiritual music in concert and church settings. Membership is open to all students by audition. All concert attire is paid for by the University.

Chamber Choir (MUS 146 Sec. 1)

The University of Mount Olive Chamber Choir is a select ensemble of 12-16 students who perform a variety of musical styles including classical, popular, folk, jazz, and Gospel. Membership is open by audition to any full-time University of Mount Olive student, regardless of major. The group performs at campus activities, but also travels to perform for high schools and civic groups. Students accepted into membership in the Chamber Choir are also required to participate in the University of Mount Olive Concert Choir.

Free Spirit (MUS 146 Sec. 2)

Free Spirit is a 12-member, Christian ensemble that presents the Gospel through contemporary music. The group ministers regularly in church services, at youth meetings, and at club and community functions throughout the region. Membership is open to all students by audition and a letter of recommendation. Students accepted into membership in Free Spirit are also required to participate in the University of Mount Olive Concert Choir.

INSTRUMENTAL ENSEMBLES

The University of Mount Olive Symphonic Band (MUS 142)

The University of Mount Olive Symphonic Band performs a variety of band literature from standard marches and concert band repertoire to musicals and popular movie themes. Membership is by audition and open to all students who play wind and percussion instruments.

University of Mount Olive Percussion Ensemble (MUS 151)

The Percussion Ensemble is a select performance group open to any student by audition. Performances on both pitched and un-pitched percussion are presented at concerts throughout the year.

University of Mount Olive Chamber Ensemble (MUS 152)

The Chamber Ensemble is a wind ensemble, usually all brass, open to all students by audition.

The ensemble travels for the University to present music for high schools, civic groups, and church functions.

The University of Mount Olive String Ensemble (MUS 153)

The University of Mount Olive String Ensemble performs classical and semi-classical string selections. Membership is open by audition to all students who play violin, viola, cello, or string bass.

The University of Mount Olive Jazz Band (MUS 160)

The University of Mount Olive Jazz Band performs jazz literature from the “Big Band” era to more contemporary styles. Membership is open to all students who play jazz band instruments.

The Trojan Pep Band (MUS 165)

The Trojan Pep Band performs a variety of pep and popular favorites for all University of Mount Olive home basketball events. Membership is open to all students who play wind and rhythm section instruments.

AUDITION REQUIREMENTS

Students desiring to be members of any performing ensemble must attend one Audition Day. Students needing an accompanist should supply their own, or if that is not possible, bring sheet music for our accompanist. Accompaniment CDs or tapes are permissible if they are of high quality and do not have vocals. Additional audition requirements differ from ensemble to ensemble, as follows:

University of Mount Olive Concert Choir

- Vocal solo that best demonstrates the voice’s capabilities
- Scales and exercises

University of Mount Olive Chamber Choir

- Vocal solo that best demonstrates the voice’s capabilities
- Scales and exercises
- Sight-reading

Free Spirit

- Two contrasting church solos with piano or recorded accompaniment.
- Scales and exercises
- Sight-reading
- A letter of recommendation from the student’s pastor or youth pastor
- A letter of application that gives the student’s testimony and philosophy of church music ministry

All Instrumental Ensembles

- A selection from contest/festival literature
- Major scales

- Sight-reading
- Percussion: rudiments
- A letter of recommendation from the student's band, orchestra director or private instructor

SECTION VI – SCHOLARSHIPS

ENSEMBLE SCHOLARSHIPS

Tuition scholarships are available for each ensemble to qualified students who show exceptional talent and promise. Scholarship amounts vary from ensemble to ensemble. The following scholarships are available for all students, regardless of major. Recipients must be full-time students, audition in person, register for the appropriate ensemble course, and take an applied course in the performance area (voice or instrument) each semester as indicated below.

Concert Choir, Symphonic Band, and String Ensemble Scholarships: \$1,000 per year. Recipients must enroll MUS 140 (Choir), MUS 142 (Band), or MUS 153 (Strings) and are encouraged to take applied music courses.

University of Mount Olive Chamber Choir and Free Spirit. \$2,750 per year. Recipients must enroll in MUS 146 Sec. 1 (Chamber Choir) or MUS 146 Sec. 2 (Free Spirit).

University of Mount Olive Chamber Ensemble Jazz Band, and PEP Band. \$2,750 per year. Recipients must enroll in MUS 152, 160 or 165, respectively, and perform in all scheduled events.

ENSEMBLE SCHOLARSHIP AUDITION REQUIREMENTS

See "Audition Requirements" above.

NAMED SCHOLARSHIPS

The University of Mount Olive awards several music scholarships to students who excel in performance. Scholarship auditions are scheduled during three "Audition Days" held at various times from November to April. To be considered for a scholarship, students must attend one Audition Day. Students needing an accompanist should supply their own or, if that is not possible, provide music two weeks in advance for an in-house accompanist. / Repertoire requirements vary (see individual awards below).

Kathleen B. Warren Music Award

This \$500 scholarship is given annually in honor of Kathleen B. Warren, Professor Emerita, who taught voice at the University of Mount Olive from 1958 - 1981. The award is given to a returning student selected by the music faculty for outstanding vocal musical ability. In order to

be eligible for the award the student must audition before the faculty sometime during the Spring Semester. The requirement for audition is two prepared solos, one of which will be selected by the faculty.

William L. Warren Instrumental Scholarship

This \$200 scholarship is given annually to a student for outstanding instrumental music accomplishment. Mrs. Kathleen Warren began the scholarship in 1996 in memory of her husband, William L. Warren. In order to be eligible for the award the student must audition before the faculty sometime during the Spring Semester. The requirement for audition is two prepared solos, one of which will be selected by the faculty.

Charles B. and Margenette A. Hinnant Music Scholarships

Two scholarships in the amount of \$3,000 each are awarded annually in memory of Margenette A. Hinnant and Charles B. Hinnant, former trustee of the University of Mount Olive. These scholarships are awarded by audition to Music Majors with exceptional talent and promise.

Audition requirements are:

- Two prepared pieces from the standard repertoire
- Letter of recommendation from the student's music instructor
- GPA of 3.0 or better

SUGGESTED SELECTIONS

Voice:

- One song or aria from the 17th or 18th century
- One art song from the 19th, 20th or 21st century
- Operatic and oratorio literature may be chosen when suitable for the singer.

Piano:

- A Bach Two-part Invention
- A first movement from a Classical sonata or sonatina or an individual work by a Romantic or 20th/21st century composer

Instrument:

- A technical study or etude
- One art song from the 19th, 20th or 21st century
- One selection from the State Solo and Ensemble Contest list

SECTION VII – COURSES OF STUDY

For a detailed listing of required courses for each major, see Appendix A: Curriculum Sheets

SECTION VIII – COURSE REQUIREMENTS

APPLIED MUSIC REQUIREMENTS

Once a student begins his or her career as a Music Major, he or she begins a course of study that requires students to improve in performance ability from semester to semester. In order to succeed in this area, a student must devote hours of practice weekly to his or her applied instrument. For most, this will also require additional hours of practice on a secondary instrument (piano or voice). In order to assist the student in knowing what is expected in the applied area from semester to semester, a list of repertoire is provided in Appendix B: Applied Music Semester Repertoire Requirements. For additional information about applied lesson requirements see sections on specific instruments.

LECTURE COURSE REQUIREMENTS

- Requirements from course to course change, so it is important to be familiar with the course syllabuses you receive at the beginning of each semester. However, there are a few “rules of thumb” that a student should take to heart in order to complete courses successfully.
- Take good notes: if you can, record lectures for future listening.
- Complete homework in a timely manner. Rushing through a Theory assignment ten minutes before class is not a good idea.
- Spend quality time doing all assignments. Read to understand, and understand what you read. If you don’t, ask your professor for further enlightenment *before* the assignment is due.
- Listen to music: How strange that a student would want to be a music major but never take time to develop listening skills by listening to assigned music. Be proactive; listen for the sheer enjoyment of it and music learning will come much faster.
- Become fluent in the use of computers. Know how to use a word processor, a printer, and music software. At the University of Mount Olive, it is also crucial that you check your campus e-mail *daily*, if not more often.
- Don’t cram for exams. It doesn’t work. It has been proven by years of psychological study. One assimilates information by taking it in smaller doses. Use flash cards, memory tools of all sorts, and study groups to change up the way you memorize material, so it is fresh and useful for you.
- Remember that your professors are here to help you. Use their expertise. The number one reason they are University professors is YOU.

APPENDIX A – DEGREE SHEETS

The Department of Music Degree Sheets are your guide to the courses required for each major in the Department. Although copies are maintained by the Registrar and the music faculty advisor assigned to you, it is *your responsibility* to be sure you have completed all required courses for graduation. It is very important that you take courses in the recommended sequences and in the proper year. Most freshman classes are labeled with a “1” as the first number, sophomore classes with a “2”, and so on. In addition, some classes have prerequisites. Always consult the University Catalog to determine these. The University Catalog is available online on the University website at <https://myumo.moc.edu/academic/umocatalog/Pages/default.aspx>. The University Catalog will also provide information concerning the year/semester a specific course is being taught, how many semester hours it requires, and course descriptions. Copies of current Degree Sheets for your major may be obtained at: <https://myumo.moc.edu/academic/sas/music/>.

APPENDIX B – APPLIED MUSIC SEMESTER COURSE REQUIREMENTS

APPLIED MUSIC: BRASS (1 SH)

This series of courses is designed for students not majoring in brass or Music Education majors with a brass instrument as the area of concentration. Non-majors are usually members of one of the University of Mount Olive instrumental ensembles.

TRUMPET

By the end of a minimum of six (6) semesters of study and diligent, persistent practice, the student will have acquired the ability to successfully perform:

- With a full, open tone.
- In all Major and minor scales.
- In various tempi and using the full range of dynamics.
- A variety of slurred and detached articulations.
- Sight-read a variety of music, including transposing at sight by intervals of at least a Major 2nd.

In addition, the student will:

- Have a performance repertoire of at least Level 3 solo literature.
- Have a listening library or discography of standard trumpet works from the 17th century through the present.
- Be familiar with, a member of and/or become acquainted with the International Trumpet Guild (ITG) and/or the New York Brass Symposium
- Have a general knowledge of the history of the trumpet and performers associated with the trumpet and related instruments.
- Own, in order of importance of acquisition, a straight, cup, plunger, Harmon, bucket and practice mute.
- In addition to his or her B^b trumpet, be able to perform *and* own *or* work towards owning at least one (1) of the following:
 - C trumpet.
 - B^b piccolo trumpet.
 - Flugelhorn.

Freshman Year

First Semester

Objectives: To develop and reinforce good practice procedure for the development of fundamental tone, tonguing, timing and technical skills through (1) technical studies, (2) solo literature, and (3) at-sight C transposition.

Second Semester

Objectives: Through technical studies and solo literature, to (1) continue development and reinforcement of fundamental tone, tonguing, timing and technical skills; (2) expand performance endurance; and, (3) introduce C trumpet.

Sophomore Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, and (2) expand performance endurance.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) introduce flugelhorn, and (3) discuss in detail and compile a list of appropriate trumpet literature for K-12 students.

Junior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance;, (3) introduce B^b piccolo trumpet, and (4) discuss in detail and compile list of appropriate trumpet literature for K-12 students.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and, (3) demonstrate summary achievement of objectives through public recital performance.

French Horn

By the end of a minimum of six (6) semesters of study and diligent, persistent practice the student will have acquired the ability to successfully perform:

- With a full, open tone.
- In all Major and minor scales.
- In various tempi and using the full range of dynamics.
- A variety of slurred and detached articulations.
- In both treble *and* bass clefs.

- A variety of slurred and detached articulations.
- Sight-read a variety of music, including transposing at sight by intervals of at least a Major 2nd.
- Demonstrating “stopped” technique.
- Demonstrating “natural horn” technique.

In addition, the student will:

- Have a performance repertoire of at least Level 3 solo literature.
- Have a listening library or discography of standard horn works from the 17th century through the present.
- Be familiar with, a member of and/or become acquainted with the International Horn Society (IHS) and/or the New York Brass Symposium.
- Have a general knowledge of the history of the horn and performers associated with the horn and related instruments.
- Own straight mutes, transposing and non-transposing.

Freshman Year

First Semester

Objectives: To develop and reinforce good practice procedure for the development of fundamental tone, tonguing, timing and technical skills through (1) technical studies, (2) solo literature, and (3) “stopped horn” technique.

Second Semester

Objectives: Through technical studies and solo literature, to (1) continue development and reinforcement of fundamental tone, tonguing, timing and technical skills, (2) introduce at-sight E^b and D transpositions.

Sophomore Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) introduce at-sight C and B^b transpositions, (3) introduce/reinforce bass clef at-sight transposition, and (4) introduce “natural horn” technique.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) review intervallic and clef transpositions, and (4) discuss in detail and compile list of appropriate horn literature for K-12 students.

Junior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) review intervallic and clef transpositions, and (4) discuss in detail and compile a list of appropriate horn literature for K-12 students.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, and (3) demonstrate summary achievement of objectives through public recital performance.

Trombone

By the end of a minimum of six (6) semesters of study and diligent, persistent practice the student will have acquired the ability to successfully perform:

- With a full, open tone.
- In all Major and minor scales.
- In all tempi and using the full range of dynamics.
- Demonstrating legato and detached articulation techniques.
- In bass, tenor, alto, and treble clefs.
- Sight-read a variety of music, including transposing at sight by using clefs.

In addition, the student will:

- Have a performance repertoire of at least Level 3 solo literature.
- Have a listening library or discography of standard horn works from the 17th century through the present.
- Be familiar with, a member of and/or become acquainted with the International Trombone Association (ITA) and/or the New York Brass Symposium
- Have a general knowledge of the history of the trombone and performers associated with the horn and related instruments.
- Own, in order of importance of acquisition, a straight, cup, plunger, Harmon, bucket and practice mute.
- In addition to his or her B^b tenor trombone, be able to perform *and* own *or* work towards owning a B^b/F tenor trombone.

Freshman Year

First Semester

Objectives: To develop and reinforce good practice procedure for the development of fundamental tone, tonguing, timing and technical skills through (1) technical studies, (2) solo literature, (3) sight-reading, (4) tenor clef, and (5) legato tonguing.

Second Semester

Objectives: Through technical studies and solo literature, to (1) continue development and reinforcement of fundamental tone, tonguing (legato and detached), timing and technical skills; (2) review sight-reading; (3) read the tenor and alto clefs

Sophomore Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) introduce reading B^b treble clef via use of tenor clef, (4) read alto clef, and (5) review sight-reading.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) review clef transpositions, (4) introduce C clef transposition, and (5) discuss in detail and compile a list of appropriate trombone literature for K-12 students.

Junior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) review C-clefs and B^b and C treble clefs, (4) review sight-reading, and (5) discuss in detail and compile a list of appropriate trombone literature for K-12 students.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, and, (3) demonstrate summary achievement of objectives through public recital performance.

Baritone (Euphonium)

By the end of a minimum of six (6) semesters of study and diligent, persistent practice the student will have acquired the ability to successfully perform:

- With a full, open tone.
- In all Major and minor scales.
- In all tempi and using the full range of dynamics.

- In bass, tenor, and treble clefs.
- Sight-read a variety of music, including transposing at sight by using clefs and intervals.
- A variety of slurred and detached articulations.

In addition, the student will:

- Have a performance repertoire of at least Level 3 solo literature.
- Have a listening library or discography of standard euphonium solos consisting of:
 - Transcriptions of music from the 17th century through the present.
 - Original works for the euphonium from the 19th century through the present.
- Be familiar with, a member of and/or become acquainted with the International Tuba-Euphonium Association (ITEA) and/or the New York Brass Symposium.
- Have a general knowledge of the history of the euphonium, baritone, and performers associated with these and related instruments.
- Own, in order of importance of acquisition, a straight and practice mute.
- Be able to perform on a 4-valve euphonium, compensating or non-compensating.

Freshman Year

First Semester

Objectives: To develop and reinforce good practice procedure for the development of fundamental tone, tonguing, timing and technical skills through (1) technical studies, (2) solo literature, (3) sight-reading, (4) tenor clef, (5) bass clef, and (6) legato technique.

Second Semester

Objectives: Through technical studies and solo literature, to (1) continue development and reinforcement of fundamental tone, tonguing, legato technique, timing and technical skills; (2) review sight-reading, (3) tenor clef, and (4) bass clef.

Sophomore Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) introduce C (tenor) clef transposition through use of B^b treble clef, (4) introduce alto clef, and (5) review sight-reading.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) review clef transpositions, and (4) discuss in detail and compile list of appropriate euphonium literature for K-12 students.

Junior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and (3) review C-clefs and B^b and C treble clef, and (4) review sight-reading, and (5) discuss in detail and compile list of appropriate trombone literature for K-12 students.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and, (3) demonstrate summary achievement of objectives through public recital performance.

Tuba

By the end of a minimum of six (6) semesters of study and diligent, persistent practice the student will have acquired the ability to successfully perform:

- With a full, open tone.
- In all Major and minor scales.
- In all tempi and using the full range of his or her dynamics.
- In bass, B^b and C treble clefs.
- Sight-read a variety of music, including transposing at sight by using clefs and intervals.
- A variety of slurred and detached articulations.

In addition, the student will:

- Have a performance repertoire of at least Level 3 solo literature.
- Have a listening library or discography of standard tuba solos consisting of:
 - Transcriptions of music from the 17th century through the present.
 - Original works for the tuba from the 19th century through the present.
- Be familiar with, a member of and/or become acquainted with the International Tuba-Euphonium Association (ITEA) and/or the New York Brass Symposium.
- Have a general knowledge of the history of the tuba, and performers associated with these and related instruments.
- Own his or her own straight mute.
- Be able to perform on:
 - a BB^b tuba with at least 4 valves, compensating or non-compensating; and
 - a CC tuba.

Freshman Year

First Semester

Objectives: To develop and reinforce good practice procedure for the development of fundamental tone, tonguing, timing and technical skills through (1) technical studies, (2) solo

literature, and (3) introduce legato technique.

Second Semester

Objectives: Through technical studies and solo literature, to (1) continue development and reinforcement of fundamental tone, tonguing (legato and detached), timing and technical skills, (2) review sight-reading, (3) tenor clef, and (4) introduce alto clef.

Sophomore Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) review sight-reading, (3) expand performance endurance, and (4) solo and large ensemble audition repertoire.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) solo and large ensemble audition repertoire, and (4) review sight-reading.

Junior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) solo and large ensemble audition repertoire, (4) review sight-reading and (5) discuss in detail and compile list of appropriate tuba literature for K-12 students.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) prepare for and present solo recital performance, (3) expand solo and large ensemble audition repertoire, (4) review sight-reading, and (5) discuss in detail and compile list of appropriate tuba literature for K-12 students.

APPLIED MUSIC: BRASS CONCENTRATION (2 SH)

This series of courses is designed for students majoring in brass performance, or non-brass majors who are advanced performers.

Trumpet

By the end of a minimum of eight (8) semesters of study and diligent, persistent practice, the student will have acquired the ability to successfully perform:

- With a full, open tone.
- In all Major and minor scales.
- In all tempi and using the full range of his or her dynamics.
- A variety of slurred and detached articulations.
- Sight-read a variety of music, including transposing at sight by intervals of at least a Major 2nd through a Perfect 5th inclusive.

In addition, the student will:

- Have a performance repertoire of at least Level 5 solo literature.
- Have a listening library or discography of standard trumpet works from the 17th century through the present.
- Be familiar with, a member of and/or become acquainted with the International Trumpet Guild (ITG) and/or the New York Brass Symposium.
- Have a general knowledge of the history of the trumpet and performers associated with the trumpet and related instruments.
- Own, in order of importance of acquisition, a straight, cup, plunger, Harmon, bucket and practice mute.
- In addition to his or her B^b trumpet, be able to perform *and* own *or* work towards owning one (1) with a goal to acquire all of the following:
 - C trumpet.
 - B^b piccolo trumpet.
 - Flugelhorn.

Freshman Year

First Semester

Objectives: To develop and reinforce good practice procedure for the development of fundamental tone, tonguing, timing and technical skills through (1) technical studies and (2) solo and orchestral literature.

Second Semester

Objectives: Through technical studies and solo literature, to (1) continue development and reinforcement of fundamental tone, tonguing, timing and technical skills; (2) introduce at-sight C transposition.

Sophomore Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing

facility and reinforce fundamental tone and timing, (2) introduce at-sight D and E^b transposition, and (3) expand performance endurance.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) introduce at-sight F and A transposition, and (3) expand performance endurance.

Junior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and, (3) introduce C trumpet.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and, (3) introduce flugelhorn.

Senior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and, (3) introduce B^b piccolo trumpet.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and, (3) demonstrate summary achievement of objectives through public recital performance.

French Horn

By the end of a minimum of eight (8) semesters of study and diligent, persistent practice the student will have acquired the ability to successfully perform:

- With a full, open tone.
- In all Major and minor scales.
- In all tempi and using the full range of his or her dynamics.
- In both treble *and* bass clefs.

- A variety of slurred and detached articulations.
- Sight-read a variety of music, including transposing at sight by intervals of at least a Major 2nd through a Perfect 5th inclusive.
- Demonstrating “stopped” technique.
- Demonstrating “natural horn” technique.

In addition, the student will:

- Have a performance repertoire of at least Level 5 solo literature.
- Have a listening library or discography of standard horn works from the 17th century through the present.
- Be familiar with, a member of and/or become acquainted with the International Horn Society (IHS) and/or the New York Brass Symposium
- Have a general knowledge of the history of the horn and performers associated with the horn and related instruments.
- Own, in order of importance of acquisition, his or her own mutes of the following types: straight – transposing *and* non-transposing – and practice mute.

Freshman Year

First Semester

Objectives: To develop and reinforce good practice procedure for the development of fundamental tone, tonguing, timing and technical skills through (1) technical studies (2) solo literature; and introduce (3) “stopped horn” technique and (4) at-sight E^b transposition.

Second Semester

Objectives: Through technical studies and solo literature, to (1) continue development and reinforcement of fundamental tone, tonguing, timing and technical skills; (2) review at-sight E^b transposition, and (3) “stopped horn” technique.

Sophomore Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) introduce at-sight D and C transposition, (3) expand performance endurance, and (4) introduce “natural horn” technique.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) introduce at-sight B^b transposition, (3) expand performance endurance, and (4) introduce/reinforce bass clef at-sight transposition.

Junior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, and (3) review intervallic and clef transpositions.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and (3) review and apply intervallic and clef transpositions, and (4) performance techniques.

Senior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and (3) review and apply intervallic and clef transpositions, and (4) performance techniques.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and, (3) demonstrate summary achievement of objectives through public recital performance.

Trombone

By the end of a minimum of eight (8) semesters of study and diligent, persistent practice the student will have acquired the ability to successfully perform:

- With a full, open tone.
- In all Major and minor scales.
- In all tempi and using the full range of his or her dynamics.
- In bass, tenor, alto, B^b and C treble clefs.
- Sight-read a variety of music, including transposing at sight by using clefs.
- Demonstrating legato and detached articulation techniques.

In addition, the student will:

- Have a performance repertoire of at least Level 5 solo literature.
- Have a listening library or discography of standard trombone works from the 17th century through the present.
- Be familiar with, a member of and/or become acquainted with the International Trombone Association (ITA) and/or the New York Brass Symposium
- Have a general knowledge of the history of the trombone and performers associated with

the horn and related instruments.

- Own, in order of importance of acquisition, his or her own straight, cup, plunger, Harmon, bucket and practice mute
- In addition to his or her B^b tenor trombone, be able to perform *and own or work towards* owning a B^b/F tenor trombone; with a goal to acquire, in addition, at least one (1) of the following:
 - Bass (B^b/F/E^b or B^b/F/D^b) trombone.
 - E^b alto trombone.

Freshman Year

First Semester

Objectives: To develop and reinforce good practice procedure for the development of fundamental tone, tonguing, timing and technical skills through (1) technical studies and (2) solo literature, (3) orchestral literature, (4) introduce tenor clef, and (5) introduce legato tonguing.

Second Semester

Objectives: Through technical studies, orchestral and solo literature, to (1) continue development and reinforcement of fundamental tone, tonguing (legato and detached), timing and technical skills; (2) review sight-reading, (3) review tenor clef.

Sophomore Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) introduce reading B^b treble clef via use of tenor clef, and (4) review sight-reading.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) review sight-reading, (3) expand performance endurance, and (4) introduce alto clef.

Junior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) review C-clefs and B^b treble clef, and (4) review sight-reading.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and (3) review C-clefs and B^b treble clef, (4) introduce reading C treble clef, and (5) review sight-reading.

Senior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and (3) review C-clefs and B^b and C treble clef, and (4) review sight-reading.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and, (3) demonstrate summary achievement of objectives through public recital performance.

Euphonium (Baritone)

By the end of a minimum of eight (8) semesters of study and diligent, persistent practice the student will have acquired the ability to successfully perform:

- With a full, open tone.
- In all Major and minor scales.
- In all tempi and using the full range of his or her dynamics.
- In bass, tenor, and B^b and C treble clefs.
- Sight-read a variety of music, including transposing at sight by using clefs and intervals.
- A variety of slurred and detached articulations.

In addition, the student will:

- Have a performance repertoire of at least Level 5 solo literature.
- Have a listening library or discography of standard euphonium solos consisting of:
 - Transcriptions of music from the 17th century through the present.
 - Original works for the euphonium from the 19th century through the present.
- Be familiar with, a member of and/or become acquainted with the International Tuba-Euphonium Association (ITEA) and/or the New York Brass Symposium.
- Have a general knowledge of the history of the euphonium, baritone, and performers associated with these and related instruments.
- Own, in order of importance of acquisition, a straight and practice mute.
- Be able to perform *and* own *or* work towards owning a 4-valve euphonium, preferably with a compensating tuning system

Freshman Year

First Semester

Objectives: To develop and reinforce good practice procedure for the development of fundamental tone, tonguing, timing and technical skills through (1) technical studies and (2) solo literature, (3) introduce bass/tenor clef, and (4) introduce legato tonguing.

Second Semester

Objectives: Through technical studies and solo literature, to (1) continue development and reinforcement of fundamental tone, tonguing (legato and detached), timing and technical skills; (2) review sight-reading, (3) review bass/tenor clef.

Sophomore Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) introduce C (tenor) clef transposition through use of B^b treble clef, and (4) review sight-reading.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) review sight-reading, (3) expand performance endurance, and (4) introduce alto clef.

Junior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) review C-clefs and B^b treble clef, and (4) review sight-reading.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and (3) review C-clefs and B^b treble clef, (4) introduce reading C treble clef, and (5) review sight-reading.

Senior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and (3) review C-clefs and B^b and C treble clef, and (4) review sight-reading.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and, (3) demonstrate summary achievement of objectives through public recital performance.

Tuba

By the end of a minimum of eight (8) semesters of study and diligent, persistent practice the student will have acquired the ability to successfully perform:

- With a full, open tone.
- In all Major and minor scales.
- In all tempi and using the full range of his or her dynamics.
- In bass, B^b and C treble clefs.
- Sight-read a variety of music, including transposing at sight by using clefs and intervals.
- A variety of slurred and detached articulations.

In addition, the student will:

- Have a performance repertoire of at least Level 5 solo literature.
- Have a listening library or discography of standard tuba solos consisting of:
 - Transcriptions of music from the 17th century through the present.
 - Original works for the tuba from the 19th century through the present.
- Be familiar with, a member of and/or become acquainted with the International

- Tuba-Euphonium Association (ITEA) and/or the New York Brass Symposium.
- Have a general knowledge of the history of the tuba, and performers associated with these and related instruments.
 - Own, in order of importance of acquisition, a straight and practice mute.
 - Be able to:
 - Perform *and* own *or* work towards owning a BB^b tuba with at least 4 valves, compensating or non-compensating.
 - Perform on at least one of the following:
 - CC tuba.
 - F tuba.

Freshman Year

First Semester

Objectives: To develop and reinforce good practice procedure for the development of fundamental tone, tonguing, timing and technical skills through (1) technical studies, (2) solo literature, and (3) introduce legato technique.

Second Semester

Objectives: Through technical studies and solo literature, to (1) continue development and reinforcement of fundamental tone, tonguing, timing and technical skills; (2) legato technique, (3) review sight-reading, (3) expand solo literature, and (4) introduce band and orchestral excerpts.

Sophomore Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance, (3) expand solo literature, and (4) band and orchestral repertoire.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) review sight-reading, (3) expand performance endurance, and (4) solo and large ensemble audition repertoire.

Junior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance

endurance, (3) solo and large ensemble audition repertoire, and (4) review sight-reading.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) expand performance endurance; and , (3) solo and large ensemble audition repertoire, and (4) review sight-reading.

Senior Year

First Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) prepare for solo recital performance, and (3) solo and large ensemble audition repertoire, and (4) review sight-reading.

Second Semester

Objectives: Through technical studies and solo literature, to (1) increase technical and tonguing facility and reinforce fundamental tone and timing, (2) prepare for and present solo recital performance, and, (3) solo and large ensemble audition repertoire, (4) review sight-reading, and (5) demonstrate summary achievement of objectives through public recital performance.

APPLIED MUSIC: GUITAR CONCENTRATION (2 SH)

Students who take this series of private lessons are typically guitar majors, or non-majors with significant pre-University private instruction.⁴ The student will meet with his or her teacher once a week for one hour lesson. Although the repertoire assigned will vary from student to student, the following is a general guide-line of what a guitar major should expect:

Freshman Year

First Semester

Andrew York's *Snowflight*, or Nos. 1-4 *Introduction to the Etude, opus 60* or other Fernando Sor etudes.

Second Semester

Matteo Carcassi's Op. 60 no. 3, or a piece from *Sacred Hymns for Classical Guitar* by

⁴Students interested in taking guitar as a non-major course must register for MUSN 131 or 132.

Joseph Castle; *The Christopher Parkening Guitar Method* or another choice from sacred literature arranged for solo guitar.

Sophomore Year

First Semester

Intermediate-level etudes, preludes and pieces by Sor, Mauro Giuliani, Gaspar Sanz, Luis de Milan, Francesco Tarrega, Heitor Villa-Lobos, Antonio Lauro, Leo Brouwer, or another significant guitar composer. Arrangements of sacred music, intermediate level, are also acceptable with the approval of the instructor.

Junior Year

Throughout the Junior Year the student may select works appropriate to the student's level with approval of the instructor. Additional literature may include a lute transcription by John Dowland, a movement or two of a suite, sonata, or partita by J.S. Bach, G. F. Handel, or Weiss, or a sonata by D. Scarlatti transcribed by Manuel Barrueco or David Russell.

Senior Year

All or part of a set of variations, divertimento or sonata movement by Sor or Giuliani; an etude of appropriate difficulty by Sor, Villa-Lobos or Brouwer; a tremolo work by Tarrega, Agustin Barrios, etc. Pieces by Lauro, Barrios, Joaquin Turina, Tarrega, Manuel Ponce, Joaquin Rodrigo, or another significant guitar composer. Additional literature may include a movement from a concerto by Giuliani, Rodrigo, Ponce, Villa-Lobos, or Brouwer.

APPLIED MUSIC: PIANO (1 SH)

Students who take this series of private lessons are typically non-piano majors who have already passed Piano Class (MUSP 112) or who begin their University career having already had private lessons and have a basic knowledge of piano technique and music reading. The student will meet with his or her teacher once a week for one half hour lesson. Requirements for the semester vary by instructor, but generally the instructor will assign specific pieces for the student to practice each week, along with scales and harmonic progressions in various keys. It is expected that the student will practice daily to master the assigned literature. Depending on the instructor, students may be expected to keep a daily practice log. At the end of the semester the student may be required to perform at the jury, but this is up to each instructor.

APPLIED MUSIC: PIANO CONCENTRATION

Students who take this series of private lessons are typically piano majors, or non-majors with significant pre-University private instruction. The student will meet with his or her

teacher once a week for one hour lesson. Generally, three movements or pieces will be assigned each at a time for the student to practice and master, along with scales and harmonic progressions. Although the repertoire assigned will vary from student to student, the following is a general guide-line of what a piano major should expect:

Freshman Year

All major and minor keys, four octaves with arpeggios and I-IV-I-V-I chord progressions.
Bach two-part inventions
Classical sonata movements (Clementi, Scarlatti, Haydn, Mozart)
Short Chopin pieces (Preludes, Mazurkas, and easy Waltzes)
Short individual movements from Romantic composers (e.g., Robert Schumann)
Easy works by 20th century composers (Bartok, Kabalevsky)

Sophomore Year

Continuing scales
Bach Preludes and Fugues from “The Well-Tempered Clavier”
Beethoven or Mozart Sonata movements
Romantic and 20th century works

Junior Year

Similar repertoire to the sophomore year, but on a more difficult level (more extended, multi-movement, technically more demanding)

Senior Year

A continuation multi-movement works begun in a previous year, plus concerto movements and additional literature preparing for the senior recital.

Piano majors may elect to take the Piano Proficiency Exam at any time during their University career. For details, see “Section III – Applied Music Courses: “Piano Proficiency Exam.”

APPLIED MUSIC: PERCUSSION (1 SH)

Students enrolled in one semester hour of percussion lessons are usually non-music majors who may be a member of a University of Mount Olive instrumental ensemble or are students who wish to continue pursuing an instrumental education begun in high school. The emphasis of this course is learning fundamental percussion technique through the performance of a variety of music consisting of scale studies, technical etudes, and appropriate works for the student’s individual instrument. Normally, students will select an instrument from one of the following: snare/multi-percussion, keyboards, or timpani. Students will have one thirty-minute lesson each week. Semester levels are equivalent to those for the major (see below) except on only one instrument, unless the

applied instructor approves additional instruments.

APPLIED MUSIC: PERCUSSION CONCENTRATION (2 SH)

Students enrolled in two semester hour percussion lessons are usually music majors or advanced percussion students. The emphasis of this series of courses is learning advanced percussion techniques through the performance of styles of music on the three types of percussion instruments: snare/multi-percussion, keyboards, and tympani. Students enrolled in this class will study these instruments more in depth and progress at a faster rate than students in the one semester hour percussion lessons. Students will have one hour-long lesson each week. The following is a guide to end-of-semester expectations:

Freshman Year

During the freshman year the student will demonstrate adequate performance of intermediate literature (note, rhythms) in the three areas. Keyboard requirements will include major scales up to 3 flats and sharps.

Second Semester

Professional performance of intermediate literature (phrasing) in the three areas; all major scales.

Sophomore Year

First Semester

Professional performance of moderately difficult literature in two areas with the third at the Freshmen/ second semester level; all major and minor scales, root position chords; Firth Webrhythms.

Second Semester

Professional performance of sophomore level literature in two areas with the third at first semester sophomore level; modes; 12 bar blues progression.

Junior Year

First Semester

Professional performance of junior level literature in the three areas; seventh chords

Second Semester

A continuation of first semester literature, beginning of more advanced literature

Senior Year

First Semester

Professional performance of senior level literature in the three areas. Preparation for senior recital

Second Semester

A continuation of first semester literature in preparation for the senior recital

APPLIED MUSIC: STRINGS (1 sh)

Students enrolled in one semester hour strings lessons are usually strings students who may be a member of a University of Mount Olive instrumental ensemble but are not music majors or students who wish to continue pursuing an instrumental education begun in high school. The emphasis of this course is learning fundamental string technique through the performance of a variety of music consisting of scale studies, technical etudes, and appropriate works for the student's individual instrument. Students will have one thirty-minute lesson each week.

Each semester students enrolled in one semester hour string lessons will be assigned a minimum of two pieces in different musical styles to perform for the music faculty during their jury at the end of the semester.

During the first year of study each student will concentrate on the proper posture and technique that their instrument requires. This will be accomplished through studying in an appropriate text as chosen by the instructor. Each student will study scales appropriate for their ability. Each student will also be assigned 2 pieces in different musical styles on their skill level to learn for an end of the semester jury.

During the second year of study each student will continue to improve musicianship and technique on their instrument through the study of an appropriate text as chosen by the instructor. Each student will begin to concentrate on techniques endemic to their particular instrument. Each student will continue and expand scale studies. Each student will be assigned 2 pieces in different musical styles on their skill level to learn for an end of the semester jury.

During the third year of study each student will continue to improve musicianship and technique on their instrument through the study of an appropriate text as chosen by the instructor. The studies in their chosen text will incorporate techniques endemic to their particular instrument. Each student will continue scale studies, perhaps through the use of an alternate text. Each student will be assigned 2 pieces in different musical styles on their skill level to learn for an end of the semester jury.

During the fourth year of study each student will study their instrument through the use of an appropriate collection of technical etudes as chosen by the instructor. Each student will continue scale studies. Each student will be assigned 2 pieces in different musical styles on their skill level to learn for an end of the semester jury.

APPLIED MUSIC: STRING CONCENTRATION (2 SH)

Students enrolled in two semester hour string lessons are usually music majors or advanced students of their chosen instrument. The emphasis of this course is learning advanced string technique through the performance of styles of music endemic to their chosen instrument. Students enrolled in this class will study their instrument more in depth and progress at a faster rate than students in the one semester hour string lessons. Students will have one hour-long lesson each week.

During the first two years, students enrolled in the two semester hour string courses will study standard pieces from the string repertoire. Depending on what students have previously studied, pieces that will be chosen will include baroque and classical concertos and sonatas. Etudes such as 42 Studies by Kreutzer or the equivalent should also be studied. Each student will study scales necessary for advanced string technique. Some of these pieces and etudes will be prepared for a jury performed for the music faculty at the end of the semester. Students will also perform solo for an audience (studio class, Department of Music Recital, etc.) at least once a semester.

At the end of the sophomore year, performance majors will have to pass an extended jury. This exam will be longer to allow for a more thorough evaluation and will demonstrate technical competence with 3-octave scales and arpeggios and two octave scales in double stops, or alternatively at the teacher's discretion, an etude with difficulty level of one of the last two Kreutzer studies. The jury should also include orchestral excerpts chosen by the teacher, and two pieces from different style periods.

During the final two years students will study more advanced repertoire which may include romantic violin sonatas, unaccompanied Bach sonatas and partitas, and more advanced violin concertos and single movement pieces. Technical studies may include those of Rode and Dont, Op. 35. Performance majors are required to prepare a senior recital.

APPLIED MUSIC: VOICE (1 SH)

Students enrolled in one semester hour voice lessons are usually choral scholarship students, often members of the Concert Choir, Free Spirit or the University of Mount Olive Chamber Choir, who are not music majors. The emphasis of this voice course is learning fundamental singing technique through the performance of a variety of music, consisting of art music, folk songs, and musical theater selections. Students will have one thirty-minute voice lesson each week. They will also be required to attend a one-hour voice lab, otherwise known as a studio class, each week.

Each semester students enrolled in one semester hour voice lessons will be assigned a minimum of three songs; at least three of these songs must be memorized by the end of the semester. Students will be asked to sing one of these songs from memory during their jury. The music faculty will select which song the student will sing.

Each semester for the first three years of study, these students will be assigned selections by the instructor. These songs require many different skills, such as sustained legato singing as well as agility and flexibility in the voice. The purity of the Italian language in particular helps students learn to sing pure vowels and the singing of a foreign language encourages students to develop new, healthy articulation habits.

In addition to Italian songs during the first year of study, students will be expected to learn English songs, including folk songs (such as those arranged by Benjamin Britten and Aaron Copland), religious songs (such as settings of hymns), or songs from musicals.

In the second year of study, one semester hour students will continue their study of Italian songs. By the end of the second year they will also be expected to sing art songs in English. Representative composers of English art songs are Samuel Barber, Gerald Finzi, Roger Quilter, Ned Rorem, and Ralph Vaughan Williams.

By the end of the third year of study, students will be expected to be able to sing either an oratorio aria in English (such as from G. F. Handel's *Messiah* or Felix Mendelssohn's *Elijah*) or an opera aria by Handel (in English or Italian) or by Henry Purcell (in English).

In the fourth year of study, students enrolled in one semester hour voice lessons will be expected to sing, in addition to the aforementioned genres of music, a song or aria in either French or German.

In this manner, students will be exposed to a broad range of vocal music. Throughout four years of study the difficulty of the music will increase, so that as the student's vocal technique improves, the challenges will become greater.

APPLIED MUSIC: VOICE CONCENTRATION (2 SH)

Students enrolled in two semester hour voice lessons are usually music majors who are concentrating in voice performance. The emphasis of this voice course is learning advanced singing technique through the performance of primarily art music. Students will have one hour-long voice lesson each week. They will also attend a mandatory one-hour voice lab, otherwise known as a studio class, each week.

Students enrolled in these voice courses will be assigned a minimum of five songs each semester. At least five songs must be memorized and prepared for the end-of-semester jury. The student will sing two selections in the jury; the first selection will be the student's choice and the second selection will be determined by the music faculty. These students will also sing in at least one Department of Music Recital each semester.

Each semester for the first three years of study, these students will be assigned selections by the instructor. These songs require many different skills, such as sustained legato singing as well as agility and flexibility in the voice. The purity of the Italian language in particular helps students learn to sing pure vowels and the singing of a foreign language encourages students to develop new, healthy articulation habits.

In addition to these Italian songs, during the first year of study, students will be expected to learn songs in English and Italian. Examples of English songs include arrangements of folk songs (such as by Benjamin Britten and Aaron Copland); religious songs (an example of which would be “The Lord’s Prayer,” by Albert Hay Malotte); art songs by composers such as Samuel Barber, Gerald Finzi, Roger Quilter, Ned Rorem, and Ralph Vaughan Williams; and arias by G. F. Handel or Henry Purcell. Other Italian repertory includes arias by G. F. Handel and songs by Francesco Paolo Tosti.

In the second year of study, those students concentrating in voice performance will continue their study of Italian songs and English art music. By the end of the second year of study they will be expected to be able to sing an oratorio aria (such as one from Handel’s *Messiah* or Felix Mendelssohn’s *Elijah*) as well as a Handel aria (from either and opera or an oratorio, in English or Italian).

By the end of the third year of study, students concentrating in voice performance should be able to perform an opera aria in its original language, most likely from an opera by W. A. Mozart, as well as a German art song, by Johannes Brahms, Franz Schubert, Robert Schumann, or Richard Strauss.

By the end of the fourth year of study, these students must be able to sing a French art song, by Claude Debussy, Henri Duparc, Gabriel Fauré, Reynaldo Hahn, or Francis Poulenc. In the final semester, voice concentrators must also perform a senior recital.

APPLIED MUSIC: WOODWINDS (1 SH)

Students enrolled in one semester hour of woodwind lessons are usually students who may be a member of a University of Mount Olive instrumental ensemble but are not music majors or students who wish to continue pursuing an instrumental education begun in high school. The emphasis of this course is learning fundamental woodwind technique through the performance of a variety of music consisting of scale studies, technical etudes, and appropriate works for the student’s individual instrument. Students will have one thirty-minute lesson each week.

Each semester students enrolled in one semester hour woodwind lessons will be assigned a minimum of two pieces in different musical styles to perform for the music faculty during their jury at the end of the semester.

During the first year of study each student will concentrate on the proper embouchure, breathing, and technique that their instrument requires. This will be accomplished

through studying in an appropriate text as chosen by the instructor. Each student will also learn all 12 major scales by memory in the range of their instrument. Each student will also be assigned 2 pieces in different musical styles on their skill level to learn for an end of the semester jury.

During the second year of study each student will continue to improve tone and technique on their instrument through the study of an appropriate text as chosen by the instructor. Each student will begin to concentrate on techniques endemic to their particular instrument. (example: altissimo, vibrato, etc.) Each student will continue and expand scale studies. Each student will be assigned 2 pieces in different musical styles on their skill level to learn for an end of the semester jury.

During the third year of study each student will continue to improve tone and technique on their instrument through the study of an appropriate text as chosen by the instructor. The studies in their chosen text will incorporate techniques endemic to their particular instrument. Each student will continue scale studies, perhaps through the use of an alternate text. Each student will be assigned 2 pieces in different musical styles on their skill level to learn for an end of the semester jury.

During the fourth year of study each student will study their instrument through the use of an appropriate collection of technical etudes as chosen by the instructor. Each student will continue scale studies. Each student will be assigned 2 pieces in different musical styles on their skill level to learn for an end of the semester jury.

APPLIED MUSIC: WOODWIND CONCENTRATION (2 SH)

Students enrolled in two semester hour woodwind lessons are usually music majors or advanced students of their chosen instrument. The emphasis of this course is learning advanced woodwind technique through the performance of styles of music endemic to their chosen instrument. Students enrolled in this class will study their instrument more in depth and progress at a faster rate than students in the one semester hour woodwind lessons. Students will have one hour-long lesson each week.

Students enrolled in the two semester hour woodwind courses will be assigned a minimum of three pieces each semester. These chosen pieces will be prepared for a jury performed for the music faculty at the end of the semester. Students will also perform their solo work(s) for an audience (studio class, Department of Music Recital, etc.) at least once a semester.

During the first year of study each student will concentrate on the proper embouchure, breathing, and technique that their instrument requires. This will be accomplished through studying in an appropriate text as chosen by the instructor. Each student will also learn all 12 major scales by memory in the range of their instrument. Each student will also be assigned 3 pieces in different musical styles on their skill level to learn for performance and an end of the semester jury.

During the second year of study each student will continue to improve tone and technique on their instrument through the study of an appropriate text as chosen by the instructor. Each student will begin to concentrate on techniques endemic to their particular instrument. (example: altissimo, vibrato, etc.) Each student will continue and expand scale studies. Each student will be assigned 3 pieces in different musical styles on their skill level to learn for performance and an end of the semester jury.

During the third year of study each student will continue to improve tone and technique on their instrument through the study of an appropriate text as chosen by the instructor. The studies in their chosen text will incorporate techniques endemic to their particular instrument. Each student will continue scale studies, perhaps through the use of an alternate text. Each student will be assigned 3 pieces in different musical styles on their skill level to learn for performance and an end of the semester jury.

During the fourth year of study each student will study their instrument through the use of an appropriate collection of technical etudes as chosen by the instructor. Each student will continue scale studies. Each student will be assigned 3 pieces in different musical styles on their skill level to learn for performance and an end of the semester jury.

APPENDIX C – APPLIED MUSIC JURY FORMS

Applied Music Jury Forms may be found at <https://myumo.moc.edu/academic/sas/music/>. They should be completed online and printed out with six copies.