



Introduction

The purpose of the Music Department Handbook is to collect in one document a number of guidelines, policies and helpful bits of advice as a convenience for students and faculty involved in music at George Fox University. The contents supplement, but do not replace, the policies of the Undergraduate Catalog. The Music Department Handbook should be consulted as needed by faculty and students alike.

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NASM Accreditation

George Fox University is a member of the National Association of Schools of Music (NASM). This organization was founded in 1924 to set minimum standards for the granting of music degrees, to standardize methods of granting credit, and to promote a greater understanding among schools of music. NASM sets high standards for its members with respect to faculty qualifications, curriculum, library holdings, facilities and equipment. The Chairman of the Department of Performing Arts represents GFU at the association's annual meeting.

The United States Department of Education has designated NASM as the agency responsible for the accreditation of all music curricula. The Council on Post-secondary Accreditation has designated NASM responsible for accreditation of music curricula in higher education. NASM is a constituent member of the American Council and the National Music Council and cooperates with the National Council for Accreditation of Teacher Education.



Music Faculty

Professors

Patrick Vandehey

Assistant Professor of Music, B.A., B.Mus. University of Washington; MST in Music Portland State University. Director of Symphonic Band and Brass Ensemble. Coordinator of Instrumental Studies and Music Education.

Brent Weaver

Associate Professor of Music, B. A. Goshen College; M.Mus. and D.M.A. University of Oregon. Teaches composition, music theory, analysis, orchestration and Coordinator of Composition and Music Technology.

Loren Wenz

Associate Professor of Music, B.A., Music Education, Whitworth College; M.A., Music Education, Eastern Washington University. Director of Concert Choir, Men's Chorale, Vocal Jazz Ensemble, Chamber Singers and Music Ministry Coordinator. Coordinator of Choral Activities. Performing Arts Department Chair.

Kenneth Willson

Professor of Music, B.A., George Fox College; M.Mus., University of Portland; D.A., University of Northern Colorado. Teaches applied keyboards, music theory, and music literature. Coordinator of Keyboard Studies and Music, General Concentration.

Adjunct Faculty

Ben Brooks

Director of Chehalm Symphony Orchestra

Maggie Daane

Class Voice Instructor. Coordinator of Vocal Studies

Peggy Dougherty

Class Piano Instructor.

Dick Elliott

World of Music Instructor. Assistant Band Director.



Adjunct Faculty *(continued)*

Gary Frame

Director of Women's Chorale.

David Iula

Class Guitar Instructor.

Kathleen Lavengood

Director of String ensemble. Music in World Cultures Instructor.

Cynthia McGladrey

Body Mapping for Musicians Instructor. Director of Handbell ensemble.

Barbara Stewart

Director of Keyboard ensemble. Staff Accompanist.

Joel Tanner

Director of Jazz Band

Richard Zeller

Artist in Residence.

Applied Music Instructors

Instrument	Instructor	Instrument	Instructor
Banjo / mandolin	Mitch Iimori	Percussion	Steve Lawrence
Bass	Will Athens	Piano	Peggy Dougherty
Bassoon / Oboe	Mitch Iimori	Organ	Staff
Cello	Sherill Roberts	Piano	Barbara Stewart
Clarinet	Cindi Bartels	Piano	Kenn Willson
Drum Set	Ken Ollis	Saxophone	Joel Tanner
Flute	Kathryn Brallier	Trumpet	Carol Smith
French Horn	Sarah Prunk	Voice	Maggie Daane
Guitar	David Iula	Voice	Pam Glaros
Jazz Piano, Improv	Greg Goebels	Voice	Cynthia McGladrey
Low brass	Jack Quinby	Violin, viola	Kathleen Lavengood



Facilities

Ross Center

Built in 1978, Ross contains acoustically well-designed choral and instrumental rehearsal halls, 9 practice rooms (including 1 with harpsichord and 1 with a MIDI cart), MIDI lab/ listening lab, faculty offices and teaching studios. The practice rooms provide 7 new pianos (2 Schimmel up-rights, 3 Vogel uprights, 2 Kawai grands, 1 Yamaha upright, 1 Chickering grand).

Ross Center and the Performing Arts office are open Monday - Friday 8:00 a.m. - 5:00 p.m. Office hours for individual faculty are posted on their studio doors.

The bulletin boards outside the music office contain space for current notices, announcements of cultural events, educational opportunities, and job openings. Students are asked to check the boards frequently.

Student use of Ross to practice for private lessons and/or ensembles may be granted to music majors and for students enrolled in applied lessons and/or in George Fox University music ensembles. Due to security reasons after hour ensembles not affiliated with the University music department, i.e. more than two people, must schedule through Events Services.

Bauman Auditorium

Constructed in 1982, Bauman is considered one of the finest performance halls in the Pacific Northwest. In May of 1992 the Oregon Symphony recorded *Apocalypse* by Gian Carlo Menotti, *Meditations on Ecclesiastes* by Norman Dell Joio and *Masks* by Ronald Lo Presti. It features a large stage, a Bösendorfer Imperial Grand Piano (9'6") and a Baldwin 9' piano, orchestra pit, a 37 rank Balcom and Vaughn pipe organ and a seating capacity of 1,140.

Wood-Mar Auditorium

A 253-seat intimate theatre/recital hall. Every seat has an excellent view of the large stage with a 20-foot-high proscenium arch. An enclosed control room at the rear of the theater houses the controls for state-of-the-art sound and computerized lighting systems.



Music Education Major

The Department of Performing Arts offers the Bachelor of Arts degree in Music Education. Students completing this degree will be licensed to teach music grades P-12 after four years of study.

These pages are intended to serve only as a sample. Please note that some classes are only offered every other year, so you will need to plan accordingly. Recitals may be given during the Fall or Spring semester.

For official course requirements: if this is your major please consult your degree audit from the registrar for your year of entrance; if you are considering changing to this major please check the requirements from the Undergraduate Academic Catalog found online at <http://www.georgefox.edu/catalog/undergrad/>

B.A., Music Education– Academic Year 2008-2009

130 total Hours are required for the BA in Music Education degree due to music courses, specific general education courses, and Education department requirements.

Year/ Term	Course ID	Course Title	Hours
Year 1 Fall	MUSI 121	Theory I	3
	MUSI 131	Sight Singing/Ear Training	1
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
	PSYC 150	General Psychology	3
	GEED	Electives	
Year 1 Spr	MUSI 130	Music of World Cultures	2
	MUSI 122	Theory I	3
	MUSI 132	Sight Singing/Ear Training	1
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
	GEED	Electives	
	MUSI	Foundation of Music Education	1
	First Year Assessment		



Year/ Term	Course ID	Course Title	Hours
Year 2 Fall	MUSI 180	Intro to Music Technology	2
	MUSI 221	Theory II	4
	MUSI 270	Music Techniques Instrumental I	1
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
	EDUC 240	Perspectives in Education (30 hrs. practicum)	2
Year 2 Spring	MUSI 200	Basic Conducting	1.5
	MUSI 222	Theory II	4
	MUSI 271	Music Techniques Instrumental II	1
	MUSI 272	Music Techniques Vocal	1
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
	PSYC 310	Lifespan Human Development	3
		Second Year Assessment	
		Theory II Exit Exam	
	Pass Piano Proficiency		
	Pass Upper Division Jury		
Year 3 Fall	MUSI 460	Advanced Conducting	2
	MUSI 311	Music History	3
	MUSI 410	Elementary Music Methods	3
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSI 273	Instrumental Music Techniques for Choral Conductors	1
	MUSA/MUSI	Piano (Class or Applied)	1
	EDUC 341	Learning Theory	2
	MUSI 490	Degree/Recital Project	1



Year/ Term	Course ID	Course Title	Hours
Year 3 Spring	MUSI 312	Music History	3
	MUSI 320	Form & Analysis	2
	MUSI 411	Middle and High School Music Methods	3
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
	EDUC 370	Curriculum & Instruction (30 hr. Practicum—EL, M.H.)	3
		Half Recital	
Year 4 Fall	MUSI 400	Music and Christian Faith	2
	EDUC 375	Student Teach I & Classroom Management (100 hrs. in the field T & R)	2
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
Year 4 Spr	EDUC 475	Student Teaching (Full Time in the field)	12
	EDUC 490	Senior Seminar	3
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1



Music Major

The Department of Performing Arts offers the Bachelor of Arts degree in music with a choice of four concentrations. The following pages include the recommended tracks for the following concentrations:

- General
- Performance
- Pre-teaching
- Theory/Composition

These pages are intended to serve only as a sample. Please note that some classes are only offered every other year, so you will need to plan accordingly. Recitals may be given during the Fall or Spring semester.

For official course requirements: if this is your major please consult your degree audit from the registrar for your year of entrance; if you are considering changing to this major please check the requirements from the Undergraduate Academic Catalog found online at <http://www.georgefox.edu/catalog/undergrad/>

B.A., Music – Academic Year 2007-2008

Major Requirements – 44.5 to 57 Hours

Note: Special General Education Requirements

Music Majors may not choose a music course (with the exception of MUSI 130 Music in World Cultures) to fulfill the Fine Arts Requirement .



General Concentration – 47.5 to 48 Hours

MUSA 105/305 (Applied Music) and MUSA Ensemble credits total 10 hours, with no fewer than four semesters in either area. (included in recommended track)

Additional MUSI courses totaling 5 hours, at least 3 of which must be upper division.

(not shown in recommended track).

Recommended Track

Year/ Term	Course ID	Course Title	Hours
Year 1 Fall	MUSI 121	Theory I	3
	MUSI 131	Sight Singing/Ear Training	1
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
Year 1 Spr	MUSI 130	Music in World Cultures	2
	MUSI 122	Theory I	3
	MUSI 132	Sight Singing/Ear Training	1
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
		First Year Assessment	
Year 2 Fall	MUSI 180	Intro to Music Technology	2
	MUSI 200	Basic Conducting	1.5
	MUSI 221	Theory II	4
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
Year 2 Spr	MUSI 222	Theory II	4
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
		Second Year Assessment	
		Theory II Exit Exam	
		Pass Piano Proficiency	
		Pass Upper Division Jury	



Year/ Term	Course ID	Course Title	Hours
Year 3 Fall	MUSI 311	Music History	3
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
Year 3 Spr	MUSI 312	Music History	3
	MUSI 320	Form and Analysis	2
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
Year 4 Fall	MUSI 400	Music & Christian Faith	2
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSI 490	Degree Recital/Project	
Year 4 Spr	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1



Performance Concentration – 44.5 to 57 Hours

MUSA 105/305 Applied Music (eight semesters) (included in recommended track)
MUSA 115-365 Large ensemble (eight semesters) (included in recommended track)

Recommended Track

Year/ Term	Course ID	Course Title	Hours	
Year 1 Fall	MUSI 121	Theory I	3	
	MUSI 131	Sight Singing/Ear Training	1	
	MUSA 105	Applied Music	1	
	MUSA	Ensemble	0.5-1	
	MUSA/MUSI	Piano (Class or Applied)	1	
Year 1 Spr	MUSI 130	Music in World Cultures	2	
	MUSI 122	Theory I	3	
	MUSI 132	Sight Singing/Ear Training	1	
	MUSA 105	Applied Music	1	
	MUSA	Ensemble	0.5-1	
	MUSA/MUSI	Piano (Class or Applied)	1	
		First Year Assessment		
Year 2 Fall	MUSI 180	Intro to Music Technology	2	
	MUSI 200	Basic Conducting	1.5	
	MUSI 221	Theory II	4	
	MUSA 105	Applied Music	1	
	MUSA	Ensemble	0.5-1	
	MUSA/MUSI	Piano (Class or Applied)	1	
Year 2 Spr	MUSI 222	Theory II	4	
	MUSI 460	Advanced Conducting	2	
	MUSA 105	Applied Music	1	
	MUSA	Ensemble	0.5-1	
	MUSA/MUSI	Piano (Class or Applied)	1	
			Second Year Assessment	
			Theory II Exit Exam	
			Pass Piano Proficiency	
		Pass Upper Division Jury		



Year/ Term	Course ID	Course Title	Hours
Year 3 Fall	MUSI 311	Music History	3
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
Year 3 Spr	MUSI 312	Music History	3
	MUSI 320	Form and Analysis	2
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
		Half Recital	
Year 4 Fall	MUSI 492	Recital/Lecture/Thesis	1
	MUSI 400	Music & Christian Faith	2
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSI 490	Degree Recital/Project	
Year 4 Spr	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1



Pre-Teaching Concentration – 53.5 to 54 Hours

The pre-teaching concentration in music prepares the student to take the Oregon Praxis Examination in music as preparation for application to a Master of Arts in Teaching program.

Recommended Track

Year/ Term	Course ID	Course Title	Hours
Year 1 Fall	MUSI 121	Theory I	3
	MUSI 131	Sight Singing/Ear Training	1
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
Year 1 Spr	MUSI 130	Music in World Cultures	2
	MUSI 122	Theory I	3
	MUSI 132	Sight Singing/Ear Training	1
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
		First Year Assessment	
Year 2 Fall	MUSI 180	Intro to Music Technology	2
	MUSI 200	Basic Conducting	1.5
	MUSI 221	Theory II	4
	MUSI 270	Music Techniques – Instrumental	1
	EDUC 250	Teaching as a Profession	2
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1



Year/ Term	Course ID	Course Title	Hours
Year 2 Spr	MUSI 222	Theory II	4
	MUSI 272	Music Techniques – Vocal	1
	MUSI 460	Advanced Conducting	2
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
		Second Year Assessment	
		Pass Piano Proficiency	
Year 3 Fall	MUSI 311	Music History	3
	MUSI 410	Elementary Music Methods	3
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
Year 3 Spr	MUSI 312	Music History	3
	MUSI 320	Form and Analysis	2
	MUSI 411	Mid/High School Music Methods	3
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
Year 4 Fall	MUSI 400	Music & Christian Faith	2
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSI 490	Degree Recital/Project	
Year 4 Spr	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1



Theory/Composition Concentration – 54.5 to 55 Hours

MUSA 105/305 (Applied Music) and MUSA Ensemble credits total 10 hours, with no fewer than four semesters in either area. (included in recommended track)

Recommended Track

Year/ Term	Course ID	Course Title	Hours
Year 1 Fall	MUSI 121	Theory I	3
	MUSI 131	Sight Singing/Ear Training	1
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
Year 1 Spr	MUSI 130	Music in World Cultures	2
	MUSI 122	Theory I	3
	MUSI 132	Sight Singing/Ear Training	1
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
		First Year Assessment	
Year 2 Fall	MUSI 180	Intro to Music Technology	2
	MUSI 200	Basic Conducting	1.5
	MUSI 221	Theory II	4
	MUSI 225	Composition	1
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
Year 2 Spr	MUSI 222	Theory II	4
	MUSI 225	Composition	1
	MUSI 460	Advanced Conducting	2
	MUSA 105	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSA/MUSI	Piano (Class or Applied)	1
		Second Year Assessment	
		Pass Piano Proficiency	
		Pass Upper Division Jury	



Year/ Term	Course ID	Course Title	Hours
Year 3 Fall	MUSI 310	Counterpoint	2
	MUSI 311	Music History	3
	MUSI 425	Composition	1.5
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
Year 3 Spr	MUSI 312	Music History	3
	MUSI 320	Form and Analysis	2
	MUSI 425	Composition	1.5
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
Year 4 Fall	MUSI 430	Instrumentation/Orchestration	2
	MUSI 400	Music & Christian Faith	2
	MUSI 425	Composition	1.5
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1
	MUSI 490	Degree Recital/Project	
Year 4 Spr	MUSI 425	Composition	1.5
	MUSA 305	Applied Music	1
	MUSA	Ensemble	0.5-1



Additional Requirements for Graduation

The following requirements must be met by ALL Music Majors in order to be recommended for graduation by the music department:

1. Enrolled in a major ensemble each semester. A major ensemble would be one of the following - Concert Choir, Chorale, Symphonic Band, Piano Ensemble, or Chehalem Symphony Orchestra.
2. Enrolled in MUSA 105/305 Applied Music lessons each semester in your primary instrument.
3. All music majors are required to achieve upper division standing in their primary applied area before a degree recital may be scheduled.
4. A half recital is required of all music performance majors during their junior year. The half recital is given in the junior year after the student has been granted upper-division standing and has passed a recital hearing given before the music faculty. Music Theory/Composition and Pre-teaching Majors may schedule a half recital with approval of the music faculty.
5. All Performance majors are required to give a full degree recital/project during their senior year. The full recital is given in the senior year after the student has passed a recital hearing given before the music faculty. Music Theory/Composition majors are required to present a recital of original works during their senior year or present a music theory thesis in lieu of recital. Pre-teaching Music Majors and Music Education Majors are required to present a half recital in their jr./sr. year. Refer to the student recital checklist for responsibilities, forms and program template (see *Appendix A: Recitals*).
6. All music majors are required to pass a piano proficiency exam. Exams are administered at the end of each semester. **Students are required to be enrolled in applied piano or class piano from the beginning of their first year until the proficiency has been met.** Students are strongly encouraged to pass the piano proficiency exam by the end of their sophomore year. The piano proficiency exam will consist of four sections. These sections include Technique, Transposition/Harmonization, Repertoire, Sight-reading, and if you are a Music Ed or Pre-teaching major, a section entitled Classroom Skills is also required. You are responsible to be familiar with the requirements for your major, minor, or interdisciplinary music degree. Exam requirements are available for purchase in the University Bookstore.



Music Major Assessment

The music faculty values and appreciates all of the students' involvement in the Performing Arts Department. Due to the fact that we care deeply for our students, we wish to be more actively involved with each student's growth, particularly musically and academically. A tangible way of showing this is to assess each music major's growth, involvement and continuation in the major at the end of your **first** and **second** years. These assessments will be based on the following criteria:

Applied Music

Are you developing your skills appropriately at an acceptable pace? Are you attending your lessons regularly with required preparation? Are you participating/attending departmental Students in Recitals?

Ensemble Participation

Are you engaged and attending the rehearsals and performances? Are you practicing your part? Are you coming to rehearsals prepared? Are you demonstrating leadership qualities?

Coursework

Are you engaged and working to fulfill the requirements of your music classes? Are you using your time wisely and turning in assignments on their due dates? Are you working carefully and efficiently? Are you maintaining a B average in your music courses? Second year assessment includes a Theory II exit exam.

One of the following outcomes will be possible with each assessment:

1. Continuation as a Music Major recommended.
2. Probationary Continuation as a Music Major. Does not meet the criteria for at least one of the above areas. Must meet with advisor and department chair.

Continuation as a Music Major not recommended.



Challenge Tests

Challenge tests for Music Theory I (MUSI121/122) and Sight Singing & Ear Training (MUSI 131/132) are available; detailed outlines may be requested from the department secretary or from Brent Weaver.

Challenge Test for Music Theory I

1. Analysis of musical examples, including labeling of simple modulations (40 points)
2. Figured bass and partwriting in four parts, including basic harmonic vocabulary: diatonic triads and seventh chords, secondary dominants and simple modulations, standard nonharmonic (complementary) tones. (40 points)
3. Harmonization of a simple diatonic, non-modulating tune at the keyboard. (20 points)

Passing: 90 points or better.

Challenge Test for Sight Singing and Ear Training

1. Sightsinging a diatonic tune in major or minor mode (selected by the instructor) with correct syllables, accurate notes and rhythms, given two minutes' preparation and two tries. (40 points)
2. Transcribing a non-modulating hymn or folk tune with simple chords (lead sheet style or Roman numerals) from a recording. (40 points)
3. Detecting and correcting errors in a four-part texture. (20 points)

Passing: 90 points or better.

Notes:

Only one try per person per sequence will be allowed for challenge tests.

Passing a challenge test does not grant University credit. Students must replace the credit hours with additional MUSI hours.

To request information for credit by examination, see Dr. Brent Weaver.



Music Minor

Music minors are designated to give basic knowledge to those who desire to use music as an avocation or to use as a secondary emphasis in conjunction with another primary focus. Students may elect a minor in the field of music, church music or music theatre as indicated below:

Music – 18.5 Hours

Academic Year 2007-2008

Take all of the following:

Course ID	Course Title	Hours	Complete?
MUSI 121	Theory I	3	
MUSI 122	Theory I	3	
MUSI 131	Sight Singing & Ear Training	1	
MUSI 132	Sight Singing & Ear Training	1	
MUSI 200	Basic Conducting	1.5	
MUSI 311	Music History	3	
MUSI 312	Music History	3	

Course ID	Course Title	Hours	Complete?
MUSA 105/305	Applied Music	1	
MUSA 105/305	Applied Music	1	

Course ID	Course Title	Hours	Complete?
MUSA		0.5	
MUSA		0.5	



Church Music – 18 Hours

Academic Year 2007-2008

Take all of the following:

General Music (14.5 to 15.5 Hours)

Course ID	Course Title	Hours	Complete?
MUSI 121	Theory I	3	
MUSI 131	Sight Singing & Ear Training	1	
MUSI 200	Basic Conducting	1.5	
MUSI 272	Music Techniques Vocal	3	

Select 6 to 7 Hours from the following:

MUSI 340	Church Music: History and Administration	3	
MUSI 400	Music and the Christian Faith	2	
MUSI 380	Keyboard Improvisation	2	
MUSI 485 or 495	Special Topic Special Study	1-3	

Applied Music (4 Hours)

Course ID	Course Title	Hours	Complete?
MUSA 105VC	Applied Voice	1	
MUSA 105VC	Applied Voice	1	

Choose 2 of the following 3:

MUSA 105PN	Applied Piano	1	
MUSA 105OR	Applied Organ	1	
MUSI 135	Class Piano	1	

Ensembles (1.5 Hours)

Course ID	Course Title	Hours	Complete?
MUSA		0.5	
MUSA		0.5	
MUSA		0.5	



Music Theatre – 19.5 Hours

Academic Year 2007-2008

Take all of the following:

General (20 Credit Hours)

Theatre Component (9)

THEA 100	Acting 1: Fundamentals of Acting	3 credits
THEA 200	Acting 2: Stage Voice and Movement	3 credits
THEA/MUSI 350	Music Theatre Performance	3 credits

Applied Music Component (3)

MUSA 105VC	Applied Music Voice	2 credits
MUSA 125/325C	Ensembles (Concert Choir or Chorale)	1 credit

Music Theory Component (4)

MUSI 121	Theory I	3 credits
MUSI 131	Sight Singing / Ear Training	1 credit

Dance Component (1)

HPA 107/307 or 109/309	Dance Class	1 credit
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Electives (3)

Select one course (3 credits) from the remaining THEA or MUSI courses.



Major Ensembles

Concert Choir (0.5-1 credit)

Concert Choir is a 40-50 mixed voice ensemble that sings sacred and secular literature appropriate for a traditional University/college choir. Repertoire sung will include music of different cultures and styles as well as historical eras. Students will learn vocal pedagogy that will allow them to communicate textual understanding and sing with accurate stylistic interpretation as intended by the composers. The choir's performance commitments include performing at family weekend, a Christmas concert, touring, usually prior to spring term, and concerts in area churches and schools. The choir rehearses for 70 minutes four times a week 3:40-4:50 (M-R), plus sectionals as needed. Students selected for this choir need to demonstrate an advanced understanding and knowledge of proper tone production and sight-reading skills. Although membership in Concert Choir usually consists of upperclasspersons from a variety of majors, new students from all class levels are encouraged to audition. The Concert Choir is directed by Loren Wenz.

Chorale (0.5 credit)

Chorale is an ensemble consisting of either men's or women's voices. Membership in Chorale is by Director's permission. It is the intent of the director that there will be sufficient interest to have separate men's and women's ensembles. If not, Chorale will sing as one ensemble. This group will be of particular interest to those students who may not have had extensive traditional choir experience and want to develop their reading skills and vocal technique. Other students join these groups for the opportunity to perform literature written exclusively for male or female voices or because they do not have the time to commit to Concert Choir. Students in these ensembles perform approximately 4 times yearly including the Christmas concert. Participation in Chorale usually prepares students for placement in Concert Choir. Chorale meets on Monday and Wednesday from 2:40-3:30.

Symphonic Band (0.5-1 credit)

The Symphonic Band is an ensemble made up of majors and non-majors alike. Its purpose is to explore and perform standard literature for the modern wind band. Repertoire performed will reflect music from different cultures as well as historic eras. Performances will include Family Weekend, Bruin Preview, a Pops Concert, Spring Concert, and Spring Commencement as well as concerts in area schools. The band rehearses 75 minutes, three times per week. The band also joins the Concert Choir for a fall retreat at the coast and takes a tour in the spring. The Symphonic Band is directed by Pat Vandehey.

Chehalem Symphony Orchestra (0.5-1 credit)

The orchestra is composed of college students, faculty and staff, and community members. The literature includes chamber orchestra and full orchestra including concertos for piano, organ and instruments of the orchestra. The Fall Concert features a balanced program of literature for string orchestra and full orchestra. The Spring Concert often features a student in a piano concerto from the Classical or Romantic periods. Rehearses one evening a week. Directed by William Hunt.



Small Ensembles

Vocal Jazz Ensemble (0.5 credit)

A vocal ensemble specializing in the preparation study, and performance of vocal jazz. Performances are usually for school events and some off-campus concerts. Vocalists will learn to improvise and sing with appropriate style and tone appropriate to the idiom. Grades are primarily based on active class involvement, outside class preparation and participation in performances. This class meets twice a week with the instructor at a time to be determined. Students are expected to spend a minimum of 30 minutes a week working on parts outside of class.

Chamber Singers (0.5 credit)

(Audition and membership in either Concert choir or Chorale required) Chamber Singers is an ensemble of selected singers (8-16) who are comfortable singing one on a part, strong sight reader and possess mature voices. Members of this group perform diverse and appropriate a capella and accompanied music. Grades are primarily based on active class involvement, outside class preparation and participation in performances. Chamber Singers meets twice a week .

Handbell Ringers (0.5 credit)

Handbell ringing has a long and colorful history going back to English carillon playing. Its recent enthusiastic revival in churches and schools reflects a growing appreciation for the delightful sound of bells as well as their value in promoting musicianship and encouraging fellowship. A moderate ability to read music is required for participation in this ensemble. The group performs for on-campus concerts, chapel preludes, and a few additional concerts in the area. The choir rehearses one hour a week and is directed by Cynthia McGladrey.

Jazz Band (0.5 credit)

The Jazz Band is comprised of members of the Symphonic Band. Under special circumstances non-Symphonic Band members may be admitted by audition. Members of the Jazz Band will explore the rudiments of Jazz styles, phrasing, articulation and improvisation in a performance environment. Performances will include concerts both on and off campus and may include such venues as the Reno Jazz Festival. The Jazz Band rehearses Wednesdays, 5:30-7:30 p.m. and is directed by Joel Tanner.

Keyboard Ensemble (0.5 credit)

Keyboard Ensembles consist of various instrumental combinations which include the piano. They may be made up of multiple pianos with up to 3 players per instrument in a "Monster Piano Concert" to piano duets (2 players on 1 piano). In addition, this ensemble could also include traditional piano trios and quartets (Strings and/or Woodwinds and piano). These ensembles will be assembled based on interest and skill level of the performers. Coordinated by Barbara Stewart.



Instrumental Chamber Ensembles (0.5 credit)

The Instrumental Chamber Ensembles at George Fox are open to any instrumentalist with previous experience. All ensembles will perform in a variety of venues throughout the school year both on and off campus. Literature of varying styles and eras will be rehearsed and performed. Most ensembles meet once a week at a time that meets both the performer and the instructors schedule. The following are ensembles that are currently in place and rehearsing.

- Flute Ensemble – Kathryn Brallier, director
- Brass Ensemble – Richard Elliott, director
- Clarinet Quartet—Cindi Bartels, director
- Recorder Ensemble—Student directed, Pat Vandehey, faculty advisor
- String Trio – William Hunt, director
- String Quartet – William Hunt, director

Ensembles that have been in place in the past and can be put together with sufficient interest include:

- Brass Ensemble
- Horn Quartet
- Low Brass Choir
- Percussion Ensemble
- Saxophone Ensemble
- Trumpet Ensemble
- Woodwind Quintet

George Fox encourages chamber music participation and has three Chamber Music Concert nights on this year's schedule. Students who wish to join an existing chamber ensemble or start a new chamber group must have permission from Pat Vandehey, coordinator of instrumental activities.



Applied Lessons

Private lessons are offered in the following areas:			
Banjo	Electric Bass	*Organ	Tuba
Baritone	Flute	Percussion	Viola
Bass	French Horn	Piano	Violin
Bassoon	Guitar	Saxophone	Voice
Cello	Jazz Piano	String Bass	
Clarinet	Mandolin	Trombone	
Drum Set	Oboe	Trumpet	

* Admission is based on demonstration of minimum proficiency.

Students will take applied lessons at the 105 level until they have passed the upper division jury, regardless of their class standing. Upper division juries are given at the end of each semester in a twenty-minute time period on the study day of finals week. Upper division juries are usually taken at the end of the sophomore year.

The following pages contain the applied lesson policy as well as the guidelines of what will be studied during lower and upper division applied lessons for each instrument.



MUSA 105/305 Applied Music Syllabus

The following guidelines are offered to address the difficulty of providing a consistent number of lessons to students and a more consistent payment to applied teachers.

1. Each semester will include:
 - A. Thirteen lessons
 - B. A jury (on the Monday of each final exam week)
 - C. A minimum of 10 lessons (or roughly 75% of the lessons) must be attended by a student in order to receive a passing grade in applied music.
 - D. Incomplete grades will not be given for applied lessons out of respect for instructors
1. Students are charged a \$260 fee each semester, reflecting a rate of \$20.00 per 30 min lesson.
2. Lessons will be made-up if the teacher had to be absent or a student was unable to come to a lesson due to extended illness (with the appropriate doctor's verification). It is the responsibility of the teacher or student to notify the other in advance.
3. Through the second full week of lessons in each semester, students may discontinue study and be charged only for the number of scheduled lessons to date. Any of the lessons missed during the two-week period because of an extended illness or because the teacher had to be absent will also be made-up. Any lessons missed without a valid reason, as stated above, will not be made-up but will still be charged to the student's account.
4. Students who discontinue lessons after the end of the second week may officially withdraw without receiving a grade providing the registrar's office is apprised before the official "last day to withdraw from class" printed in the current class schedule, BUT they will forfeit the instructional fee charged for the entire semester. The applied teacher will receive the total amount. One exception to this manner of dealing with charges is when students are incapacitated or have an official doctor's order to discontinue study (Legitimate examples include a drummer who breaks an arm or a vocalist who develops vocal nodules and must be silent for a significant period of time). Any refund in these special cases will be given only for the remaining weeks of study after the student has met with the applied instructor.

Practice Expectations

Students studying in two applied areas should designate one as the primary area. Instructors will expect a minimum of one-hour daily practice in the primary area and one-half hour daily in the secondary area. Students who arrive at a lesson without having practiced may be required to spend the instruction time practicing independently.

At the beginning of each semester, students are encouraged to sign up for a reserved practice room time. Students may sign up for one hour per day of practice room time for each applied lesson taken. The student signed for a particular time has priority. A student may use any empty practice room, but is expected to relinquish it to any student signed up for that time provided he or she claims the room within the first fifteen minutes of the scheduled hour. Students are asked to take all personal belongings with them when they leave their practice room.



Recital/Concert Attendance Policy

All applied music students are required to attend a certain number of concerts and recitals each semester. Attendance at these events counts toward the applied lesson grade—the applied lesson grade will be lowered by one letter if the requirement is not met. In the case that a music major or minor is not currently taking applied lessons, he or she is strongly encouraged to attend a number of musical events for personal and educational enrichment.

It is the student's responsibility to sign a program and turn it in to the Music Office so that the attendance can be recorded. The student must stay for the entire event. The conscience/honor system is in effect.

Attendance Requirements

Music Majors: 9 events per semester (2 professional, 7 other)

Music Minors, Interdisciplinary Majors: 6 events per semester (1 professional, 5 other)

Students taking applied lessons, but not falling into the above categories:

4 events per semester (1 professional, 3 other)

A list of campus events will be printed at the beginning of each semester. It is the student's responsibility to keep track of the events he or she has attended. Students may check their progress in the music office to if needed. At the end of each semester, the total count will be reported to the applied instructor by the Music Secretary.

Students who perform in an entire event may not count that event toward the attendance requirement. Exceptions to this are: Christmas Concert, Festival Chorus, and Music Theatre. If you perform in any part of an event (Students in Recital, Spring Concert, etc.) you may count that event if you stay for the entire performance.

Departmental Recitals

Students taking applied lessons are strongly encouraged to attend all "Students in Recitals" and the Spring Honors Recital. Credit for attending these recitals may also count toward fulfilling the above non-professional performance requirements.

"Students in Recital" are scheduled at 12:40 three times per semester. Students wishing to perform must complete a "Students in Recital Form" with their applied instructor and turn it in to the music secretary at least two days before the recital. These forms may be obtained from the Music office.

If you have specific physical, psychiatric, or learning disabilities and require accommodations, please contact the Disability Services office early in the semester so that your learning needs may be appropriately met. You will need to provide current documentation of your disability to Disability Services. For more information, contact Rick Muthiah, coordinator of Disability Services (ext. 2314 or rmuthiah@georgefox.edu), or go to www.georgefox.edu/offices/disab_services.



Applied Brass

Trumpet

Lower Division, MUSA 105 BR

Arban, Books I and II
Clarke, Books I and II
Williams, Studies
Smith, Lip Flexibility
Gordon, Daily Trumpet Routines
Additional studies by Saint Jacome, Kopprasch, Bosquet, Saches, and Laurent

Upper Division, MUSA 305 BR

Tomosi, Six Etudes
Colin, Lip Flexibilities
Brandt, Etudes
Haydn, Concerto
Hindemith, Sonata
Additional studies by Pliss, Goedecke, Vidal, Clergue, Enesco, Hartley and Kennan

Trombone and Baritone

Lower Division, MUSA 105 BR

* indicates Trombone *only* ** indicates Baritone *only*

Arbans Complete Method for Trombone or Baritone
*Blazhevich Clef Studies
Johannes Rochut, Melodious Etudes for Trombone, Book 1
Schlossberg, Daily Drills
Blume, 36 Exercises
Handel, Concerto in F Minor

Upper Division, MUSA 305 BR

LaFosse, Complete Method
Colin, Lip Flexibilities
Rochut, Books II and III
Barat, Andante and Allegro
Guilmant, Morceau Symphonique
*Rimsky-Korsakov, Concerto
Gottwald, Fantasia Heroique
Sanders, Sonata
David, Concertino
Hindemith, Sonata
**Boccalari, Fantasia di Concerto



French Horn

Freshman Level, MUSA 105 BR

All major scales and arpeggios
Kopprasch, 60 Selected Studies, Vol. I
Pottag, Orchestral Excerpts, Vol. I
Mozart, Concerto 2
Franz Stauss, Concerto, Op. 8
Saint-Saens, Morceau de Concert

Sophomore Level, MUSA 105 BR

All minor scales and arpeggios
Kopprasch, 60 Selected Studies, Vol. II
Pottag, Orchestral Excerpts, Vol. II
Haydn, Concerto #1
Richard Stauss, Concerto #1, Op. 11
Bernard Heiden, Sonata
Vivaldi, Concerto

Junior Level, MUSA 305 BR

Maxime-Alphonse, Studies, Vol. I
Pottag, Orchestral Excerpts, Vol. III
Gates, Odd Meter Studies
Mozart, Concerto #4
Beethoven, Sonata
Dukas, Villanelle
Nelhybel, Scherzo Concertante

Senior Level, MUSA 305 BR

Richard Strauss, Orchestral Excerpts
Bach, Unaccompanied Cello Suites
Maxime-Alphonse, Studies, Vol. II
Bozza, 18 Etudes en forme d'improvisation
Haydn, Concerto #2
Bozza, Sur Le Cime
Hindemith, Sonata
Lurok, Sonata, Op. 36 (avant garde)
Schumann, Adagio and Allegro



Tuba

Lower Division, MUSA 105 BR

Cimera, 170 Studies
Rochut, Book I
Kopprasch, Book II
Arban, Complete Method
Schlossberg, Daily Drills

Upper Division, MUSA 305 BR

Eby, Complete Method
Rochut, Book II and III
Kopprasch, Book II
Troje-Miller, Sonatina Classica
Beethoven-Bell, Judas Maccabeus
Hartley, Sonatine
Hindemith, Sonata
Beverdort, Sonata Applied Brass



Applied Guitar

Lower Division, MUSA 105 GT

Study of basic folk and classical guitar

Key chart

Folk songs and/or Christian choruses

Mel Bay Guitar Class Method

Chords and progressions in six to eight different keys

Finger-picking

Beginning bar chords

Julio Sagreras, First Lessons for Guitar

Beginning note reading in the first position

Manuel Lopez Ramos, Coordination Exercises

First three lines

Arpeggio exercises 1-6

Upper Division, MUSA 305 GT

Study of more complex folk and classical guitar

More use of bar chords

Introduction to jazz chords

More compilations of songs by secular and Christian artists

Julio Sagreras, Second Lessons for Guitar

Manuel Lopez Ramos, Coordination Exercises

Lines 1-12

Arpeggio exercises 1-12

Classical pieces by J.S. Bach, F. Sor, and others



Applied Piano

Lower Division, MUSA 105P

Students should demonstrate the following level of proficiency before enrolling in MUSI 105P.

1. All major scales, hands together, for four octaves ascending and descending.
2. An easier study, such as those of Czerny, Cramer, or Heller.
3. A sonatina by Clementi or Kuhlau, or an easy sonata by Haydn or Mozart (K.545)
4. A two- or three-part invention by Bach.
5. An easy Romantic piece by Schumann, Mendelssohn, or Chopin.

Students unable to meet this requirement should enroll in class piano until the instructor feels they qualify for private study.

Upper Division, MUSA 305P

Students must pass the upper division jury before registering for MUSA 305P. The upper division hearing may be taken at any jury hearing after beginning study at George Fox, but is usually taken second semester of the sophomore year. The jury must be passed before a Recital may be scheduled.

The examination covers:

1. All major scales over a four octave span.
2. All minor scales in each form over a four octave span. (The students should be prepared to play each scale in thirds and sixths, in varying rhythms, dynamics, and touches.)
3. All major and minor arpeggios in root position over a four octave span.
4. Literature representing the periods and general level of difficulty indicated by the following: (if Performance or Music Ed major, all works need to be performed from memory.)
 - A. Baroque: A Bach prelude and fugue from the WTC.
 - B. Classical: An entire Haydn or Mozart sonata or one of the easier sonatas of Beethoven, such as Op. 2, No. 1.
 - C. Romantic: A Brahms intermezzo.
 - D. Impressionistic: Debussy, *Preludes*, (*La Cathedrale engloutie*).
 - E. Modern: Bartók, *Little Suite*.

Substitutions from each period will be accepted provided they are of comparable difficulty and depth and approved in advanced by the coordinator.



Applied Percussion

Timpani

Freshman Level, MUSA 105 PR

Fundamentals of timpani playing
Exercises for ear training
Graded exercises for the development of technique on two drums
McMillan, Basic Timpani Technique
Appropriate solo and ensemble literature

Sophomore Level, MUSA 105 PR

Development of technique
Exercises with asymmetrical meters (5/4, 7/4, 11/8)
Ensemble playing encouraged
Goodman, Modern Method for Timpani
Appropriate solo and ensemble literature

Junior Level, MUSA 305 PR

Development of technique
Ensemble playing encouraged
Goodman, Modern Method for Timpani
Firth, The Solo Timpanist
Timpani solo parts from all style periods, plus appropriate ensemble literature
Additional studies: Selections from or equivalent to Concerto by Streigler

Senior Level, MUSA 305 PR

Development of technique
Familiarization with 20th century orchestral literature
Introduction to modern notations (e.g., Penderecki)
Appropriate solo and ensemble literature
Concertos by Tharicen, Jones, and Carter
Additional studies: Selections from or equivalent to solo compositions by Passerone, Jarre, Desportes and concertos by Creston, Jurka, and Milhaud.



Snare Drum

Freshman Level, MUSA 105 PR

Review of rudimental snare drumming using the 26 rudiments
General review of rhythm sight-reading
Rothman, Teaching Rhythm
Bellson, Modern Reading Text in 4/4P
Appropriate solo and ensemble literature

Sophomore Level, MUSA 105 PR

Development of technique
Exercises with asymmetrical meters (5/4, 7/4, 11/8)
Ensemble playing encouraged
Podemski, Method for Snare Drum
Stone, Stick Control
Appropriate solo and ensemble literature

Junior Level, MUSA 305 PR

Development of technique
Ensemble playing encouraged
Goldenburg, Modern School for Snare Drum
Delp, Multi-Pitch Rhythm Studies for Drums
Appropriate solo and ensemble literature
Additional studies: Selections from or equivalent to French Suite by Kraft

Senior Level, MUSA 305 PR

Development of technique
Familiarization with 20th century orchestral literature
Introduction to modern notations (e.g., Penderecki)
Goldenberg, Studies in Solo Percussion
Selections from or equivalent to Three Dances by Benson
Appropriate solo and ensemble literature
Additional studies: Selections from or equivalent to solo compositions by Passerone, Jarre, Desportes and concertos by Creston, Jurka, and Milhaud.



Applied Strings

Violin

Freshman Level, MUSA 105 ST

Major and minor Scales
Studies by Sevcik, Mazas, etc.
Sonatas by Handel, Mozart, etc.
Concertos by Vivaldi, Mozart, etc.

Sophomore Level, MUSA 105 ST

Sonatas by Mozart, Tartini, Corelli
Concertos by Bach, Viotti, etc.

Junior Level, MUSA 305 ST

Kreutzer studies
Sonatas by Beethoven, Schubert, etc.
Concertos by Mendelssohn, Beethoven, etc.
Virtuoso music by Sarasate, Sinding, Paganini

Senior Level, MUSA 305 ST

Sonatas by Brahms, Franck, etc.
Concertos by Lalo, Bruch, Wieniawski
Bach unaccompanied sonatas

Cello

Freshman Level, MUSA 105 ST

Technical material in hand building, shifting, and bowings
Etude material selected from: Sevcik, Drane, Dotaure, Lee, Schroeder, Klengel, and
Frances Grant (thumb position)
Major and minor scales
Selections from or equivalent to:
Krane, Intermediate Bach for the Cello
Golterman, Concerto No. V
Marcello, Sonatas in B Major, C Major and E minor
Bazelaire, Suite Francaise



Sophomore Level, MUSA 105 ST

Technical material in hand building, shifting, and bowings continued

Major and minor scales (three octaves)

Technical studies and etudes selected from or equivalent to:

Starker, An Organized Method of String Playing

Schulz, Technical Studies for Cello

Fitzenhagen, Thumb Position Studies

Merk, Etudes

Selections from or equivalent to:

Vivaldi, Sonatas I-IV

Corelli, Sonata in D minor

Golterman, Concerto No. IV

Klengel, Concertino in C Major

Short pieces at moderately advanced level

Junior Level, MUSA 305 ST

Major and minor scales and arpeggios (four octaves)

Octaves, 3rds and 6ths

Artificial harmonics

Etudes selected from or equivalent to:

Magg, Cello Exercises

Duport, Etudes, Bk. 1

Franchomme, 12 Caprices

Selections from or equivalent to:

Sammartini, Sonata in G Major

Eccles, Sonata in G minor

Bach, Solo Suites

Beethoven, Sonatas

Boellmann, Variations Symphonique

Short pieces by Saint-Saens, Senaille, Ravel, Faure, Bloch, Hindemith

Solo and orchestral literature

Senior Level, MUSA 105 ST

Basic and technical material in hand building, shifting, bowing, harmonics, major and minor scales, and double stops

Etudes selected from or equivalent to:

Duport, Book II

Piatti, 12 Caprices

Popper, High School Etudes

Selections from or equivalent to:

Concertos by – Porpora, J.C. Bach, Saint-Saens, Boccherini, Lalo

Sonatas by – Boccherini, Breval, Beethoven

Bach, Solo Suites

Pieces from standard repertoire



Applied Voice

Lower Division, MUSA 105V

Students will work on the repertoire they will need to have accomplished in order to be allowed to study at the upper division level. (These requirements are described below.)

Upper Division, MUSA 305V

Prerequisite to receiving credit for upper division vocal performance, candidates shall have studied at least one example from six of the following vocal categories. The candidate will bring to the hearing a list of all solo repertoire studied. Repertoire which meets upper division criteria should head the list and be properly identified as to the category which it applies.

Upper division repertoire requirements include:

1. Aria from opera or oratorio literature from before 1750
2. English or Italian song from before 1750
3. Classical song or aria (1750-1830)
4. Nineteenth century art song in the original language
5. Selection from opera repertoire after 1750
6. English or American song from the twentieth century
7. Selection from sacred literature

Studies in literature are to include two languages in addition to English. Normally studies include Italian, German, and French literature. This may vary, however, to include Spanish, Russian, or other approved languages.



Applied Woodwinds

Clarinet

Freshman Level, MUSA 105 WW

Klose, Method
Baerman, Method, Vol. III
Langenus, Method
Rose, 32 Etudes
Rubank, Duets, Vol. I and II
Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

Sophomore Level, MUSA 105 WW

Klose, Method
Baerman, Method
Rose, 40 Studies
Langenus, Method
Rubank, Duets, Vol. I and II
Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

Junior Level, MUSA 305 WW

Mozart, Concerto
Brahms, Sonata in G minor
Weber, Concertino
Studies based on the unaccompanied cello and violin sonatas and suites of J. S. Bach
Selected orchestral studies, four volumes
Persichetti, Serenade for Two Clarinets, selected duets

Senior Level, MUSA 305 WW

Etudes by Jean-Jean
Polatshek, Advanced Etudes
Hindemith, Sonata
Brahms, Sonata in E-flat
Poulenc, Sonata
Weber, Concerti in E-flat and F
Selected orchestral studies



Flute

Freshman Level, MUSA 105 WW

Taffanel-Gaubert, 17 Daily Exercises

Berbiguier, 18 Etudes for the Flute

Garibaldi, 20 Studies Op. 132

Anderson, Op. 33

Solos chosen from the suggested repertoire list supplied by applied instructor.

Sophomore Level, MUSA 105 WW

Kohler, Op. 66

J. S. Bach, 24 Concert Studies

Anderson, Op. 30

Bitsch, 12 Etudes

Solos chosen from the suggested repertoire list supplied by applied instructor.

Junior Level, MUSA 305 WW

Altes, 26 Selected Studies

Andersen, Opus 30

Don jon , The Modern Flutist

Karg-Elert, Op. 117

Boza, 14 Etudes

Solos chosen from the suggested repertoire list supplied by applied instructor.

Senior Level, MUSA 305 WW

Andersen, Op. 63

Piazzolla, Six Tango Etudes

Casterede, 12 Studies

Paganini, 24 Caprices

Orchestral Excerpts

Solos chosen from the suggested repertoire list supplied by applied instructor.



Oboe

Freshman Level, MUSA 105 WW

Andraud, Practical and Progressive Method

Barret, Method

Gekeler, Method, Vol. I and II

Rubank, Intermediate and Advanced Method

Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

Sophomore Level, MUSA 105 WW

Rubank, Advanced Method

Ferling, 48 Studies

Tustin, Method for Intermediate and Advanced Players

Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

Junior Level, MUSA 305 WW

Andraud, Vade Mecum (etudes and orchestral studies)

Rothwell, Bach Studies (cantatas, Passions, etc.)

Luft, 24 Etudes (duets)

Sonatas by Handel, Marcello, Telemann

Concerti by Mozart, Cimarosa

Senior Level, MUSA 305 WW

Rothwell, Bach Studies

Gillet, Studies

Mozart, Oboe Quartet

Hindemith, Sonata

Sain-Saens, Sonata

Andraud, Vade Mechum (orchestral studies and etudes)



Bassoon

Freshman Level, MUSA 105 WW

Weissenborn, Method

Rubank, Intermediate and Advanced Method

Oubradous, Scales and Exercises

Selected Duets

Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

Sopmore Level, MUSA 105 WW

Weissenborn, Method

Oubradous, Scales and Exercises

Milde, 25 Etudes

Selected Duets

Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

Junior Level, MUSA 305 WW

Giampieri, 16 Daily Studies

Jancourt, 26 Etudes

Milde, Concert Etudes

Mozart, Concerto (slow movement)

Telemann, Sonata in F minor

Gliere, Imprompty, Op. 35, No. 9

Gliere, Humoresque, Op. 35, No. 8

Selected Duets

Studies from the orchestral repertoire

Senior Level, MUSA 305 WW

Gambaro, 18 Studies

Orefici, Bravura Studies

Hindemith, Sonata

Mozart, Concerto

Weber, Concerto

Saint-Saens, Sonata

Studies from the orchestral repertoire



Saxophone

Freshman/Sopmore Level, MUSA 105 WW

Rubank, Intermediate and Advanced Method

Hovey, Daily Exercises

Teal, Saxophonist's Workbook

Voxman, Selected Studies

Voxman, Vol. I of Selected Studies

Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

Junior Level, MUSA 305 WW

Iasilli, Etudes and Scales

Klose, 25 Exercises

Mule, Etudes Variees

Dubois, Sonata

Ibert, Sonata da Camera

Senior Level, MUSA 305 WW

Labanci, 33 Concert Etudes

Mule, Scales and Arpeggios

Cavallini, 30 Caprices

Hindemith, Sonata

Schmitt, Legende

Ibert, Aria

Selected orchestral excerpts



Composition Study

Lower Division, MUSI 225

Students must have completed MUSI122/132 or their equivalents. The first year of study in composition focuses on the following skills:

- Developing familiarity with musical materials and how to communicate musical ideas
- Composing in shorter forms for solo instruments and small ensembles of up to four parts
- Using the student's familiar musical styles as a "home base," exploring various stylistic patterns
- Working with performers on presenting completed pieces, including rehearsal and incorporating performer feedback

Upper Division, MUSI 425

To achieve upper division status in composition, students must present to the music faculty a portfolio of at least 10 minutes of fully and clearly notated music in various styles and media, with at least one piece performed (or recorded) live. The portfolio must, in the opinion of the Music Faculty, demonstrate the student's readiness to proceed to upper division study and show promise of continued improvement toward the level of excellence expected of a GFU composer.

Upper-Division topics include:

- Exploring larger sectional and developmental forms
- Composing for medium-sized and larger ensembles, up to and including major ensembles
- Working at exploring and integrating various styles into the composer's emerging "voice"
- Achieving fluency in clearly expressing musical ideas in notated form.



Recitals and Juries

Juries

Applied music students perform before a faculty jury each semester on the Monday of finals week. Certain first-semester students may be excused from this requirement at the discretion of the applied teacher. Students will come to the jury with a completed repertoire sheet and be prepared to demonstrate scales or other exercises. The jury performances are graded, and the grade counts toward the final grade for the semester. Jury schedules are posted on the music department office door at least one week before juries are to take place.

Departmental Recitals

“Students in Recital” are scheduled at 12:40 three or more times per semester. Recital forms must be filled out at least two days before the recital. These forms may be obtained from the applied instructor or in the Music office.

Half Recital

Music performance majors are required to give a half recital during their junior year. Music Theory/Composition and Pre-teaching majors may give a half recital with permission from the music faculty. All students must pass the upper-division jury in their applied area, as well as a recital hearing given to the music faculty as a prerequisite to giving a recital.

Students are responsible for all details of the recital including programs, ushers, press releases, posters, and reception, as well as for all expenses (for more information see *Appendix A: Recitals*). A recital date should be confirmed as far in advance as possible as the calendar fills up quickly. All recitals must take place prior to Spring Break.

Degree Recital/Project

All music performance majors are required to give a full recital (not to exceed 75 minutes, including intermission, breaks, stages changes, etc.) or to complete a comparable performance project (approved by action of the music faculty) as part of their curriculum during their fourth year. Twenty-five percent of the full recital may involve a secondary applied area without upper-division standing, if approved by the faculty. Students interested in presenting a full recital should ask their applied teachers to recommend them to the music faculty.

Students are responsible for all details of the recital including programs, ushers, press releases, posters, and reception, as well as for all expenses (see *Appendix A: Recitals*). A recital date should be confirmed as far in advance as possible as the calendar fills up quickly (ideally this should be scheduled in the Spring semester the year prior to the planned recital). All recitals must take place prior to Spring Break.

Recital Location

Recitals may be given in Bauman Auditorium or at an off-campus location such as a local church pending approval of music faculty.



Financial Assistance

Music Department Scholarships

In recognition of the special dimension diligent students in the arts contribute to the cultural life of the campus environment and to the image of the university off-campus, the Music Department offers annual scholarships. These are awarded in conjunction with the Financial Aid Office on the basis of an audition and recommendation of the music faculty.

Incoming students (freshman and transfers) may be awarded scholarships on the basis of auditions held spring semester prior to their arrival at Fox. These awards are usually \$1000-\$2000.

Students receiving scholarships are required to enroll in applied lessons in the performing area for which the student is awarded the scholarship. Students should plan to apply part of the monies from their award toward applied lessons.

Scholarship recipients must also be enrolled in a major ensemble each semester. Piano scholarship recipients will be expected to accompany three students according to their skill level and needs of the department. A student wishing to change their primary applied instrument must re-audition for a music faculty panel.

Failure to officially enroll in a major ensemble and applied lessons for credit will result in loss of scholarship. Only in extreme cases will the enrollment requirement be waived. Once a scholarship has been lost, it may not be reawarded.

Returning students may apply for renewal of their scholarships by completing an application form available in the department office in the Spring. Criteria for music awards include consideration of the student's contribution to the department, demonstrated accomplishment, academic standing, the recommendation of the applied teacher, and enrollment in a major ensemble.

Endowed Scholarships

Additional endowed scholarships in music can be applied for through the Financial Aid office in early spring. These include:

The Barbara Armstrong Memorial Music Scholarship provides \$900 for an upper-division female vocal music major.

The J. Stewart Carrick Memorial Scholarship is an award of \$850 to a student majoring in music.

The Alfred and Pauline Dixon Memorial Music Scholarships assist students majoring in music. A total of \$3,100 is available.

The Emma Prillaman Vocal Music Scholarship is a \$1,200 scholarship intended for students who demonstrate strong vocal aptitude and mature Christian character. Recipient must be involved in a university-sponsored vocal group.



The Joe and Pearl Reece Memorial Scholarship provides \$150 to assist a freshman Friends student studying vocal music.

The Richard Tippin Memorial Music Scholarship of \$200 is awarded annually to a member of the Friends Church (preferably of the East Whittier Friends Meeting) pursuing a degree in music.

The Arlene Zeller Memorial Scholarship of \$200 is awarded annually to a student majoring in music—preferably to a student concentrating on vocal or conduction training.

For more information, contact the Financial Aid department's website.

Student Employment

Various part-time jobs in the music department are open to students eligible for the university work-study program. Positions are available for accompanists, band/orchestra manager, department secretary's assistant, and assistants in keyboard, theory, listening lab. Five to ten hours may be assigned each week. For more information regarding work-study, consult the Financial Aid Office or the Performing Arts Department secretary.



Additional Opportunities

Senior Performance Award

This award is given to those musicians who have achieved a high level of performance ability as demonstrated in recitals. Only seniors who have presented a recital are considered. Non-majors may qualify according to the same standard set for majors. Recipients of the award are selected by the music faculty.

Honors Recital

Each spring an Honors Recital is held to give students the opportunity to perform in a formal group recital. Entrance into the recital is determined through a competition in which a panel of judges made up of music faculty and outside professional musicians decide who will be chosen to participate.

Prep Division

Students qualified to be instructors in a studio setting will be permitted the use of practice rooms for lessons at hours to be arranged. Lesson fees will be paid directly to the student (the suggested fee is \$10.00-\$15.00 per lesson) who will return to the university 10% of the income for the use of the studio. Check with the department secretary if you are interested in giving lessons on campus.

CMENC

A student chapter of the Music Educators National Conference is sponsored through the music department. Minimal dues are required for the receipt of the national and state Music Educators magazines. The local chapter also sponsors meetings of interest to students. Membership entitles students to attend state and national conventions.

MTNA

The Music Teachers National Association (MTNA) along with the Oregon Music Teachers Association (OMTA) invites colleges to form student chapters for those students involved in music, and who may have special interest in private teaching or free-lance work. George Fox University Music Department sponsors such a chapter. This organization supports music teachers and sponsors workshops and concerts at the local, regional, state, and national levels. The advantages for chapter members are offerings of workshops, master classes and conventions which can be attended for reduced fees. The chapter also sponsors various concerts and fundraising projects on the campus.



Appendix: A

Recital Information

A. Information & Timeline

B. Program Template

C. Forms



Preparing for Your Recital

A degree recital is a demonstration of expertise on your instrument in various styles. Discuss your recital plans with your applied instructor.

- All students must pass the upper division jury in a semester prior to the recital.
- Students are required to enroll for one credit (1 credit = 1 hour) of lessons the semester prior to and the semester of their degree recital.
- Recital date and dress rehearsal date must be arranged through the Performing Arts administrative assistant and ideally should be scheduled in the Spring semester the year prior to the planned recital. The student (in conjunction with their applied instructor and accompanist) will check with the administrative assistant to learn which dates remain free on the university calendar. Do not schedule your recital within one month of another event which will take a lot of your time. When a date is selected, it will be placed by the administrative assistant on the official Performing Arts calendar. Remember to schedule your dress rehearsal and hearing as well.
 - ◇ Music Performance major degree recital – May reserve date immediately following Spring break (the year preceding) up until May 14 and again August 15-19 – **REQUIRED: FULL RECITAL**
 - ◇ Music Major degree recital (BA in Music Ed, Composition, etc.) – May reserve date between August 20-Sept 14 – **REQUIRED: 30 MINUTE RECITAL** but may choose to do 60 minute recital.
 - ◆ Music Ed and Music with Pre-Teaching concentration majors are encouraged to schedule their recital for the Fall semester of their senior year
 - ◇ Music non-degree recital (Performance Jr. Recital, music minors, etc.) – May reserve date Sept 15 and following (during the year of said recital).
 - ◇ Sunday and Wednesday recital dates will only be scheduled when no other time/venue is available. **NOTE: Faculty will do their best to attend student degree recitals; not all faculty will be able to attend all degree recitals.**
- Accompanist—This should be arranged in conjunction with your applied instructor and should be in place by the time you schedule your recital. All students are expected to use approved university staff accompanists for degree recitals. Approved university staff accompanists are provided for Music majors and minors. The accompanist will be paid by the university for total contact time (includes rehearsal, recital hearing, dress rehearsal, and recital) not to exceed: 4 hours for 1/2 recital or 6 hours for full recital. Any time spent with the accompanist beyond this is to be paid by the student directly to the accompanist. (In rare cases, a non-staff accompanist will be considered, but the intended accompanist must submit a recent recording for review by the music faculty at least four months in advance of the intended degree recital). Music should be turned in to accompanists the semester prior to the degree recital; and should be originals, or copies which were copied back to back, hole-



punched, and placed in a notebook with contact information.

- Literature—the literature presented should be from the classical tradition covering various eras of serious art music. (If students are not studying in an idiom, it should not be included in the recital).
- Plan your recital—Students are expected to wear recital attire (no costume changes are necessary). Set design should be minimally staged (i.e., no set changes allowed) to pleasingly frame the stage, and there should be a minimal use of props (e.g., a simple vase of flowers). Lights are set in a general wash covering the entire stage surface as equally as possible. Sound is not necessary as this is meant to be an acoustical recital. A schematic of stage set-up needs to be provided and approved by the music faculty at the degree recital hearing.

Recital Hearing

No less than four weeks before the week during which the recital is scheduled, the students will have a faculty hearing. Full Recitals will be given before the Music Faculty. Half Recitalists are required to turn in 5 copies of a non-edited DVD by their Recital Hearing date. This takes the place of a hearing before faculty. The Music faculty will review the DVD. Typically, 20 class days will then be left to polish or to delete any selections questioned by the faculty.

The student along with all anticipated recital participants must attend the recital hearing prepared to present their recital in its entirety (CD's and other recordings are not allowed.). Due to the time allotted, pieces may not be heard in their entirety while others may be skipped all together. The faculty will determine which pieces will be heard.

After a sufficient sampling of the recital repertoire, the student will be asked to leave the room while the faculty members discuss the strengths and weaknesses of the student's proposed recital. The student will then be invited back to hear from the faculty. Any concerns will be verbalized and also written out for the record with specifics and time-lines, if such are required. The applied teacher will be responsible for seeing that any concerns are adequately addressed.

One of the following outcomes will be the result of your recital hearings:

- **Pass**
- **Probationary**
Possible reasons for this determination:
 - 1- Repertoire is not adequately prepared
 - 2- Repertoire choicesThis determination also means you will probably need to present another hearing, either complete or partial.
- **No Pass**



Event Services Requirements

All contact with Event Services must go through the Performing Arts Administrative Assistant. An Event Services student employee will be assigned by the Director of Event Services to work at each recital beginning 1 hour prior to the recital start time. Event Services will be responsible for unlocking the building, providing tables for reception (*if requested*), turning on lights.

Dress Rehearsal: An Event Services student will be available for the rehearsal as long as the rehearsal is scheduled when the student is available to work. We will do what we can to find someone available for the rehearsal and recital time but if all our students are in class during the scheduled rehearsal, the rehearsal may need to be rescheduled. One dress rehearsal per recital can be scheduled in Bauman for a period of up to 1 hour.

NOTE: Rehearsals scheduled before 3:00 PM may conflict with Event Services student employee's class schedules. These rehearsals may need to be rescheduled.

Lights: Lights are set in a general wash covering the entire stage surface as equally as possible. Lights are turned on prior to the recital start time and stay on for the duration of the program. *If the student chooses to have black outs or other light changes during the recital, they must provide a volunteer to operate the lightboard. This volunteer should arrive 30-45 minutes prior to the recital start time to allow adequate time to be shown by the Event Services student employee how to operate the controls. Lights do not have color gels. Lights cannot be reset. Lights are set up and designed to offer a general wash that works for all events. Lights can be divided to only light sections of the stage.

Reception: Tables are available but need to be ordered prior to the recital. Please be specific if the reception will be in the lobby or Greenroom.

NOTE: If tables are not ordered, we cannot ensure that they will be available or provided for the recital.

The Building: Access to the cat walks and organ pipe loft are not permitted. Dressing rooms are generally clean and ready for use but if they are needed, please notify Event Services at least 48 hours prior to use so we can clear any extra equipment out of the way. Greenroom use is assumed during the recital (not the rehearsal).



Student Recital Checklist

Spring Semester Year Prior to Planned Recital

- Pick up *To Schedule a Recital* form from Performing Arts Office
- Arrange accompanist.
- Reserve recital date, dress rehearsal date, and recital hearing date

Semester Prior

- Music should be turned in to accompanists the semester prior to the degree recital; and should be originals, or copies which are copied back to back, hole-punched, and placed in a notebook with contact information.
- Plan your recital (along with your instructor)—repertoire, recital attire, set design, etc.

One Month Prior

- Design a program. A standardized template for programs is included in this handbook (see *pgs. 57-58*). The preparation and publishing of the program is the student's responsibility. Bring a completed draft of the proposed printed program to your recital hearing. Final draft/proof must be approved by the Performing Arts Department.
- Four weeks before the recital is scheduled, the student will perform with all anticipated recital participants in a faculty hearing.
- Design a poster. Make sure it includes the date and time of the recital, the venue, and "George Fox University, Newberg, Oregon." The poster must be approved by the music department, i.e., the sign-off approval sheet for proofreading of your program **MUST** be completed **BEFORE** you copy/ print your posters and programs. You may want to consider reducing the poster design to be used as the program cover. Posters are not to be displayed publicly until your recital hearing is passed/approved and the final draft/proof has been approved by the Performing Arts Department.
- Fill out a publicity form (available in the music office). This form is due to the University Marketing & Communications office four weeks before your recital. This form is to be submitted only after passing your recital hearing.

Two Weeks Prior

- Arrange for your reception. Food and beverage, people to set up, serve, and clean up. It is considerably less expensive to provide your own food than to order it through Bon Appetit.
- Arrange for ushers, recording, stage management (raising and lowering of piano lid, moving chairs and stands, etc.), flowers...
- Put up posters. Posters need to be stamped by ASC before putting up on campus.
NOTE: posters must be removed within 48 hours following your recital or there will be a \$10 fee.
- Have your program approved by your applied teacher for spelling and punctuation. Make changes and take to the print room for printing at least 48 hours prior to the program.

One Week Prior

- Make a final check of arrangements for cleaning, piano tuning and polishing, flowers, reception, pick up programs, and remind helpers. Take care of yourself, and stay healthy!



Recital Programs

All recital programs are standardized for degree recitals. They need to contain the following:

- Include: “This recital is presented in partial fulfillment of the B.A. degree in music (Music Ed.) (with concentration in _____).”
- Include: “_____ is a student of _____”.
- Program in order of title
- Composer
- Musician(s) assisting with the piece or set
- Translation of foreign language works
- Biographies—of all musicians involved in your recital
 - Bios need not be long—for students state your major and possible future plans.
 - List other performances.
 - Keep it in a professional voice—resist the temptation to get personal and “cutesy”.
- Program notes—required for all programs.
 - Brief composer information—include highlights of their lives
 - Mention 2 to 4 major works, whether related to the work you’re performing, or not.
 - If the work is extracted from a longer work (opera, oratorio, sonata, cantata, or the collection) write briefly about the complete work.
- Acknowledgements—these are best done as a list and should be inserted on a separate page, thereby giving the program folder more academic integrity, e.g., “_____ wishes to express my deepest gratitude to the following individuals:
 - Jane Smith—mother
 - John Smith—father
 - Sally Jones—roommate—organized reception
 - etc.



SUGGESTED STYLE GUIDE FOR STUDENT RECITAL PROGRAMS

For uniform programs, the following format is suggested for programs to be used by students performing a junior (half) or senior (full) recital.

First cover (*this information is also utilized in your poster*):

George Fox University
Department of Performing Arts

presents

Student or Students

in recital

Accompanist, if one is involved (name and instrument)

**Assisted by - other vocalists or instrumentalists
for duets or obligattos, etc.**

Date (including year)

Time

Place

Back cover

Short biographies of all musicians involved in your recital.



Inside page, *left side*:

THE PROGRAM

***Work Title in Italics* (if full work is performed)
(right justified)**

**Composer
Dates**

Movements, songs

From *Work, Title in Italics* (if only part of work is performed

**Composer
Dates**

Movements, songs

List accompanist or other participants
**under each work or group of works
in which he/she/they participate(s)**

**This recital is presented in partial fulfillment of the B.A. degree in music (Music Ed.)
(with concentration in _____)
_____ is a student of _____**

Inside page, *right side*:

Program Notes and Translation of Texts

Generally one paragraph per work is sufficient.

If the student wishes to make acknowledgements, they should be inserted as a separate page, thereby giving the program folder more academic integrity.

Insert:

This is where you put acknowledgements.



To Schedule a Recital...

You must obtain signatures 1 & 2 before scheduling your recital.

Date _____

Student's Name _____

According to the Music Handbook:

1. all students must pass an upper-division jury in their applied area one semester prior to their intended recital;

The above named student has passed their upper-division jury and is approved to schedule a recital.

Area Facilitator Signature

Area Facilitators

- Vocal - Maggie Daane
- Instrumental - Pat Vandehey
- Keyboard - Kenn Willson
- Theory/Composition - Brent Weaver

2. students need their applied instructor's approval before scheduling a recital;

The above named student is approved to schedule a recital.

Applied Instructor Signature

In addition, all students are expected to use approved university staff accompanists for degree recitals.

The above named student has requested that I be available to accompany them for their degree recital on the following dates/times..

_____	_____	_____
_____	_____	_____

Accompanist Signature

3. all students must pass a recital hearing presented to the music faculty one month prior to their intended recital. The student will perform with all anticipated recital participants.

The above named student has passed their recital hearing and is approved to perform their recital.

Department Chair