



CHRISTOPHER NEWPORT
UNIVERSITY

2022-2023

MUSIC PROGRAM

HANDBOOK



COMMITTED TO *transforming* THE LIVES OF STUDENTS

TABLE OF CONTENTS

MUSIC PROGRAM	4
Vision and Mission Statements of the Music Program	4
Goals of the Music Program	4
Learning Outcomes	5
Music Degrees	6
Music Research	6
Music Major with Distinction	6
Careers in Music	7
CNU Excel	8
 DEGREE REQUIREMENTS	 8
Liberal Learning Requirements	8
Bachelor of Music Requirements	9
Bachelor of Arts in Music Requirements	10
Teacher Preparation	12
Teaching Licensure Requirements	14
Sophomore Check-Point Requirements	15
Applied Music Requirements	17
Keyboard Skills/Piano Proficiency	41
Scales Proficiency Requirements	43
Teacher Disposition Forms	43
Thesis Requirements	44
Sample Student Schedules	48
Library Orientation Tour and Assignment	58
 APPLIED MUSIC AND ENSEMBLE PROCEDURES	 58
Applied Music Fees	58
Applied Music Grading Rubric	58
Applied Music Juries	60
Applied Music Procedures	60
Collaborative Artist	62
Degree Recital Procedures	62
Ensemble Grading Rubric	64
Ensemble Procedures	66
Instrument Lockers	68
Printed Programs Style Policies	69
Student Recital Decorum	73
Student Recital Procedures	74

POLICIES 75

Attendance Policy	75
Cell Phone Policy	75
Copyright Policy	76
Daily Communication	76
Failure Policy	76
Livestreaming Policy	76
Proscribed University Conduct Policy	77
Student Concerns Policy	77
Teaching Policy	77

ASSESSMENT 77

Academic Violations	77
Academic Warning	78
Advising	78
Assessment Procedures	78
Entrance Auditions	84
First-Year Check-In	84
Instructor Evaluations	84
Sophomore Check-Point	85
Student Files	85

FACILITIES AND HOLDINGS 87

American Music Archive	87
Cary McMurran Music Library	87
Charles Vogan Music Library	87
Instruments and Equipment	87
Music Facilities	88
Music Technology Laboratory	88
Opera Scores and Recordings	88
Selected Aids to Musicological Research	88

ORGANIZATIONS 95

American Choral Directors Association	95
American String Teachers Association	95
Friends of Music	95
Kappa Kappa Psi	95
Music Ambassadors	96
Music Leadership Council	96
National Association for Music Education	96
Pep Band	96
Phi Mu Alpha Sinfonia	97

Pi Kappa Lambda	97
Sigma Alpha Iota	97
Society of Composers Inc.	97

SCHOLARSHIPS AND AWARDS 98

Fraleigh-Hardy Award	98
Loans and Grants	98
Scholarships	98

SERIES AND FESTIVALS 106

Band Day	106
Choral Invitational	106
Composers Forum	106
Contemporary Music Festival	106
Earth Day at the Ferg	106
Ensembles	107
Faculty Recital Series	107
Friends of Music Chamber Music Series	107
Hampton Roads Guitar Festival	107
Honors Wind Ensemble	107
International Tours and Artists	108
LifeLong Learning Society In Concert Recital Series	108
Music Study Abroad	108
Music Theater	108
Music Theory Symposium	108
Opera CNU	109
Piano Day	109
Student Recitals	109
Summer Music Institute	109
Torggler Vocal Institute	109
Virginia Community Music Festival	110
Vianne Webb Memorial Lectures in Musicology	110
Wind Ensemble Invitational	110

CURRICULUM 111

Undergraduate Curriculum	111
Undergraduate Applied Music	127
Graduate Curriculum	129
Graduate Applied Music	132

THE FACULTY 135

MUSIC PROGRAM

VISION STATEMENT OF THE MUSIC PROGRAM

To awaken and nurture highly talented composers, performers, and music educators committed to developing their abilities to their highest potential.

To support study and celebration of music's role in business, the arts, history, language, literature, math, science, and technology, unfolding music's connection to all areas of human endeavor.

To engage students of all disciplines in the study and performance of music, fostering a university culture of appreciation, curiosity, understanding, and joy.

MISSION STATEMENT OF THE MUSIC PROGRAM

The music program encourages all students who have a passion for music to participate in ensembles, courses, and events that broaden and enrich the understanding of music and its functions in culture and society. The music faculty strives to uphold the highest standards of scholarship and performance while placing as their top priority the education of each student. The music program offers a rigorous and comprehensive curriculum immersed in an academic environment rich in liberal learning. Students learn to form critical opinions, think, speak, and write clearly, and understand the structure, development, and performance of music from around the globe. And most important, students learn to embrace the truth that musicianship and scholarship are lifetime pursuits.

GOALS OF THE MUSIC PROGRAM

To provide a rigorous and comprehensive curriculum in a university accredited and assessed by the National Association of Schools of Music and the Southern Association of Colleges and Schools.

To provide music faculty and guest artists who are recognized experts in their field and who have a passion for teaching and scholarship.

To accept high-achieving music majors who have the demonstrated skills, knowledge, and desire necessary to succeed in their chosen field.

To provide all students a wide variety of musical ensembles, courses and events that enrich the cultural life of the University and the community.

To provide students with additional opportunities for leadership, scholarship, and service through student music organizations.

LEARNING OUTCOMES

Every music graduate will be able to:

Demonstrate knowledge and ability in the analysis, identification and critical listening of music.

Demonstrate an understanding of the history of Western music including styles, significant repertoire, performance practice and historical context.

Demonstrate an understanding of the socio-political, cultural and historical contexts as applied to world musics.

Demonstrate the ability to express musical ideas through written and oral communication.

Demonstrate the ability to notate, analyze and perform music through aural skills.

Demonstrate functional skills and knowledge on keyboard.

Demonstrate functional skills and knowledge as a conductor.

Demonstrate creativity through composition and improvised performance through the manipulation of a variety of sound sources.

Demonstrate application of technology relevant to his or her area of specialization.

Demonstrate proficiency in performance as soloists and ensemble musicians on his or her instrument of specialization.

Demonstrate knowledge and skills relevant to his or her area of specialization.

Demonstrate a broad understanding of how skills and knowledge apply to music's role in the human endeavor.

The music program at Christopher Newport University is accredited by the National Association of Schools of Music and offers courses in music education, history, theory, ear training, literature, pedagogy, performance, and conducting. Professional instruction is available on all woodwind, brass, percussion, and string instruments as well as on piano, harpsichord, organ, and in voice, composition, jazz improvisation, and conducting. Music majors graduating with either the Bachelor of Music degree or the Bachelor of Arts degree in fine and performing arts with a major in music are encouraged to pursue graduate study, although some students prefer to enter their profession immediately after graduation. Music majors graduating with the Master of Arts in Teaching degree are well prepared to enter the field of music education.

MUSIC DEGREES

The Bachelor of Music degree is the initial professional degree in music. Its primary emphasis is on the development of the skills and knowledge necessary to function as a teacher, performer, composer and scholar. The areas of concentration include pre-certification choral, pre-certification instrumental, composition and performance.

The Bachelor of Arts degree in fine and performing arts with a major in music provides a strong education in the liberal arts, irrespective of specific career aspirations. With concentrations in music studies and creative studies, the major in music provides a fundamental knowledge of written and aural skills, the history and development of music, and performance. This degree serves individuals who seek a broad program of general education rather than intense specialization in the undergraduate years.

The Master of Arts in Teaching degree is offered with concentrations in choral and instrumental music education. Students accepted into the M.A.T. program graduate in four years with the Bachelor of Music degree with a concentration in pre-certification instrumental or pre-certification choral and then complete an additional year of study leading to the M.A.T. degree in choral music education or instrumental music education and teacher certification (PK-12). For more information, see the CNU Graduate Catalog.

MUSIC RESEARCH

Music Research at Christopher Newport University is dedicated to the promotion and celebration of students, faculty, and alumni engaged in scholarly research and creativity. The music program announces works of exemplary scholarship and creativity, including books, articles, performances, presentations, and compositions, engages in interdisciplinary studies and research, and fosters the desire to continue intellectual and creative activity throughout one's life.

MUSIC MAJOR WITH DISTINCTION

The Music Major with Distinction program recognizes students who demonstrate exceptional scholarship, musicianship, and service. To be accepted into the program, a student must have a minimum cumulative grade point average of 3.5 or higher; must have completed a minimum of 12 credits in music courses and a minimum of 12 credits in non-music courses, all completed with a C- or higher; must have two letters of recommendation from full-time music faculty who have taught them, one in an academic course and one in a performance course; and must be a member of at least one established student music organization or demonstrate equal involvement in non-academic music activities. . Music Major with Distinction is usually undertaken during a student's junior year.

Requirements to complete the program include a minimum of 15 hours of department, university, and community service each semester that the student is in the program,

(a minimum of 50 hours of service in sum total is required); completion of at least one course in which the student works closely with a music faculty member on a project that results in a major research paper with a grade of B+ or higher (including, but not limited to, music writing intensive courses); working under the leadership of a music faculty member in prompting, directing, or presenting a performance other than one required for the student's applied music courses; and maintaining a minimum grade point average of 3.5 or higher. The honor of "Music Major with Distinction" is awarded only to graduating music majors who have earned either the Bachelor of Arts degree in fine and performing arts with a major in music or the Bachelor of Music degree.

CAREERS IN MUSIC

The Bachelor of Music and the Master of Arts in Teaching are the degrees in the study of music that prepare students to either enter graduate school or their professional field of study. Typical career opportunities for the various concentrations are listed below:

Pre-Certification and Music Education (Bachelor of Music)

Students graduating with the M.A.T. with a concentration in instrumental or choral music education with teacher certification are prepared to either enter graduate school or teach in the elementary and secondary schools. This concentration serves also as a strong basis for ensemble conductors who intend to teach at the college level, for teaching experience in the public schools is often required for a college conducting position. Students with a strong interest in church music are encouraged also to pursue this concentration, for many full-time church music positions require a great amount of knowledge and skills in ensemble preparation and performance.

Composition (Bachelor of Music)

The concentration in composition is intended for students who have a strong analytical mind and prepares them to write in all styles and forms and for various musical genres. These students usually intend to become professional songwriters, composers, theorists, and arrangers, although few earn a living solely from composing music. Most students enrolled in composition intend to pursue graduate study in order to be versatile as a composer, theorist, performer, teacher, or scholar.

Performance (Bachelor of Music)

Students pursuing a concentration in performance are prepared to enter graduate study; pursue professional performance opportunities in opera, musical theatre, symphonies, or military ensembles; or develop a private teaching studio. Only students who are exceptionally talented performers are encouraged to pursue this concentration, for full-time performance opportunities are rare and frequently require additional sources of income in order for a performer to earn a living.

Creative Studies (Bachelor of Arts)

Students pursuing the Bachelor of Arts degree with a concentration in creative studies are prepared to enter graduate study or pursue career opportunities in sound design, electronic music, and recording arts.

Music Studies (Bachelor of Arts)

Students pursuing the Bachelor of Arts degree with a concentration in music studies are prepared to enter graduate study or pursue career opportunities in or outside the field of music, such as law, medicine, music business, and arts administration, to name just a few.

The music program is proud that all of its graduates are pursuing their chosen careers in music, attending graduate school, and continuing to perform and use the intellectual and musical skills they developed in pursuing a music degree at Christopher Newport University.

CNU EXCEL PROGRAM

The music program is committed to the development of mind, body and spirit. With the health and safety of every student in mind, faculty and staff assist students in creating practice routines, managing performance anxiety, bonding with peers, protecting against hearing loss, handling equipment safely, leading a healthy lifestyle, developing leadership skills and pursuing career enhancement opportunities. Students are encouraged to take advantage of the numerous courses, workshops, lectures and internships that serve to build healthy and vibrant musicians and citizens. For further information, see <http://cnu.edu/academics/departments/music/beyondtheclassroom>.

DEGREE REQUIREMENTS

THE LIBERAL LEARNING CORE CURRICULUM

I. Liberal Learning Foundations

- A. Communication Literacy (6 semester hours)
 - 1. ENGL 123—Communication Literacy (freshman year)
 - 2. ENGL 223 (sophomore year)
- B. Second Language Literacy (3 semester hours)
(One foreign language course at the 200-level or higher)
- C. Mathematical Literacy (6 – 8 semester hours)
- D. Economics (3 semester hours)

II. Liberal Learning Area of Inquiry (22 semester hours)

- No more than one course in the major
- No more than three courses across the AI may be taken from any single discipline to satisfy the AI requirement.

- A. Western Traditions (3 semester hours)
- B. Global & Multicultural Perspectives (3 semester hours)
- C. Investigating the Natural World (minimum 7 semester hours)
Non-Science majors may choose two lectures, one laboratory from multiple disciplines.
- D. Democratic Engagement (3 semester hours)
- E. Creative Expressions (3 semester hours)
- F. Formal and Informal Reasoning (3 semester hours)

III. Major and Elective Studies (see individual music concentrations)

IV. Writing Intensive Requirement (two WI courses taken at the 300-400-level)

THE BACHELOR OF MUSIC DEGREE

In addition to successful completion of the liberal learning curriculum, the degree requires successful completion of one of the following concentrations:

Bachelor of Music

Performance Concentration

(Brass, Woodwinds, Percussion, Keyboard, Strings, Voice)

1. MUSC 125, 200, 209-210, 211-212, 303-304-305, 306, 309-310, 311-312, 314 or 316;
2. Depending on area of interest:
 - a. instrumentalists select one: MUSC 391, 394, 396, 397, or 398;
 - b. non-keyboard instrumentalists select one: MUSC 430 or 440;
 - c. keyboardists select one: MUSC 420, 430, or 440;
 - d. vocalists must take MUSC 261, 265, 266, 450, 496, THEA 232, and one 200-level course in French, German or Italian;
3. Keyboardists must take an upper-level music elective, and all instrumentalists must take an upper-level elective that is writing intensive;
4. Nine credit hours of electives within or outside of MUSC;
5. APP MUSC 133-134, 233-234, 333-334 (junior recital), and 433-434 (senior recital);
6. Eight credit hours in MUSC 101, 102, 112, or 114 (keyboardists take eight credit hours of MUSC 127) and four credit hours of chamber ensembles for instrumentalists (MUSC 124 for percussion), four for keyboardists; eight credit hours in MUSC 100 or 105 and one credit hour in MUSC 107 for vocalists;
7. Four semesters of piano (keyboardists must take MUSC 216);

8. Eight semesters in MUSC 012 (performance attendance) and MUSC 014 (masterclass);
9. Pass the exit examinations in music theory, ear training and music history and complete the ETS Music Field Test;
10. Pass the scales (instrumentalists only) and piano proficiency examinations and successfully complete the Library Orientation.

Bachelor of Music

Composition Concentration

1. MUSC 125, 200, 209-210, 211-212, 303-304-305, 306, 309-310, 311-312, 314 or 316;
2. MUSC 401W or 490W, 411, 413, 415;
3. APP COMP 131-132 and 231-232;
4. APP MUSC 131-132 and 231-232 (non-composition); four semesters of MUSC 014;
5. APP COMP 331-332 and 431-432; four semesters of MUSC 014;
6. MUSC 315;
7. Twelve credit hours of electives within or outside of MUSC and 1 credit hour of MUSC 104 (Electronic Music Ensemble);
8. Eight credit hours in MUSC 100, 101, 102, 105, 112, or 114 (keyboardists take eight credit hours of MUSC 127);
9. Four semesters of piano;
10. Eight semesters in MUSC 012 (performance attendance);
11. Pass the exit examinations in music theory, ear training and music history and complete the ETS Music Field Test;
12. Pass the scales (instrumentalists only) and piano proficiency examinations and successfully complete the Library Orientation.

The Bachelor of Arts degree in Fine and Performing Arts

In addition to successful completion of the liberal learning curriculum, the degree requires successful completion of one of the following concentrations:

Bachelor of Arts degree in Fine and Performing Arts

Music Studies Concentration

1. Six credit hours of upper-level music electives;
2. Six credit hours of upper-level, non-music electives;
3. MUSC 492 (capstone);
4. Nine credit hours of upper- or lower-level non-music electives;
5. MUSC 125, 200, 209-210, 211-212, 303-304-305, 306, 309-310, 311-312; MUSC 314 or 316;
6. APP MUSC 131-132 and 231-232; four semesters of MUSC 014;

7. Eight credit hours in MUSC 100, 101, 102, 103, 105, 112, or 114, depending on area of concentration (keyboardists take eight credit hours of MUSC 127); one credit of chamber ensembles;
8. Four semesters of piano;
9. Eight semesters in MUSC 012 (performance attendance);
10. One course (3 credit hours): PHIL 201, 202, 207, 304, 337, 376, 384 or RSTD 337;
11. Three credit hours in FNAR and three credit hours in THEA;
12. Pass the exit examinations in music theory, ear training and music history and complete the ETS Music Field Test;
13. Pass the scales (instrumentalists only) and piano proficiency examinations and successfully complete the Library Orientation.

Bachelor of Arts degree in Fine and Performing Arts Creative Studies Concentration

1. Nine credit hours of upper- or lower-level, non-music electives from the following: CPSC 110, 125, 140, 150, 250, 270, 280; FNAR 117, 118, 128, 205, 333;
2. Six credit hours of upper-level, non-music electives from the following: CPSC 327, 330, 335, 350, 440; FNAR 331, 332, 333, 334;
3. MUSC 492 (capstone);
4. Three credit hours in FNAR;
5. Three credit hours in THEA or DANC from the following: THEA 252, 250; DANC 204, 205, 206;
6. Three credit hours from the following: PHIL 201, 202, 207, 304, 337, 376, 384; RSTD 337;
7. MUSC 125, 200, 209-210, 211-212, 303-304-305, 306, 315, 417;
8. BUSN 302;
9. Six credit hours of upper-level music electives;
10. APP MUSC 131-132, 231-232;
11. Four semesters of MUSC 014;
12. Eight credit hours in MUSC 100, 101, 102, 103, 105, 112, or 114 (keyboardists take eight credit hours of MUSC 127), depending on area of concentration;
13. Four credit hours in MUSC 104 (Electronic Music Ensemble) and one credit in MUSC 104 (Chamber Ensemble);
14. MUSC 115-116;
15. Eight semesters of MUSC 012 (performance attendance);
16. Successfully complete the Library Orientation.

(For students who have a strong interest in technology, the following electives are recommended: MATH 115, MATH 128, CPSC 110, CPSC 140, CPSC 150, FNAR 128, FNAR 205, ENGL 304W)

TEACHER PREPARATION IN MUSIC

Completion of the Bachelor of Music degree with a concentration in either pre-certification choral or instrumental *does not* result in teacher certification. Students who wish to become teachers should complete the Bachelor of Music degree with a concentration in either pre-certification instrumental or choral and the Master of Arts in Teaching (M.A.T.) degree. Students majoring in music can prepare to teach elementary school, pre-kindergarten through grade six, all core subjects, elementary and secondary school, grades PK through 12, in the content area of music, choral, or instrumental.

Application to the five-year M.A.T. program must be made in spring of the junior year. Candidates must have passed the Sophomore Check-Point and the Teacher Disposition Rating. See the graduate catalog for application instructions and requirements. Students accepted into the M.A.T. graduate in four years with the Bachelor of Music degree with a concentration in either pre-certification choral or instrumental and then complete an additional year of study leading to the M.A.T. degree and teacher certification. See the graduate catalog for the requirements leading to the M.A.T.

In addition to successful completion of the liberal learning curriculum, the degree requires successful completion of one of the following concentrations:

Bachelor of Music

Pre-Certification Choral Concentration

Completion of the Bachelor of Music, pre-certification choral concentration, requires admission to the graduate M.A.T. during the junior year. Students who are not successfully admitted to the graduate program will be required to change their major to the Bachelor of Arts in Fine and Performing Arts in music studies which does not include teacher preparation at Christopher Newport.

1. MUSC 125, 200, 209-210, 211-212, 303-304-305, 306, 309-310, 311-312, 314, and 401W or 490W;
2. MUSC 220, 230, 240, 250, 260, 265, 266, and one 200-level course in Latin, French, German or Italian;
3. MUSC 137, 337W, 415, 510, and 518;
4. APP MUSC 131-132, 231-232, 331-332, 431-432 (senior recital);
5. Eight credit hours in MUSC 100 or 105 (pianists take MUSC 330 and seven credit hours in MUSC 100 or 105);
6. MATH 125; PSYC 207 or 208; PSYC 312; SOCL 314, CPSC 110, and THEA 232;
7. Four semesters of piano (pianists take APP VOIC 131-132 and 231-232);
8. Eight semesters in MUSC 012 (performance attendance) and MUSC 014 (masterclass);

9. Pass the exit examinations in music theory, ear training and music history and complete the ETS Music Field Test;
10. Pass the piano proficiency examination and successfully complete the Library Orientation.

*Note: 500-level courses require minimum 3.00 GPA and M.A.T. graduate admission

Bachelor of Music

Pre-Certification Instrumental Concentration

Completion of the Bachelor of Music, pre-certification instrumental concentration, requires admission to the graduate M.A.T. during the junior year. Students who are not successfully admitted to the graduate program will be required to change their major to the Bachelor of Arts in Fine and Performing Arts in music studies which does not include teacher preparation at Christopher Newport.

1. MUSC 125, 200, 209-210, 211-212, 303-304-305, 306, 309-310, 311-312, 316, and 401W or 490W;
2. MUSC 220, 230, 240, 250, 260;
3. MUSC 137, 337W, 415, 510 and 517;
4. APP MUSC 131-132, 231-232, 331-332, and 431-432 (senior recital);
5. Eight credit hours in either MUSC 101, 102, 112, or 114, depending on area of concentration (four credit hours of MUSC 112 are required for band emphasis); keyboardists take eight credit hours of MUSC 127;
6. MATH 125; PSYC 207 or 208; PSYC 312; SOCL 314; CPSC 110; THEA 232;
7. Four semesters of piano;
8. Eight semesters in MUSC 012 (performance attendance) and MUSC 014 (masterclass);
9. Two credit hours of chamber ensembles (MUSC 124 for percussionists);
10. Pass the exit examinations in music theory, ear training and music history and complete the ETS Music Field Test;
11. Pass the scales and piano proficiency examination and successfully complete the Library Orientation.

*Note: 500-level courses require minimum 3.00 GPA and M.A.T. graduate admission.

Elementary level (PK-6)

Major/concentration courses required:

See major requirements for the Bachelor of Music.

Support courses required:

ENGL 123, 223 and 316; COMM 201 or THEA 232; CPSC 110; MATH 109, 125; HIST 111, 121, 122; POLS 101; GEOG 201 or 210; PSYC 208, 312; SOCL 314/314L; ECON 200 or 201 or 202; BIOL 107 or 108; CHEM 103 or higher; PHYS 141 or higher; PHYS 105L, BIOL 109L or CHEM lab ; NSCI 310.

*Support courses may change based on regulations from the Virginia Department of Education.

Graduate courses* required (senior year):

Select six credit hours from a), b), or c):

- a) MATH 570;
- b) PSYC 535;
- c) MLAN 511.

*See the graduate catalog for course descriptions.

Elementary/Secondary level (PK-12) Music Endorsement

Major/concentration courses required:

See major requirements for the Bachelor of Music with a concentration in either pre-certification choral or instrumental.

Support courses required:

COMM 201 or THEA 232; ; CPSC 110; MATH 125;
PSYC 207 or 208; PSYC 312; SOCL 314.

Graduate courses* required (senior year):

For pre-certification choral students: MUSC 510, 518.

For pre-certification instrumental students: MUSC 510, 517.

*See the graduate catalog for course descriptions.

**SOPHOMORE CHECK-POINT REQUIREMENTS
FOR BM AND BA MUSIC STUDIES MAJORS**
(Asterisk denotes courses required for the BA Creative Studies)
(must have earned a grade of C- or better in each music course)

Course	Grade	Course	Grade
MUSC 012*	_____	GPA* (2.5; 2.9 for BM/MAT)	_____
MUSC 012*	_____	MUSC 125*	_____
MUSC 012*	_____	MUSC 303*	_____
MUSC 012*	_____	MUSC 304*	_____
MUSC 014*	_____	MUSC 209*	_____
MUSC 014*	_____	MUSC 211*	_____
MUSC 014*	_____	MUSC 210*	_____
MUSC 014*	_____	MUSC 212*	_____
MUSC 115/APP PIAN 130*	_____	MUSC 309	_____
MUSC 116/APP PIAN 130*	_____	MUSC 311	_____
MUSC 215/APP PIAN 130	_____	MUSC 310	_____
MUSC 216/APP PIAN 130	_____	MUSC 312	_____
APP MUSC 131/133*	_____	ENGL 123*	_____
APP MUSC 132/134*	_____	ENGL 223*	_____
APP MUSC 231/233*	_____	AI*	_____
APP MUSC 232/234*	_____	AI*	_____
JURY APPROVAL	_____	ENSEMBLE*	_____
PIANO PROFICIENCY	_____	ENSEMBLE*	_____
SCALES PROFICIENCY	_____	ENSEMBLE*	_____
3 DISPOSITIONS FORMS (Educ.)	_____	ENSEMBLE*	_____
LIBRARY ORIENTATION*	_____		

*In order to pass Sophomore Check-Point, all requirements must be satisfied at the time of the review. If a student is deferred or is contesting a denial, then a new review is conducted the following semester or year, depending on the student's circumstance.



APPLIED MUSIC REQUIREMENTS

Each major-level course of applied music implies a level of musical and technical competence that the student is expected to achieve over the course of the semester. The following requirements and repertoire indicate the general level of proficiency expected after two semesters of study at each level, not necessarily the actual repertoire that is studied. APP MUSC 130 is not included in this list, for this level is appropriate for study at the non-major level or for majors who need work in a particular area before progressing to the next level. Instrumental lessons include scales, etudes, and orchestral excerpts as well as, at the discretion of the instructor, written historical/biographical assignments leading up to the production of program notes for junior and senior recitals.

FLUTE

100-Level

- Scales:** Major and minor scales, as well as major-augmented-minor-diminished arpeggios, are memorized within the prescribed pattern set forth by the professor; chromatic scale in three octaves, single tongued up and double tongued down; quarter note equals 60 M.M.; pattern is played in sixteenth notes.
- Studies:** One etude is to be prepared each week; Cavally, Melodious and Progressive Studies, Book 1 and 2; Brooke, Method for Flute; Berbiguier, 18 Exercises for the Flute; Barrere, The Flutist's Formulae; Andersen, 24 Studies, Op. 21; Moyse, 24 Little Melodic Studies; Maquarre, Daily Exercises for the Flute; Moyse, De La Sonorité, Bitsch, Douze Etudes.
- Repertoire:** At least five pieces of contrasting style are prepared with appropriate accompaniment each semester; all repertoire is to be memorized; Debussy, Syrinx; Bloch, Suite Modale; Handel, Sonatas; Telemann, Sonatas and Suite in A minor; C.P.E. Bach, Sonatas; Devienne, Concertos; Scott, The Extatic Shepherd; Honegger, Danse de la Chevre; Gaubert, Deux Esquisses; Foote, A Night Piece; Barber, Canzone; Gaubert, Sur L'eau.

200-Level

- Scales:** Major and minor scales, the arpeggio sequence, and all of the modes in their transpositions are memorized; to be played in the prescribed pattern; quarter note equals 80 M.M.; pattern is played in sixteenth notes.
- Studies:** One etude is to be prepared each week; Taffanel and Gaubert, 17 Daily Exercises; Reichert, Daily Exercises, Op. 5; Andersen, 24 Studies, Op. 33; Altes, 26 Selected Studies; Boehm, 24 Caprices, Op. 26; Gilbert, Sequences for Flute.

Repertoire: At least five pieces of contrasting style are prepared with appropriate accompaniment each semester; all repertoire is to be memorized; Hoover, Kokopeli; Varese, Density 21.5; Bozza, Soir dans les Montagnes; C.P.E. Bach, Hamburg Sonata; Casella, Sicilienne et Burlesque; Chaminade, Concertino; Fauré, Fantasia; Griffes, Poem; Kennan, Night Soliloquy; Mouquet, La Flute de Pan; Quantz, Concertos; Roussel, Joueurs de Flute; Muczynski, Moments, Op. 47; Couperin, Concert Royal, No. 4; Saint-Saens, Odelette, Op. 162; Francaix, Divertimento; Rodrigo, Fantasia para un gentilhombre, Briccialdi, Concertino, No. 2, Op. 48.

Orchestral: Various excerpts; Baxtresser, Great Flute Duos From the Orchestral Repertoire; Wye and Morris, Orchestral Flute Practice Books 1 and 2.

300-Level

Scales: Major and minor scales, modes in their transposition, whole tone, arpeggio sequence, as well as seventh chords—MM, Mm-mm-half-diminished, fully-diminished—and second intervals, are memorized within the prescribed pattern; scales are to be played in the ten articulations as per Taffanel and Gaubert, 17 Daily Exercises, with the quarter note equal to 100 M.M.; pattern is played in sixteenth notes; chromatic scale in three octaves (twice), single tongued up and double tongued down, then double tongued up and triple tongued down.

Studies: One etude is to be prepared each week; Andersen, 24 Artistic Studies, Op. 15; Soussman, Part 3; Taffanel and Gaubert, 17 Daily Exercises; Moyse, Daily Exercises; Wood, Studies for Facilitating the Execution of the Upper Notes.

Repertoire: At least five pieces of contrasting style are prepared with appropriate accompaniment each semester; all repertoire is to be memorized; Bozza, Image; Ibert, Piece; Hindemith, Acht Stücke; Borne, Carmen Fantaisie; Burton, Sonatina; Copland, Duo; Enesco, Cantabile et Presto; Dutilleux, Sonatine; Doppler, Fantaisie Pastorale Hongroise; Hindemith, Sonate; Hüe, Fantaisie; Milhaud, Sonatine; Mozart, Concertos; Muczynski, Sonata; Piston, Sonata; Poulenc, Sonata; Reinecke, Sonata (Undine); Sancan, Sonatine; Hoover, Medieval Suite; Ibert, Jeux; Bozza, Fantaisie Italienne; Gaubert, Nocturne and Allegro Scherzando; Tulou, Grand Solo, No. 14; Schubert, Variationen e-Moll über das Lied Trockne Blumen; Bozza, Agrestide, Hanson, Serenade, Op. 35.

Orchestral: Various excerpts; Baxtresser, Orchestral Excerpts; Kujala, Flute Audition Book.

400-Level

Scales: Major and minor scales, modes in their transpositions, whole tone, octatonic, arpeggio sequence, seventh chords sequence, and second, third, and fourth intervals are memorized within the prescribed pattern; scales are to be played in the ten articulations as per Taffanel and Gaubert, Daily Exercises, with the quarter note equal to 120 M.M.; pattern is played in sixteenth notes; chromatic scale in three octaves (twice), single tongued up and double tongued down, then double tongued up and triple tongued down.

Studies: One etude is to be prepared each week; Gilbert, Technical Flexibility for Flutists; Andersen, 24 Technical Studies, Op. 63/60; Karg-Elert, 30 Caprices; Jean-Jean, Etudes Modernes; Casterede, Douze Etudes.

Repertoire: At least five pieces of contrasting style are prepared with appropriate accompaniment each semester; all repertoire is to be memorized; C.P.E. Bach, Sonata in A Minor; J.S. Bach, Sonata in A Minor; Berio, Sequenza; Fukushima, Requiem; ShunSan Fourrout, Three Pieces; Demersseman, Solos de Concert; Frank, Sonata; Ibert, Concerto; Rodrigo, Concierto Pastoral; Lieberman, Sonata; Martin, Ballade; Martinu, First Sonata; Nielsen, Concerto; Piston, Concerto; Prokofieff, Sonata; Rivier, Concerto; Jolivet, Chant de Linos; Feld, Quatre Pieces; Francaix, Concerto; Khachaturian, Concerto; Feld, Concerto; Siegmeister, Concerto; Taffanel, Fantaisie on Themes from Der Freischutz.

Orchestral: Various excerpts; Parloff, Opera Excerpts for Flute; Magg excerpt books; Mahler, Strauss, Stravinsky.

OBOE

100-Level

Repertoire: Cimarosa, Oboe Concerto; Marcello, Oboe Concerto.

200-Level

Repertoire: Hindemith, Sonata; Poulenc, Sonata.

300-Level

Repertoire: Mozart, Oboe Concerto; Britten, *Metamorphoses*.

400-Level

Repertoire: Strauss, Oboe Concerto; Bach, Sonata in g minor.

All major and minor scales throughout the four-year program in conjunction with the Barret Progressive Melodies and Sonatas as well as the Ferling Etude Book.

BASSOON

100-Level

Scales: All major, three forms of minor, and chromatic scales, full range of instrument and with a variety of articulations.

Music reading: Tenor clef proficiency.

Studies: J. Weissenborn, 50 Advanced Studies Book I and II; L. Milde, 25 Studies in Scales and Chords, Op. 24; S. Kovar, 24 Daily Studies.

Repertoire: Baroque and Classical Sonatas, Concertos, and Chamber works by Besozzi, Boismortier, Danzi, Devienne, Galliard, Marcello, Mozart, Stamitz, Telemann, and Vivaldi.

Orchestral: Baroque and Classical Repertoire from J.S. Bach to Franz Schubert.

200-Level

Scales: All major, minor, diminished, and augmented chords, full range of instrument and with a variety of articulations.

Studies: W. Ferling, 48 Famous Studies for Bassoon, Op. 31.; L. Milde, Concert Studies Book I; Gambaro, 18 Etudes.

Repertoire: Baroque, Classical, and Romantic Sonatas, Concertos, and Chamber works by Besozzi, Boismortier, Danzi, Devienne, Elgar, Galliard, Hummel, Marcello, Milde, Mozart, Spohr, Stamitz, Telemann, Vanhal, Vivaldi, and Weber.

Orchestral: Baroque and Classical Repertoire from J.S. Bach to Franz Schubert.

300-Level

- Scales: Whole tone, octatonic, and modal scales full range of instrument, and with a variety of articulations.
- Studies: L. Milde, Concert Studies Book II; Orefici, Melodic Studies; Giampieri, Studies for Perfection; Bitsch, 20 Studies.
- Repertoire: Sonatas, Concertos, and Chamber works from all historical periods including works by Arnold, Bitsch, Bourdeau, Bozza, Bruns, David, Etler, Hindemith, Ibert, Jolivet, Osborne, Phillips, Pierne, Saint-Saens, Tansman, Tomasi, Villa-Lobos, and Wilder.
- Orchestral: Romantic and Modern Repertoire from Berlioz to John Adams.

400-Level

- Studies: Pivonka, Rhythmical Etudes; Pivonka, Etudes Caracteristiques; Dherin and Pierne, Nouvelle Technique du Basson, Volume I and Volume II; Bianchi, 12 Studies for Bassoon.
- Repertoire: Sonatas, Concertos, and Chamber works from all historical periods including works by Arnold, Bitsch, Bourdeau, Bozza, Bruns, David, Etler, Hindemith, Ibert, Jolivet, Osborne, Phillips, Pierne, Poulenc, Saint-Saens, Tansman, Tomasi, Villa-Lobos, and Wilder.
- Orchestral: Romantic and Modern Repertoire from Berlioz to John Adams; major symphony orchestra audition repertoire.

CLARINET

100-Level

- Scales: All major scales and all three forms of the minor scales.
- Studies: David Hite, Melodious and Progressive Studies Books 1 and 2.
- Repertoire: C. M. von Weber, Concertino; W. A. Mozart, Concerto; selected excerpts from the orchestral literature.

200-Level

- Scales: All major, minor, diminished, and augmented triads and seventh chords.
- Studies: Carl Baermann, Complete Celebrated Method, Part III; Cyrille Rose, 40 Etudes, 32 Etudes, 9 Caprices.

Repertoire: C. M. von Weber, Concerto No. 1, Op. 73, or Concerto No. 2, Op. 74; selected excerpts from the orchestral literature.

300-Level

Scales: Whole tone and diminished scales.

Studies: Alfred Uhl, 48 Etudes; Kalmen Opperman, Contemporary Chordal Sequences.

Repertoire: Johannes Brahms, Sonatas Op. 120, Numbers 1 and 2; Igor Stravinsky, Three Pieces for Clarinet Alone; selected excerpts from the orchestral literature.

400-Level

Scales: Modal scales.

Studies: Allen Sigel, The Twentieth Century Clarinetist.

Repertoire: Claude Debussy, Premiere Rhapsodie; Aaron Copland, Concerto; selected excerpts from the orchestral literature.

SAXOPHONE

100-Level

Scales: All major and minor scales (extended).

Studies: Long tones (tone); dynamic exercises (air control and expression); tonguing exercises; Klose, 25 Daily Exercises; Rubank, Advanced Method.

Repertoire: Rueff, Chanson et Passepie; Bonneau, Suite.

200-Level

Scales: All major and minor scales (extended), 16th note at 100 M.M.; majors and melodic minors in thirds and fourths.

Studies: Berbiguere, Eighteen Studies for Flute; begin altissimo studies; Lacour, 50 Etudes.

Repertoire: Milhaud, Scaramouche; Lunde, Sonata.

300-Level

Scales: All scales and patterns, 16th note at 100 M.M.

Studies: Ferling, 48 Famous Studies; continue altissimo; begin double tonguing; Koechlin, Etude #15.

Repertoire: Creston, Sonata; Pascal, Sonatina (332); Ibert, Concertino da Camera; Rorem, Picnic on the Marne (334).

400-Level

Scales: All scales and patterns, 16th note at 120 M.M.

Studies: Ferling, 48 Famous Studies; continue altissimo; double tonguing; Gates, Odd Meter Etudes.

Repertoire: Basset, Music for Saxophone and Piano; Muczynski, Sonata (432); Glazounov, Concerto; Bonneau, Caprice en Forme de Valse (434).

HORN

100-Level

Scales: All major and minor scales in half notes, two octaves if possible, memorized.

Studies: Etudes beginning at the level of the student and including appropriate studies from: Pottag-Hovey Method for French Horn, Bk. 2; Rubank Advanced Method, Vol. 2 Gower/Voxman; Kopprasch Bk. 1; Melodious, Technical and Progressive Studies, Pottag; Exercises for Flexible Horn Playing, Ward Fearn (mandatory at all levels); Technical Studies for solving special problems on the Horn, William R. Brophy (mandatory at all levels).

Solos: Solo repertoire beginning at the level of the student and including several selections from below:
Romance, Saint-Saens; Mozart horn concerti in F 1,2,3,4 or Concert Rondo, one or more movements; Handel, "I See a Huntsman", Wilder, Four Easy Pieces.

Orchestral Excerpts: Pottag, Orchestral Excerpts, Vol. 1.

200-Level

Scales: All major and minor scales in eighth note pattern, two octaves if possible, memorized. Two octave arpeggios. Chromatic scales.

Studies: Appropriate studies from: Kopprasch Bk. 1, 2 (beginning transposition); Melodious, Technical and Progressive Studies,

Pottag; Maxime-Alphonse, Bk. 3; Concone, Lyrical Studies for Horn (for all remaining levels); Exercises for Flexible Horn Playing, Ward Fearn (mandatory at all levels).

Solos: Milhaud, Scaramouche; Lunde, Sonata.

Orchestral
Excerpts: Pottag, Orchestral Excerpts, Vol. 1, 2.

300-Level

Scales: All major and minor scales in eight note patterns, two octaves, if possible, memorized.

Studies: Etudes including appropriate studies from: Kopprasch Bk. 1, 2 (transposition); Melodious, Technical and Progressive Studies, Pottag; Maxime-Alphonse, Bk. 3, 4; Gallay, Twelve Studies for Horn Solo; Concone, Lyrical Studies for Horn (for all remaining levels); Exercises for Flexible Horn Playing, Ward Fearn (mandatory at all levels).

Solos: Mozart horn concerti in original keys, not transposed 1,2,3,4 or Concert Rondo, one or more movements (Yancich edition); Sonata, Nelhybel; Beethoven Sonata, mvts. 1,2,3; Concerto #1, Strauss.

Orchestral
Excerpts: Excerpts, Vol. 1, 2.

400-Level

Scales: All major and minor scales in thirds, two octaves, memorized. Arpeggios in I, IV, V progression.

Studies: Etudes, including appropriate studies from: Kopprasch Bk. 1, 2; Melodious, Technical and Progressive Studies, Pottag; Maxime-Alphonse, Bk. 4; Gallay, Twelve Grand Caprices; Concone, Lyrical Studies for Horn (continued); Shoemaker, Legato Etudes for French Horn (continued); Exercises for Flexible Horn Playing, Ward Fearn (mandatory at all levels).

Solos: Solo repertoire including several selections from: Mozart horn concerti in F 1,2,3,4 or Concert Rondo, one or more movements (Yancich edition); Dukas, Villanelle; Concerto No. 1, Strauss.

Excerpts: Pottag, Orchestral Excerpts, Vol. 1, 2.

TRUMPET

100-Level

Methods, Etudes, and Excerpts: Arban, Complete Conservatory Method (Carl Fischer); Busquet Goldman, 36 Celebrated Studies (Carl Fischer); Clarke, Technical Studies (Carl Fischer); Concone-Sawyer, Lyrical Studies for Trumpet (Brass Press); Gates, Odd Meter Etudes (Fox); Getchell Hovey, Practical Studies for the Trumpet/Cornet, Vols. I & II (Carl Fischer); Goldman, Practical Studies for Trumpet (Carl Fischer); Irons, 27 Groups of Exercises (Southern); Schlossberg, Daily Drills and Technical Studies (Baron).

Solos: Arban, Twelve Celebrated Fantasias (Carl Fischer); Corelli-Fitzgerald, Sonata VII (Presser); Gibbons-Cruft, Suite (Galaxy); Goedicke, Concert Etude (Brass Press); Handel Fitzgerald, Aria con variazioni (Belwin); Hovhaness, Prayer of St. Gregory (Southern); Mager, ed., Nine, Grand Solos for Cornet (Southern); Nagel, ed., Baroque Music for Trumpet (Belwin); Nagel, ed., The Regal Trumpet (Belwin).

200-Level

Methods, Etudes, and Excerpts: Bona, Rhythmical Articulation (Carl Fischer); Brandt Vacchiano, Etudes for Trumpet (MCA); Caffarelli, 100 studi melodici (Ricordi); Colin, Advanced Lip Flexibilities (Colin); Dufresne-Voisin, Developing Sight Reading (Colin); Small, 27 Melodious and Rhythmical Exercises (Carl Fischer); Voxman, Selected Studies (Rubank); Williams, Method of Scales (Colin).

Solos: Barat, Andante et Scherzo (Leduc); Clarke, Best of Herbert Clarke (Warner Bros.); Emanuel, Sonate (Leduc); Latham, Suite (Presser); Peeters, Sonata (Peters); Plog, Animal Ditties (Wimbleton); Purcell, Sonata (International); Robbins, Mont St. Michel (Leduc); Telemann, Heroic Marches (Billaudot); Torelli, Concerto in D Major (Musica Rara); Torelli, Sinfonia (Musica Rara); Wallin, Elegi (Frost Music).

300-Level

Methods, Etudes, and Excerpts: Balay, 15 Etudes (Leduc); Bordogni, Vingt Quatres Vocalises (Leduc); Haynie, Development and Maintenance (Colin); Nagel, Speed Studies for Trumpet (Fox); Smith, Lip Flexibility (Carl Fischer); Stamp, Warmups plus Studies (BIM); Vannetelbosch, 20 Etudes (Leduc); Verzari, 16 Studi Caratteristici (Ricordi); Verzari, Esercizi Giornalieri (Ricordi); Vizzutti, Trumpet Method Books I, II, III (Alfred).

Solos: Bennett, *Rose Variations* (Chappell); Bitsch, *Four Variations on a Theme by D. Scarlatti* (Leduc); Bozza, *Caprice* (Leduc); Bozza, *Rustiques* (Leduc); Cheetham, *Concoctions* (Presser); Copland, *Quiet City* (Schott Bros.); Enesco, *Legend* (International); Fantini, *8 Sonatas* (Musica Rara); Handel, *Suite in D Major* (Musica Rara); Ketting, *Intrada* (Donemus); Mahler, *Posthorn* (Solo Edition Musicus); Persichetti, *The Hollow Men* (Presser); Starer, *Invocation* (King); Viviani, *Two Sonatas* (Musica Rara).

400-Level

Methods, Etudes, and Excerpts: Andre, *12 Etudes Caprices Dans le Style Baroque* (Billaudot); Bitsch, *Vingt Etudes* (Leduc); Charlier, *36 Etudes Transcendantes* (Leduc); Chavanne H., *25 Etudes of Virtuosity* (Leduc); Dokshitzer, *Romantic Pictures* (Modell); Nagel, *Trumpet Skills* (Mentor); Sachse, *100 Etudes for Trumpet* (International); Smith, *Top Tones for Trumpet* (Carl Fischer); Tomasi, *6 Etudes for Trumpet* (Leduc); Werner, *40 Studies* (International).

Solos: Arutunian, *Concerto* (International); Bloch, *Proclamation* (Broude Bros.); Blum, *Capriccio* (Editions Henn); Charlier, *Solo de concours* (Schott); Dello Joio, *Sonata* (Associated); Giannini, *Concerto* (Warner Bros.); Haydn-Voisin, *Concerto* (International); Hindemith, *Sonate* (Schott); Holmes, *Sonata* (Shawnee); Hummel-Ghitalla, *Concerto* (King); Ibert, *Impromptu* (Leduc); Kaminski, *Concertino* (Israeli Music); Kennan, *Sonata* (Warner Bros.); Neruda, *Concerto in E-flat Major* (Musica Rara); Ott, *Chroma IV* (Claude Benny Press); Pakhmutova, *Concerto* (Belwin); Plog, *Animal Ditties II* (Brass Press); Presser, *Suite* (Ensemble); Riisager, *Concertino* (Hansen); Stanley, *Suite No. 1 of Trumpet Voluntaries* (Brass Press); Stevens, *Sonata* (Peters); Suderburg, *Ceremonies* (Presser); Tartini, *Concerto in D Major* (Selmer); Tessarini, *Sonate in D* (Billaudot); Tull, *Three Bagatelles* (Boosey & Hawkes); Turrin, *Caprice* (Brass Press); Zaninelli, *Autumn Music* (Shawnee Press).

TENOR TROMBONE

100-Level

Scales: All major scales and minor scales; thirds and arpeggios; chromatic scales.

Studies: Etudes in all major and minor keys; standard orchestral excerpts.

Repertoire: Rimsky-Korsakov, *Concerto for Trombone*.

200-Level

- Scales: All major scales and minor scales; thirds and arpeggios; chromatic scales.
- Studies: Etudes in all major and minor keys; standard orchestral excerpts.
- Repertoire: Benedetto Marcello, Sonata in D (Keith Brown).

300-Level

- Scales: All major scales and minor scales; thirds and arpeggios; chromatic scales.
- Studies: Etudes in all major and minor keys; standard orchestral excerpts.
- Repertoire: Eugene Bozza, Ballade.

400-Level

- Scales: All major scales and minor scales; thirds and arpeggios; chromatic scales.
- Studies: Etudes in all major and minor keys; standard orchestral excerpts.
- Repertoire: Stjepan Sulek, Sonata (Vox Gabrieli).

BASS TROMBONE

100-Level

- Scales: All major scales and minor scales; thirds and arpeggios; chromatic scales.
- Studies: Etudes in all major and minor keys; standard orchestral excerpts.
- Repertoire: Eugene Bozza, Prelude and Allegro.

200-Level

- Scales: All major scales and minor scales; thirds and arpeggios; chromatic scales.
- Studies: Etudes in all major and minor keys; standard orchestral excerpts.
- Repertoire: Sachse, Concertino in F.

300-Level

- Scales: All major scales and minor scales; thirds and arpeggios; chromatic scales.
- Studies: Etudes in all major and minor keys; standard orchestral excerpts.
- Repertoire: Lassen, Two Fantasy Pieces.

400-Level

- Scales: All major scales and minor scales; thirds and arpeggios; chromatic scales.
- Studies: Etudes in all major and minor keys; standard orchestral excerpts.
- Repertoire: Naohiko Kai, Legende.

EUPHONIUM

100-Level

- Scales: All major and natural minor scales 2 octaves. All major and minor arpeggios. Quarter note = 60-76.
- Etudes: Kopprasch, Bk. I; Tyrrell, 40 Progressive Studies for Trombone; Slama, Gillis 70 Progressive Studies for Trombone; Rochut, Bk. I; Bel Canto Studies.
- Solos: Suite for Baritone, Haddad; Rhapsody for Euphonium, Curnow; The Swan, Saint-Saens; Beautiful Colorado, Deluca; Lyric Suite, White; Sonatas for Trombone, Galliard.
- Excerpts: Band and Orchestral.

200-Level

- Scales: All major, natural, melodic, and harmonic minor scales, 2 octaves. Quarter note = 76-88. All major and minor arpeggios.
- Etudes: Kopprasch, 60 Selected Studies; Rochut, Bk. II; Arban's Complete Method for Trumpet; Clarke Technical Studies for Cornet.

Solos: Napoli, Bellstedt; Sonata in f minor, Telemann; Mazurka for Unaccompanied Euphonium, Falcone; Sonata for Euphonium, Frackenhohl; Romanze, Cords; Concert Fantasia, Cords.

Excerpts: Band and Orchestral.

300-Level:

Scales: All major scales, natural, harmonic, and melodic minor scales 2 octaves, 3 where possible. Quarter note = 88-104. All major, minor, augmented, and diminished arpeggios.

Etudes: Rochut, Bk. III; Cello Suites, Bach; Arbans Characteristic Studies; Kopprasch, Bk. II; Clef Studies, Blazevich.

Solos: Any Vivaldi Bassoon Concerto; Euphonium Music, Bowen; Morceau de Concours, Barat; Concerto for Euphonium, Sparke; Concerto for Euphonium, Curnow; Vintage, Gillingham; All Those Endearing Young Charms, Mantia.

Excerpts: Band and Orchestral.

400-Level:

Scales: Same as 300-level, but faster tempos. Quarter note = 104-120. Be able to play chromatic scale at least two octaves, quarter note in sixteenth notes.

Etudes: Vingt, Etudes for Trumpet; Bitsch, Melodic Technique; Fink, 20 Advanced Etudes for Bass Trombone; Gillis, Arbans Complete Method for Trumpet.

Solos: Symphonic Variants, Curnow; Euphonium Concerto, Cosma; Euphonium Concerto, Horovitz; Pantomime, Sparke; Euphonium Concerto No.1, Golland.

Excerpts: Band and Orchestral.

*All of the material listed is intended to be used as a guide. The instructor may make adjustments according to the student's needs. The material is cumulative—previous semester material is still to be worked on.

TUBA

Studies for all levels: Tyrell, Advanced Studies for Bb Bass; Rochut-Bordogni, Melodious Etudes for Trombone; Kopprasch, 60 Selected Studies; Jacobs, Special Studies for the Tuba; Arban, Complete Method for the Trumpet; Pottag-Andraud, Progressive and Technical Etudes; Charlier, Etudes.

100-Level

Repertoire: Handel, Honor and Arms; Mozart, O Isis und Osiris; Hartley, Suite for Unaccompanied Tuba.

200-Level

Repertoire: Bell-Bach, Air and Bouree; Marcello, Sonata in A; Gabrieli, Ricercar; Beversdorf, Sonata for Bass Tuba.

300-Level

Repertoire: Vaughan Williams, Six Studies on English Folk Song; Mozart, Concert Rondo; Tcherenpne, Andante.

400-Level

Repertoire: Gregson, Concerto; Vaughan Williams, Concerto for Tuba; Tomasi, Etre Ou Ne Pas Etre.

PERCUSSION

100-Level

Snare drum: Review standard rudiments. Methods may include Goldenberg, Podemski, Peters, Stone, and Wilcoxon. Solos are chosen depending on the proficiency of the student.

Keyboard: Major and minor scales, two octaves. Studies and methods from Whaley, Goldenberg, and Green level of material. Introduction of four mallet techniques. Solos at the level of Masterpieces for Marimba.

Tympani: Emphasis on tone production. Methods may include those of Peters and Goodman.

200-Level

Snare drum: Rudimental and orchestral techniques. Cirone method. Solos are chosen from appropriate level of expertise.

Keyboard: Four mallet studies. Peter level solos such as Sea Refractions, Rags, and Bach transcriptions.

Tympani: Introduction of more tuning-related studies. Excerpts from literature such as Beethoven symphonies. Solos at the level of Musczynski, Three Designs.

300-Level

Snare drum: Refine techniques with further study. Solos at level of Wilcoxon, Modern Rudimental Swing Solos, or Markovich, Stamina or Tornado.

Keyboard: Refine techniques. Solos at level of Bach, Violin Concerto in A Minor, Tambourin Chinois, or Musser, C Major Etude.

Tympani: Three and four drum studies. Refine techniques; Friese method. Solos at the level of Firth, The Solo Tympanist, or Beck, Sonata.
400-Level

400-Level

Emphasis on preparation for senior recital.

Snare drum: Multiple percussion literature. Further examination of techniques. Advanced solos at the level of Rhythm Song.

Keyboard: Solos at the level of Creston, Concertino.

Tympani: Solos at the level of works by Carter.

VIOLIN

100-Level

Scales: Two-octave scales in all keys (major and melodic minor).

Studies: Position etudes 1 through 7.

Repertoire: Two works per term (includes movements) from a Vivaldi, Bach, Sitt, or Accolay concerto or works of a similar level as decided by the instructor.

200-Level

Scales: Three-octave scales and arpeggios in all keys (major and harmonic, melodic, and natural minor).

Studies: Mazas basic bowing or Schradieck etudes.

Repertoire: Two works per term (includes movements) from either Haydn, Concerto in G Major, Viotti, Concerto No. 22, or works of a similar level as decided by the instructor.

300-Level

Scales: Three-octave scales and arpeggios in all keys (major and harmonic, melodic, and natural minor).

Studies: Double stops: thirds and octaves; Kreutzer, Rhode, or Fiorillo etudes.

Repertoire: Two works per term (includes movements) from Bruch, Concerto in G minor, Op. 26, or Lalo, Symphonie Espagnol, Op. 21; a Bach sonata or works of a similar level as decided by the instructor.

400-Level

Scales: Three-octave scales and arpeggios in all keys (major and harmonic, melodic, and natural minor).

Studies: Double stops: thirds and octaves, fingered octaves and tenths; Dont Op. 35 or Gavinies etudes.

Repertoire: Concertos by Vieuxtemps, Wieniawski, or Tchaikovsky, one Bach sonata, and one sonata from the Classical, Romantic, or Modern Period or works of a similar level as decided by the instructor.

VIOLA

100-Level

Scales: Three octaves—C, D, F, G Major and Minor; Arpeggios according to Carl Flesch, Scale Book.

Studies: Wolfarth, Foundations Studies for The Viola; Kayser, 36 Studies, Op. 20.

Repertoire: Hoffmeister, Concerto in D major; Stamitz, K., Concerto No. 1 in D major; Corelli, La Folia; Glazunov, Elegie.

200-Level

- Scales: Three octaves and arpeggios; beginning of thirds, sixths, and octaves.
- Studies: Kayser, 36 Etudes, Op. 20; Dont, 24 Etudes, Op. 37; Kreutzer, Etudes.
- Repertoire: Bach, Six Cello Suites; Bruch, Romanze, Op. 85; Schumann, Maerchenbilder; Handel, Concerto in B minor; Schubert, Arpeggione Sonata.

300-Level

- Scales: All scales and arpeggios; thirds, sixths, and octaves.
- Studies: Kreutzer, Etudes; Rode, 24 Caprices; Campagnoli, 41 Caprices, Op. 22.
- Repertoire: Bach, Cello Suites or Violin Sonatas and Partitas; Brahms, Sonatas Op. 120, Numbers 1 and 2; Schubert, Arpeggione; Hindemith, Sonata, Op. 11, No. 4; Walton, Concerto.

400-Level

- Scales: Same as 300 but more accurate intonation, tone, and rhythm.
- Studies: Campagnoli, 41 Caprices, Op. 22; Fuchs, Etudes or Caprices; Palaschko, Twelve Studies, Op. 36 or Op. 55; Paganini, 245 Caprices.
- Repertoire: Bach, Cello Suites or Violin Sonatas and Partitas; Bartok, Concerto; Hindemith, Der Schanendreher; Walton, Concerto; Shostakovich, Sonata, Op. 147.

CELLO

100-Level

- Scales: Up to three octaves.
- Studies: Klengel, Technical Studies, Vol. 1.
- Repertoire: Faure, Elegy; Bach, Suite No. 1.

200-Level

Scales: Up to four octaves.

Studies: Klengel, Technical Studies, Vol. 1; Popper, The High School of Cello Playing.

Repertoire: Bruch, Kol Nidre; Bach, Suite No. 2.

300-Level

Repertoire: Saint-Saens, Concerto No. 1; Bach, Suite No. 3.

400-Level

Repertoire: Haydn, Concerto in C Major; Bach, Suite No. 4.

BASS

100-Level

Scales: Major scales, up to two octaves.

Studies: Simandl, Book 1 and 30 Etudes.

Repertoire: Bach, Minuet in G; Beethoven, Sonatina in g minor.

200-Level

Scales: Majors with some third octaves; minors up to two octaves.

Studies: Simandl, Book 1 continued and 30 Etudes continued.

Repertoire: Marcello, Sonata; Capuzzi, Concerto; excerpts from Beethoven, Symphony No. 5.

300-Level

Scales: Majors and minors up to three octaves.

Studies: Simandl, Book 1 continued, possibly into Book 2, and 30 Etudes; Hrabě, Etudes, Book 1.

Repertoire: Bach, Bourrees from the Third Cello Suite; Dittersdorf, Concerto; excerpts from Mozart, Symphony No. 39 and

Symphony No. 40; Beethoven, Symphony No. 9; Brahms, Symphony No. 2; Mahler, Symphony No. 1.

400-Level

Studies: Simandl, Book 2; Hrabe, Etudes, Book 1; Storch-Hrabe, Etudes, Book 1.

Repertoire: Bach, Gamba Sonata; Koussevitsky, Concerto; extensive excerpt work.

GUITAR

100-Level

Scales: All major and melodic minor scales, 16ths at M.M. 72.

Studies: Brouwer, Etudes.

Repertoire: Dowland, Tarleton's Resurrection; DeVisee, Suite in D minor; Carcassi, Allegro in A minor.

200-Level

Scales: All major and melodic minor scales, 16ths at M.M. 90.

Studies: Sor, Studies No. 2, 3, 4, and 5, from Segovia's collection.

Repertoire: Bach, Cello Suite No. 1; Villa-Lobos, Preludes 3 and 4; Tansman, Suite Modo Poloncio.

300-Level

Scales: All major scales and the three forms of the minor scales, 16ths at M.M. 110.

Studies: Sor, Studies No. 12 and 17 from Segovia's collection; Villa-Lobos, Etude No. 1.

Repertoire: Bach, Cello Suite No. 3; Martin, Four Pieces; Torroba, Sonatina/Nocturno.

400-Level

Scales: All major scales and the three forms of the minor scales, 16ths at M.M. 120.

Repertoire: Bach, Lute Suite No. 1; Sor, Magic Flute Variations; Tarrega, Capriccio Arabe; Albeniz, Leyenda; Vivaldi, Guitar Concerto in D Major; Casteneulvo/Tedesco, Concerto No. 1, Op. 99.

VOICE

100-Level

Technique: Develop basic singing skills including efficient breath management, proper alignment, pitch accuracy, and the ability to produce a clear, focused, and resonant tone. Practice appropriate scales and exercises to develop muscle memory and consistency.

Repertoire: First Semester: Minimum two new songs memorized. Second Semester: Minimum four new songs memorized. Suggested sources: 24/26 Italian Art Songs & Arias, sacred and secular English and American songs, standard repertoire music theatre pieces. More advanced students may include: German songs (Schubert, Schumann, etc.), Baroque pieces (Handel, Bach, etc.), operatic literature, if appropriate, or other songs/arias as suggested by the applied instructor.

200-Level

Technique: Continue to build proper vocal technique, including expanding vocal range and range of dynamic control, increased resonance, improved flexibility and diction, etc. Work to address expressive singing and acting as an aid to communicating with an audience. Begin study of IPA: International Phonetic Alphabet.

Repertoire: Minimum six new songs memorized per semester for performance majors; four for non-performance majors.

Additional: German art song (Schubert, Schumann, Brahms, Wolf, etc.); simple arias and music theatre pieces; songs by such composers as Barber, Charles, Griffes, Mozart, Haydn, Vaughan Williams, Duke, Quilter, Purcell, Arne, Donaudy, etc. More advanced students may venture into French Mélodie (Fauré, Chausson, Debussy, etc.) and additional operatic literature. A total of 18 memorized songs is considered the minimum necessary to pass Sophomore Check-Point.

300-Level

Technique: Continue to develop strength and stamina of the singing instrument as well as improve control and beauty of tone.

Junior Recital: Voice performance majors are required to perform a junior recital of approximately 30 minutes in length, covering the major style periods in at least two foreign languages in addition to English. The recital program should be presented to the voice faculty for approval before the beginning of the recital semester. Program notes are optional, but encouraged. A recital hearing must take place no later than one month prior to the recital date.

Repertoire: Minimum six new songs memorized per semester for performance majors; four for non-performance majors. Recital repertoire may be a combination of new and old literature. More advanced new literature should include Italian, French, German, and English. Advanced students may study pieces in other languages with the approval of their applied teacher. Additional operatic literature, if suitable, is encouraged.

400-Level

Technique: Continue to develop vocal technique skills, including improved breath control, flexibility, messa di voce, greater dynamic control, etc.

Senior Recital: A senior voice recital of 50-55 minutes in length is required of Voice Performance majors and a recital of 25-30 minutes in length for Choral Music Education majors. The recital must include all major style periods and languages and a collaborative piece of chamber music or piece requiring additional performers, such as duets or trios. Accurate and detailed program notes must be completed in advance of the recital hearing. The recital program must be presented to the voice faculty for approval before the beginning of the recital semester. A recital hearing must take place no later than one month prior to the recital date.

Repertoire: Minimum six new songs memorized per semester for performance majors; four for non-performance majors. More advanced literature chosen in collaboration with the applied instructor. This should include operatic literature and art song literature from all major style periods.

Graduation: A minimum of 42 songs is required for graduation.

Future Goals: Those desiring to pursue a professional singing career and further voice study at the graduate level will be required to have a repertoire of 60-80 memorized songs and arias, rather than the 42 minimum listed above. Most graduate voice programs at prestigious universities across the nation require a cumulative GPA of 3.0 or better.

PIANO

100-Level

Scales:	All major and minor, four octaves, with the quarter note at 100 M.M. In addition, cadences, triads, and arpeggios.
Baroque:	Bach, Two-Part Inventions.
Classical:	Mozart, Sonata in G, K. 283.
Romantic:	Brahms, Intermezzo in E-flat, Op. 117.
Impression:	Debussy, La fille aux Cheveux de Lin.
Contemp:	Bartok, Microkosmos.

200-Level

Scales:	Same as 100-level but with the scales in thirds and tenths with the quarter note at 112 M.M.
Baroque:	Bach, Sinfonias.
Classical:	Haydn, Sonata in E-flat, Hob. XVI: 49.
Romantic:	Chopin, Polonaise in C-sharp minor, Op. 26.
Impression:	Debussy, La Puerta del Vino.
Contemp:	Hindemith, Ludus Tonalis.

300-Level

Scales:	Same as 200-level but with the scales in sixths with the quarter note at 124 M.M.
Baroque:	Bach, Preludes and Fugues from WTC I & II.
Classical:	Beethoven, Sonata in C, Op. 2, No. 3.
Romantic:	Brahms, Rhapsodies.
Contemp:	Bartok, Allegro Barbaro.

400-Level

Scales:	Same as 300-level.
Baroque:	Bach, Partitas.
Classical:	Beethoven, Sonata, No. 11.
Romantic:	Brahms, Sonatas.
Contemp:	Prokofiev, Sonata, No. 8.

ORGAN

100-Level

Repertoire: Bach, Chorale Preludes from *Orgelbuchlein* ("The Liturgical Year") and Eight Little Preludes and Fugues.

200-Level

Repertoire: Continuing progress in Bach, Preludes and Fugues; Mendelssohn, Sonata; Cesar Frank, Prelude, Fugue, and Variation.

300-Level

Repertoire: Bach, Toccata and Fugue or Fantasie and Fugue (Bach or his predecessors); a major French work by Widor, Vierne, or Langlais.

400-Level

Repertoire: Bach, Passacaglia and Fugue or the greater Preludes and Fugues; works of Messiaen and Hindemith.

Also included is the prelude and postlude repertoire of voluntaries for church services.

JAZZ IMPROVISATION

Repertoire:

1. So What - Miles Davis
2. Little Sunflower - Freddie Hubbard
3. Milestones - Miles Davis
4. Autumn Leaves - Mercer/Kosma
5. Mr. P.C. - John Coltrane
6. Now's The Time - Charlie Parker
7. Blue Monk
8. Freddie the Freeloader
9. Satin Doll
10. St. Thomas
11. I've Got Rhythm
12. Take the 'A' Train
13. All of Me
14. Four
15. Caravan

16. Anthropology
17. Oleo
18. Blue Bossa
19. Bye Bye Blackbird
20. All the Things You Are
21. Just Friends
22. Stella by Starlight
23. Solar
24. Just in Time
25. Lady Bird
26. Pent up House
27. There Will Never Be Another You
28. Have You Met Miss Jones
29. Don't Get Around Much Anymore
30. What Is This Thing Called Love
31. Someday My Prince Will Come
32. Airegin
33. My Romance
34. But Beautiful
35. Green Dolphin Street
36. Night and Day
37. Softly as in a Morning Sunrise
38. Body and Soul
39. My Funny Valentine
40. Days of Wine and Roses
41. I'll Remember April
42. Cherokee
43. Alone Together
44. Witch Hunt
45. Footprints
46. Speak No Evil
47. Chelsea Bridge
48. Yes or No
49. Epistrophy
50. I Mean You
51. Round Midnight
52. Ruby My Dear
53. Tune Up
54. Well You Needn't
55. Blue Trane
56. Moment's Notice
57. Love for Sale
58. A Night in Tunisia
59. Donna Lee
60. Giant Steps

KEYBOARD SKILLS/PIANO PROFICIENCY REQUIREMENTS

Students pursuing a Bachelor of Music (BM) degree or a Bachelor of Arts (BA) degree are required to complete the appropriate number of Keyboard Skills courses (MUSC 115, 116, 215, and 216) required by their specific degree. All BM and BA students must complete four semesters of keyboard skills and successfully pass the Piano Proficiency Examination, with the exception of the following degree programs:

1. Students pursuing a Bachelor of Music degree in Piano Performance are only required to take MUSC 216.
2. Students pursuing a Bachelor of Music in Pre-Certification Choral Concentration who are ALSO using Piano as their main instrument are not required to take any Keyboard Skills courses.
3. Students pursuing a Bachelor of Arts degree in Creative Studies are required to take only MUSC 115 and MUSC 116 and do not need to take the Piano Proficiency Examination.
4. At the discretion of the Director of Keyboard Studies, entering students who have had previous piano studies may opt to test out of MUSC 115 and are encouraged to email the Director of Keyboard Studies for details on this diagnostic exam.

Successful completion of the piano courses ensures that students have attained the requisite keyboard skills necessary to pass the Piano Proficiency Exam. Students are also recommended to continue developing these skills throughout their degree program.

The Piano Proficiency Examination will be taken as the Final Examination for MUSC 216 or administered individually by a member of the piano faculty. Successfully passing all portions of the Piano Proficiency Examination is a REQUIREMENT for SOPHOMORE CHECK-POINT. Failure to pass any part of the exam will result in a deferral of the Sophomore Check-Point decision, regardless of the progress toward completion on any of the other listed requirements. The Piano Proficiency Examination may be attempted a maximum number of THREE (3) times and must be passed in its entirety by the end of the semester immediately following the Sophomore Check-Point decision. Failure to meet these provisions will result in a failure of the Sophomore Check-Point decision and will preclude continuance in the enrolled degree program. It is each student's responsibility to ensure that proper documentation has been submitted prior to Sophomore Check-Point.

Piano Proficiency Examination

1. Memorized Repertoire Piece

- a. The student will choose from a list of instructor-selected pieces of Intermediate-level for solo piano to be performed from memory in its entirety. Pass/Fail is determined by note/rhythm accuracy, all musical notation (articulations, dynamics, temporal indications), correct pedaling, and consistent tempo.

2. Technique

- a. Scales - the student will be tested on three scales chosen by the instructor at the time of the exam and will include at least one major and one minor (natural, harmonic, and/or melodic) scale. Pass/Fail is determined by correct fingering and consistent tempo of at least 50bpm grouped in sixteenth notes, 3 octaves.
- b. Arpeggios - same criteria as Scales, 50bpm grouped in triplets, 3 octaves.
- c. Blocked/Broken Chords - the student will be asked to play all triad inversions of any three major or minor chords with both hands as solid and arpeggiated triads.

3. Melodic Harmonization

- a. The student will be given a simple melody to harmonize at sight using diatonic chords and the accompaniment style chosen by the instructor. Pass/Fail determined by correct harmonization and playing accuracy.

4. Chord Progression

- a. The student will be given a series of Roman numerals and must correctly realize the progression at the keyboard in any key. Pass/Fail is determined by accuracy in playing and chord spelling

5. Sight Reading

- a. The student will be given a previously unseen piece of music for the piano to be played at sight. The student will be given 30 seconds to look at the piece without playing. Pass/Fail is determined by note/rhythm accuracy, articulations, pedaling, and consistent tempo. The student will be allowed two playthroughs.

6. Transposition

- a. The student is asked to transpose, at sight, a late-Elementary piece into a different key of the instructor's choice. Pass/Fail is determined by correct transposition and playing accuracy.

SCALES PROFICIENCY EXAMINATION

Successful completion of the Scales Proficiency Examination is required for all instrumentalists in order to pass Sophomore Check-Point. The examination is administered each semester and requires a score of Passing for every major, natural minor, harmonic minor, and melodic minor scale.

Requirements:	Octaves	Quarter note	Pattern
Flute:	two	MM = 100	sixteenths, arpeggios
Oboe:	two	MM = 100	sixteenths, arpeggios
Bassoon:	two	MM = 100	sixteenths, arpeggios
Clarinet:	two (three for E, F, F#, G)	MM = 88	sixteenths, slurred and articulated
Saxophone:	entire range	MM = 100	sixteenths, arpeggios
Horn:	two	MM = 96	quarter/eighths, tongue up/slur down
Trumpet:	two (one for Eb, E, F)	MM = 120	quarter/eighths, arpeggios
Trombone:	two	MM = 96	eighths
Euphonium:	two	MM = 96	eighths
Tuba:	two	MM = 96	eighths
Percussion:	two	MM = 90	sixteenths
Violin/Viola:	three (G, A, Bb, F)	MM = 72	arpeggios, broken thirds, double-stops
Cello:	three (Db, G, E, Bb)	MM = 72	arpeggios, eighths, broken thirds
Bass:	two	MM = 96	eighths, arpeggios, broken thirds
Guitar:	two and three (Maj./Mel.)	MM = 72	sixteenths
Piano:	four	MM = 110	sixteenths, arpeggios (MM = 72)

TEACHER DISPOSITION FORMS

As a requirement for Sophomore Check-Point, pre-certification majors are required to have a minimum of three Teacher Disposition Forms from faculty members who have taught them techniques courses. The areas of evaluation include: 1) passion and enthusiasm for teaching and working with children; 2) integrity and honesty; meeting ethical expectations; 3) flexibility and responsiveness to change; 4) ability to work collaboratively with diverse peers, colleagues, and families; 5) commitment to continued learning, reflection, and self-assessment; 6) valuing student achievement and learning for all students; 7) ability to focus during the learning process and respond positively to suggestions for improvement; 8) punctuality, attendance, and ability to meet deadlines; 9) determination; persistence in overcoming obstacles; and 10) demonstrates a positive attitude.

THESIS REQUIREMENTS

It is expected that the Bachelor's thesis be a substantial report of original research of at least 60 pages, double spaced. It is beneficial to have decided on the thesis topic at the end of the junior year. Next, the senior thesis writer should enroll in MUSC 499, Independent Study, for two semesters: the Fall semester primarily for research and initiating writing, including an outline of the paper, and the Spring semester for completing writing and presentation.

The advisor or thesis director is normally the faculty member named on the MUSC 499 enrollment sheet. Two other faculty members are appointed to each thesis committee at an appropriate time during the semester in which there is ample evidence that the student will progress toward completion. One of the committee members may, if appropriate, teach in another department or at another university.

The committee reads and evaluates the thesis and subsequently examines the student in an oral defense of the thesis. For this, the student should prepare to respond to inquiries about the need for the research, the documentation and rationales, as well as style of presentation. Research and the content, form, and style of writing are the determinants of acceptance.

The thesis proposal is due in the hands of the thesis director/advisor no later than one month after the start of the first semester of MUSC 499.

The working draft of the entire thesis with all appended materials is due no later than six weeks prior to the scheduled beginning of final examinations in the semester in which the thesis is to be defended. The original and three copies of the final draft with all appended materials in final form plus an abstract, all unbound, are to be presented to the thesis director no later than three weeks prior to the scheduled beginning of final examinations in the semester in which the thesis is to be defended.

The thesis abstract, not to exceed 300 words, should give a succinct account of the work and should be written immediately after approval of the thesis's rough draft. Bearing out the thesis proper, it should state the purpose, the procedures or methods, and the results. The guide recognized by the music program is the current edition of The Chicago Manual of Style, A Manual for Writers of Term Papers, Theses, and Dissertations. The writer is expected to purchase this manual before writing begins.

In addition, the following procedures are to be followed:

1. The working drafts and final thesis must be prepared in a software program used by Christopher Newport University.
2. The final-draft manuscript must be attractive and error-free in a "copy-ready" state, unbound.

3. For the final draft, use any good quality, 20 lb. bond paper.
4. For the final draft, the type size must be 12-point, and the print must be letter quality with dark black characters that are consistently clear and dense.
5. Charts, graphs, maps, and tables that are larger than the standard 8.5 x 11-inch page size may be used in the manuscript. If so, they should be carefully folded into the manuscript.
6. Photographs must be of professional quality, scanned into the document and printed with a color printer. Nothing is to be rubber-cemented or stapled into the document.
7. All revisions must be retyped and proofread.
8. One's work is a valuable research tool for other scholars only if it can be located easily. Modern retrieval systems use the words in the title—and sometimes a few other descriptive words—to locate one's work. It is essential that the title be a meaningful description of the content of the thesis.
9. Each page in one's manuscript, including all blank pages, must be assigned a number centered at the bottom of the page.
10. One must certify that any copyright material used in one's work, beyond brief excerpts, is with the written permission of the copyright owner. Copies of the requests for release must be attached to the original submitted.
11. The original and two copies must be submitted. The original will be filed and the copies returned.

TITLE

Full Name

A Thesis

Presented to the Faculty
of the Music Program
of Christopher Newport University

In Partial Fulfillment
of the Requirements for the Degree
Bachelor of Music

Month, Year

Approved by

Director

Reader

Reader

DEGREE NAME: Bachelor of Music
 CONCENTRATION: Piano Performance
 CREDITS: 120

YEAR	FALL SEMESTER COURSE	CR	SPRING SEMESTER COURSE	CR
FRESHMAN	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 127	1	MUSC 127	1
	MUSC 200	1	MUSC 210	1
	MUSC 209	1	MUSC 212	3
	MUSC 211	3	APP MUSC 134	2
	APP MUSC 133	2	—	
	—		ELEC	3
	ELEC	3	*ENGL 123 (LLFW)	3
	*LOGIC (LLFR)	3	*SECOND LANGUAGE (SLL)	3
	TOTAL	14	TOTAL	16
SOPHOMORE	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 125	1	MUSC 127	1
	MUSC 127	1	MUSC 216	1
	MUSC 303	3	MUSC 304	3
	MUSC 309	1	MUSC 310	1
	MUSC 311	3	MUSC 312	3
	APP MUSC 233	2	APP MUSC 234	2
	CHAMBER	1	CHAMBER	1
	—		—	
	ELEC	3	*ENGL 223 (LLFW)	3
	TOTAL	15	TOTAL	15
JUNIOR	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 127	1	MUSC 127	1
	MUSC 305	3	*MUSC 306 (AIGM)	3
	MUSC 314 or 316	3	APP MUSC 334 (recital)	2
	APP MUSC 333	2	CHAMBER	1
	CHAMBER	1		
	—		—	
	*CIVIC (AIDE)	3	*MATH (LLFM)	3
	*SCIENCE (AINW)	3	*SCIENCE + LAB (AINW)	4
	TOTAL	16	TOTAL	14
SENIOR	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 127	1	MUSC 127	1
	MUSC 394	3	APP MUSC 434 (recital)	2
	MUSC 420 or 430 or 440	3	ELEC (UL MUSC)	3
	APP MUSC 433	2	—	
	—		*ECON (LLFE)	3
	ELEC	3	*WESTERN TRAD (AIWT)	3
	*CREATIVE EXP (AICE)	3	*WRITING (WI)	3
	TOTAL	15	TOTAL	15

Completion of two 300- or 400-level courses that are designed as writing intensive (WI) must be met

*refer to [Liberal Learning Curriculum on pages 56-58 of the Undergraduate Catalog](#)

DEGREE NAME: Bachelor of Music
 CONCENTRATION: Instrumental Performance
 CREDITS: 120

YEAR	FALL SEMESTER COURSE	CR	SPRING SEMESTER COURSE	CR
FRESHMAN	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 115	1	MUSC 116	1
	MUSC 209	1	MUSC 210	1
	MUSC 211	3	MUSC 212	3
	APP COMP 131	1	APP COMP 132	1
	APP MUSC 133	1	APP MUSC 132	1
	ENSEMBLE	1	ENSEMBLE	1
	—		—	
	ELEC	3	*ENGL 123 (LLFW)	3
	ELEC	3	*SECOND LANGUAGE (SLL)	3
	TOTAL	14	TOTAL	14
SOPHOMORE	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 125	1	MUSC 216	1
	MUSC 200	1	MUSC 304	3
	MUSC 215	1	MUSC 310	1
	MUSC 303	3	MUSC 312	3
	MUSC 309	1	APP COMP 232	1
	MUSC 311	3	APP MUSC 232	1
	APP COMP 231	1	ENSEMBLE	1
	APP MUSC 231	1		
	ENSEMBLE	1		
	—		—	
	*CREATIVE EXP (AICE)	3	*ENGL 223 (LLFW)	3
	TOTAL	16	TOTAL	14
JUNIOR	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 305	3	*MUSC 306 (AIGM)	3
	MUSC 314 or 316	3	MUSC 413	3
	MUSC 411	3	APP COMP 332	1
	APP COMP 331	1	ENSEMBLE	1
	CHAMBER	1		
	ENSEMBLE	1	—	
	—		ELEC	3
	*SCIENCE (AINW)	3	*SCIENCE + LAB (AINW)	4
	TOTAL	15	TOTAL	15
SENIOR	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 415	1	MUSC 315	3
	*MUSC 401W or 490W (WI)	3	APP COMP 432 (recital)	1
	APP COMP 431	1	ENSEMBLE	1
	ENSEMBLE	1	—	
	—		ELEC	3
	*ECON (LLFE)	3	*CIVIC (AIDE)	3
	*LOGIC (LLFR)	3	*MATH (LLFM)	3
	*MATH (LLFM)	3	*WESTERN TRAD (AIWT)	3
	TOTAL	15	TOTAL	17

Completion of two 300- or 400-level courses that are designed as writing intensive (WI) must be met

*refer to [Liberal Learning Curriculum on pages 56-58 of the Undergraduate Catalog](#)

DEGREE NAME: Bachelor of Music
 CONCENTRATION: Vocal Performance
 CREDITS: 120

YEAR	FALL SEMESTER COURSE	CR	SPRING SEMESTER COURSE	CR
FRESHMAN	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 115	1	MUSC 116	1
	MUSC 200	1	MUSC 210	1
	MUSC 209	1	MUSC 212	3
	MUSC 211	3	MUSC 261	1
	MUSC 265	1	MUSC 266	1
	APP MUSC 133	2	APP MUSC 134	2
	ENSEMBLE	1	ENSEMBLE	1
	—		—	
	—		*ENGL 123 (LLFW)	3
	*LOGIC (LLFR)	3	*SECOND LANGUAGE (SLL)	3
	TOTAL	13	TOTAL	16
SOPHOMORE	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 107	1	MUSC 216	1
	MUSC 125	1	MUSC 304	3
	MUSC 215	1	MUSC 310	1
	MUSC 303	3	MUSC 312	3
	MUSC 309	1	APP MUSC 234	2
	MUSC 311	3	ENSEMBLE	1
	APP MUSC 233	2		
	ENSEMBLE	1		
	—		—	
	ELEC	3	*ENGL 223 (LLFW)	3
	TOTAL	16	TOTAL	14
JUNIOR	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 305	3	*MUSC 306 (AIGM)	3
	MUSC 314	3	APP MUSC 334 (recital)	2
	MUSC 450 or 496	3	ENSEMBLE	1
	APP MUSC 333	2	—	
	ENSEMBLE	1	*CIVIC (AIDE)	3
	—		*MATH (LLFM)	3
	*SCIENCE (AINW)	3	*SCIENCE + LAB (AINW)	4
	TOTAL	15	TOTAL	16
SENIOR	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 450 or 496	3	APP MUSC 434 (recital)	2
	APP MUSC 433	2	ENSEMBLE	1
	ENSEMBLE	1	—	
	—		ELEC	3
	ELEC	3	*ECON (LLFE)	3
	*MATH (LLFM)	3	*WEST (AIWT)	3
	*THEA 232 (AICE)	3	*WRITING (WI)	3
	TOTAL	15	TOTAL	15

Completion of two 300- or 400-level courses that are designed as writing intensive (WI) must be met

*refer to [Liberal Learning Curriculum on pages 56-58 of the Undergraduate Catalog](#)

DEGREE NAME: Bachelor of Music
 CONCENTRATION: Composition
 CREDITS: 120

YEAR	FALL SEMESTER COURSE	CR	SPRING SEMESTER COURSE	CR
FRESHMAN	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 115	1	MUSC 116	1
	MUSC 209	1	MUSC 210	1
	MUSC 211	3	MUSC 212	3
	APP COMP 131	1	APP COMP 132	1
	APP MUSC 133	1	APP MUSC 132	1
	ENSEMBLE	1	ENSEMBLE	1
	—		—	
	ELEC	3	*ENGL 123 (LLFW)	3
	ELEC	3	*SECOND LANGUAGE (SLL)	3
	TOTAL	14	TOTAL	14
SOPHOMORE	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 125	1	MUSC 216	1
	MUSC 200	1	MUSC 304	3
	MUSC 215	1	MUSC 310	1
	MUSC 303	3	MUSC 312	3
	MUSC 309	1	APP COMP 232	1
	MUSC 311	3	APP MUSC 232	1
	APP COMP 231	1	ENSEMBLE	1
	APP MUSC 231	1		
	ENSEMBLE	1		
	—		—	
	*CREATIVE EXP (AICE)	3	*ENGL 223 (LLFW)	3
	TOTAL	16	TOTAL	14
JUNIOR	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 305	3	*MUSC 306 (AIGM)	3
	MUSC 314 or 316	3	MUSC 413	3
	MUSC 411	3	APP COMP 332	1
	APP COMP 331	1	ENSEMBLE	1
	CHAMBER	1		
	ENSEMBLE	1	—	
	—		ELEC	3
	*SCIENCE (AINW)	3	*SCIENCE + LAB (AINW)	4
	TOTAL	15	TOTAL	15
SENIOR	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 415	1	MUSC 315	3
	*MUSC 401W or 490W (WI)	3	APP COMP 432 (recital)	1
	APP COMP 431	1	ENSEMBLE	1
	ENSEMBLE	1	—	
	—		ELEC	3
	*ECON (LLFE)	3	*CIVIC (AIDE)	3
	*LOGIC (LLFR)	3	*MATH (LLFM)	3
	*MATH (LLFM)	3	*WESTERN TRAD (AIWT)	3
	TOTAL	15	TOTAL	17

Completion of two 300- or 400-level courses that are designed as writing intensive (WI) must be met

*refer to [Liberal Learning Curriculum on pages 56-58 of the Undergraduate Catalog](#)

DEGREE NAME: Bachelor of Music
 CONCENTRATION: Pre-certification Choral
 CREDITS: 120

YEAR	FALL SEMESTER COURSE	CR	SPRING SEMESTER COURSE	CR
FRESHMAN	MUSC 012	0	MUSC 012	
	MUSC 014	0	MUSC 014	0
	MUSC 115	1	MUSC 116	1
	MUSC 209	1	MUSC 137	1
	MUSC 211	3	MUSC 210	1
	MUSC 220	1	MUSC 212	3
	MUSC 265	1	MUSC 266	1
	APP MUSC 131	1	APP MUSC 132	1
	ENSEMBLE	1	ENSEMBLE	1
	—		—	
	*CIVIC (AIDE)	3	*ENGL 123 (LLFW)	3
	*SCIENCE (AINW)	3	*SECOND LANGUAGE (SLL)	3
	TOTAL	15	TOTAL	15
SOPHOMORE	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 125	1	MUSC 200	1
	MUSC 215	1	MUSC 216	1
	MUSC 240	1	MUSC 230	1
	MUSC 303	3	MUSC 304	3
	MUSC 309	1	MUSC 310	1
	MUSC 311	3	MUSC 312	3
	APP MUSC 231	1	APP MUSC 232	1
	ENSEMBLE	1	ENSEMBLE	1
	—		—	
	*WESTERN TRAD (AIWT)	3	*ENGL 223 (LLFW)	3
	TOTAL	15	TOTAL	15
JUNIOR	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 305	3	MUSC 250	1
	MUSC 314	3	*MUSC 306 (AIGM)	3
	*MUSC 337W (WI)	3	APP MUSC 332	1
	APP MUSC 331	1	ENSEMBLE	1
	ENSEMBLE	1	—	
			PSYC 207 or 208	3
	—		SOCL 314	3
	*MATH 125 (LLFM)	3	*SCIENCE + LAB (AINW)	4
	TOTAL	14	TOTAL	16
SENIOR	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 260	1	*MUSC 401W or 490W (WI)	3
	MUSC 415	1	MUSC 518	3
	MUSC 510	3	APP MUSC 432 (recital)	1
	APP MUSC 431	1	ENSEMBLE	1
	ENSEMBLE	1		
	—			
	PSYC 312	3	—	
	*ECON (LLFE)	3	*CPSC 110 (LLFR)	3
	*THEA 232 (AICE)	3	*MATH (LLFM)	3
	TOTAL	16	TOTAL	14

*refer to [Liberal Learning Curriculum on pages 56-58 of the Undergraduate Catalog](#)

DEGREE NAME: Bachelor of Music
 CONCENTRATION: Pre-certification Instrumental
 CREDITS: 120

YEAR	FALL SEMESTER COURSE	CR	SPRING SEMESTER COURSE	CR
FRESHMAN	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 115	1	MUSC 116	1
	MUSC 209	1	MUSC 137	1
	MUSC 211	3	MUSC 210	1
	MUSC 240	1	MUSC 212	3
	APP MUSC 131	1	MUSC 230	1
	ENSEMBLE	1	APP MUSC 132	1
	—		ENSEMBLE	1
	—		—	
	*CIVIC (AIDE)	3	*ENGL 123 (LLFW)	3
	*MATH (LLFM)	3	*SECOND LANGUAGE (SLL)	3
	TOTAL	14	TOTAL	15
SOPHOMORE	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 125	1	MUSC 200	1
	MUSC 215	1	MUSC 216	1
	MUSC 220	1	MUSC 304	3
	MUSC 303	3	MUSC 310	1
	MUSC 309	1	MUSC 312	3
	MUSC 311	3	APP MUSC 232	1
	APP MUSC 231	1	ENSEMBLE	1
	ENSEMBLE	1		
	—		—	
	*WESTERN TRAD (AIWT)	3	*ENGL 223 (LLFW)	3
	TOTAL	15	TOTAL	14
JUNIOR	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 305	3	MUSC 250	1
	MUSC 316	3	*MUSC 306 (AIGM)	3
	*MUSC 337W (WI)	3	APP MUSC 332	1
	APP MUSC 331	1	ENSEMBLE	1
	ENSEMBLE	1	—	
	—		PSYC 207 or 208	3
	SOCL 314	3	*MATH 125 (LLFM)	3
	*SCIENCE (AINW)	3	*SCIENCE + LAB (AINW)	4
	TOTAL	17	TOTAL	16
SENIOR	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 260	1	*MUSC 401W or 490W (WI)	3
	MUSC 415	1	MUSC 517	3
	MUSC 510	3	APP MUSC 432 (recital)	1
	APP MUSC 431	1	ENSEMBLE	1
	ENSEMBLE	1	CHAMBER	1
	CHAMBER	1		
	—		—	
	PSYC 312	3	*CPSC 110 (LLFR)	3
	*ECON (LLFE)	3	*THEA 232 (AICE)	3
	TOTAL	14	TOTAL	15

*refer to [Liberal Learning Curriculum on pages 56-58 of the Undergraduate Catalog](#)

DEGREE NAME: Master of Arts in Teaching
 CONCENTRATION: Instrumental Music Education
 CREDITS: Professional Year

	SUMMER SEMESTER			FALL SEMESTER			SPRING SEMESTER	
YEAR	COURSE	CR	COURSE	CR	COURSE	CR		
PROFESSIONAL	PSYC 535	3	MUSC 530 or 540	3	TL 510	8		
	TL 516	2	MUSC 545	3	TL 580	1		
	TL 517	1	MUSC 580	1				
	TL 543	2	APP COND 533	2				
			SOCL 501 or TCHG 550	3				
			TL 518L	1				
	TOTAL	8	TOTAL	13	TOTAL	9		

DEGREE NAME: Master of Arts in Teaching
 CONCENTRATION: Choral Music Education
 CREDITS: Professional Year

	SUMMER SEMESTER			FALL SEMESTER			SPRING SEMESTER	
YEAR	COURSE	CR	COURSE	CR	COURSE	CR		
PROFESSIONAL	PSYC 535	3	MUSC 530 or 540	3	TL 510	8		
	TL 516	2	MUSC 545	3	TL 580	1		
	TL 517	1	MUSC 580	1				
	TL 543	2	APP COND 533	2				
			SOCL 501 or TCHG 550	3				
			TL 518L	1				
	TOTAL	8	TOTAL	13	TOTAL	9		

DEGREE NAME: Bachelor of Music
 CONCENTRATION: Music Studies
 CREDITS: 120

YEAR	FALL SEMESTER COURSE	CR	SPRING SEMESTER COURSE	CR
FRESHMAN	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 115	1	MUSC 116	1
	MUSC 209	1	MUSC 200	1
	MUSC 211	3	MUSC 210	1
	APP MUSC 131	1	MUSC 212	3
	ENSEMBLE	1	APP MUSC 132	1
	—		ENSEMBLE	1
	ELEC (Non-MUSC)	3	—	
	*CIVIC (AIDE)	3	*ENGL 123 (LLFW)	3
	*MATH (LLFM)	3	*SECOND LANGUAGE (SLL)	3
	TOTAL	16	TOTAL	14
SOPHOMORE	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 125	1	MUSC 216	1
	MUSC 215	1	MUSC 304	3
	MUSC 303	3	MUSC 310	1
	MUSC 309	1	MUSC 312	3
	MUSC 311	3	APP MUSC 232	1
	APP MUSC 231	1	ENSEMBLE	1
	ENSEMBLE	1		
	—		—	
	*MATH (LLFM)	3	ELEC (Non-MUSC)	3
			*ENGL 223 (LLFW)	3
	TOTAL	14	TOTAL	16
JUNIOR	MUSC 012	0	MUSC 012	0
	MUSC 305	3	*MUSC 306 (AIGM)	3
	MUSC 314 or 316	3	ENSEMBLE	1
	ENSEMBLE	1		
	—		—	3
	ELEC (Non-MUSC)	3	THEA	3
	PHILOSOPHY**	3	*LOGIC (LLFR)	4
	*SCIENCE (AINW)	3	*SCIENCE + LAB (AINW)	
	TOTAL	16	TOTAL	14
SENIOR	MUSC 012	0	MUSC 012	0
	ELEC (UL MUSC)	3	MUSC 492	3
	ENSEMBLE	1	CHAMBER	1
	—		ELEC (UL MUSC)	3
	ELEC (UL Non-MUSC)	3	ENSEMBLE	1
	FNAR	3	—	
	*CREATIVE EXP (AICE)	3	ELEC (UL Non-MUSC)	3
	*ECON (LLFE)	3	*WESTERN TRAD (AIWT)	3
	TOTAL	16	TOTAL	14

Completion of two 300- or 400-level courses that are designed as writing intensive (WI) must be met

*refer to [Liberal Learning Curriculum on pages 56-58 of the Undergraduate Catalog](#)

DEGREE NAME: Bachelor of Arts
 CONCENTRATION: Creative Studies
 CREDITS: 120

YEAR	FALL SEMESTER COURSE	CR	SPRING SEMESTER COURSE	CR
FRESHMAN	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 115	1	MUSC 116	1
	MUSC 200	1	MUSC 210	1
	MUSC 209	1	MUSC 212	3
	MUSC 211	3	APP MUSC 132	1
	APP MUSC 131	1	ENSEMBLE	1
	ENSEMBLE	1	—	
	—		*ENGL 123 (LLFW)	3
	*LOGIC (LLFR)	3	*MATH (LLFM)	3
	*MATH (LLFM)	3	*SECOND LANGUAGE (SLL)	3
	TOTAL	14	TOTAL	16
SOPHOMORE	MUSC 012	0	MUSC 012	0
	MUSC 014	0	MUSC 014	0
	MUSC 125	1	MUSC 304	3
	MUSC 303	3	APP MUSC 232	1
	APP MUSC 231	1	ENSEMBLE	1
	CHAMBER	1		
	ENSEMBLE	1		
	—		—	
	FNAR or THEA/DANC	3	ELEC	3
	*SCIENCE (AINW)	3	*ECON (LLFE)	3
	*WESTERN TRAD (AIWT)	3	*ENGL 223 (LLFW)	3
	TOTAL	16	TOTAL	14
JUNIOR	MUSC 012	0	MUSC 012	0
	MUSC 305	3	*MUSC 306 (AIGM)	3
	ENSEMBLE	1	ENSEMBLE	1
	LAPTOP ENSEMBLE	1	LAPTOP ENSEMBLE	1
	—		—	
	ELEC	3	ELEC	3
	*CREATIVE EXP (AICE)	3	FNAR or THEA/DANC	3
	*SCIENCE + LAB (AINW)	4	PHIL	3
	TOTAL	15	TOTAL	14
SENIOR	MUSC 012	0	MUSC 012	0
	MUSC 315	3	MUSC 417	3
	ELEC (UL MUSC)	3	MUSC 492	3
	ENSEMBLE	1	ELEC (UL MUSC)	3
	LAPTOP ENSEMBLE	1	ENSEMBLE	1
	—		LAPTOP ENSEMBLE	1
	BUSN 302	3	—	
	ELEC (UL Non-MUSC)	3		
	*CIVIC (AIDE)	3	ELEC (UL Non-MUSC)	3
	TOTAL	17	TOTAL	14

Completion of two 300- or 400-level courses that are designed as writing intensive (WI) must be met
 *refer to [Liberal Learning Curriculum on pages 56-58 of the Undergraduate Catalog](#)



LIBRARY ORIENTATION TOUR AND ASSIGNMENT

Each first-year or transfer student in the music program is required to complete an orientation that focuses specifically on the library's music holdings. This orientation includes a workshop and an online tutorial and quiz, including topics such as advanced searching of the online catalog, call numbers and effective searching in the library's music databases.

The orientation also includes an assignment in which students must find scores, recordings and scholarship for pieces attendant to their major. This assignment is submitted to the music history professor in the fall semester of the first year. This completion forms part of the Sophomore Check-Point and is required for students to continue the music major.

APPLIED MUSIC AND ENSEMBLE PROCEDURES

APPLIED MUSIC FEES

An applied music instruction fee is charged at the rate of \$225 per credit.

APPLIED MUSIC GRADING RUBRIC

Grade of A

Assigned repertoire is presented with evidence of thorough preparation and without mistakes.

All markings dictated by the instructor appear in the score.

All musical and interpretive markings are accurately observed.

When repeating repertoire in lessons, student shows evidence of significant progress and correction of previous errors.

Student demonstrates thorough knowledge of composers, style, historical background, related repertoire, and translations (when applicable).

The student consistently responds to the instructor's requests and strives to perform his or her best.

Grade of B

Assigned repertoire is presented with evidence of preparation and with few mistakes.

Most markings dictated by the instructor appear in the score.
Most musical and interpretive markings are accurately observed.

When repeating repertoire in lessons, student shows evidence of good progress and correction of previous errors.

Student demonstrates knowledge of composers, style, historical background, related repertoire, and translations (when applicable).

The student usually responds to the instructor's requests and strives to perform his or her best.

Grade of C

Assigned repertoire is presented with little evidence of preparation and with some mistakes.

Markings suggested by the instructor are incompletely notated.

Most musical and interpretive markings are not consistently observed.

When repeating repertoire in lessons, student shows little evidence of progress and correction of previous errors.

Student demonstrates little knowledge of composers, style, historical background, related repertoire, and translations (when applicable).

The student sometimes responds to the instructor's requests and only sometimes strives to perform his or her best.

Grade of D

Assigned repertoire is presented with no evidence of preparation and with several mistakes.

Markings suggested by the instructor are disregarded.

Most musical and interpretive markings are disregarded.

When repeating repertoire in lessons, student shows no evidence of progress, and previous errors are repeated.

Student demonstrates lack of knowledge of composers, style, historical background, related repertoire, and translations (when applicable).

The student seldom responds to the instructor's requests, seldom strives to perform his or her best, and demonstrates a poor attitude or disrespectful behavior.

Grade of F

Student fails to attend lessons, practice or be respectful.

The student almost never responds to the instructor's requests and almost never strives to perform his or her best.

APPLIED MUSIC JURIES

Applied music juries assess the students' progress in the areas of performance, conducting, and jazz improvisation. The juries serve as the final examination and give students an opportunity to demonstrate their progress to the applied music faculty. The applied music jury consists of the applied music faculty who teach in the area of the student's concentration. The level 130 jury usually lasts five minutes; the level 131 juries and above usually last ten minutes, depending on whether or not the jury is serving also as a hearing. Applied music juries are not required for APP MUSC 334 (junior recital) and APP MUSC 432 or 434 (senior recital).

APPLIED MUSIC PROCEDURES

1. The repertoire studied is chosen mostly from the standard literature of the particular instrument or voice. All relevant periods, styles, and major composers should be represented both in applied study and in the junior and senior recitals.
 2. Technical studies relevant to the needs of the student are included in each semester of study.
 3. The Applied Music Instructor Form and Applied Music Juror Form contain all information concerning the technical studies, repertoire, and progress of the student for each semester of study. The forms are mailed each semester to the student and to the instructor, and copies are placed in the student's file.
 4. Beginning with level 132/134, every student must perform on at least one recital per semester.
 5. Each student is responsible for providing a qualified accompanist for lessons and student recitals. The applied instructor has the right and the responsibility to direct the student to a collaborative artist who is qualified to perform the student's repertoire.
 6. All keyboard and voice juries and recitals must be performed from memory except in cases where the instructor deems that memorization is inappropriate.
 7. All recital forms and information must be completed and submitted to the department secretary by the date or dates listed on each form.
 8. At the completion of the level 232/234 jury, the student's instructor,
- 60

advisor, and jury committee assist in determining the degree and the area of concentration the student should pursue.

9. A recital preparedness hearing is performed for a jury approximately four weeks prior to a degree recital. The jury determines whether or not a portion or all of the program should go forward, be amended, be deferred, or be rejected.
10. If the student is a victim of illness or emergency and contacts the instructor at least 24 hours before or after missing the scheduled lesson, then the applied instructor will make up the lesson at the instructor's earliest convenience. An instructor, however, is under no obligation to make up a lesson if this procedure is not followed.
11. If a student is late by 10 minutes or more for a lesson, then the lesson will be cancelled, a grade of F will be recorded for the missed lesson, and the student will not be allowed to reschedule the missed lesson.
12. The applied music instructor has the right to recommend to the Chair of Music that a student not continue studying applied music and not continue studying applied music with that instructor. The Chair of Music will make the necessary arrangements that are in the best educational interests of the student.
13. Instrumentalists and keyboardists at level 130 should practice a minimum of one hour per day; instrumentalists and keyboardists at level 131 and above should practice a minimum of three hours per day. Vocalists at level 130 should practice a minimum of one hour per day; vocalists at level 131 and above should practice a minimum of two hours per day. Composition students should compose a minimum of three hours per day.
14. All keyboard majors enrolled in applied keyboard at any level must accompany on at least one student recital per semester on a non-paid basis.
15. Applied music study is available only to students to satisfy specific music or music theatre degree requirements. Any exception must be approved by the Chair of the Music Program and the Dean of the College of Arts and Humanities.
16. A student may be removed from an applied music lesson and assigned a grade of F for the lesson if the instructor believes that the student has not adequately prepared the assigned material.
17. Students should discuss with their applied music instructors all their performance activities, including those outside the department. Rehearsals and performances are time consuming and lessen the amount of a student's available practice time. Less practice time adversely affects the development of technique.

COLLABORATIVE ARTIST

Working with a collaborative artist is a vitally important part of the musical learning experience. The applied instructor has the right and the responsibility to direct the student to a collaborative artist who is qualified to perform the student's repertoire. Each instrumental and voice student, as well as each keyboardist who is working on a concerto, is responsible for recruiting a collaborative artist or other musicians required to perform a specific work. It is the responsibility of the student to pay the fee of a professional accompanist; therefore, the student must budget funds each semester beyond tuition and fees to cover this expense. The student must also schedule rehearsals with the accompanist and the student's instructor. The timely efforts of the student in working with a collaborative artist will reflect in the quality of the musical performance and the applied lesson grade.

DEGREE RECITAL PROCEDURES

1. For junior, and senior degree recitals, the recitalist, with the instructor's concurrence, is responsible for putting the final program in order, gathering any attendant information required, and submitting it electronically to the music program. The student is additionally responsible for writing and submitting notes and, if applicable, text translations, all subject to the instructor's review and recommendations.
2. The Recital Programs Coordinator is responsible for reviewing and editing all programs. The information thus reviewed and edited is confined to what is to appear on the program proper and does not include attachments/enclosures.
3. The music program retains responsibility for duplicating—not typing program notes and translations. All programs must be on the appropriate CNU template.
4. The following schedule is to assist instructors and recitalists in preparing written material and establishing deadlines to avert otherwise inevitable last-minute difficulties, problems, and conflicts.

Schedule for Degree Recital Procedures

<u>Step</u>	<u>Action</u>	<u>Responsibility</u>	<u>Schedule</u>
1.	Recital date	Student, Instructor, Theatre Management, Recital Coordinator	Year before the recital is to be presented
2.	Select (in consultation with the applied teacher) and hire a qualified collaborative artist	Student, Instructor	Semester before recital is to be presented

<u>Step</u>	<u>Action</u>	<u>Responsibility</u>	<u>Schedule</u>
3.	Coordinate schedules with collaborative artist to ensure timely preparation for applied lessons, jury hearings, and the recital	Student, Collaborative Artist	Semester before the recital is to be presented
4.	Recital preparedness	Student, Instructor, Jury	Approximately four weeks prior to the recital
5.	Proofreading program and notes	Student and Instructor	Four weeks prior to the recital
6.	Submission of program and copy-ready notes and translations to Recital Programs Coordinator	Student	Four weeks prior to the recital
7.	The junior recital for performance majors (APP MUSC 334) and the senior recital for music education majors (APP MUSC 432) should be between 25 and 30 minutes in total length. The senior recital for performance majors (APP MUSC 434) should be between 50 and 60 minutes in total length. Any exception to these requirements must be approved by the applied music instructor and the Chair of the Department of Music.		
8.	The music program requires junior performance and pre-certification majors to share a recital hour. This may be accomplished by having two recitalists alternate works for an hour (e.g., two vocalists or two brass players sharing an hour recital) or presenting two 30-minute recitals back-to-back. The choice depends on equipment needs and the compatibility of the recitalists. The rationale for this policy is to build larger audiences for all recitalists, to make collaborative works easier to facilitate, and to lessen the stress on students, parents, friends, and faculty in having to attend such a large number of recitals during the academic year.		

ENSEMBLE GRADING RUBRIC

The following standards have been established as a general guideline for all CNU ensembles. Each instructor may have additional requirements that affect the final grade.

1. Attendance

Attendance is required at all rehearsals and performances. All CNU ensembles adhere to the departmental attendance policy. Late arrival, early departure, and absence from rehearsals and performances may affect the final grade, as determined by the instructor.

2. Participation and Attitude (50 percent of the final grade)

Each student is expected to come to rehearsals and performances with a singular focus to perform at the highest level of musicianship while engaged in ensemble.

Grade of A

The student consistently watches the conductor, consistently responds to the conductor's requests, and consistently strives to perform his or her best.

Grade of B

The student usually watches the conductor, usually responds to the conductor's requests, and usually strives to perform his or her best.

Grade of C

The student sometimes watches the conductor, sometimes responds to the conductor's requests, and sometimes strives to perform his or her best.

Grade of D

The student seldom watches the conductor, seldom responds to the conductor's requests, and seldom strives to perform his or her best.

Grade of F

The student almost never watches the conductor, almost never responds to the conductor's requests, and almost never strives to perform his or her best.

3. Preparation and Performance (50 percent of the final grade)

Students are expected to prepare their ensemble music individually and outside of the rehearsals and to rehearse and perform to the best of their ability. Musical elements such as pitch, rhythm, intonation, phrasing, style, dynamics, dramatic interpretation, and memorization are expected to be mastered so that the ensemble may perform at the highest level.

Grade of A

The student consistently prepares his or her part for rehearsal and consistently performs it well. Musical elements are consistently performed correctly.

Grade of B

The student usually prepares his or her part for rehearsal and usually performs it well. Musical elements are usually performed correctly.

Grade of C

The student sometimes prepares his or her part for rehearsal and sometimes performs it well. Musical elements are sometimes performed correctly.

Grade of D

The student seldom prepares his or her part for rehearsal and seldom performs it well. Musical elements are seldom performed correctly.

Grade of F

The student almost never prepares his or her part for rehearsal and almost never performs it well. Musical elements are almost never performed correctly.

EXPECTATIONS OF THE “A” STUDENT

Attendance is perfect.

Pitch is consistently accurate.

Rhythm is consistently precise.

Dynamic markings are consistently adhered to.

Music is consistently performed with specified phrasing and style.

Parts are consistently practiced outside of rehearsal and ready for the ensemble.

Music is consistently memorized as required.

Attitude is consistently positive and enthusiastic with respect for colleagues and conductor.

EXPECTATIONS OF THE “B” STUDENT

Attendance is almost perfect.

Pitch is usually accurate.

Rhythm is usually precise.

Dynamic markings are usually adhered to.

Music is usually performed with specified phrasing and style.

Parts are usually practiced outside of rehearsal and ready for the ensemble.

Music is usually memorized as required.

Attitude is usually positive and enthusiastic with respect for colleagues and conductor.

EXPECTATIONS OF THE “C” STUDENT

Attendance is at the maximum before failing.
Pitch is sometimes accurate.
Rhythm is sometimes precise.
Dynamic markings are sometimes adhered to.
Music is sometimes performed with specified phrasing and style.
Parts are sometimes practiced outside of rehearsal and ready for the ensemble.
Music is sometimes memorized as specified.
Attitude is sometimes positive and enthusiastic with respect for colleagues and conductor.

EXPECTATIONS OF THE “D” STUDENT

Attendance is at the maximum before failing.
Pitch is seldom accurate.
Rhythm is seldom precise.
Dynamic markings are seldom adhered to.
Music is seldom performed with specified phrasing and style.
Parts are seldom practiced outside of rehearsal and ready for the ensemble.
Music is seldom memorized as specified.
Attitude is seldom positive and enthusiastic with respect for colleagues and conductor.

EXPECTATIONS OF THE “F” STUDENT

Attendance is at the maximum before failing.
Pitch is accurate almost never.
Rhythm is almost never precise.
Dynamic markings are almost never adhered to.
Music is almost never performed with specified phrasing and nuance.
Parts are almost never practiced outside of rehearsal and ready for the ensemble.
Music is almost never memorized as specified.
Attitude is almost never positive and enthusiastic with respect for colleagues and conductor.

ENSEMBLE PROCEDURES

1. All Music Majors must be registered and participate on their primary instrument in a major ensemble every semester that they are enrolled.
 - a. Music Majors include: Pre-Certification, Music Performance, Composition, and the Bachelor of Arts in Music.
 - b. Major Ensembles include: Chamber Choir (MUSC 105), Wind Ensemble (MUSC 101), University Band (MUSC 114), Marching Band (MUSC 112, non-performance majors only), and University Orchestra (MUSC 102).

- c. Wind and Percussion Pre-Certification majors must complete four credits of Marching Band (MUSC 112).
 - i. Piano Pre-Certification majors must complete two credits of Marching Band (MUSC 112).
 - d. Students may participate in more than one major ensemble in a semester.
 - e. Piano performance majors are assigned to major ensembles by the Director of Keyboard Studies and Collaborative Arts.
 - f. Students pursuing the Bachelor of Arts may use Jazz Ensemble (MUSC 103) as their major ensemble each semester.
2. All Music Majors will audition for a major ensemble on their primary instrument at the beginning of each semester. Students are then placed into the ensemble where they will be most successful and will fit the needs of the ensemble.
- a. Composition majors may use Jazz Ensemble (MUSC 103) to fulfill up to two credits of the major ensemble requirement upon successful audition.
 - b. Upon successful audition, Wind and Percussion Performance majors may use Jazz Ensemble (MUSC 103) to fulfill the major ensemble requirement in the Fall semester only under the following circumstances:
 - i. Unsuccessful admittance to Wind Ensemble
 - c. Harp, guitar, and piano students will be placed into a major ensemble on their primary instrument upon recommendation of their applied instructor and ensemble conductor. These students may audition for a major ensemble on a secondary instrument under the following circumstances:
 - i. A major ensemble does not require these instruments in a given semester.
 - ii. All positions for these instruments are at capacity for all major ensembles in a given semester.
 - d. Vocal Performance Majors may use Opera CNU (MUSC 107) to satisfy up to two major ensemble credits if the student is cast in a major role.
 - i. The director of Opera CNU and the student's applied teacher will determine if a role is considered a major role.
 - ii. Students must have approval to use Opera CNU (MUSC 107) as a major ensemble in the spring semester prior to the opera.
3. Audition Procedure
- a. Students should register for the desired major ensemble in the previous semester of participation in order to ensure email contact from the conductor.

- b. Students will be notified via email as to the date and location of ensemble auditions.
 - c. Following the audition, students must adjust course registration to reflect their ensemble placement.
4. Pre-Certification Instrumental majors are required to complete two chamber ensemble credits, and Instrumental Performance majors must complete four chamber ensemble credits.
- a. Chamber ensembles include Jazz Combo (MUSC 108), Jazz Combo Advanced (MUSC 109), Percussion Ensemble (MUSC 124), Saxophone Ensemble (MUSC 120), String Chamber Music (MUSC 122), and all ensembles with a course listing of MUSC 104.
 - b. Pre-Certification Instrumental majors may use Jazz Ensemble (MUSC 103) to fulfill the chamber ensemble requirement.
 - c. Instrumental Performance majors may use Jazz Ensemble (MUSC 103) to fulfill up to two credits of the chamber ensemble requirement.
 - d. Pre-Certification Instrumental and Instrumental Performance majors may use Opera CNU (MUSC 107) if they perform in the opera orchestra to fulfill the chamber ensemble requirement.
 - e. Instrumental Performance and Pre-Certification Instrumental majors may perform in the CNU Musical production to fulfill the chamber requirement. These students must register for MUSC 104 to receive this credit.
 - f. Percussion majors must use Percussion Ensemble (MUSC 124) to fulfill the chamber ensemble requirement.
5. The student's applied teacher and the music department chair must approve any exceptions to the ensemble policy.

INSTRUMENT LOCKERS

Instrument lockers are available, free of charge, to all instrumental music majors and instrumental ensemble members free of charge, although students must provide their own padlock. Lockers are reserved through the Music Coordinator, and the size of the assigned locker is dependent on the size of the instrument. Students are responsible for emptying and cleaning their locker at the end of the academic year, no later than the conclusion of Commencement. Owing to fire code, all lesson and ensemble music in a locker must be contained in a folder—books, loose papers, clothing, and food are not allowed in the lockers. The music program is not responsible for theft or damage of items in the locker. Any locker that has not been officially reserved with the Music Coordinator will have its padlock cut and its items removed.

PRINTED PROGRAMS STYLE POLICIES

NAMES OF WORKS

For single movement works:

Vittoria, vittoria, mio core

From the Shores of the Mighty Pacific

Invitation to the Dance

Nocturne in E-flat major

For pieces or movements from larger works other than operas, musicals, and oratorios:

Winterreise

Die Krähe

Der Lindenbaum

Sonata for Bass Tuba and Piano

Allegro pesante

Etudes d'exécution transcendante

La campanella

For recitatives, arias, airs, etc. from operas, musicals, and oratorios:

Un bel di (Madame Butterfly)

Ol' man river (Show Boat)

Total eclipse (Samson)

For complete works:

Vier ernste Gesänge

Denn es gehet dem Menschen

Ich wandte mich und sahe an

O Tod, wie bitter bist du

Wenn ich Menschen und mit Engelszungen

Cello Concerto in C major
Moderato
Adagio
Allegro molto

Sonata in C sharp minor (Moonlight)
Adagio sostenuto
Allegretto
Presto agitato

NOTES

Italicize only nongeneric titles and foreign language titles.
Provide identifiers: opus numbers, keys, etc. but avoid redundancy:

Sonata in F minor, Op. 2, No. 1
Concerto for Trumpet, Hob. VIIe: 1
Sonata for Bassoon and Violoncello, K. 292

Provide composers' names and dates:

Giacomo Carissimi
(1605-74)
Orlando di Lasso
(c. 1532-94)
Steve Reich
(b. 1936)

Always use the composer's full name. Spell as in "Baker's Biographical Dictionary of Musicians."

For the performer's instrument, use Pam Jones, clarinet.

Do not include names of poets. They can be included in program notes.

For folk songs, substitute the name of the country for that of the composer.

For other anonymous works, indicate "anonymous" in place of the composer.

For living composers, use (b. year).

If only the composer's death year is known, use (d. year).

Use "c.", not "ca.", for an assumed birth year.

Do not use (? ?). When dates are unknown, leave blank.

SAMPLE PROGRAM ENTRIES

Vittoria, vittoria, mio core

Giacomo Carissimi
(1605-74)

Donald Smith, tenor
Robert Smith, piano

From the Shores of the Mighty Pacific

Herbert L. Clarke
(1867-1945)

Jim Smith, trumpet
Robert Smith, piano

Invitation to the Dance, Op. 65

Carl Maria von Weber
(1786-1826)

John Smith, piano

Nocturne in E-flat major

John Field
(1772-1837)

Samantha Smith, piano

Winterreise

Franz Schubert
(1797-1828)

Der Lindenbaum
Die Krähe

Richard Smith, baritone
Robert Smith, piano

Sonata for Bass Tuba and Piano

Paul Hindemith
(1895-1963)

Allegro pesante

Mark Smith, tuba
Robert Smith, piano

Etudes d'exécution transcendante

Franz Liszt
(1811-86)

La campanella

Fred Smith, piano

Un bel di (Madame Butterfly)

Giacomo Puccini
(1858-1924)

Sara Smith, soprano
Robert Smith, piano

Ol' man river (Show Boat)

Jerome Kern
(1885-1945)

Joe Smith, bass
Robert Smith, piano

Total eclipse (Samson)

Georg Friedrich Händel
(1685-1759)

Roland Smith, tenor
Robert Smith, piano

Vier ernste Gesänge

Johannes Brahms
(1833-97)

*Denn es gehet dem Menschen
Ich wandte mich und sahe an
O Tod, wie bitter bist du
Wenn ich Menschen und mit Engelszungen*

Mary Smith, mezzo soprano
Robert Smith, piano

Cello Concerto in C major

Franz Joseph Haydn
(1732-1809)

Moderato
Adagio
Allegro molto

Donna Smith, cello
Robert Smith, piano

Sonata in C sharp minor
(Moonlight), Op. 27, No. 2

Ludwig van Beethoven
(1770-1827)

Adagio sostenuto
Allegretto
Presto agitato

Bonita Smith, piano

Professional recital programs (and program notes) cannot contain personal notes, thanks, dedications, etc. These programs are deposited in your file, and we must ensure that everything reflects a professional degree program – NASM inspects all student files.

RECITAL DECORUM

While Sitting in the Audience

1. Never walk into a performance space while a performance is in progress. It distracts the performers and the audience. Simply wait outside the hall until the work or movement has concluded.
2. Turn off your cell phone during a performance in order to avoid ringtones, alarms, etc. The light from a cell phone is also very distracting to those sitting around you.

Student Preparation for the Recital

1. Professional recital programs (and program notes) cannot contain personal notes, thanks, dedications, etc. These programs are deposited in your file, and reflects a professional degree program — NASM inspects all student files.
2. Please remind your friends and family that there is no applause between movements or vocal sets and no whistling and shouting. Jazz soloists, however, are usually applauded immediately after significant improvisation.
3. Any special needs — cables, microphones, monitors, etc. — **MUST** be on your recital event form that has been approved by your instructor and the music program and passed on to the Ferguson staff days in advance of the recital. You should not be asking Ferguson staff for equipment that has not been approved.
4. Please show up no later than 15 minutes prior to the start of the recital in case in case the Ferguson staff have any questions of you.
5. Creative Studies students are expected to be setting up at least 30 minutes prior to the recital to ensure that the start time is prompt. Please make sure that you have all equipment, including cables.

When Performing on Stage

1. Please try to keep all stage moves to a minimum. Audiences do not enjoy sitting in darkness watching people work on stage.
2. Whatever you decide to wear, please remember that the focus should be on the music, not on you.
3. Walk quickly on and off stage (don't linger to retrieve your music off the stand) — never be caught walking to no applause.
4. The soloist is always the first to enter and exit the stage, followed by their collaborative artist(s).

5. If the applause stops before you get to the center, simply smile and forego the formal bow. We bow to applause, not to a silent audience.
6. Do not forget to acknowledge your collaborative artist(s) and to always acknowledge the applause of your audience. If they applaud between songs or movements, a simple smile or head nod is enough to look appreciative without stopping the momentum of the work.
7. No matter how nervous, angry, disappointed, or whatever you are feeling, always have a smile and a confident gait when entering and exiting the stage.

STUDENT RECITAL PROCEDURES

1. The student should submit one recital form for each repertory item to appear on the student recital requested. Recital forms may be found on the department's website.
2. The deadline for submission of the recital form is one week prior to the requested recital.
3. Forms must be filled in completely and accurately. If a form contains omissions of pertinent information or errors, it will be discarded. Only in the case where a thorough check does not reveal the dates searched should the recital information form claim "dates unavailable."
4. All performers on a student recital must have rehearsed at least twice with their collaborative artist and at least once with the applied music instructor before the applied music instructor may approve the recital form.
5. The instructor's initials are to be secured on the form prior to its submission. Any changes to the recital form once it has been submitted must be requested by the instructor, not the student.
6. The required dress for all public recitals and the preferred dress for applied music juries is a coat, tie and dress shoes for men and a dress or similar formal attire for women. Any exceptions to this dress code must be approved by the applied music instructor.

POLICIES

ATTENDANCE POLICY

(revised April 2017)

ACADEMIC COURSES

Any student who attains more than three unexcused absences from a course that meets three or more times per week, who attains more than two unexcused absences from a course that meets twice per week, or who attains more than one unexcused absence from a course that meets once per week will automatically fail the course. In compliance with the University Catalog, the only excused absences are illnesses verified by a physician or the health center and presented to the instructor no later than the end of the next class, university-sponsored activities documented and presented to the instructor at least two weeks prior to the scheduled absence, and extreme emergencies documented and presented to the instructor no later than the end of the next class. Any absence owing to illness, a university-sponsored activity, or an extreme emergency that is not verified and presented to the instructor as described above will result in an unexcused absence.

EXAMINATIONS

Examinations will be made up only in the event that the absence is excused.

APPLIED MUSIC LESSONS

If a student in applied music is a victim of a documented illness or emergency or misses a lesson owing to a university-sponsored activity documented before the absence and contacts the instructor at least 24 hours before or after missing the scheduled lesson, then the applied instructor will make up the lesson at the instructor's earliest convenience. An instructor, however, is under no obligation to make up the lesson if the absence is not excused. A student may be removed from an applied music lesson and assigned a grade of F for the lesson if the instructor believes that the student has not adequately prepared the assigned material. If a student is late by 10 minutes or more for a lesson, then the lesson will be cancelled, a grade of F will be recorded for the missed lesson, and the student will not be allowed to reschedule the missed lesson.

SCHOLARSHIP REQUIREMENTS

Any unexcused violation of a music scholarship agreement, including attendance, will result in the termination of the scholarship.

CELL PHONE POLICY

Use of cell phones during lectures, rehearsals, recitals, and concerts is strictly prohibited. Their use is discourteous to teachers, fellow students, and performers and could result in lowered grades and disqualification of MUSC 012 credit.

COPYRIGHT POLICY

The music program is a member of ASCAP and BMI and operates in accordance with all copyright laws and regulations prescribed by these organizations. The copying of materials for reasons other than study is strictly prohibited.

DAILY COMMUNICATION

The music program's primary delivery of communication is through the student's CNU e-mail address. All music majors are expected to check their CNU e-mail several times daily in order to receive important notifications, reminders, and announcements. The Musical Arts Calendar is e-mailed weekly, notifying students, faculty, and the community of upcoming concerts, recitals, lectures, and more. Events are listed also on the Music Calendar located on the Music homepage. If a student is not receiving e-mails from the music program, then it is the student's responsibility to notify the Music Coordinator. The bulletin boards in the hallways often contain valuable and timely information regarding upcoming concerts, recitals, lectures, workshops, festivals, and employment opportunities. In addition, all music majors are assigned a mailbox, located in the central hallway. The music program is not responsible for theft or damage of items in the mailboxes. Mailboxes must be emptied by the end of the academic year, no later than the conclusion of Commencement. Any mailbox that has not been emptied will have its items removed.

PERFORMANCES

Any student who misses a performance listed on the syllabus will automatically be assigned a grade of F for the course unless the student is a victim of a documented illness or emergency or has written permission from both the instructor and the Director of Music prior to missing the performance.

FAILURE POLICY

A music major must earn a grade of C- or higher in order to pass a course in the music major, and a required music course may be repeated only once. Earning a failing grade twice in the same required music course could result in a student's automatic termination as a music major. According to the University, courses that are in general distribution may be repeated twice. A student must have a cumulative GPA of 2.5 or higher in order to be accepted into a music degree and concentration. A cumulative GPA of 3.0 or higher is required in order to be accepted into the Master of Arts in Teaching program.

LIVESTREAMING

Most recitals and concerts in which students are performing for a grade and faculty and departmental guest artist recitals and concerts are livestreamed. Other recitals, concerts, and events may be recorded but are usually not made available to the public.

PROSCRIBED UNIVERSITY CONDUCT POLICY

Students are expected to behave in a manner consistent with the decorum necessary for successful teaching and respect for the rights of others. Disruptive behavior, late arrival and early departure, profanity, disrespect for others, and conversations unrelated to the class are not acceptable. The professor in the class will remove from the class for that period students who act in this manner. Recurring problems may be referred to the President or the President's designate for an Interim Suspension.

STUDENT CONCERNS POLICY

Student concerns regarding academic course policies, procedures, and instruction should be directed to the Chair. Student concerns regarding applied music or ensemble policies, procedures, and instruction should be directed to the Director. All discussions are held in strict confidence so as to respect the rights of all parties involved. In most situations, it is best if the student first try to resolve a conflict with a colleague or instructor before involving the Chair or Director. Any reports involving sexual misconduct are automatically referred to the University's Director of Title IX and Equal Opportunity.

TEACHING POLICIES OF THE CNU MUSIC FACULTY*

1. To provide good organization of both the subject matter and the course.
2. To be an effective communicator.
3. To possess knowledge of and enthusiasm for the subject matter and teaching.
4. To have a positive attitude toward students.
5. To be fair in examinations and grading.
6. To be flexible in approaches to teaching.

*Based on effective teaching methods as described in: John A. Centra, *Reflective Faculty Evaluation* (San Francisco: Jossey-Bass Publishers, 1993).

ASSESSMENT

ACADEMIC VIOLATIONS

Each semester, every music major's advisor reviews the transcripts of his or her advisees to check their grades, cumulative GPA, and overall academic progress. If a student has earned a grade lower than a C- in any course, has a cumulative GPA that is less than that required for a scholarship, Sophomore Check-Point, or graduation, or in any other way has jeopardized his or her academic progress, a Notice of Academic Violation is sent to the student.

ACADEMIC WARNING OR FAILURE

In every music course, the music professor will issue a Notice of Academic Warning or Failure form to any student who is in jeopardy of failing the course or who has already failed the course. The usual causes for failing a course include absences and failing grades.

ADVISING

Students are required to confer throughout the semester with their assigned advisor regarding their classes, degree requirements, graduate school, and professional goals. Interests and goals often change during the course of one's academic career, making it necessary to discuss and adjust schedules. If specific questions arise concerning the Office of the Registrar or the Office of Financial Aid, students should contact these offices directly.

ASSESSMENT PROCEDURES

The rigor of the academic curriculum of the music program at Christopher Newport University is ensured through a demanding curriculum, highly experienced and qualified professors, numerous assessment procedures, and accreditation by the National Association of Schools of Music and the Southern Association of Colleges and Schools.

Entrance Requirements

Music students are assessed in numerous ways throughout their tenure at CNU. A student intending to matriculate in the music program at CNU must first satisfy all entrance requirements, including an entrance audition (and interview for pre-certification and composition majors), two professional recommendations by music educators, and entrance examinations in music theory and ear training.

Degree Program Continuance Requirements

Once admitted to the music program, the student must successfully complete all prerequisites for upper-level music courses with a grade of C- or better. To continue in the Bachelor of Music degree or the Bachelor of Arts degree with a concentration in Music Studies, referred to as, "Sophomore Check-Point," the following prerequisites must be satisfied. Those courses with an asterisk are required for the Bachelor of Arts degree with a concentration in Creative Studies: one semester of improvisation (MUSC 125*), four semesters of music theory and ear training (MUSC 211-212*, 209-210*, 311-312, 309-310), two semesters of music history (MUSC 303-304*), four semesters of keyboard (MUSC 115-116* and 215-216 or applied piano), four semesters of applied music (APP MUSC 131+) and four semesters of masterclasses (MUSC 014*) in the student's major area of concentration, jury approval, successful completion of the Piano Proficiency Examination and the Scales Proficiency Examination (instrumentalists), the Library Orientation*, four semesters of the major ensemble*, four semesters of performance attendance (MUSC 012*), ENGL 123*, ENGL 223*, two A1 courses*, and a cumulative GPA of 2.5* or higher (a minimum of 2.9 for the MAT).

Graduation Requirements

In order to graduate, the music student must have successfully completed all requirements listed for individual concentrations (including all upper-level music courses, juries, and recitals) with a grade of C- or better, all general education requirements, the Piano Proficiency Examination, the Scales Proficiency Examination (instrumentalists), and have passed the exit examinations in music theory, ear training and music history. The senior recital serves as the final assessment of a student's study in applied music.

The goal of graduating competent and competitive students is assessed through the student's success in graduate school or chosen profession.

NASM Admittance Requirements and Their Assessment

1. Each student who is admitted for study as a music major must possess performance and academic talent, demonstrate commitment to his or her desired area of concentration, and show promise for further musical and academic growth and success.

The initial assessment of all majors is the entrance audition, including scales (instrumentalists) and the performance of two works of contrasting style. Students interested in pursuing concentrations in Composition and Pre-Certification are required to meet with a committee comprised of faculty in their respective field to discuss the interest and background of the student and to allow the committee an opportunity to review any material that the student has submitted. All potential students fill out the Application for Admission form that requests information regarding previous studies in applied music, participation in ensembles, current grade point average, and familiarity with the attendant performance literature. The results of the performance audition are recorded on the Entrance Audition Form. In addition, two professional recommendations by music educators are required. The student is notified in writing of the decision.

2. Each student should have a basic understanding of music theory, including scales, intervals, chords, rhythm, harmony, and form. In addition, each student should have the potential to succeed in the ear training courses, including the ability to identify aurally scales, intervals, and sonorities and take dictation of rhythms, melodies, and harmonic progressions.

Each prospective music major is expected to review The Theory Primer online that contains basic information on scales, clefs, key signatures, intervals, rhythms, and tempo markings. The student is expected to study and learn the information in order to commence with the first semester of music theory and ear training, MUSC 211 and MUSC 209, respectively. On the day of the audition, each student is given entrance examinations in music theory and aural skills.

Continuance Requirements in Degree Programs and Their Assessment (Sophomore Check-Point)

1. Each student must demonstrate that he or she is capable of performing, composing, analyzing, or conducting research at an advanced level in order to continue in a degree program and proceed to upper-level courses in applied music.

All students must earn a grade of C- or better in applied lessons in order to proceed to the next level of applied music. Each music major enrolled in Applied Music 132/134 and higher is required to perform on at least one student recital per semester. In addition, each semester of applied music study requires enrollment in MUSC 014 (masterclass) and a performance for a jury consisting of the instructor and the applied music faculty relevant to the student's area of study. The jury for Applied Music 232/234 serves also as the applied music acceptance audition into either the Bachelor of Music, Bachelor of Arts, or Master of Arts degree. Composition majors must submit a portfolio of their works to the Director of Theory/Composition. The applied music jury recommends to the Chair of Music that the student be accepted, denied, or deferred entrance into the applied music area of the degree program of the student's choice. The recommendation of the applied music jury and the grade are recorded on the Applied Music Instructor Form and the Degree Acceptance Form, and the grade is recorded on the Degree Progress Form. The student is notified in writing of the decision.

2. Each student must possess fundamental knowledge and skills in music theory and ear training.

The student must have earned a minimum grade of C- in MUSC 209-210, MUSC 211-212, MUSC 309-310, and MUSC 311-312 in order to continue in a degree program and allowed to proceed to upper-level courses in music theory. The grades are recorded on the Degree Acceptance Form and the Degree Progress Form.

3. Each student must possess fundamental knowledge in the history and literature of music, including an awareness of periods, styles, genres, composers, and compositional techniques.

The student must have completed MUSC 303-304 (History of Western Music) with a grade of C- or better in order to continue in a degree program and allowed to proceed to upper-level courses in music history and literature. The grades are recorded on the Degree Acceptance Form and the Degree Progress Form.

4. Each student must be proficient in keyboard skills.

Successful completion of four semesters of keyboard studies (MUSC 115-116 and 215-216) and passing the Piano Proficiency Examination are required. These courses must be completed with a grade of C- or better in order to

continue in a degree program. The results are recorded on the Piano Proficiency Examination Form, the Degree Acceptance Form, and the Degree Progress Form.

5. Each student must have experience in making music in ensembles.

Four semesters of participation in a major ensemble with a grade of C- or better are required in order to continue in a degree program. The grades are recorded on the Degree Acceptance Form and the Degree Progress Form.

6. Each student must possess a broad understanding of the musical arts.

The student must have passed four semesters of MUSC 012, a pass/fail course that requires a student to attend a minimum of 15 concerts and recitals. A minimum of 12 credits must be from University concerts and recitals, and attendance is mandatory at all Ferguson Center for the Arts Chamber Music Recitals. The grades are recorded on the Degree Acceptance Form and the Degree Progress Form.

NASM Graduation Requirements and Their Assessment

1. Each music graduate must be able to perform, compose, teach, conduct research, and/or analyze music (depending on the area of concentration) at a level of expertise that ensures that the student will be competitive for entrance into either graduate school or the professional realm.

Music courses in applied music, literature, pedagogy, technology, and techniques are offered to ensure that the music student possesses a fundamental knowledge of his or her instrument or voice and the literature and pedagogical techniques needed to be competent and effective teachers and performers.

All junior and senior recitals require a Recital Preparedness Hearing approximately four weeks prior to the recital. This information is recorded on the Recital Preparedness Hearing Form. The recital program is then submitted on the Junior/Senior Recital Information Form to the recital coordinator for final approval. The senior recital or thesis is the final assessment of the student's proficiency in the major area of applied music study. The student teaching practicum is the final assessment of the student's proficiency in the graduate area of Music Education. The capstone course, MUSC 492, is the final assessment for students pursuing the BA degree in Fine and Performing Arts with a major in Music.

2. Each music graduate must possess strong fundamental knowledge and skills in applied music, music history, music theory, literature, ensembles, and conducting. In addition, every graduate of CNU receives a strong liberal arts education with satisfactory skills in English, mathematics, natural science, social science, foreign language, humanities, degree studies, world history, speech, and philosophy.

Each student must possess satisfactory knowledge and skills in the Major Area in Music, Supportive Courses in Music, General Studies, and, when possible, Music Electives in each degree concentration as prescribed by Christopher Newport University and the National Association of Schools of Music. Exit examinations are given in music theory and music history to ensure that the student has gained the necessary knowledge and skills that the supportive courses in music are designed to provide. A passing score is required. A grade of C- or better is required to pass any music course or other course required under the state-approved block of education requirements for those students pursuing teacher certification. The scores of the entrance examinations and the exit examinations and all grades are recorded on the Degree Progress Form and the Application for Admission Form.

Major Area in Music

Each concentration requires successful completion of eight semesters of masterclasses and a minimum grade of C- or better in each of the required applied music courses. In addition, a minimum grade of C- or better is required in each of the required ensembles, courses in music literature and pedagogy, and advanced courses in music theory.

Supportive Courses in Music

Each concentration requires courses in music theory, ear training, counterpoint, performance attendance, music history and literature, conducting, and music technology. This category is termed “Musicianship” under the Bachelor of Arts degree and “Basic Musicianship and Performance” (including all music courses and ensembles) under the concentrations in pre-certification.

General Studies

Each concentration requires a minimum number of courses and competencies in general distribution, including foreign language, English, mathematics, natural science, speech and philosophy, humanities, world history, social science, and degree studies.

Music Electives

Students are encouraged to register for music courses that are of particular relevance to their area of concentration.

3. Each student must be proficient in keyboard skills.

The Piano Proficiency Examination is taken in MUSC 216. The successful completion of this examination ensures that the student is proficient in keyboard skills at the level appropriate to his or her area of concentration. The results are recorded on the Piano Proficiency Examination Form and the Degree Progress Form.

NASM External Validation of the Music Program

1. The National Association of Schools of Music (NASM)

The primary source of evaluation and validation of the music program in general and its students, faculty, staff, and curriculum in particular is the National Association of Schools of Music. This accrediting institution ensures that each of its member organizations provides the courses, faculty, facilities, equipment, and standards necessary for music students to gain the professional skills and competencies associated with each degree concentration. After earning probationary accreditation for the period of five years, NASM conducts an on-campus visitation once every ten years to monitor carefully the music curriculum and performance standards and examine student files to ensure that the standards of NASM are being maintained. To gain an accurate account of the daily operation of the music program, the NASM Visitation Team attends classes, applied music lessons, ensemble rehearsals, recitals, and concerts and meets with students, faculty, and administrators to ensure that the levels of teaching and performance meet the national standards. All standards, requirements, and expectations are listed and described in the NASM Handbook. All progress toward meeting NASM goals are recorded in the Annual Report to the Dean.

2. Peer Review

The work and quality of the music faculty, in addition to the extensive annual peer review process, are often validated through professional research and performance opportunities outside the University. The music faculty serve frequently as guest conductors, performers, lecturers, and adjudicators not only in Hampton Roads but around the state, country, and abroad, as well. Many of the applied music faculty perform both on campus and professionally. Both the applied music faculty and the academic music faculty conduct research that has been published in national and international publications. The music faculty are active in the local, state, national, and international organizations in their field. The composition faculty have had their works performed by major performing ensembles and published by leading American and European music publishers. All accomplishments are recorded in the Annual Report to the Dean and the newsletter.

3. Course Evaluations

Each semester, students are issued IDEA Student Evaluation Forms at which time they are asked to evaluate the instructor of the course regarding the instructor's knowledge of the material, the instructor's grading policies, and the value of the course and are given the opportunity to provide additional comments. IDEA processes these forms, and each instructor is supplied a copy of his or her individual results. The information is sent to and processed by the Office of Institutional Assessment.

4. Placement of Music Graduates

The placement of the music graduates is an important factor in assessing the effectiveness of the music program. CNU music graduates are currently serving as teachers, professors, performers, composers, private instructors, church musicians, and retail merchants throughout the country. The music program is kept current of its graduates through the CNU Music Alumni Association, and the Friends of Music newsletter, CNU Music Notes, a publication that is printed each year and mailed to music alumni, Friends of Music members, prospective music majors, the Board of Visitors, and various administrators.

ENTRANCE EXAMINATIONS FOR MUSIC MAJORS

Auditions and interviews for acceptance into the music major coincide with the CNU Open Houses and are scheduled through the Auditions Coordinator. Two pieces of contrasting style (keyboardists must play one of these from memory) from the standard repertoire of the instrument or voice are required for all areas of performance, composition, and pre-certification. An accompanist is provided for voice auditions. Major scales are asked of instrumentalists and major and minor scales of keyboardists. Composers must submit samples of their work, and composition, Bachelor of Arts, and pre-certification applicants must complete an interview the day of their audition. Students residing outside a 250-mile radius from the CNU campus may submit an audition tape, but a live audition is strongly recommended. Examinations in music theory and aural skills are administered the day of the audition. In addition, two letters of professional recommendation must be submitted by music educators. Prospective music majors are encouraged to participate in the “Music Major for a Day” program held on the Fridays prior to the music auditions. The participants attend music classes, take an applied music lesson, meet informally with music majors and music faculty, and spend the night in a residence hall before taking their audition and entrance examinations the following day during CNU Open House.

FIRST-YEAR CHECK-IN

Music majors are reviewed at the completion of their second semester, referred to as, “First-Year Check-In.” A faculty committee reviews each student’s transcript and applied music jury sheets in addition to checking that all first-year requirements have been satisfied. This process serves as an unofficial review with the purpose being to help guide each student toward successful review for Sophomore Check-Point.

INSTRUCTOR EVALUATIONS

Each semester, the classroom and applied music instructors are evaluated by the students with the IDEA form regarding the instructor’s knowledge of the subject and his or her ability to teach effectively and grade fairly. Applied music instructors and ensemble conductors are evaluated with the IDEA form. The results of these evaluations

are taken seriously by the administration and are used in determining the merit pay, retention, promotion, and tenure of the instructor.

SOPHOMORE CHECK-POINT REQUIREMENTS

Music majors are reviewed at the completion of their fourth semester for continuation in either the Bachelor of Music or the Bachelor of Arts in Music Studies degree program, referred to as, "Sophomore Check-Point." The courses with an asterisk are required for Bachelor of Arts in Creative Studies. The review committee consists of full-time music faculty members elected each year by the full-time music faculty. In order to be considered for continuation in the degree, the student must have earned a grade of C- or higher in the following courses: one semester of improvisation (MUSC 125*), four semesters of music theory and ear training (MUSC 211-212*, 209-210*, 311-312, 309-310), four semesters of keyboard skills (MUSC 115-216*, APP PIAN 130), four semesters of applied music (APP MUSC 131+*) and masterclasses (MUSC 014*) in the student's major area of concentration, two semesters of music history (MUSC 303-304*), jury approval, successful completion of the Scales Proficiency Examination, the Piano Proficiency Examination, and the Library Orientation*, four semesters of a major ensemble*, four semesters of performance attendance (MUSC 012*), ENGL 123*, ENGL 223*, two courses from the Area of Inquiry*, and a cumulative GPA of 2.5* or higher (2.9 for the MAT). Pre-certification majors must also have three completed Teacher Candidate Disposition Forms. Factors such as the student's progress in applied music lessons, demonstrated commitment to and enthusiasm for the field of study, and overall promise for success in the field and/or graduate study are considered, as well. The department is accredited by The National Association of Schools of Music and, therefore, required to uphold national standards throughout the tenure of the student.

STUDENT FILES

The Office of the Registrar maintains the official and permanent records of a student's work as well as records that are transferred from other universities. Transcripts may also be obtained from the Office of the Registrar. Departmental files are maintained with the Chair for the purpose of student advising and assessment. These files contain the Application for Admission Form, the Letter of Acceptance, the Advising Form, the First-Year Check-In Form, the Sophomore Check-Point Form and Letter, the Applied Music Instructor and the Applied Music Juror Forms, recital programs and program notes, proficiency examination results, and other information and material pertinent to the academic record and progress of the student. In addition, each student has an electronic database file that is updated each semester and used for institutional assessment and mailings. All student files are strictly confidential but may be viewed by the student at any time.



FACILITIES AND HOLDINGS

AMERICAN MUSIC ARCHIVE

The American Music Archive is a repository of documents, recordings, and scores. This archive preserves entire collections, some rare, of Americana, usually donated for the benefit and express purpose of providing students at every level a closer understanding of American music. The Josephine L. Hughes Collection of 18th- and 19th-century scores, including original manuscripts, came to CNU from Charleston, South Carolina, from the heir of Mrs. Hughes. All materials are housed in the Rare Book Archives in the library.

CARY MCMURRAN MUSIC LIBRARY

The Cary McMurrin Music Library was established in 1978 to provide students with a comprehensive collection of books, scores, periodicals, microfilms, recordings, and reference works. This collection contains many rare and unusual acquisitions made possible, in part, by private donations. All materials are housed in the library.

CHARLES VOGAN MUSIC LIBRARY

This impressive collection of more than 3,000 books, scores, music, and journals was donated in 2007 by the family of Dr. Charles Vogan, professor of organ and chair of the Department of Music at Old Dominion University from 1950 to 1976. The collection is located in the large study room in the back of the Blechman Reading Room in the library and includes 600 books, 430 mini scores, 120 organ books, 260 scores (piano collections, opera scores, vocal collections, etc.), and 1,600 single organ and piano pieces.

INSTRUMENTS AND EQUIPMENT

The music program owns a large collection of professional quality instruments. This collection includes Haynes flutes, an alto flute, a bass flute, Loree oboes, an Howarth English horn, a Fox bassoon, Buffet clarinets, Selmer saxophones, Holton-Farkas horns, Bach cornets and trombones, a Bach piccolo trumpet, Yamaha marching brass instruments, Getzen herald trumpets, a Willson euphonium, Mirafone tubas, Musser mallet instruments, Ludwig and Pearl marching percussion, Orff instruments, Lewis string instruments, handmade Costa Rican guitars, African drums, ten Steinway grand pianos, a Bösendorfer Imperial Grand piano, six Boston upright pianos, fourteen Kawai upright pianos, three harpsichords, a clavichord, 18 Techniques digital pianos, 17 Macintosh computers, a minstrel's harp, doumbeks, a sentir, a bendir, and various sound and recording equipment in addition to instruments used in the techniques courses. The ensembles use Manhasset stands, Wenger music and instrument cabinets, Tourmaster 2000 series choral risers, and Wenger posture chairs.

MUSIC FACILITIES

The practice, rehearsal, and performance facilities in the Ferguson Center for the Arts are state-of-the art. The complex consists of a 1,730-seat concert hall, a 440-seat music and theatre hall, a 200-seat studio theatre, 19 practice rooms, a recording studio, a percussion rehearsal room, six teaching studios, three music classrooms, two rehearsal halls, a music seminar room, a conference room, a music technology laboratory, a performance library, instrument storage rooms, faculty offices, and storage space for NAFME, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, and Sigma Alpha Iota. CNU uses Steinway and Bösendorfer pianos in performances and Steinway and Kawai pianos in its teaching. All pianos are tuned throughout the semester. Food, beverages, and smoking are strictly prohibited in the studios, rehearsal rooms, and performance facilities for the security of the instruments, music, and equipment. Rehearsal facilities are available to all students enrolled in applied music and ensembles, and reserved practice times may be scheduled through the administrative assistant.

MUSIC TECHNOLOGY LABORATORY

The Music Technology Laboratory houses 17 digital keyboards and 17 computer workstations with each workstation including a Macintosh computer, a CD burner, sound enhancement equipment, and state-of-the-art software that allow students the opportunity to compose, arrange, record, and study music.

OPERA SCORES AND RECORDINGS

One of the largest private collections of opera recordings and scores on the Peninsula was donated to the music program by August Crabtree. This collection is currently housed in the music library. All materials are available to currently enrolled music students and may be checked out on a strict, three-day reserve.

SELECTED AIDS TO MUSICOLOGICAL RESEARCH AT CNU

In addition to the following holdings, the Paul and Rosemary Library at CNU subscribes to Alexander Street Press: Music Online.

Dictionaries

ASCAP (American Society of Composers, Authors, and Publishers) Biographical Dict.

Baker's Biographical Dictionary (6)

Brenet. Dictionnaire

Diccionario de la Música (6 in progress)

Die Musik in Geschichte und Gegenwart, 1955 (17)

_____, 1995 (Sachteil 10; Personenteil 5 in progress)

Encyclopedia of Country Music

Encyclopedia of Music in Canada

Encyclopedia of Popular Music (8)

Encyclopedia of the Musical Theatre (3)

Fasquelle. Encyclopédie (2)

Fétis. Biographie Universelle (10)

Garland World Music (6)

Guinness Encyclopedia of Popular Music (6)

Harvard Dictionary

Heritage Encyclopedia of Band (3)

Honegger. Dictionnaire (2)

_____. Science (2)

Hughes and Bryden. Index of Gregorian Chant (2)

International Dictionary of Black Composers (2)

Julian. Dictionary of Hymnology

Larousse. Dictionnaire des Opéras

Lavignac. Encyclopédie (Histoire 7; Technique 4)

Lowenberg. Annals of Opera

Moser. Lexikon (3)

New Oxford Companion (2)

Oxford Dictionary

Pratt. New Encyclopedia of Music and Musicians

Riemann. Musiklexikon (3)

The New Grove (20)

The New Grove II (29) (electronic version not available)

The New Grove-American Music (4)

The New Grove-Jazz (2)

The New Grove-Musical Instruments (3)

The New Grove-Opera (4)

Thompson. International Cyclopedia

Who's Who in Music (rev. periodically)

Indices and Catalogs

Cobbett's Cyclic Survey of Chamber Music (2)

Ellinwood, et al. Catalog of Hymnals in the U.S.

Heyer. Historical Sets (2)

Hymn Tune Index (4)
Popular Music (8)
Wolfe. Secular Music (3)

Bibliographies and Histories

Adler. Handbuch der Musikwissenschaft (2)
Allen. Philosophies of Music History
Austin. Music in the 20th Century
Bücken. Handbuch der Musikwissenschaft (10?)
Bukofzer. Music of the Baroque Era
Grout. Short History of Opera
Grout. Palisca. A History of Western Music, 6th ed.
Harrison, Hood, Palisca. Musicology
Haydon. Introduction to Musicology
Lang. Music in Western Civilization
Leichtentritt. Music History and Ideas
New Oxford History of Music (10)
Plantinga. Romantic Music
Répertoire International de Littérature Musicale (RILM)
Reese. Music of The Middle Ages
Reese. Music of the Renaissance
Répertoire International des Sources Musicales (RISM) (A 2; B 24 in progress)
Sache. The Rise of Music in the Ancient World
Slonimsky. Music Since 1900
Sonneck. A Bibliography of American Secular Music
Spiess. Historical Musicology
Strunk (rev. Treitler). Source Readings in Music History
The Music Index
Watanabe. Introduction to Music Research

Complete Works (catalogued 03)

Adam de la Hale
Bach
Bach, Neue Ausgabe
Beethoven
Beethoven, Neue Ausgabe
Brahms
Bruckner
Buxtehude
Buxtehude (vols. 9, 14, 15)
Chopin
Chopin, new edition
Clemens non Papa (one volume only)

Corelli, new edition
Des Prez
Dufay
Dunstable
Fayrfax
Festa (one volume only)
Gombert (two volumes only)
Handel
Haydn
Haydn, Neue Ausgabe
Hayne van Ghizeghem
Jeannot de l'Escurel
Joplin
Liszt
Lully
Mahler
Mendelssohn
Monte
Monteverdi
Morton
Mozart
Mozart, Neue Ausgabe
Palestrina
Power
Rameau
Richafort
Scarlatti, D.
Schein
Schubert
Schubert, Neue Ausgabe
Schumann
Schuetz
Tchaikowsky
Telemann
Wagner (vols. 1, 4, 6, 7)
Weber (old edition never completely published)
Witzlaw von Ruegen
Wolf

Periodicals

Acta Musicologica
American Music
The American Music Research Journal
American Musicological Society Journal

The American Music Teacher
 American Organist
 American Record Guide
 American String Teacher
 AMS Newsletter
 Analysis of 20th-Century Music
 Annales Musicologiques
 Arts Education Policy Review
 Bass World
 BD Guide
 Black Perspectives in Music
 Boombah Herald
 British Journal of Music Education
 Bulletin of the Council for Research in Music Education
 The Canadian Music Educator
 Choir and Organ
 Choral Journal
 Clarinet
 Classical Guitar
 Clavier
 College Band Directors National Association Journal
 College Music Symposium
 Composer USA Bulletin
 Computer Music Journal
 Contemporary Musicians
 Current Musicology
 Die Musikforschung
 Double Reed
 The Early Drama, Art, and Music Review
 Early Music
 Early Music History
 Electronic Musician
 Ethnomusicology
 The Euterpiad
 Flute Talk
 Flutist Quarterly
 High Fidelity
 Horn Call
 The Hymn
 Hymn Society of America
 Institute for Studies in American Music
 Instrumentalist
 International Horn Society
 International Musician
 International Society of Bassists

ITA (International Trombone Association) Journal
 International Trumpet Guild Journal
 Jazz Educators Journal
 Journal of Band Research
 Journal of Music Theory
 Journal of Music Therapy
 Journal of Musicology
 Journal of Performing Arts Leadership in Higher Education
 Journal of Research in Music Education
 Journal of Singing (NATS Journal)
 Journal of the American Musical
 Instrument Society
 Journal of the American Viola Society
 Kirchenmusikalisches Jahrbuch
 Music and Letters
 Music Article Guide
 Music Education Review
 Music Educators Journal
 Music Index
 Musica Disciplina
 Musical Quarterly
 Musical Times
 Nineteenth Century Music
 Notes
 Opera Journal
 Opera News
 Percussive Notes
 Perspectives of New Music
 Phases of Modern Music [microform]
 Piano and Keyboard
 The Piano Quarterly
 Popular Music
 Reed
 Revista de Musicologia
 RILM Abstracts
 Rolling Stone
 Saxophone Journal
 Schwann Opus
 Sonneck Society Bulletin
 Sound and Vision
 Teaching Music
 The Wa-Wan Press*
 TUBA Journal
 Violin Society of America Journal

3 periodicals, asterisked, are closed



ORGANIZATIONS

AMERICAN CHORAL DIRECTORS ASSOCIATION

The CNU chapter of the American Choral Directors Association (ACDA) is comprised of pre-certification choral majors preparing to teach music in the public schools. The CNU chapter plays an active role in recruitment for the University by providing assistance at CNU Open Houses, entrance auditions, and selected music events held on and off the CNU campus. Chapter members attend the annual state, regional, and national conferences and visit the area public schools to assist directors and to promote the music program. The chapter sponsors lectures by current choral directors in the public schools on topics ranging from current issues in education to interview strategies.

AMERICAN STRING TEACHERS ASSOCIATION

The CNU chapter of the American String Teachers Association (ASTA) is comprised of students who are seeking a career teaching strings. The chapter is filled with passionate and dedicated members who pursue teaching opportunities and instruction through volunteer work, private teaching, local internships and attendance at national ASTA conferences. Members have started programs within the Newport News community that partner with local string programs and offer masterclasses, side-by-side lessons and free private lessons to the participating students. Several members have also created a summer music camp in Arusha, Tanzania, through a local school and lead classes and activities for the students attending. The chapter hosts guest speakers and workshops that are open to students at CNU and local music teachers for professional development credit. The ASTA chapter members show a dedication not only to excellence in teaching but also in creating an impact on their local and international communities.

FRIENDS OF MUSIC

Friends of Music was formed in the Fall of 1992 for the purpose of raising significant funds for scholarships, instruments, equipment, and travel. All members receive the Musical Arts Calendar, the newsletter, announcements of all major music events, special invitations to receptions, and the Christopher Newport University Alumni Magazine. The name of every member is published in all concert programs throughout the academic year.

KAPPA KAPPA PSI

Kappa Kappa Psi Fraternity was founded on the campus of Oklahoma State University in 1919 to serve college and university band programs and is presently located in more than 160 colleges and universities. The fraternity operates primarily as a student service and leadership recognition society whose chief aim is to assist the band directors in developing the leadership and enthusiasm that is required of their band. The goals are to provide the band not only with organized and concentrated service activities, but to

give the membership valid and wholesome experiences in organization, leadership, and social contacts. The honorary nature of membership is based on the premise that it is an honor to be selected to serve the band, its music program, its sponsoring institution, and the cause of band music in the nation's colleges and universities. Chartered May 2, 2009, CNU's chapter is Mu Nu.

MUSIC AMBASSADORS

The CNU Music Ambassadors play an active role in recruitment for the music program. The music majors selected for this program represent the music program at CNU Open Houses, Music Major for a Day events, entrance auditions, and selected music events held on and off the CNU campus. Other responsibilities include the assembling of information packets for mailings to the public schools and prospective music majors and occasional phone-a-thons.

MUSIC LEADERSHIP COUNCIL

The Music Leadership Council is comprised of the presidents and faculty advisors of the student music organizations and fraternities. The council meets once a semester in August and January, prior to the first week of classes. The purpose of the council is to foster support and to strengthen communication between the music organizations and fraternities.

NATIONAL ASSOCIATION FOR MUSIC EDUCATION

The CNU chapter of The National Association for Music Education (NAfME) is comprised of pre-certification instrumental and pre-certification choral majors preparing to teach music in the public schools. The CNU chapter plays an active role in recruitment for the University by providing assistance at CNU Open Houses, entrance auditions, and selected music events held on and off the CNU campus. In addition, the chapter assists the music program by offering tutorials in music theory, ear training, music history, and techniques and in the assembling and mailing of information packets and announcements of music events to the public schools and prospective music majors. Chapter members attend the annual state conference of the Virginia Music Educators Association and visit the area public schools to assist directors and promote the music program. The chapter sponsors lectures by current teachers and administrators in the public schools on topics ranging from current issues in education to interview strategies.

PEP BAND

The Pep Band performs at most home basketball games and tournaments. The Pep Band is open to music majors and non-music majors alike.

PHI MU ALPHA SINFONIA

Phi Mu Alpha Sinfonia was founded in 1898 as a way to unify collegiate musicians and to promote the highest standards of music in America. The Sinfonian experience is a shared bond that makes acquaintances into eternal friends. Initiated May 1, 1997, the CNU chapter, Omicron Nu, is an active advocate of American music and engages in various projects and recitals throughout the academic year. Phi Mu Alpha Sinfonia welcomes all music majors and non-music majors alike.

PI KAPPA LAMBDA

Pi Kappa Lambda is a national music honor society dedicated to the furtherance of music in education and education in music in colleges, universities, and other institutions of higher learning that offer programs in music instruction in one or more fields and to recognize and encourage scholarship and musicianship. Membership in the Society is open to music majors who are juniors, seniors, or graduate students and to faculty in accordance with established restrictions. A graduating senior must be considered by the faculty committee of the chapter to be outstanding in scholarly achievement, character, and musicianship and have been in residence the equivalent of at least four semesters prior to graduation. A senior must rank not lower than the highest 20 percent of the graduating class (including students elected in the junior year) as determined by GPA. A junior must rank not lower than the highest 10 percent of the junior class. A graduate student must have no less than two-thirds of his or her graduate credit hours as A or the equivalent when letter grades are nonexistent. The CNU chapter is Iota Mu.

SIGMA ALPHA IOTA

Sigma Alpha Iota was founded in 1903 and currently includes more than 300 chapters. SAI has been a pioneer in supporting music education, performance, and composition in colleges, communities, the nation, and the world. Initiated April 19, 1997, the CNU chapter, Theta Pi, presents various recitals and service projects throughout the academic year. High academic and musical standards must be maintained for membership in this organization that welcomes all music majors and non-music majors alike.

SOCIETY OF COMPOSERS INC.

The Society of Composers Inc. is a professional society dedicated to the promotion of composition, performance, understanding and dissemination of new and contemporary music. Members include composers and performers both in and outside of academia interested in addressing concerns for national and regional support of compositional activities. The organizational body of the Society is comprised of a National Council, co-chairs who represent regional activities, and the Executive Committee. CNU's chapter was initiated in 2011.

SCHOLARSHIPS AND AWARDS

All music scholarship recipients are required to be positive role models in attitude, character, performance, scholarship, and service.

FRALEY-HARDY AWARD

Each year, the Fraley-Hardy Award is presented to a graduating music major in recognition of outstanding volunteer service to the University's music program and the musical arts organizations in Hampton Roads. The award includes a monetary gift and the name of the recipient engraved on a permanent plaque housed in the music program.

LOANS AND GRANTS

Christopher Newport University offers financial assistance to qualified students who wish to defray part of their total college expenses. The University participates in a variety of financial aid programs, most of which are administered through the Office of Financial Aid.

SCHOLARSHIPS

A limited number of scholarships are available for students majoring in music. The music scholarship committee bases its recommendations on both artistic and academic achievement.

Alumni Endowed Music Scholarship

A monetary award is made each year to a Bachelor of Music major enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University.

Alice Boyars Music Education Annual Scholarship

A monetary award is made annually to a Bachelor of Music student majoring in Pre-Certification Choral. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major choral ensemble, complete a minimum of 10 hours of community service in music, and remain a Pre-Certification Choral major enrolled full-time in the music program at Christopher Newport University.

Dr. Clyde W. Brockett Endowed Music Scholarship

A monetary award is made each year to a music major enrolled full-time in the music program at Christopher Newport University. Candidates must be enrolled as a full-time music major, be a rising junior or senior, hold a cumulative GPA of 3.5 or higher, have successfully completed MUSC 303 and 304, and demonstrate exceptional promise as a scholar. The recipient must maintain a cumulative GPA of 3.5 or higher and remain a music major enrolled full-time in the music program at Christopher Newport University.

Dr. Jeffrey Brown Endowed Music Scholarship

A monetary award is made each year to a Bachelor of Music piano major enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University.

William S. Brown Endowed Music Scholarship

A monetary award is made each year to a selected music major enrolled full-time in the music program and pursuing jazz courses at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in jazz ensemble, and remain a music major enrolled full-time in the music program and pursuing jazz courses at Christopher Newport University.

Marguerite K. Carter Endowed Music Scholarship

A monetary award is made each year to a Bachelor of Music violin major and enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in University Orchestra, and remain a violin major enrolled full-time in the music program at Christopher Newport University.

Sophie Chang Endowed Music Scholarship

A monetary award is made each year to a selected Bachelor of Music major enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipients must maintain a cumulative GPA of 3.0 or higher, enroll each semester in their major ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University.

Charles J. Cooper Endowed Music Scholarship

A monetary award is made each year to a selected Bachelor of Music major enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University.

Emmett S. Dyer Endowed Music Scholarship

A monetary award is made each year to a Bachelor of Music major majoring in piano who is enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, remain a music major enrolled full-time in the music program at Christopher Newport University, and perform once a year at Bethany United Methodist Church in Newport News.

Wolf and Heinz Elber Endowed Music Scholarship

A monetary award is made each year to a Bachelor of Music major majoring in violin and enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipients must maintain a cumulative GPA of 3.0 or higher, enroll each semester in orchestra, and remain a BM violin major enrolled full-time in the music program at Christopher Newport University.

Donald E. Golden Endowed Music Scholarship

A monetary award is made each year to a Bachelor of Music major who is enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, remain a music major enrolled full-time in the music program at Christopher Newport University, and perform at least once a year at Trinity Lutheran Church.

J. Archie and Wilma Handy Cornette Scholarship

A monetary award is made every other year to an instrumental music education major who has piano as his or her applied instrument. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, and remain enrolled full-time as an instrumental music education major with piano as his or her applied instrument in the music program at Christopher Newport University.

D'Alfonso Family Endowed Music Education Scholarship

A monetary award is made each year to Master of Arts in Teaching student who is majoring in either Choral Music Education or Instrumental Music Education and enrolled full-time in the Graduate School at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the award. Selection criteria include scholarship, musicianship, passion for teaching, and potential for success in the field of music education. The recipient must maintain a cumulative GPA of 3.0 or higher and remain a music education major enrolled full-time in the Graduate School at Christopher Newport University.

Lt. Col. Ed D'Alfonso Endowed Music Scholarship

A monetary award is made each year to Bachelor of Music students majoring in pre-certification instrumental enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in Wind Ensemble, and remain a pre-certification instrumental major enrolled full-time in the music program at Christopher Newport University.

JoAnn Falletta Endowed Music Scholarship

A monetary award is made each year to a Bachelor of Music major enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipients must maintain a cumulative GPA of 3.0 or higher, enroll each semester in their major ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University.

Ferguson Enterprises Performing Arts Scholarship

Monetary awards are made annually to Bachelor of Music majors of exceptional talent and scholarship who engage each semester in meaningful service in the local community. Ferguson Scholars are committed to developing their talent and knowledge to their greatest potential while enriching the community in which they live and thrive. In cooperation with the Center for Civic Engagement, recipients perform more than 100 hours of service as clinicians in the schools, performers in health-care facilities, private instructors and other such professional activities who build a strong sense of civic duty while enhancing the lives of those they serve. To be considered for this scholarship, a student must present an outstanding audition, give a compelling interview, hold a cumulative GPA of 3.0 or higher, and be enrolled full time as a music major at Christopher Newport University.

Ella Fitzgerald Endowed Music Scholarship

A monetary award is made each year to a music major in vocal music and enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of

3.0 or higher, enroll each semester in a major choral ensemble, and remain a voice major enrolled full-time in the music program at Christopher Newport University.

Friends of Music Scholarship

Monetary awards are made each year to selected music majors enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The recipients must maintain a cumulative GPA of 3.0 or higher, enroll each semester in their major ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University.

Friends of Music Endowed Music Scholarship

Monetary awards are made each year to Bachelor of Music majors enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition and the scholarship recital serve as the scholarship auditions. The recipients must maintain a cumulative GPA of 3.0 or higher, enroll each semester in their major ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University.

John W. and Cathleen B. Gaines Endowed Music Scholarship

A monetary award is made each year to a Bachelor of Music major enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University.

Gloucester-Matthews County Endowed Music Scholarship

A monetary award is made each year to a graduate of either Gloucester High School or Matthews County High School who is pursuing the Bachelor of Music degree and enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University.

Donald E. Golden Endowed Music Scholarship

A monetary award is made each year to a Bachelor of Music major who is enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, remain

a music major enrolled full-time in the music program at Christopher Newport University, and perform at least once a year at Trinity Lutheran Church.

Mark Lee McCoy Performing Arts Endowed Scholarship

A monetary award is made every four years, preferably to a graduate of York County, who is a Bachelor of Music major and enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University.

Virginia S. Purtle Endowed Music Scholarship

A monetary award is made each year to a first-year Bachelor of Music vocal major who is enrolled full-time at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major choral ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University.

Gayle M. Rauch and Judith H. Rauch Annual Music Scholarship

Monetary awards are made annually to two Bachelor of Music majors, preferably vocalists and preferably one male and one female, who are also Ferguson Enterprises Performing Arts Scholars and enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipients must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, remain in good standing as Ferguson Enterprises Performing Arts Scholars, and remain as music majors enrolled full-time in the music program at Christopher Newport University.

Dr. Mark U. Reimer Endowed Music Scholarship

Monetary awards are made each year to music students majoring in pre-certification instrumental and enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipients must maintain a cumulative GPA of 3.0 or higher, enroll each semester in Wind Ensemble, and remain a pre-certification instrumental major enrolled full-time in the music program at Christopher Newport University.

David S. Reynolds Endowed Music Scholarship

Monetary awards are made each year to Bachelor of Music vocal majors and enrolled full-time in the music program at Christopher Newport University. Applicants must have experience in musical productions and hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition.

The recipients must maintain a cumulative GPA of 3.0 or higher, enroll each semester in their major choral ensemble, participate in the NATS competition, and remain a vocal music major enrolled full-time in the music program at Christopher Newport University.

Dr. Robert Carrol Smith Endowed Music Scholarship

A monetary award is made each year to a first-year Bachelor of Music major, preferably a pianist, who is enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University.

James and Virginia Taylor Endowed Merit Scholarship in Music

A monetary award is made to an incoming freshman Bachelor of Music major enrolled full-time in the music program at Christopher Newport University. Applicants must hold a cumulative GPA of 3.0 or higher at the time of the audition. The entrance audition serves as the scholarship audition. The recipient must maintain a cumulative GPA of 3.0 or higher, enroll each semester in his or her major ensemble, and remain a music major enrolled full-time in the music program at Christopher Newport University. The scholarship is renewable for up to three additional years.

Thompson Annual Scholarship for Music and Musical Theatre

The scholarship is in honor of Christopher Newport University Chief of Staff Adelia P. Thompson and her husband, Opera CNU and Music Theatre conductor J. Lynn Thompson, whose families share a deep love of music, theatre, and education. The recipients must be a full-time pre-certification music education major or a music theatre major, enrolled in their major ensemble, and maintain each semester a cumulative GPA of 3.0 or higher.



SERIES AND FESTIVALS

BAND DAY

Band Day hosts each Fall high school marching bands who perform during half-time with the Marching Captains. The bands rehearse in the afternoon with the Marching Captains, have dinner, and then perform in the evening.

CHORAL INVITATIONAL

The Christopher Newport University Choral Invitational is a prestigious learning opportunity for outstanding high school choral programs. The participating choirs are selected by the University owing to the level of repertoire they perform, their accomplishments and their dedication to musical excellence. Each choir receives an afternoon masterclass with one or more renowned choral pedagogues and attends an evening performance by a professional vocalist or vocal ensemble.

COMPOSERS FORUM

A lecture-recital of selected student compositions is presented to the public each academic year. The winning compositions are selected by the theory/composition faculty and performed by CNU musicians. Each recital is adjudicated by a guest composer and followed by a question-answer session with the student composers. These recitals are free and open to the public and may be counted toward MUSC 012 credit.

CONTEMPORARY MUSIC FESTIVAL

The Contemporary Music Festival brings to campus each year a composer of international renown. The festival presents a lecture and concert featuring the guest composer's music, and the composer works throughout the festival with individual composition majors. The festival also presents a concert of new music and a concert featuring works by composition majors. A special component of the festival is the awarding of the Christopher Newport University Young Composers Competition winners. The three high school winners each receive a cash award, and the work awarded first-place is performed in the concert featuring the works of composition majors. These presentations and concerts are free and open to the public.

EARTH DAY AT THE FERG

The annual Earth Day at the Ferg is presented each spring by Christopher Newport art, dance, music, and theatre students. Performances celebrating Earth and life are held throughout the day outside the beautiful Ferguson Center for the Arts.

ENSEMBLES

Concerts are held throughout the academic year by the major and chamber ensembles of the music program. The major ensembles include the Wind Ensemble, University Band, Marching Captains (non-performance majors), University Orchestra, Chamber Choir, and University Chorale. The chamber ensembles include the Jazz Combos, Percussion Ensemble, Saxophone Quartet, String Quartet, Trumpet Choir, Trombone Choir, Jazz Ensemble, Opera CNU, World Music Ensemble, Electronic Music Ensemble and various other ensembles that perform both on and off the CNU campus throughout the year. In addition, the music program presents an opera production and a fully-staged musical each year. All concerts are free and open to the public and may be counted toward MUSC 012 credit.

FACULTY RECITAL SERIES

These professional recitals highlight the incredible talent of our music faculty who are equally at home on the stage as they are in the classroom. Many of our music students choose CNU based solely on their strong desire to study with our artist-faculty. All recitals are free and open to the public and may be counted toward MUSC 012 credit.

FRIENDS OF MUSIC CHAMBER MUSIC SERIES

These student, faculty, and guest artist chamber music concerts are presented throughout the year on the stages of the incredible Diamonstein Concert Hall and Peebles Theatre. All concerts are free and open to the public and may be counted toward MUSC 012 credit.

HAMPTON ROADS GUITAR FESTIVAL

The Christopher Newport University and Newport News Public Schools Guitar Festival is a unique performance and educational opportunity for high school guitar students to work with world-renowned guitarists and composers of guitar music. The event features clinical feedback from guest clinicians, masterclass opportunities, collaborative performance experiences and the opportunity to see performances from other high school guitar ensembles as well as master guitarists. The event has become an annual tradition, demonstrating the University's commitment to the musical arts and the community.

HONORS WIND ENSEMBLE

The Christopher Newport University Honors Wind Ensemble is a prestigious performance opportunity for outstanding high school instrumentalists to work with the finest wind band conductors from around the world. Nominated by their directors, these students are selected by the University owing to their musical training, accomplishments in music and dedication to excellence. The participants, directors, conductor and faculty clinicians reflect the University's deep commitment to the musical arts.

INTERNATIONAL TOURS AND ARTISTS

Christopher Newport University ensembles have traveled to Austria, Cyprus, England, Estonia, France, Germany, Greece, Ireland, the Isle of Wight, Italy, Latvia, Lithuania, the Netherlands Scotland, and Slovenia with new tours always in the making. Each international tour by an ensemble is designed for specific performance venues and educational opportunities that broaden the musical and cultural understanding of the students. Hosted, in part, by Friends of Music, conductors and performers of international renown are brought each year to campus to enrich the musical and cultural life of CNU. All non-repeat performances may be counted toward MUSC 012 credit.

LIFELONG LEARNING SOCIETY IN CONCERT RECITALS

The music program presents each year a five-part recital series for the LifeLong Learning Society. Featured on this series are student and faculty soloists, lecturers, and ensembles. All recitals are held from 2 p.m. to 3 p.m. in the Ferguson Center for the Arts. These recitals are free and open to the public and may be counted toward MUSC 012 credit.

MUSIC STUDY ABROAD

Undergraduate music majors and MAT music education majors are strongly encouraged to participate in study abroad and student teaching opportunities at the University of Chichester (England, a partner wiht CNU. Chamber Choir and Wind Ensemble are usually offered as study abroad credit when they tour abroad over spring break. Other study abroad opportunities are available during winter and summer breaks.

MUSIC THEATER

The Music Theater program produces a fully staged musical each year. The musical is a major arts attraction on the Peninsula and has won numerous awards. All non-repeat performances are open to the public and may be counted toward MUSC 012 credit.

MUSIC THEORY SYMPOSIUM

The triannual Music Theory Symposium was debuted in 2019 as a forum for leading music theorists from around Virginia to gather. During the Music Theory Symposium there are a variety of guest lectures, masterclasses, and student presentations. This unique opportunity allows undergraduate students to interact with and receive feedback from a variety of researchers from throughout the Commonwealth.

OPERA CNU

Opera CNU is a member of the National Opera Association and Opera America. Founded in 1985, it began as an opportunity for students to learn and perform scenes from the standard operatic repertoire. It produces each year a fully-staged production from the standard opera repertoire. Opera Workshop presents material on performance preparation, stage movement, and audition strategies. All performances are open to the public and may be counted toward MUSC 012 credit.

PIANO DAY

Piano Day provides outstanding young pianists an opportunity to spend a day at Christopher Newport University to study technique, perform for the piano faculty, and receive personalized instruction to strengthen their practice habits and performance.

STUDENT RECITALS

Student recitals presented by the music program are either junior or senior recitals (in partial fulfillment of degree requirements) or general recitals usually held on weekdays. In addition, the music program presents faculty recitals, guest artist recitals, and scholarship benefit recitals. Many of the applied music instructors present studio recitals comprised of their own students. Sigma Alpha Iota, Phi Mu Alpha Sinfonia and Kappa Kappa Psi also present recitals throughout the academic year. All degree recitals, faculty and guest artist recitals, general student recitals, and fraternity recitals are free and open to the public.

SUMMER MUSIC INSTITUTE

The Summer Music Institute at Christopher Newport University is designed for serious high school musicians who intend to major in music or to continue participating in music at the college level. This five-day institute provides core studies in music analysis, listening skills, and music history in addition to daily participation in band, choir, string orchestra, and chamber music. Elective courses include conducting, leadership, music recording, electronic music, improvisation, audition strategies, performance anxiety, Yoga, and more. All courses and ensembles are taught by Christopher Newport's outstanding music faculty. All high school rising sophomores, juniors, and seniors are eligible to participate.

TORGGLER VOCAL INSTITUTE

The Torggler Vocal Institute is an intensive experience that focuses on voice technique, vocal health, audition preparation, and performance skills. High school and college vocalists from throughout the United States and beyond come to CNU to study with leading performers, pedagogues, and directors in the areas of Music Theatre and Classical voice.

VIRGINIA COMMUNITY MUSIC FESTIVAL

The mission of the Virginia Community Music Festival is 1) to provide community music ensembles throughout Virginia the experience of performing in the acoustically superb halls of the Ferguson Center for the Arts, 2) to celebrate and promote lifelong music making, 3) to offer workshops and clinics on how to better serve the community and manage an organization, and 5) to enhance the cultural life of Hampton Roads.

THE VIANNE WEBB MEMORIAL LECTURES IN MUSICOLOGY

This prestigious lecture series in musicology was founded in the spring of 1996 in honor of the late Vianne Webb, one of Hampton Roads' leading music scholars and Director of Classical Music Programming at WHRO FM 90.3. Each year, a leading musicologist is invited to campus to interact with students, evaluate undergraduate research, and deliver a formal lecture in his or her field of expertise. All lectures are free and open to the public.

WIND ENSEMBLE INVITATIONAL

Wind Ensemble Invitational features two to three, outstanding high school wind ensembles to perform on a concert prior to a performance by the CNU Wind Ensemble. Each wind ensemble rehearses in the afternoon, has dinner on campus, and then performs in the evening.

THE UNDERGRADUATE CURRICULUM IN MUSIC

MUSC 012. Performance Attendance (0-0-1)

All students who are enrolled in MUSC 012 must attend a minimum of 15 music events for the semester. Students are encouraged to attend all concerts and recitals presented on the campus of Christopher Newport University. A student does not receive MUSC 012 credit for a performance in which he or she participates. A minimum of 12 events must be university concerts and recitals, and a minimum of three events must be professional concerts and recitals, and attendance at the Ferguson Center Chamber Music Series concerts are required. A grade of “P” (passing) is required for eight enrollments. Required for all music majors.

MUSC 100. University Chorale (1-0-3) AICE

Prerequisite: A grade of C- or higher is required for all music majors.

An auditioned mixed choral ensemble that performs primarily on campus throughout the academic year. The repertoire includes a variety of musical eras and styles, with an emphasis on masterworks for chorus and an ensemble of instruments, from chamber to full orchestra. Students may register each semester, but no more than eight credit hours can be counted toward graduation.

MUSC 101. Wind Ensemble (1-0-4) AICE

An auditioned wind band that performs both on and off campus throughout the academic year. The repertoire includes a variety of musical styles, but the primary emphasis is on the masterpieces of the wind band repertoire. Students may register each semester, but no more than eight credit hours can be counted toward graduation.

MUSC 102. University Orchestra (1-0-4) AICE

An auditioned orchestra that performs both on and off campus throughout the academic year. The repertoire includes a variety of musical styles, but the primary emphasis is on the masterpieces of the orchestral repertoire. Students may register each semester, but no more than eight credit hours can be counted toward graduation.

MUSC 103. Jazz Ensemble (1-0-3) AICE

An auditioned jazz ensemble that performs both on and off campus throughout the academic year. The repertoire includes a variety of musical styles, but the primary emphasis is on the masterpieces of the jazz ensemble repertoire. Students may register each semester, but no more than eight credit hours can be counted toward graduation.

MUSC 104. Chamber Ensemble (1-0-1)

This course can be used for both vocal and instrumental chamber ensembles. Performance opportunities vary according to the size and nature of the ensemble. Students may register each semester, but no more than eight credit hours can be counted toward graduation.

MUSC 105. Chamber Choir (1-0-4) AICE

An auditioned mixed choral ensemble that performs both on and off campus throughout the academic year. The repertoire includes a variety of musical styles, but the primary emphasis is on the masterworks of the choral repertoire. Students may register each semester, but no more than eight credit hours can be counted toward graduation.

MUSC 107. Opera CNU (1-0-4)

Prerequisite: MUSC 261.

This course is intended for the preparation and performance of a fully-staged opera production. The course teaches students proper musical and dramatic preparation for an operatic theatrical production. The course offers musical coaching and rehearsal as well as staging and acting rehearsal that result in a final production of the studied work. Students may register each semester, but no more than eight credit hours can be counted toward graduation.

MUSC 108. Jazz Combo (1-0-3)

This course surveys performance, improvisation, and sight reading objectives for a small group in the following areas: Latin, fusion, be-bop, modal, swing, ballad, rock, straight ahead jazz, and vocal jazz. The group performs several times during the course of the semester. A thorough knowledge of jazz theory, chord and scale relationships, and melodic soloing is recommended. Students may register each semester, but no more than eight credit hours can be counted toward graduation.

MUSC 112. Marching Band (1-0-6) AICE

The Marching Captains is an auditioned ensemble that performs at all home football games and other campus and community events. Rehearsals focus on the individual preparation of assigned music and drill repertoires, group cohesiveness, and interpretations. Students may register each Fall semester, but no more than eight credit hours can be counted toward graduation.

MUSC 114. University Band (1-0-4) AICE

An auditioned wind band that meets each spring semester. The repertoire includes a variety of musical styles, but the primary emphasis is on the masterpieces of the wind band repertoire. Students may register each spring semester, but no more than eight credit hours can be counted toward graduation.

MUSC 115. Keyboard Skills I (1-0-3)

Corequisites: MUSC 209 and 211.

This course develops basic keyboard skills. The areas of study include scales, arpeggios, block and broken chords, chord progressions, harmonization, sight reading and elementary works composed for the piano. Required for all music majors. A final grade of C- or higher is required for music majors to pass the course.

MUSC 116. Keyboard Skills II (1-0-3)

Prerequisite: MUSC 115 with a grade of C- or higher.

Corequisites: MUSC 210 and 212.

This course develops basic keyboard skills. The areas of study include scales, arpeggios, block and broken chords, chord progressions, harmonization, sight reading, transposition and late elementary works composed for the piano. Required of all music majors. A final grade of C- or higher is required for music majors to pass the course.

MUSC 120. Saxophone Ensemble (1-0-3)

The saxophone ensemble addresses small ensemble techniques through primarily the medium of the saxophone quartet. All forms of music, from classical saxophone quartet literature to jazz to classical to rock, are covered. Students have the opportunity to demonstrate these techniques through several performances throughout the year. Students may register each semester, but no more than eight credit hours can be counted toward graduation.

MUSC 122. String Chamber Music (1-0-3)

Rehearsal and performance of the literature for small string ensembles, especially string quartet. Weekly coachings and performance opportunities as appropriate. Students may register each semester, but no more than eight credit hours can be counted toward graduation.

MUSC 123. Pep Band (1-0-6) or (0-0-6)

Prerequisite: MUSC 112 or consent of instructor.

The pep band welcomes each spring all band musicians who performed the previous fall in the Christopher Newport University Marching Captains. The band is a highly energetic and school-spirited ensemble that performs at most home basketball games and at select university events throughout the spring semester. The zero credit option is open only to non-music majors.

MUSC 124. Percussion Ensemble (1-0-3)

An auditioned ensemble that performs both on and off campus throughout the academic year. The repertoire includes a variety of musical styles, but the primary emphasis is on the masterpieces of the percussion ensemble repertoire. Students may register each semester, but no more than eight credit hours can be counted toward graduation.

MUSC 125. Elementary Improvisation Skills (1-0-3)

This course develops basic improvisation skills. The areas of study include theory, style, composition, scale patterns, and harmonic progressions, and experimentation with various sound sources, manipulating common elements in non-traditional ways.

MUSC 127. Ensemble Accompanying (1-0-3)

Each student will have an audition consisting of sight-reading, solo repertoire, and

previously prepared solo repertoire. Individual assignments will involve participation in one or more of the major ensembles in addition to the possibility of accompanying applied vocal or instrumental lessons. The course is designed to help develop the skills necessary to be an effective and supportive collaborative keyboardist. Placement in an appropriate ensemble is meant to challenge and allow the student to gain knowledge of new repertoire and composers, as well as learning how to listen, respond, watch, rehearse, and perform as a collaborative keyboardist. Students may register each semester, but not more than eight credit hours can be counted toward the major.

MUSC 128. World Music Ensemble (1-0-3)

The world music ensemble is a non-auditioned, multi-cultural music ensemble that explores instrumental, vocal, and dance practices utilizing culturally responsive pedagogy. The music includes a variety of musical styles and genres, although the primary emphasis is on the standard repertoire, performance practices, culture, and society of the country or countries being explored. All interested students are welcome to participate, and no previous experience or training in music or dance is required. Students may register each semester, but no more than eight credit hours can be counted toward graduation.

MUSC 135. Music Fundamentals (1-1-0)

Prerequisite: Music major, music theatre major, or consent of instructor.

This course examines the fundamental principles of music notation. Topics include the study of notes, treble and bass clefs, accidentals, enharmonicism, half-and whole-steps, the piano keyboard, dynamics, articulations, tempi, stylistic features, music history periodization, note values, select simple and compound meter time signatures and rhythms, and an introduction to sight singing and dictation.

MUSC 136. Elements of Music for Music Theater Majors (3-3-0)

Prerequisites: MUSC 135, music theater major.

This course examines the underlying principles of tonal music. Specifically designed for the musical theater major, this course focuses on musical theater and popular music repertoire whenever possible. Topics include pitch notation and the grand staff, an introduction to the piano keyboard, rhythms, and time signatures in simple and compound meters, major and minor scales and key signatures, intervals, triads, inversions, seventh chords, melody harmonization, and cadences. This course culminates in a composition project focusing on popular music genres, such as folk and blues songs.

MUSC 137. Introduction to Music Education (1-0-3)

Prerequisite: Pre-certification major.

This course introduces students to the comprehensive musicianship skills necessary to build a successful music education program including creating, responding, performing and connecting concepts within the discipline. It provides an overview of the multifaceted nature of K-12 music teaching and learning and serves as a foundation

for the construction of students' own beliefs and practices as a music teacher. Guided field observations in a variety of settings are part of the course in order to prepare students for observations in more advanced music education coursework.

MUSC 138. Elementary Keyboard Skills for Music Theater Majors (1-0-3)

Prerequisite: Music theater major.

The objective of this course is to develop each student's music and technical skills at the piano through the study and performance of early level standard repertoire, sight-reading, transposition, score reduction, and chord symbols. The student will learn standard fingering of scales and arpeggios, bass and treble clefs, hand and body posture, and use of pedals as well as a variety of keyboard skills specific to music theater accompanying.

MUSC 139. Advanced Keyboard Skills for Music Theater Majors (1-0-3)

Prerequisites: MUSC 138, music theater major.

The objective of this course is to further develop necessary keyboard skills for music theater majors through more advanced concepts. This course builds upon the Elementary Keyboard Skills for Musical Theater Majors class and adds additional skills such as "comping," advanced score and chord symbol reduction, and melodic and harmonic transposition.

MUSC 143. Aural Skills I for Music Theater Majors (1-0-3)

Prerequisite: Music theater major.

This course includes the study of sight-counting, sight-singing, improvisation, and dictation. Rhythmic topics include the study of non-divided beat values in a variety of simple and compound meters. Pitch topics include conjunct and disjunct major- and minor-mode melodies. Rhythmic and pitch improvisation is also undertaken along with a variety of dictation topics and ensemble performances. Musical theater and popular music repertoire are focused upon whenever possible.

MUSC 144. Aural Skills II for Music Theater Majors (1-0-3)

Prerequisite: MUSC 143, music theater major.

This course includes the study of sight-counting, sight-singing, and dictation. Rhythmic topics include the study of non-divided beat values in a variety of simple and compound meters. Pitch topics include conjunct and disjunct major- and minor-mode melodies. Rhythmic and pitch improvisation is also undertaken, along with a variety of dictation topics and ensemble performances. No harmonic dictation or clef-reading exercises will be undertaken in this class. Music theater and popular music repertoire are focused upon whenever possible.

MUSC 195. Special Topics (3-3-0)

Prerequisite: As announced.

Topics vary, determined by the special interests and needs of students and the expertise of faculty.

MUSC 200. Music Technology (1-3-0)

Prerequisite: Music major, music theater major or consent of instructor.

This course explores publishing, music notation, digital recording and video techniques. Finale music notation software is used for notation and MIDI playback, and GarageBand software is used for sound recording and MIDI sequencing. Creating and editing musical scores for printing and publication are a major focus of the course.

MUSC 205. Film Music (3-3-0) AICE

The course is intended to give students a greater appreciation of cinema (movies and video) by exploring the concept of “genre” in movie music and discovering how “genius” might emerge from the collaborative process between director and composer.

MUSC 209. Aural Skills I (1-0-3)

Corequisites: MUSC 115 and 211.

This course includes the study of sight-counting, sight-singing, improvisation, and dictation. Rhythmic topics include the study of non-divided beat values in a variety of simple and compound meters. Pitch topics include conjunct and disjunct major- and minor-mode melodies. Rhythmic and pitch improvisation is also undertaken, along with a variety of dictation topics and ensemble performances. The course includes discussions on the pedagogy of beginning dictation and sight singing skills. A final grade of C- or higher is required for music majors to pass the course.

MUSC 210. Aural Skills II (1-0-3)

Prerequisite: MUSC 209 with a grade of C- or higher.

Corequisites: MUSC 116 and 212.

This course includes the study of sight-counting, sight-singing, improvisation, and dictation. Rhythmic topics in this class include the study of divided beat values in simple and compound meters, as well as syncopation, triplets, and duplets. Pitch topics include the study of alto and tenor clefs, and major- and minor-mode melodies that focus on more advanced diatonic leaps. Rhythmic and pitch improvisation is also undertaken, along with a variety of dictation topics and ensemble performances. The course also includes discussions on the pedagogy of more advanced dictation and sight-singing skills. A final grade of C- or higher is required for music majors to pass the course.

MUSC 211. Music Theory I: Fundamentals and Counterpoint (3-3-0)

Prerequisite: Music major.

Corequisites: MUSC 209 and 115.

This course examines the underlying principles of tonal music. Topics include the basics of music notation, clefs, simple and compound meters, major and minor scales and keys signatures, modes, intervals, triads, inversions, seventh chords, and an introduction to species counterpoint. The course also includes discussions of the pedagogy of music fundamentals and contrapuntal topics. A final grade of C- or higher is required for music majors to pass the course.

MUSC 212. Music Theory II: Diatonic Harmony(3-3-0)

Prerequisite: MUSC 211 with a grade of C- or higher.

Corequisites: MUSC 116 and 210

MUSC 212 includes the study of chord function and voice-leading practices in tonal music. Students develop skills for part-writing, figured bass, and analysis as well as an understanding of tonal phrase models. This course includes discussions of the pedagogy of diatonic part-writing and phrases. A final grade of C- or higher is required for music majors to pass the course.

MUSC 214. Jazz History and Literature (3-3-0) AICE

This course studies the inception and evolution of jazz through various stylistic periods of the twentieth century, recognizes great jazz artists and their contributions to the idiom, investigates the vital role of African-American culture present in the music, through detailed knowledge of jazz in recorded form.

MUSC 215. Keyboard Skills III (1-0-3)

Prerequisite: MUSC 116 with a grade of C- or higher.

Corequisites: MUSC 309 and 311.

This course builds upon the previous content of MUSC 115 and 116 to develop each student's musical, functional, and technical skills at the piano. The student will perform intermediate-level repertoire, sight-read music in a variety of textures, utilize chromatic harmony in melodic harmonization and chord progression, play 2-part scores (choral and instrumental), and transpose simple pieces for piano at sight. A final grade of C- or higher is required for music majors to pass the course.

MUSC 216. Advanced Keyboard Skills IV (1-0-3)

Prerequisite: MUSC 215 with a grade of C- or higher.

Corequisites: MUSC 310 and 312.

This course cultivates more advanced keyboard skills through the study and performance of early advanced repertoire, sight-reading, transposition, harmonization, chord progression, figured bass, advanced chords, and comping. The student will also develop basic collaborative skills through the study of 3- and 4-part scores, vocal accompanying and ensemble performance. The student will work towards passing the Piano Proficiency Exam. A final grade of C- or higher is required for music majors to pass the course.

MUSC 220. Brass Instrument Techniques (1-3-0)

Instruction, literature, and teaching methods for trumpet, horn, trombone, euphonium, and tuba. Students teach in one-on-one and class settings and are required to complete a total of six hours of observation in the public schools and at Christopher Newport.

MUSC 230. Woodwind Instrument Techniques (1-3-0)

Instruction, literature, and teaching methods for flute, oboe, bassoon, clarinet, and saxophone. Students teach in one-on-one and class settings and are required to complete a total of six hours of observation in the public schools.

MUSC 240. Percussion Techniques (1-3-0)

Instruction, literature, and teaching methods for timpani, snare drum, xylophone, bass drum, cymbals, Latin and jazz drums, and auxiliary instruments. Students teach in one-on-one and class settings and are required to complete a total of six hours of observation in the public schools.

MUSC 250. String Instrument Techniques (1-3-0)

Instruction, literature, and teaching methods for violin, viola, violoncello, double bass, and guitar. Students teach in one-on-one and class settings and are required to complete a total of six hours of observation in the public schools and at Christopher Newport.

MUSC 260. Voice Techniques (1-2-0)

Principles of voice production and pedagogy. Topics include breathing, posture, registration, voice classification (adolescent through adult), principles of resonance, the physiology of singing, selecting vocalises and warm-up techniques, vowel purity, and articulation. Students teach in one-on-one and class settings and are required to complete a total of six hours of observation in the public schools.

MUSC 261. Opera Workshop (1-0-4)

Prerequisite: Voice major and consent of instructor.

A course requiring participation in opera scenes and performance in the community recital program, including performing the prepared scenes in area schools. All roles are assigned to accommodate the specific abilities of each student. In addition, basic stage movement, audition techniques, and performance preparation are addressed. A service learning component, including a performance journal documenting your experiences in civic responsibility, is required. Please note that performances will take place off campus and outside of course hours.

MUSC 262. Opera Throughout History (3-3-0) AIWT

Prerequisite: ENGL 123.

This course is a survey of opera from its beginnings in the late sixteenth century to opera films and streaming in the twentieth century. We will examine this multimedia form in a wide variety of cultural, historical and political contexts. To experience opera firsthand, the class will attend an opera performance of the Virginia Opera, and they will also watch a number of operas on DVD and through live in HD streams from the Metropolitan Opera in New York. Most importantly, this course aims to de-mystify this “elite” art form and relate it to recent developments in technology, multimedia and spectacle.

MUSC 265. Foreign Language Diction I (1-3-0)

A course designed to introduce the correct pronunciation of English and Italian for singing. The class does not concentrate on the grammatical structures of the languages but, instead, upon the correct and proper use of the sounds of the language as appropriate for classical singing.

MUSC 266. Foreign Language Diction II (1-3-0)

A course designed to introduce the correct pronunciation of French and German for singing. The class does not concentrate on the grammatical structures of the languages but, instead, upon the correct and proper use of the sounds of the language as appropriate for classical singing.

MUSC 295. Special Topics (Credits vary 1-3)

Prerequisite: As announced.

Topics vary, determined by the special interests and needs of students and the expertise of faculty.

MUSC 303-304-305. History of Western Music (3-3-0)

Prerequisite for 303: MUSC 212 with a grade of C- or higher; Prerequisite for 304: MUSC 303; Prerequisite for 305: ENGL 223 with a C- or higher and MUSC 304.

Fall, 303 and 305; Spring, 304.

A three-semester sequence that surveys musical styles, literature, and thought in Western music from the ancient world to the present day. The courses include extensive reading, library work, and listening. Required for all music majors.

MUSC 306. Global Transformations: “World Music” and the “World” (3-3-0) AIGM

Prerequisite: ENGL 223 with a grade of C- or higher.

In this course we will examine the ways in which various world music practices and genres exemplify the main issues related to the process of globalization. While often regarded as “pure” entertainment, music provides powerful modes of interaction within and across cultures. Music also often serves as a metaphor and can be a first indicator of social and political transformations. Some of the questions we will address are: What is globalization and how is it expressed in world music? How does music influence various aspects of globalization? In what ways are musical practices heralding social and political shifts in today’s world?

MUSC 309. Aural Skills III (1-0-3)

Prerequisite: MUSC 210 with a grade of C- or higher.

Corequisites: MUSC 215 and 311.

This course includes the study of sight-counting, sight-singing, improvisation, and dictation. Rhythmic topics in this class include the continued study of divided beat values in simple and compound meters, syncopation, and tuplets. Pitch topics include the continued study of alto and tenor clefs, major- and minor-mode melodies that include advanced leaps and chromaticism, and closely-related modulations. Rhythmic and pitch improvisation is also undertaken, along with a variety of dictation topics and ensemble performances. A final grade of C- or higher is required for music majors to pass the course.

MUSC 310. Aural Skills IV (1-0-3)

Prerequisite: MUSC 309 with a grade of C- or higher.

Corequisites: MUSC 216 and 312.

This course includes the study of sight-counting, sight-singing, improvisation, and dictation. Rhythmic topics in this class include the study of changing meters, asymmetric meters, hemiola, further subdivisions of the beat, notation in slow tempi, and additional 20th- and 21st-century rhythmic techniques. Pitch topics include the continued study of alto and tenor clefs, advanced chromaticism and chromatic leaps, remote modulations, and additional 20th and 21st century pitch techniques. Rhythmic and pitch improvisation is also undertaken, along with a variety of dictation topics and ensemble performances. A final grade of C- or higher is required for music majors to pass the course.

MUSC 311. Music Theory III: Chromatic Harmony and Form (3-3-0)

Prerequisite: MUSC 212 with a grade of C- or higher.

Corequisite: MUSC 309 and 215.

Chromatic Harmony and Form includes the study of secondary chords, closely-related modulations, form, modal mixture, and chromatic predominants. Through part-writing and analysis, students learn to recognize and utilize these common chromatic harmonies and modulations. A final grade of C- or higher is required for music majors to pass the course.

MUSC 312. Music Theory IV: Form and Post-Tonal (3-3-0)

Prerequisite: MUSC 311 with a grade of C- or higher.

Corequisites: MUSC 216 and 310.

MUSC 312 introduced advanced chromatic harmonies, chromatic modulations, and large forms. Principles of post-tonal theory are explored through the analysis of music from the 20th and 21st centuries. A final grade of C- or higher is required for music majors to pass the course.

MUSC 314. Principles of Choral Conducting (3-3-0)

Prerequisites: MUSC 310, 312, or consent of instructor.

This course includes study of baton technique, beat patterns and gestures, cuing, transpositions, terminology, score analysis, score preparation, rehearsal techniques, programming, seating arrangements, performer/conductor rapport, and more. Students conduct live choral ensembles both in the classroom and in the rehearsal hall and are required to complete a total of six hours of observation in the public schools.

MUSC 315. Aesthetics and Techniques of Music Technology (3-3-0) AICE

Prerequisite: ENGL 223.

The course focuses on specific creative software programs and hardware, providing a broad understanding of the ever-evolving field of music technology. Applied study in the basic theory and hands-on operation of the "Digital Audio Workstation" allows students to conceive, create, and produce musical works using digital audio, the Musical

Instrument Digital Interface (MIDI), and computer software. An emphasis is placed on creative experience creating sound art with digital technologies and theoretical topics including acoustics, sound synthesis, signal processing and digitization.

MUSC 316. Principles of Instrumental Conducting (3-3-0)

Prerequisites: MUSC 310, 312, or consent of instructor.

This course includes study of baton technique, beat patterns and gestures, cuing, transpositions, terminology, score analysis and preparation, rehearsal techniques, programming, seating arrangements, performer/conductor rapport, and more. Students conduct live instrumental ensembles both in the classroom and in the rehearsal hall.

MUSC 330. Collaborative Piano and Accompanying Skills (1-2-1)

Prerequisites: APP PIAN 232 or 234 with a grade of C- or higher; junior pre-certification choral major; junior piano performance major; or consent of instructor.

This course consists of theoretical and auditory study and practical application of collaborative concepts. As part of this course, you will be expected to participate in a major ensemble or studio in the role of a collaborative pianist. This class meets twice a week for one hour; one class will be spent on study and discussion while the following class will be spent on performance, coaching, and application. The third lab hour will be spent in an ensemble, studio, or setting outside of the class. This course is not meant to introduce students to large swaths of repertoire, but to convey the relevant knowledge and skills of a collaborative pianist and have students actively develop those skills.

MUSC 337. WI: Music in the Elementary Schools (3-3-0)

Prerequisites: ENGL 223, MUSC 137, MUSC 310, and MUSC 312 all with a grade of C- or higher.

This course is designed to prepare pre-certification majors to teach general music in the elementary music classroom. It requires the student to imagine, engage, play, and reflect upon musical experiences of children. You will also be asked to convey, design, and engage others in musical experiences that could be used in an elementary music classroom. We will survey and experience a wide scope of developmental theories and music methods and you will be asked to apply these concepts in your own teaching.

MUSC 391. String Literature and Pedagogy (3-3-0)

Prerequisites: Junior standing and APP STRINGS 232/234.

Spring, as needed.

A survey of solo and chamber music literature and the historical development of the violin, viola, violoncello, double bass and guitar. Teaching materials, including exercises, etudes, and methods for private and class instruction, are discussed in addition to learning the standard orchestral excerpts of each instrument. Students teach in one-on-one and class settings and are required to complete a total of six hours of observation in the public schools and at Christopher Newport.

MUSC 394. Keyboard Literature and Pedagogy (3-3-0)

Prerequisites: Junior standing and APP KEYBOARD 232 or 234.

Spring, as needed.

Discussed are the literature and history of keyboard instruments in addition to teaching materials for both private and class instruction. Memorization and sight reading are also addressed. Students teach in one-on-one and class settings and are required to complete a total of six hours of observation in studios.

MUSC 395. Special Topics (3-3-0)

Prerequisite: As announced.

Topics vary, determined by the special interests and needs of students and the expertise of faculty.

MUSC 396. Woodwind Literature and Pedagogy (3-3-0)

Prerequisites: Junior standing and APP WOODWINDS 232 or 234.

Fall, as needed.

A survey of solo and chamber music literature and the historical development of the flute, oboe, bassoon, clarinet, and saxophone families. Teaching materials, including exercises, etudes, and methods for private and class instruction, are discussed in addition to learning the standard orchestral excerpts of each instrument. Students teach in one-on-one and class settings and are required to complete a total of six hours of observation in the public schools and at Christopher Newport.

MUSC 397. Brass Literature and Pedagogy (3-3-0)

Prerequisites: Junior standing and APP BRASS 232 or 234.

Spring, as needed.

A survey of solo and chamber music literature and the historical development of the trumpet, horn, trombone, euphonium, and tuba. Teaching materials, including exercises, etudes, and methods for private and class instruction, are discussed in addition to learning the standard orchestral excerpts of each instrument. Students teach in one-on-one and class settings and are required to complete a total of six hours of observation in the public schools and at Christopher Newport.

MUSC 398. Percussion Literature and Pedagogy (3-3-0)

Prerequisites: Junior standing and APP PERC 232 or 234.

Spring, as needed.

A survey of solo and chamber music literature. Also studies the origin, development, and influences of indigenous instruments and their uses in contemporary music. Teaching materials, including exercises, etudes, and methods for private and class instruction, are discussed in addition to learning the standard orchestral excerpts of each instrument. Students teach in one-on-one and class settings and are required to complete a total of six hours of observation in the public schools and at Christopher Newport.

MUSC 401. WI: Seminar in Music Bibliography (3-3-0)

Prerequisites: ENGL 223 with a C- or higher, MUSC 305 and 312, and junior standing. Spring, as needed.

A writing-intensive course intended to serve as a basic course in identifying and employing materials available for music research and writing. It prepares students for using those materials as professional practicing musicians and for the investigative study required and expected of music students in graduate programs.

MUSC 411. Post-Tonal Theory (3-3-0)

Prerequisite: MUSC 312 with a minimum grade of C-.

Spring, as needed.

Post-Tonal Theory explores the compositional techniques arising with the decline of tonality's preeminence in the early 1900s. By engaging important musical literature from the 20th and 21st century, flexible analytic tools are used to facilitate a contextual interpretation of works. At the end of the semester, students marshal an array of theoretical concepts and compositional techniques to produce a composition of their own. Required for music majors pursuing the Bachelor of Music degree with a concentration in composition.

MUSC 413. Counterpoint (3-3-0)

Prerequisites: MUSC 310 and MUSC 312, both with a grade of C- or higher.

Spring, as needed.

In counterpoint, students first review 16th-century species counterpoint through analysis and composition assignments. Students then study 18th-century counterpoint through fugal compositional and analysis assignments.

MUSC 415. Orchestration (1-1-0)

Prerequisite: MUSC 200, 310, and 312, all with a grade of C- or higher.

In orchestration, students study the basic concepts of arranging music for various ensembles of instruments. After a general survey of the instruments of the orchestra covering ranges, clefs, timbre, special effects, and terminology, techniques of orchestration are studied through written projects and analyses of scores.

MUSC 416. Jazz Composition and Arranging (3-3-0)

Prerequisites: MUSC 200, 310, and 312 or consent of instructor.

Spring, as needed.

An extensive study of techniques used in composing and arranging for various sized jazz ensembles. Writing skills will be developed through listening, transcription, composition analysis and score study.

MUSC 417. Studio Production (3-2-1)

Prerequisites: MUSC 200, MUSC 315, or consent of instructor. A grade of C- or higher is required for all music majors.

This course examines the constantly changing and creative roles of production in recorded music over the last 50 years. Topics and themes for this course will include the analysis

of key recordings, theoretical and practical understanding of recording and production technologies, the development in music production, highly developed listening skills and creative projects where hands on experience gives students professional recording experience. This class will also focus on recording outside of the studio in different live sound and small venue situations. Theoretical topics also include acoustics, psychoacoustics, deep listening and basic signal processing.

MUSC 420. Choral Literature (3-3-0)

Prerequisites: MUSC 310, 312, and 314 or 316, keyboard performance major or consent of instructor.

A survey course which requires historical and structural analysis of major choral literature from the Renaissance to the present. Special emphasis is placed on major works, composers, compositional styles, analysis, programming, and error detection. Students read and discuss a variety of material to develop the knowledge and pedagogical skills necessary to become effective teachers, scholars, and musicians.

MUSC 430. Wind Literature (3-3-0)

Prerequisites: MUSC 310, 312, and 314 or 316, senior instrumental performance or keyboard performance major or consent of instructor.

A comprehensive study of wind groups focusing on instrumentation and literature from the earliest beginnings to the present. Special emphasis is placed on major works, composers, stylistic changes, programming, and error detection. Students read and discuss a variety of material to develop the knowledge and pedagogical skills necessary to become effective teachers, scholars, and musicians.

MUSC 440. Orchestral Literature (3-3-0)

Prerequisites: MUSC 310, 312, and 314 or 316 or consent of instructor.

A comprehensive study of orchestral groups focusing on instrumentation and literature from the earliest beginnings to the present. Special emphasis is placed on major works, composers, stylistic changes, programming, and error detection. Students read and discuss a variety of material to develop the knowledge and pedagogical skills necessary to become effective teachers, scholars, and musicians.

MUSC 450. Vocal Literature (3-3-0)

Spring, rotational.

A survey of the development of Western art music song with special emphasis placed on composers, poets, and compositions since the seventeenth century.

MUSC 490. WI: The Falk Seminar in Music Historical Research (3-3-0)

Prerequisites: ENGL 223 with a C- or higher and MUSC 303-304-305.

Spring, as needed.

A seminar that facilitates the scholarly preparation, writing, and annotation of research findings through accurate and disciplined use of conventional style sheets. Students conduct research, examine and report on materials in the library, and undertake a selected writing project. Students question each other's findings, methods, and procedures orally.

MUSC 491. Practicum in Music (1-0-1)

Prerequisites: Senior standing or consent of instructor; cumulative GPA of 3.0 or higher; endorsement of two Christopher Newport music faculty and the department chair.

This course is a closely monitored, one-semester internship with a prominent organization in the student's specific field of study. Students must successfully complete a minimum of twenty hours of on-site training for which they receive an evaluation by their training supervisor in the organization. The student must also present a project journal to the training supervisor and the faculty supervisor.

MUSC 492. Music Capstone Project (3-0-3)

Prerequisite: Senior standing or consent of instructor.

The format of the project can be a research paper, a multimedia project, or a lecture-recital. The major theme must include exploring pervasive cross-cultural and/or interdisciplinary influences in music. Required will be an analysis of the information from multiple sources to understand a proposed topic; a synthesis of information from multiple music disciplines (theory, history, performance, technology, etc.) to address the issue; a skillful presentation and defense of value judgments on the chosen topic; a demonstration of effective qualitative research methods; and the understanding of the importance of professional presentation of material and self-presentation. The selected capstone project requires approval by the supervising faculty member and the department chair before it is allowed to commence.

MUSC 495. Special Topics (Credits vary 1-3)

Prerequisite: As announced.

Topics vary, determined by the special interests and needs of students and the expertise of faculty. The course may also be used to obtain credit for participation in national workshops and conferences.

MUSC 496. Vocal Pedagogy (3-3-0)

Prerequisites: Junior standing and APP VOICE 232 or 234.

Fall, rotational.

Techniques and methods used in voice building and coaching of song literature. Topics include voice classification, quality, diction, registration, breath management, psychology, and physiology. Students teach in one-on-one and class settings and are required to complete a total of six hours of observation in the public schools and at Christopher Newport.

MUSC 499. Independent Study or Thesis (Credits vary 1-3)

Prerequisites: Junior or senior standing, consent of instructor and department chair.

Independent study provides special opportunities for students to explore specific areas of music and research outside the limitations of regular music offerings. Students desiring to pursue independent study should first receive the approval of a faculty member whose expertise is relevant to the project and then submit a project proposal to the department chair.



THE UNDERGRADUATE CURRICULUM IN APPLIED MUSIC

APP MUSC 014. Applied Music Master Class (0-0-1)

Prerequisites: Music major, consent of instructor and Director of Music.

Corequisite: APP MUSC 131 or higher.

All students who are enrolled in MUSC 014 must be a music major and enrolled concurrently in APP MUSC 131 or higher. Students are required to attend this weekly, 50-minute masterclass in which they perform, present and receive constructive criticism from faculty and their colleagues, and learn how to practice, to interact with collaborative artists, and to perform using professional stage etiquette. A grade of “P” (passing) is required for eight enrollments.

APP MUSC 130. Applied Music: piano, organ, strings, harpsichord, woodwinds, brass, percussion, voice, composition, jazz improvisation, and conducting. (1-0-0.5) or (2-0-1)

Prerequisites: Consent of instructor and Director of Music.

For one credit hour, students receive one 25-minute lesson per week and are required to attend and to participate in the weekly masterclass. For two credit hours, students receive one 50-minute lesson per week and are required to attend and to participate in the weekly masterclass. APP MUSC 130 is intended for music majors pursuing a minor area of performance. The repertoire for all lessons is determined by the instructor according to the level and ability of the student. Students may repeat APP MUSC 130 up to eight times for credit toward graduation. An applied music fee is charged each semester (see fees and financial information).

APP MUSC 131, 132, 231, 232, 331, 332, and 431. Applied Music: piano, organ, strings, woodwinds, brass, percussion, composition, and voice (1-0-0.5)

Prerequisites: Music major, consent of instructor and Director of Music.

Corequisite: MUSC 014.

Students receive one 25-minute lesson per week. Auditions are required for new students. The repertoire is determined by the instructor according to the level and ability of the student. A 15-minute hearing is required at the completion of APP MUSC 232 to determine whether or not the student may advance to APP MUSC 331. None of the credit hours can be repeated for credit toward graduation. An applied music fee is charged each semester (see fees and financial information).

APP MUSC 133, 134, 233, 234, 333, 433. Applied Music: piano, organ, strings, woodwinds, brass, percussion, voice, jazz improvisation and conducting (2-0-1)

Prerequisites: Music performance or consent of instructor and Director of Music.

Corequisite: MUSC 014.

Students receive one 50-minute lesson per week and are required to attend and to participate in the weekly masterclass. Completion of APP MUSC 234 and acceptance into

the Bachelor of Music degree with a concentration in performance are required to proceed to APP MUSC 333. The instructor, according to the level and ability of the student, determines the repertoire. None of the credit hours can be repeated for credit toward graduation. An applied music fee is charged each semester (see fees and financial information).

APP MUSC 334. Applied Music: Junior Recital (2-0-1)

Prerequisites: Music performance major; consent of instructor and Director of Music; junior standing.

Corequisite: MUSC 014.

Students receive one 50-minute lesson per week and are required to attend and to participate in the weekly masterclass. A 30-minute junior recital is required during the semester of APP MUSC 334. The recital should include one work for chamber ensemble. None of the credit hours can be repeated for credit toward graduation. An applied music fee is charged each semester (see fees and financial information).

APP MUSC 432. Applied Music: Senior Recital (1-0-0.5)

Prerequisites: Music major; consent of instructor and Director of Music; senior standing.

Corequisite: MUSC 014.

Students receive one 25-minute lesson per week and are required to attend and to participate in the weekly masterclass. A 30-minute senior recital is required during the semester of APP MUSC 432. The recital must include one work for chamber ensemble. None of the credit hours can be repeated for credit toward graduation. An applied music fee is charged each semester (see fees and financial information).

APP MUSC 434. Applied Music: Senior Recital (2-0-1)

Prerequisites: Music performance major; consent of instructor and Director of Music; senior standing.

Corequisite: MUSC 014.

Students receive one 50-minute lesson per week and are required to attend and to participate in the weekly masterclass. A 60-minute senior recital is required during the semester of APP MUSC 434. The recital must include one work for chamber ensemble. None of the credit hours can be repeated for credit toward graduation. An applied music fee is charged each semester (see fees and financial information).

SUMMER ARTS INSTITUTE

The College of Arts and Humanities offers a Summer Arts Institute annually for regional high school students.

MUSC 170. Collaboration in Music (3-3-0)

Prerequisite: Restricted to Summer Arts Institute students.

This course provides students interested in attending Christopher Newport an opportunity to experience the art of making music in a premier arts program.

Geared toward a final collaborative presentation, students will engage in one or more of the varied sub-disciplines of music best suited to their personal interests and talents. These areas may include, but are not limited to, performance, composition, film scoring, theory, technology and creative studies, as well as improvisation and conducting. Students will engage in both the theoretical and practical aspects of preparing a musical performance from inception to completion.

THE GRADUATE CURRICULUM IN MUSIC

MUSC 510. Foundations of Music Education (3-3-0)

Prerequisite: Pre-certification major.

Fall.

This is a comprehensive course focusing on the instruction and management of instrumental music program from middle school through high school. Methods and materials for beginning through secondary instrumental music students are discussed and experienced through reading, writing and practicum. The course also includes techniques and methods of measuring and evaluating musical behaviors in cognitive, affective and psychomotor domains.

MUSC 517 Secondary Instrumental Methods (3-3-0)

Prerequisites: Pre-certification instrumental major.

Spring.

This course addresses the methods, planning materials, and pedagogical techniques for teaching instrumental music on the secondary level. Students will study how to align curriculums to state and national standards and to develop programs that promote comprehensive musicianship through instrumental performance. This class would also devote a portion of time to an introduction to developing specialty programs such as marching bands and alternative string groups. A portion of this class is devoted to in class lab experiences and field placements to promote the practical application of teaching skills with secondary level students.

MUSC 518 Secondary Choral Methods (3-3-0)

Prerequisites: Pre-certification choral major.

Spring.

This course addresses the methods, planning, materials, and pedagogical techniques for teaching choral music on the secondary level. Students will study how to align curriculums to state and national standards and to develop programs that promote comprehensive musicianship through choral performance. This class would also devote a portion of time to an introduction to developing specialty programs such as jazz choirs and madrigal groups. A portion of this class is devoted to in-class lab experiences and field placements to promote the practical application of teaching skills with secondary level students.

MUSC 520. Choral Literature

[Cross listed with MUSC 420] (3-3-0)

Prerequisite: MUSC 310, 312 and 314; choral music education major pursuing the MAT degree or consent of the instructor.

Fall.

A survey course that requires historical and structural analysis and conducting of major choral literature from the Renaissance to the present. Students conduct live ensembles both in the classroom and in the rehearsal hall. Special emphasis is placed on major works, composers, compositional styles, analysis, programming, error detection, and conducting. Students read and discuss a variety of material to develop the knowledge and pedagogical skills necessary to become effective teachers, scholars and musicians. A major research paper and presentation are required. Substantive, additional work in the form of more advanced assignments and projects are required to distinguish this class from the cross-listed course.

MUSC 530. Wind Literature (3-3-0)

[Cross listed with MUSC 430]

Prerequisite: MUSC 310, 312 and 316; instrumental music education major with an emphasis in band pursuing the MAT degree or consent of the instructor.

Fall.

A comprehensive study of wind groups focusing on instrumentation and literature from the earliest beginnings to the present. Special emphasis on major works, composers, stylistic changes, programming and conducting. Students read and discuss a variety of material to develop the knowledge and pedagogical skills necessary to become effective teachers, scholars and musicians. A major research paper and presentation are required. Students conduct live ensembles both in the classroom and in the rehearsal hall. The course is required for the Master of Arts in Teaching degree with a concentration in instrumental music education with an emphasis in band.

MUSC 540. Orchestral Literature

[Cross listed with MUSC 440] (3-3-0)

Prerequisite: MUSC 310, 312 and 316; instrumental music education major with an emphasis in orchestra pursuing the MAT degree or consent of the instructor.

Fall.

A comprehensive study of orchestral groups focusing on instrumentation and literature from the earliest beginnings to the present. Special emphasis on major works, composers, stylistic changes, programming and conducting. Students read and discuss a variety of material to develop the knowledge and pedagogical skills necessary to become effective teachers, scholars and musicians. A major research paper and presentation are required. Students conduct live ensembles both in the classroom and in the rehearsal hall. Substantive, additional work in the form of more advanced assignments and projects are required to distinguish this class from the cross-listed course.

MUSC 545 Contemporary Skills and Issues (3-3-0)

Prerequisites: MUSC 517 or 518; MAT music education major.

Fall.

This course addresses contemporary issues in music education related to the design of relevant curricula for adolescents who are not involved in traditional school performance ensembles. Students are introduced to curriculum design for secondary general music, informal music-making programs, music production and business coursework, and improvisation/composition programs. A focus of the course is the design of assignments and tasks that are relevant, sequential, and motivating for future musical engagement as well as enhance musical and language literacy and comprehension.

MUSC 580. Jazz Ensemble Techniques (1-1-0)

Prerequisite: Enrollment in the MAT Program or consent of instructor.

Fall.

Techniques and methods for organizing, programming, rehearsing and teaching improvisation in a school jazz band and choral setting. A comprehensive notebook and extensive outside readings and listening examples are required in addition to 10 hours of field observation and participation in the public schools.

MUSC 595. Advanced Topics in Music (Credit varies)

Prerequisite: Enrollment in the MAT Program or consent of instructor.

Course topics are selected on the basis of faculty and student interests. Students may take a maximum of 3 credit hours of a topics course in a given semester, and a maximum of 9 credit hours in their total academic program. If more than 9 credit hours are taken, only the last 9 count toward the degree.

MUSC 599. Independent Study (1-3 Credits)

Prerequisite: Enrollment in the MAT Program or consent of instructor.

Qualified students may enrich their program through directed reading or independent research under faculty supervision and for University credit. Goals, prerequisites, stages and grading are agreed upon in writing by the faculty member and the student and are submitted for approval prior to enrollment.

THE GRADUATE CURRICULUM IN APPLIED MUSIC

APP COND 531. Applied Choral Conducting (1-0-0.5)

Prerequisite: Music education major pursuing the MAT degree.

Fall.

The study of applied choral conducting at the graduate level is to develop further the synthesis of baton technique, rehearsal technique, expression and scholarship. Through weekly practice with the CNU Chamber Choir; conducting on concerts and recitals; attending master classes, recitals, and concerts; listening to recordings; and reading articles and books on conducting and pedagogy, a student will have the opportunity to improve technique and performance and achieve a greater musical and historical understanding of the repertoire.

APP COND 531. Applied Orchestral Conducting (1-0-0.5)

Prerequisite: Music education major pursuing the MAT degree.

Fall.

The study of applied orchestral conducting at the graduate level is to develop and further the synthesis of baton technique, rehearsal technique, expression, and scholarship. Through weekly practice with the CNU Orchestra; conducting of concerts and recitals; attending master classes, recitals, and concerts; listening to recordings; and reading articles and books on conducting and pedagogy, a student will have the opportunity to improve technique and performance and achieve a greater musical and historical understanding of the repertoire.

APP COND 531. Applied Wind Conducting (1-0-0.5)

Prerequisite: Music education major pursuing the MAT degree.

Fall.

The study of applied wind conducting at the graduate level is to develop further the synthesis of baton technique, rehearsal technique, expression and scholarship. Through weekly practice with the CNU Wind Ensemble; conducting of concerts and recitals; attending master classes, recitals, and concerts; listening to recordings; and reading articles and books on conducting and pedagogy, a student will have the opportunity to improve technique and performance and achieve a greater musical and historical understanding of the repertoire.

APP MUSC 531. Applied Music (1-0-.5)

Prerequisite: Music education major pursuing the MAT degree.

Fall.

The study of applied music at the graduate level is to develop further the synthesis of technique, expression, repertoire and performance. Through weekly, 30-minute lessons, intense study of selected repertoire, and performance, the student will continue to

develop the knowledge and skills expected of a professional musician. The course is of particular value to music pedagogues desiring to become more distinguished performers.

APP COND 533. Applied Choral Conducting (2-0-1)

Prerequisite: Music education major pursuing the MAT degree.

Fall.

The study of applied choral conducting at the graduate level is to develop further the synthesis of baton technique, rehearsal technique, expression and scholarship. Through weekly practice with the CNU Chamber Choir; conducting on concerts and recitals; attending master classes, recitals, and concerts; listening to recordings; and reading articles and books on conducting and pedagogy, a student will have the opportunity to improve technique and performance and achieve a greater musical and historical understanding of the repertoire.

APP COND 533. Applied Orchestral Conducting (2-0-1)

Prerequisite: Music education major pursuing the MAT degree.

Fall.

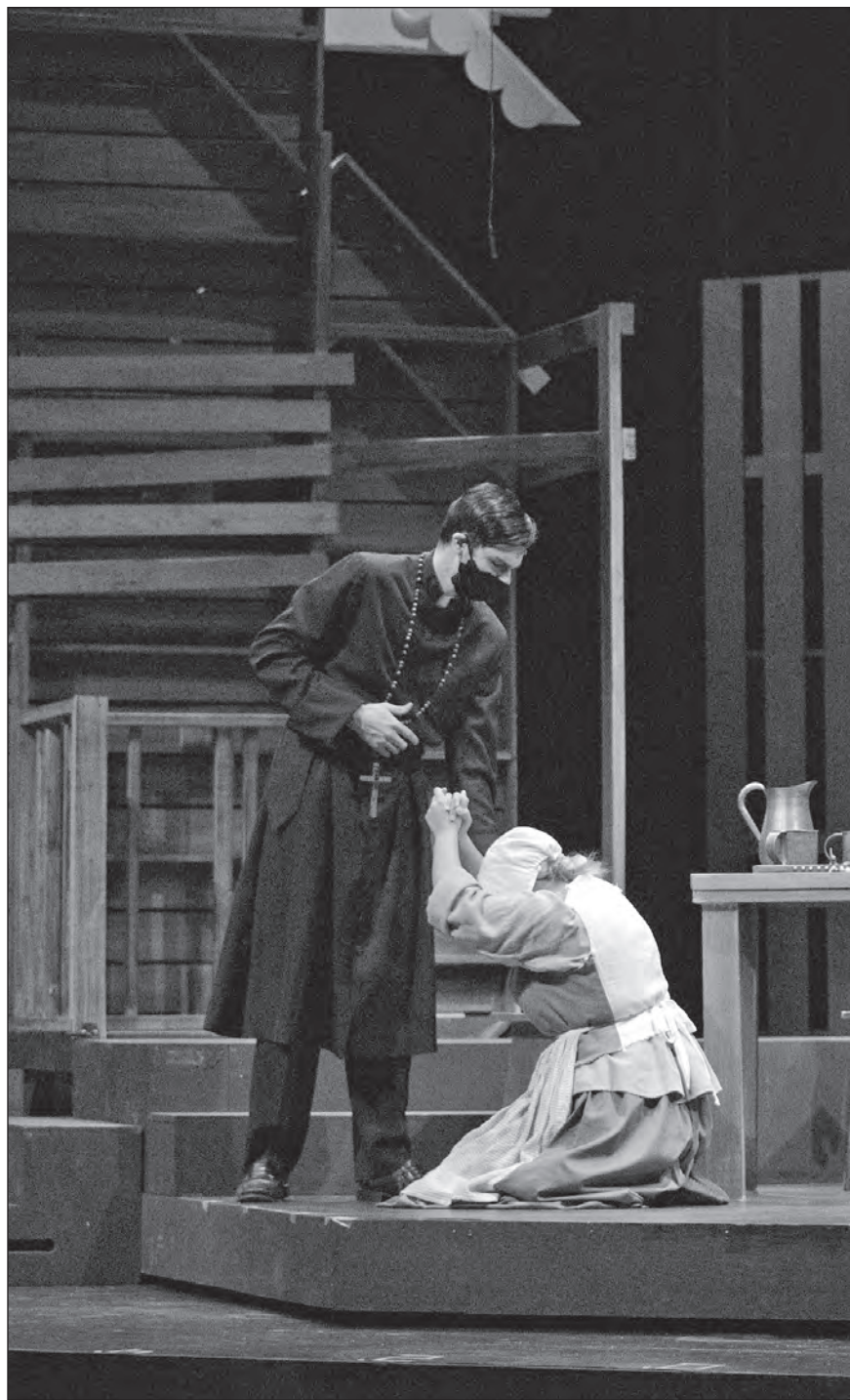
The study of applied orchestral conducting at the graduate level is to develop and further the synthesis of baton technique, rehearsal technique, expression, and scholarship. Through weekly practice with the CNU Orchestra; conducting of concerts and recitals; attending master classes, recitals, and concerts; listening to recordings; and reading articles and books on conducting and pedagogy, a student will have the opportunity to improve technique and performance and achieve a greater musical and historical understanding of the repertoire.

APP COND 533. Applied Wind Conducting (2-0-1)

Prerequisite: Music education major pursuing the MAT degree.

Fall.

The study of applied wind conducting at the graduate level is to develop further the synthesis of baton technique, rehearsal technique, expression and scholarship. Through weekly practice with the CNU Wind Ensemble; conducting of concerts and recitals; attending master classes, recitals, and concerts; listening to recordings; and reading articles and books on conducting and pedagogy, a student will have the opportunity to improve technique and performance and achieve a greater musical and historical understanding of the repertoire.



FACULTY

Amman, Scott (Marching Captains, Percussion Ensemble).

Scott Amman serves as the Percussion Tech for the Marching Captains and directs the Percussion Ensemble at Christopher Newport University. His academic achievements include the Master of Music degree in Percussion Performance from Baylor University in Waco, Texas, and the Bachelor of Music Performance degree from Northeast Missouri State University in Kirksville, Missouri. His teachers have included Will Rapp, Marc Jacobi, Michael Hooley, Dan Peterson and Larry VanLandingham. Mr. Amman has instructed and arranged for many high school programs throughout the Midwest, South and East Coast. He was served as an adjunct instructor of percussion at Christopher Newport University from 2007 to the present, teaching lessons, classes and working with the Percussion Ensemble. As a former member of both the Colts Drum and Bugle Corps and the Cavaliers Drum and Bugle Corps he has performed throughout most of the United States. He has performed in Europe and Russia. Scott has been a performer at Busch Gardens for several years as well as holding the position of Music Supervisor which involved creating and arranging various shows of different styles and instrumentations. Notable performances include performing solo concert snare works at the Missouri Music Educators Conference as well as the Percussive Arts Society International Convention. He serves as a frequent adjudicator for area music editions and competitions. Mr Amman holds memberships in Phi Mu Alpha and the Percussive Arts Society and is a member of the Education Team for Hudson Music.

Ankney, Kimberly Lansinger (Director of Music Education, NAFME Advisor).

Dr. Ankney completed her doctoral studies in music education at Northwestern University where she was a Fellow in the Center for the Study of Education and the Musical Experience (CSEME). She earned the Master of Music degree in music education from University of Michigan and the Bachelor of Music degree in music education from Temple University. Her research focuses on teachers' perceptions of student thinking in improvisation, responsive pedagogy, preservice teacher development, and string education. Dr. Ankney has contributed to *Advances in Music Education Research* and *Visions of Research in Music Education* and has published in *Society of Research in Music Education* and *Engaging Music Practices: A Sourcebook for Instrumental Music*. She has presented papers at NAFME, AERA, and New Direction in Music Education. Prior to coming to Christopher Newport University, Dr. Ankney taught classes at Northwestern University and Lake Forest College. As a music teacher, she taught in the Montgomery County Public Schools, Maryland, and at Lancaster Country Day School, Pennsylvania in the areas of instrumental, choral, and general music education. Dr. Ankney teaches courses in elementary music education, foundations of music education, string instrument techniques, and the psychology of teaching and learning at CNU.

Byerly, Michael (Clarinet).

Michael Byerly joined the Virginia Symphony at the start of its 2014-2015 season as Principal Clarinetist. Originally from Oregon, he studied clarinet with William McColl and Yehuda Gilad, completing degrees at the University of Washington and the University of Southern California and earning an Artist Diploma at The Colburn School. While in Los Angeles, he gained formative orchestral experience as a substitute player with the Los Angeles Philharmonic. As a soloist, he won First Prize at the International Clarinet Association Young Artist Competition and the Pasadena Showcase House Competition. He spent three years in Nishinomiya, Japan, as a member of the Hyogo Performing Arts Center Orchestra, and he served for two seasons as Principal Clarinetist with the Tucson Symphony. Professor Byerle teaches applied clarinet at CNU.

Cipriano, Jim (Tuba).

James Cipriano hails originally from Neptune, NJ, and is a retired Army Musician with 20 years of service. An active solo performer, Mr. Cipriano has performed in recital at the 2002, 2004, and 2015 Army Band Tuba Euphonium Workshops. In addition, Mr. Cipriano has also performed at the 2015 Southwest Regional Tuba Euphonium Conference, 2017 Great Plains Regional Tuba Euphonium Conference, the 2017 Southeast Regional Tuba Euphonium Conference, and most recently the 2018 Mid-Atlantic Regional Tuba Euphonium Conference. Mr. Cipriano has performed numerous times as a substitute and extra tubist on subscription concerts with the Virginia Symphony, San Antonio Symphony, and the Columbus (GA) Symphony. He can be heard on The Virginia Symphony's recording of Stravinsky's *The Rite of Spring*, recorded on the Hampton Roads Classics label. He has previously held the principal tuba positions of the Ludwig Symphony Orchestra (Atlanta, GA), Symphony in C (Haddonfield, NJ) and the New Jersey Pops. He currently performs regularly with the Virginia Wind Symphony and the Tidewater Winds concert bands. Mr. Cipriano regularly performed with the Eastern Virginia Brass Quintet from 2005-13, participating in regional performances, educational programs, and recitals; and the ensemble was an especially important cultural asset during the celebration of the 400th anniversary of the landing of the settlers on the James River with the commissioning and performances of *Threshold To America* by Richmond, VA, composer Leigh Baxter. Mr. Cipriano thoroughly enjoys performing in the British Brass Band tradition and held the Principal BBb tuba position with the Million Brass Band based out of Richmond, VA. He previously held the Principal Eb tuba position with the Georgia Brass Band. Mr. Cipriano maintains an active private teaching studio from home and also was the Adjunct Tuba Instructor at Hampton University. Mr. Cipriano holds a Bachelor of Music degree from the Mason Gross School of the Arts at Rutgers University and a Master of Music degree from the Manhattan School of Music. His teachers include Michael Sanders, Scott Mendoker, Pete DeBeau, Toby Hanks, David Finlayson, Steven Norrell, and Lee Hipp. He is married to Virginia Symphony

Orchestra and Ambrosia String Quartet violinist Mayu Kuroda Cipriano, and they live in Norfolk, VA, with their two cats Velvet and Eddie. Mr. Cipriano is an Eastman Winds endorsing artist and performs on the EBB 562 BBb tuba and ECB 832 CC tuba.

Corbin, Ben (Director of Keyboard Studies and Collaborative Arts).

Dr. Ben Corbin earned the Bachelor of Music (2009) and Master of Music (2012) degrees in piano performance from the University of Oregon where he studied with Dean Kramer. He earned a second Master of Music (2014) and the Doctorate in Musical Arts (2014) degrees in collaborative piano from the University of Texas at Austin, studying with Anne Epperson. Dr. Corbin was the first pianist at the University of Oregon to win the three highest performance awards at one time: Outstanding Undergraduate Performer, Keyboardist and Collaborative Pianist in 2009, as well as the Outstanding Collaborative Pianist award in 2012. He also was the recipient of the Mary Elizabeth Sherrill Presidential Endowed Award in Music from 2014-16. Competition prizes include top prize in the Phi Beta Music Competition (2007), first place in the OMTA Piano Competition (2009) and second place in the Coeur d'Alene Symphony Young Artist's Competition (2011). Dr. Corbin has been a featured soloist with the University of Oregon Symphony Orchestra and has served as principal keyboardist with the Oregon Mozart Players. He has held positions with the Eugene Symphony, Eugene Opera, and the John G. Shedd Institute for the Arts. Over the summer, he is on staff at the Meadowmount School of Music in upstate New York. Dr. Corbin is currently assistant professor of piano and collaborative arts at Christopher Newport University.

Doleac, Benjamin (Music History, World Music).

Dr. Benjamin Doleac earned the PhD in Ethnomusicology from UCLA, the Master of Arts degree in Music (Ethnomusicology) from the University of Alberta, and the Bachelor of Arts degree in English from Wesleyan University. Through his research and teaching, Dr. Doleac has explored sound, signification, and subversion in popular music and the music of the African diaspora, from funk and jazz to disco, hip hop and beyond. His current research examines the New Orleans brass band parade known as the second line, detailing how black New Orleanians have utilized the parade as a site of both creative resistance and direct political action from the Jim Crow era through the aftermath of Hurricane Katrina. In 2014, Dr. Doleac won a Graduate Fellowship at the Smithsonian National Museum of American History, where he researched the early history of jazz. His writing has been published in *Ethnomusicology Review* and *The Yearbook of Traditional Music*. After completing his PhD in 2018, Dr. Doleac served as a lecturer in World Music at UCLA, where he taught Global Pop and the Cultural History of Rap. He has also been a performing vocalist for more than two decades in ensembles ranging from Harvard's Kumbaa Singers to the UCLA Early Music Ensemble.

Espy, Christopher (Trombone).

Christopher Espy holds a doctorate of musical arts from Rutgers University. He is an active orchestral freelancer in Virginia, having performed with the Richmond Symphony Orchestra, the Virginia Symphony Orchestra and the Williamsburg Symphony Orchestra. Dr. Espy additionally performs with professional swing bands and theater pit orchestras and is the principle trombonist of the Tidewater Winds, a professional wind ensemble based in Virginia Beach. In addition to teaching at CNU, Dr. Espy serves on the faculty of Chowan University and maintains a private teaching studio in Williamsburg. He has been published in the International Trombone Journal and is an active member of the International Trombone Association.

Gilmore, Rebecca (Cello).

Rebecca Gilmore, a native of North Carolina, is assistant principal cello with The Virginia Symphony Orchestra. In 2010, Ms. Gilmore was broadcast live on NPR for a performance of Schubert's *Guitar Quartet* with JoAnn Falletta. In 2016, she was given the spotlight in performances of Beethoven's *Triple Concerto* with her VSO colleagues and in 2019 will share the spotlight with cellist Michael Daniels and The Virginia Symphony in Vivaldi's *Double Cello Concerto*. Prior to being in Virginia, she performed as principal cellist of The Greensboro Symphony where she made her solo debut of Tchaikovsky's *Rococo Variations*. Much earlier in her career, she soloed with the Charlotte Symphony and the Charlotte Repertory Orchestra and the latter with which she performed Haydn's *Cello Concerto in D Major*. Around the Hampton Roads area, Ms. Gilmore has been a featured solo and chamber artist with the Virginia Arts Festival, The Virginia Symphony and the Norfolk Chamber Consort. Her cello career has taken her up the east coast in performances with The Philadelphia Orchestra and Baltimore Symphony Orchestra as well as concerts all over the world. Within the United States she has both taught and performed with numerous music festivals, including the New England Music Camp (cello artist faculty), the Breckenridge Music Festival Orchestra, The Brevard Music Center, Garth Newel Chamber Music Center, and the North Carolina School of the Arts' International Music Program where she performed Saint-Saens' *Cello Concerto* with their orchestra in ten major cities throughout Europe. During a residency in Canada with pianist/composer, Gabriela Frank, a world premiere performance of Ríos Profundos led to a recording titled, "It Won't Be The Same River." Ms. Gilmore's passion for chamber music has been the impetus for a quartet journey, comprised of professionals from the VSO, notably, Ambrosia Quartet, which began in 2002. The group has been featured multiple times on the Feldman Chamber Music Society Series and the Williamsburg Regional Library series. In collaboration with Dr. Adolphus Hailstork, Ambrosia Quartet has recently recorded his trios and strings quartets which will be released on *Albany Records*. Ms. Gilmore holds degrees in Cello Performance from Indiana and Rice Universities. Her teachers include Janos Starker, Tsuyoshi Tsutsumi, Norman Fischer and Desmond Hoebig. As a teacher herself, Ms. Gilmore

“carries the torch” by working with kids throughout the Hampton Roads area through the VSO’s Community Engagement Program as well as maintaining a private cello studio and teaching cello at Christopher Newport University.

Hamm, Chelsey (Director of Theory and Aural Skills).

Chelsey Hamm received her PhD in Music Theory from Indiana University, where she completed her dissertation titled “Charles Ives and Democracy: Association, Borrowing, and Treatment of Dissonance in His Music” in 2016. Chelsey also holds a MM in Music Theory and Composition from Florida State University and BMs in Music Education, Horn Performance, and Music Theory from Ithaca College. Her research, much of which intersects both music theory and musicology, focuses on theories of musical meaning and criticism, text and musical relationships, and twentieth-century music, especially that of Charles Ives. She also has several additional areas of research, including the history of music theory, especially with regards to medieval music theory documents, music theory pedagogy, and theoretical investigations that examine questions of listener experiences, whether they are expressive, hermeneutic, or phenomenological. Chelsey has essays published in a variety of journals including *Indiana Theory Review*, *The Horn Call*, and *Rivista di Analisi e Teoria Musicale*, as well as a collection of essays titled *Histories and Narratives of Music Analysis*. Her forthcoming work will appear in the *Routledge Companion to Music Theory Pedagogy*. She has also presented at numerous national, international, and regional conferences including EuroMAC, the Society for Music Theory’s Annual conference, the annual Pedagogy into Practice conference, Music Theory Midwest, and the New England Conference of Music Theorists’ Annual Meeting. She will also be presenting at Music Theory Midwest in 2018. At Christopher Newport University, Chelsey teaches music theory, aural skills, and 20th- and 21st-century analytical techniques. Previously she has taught at Missouri Western State University and Kenyon College.

Havens, Allegra (Violin)

Allegra Havens is a graduate of Boston University (BFA) and Philadelphia College of the Performing Arts (MM). She has been a member of the Virginia Symphony Orchestra and Virginia Opera for over 30 years and is a founding member of the Harbor String Quartet, a professionally active chamber ensemble. She performs regularly with Virginia Musical Theater well as Broadway on Tour productions. Currently she serves as the electric violinist with Windborne’s Music of Led Zeppelin throughout the USA and Canada. Allegra is on the faculty at Virginia Wesleyan University as well as The Governor’s School for the Arts.

Holcomb, W. Todd (Guitar).

Dr. Todd Holcomb’s performances have been described as virtuoso and a force of nature. As a soloist and chamber musician he has been awarded top prizes in competitions, including the East Carolina University International Guitar Competition, Mississippi International Guitar Competition and J.C. Arriaga

Chamber Music Competition. He holds a master's degree in music performance and pedagogy from Peabody Conservatory, an artist diploma from Columbus State University and a doctor of musical arts degree from Shenandoah Conservatory. Dr. Holcomb is a dedicated music educator. He is currently a faculty member at Norfolk State University, Virginia Wesleyan University and Christopher Newport University. Formerly, he has taught at the New Orleans Baptist Theological Seminary and the University of Southern Mississippi as a full-time teaching assistant. Also active as a performer, he regularly performs throughout the Mid-Atlantic region as a soloist and with flutist Wayla Chambo as Duo Thalassa. Recently, he has been featured in performance by Coastal Virginia Chamber Music, Alvernia University, the Virginia Wesleyan Concert Series, the Virginia Symphony Chorus and the Virginia Opera in their production of *Il barbiere di Siviglia*. As the executive director of the nonprofit arts organization Tidewater Classical Guitar, Dr. Holcomb is dedicated to bringing guitar performance and education to the communities of Southeastern Virginia. He lives in Williamsburg, Virginia with his wife Cathy and son Ethan.

Holland, Rachel (Director of Vocal Studies, Vocal Literature, Vocal Pedagogy).

Dr. Holland earned the Bachelor of Music degree from Butler University and the Master of Music and Doctor of Music degrees in vocal performance from Indiana University. Dr. Holland is accomplished in both operatic repertoire as well as orchestral repertoire. She made her operatic debut with the role of Madame Lidoine in Francis Poulenc's 20th-century masterpiece, *Dialogues des Carmélites*. Since then, Ms. Holland has taken on a wide range of genres and periods spanning from Mozartean repertoire as well as 20th-century composers. Her operatic credits include two of Mozart's most stoic heroines, Fiordiligi in *Così fan tutte* and Donna Anna in *Don Giovanni*. Dr. Holland has also sung the role of Violetta in Verdi's masterpiece, *La Traviata*, as well as such 20th-century heroines as the title role in Samuel Barber's *Vanessa*, Ellen Orford in Benjamin Britten's *Peter Grimes*, and Puccini's most beloved heroines: *Madama Butterfly* and *Tosca*. Dr. Holland's concert credits also span a wide range of styles, including Verdi's *Requiem*, Samuel Barber's *Knoxville: Summer of 1915*, Richard Strauss' *Vier Letzte Lieder*, and Beethoven's *Symphony No. 9*. She has performed with such companies as the Indiana University Opera Theater, Cincinnati Opera, the Columbus Philharmonic Orchestra, the Buffalo Philharmonic, the Sioux City Symphony, and the Asheville Symphony Orchestra. Dr. Holland teaches applied voice, vocal literature, and vocal pedagogy at CNU.

Irving, John (Director of Choral Studies, Choral Conducting and Literature).

Dr. John Irving is director of choral activities at Christopher Newport University where he conducts the Chamber Choir and University Chorale and teaches courses in choral conducting and literature. Dr. Irving earned a doctorate in choral conducting from the University of North Texas and holds a master's degree in choral conducting from Westminster Choir College and a bachelor's degree in music education from the University of Texas at Austin.

His musical training began as a treble with the Texas Boys Choir. In addition to his responsibilities at CNU, Dr. Irving is artistic director of the Ad Astra Music Festival in Kansas. He served as interim music director of the Denton Bach Society and men's chorus director of Westminster's Vocal Institute. Previously, he was director of choral music at Fordham High School for the Arts in New York City and founding choral workshop director to Carnegie Hall's Weill Music Institute Count Me In program. The New York Times praised his choirs in performance as "not just exuberant but polished and precise."

Jacobson, Jim (Percussion).

Dr. Jim Jacobson is the principal timpanist of the Richmond Symphony Orchestra. During summers he is the percussion coordinator and principal timpanist of the AIMS Festival Orchestra in Graz, Austria, and also teaches at the Fundacion Cultural in Patagonia, Argentina. As an orchestral musician, he has been percussionist and assistant principal timpanist of the Honolulu Symphony, principal timpanist of the Delaware Symphony, principal percussionist of the Tallahassee Symphony, and has performed with the Minnesota, Jacksonville, Toledo, Columbus, Virginia, Key West, and Stamford symphonies as well as the Bolshoi and Joffrey Ballet orchestras. He has appeared as a soloist with the Richmond Symphony on two occasions, performing the Druchetzky "Partita in C" and the David Schiff timpani concerto "Speaking in Drums." Dr. Jacobson has performed opera in Evian, France, under Mstislav Rostropovich, has been a guest recitalist at the International Percussion Conference in Espinho, Portugal, and, since 2007, has performed and led master classes each year at the International Percussion Festival held in Patagonia, Argentina. In addition, he has spent several years living in Tokyo and Berlin while studying the marimba and timpani. During the '80s he produced pop music in Los Angeles, performed with the punk-rock band Big Fun, rode motorcycles on three continents and ran with the bulls in Pamplona, Spain. Dr. Jacobson holds degrees from the University of Michigan, the University of Minnesota and a doctorate from the Peabody Conservatory of Johns Hopkins University.

Kim, Bokyoung (Flute).

Bokyoung Bonnie Kim earned the Master of Music degree and Professional Studies degree from Manhattan School of Music. She received First Diploma from the Conservatoire de St. Maur and First Diploma from the Conservatoire du 10em de Paris. Ms. Kim is a winner of the Young Artist Competition in France and Concours l'UFAM, Bellin and Nerini. Ms. Kim has performed numerous concerts in France, Korea, and the United States and has taught master classes in Korea and the United States. Her students have won numerous competitions at regional and national levels. She served as a faculty member at the Manhattan School of Music and Sam Yook University in Korea and is currently on the faculty of Christopher Newport University and the New York Summer Music Festival.

Kim, Seung-Hye (Composition, Theory, Aural Skills, Keyboard Skills).

Dr. Seung-Hye Kim is a pianist and composer of both acoustic and electroacoustic music. She earned the PhD in Music Composition from the University of Florida, the MA in Electroacoustic Music Composition from the Korean National University of Arts, and the BA in Piano Performance from Seoul National University. Her compositions have been performed in various festivals and conferences in the United States and abroad, such as the FEMF, Listening In The Sound Kitchen, Seoul International Computer Music Festival, ICMC, SEAMUS, New York City Electroacoustic Music Festival, EMM, The 3rd Practice, Siggraph, FEAST, Women's Electro-Acoustic Listening Room, Society of Composers Conference and Synthèse. Her composition "Residuum," for marimba duo, won an award in a competition staged by the Italy Percussive Art Society, and her piece "Fluctuations," for flute and computer, has been released on the SEAMUS label. She has collaborated with video artists and dancers to create realtime audio-visual installations/performances. One of her collaborations, "Global Drift," was performed in Brisbane, Australia, as part of the international large-scale artistic project "Accented Body." As a pianist, her repertoire includes classical and contemporary works as well as works for piano and computer. Dr. Kim teaches theory and aural skills at CNU.

Longmire, Kelly (Oboe).

Kelly Longmire joined the United States Air Force Band program in 2010 and currently serves as an oboist in the Heritage of America Band. She holds a Bachelor of Music degree as well as an Advanced Performance certificate from East Carolina University where she studied with Bo Newsome. She earned a Master of Music degree from the Hartt School of Music under the instruction of Humbert Lucarelli. Longmire was a featured soloist with the Hartt Independent Chamber Orchestra with whom she performed Tomaso Albinoni's Concerto in d Minor for oboe and strings in November 2009. She also was featured on the premier of Jeff Scott's, *Baile Si Quiere* for woodwind quintet and concert band, which was commissioned for the Band of the Air Force Reserve in 2012. In 2015 she performed Richard Strauss' *Oboe Concerto* with the USAF Heritage of America Concert Band on a 7-day tour of New York State. In addition to her military career, Longmire freelances around the Hampton Roads area, maintains a private oboe studio, and teaches oboe at CNU.

McGuire, John (Voice, Opera CNU).

Dr. McGuire is an active teacher, director and performer. He received his Doctor of Musical Arts degree in vocal performance with a concentration in opera directing from the University of Texas at Austin. He joined the music faculty of Christopher Newport University in August 2016. John has performed with several opera companies and orchestras throughout the United States and Europe. Some of his leading operatic roles include Tamino, The Magic Flute, Idomeneo, Idomeneo, Sultan, Zaide, Pedrillo, The Abduction from the Seraglio, Lippo, Street Scene, Martin, The Tender Land, Ferrando, Così fan tutte, Don José,

Carmen, and Rodolfo, *La bohème*. Dr. McGuire has directed countless opera scenes and full productions for universities and opera companies. Most recently he directed *The Old Maid and the Thief* for Opera CNU's production in fall 2016. In the summer of 2015, he directed *The Marriage of Figaro* for the Franco American Vocal Academy in Salzburg, Austria, where he is a faculty member. Other directing credits include *Les Contes D'Hoffmann*, *La belle Hélène*, *La Périchole*, *Leçons de Français Au Étudiants Américains*, *The Impresario*, *Così fan tutte* and *The Counsel*. He has taught voice at the University of Texas at Austin, Northwestern University and maintains a private voice studio.

McPeters, William (Bass).

Originally from New Jersey, Will McPeters began playing bass in the sixth grade, studying with Nate Lienhard and Dennis Masuzzo. In 2008, he was accepted into the Juilliard Pre-College to study with Albert Laszlo. He continued to study with Mr. Laszlo at The Juilliard School from 2010-2016, receiving both his Bachelors and Masters of Music. During this time he was Principal Bass of the Juilliard Orchestra. He has also held this position at the American Academy of Conducting at Aspen and the Atlantic Music Festival. Following his time at Juilliard, Mr. McPeters attended The Orchestra Now at Bard College for two years. He is now a full-time member of The Virginia Symphony Orchestra and teaches at The Governors School for the Arts and Virginia Wesleyan University.

Reimer, Mark (Director of Music, Wind Ensemble, Conducting, Wind Literature).

Dr. Mark U. Reimer is Distinguished Professor of Music, the George and Mary Torggler Professor of Music, and Director of Music at Christopher Newport University. The 2011 recipient of the CNU Alumni Society Award for Excellence in Teaching and Mentoring, Dr. Reimer conducts the Wind Ensemble and teaches undergraduate and graduate courses in conducting and wind literature. He serves frequently as a guest conductor, clinician and adjudicator in the United States and abroad and has led the Wind Ensemble in international tours that have included performances in Austria, Cyprus, England, Estonia, France, Germany, Isle of Wight, Italy, Latvia, Lithuania, the Netherlands, Scotland and Slovenia. Dr. Reimer earned the Bachelor of Music Education degree from Drake University where he was voted "Most Outstanding Senior" by the music faculty, the Master of Music degree in wind conducting and literature from the University of Cincinnati College-Conservatory of Music where he served as the assistant conductor of the CCM Brass Choir, and the Doctor of Music degree in wind conducting and literature from Indiana University, the first student to earn this degree. His conducting teachers include Ray Cramer, Terrence Milligan and Don Marcouiller, and his brass teachers include Harvey Phillips, Sam Green and Robert Weast. A recipient of an Indiana University Fellowship to Germany, Dr. Reimer founded the Journal of Performing Arts Leadership in Higher Education and has published articles in the leading international wind band magazines and journals, including the Journal of Band Research, Journal of the College Band Directors National Association, Music Educators

Journal, Research and Issues in Music Education, The Instrumentalist, Journal of the World Association of Symphonic Bands and Ensembles, Alta Musica of the International Society for the Promotion and Investigation of Wind Music, American Music Teacher of the Music Teachers National Association, TUBA Journal, Conference Proceedings of the Global Awareness Society International, and the Journal of Performing Arts Leadership in Higher Education. He has presented papers in Germany, Hungary, Italy, Turkey, Costa Rica, Morocco, Jamaica, New York, New Orleans, San Francisco, Norfolk, Washington, D.C., and Williamsburg. Dr. Reimer is a member of the International Society for the Promotion and Investigation of Wind Music, the College Band Directors National Association, the National Association for Music Education and the College Music Society. He is past president of the College Division of the Virginia Music Educators Association, past province governor of Phi Mu Alpha Sinfonia, president of the national music honor society Pi Kappa Lambda, and an accreditation visitation chair for the National Association of Schools of Music.

Rossum, Kelly (Chair, Director of Jazz Studies, Trumpet, Composition).

Kelly Rossum is associate professor of music and director of jazz studies at Christopher Newport University. He teaches undergraduate and graduate jazz pedagogy, jazz arranging, jazz history and literature, jazz improvisation, and directs the Advanced Jazz Combo and the CNU Jazz Ensemble. He also teaches applied trumpet, brass studio class, trumpet studio class, and directs the CNU Trumpet Ensemble. Dr. Rossum is an international trumpet artist who has been invited to perform at multiple International Trumpet Guild Conferences, including Bangkok, Thailand and Sydney, Australia, as well as repeat appearances at the Festival of New Trumpet Music in New York, New York. A champion of new music, he has premiered compositions by Dave Douglas, Stephanie Richards, David Durst, Steven Bryant and numerous other composers' works. He has performed everything from lead trumpet at New York's famed Birdland jazz club to natural trumpet in Bad Säckingen, Germany. As a recording artist, he has released four albums as a leader and has appeared on more than 40 recordings as a sideman. His compositions, incorporating improvisational and contemporary avant-garde techniques, have been performed and recorded by numerous artists and organizations. He has provided original scores for both film and dance and has received support from the American Composers Forum and the Jerome Foundation. Previous to his appointment at CNU, Dr. Rossum served as the jazz director and trumpet professor at Jacksonville State University in Alabama and founded and directed the jazz program at MacPhail Center for Music in Minnesota, one of the nation's largest community music schools. Dr. Rossum has earned the Bachelor of Music degree from the University of Nebraska, the Master of Music degree from the University of North Texas and the Doctor of Musical Arts degree from the University of Minnesota.

Savage, David (Bassoon).

David Savage is the second bassoonist of The Virginia Symphony and a native of Atlanta, Georgia. For two years he was the second bassoonist of the National Symphony Orchestra in Washington, D.C., and for one year was the assistant principal/second bassoonist of the Nashville Symphony. Before moving to the Tidewater area, he was the principal bassoonist of the Chattanooga Symphony and Opera and the Atlanta Opera Orchestra and second bassoon with Atlanta Ballet and Macon Symphony orchestras. He has performed many times and recorded with the Atlanta Symphony Orchestra, served as the second bassoonist with the Florida Orchestra, and has performed with the Alabama Symphony, the Charleston Symphony, the Savannah Symphony, and numerous chamber ensembles. He holds degrees in performance from Temple University and the Eastman School of Music, where he also earned the Performer's Certificate. Mr. Savage teaches applied bassoon at Old Dominion University and CNU.

Slater, Stephen (Horn).

Currently on a four-year appointment as second and fourth horn of the Virginia Symphony Orchestra and horn instructor of the summer festival New England Music Camp, Slater is recognized worldwide, having performed on five continents in some of the most treasured concert halls such as Carnegie Hall; Macau Cultural Centre; Frederic R. Mann Auditorium in Tel Aviv, Israel; Teresa Carreño Cultural Complex in Caracas; and Teatro Bibiena in Italy, among others. Slater recently performed as assistant principal/utility horn of the Harrisburg Symphony Orchestra and second horn with the Richmond Symphony Orchestra (2017-18), and has played Benjamin Britten's Serenade with the Blue Bell Symphony in Pennsylvania. During the 2013-14 season, Slater performed Mozart's Horn Concerto in D, K. 412 again in Blue Bell. He was assistant/utility horn of the Jerusalem Symphony Orchestra from 2007-09. While in Israel he performed on tour as guest principal horn with the Israel Chamber Orchestra of Tel Aviv and substitute horn of the iconic Israel Philharmonic Orchestra. Before his work in the Middle East, Slater was awarded principal horn of the Daejeon Philharmonic Orchestra in Daejeon, South Korea. In February 2007, he was invited to play and performed with the Macau Symphony Orchestra in the S.A.R. of Macau (Asia). From 2004 to 2006, Slater was solo horn of the ensemble Tales & Scales, spinning music, story, theater and dance into over 200 'music-telling' performances. A recent graduate performance diploma graduate at the Peabody Institute with Denise Tryon, Slater also completed his master's degree at the University of Colorado, studying with Michael Thornton, and undergraduate degree with David Jolley at the Manhattan School of Music. Other instructors include Richard Deane, Jerome Ashby, John Cerminaro and John Zirbel. Slater lived in Denver from 2001 to 2004 playing second horn with the Boulder Philharmonic Orchestra, founding the award-winning ensemble Tonic Brass, and was soloist with the Aurora Symphony Orchestra. He kept solo engagements in New York City with Manhattan Virtuosi and the Montauk Music Festival, as well as frequently

performing with the critically acclaimed Atlanta Boys Choir. Slater has also performed at length with the Atlanta, Colorado, Charleston, Savannah, Hilton Head, Evansville and Wyoming Symphony Orchestras. During the summer months, Slater performed with the Colorado Music Festival in Boulder (2015 and 2007), the Aspen Music Festival & School (2014, 1999 and 1998), was guest artist with the Atlanta Symphony Brass Quintet at the Madison Music Festival (2007), substitute horn of the National Repertory Orchestra in Breckenridge, Colorado (2002 and 2003), was a fellow at the Cape May Music Festival in New Jersey (2000 and 2001), and guest of the 2000 Venezuelan Music Festival in Caracas. He was guest artist at the 31st annual International Horn Symposium and grand prizewinner of the sixth annual Sister Mary Faustina Memorial Concert Competition in Marylhurst, Oregon.

Sully, Eldon (Improvisation, Jazz Guitar).

Eldon Sully earned the Bachelor of Music Education and Bachelor of Music in Jazz Studies degrees from Howard University in Washington, D.C., graduating magna cum laude. He has studied with classical guitarists John Marlowe and Frank Bahun and with jazz guitarists Joe Pass, John Baboian, Charles Chapman, and Ted Dunbar. He has over 30 years of international professional musical experience performing on electric and acoustic guitar and on mandolin and banjo and is well versed in jazz, rock, pop, country, and traditional and contemporary gospel styles. He has performed as a multi-instrumentalist in numerous musical theater productions such as *Legally Blonde*, *The Civil War*, *Grease*, *Smokey Joe's Café*, *West Side Story*, *Fiddler On The Roof*, *Raisin*, *Annie*, *Bye Bye Birdie*, and *Mame*. He has performed for Presidents, Secretaries of Defense and Air Force, and numerous other high-ranking government dignitaries. He released two self-produced CDs entitled *First Things First* and *Back 2 Basics* available at www.cdfreedom.com. Retired from the United States Air Force, Mr. Sully is freelance musician and teaches improvisation and jazz guitar at CNU.

Tews, Jacob (University Orchestra, Violin, Viola).

Dr. Jacob Tews is Assistant Professor of Strings at Christopher Newport University. He has served previously as an educator at Wartburg College, Southern Illinois University – Carbondale, and the University of Minnesota. He earned a DMA in viola performance, with a secondary emphasis in music theory, from the University of Minnesota. As a soloist, he regularly performs recitals mixing standard and new repertoire. His present chamber music focus is on his contemporary music duo with violinist Erik Rohde, *sonic apricity* (sonicapricity.com); they regularly collaborate with living composers, and recently returned from a successful guest artist residency with the Alba Composition Program in Alba, Italy. Their recording of Elliott Miles McKinley's String Quartet No. 8, written for the duo and their colleagues at Indiana State University, was released in 2019. As a conductor, Tews has served as Music Director of the Wartburg Community Symphony Orchestra and as Assistant/Cover Conductor for the Waterloo/Cedar Falls Symphony and the Southern Illinois Music Festival.

As a composer, he has had his works played around the world; his newest major work, a double concerto for violin, cello, and orchestra, was premiered by Kiril Laskarov, Eric Lenz, and the Southern Illinois Music Festival Orchestra in 2018.

Tfirn, Maxwell (Director of Creative Studies, Composition, Music Technology).

Dr. Maxwell Tfirn earned the PhD and the MA in Music Composition and Computer Technology from the University of Virginia, the MA in Music Composition from Wesleyan University, and the BM in Music Education as well as a performance certificate in percussion from the University of Florida. Apart from composing, Dr. Tfirn performs improvised noise music using analog and digital electronics. Currently his research focuses on real-time recursive notation for interactive performances. Outside of his music, Dr. Tfirn creates digital glitch photography that uses audio concepts and synthesis as a means of image manipulation in Supercollider. He has had works performed at ICMC, SEAMUS, Electro Acoustic Barn Dance, Society of Composers, FEAST Festival, Technosonics, N_SEME and Subtropics Music festival and was a featured composer for Share and more. His music has also been performed by Jack Quartet, Loadbang, MehanPerkins, Dither, Ekmeles, The New Thread Quartet, percussionists I-Jen Fang, pianist Seung-Hye Kim and Kenneth Broadway. Dr. Tfirn studied with Judith Shatin and has studied with Anthony Braxton, Ted Coffey, Matthew Burtner, Paula Matthusen, James Sain and Ronald Kuivila.

Thompson, J. Lynn (Opera CNU, Music Theatre).

J. Lynn Thompson's successful career in music and theatre includes more than 35 years as conductor, artistic leader, recording artist, performer and educator. He spent 27 seasons with Atlanta Lyric Theatre, a company he assisted in founding in 1980 where he served as Music Director/Conductor for 27 years and as Artistic Director for 17 years. Thompson was honored with the title Artistic Director Emeritus in 2007. Thompson looks forward to his 23rd season with The Ohio Light Opera (OLO) where he served as Music Director from 1986 to 2006, and has remained with the company as Principal Guest Conductor. With the OLO he has led over 1,100 performances of more than 80 different productions, including three world premieres, several American premieres and the complete works of Gilbert and Sullivan. Additionally, Thompson and the OLO have to their credit 16 full-length recordings of their productions—many first-time recordings—on the Newport Classic and Albany Records labels. His own background as singer and performer has served him well; critics note his particular sensitivity and artistry on the podium and in recordings labeling him “the singer’s conductor.” Mr. Thompson conducts the University Orchestra and serves as music director of Opera CNU and Music Theatre at CNU.

Tomassetti, Beth (Keyboard Skills).

Beth Tomassetti earned Bachelor of Music degrees in both piano performance and piano pedagogy from Shenandoah University and the Master of Music degree in piano performance and pedagogy from Northwestern University.

She has been on the music faculties of the University of Oregon, Western Oregon University, O'Hara Catholic School, Treasure Valley Community College, the University of Louisiana at Lafayette, Frederick Community College, and Hampton University and has taught piano privately for the past 25 years. Since 1989, Beth has studied at the Dorothy Taubman Institute of Piano in Amherst and Williams, Mass., where she was a teaching assistant, and with the Golandsky Institute of Piano at Princeton University, both of which are leading centers in the prevention and treatment of performance injuries. She has taught at Taubman seminars at California State University and Portland State University, and has published an article entitled "A Pianist's Experiences with Performance Injuries and the Dorothy Taubman Approach" in the *Oregon Musician*. She has performed at numerous music festivals, concert series, and recitals throughout the United States, and appears on the compact disc: Beth Tomassetti and Matt Cooper-Piano Four-Hands. She has recently performed in master classes for Robert Durso, a leading exponent in the Taubman approach. Ms. Tomassetti has served as President and as Treasurer of the Peninsula Music Teachers Association, and maintains a large private teaching studio in Newport News. She is a church organist/pianist at both Carver Memorial Presbyterian Church and St. Vincent DePaul Catholic Church and is active as a collaborative pianist at Christopher Newport University and throughout the Hampton Roads area. She was recently staff pianist for the New York Summer Music Festival. Beth teaches keyboard skills at CNU.



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