Outstanding Music Major Award
2002-Scott Allison
2003-Ryan Nichols
2004-Ashley Maughlin
2005-Daniel Colwell
2006-Daniel Colwell
2007-Barbara Ludwig
2008-Jessica Lenhart
2009-Eli Jones
2010-Scott Ireland
2011-Scott Ireland

Outstanding Music Performer Award
2002-Kaori Okazaki
2003-Jeremy Wohletz
2004-Jeremy Wohletz
2005-Sarah North
2006-Collin Thomas
2007-William Weyhrauch
2008-Christy Taylor
2009-Adrienne Willems
2010-Adrienne Barclay
2011-Judy Erpelding

Outstanding Music Lab School Teacher Award
2007-Daniel Colwell, Dana Phelps, and Christa Webster
2008-Abby Burnett
2009-Sarah Shipley
2010-Scott Ireland
2011-Will Duncan

The 2011-2012 Mildred Hunt Riddle
Department of Music and Theatre Recognition Scholars
Scott Ireland and Tyler Falck and Courtney West

The 2011-2012 Dorothy Forman Memorial Scholar
Adrienne Barclay

The 2011-2012 Robert Dunham Memorial Scholar
Brittany Hines

The 2011-2012 Chris Grubb Memorial Scholar
Robert Woodall

The 2011-2012 Linda H. Dreyer Endowed Scholars
Mariah Barnett and Eric Loux

The 2011-2012 Kristin Cooper Memorial Scholars
Margo Rodewald and Scott Ireland

Music 4 Jeremy’s Cherubs Foundation Scholarship
Judy Erpelding

John and Susan Buehler Scholarship in Choral Music Education
Courtney West
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PREFACE

This Handbook has been prepared to inform students and faculty of policies and requirements specific to the Department of Music and as a supplement to the University Catalog. Occasionally, it may be necessary to revise materials contained in the Handbook, in which case current memoranda and notices supersede information presented here. Every music student should become thoroughly familiar with the contents of the handbook.

WELCOME

Welcome to the 2011-2012 school year! Your music faculty and staff know it will be one of the most important years in your musical development, and we pledge our most thoughtful and careful effort to help guide that development in a caring and encouraging way. Your growth in the classroom, studio, and rehearsal and performance hall is very important to us. We will continue the Baker University Music Department tradition of realizing a personalized, deeply meaningful learning experience where the highest standards of academic and performance excellence are the goals. We welcome you to the Baker University Music Department and to our musical family.

ACCREDITATION

Baker University is an accredited institutional member of the National Association of Schools of Music (NASM). It is a program within the College of Arts and Sciences of the University.

THE MUSIC STUDENT AND FACULTY HANDBOOK

This Handbook is published to provide students and faculty members a quick and easy reference to Music program policies regarding music-major requirements, music degree requirements, use of Music facilities, and other elements of the music program. Additional information may be found by consulting the current Baker University Catalog and other materials published by university offices, along with faculty academic advisors.

MUSIC

The primary mission of the Baker University Music program is to provide widely visible, superior quality support to the educational mission of Baker University through the development of professional and vocational musicians for responsible leadership in musical service to the community.

The Music program aspires to be an integrated blend of dynamic faculty, energetic and talented students, comprehensive music curricula, quality facilities, and artistic and educational philosophies that provide significant cultural and educational service and support to the University, the city of Baldwin City, and the surrounding region. The music faculty has produced a music program that is designed to assist the music major and non-music major in acquiring the intellectual and musical skills imperative for active musical growth throughout a life of learning. Further, we recognize three obligations:

1. to prepare musicians for careers as teachers, performers, scholars and critics;
2. to instruct in the analysis and criticism of music those students interested in performance and/or the appreciation of music as an avocation; and,
3. to maintain a department of energetic, select students and distinguished faculty who promote mutual accomplishment and personal interaction.
Baker University seeks to provide curriculum leadership for the region in its educational programs. Through careful observation and critical evaluation of national trends, the university continues to strive to maintain the quality of education that is highly regarded on a national level. The goals and objectives statements of each music degree program serves as the guiding principle for the degree.

**DEGREE PROGRAMS IN MUSIC**

The **Bachelor of Arts in Music** is designed to emphasize the study of music in a Liberal Arts context. Central to this degree is the development of basic musicianship, the ability to perform a body of appropriate repertoire well, and the ability to demonstrate the understanding of terms and vocabulary that lead toward a mastery of the basic elements of the art. This program of study is appropriate for the individual desiring a double major and for those prospective candidates for advanced degrees in musicology, composition, or business, or arts administration. The Department of Music, in cooperation with the Kansas State Department of Education, has designed the **Bachelor of Music Education** degree program to prepare the student to succeed in the teaching profession following graduation. The program is closely aligned with the Baker University liberal arts philosophy to prepare a graduate who is technically capable as a music teacher, and, more significantly, a graduate who is able to involve critical inquiry and interdisciplinary relationships in administering the school music program. This degree program leads to licensure pre-K-12, in instrumental music, in vocal music, and in the combined areas of vocal and instrumental music (called a general music license). Additionally, Baker University offers an **Interdisciplinary Major** that allows students to design their own major.

**DECLARATION OF A MAJOR IN MUSIC**

Students wishing to declare a major in music will be considered Provisional Music Majors until they demonstrate appropriate basic performance skills, keyboard proficiency, and music theory understanding. Students who complete Achievement Level I and attain the grade of C or higher in MU158 Class Piano and MU164 Eighteenth-Century Functional Harmony will be allowed to declare a Major in Music. Those who do not meet the above requirements within three semesters will forfeit Music Major status.

**COMMUNICATION WITHIN THE MUSIC PROGRAM**

It is important that faculty and students communicate openly and with integrity regarding matters of mutual interest and/or concern. It is the responsibility of each member of the Music Department community to respect the individual rights and dignities of themselves and of others. Students and faculty are expected to communicate with each other before communicating outside the immediately involved parties. When satisfactory resolution of concerns is not possible following communication between the involved parties, the Chairman of the Department of Music and Theatre may be consulted. Faculty and students are encouraged to consult the Baker University Student Handbook regarding student life conduct policies and regulations found in the 2011-2012 Baker Student Handbook available online at http://www.bakeru.edu/images/pdf/BL_undergrad/undergrad_handbook.pdf.

**GENERAL INFORMATION**

**OWENS MUSICAL ARTS BUILDING HOURS:** The Owens Musical Arts building will be open to authorized university students and faculty 7:00 a.m. - 10:00 p.m. Sunday – Thursday and 7:00 a.m. – 5:00 p.m. on Friday and Saturday. Admission by Baker University ID card is available (at the northeast door) at all times. The southeast door has been designated a fire exit, and, while students may exit Owens from this door, the door will heretofore remain locked from the outside. Unauthorized individuals using the facilities will be asked to leave. Music facilities will be closed during all official University holidays. Smoking is not permitted anywhere in the building.
OFFICE HOURS: The Music and Theatre Office (OMA 201) will be open for business and professional activities on weekdays generally from 9:00 a.m. – Noon and 1:00 – 4:30 p.m.

FACULTY OFFICE HOURS: Music faculty post their daily teaching and office hours on the bulletin board outside of their office. Students may contact the music faculty for appointments during these posted times.

COMPUTER LAB HOURS: The hours of the Computer Lab in Owens Musical Arts building will be open to authorized university students and faculty when the building is open. Students will be expected to adhere to the posted hours for the building. Unauthorized individuals using the facilities will be asked to leave. Music facilities will be closed during all official University holidays.

IDENTIFICATION CARDS: University students that use music facilities are required to be in possession of an official current Baker University student I.D. card. Students will be expected to produce such evidence of identification upon request or forfeit the privilege of using departmental facilities.

BULLETIN BOARDS: One of the principal means of communication with each other is through notices placed on bulletin boards. Bulletin boards contain notices of a specific nature, for example:

- Official faculty notices
- Faculty-to-student notices
- Lobby and Lower Floor
- Musical organizations
- Lobby and Lower Floor
- Faculty doors
- General student notices
- Inner office

All materials placed on bulletin boards and doors must be appropriate and professional. Unauthorized notices are subject to immediate removal.

INSTRUMENT/EQUIPMENT LOAN: Department-owned instruments are available to qualified students on a first-come, first-serve basis. All instruments are to be checked out through and returned to the appropriate faculty: Mr. Ray James (OMA 203) band instruments; Ms. Lori McKinney (OMA 106) orchestra instruments; and Dr. Robin Liston (OMA 101) guitars. In the event that all departmental instruments have been loaned, students must make their own arrangements. Individuals outside the department requesting the use of department instruments or equipment must contact the chairman for approval. Individuals must sign an agreement to repair or replace damaged or lost instruments or equipment and are expected to replace or repair small items or accessories of transitory nature, such as strings, pads, reeds, etc. as needed during the period in which the instrument or equipment is checked out. Students must not exchange instruments with other individuals.

KEYS: Students requiring keys to department facilities may request permission of the issuance of keys through the department chair. Faculty and students are not allowed to loan or issue keys to unauthorized students.

LOCKERS: Lockers for books and instruments are available on a limited basis. Lockers are located on both floors of OMA. All instrument lockers and padlocks must be assigned through Mr. Ray James (OMA 203). Only combination locks may be used and combinations must be on file in the office. The student will return the lock at the end of the term.

COPYING MACHINE: The copy machine in the music office is available for the reproduction of various materials. Only faculty and office staff members are allowed to operate the copier. Any reproduction of materials in violation of the U.S. Copyright law is prohibited. A fee of ten (10) cents will be levied for each copy requested by students.
MUSIC STUDENT ADVISORY COMMITTEE

A Music Student Advisory Committee is elected during the second week of classes each fall for a two semester term. Members of the Committee meet with the Department of Music and Theatre Chair on a regularly scheduled basis. The purpose of the committee is to provide the opportunity for student musicians to express support for activities and accomplishments of the department, communicate concerns, and provide a vehicle for open discussion of mutual interest. The five member committee will be elected as follows:

One student representative elected from each of the following ensembles: Concert Choir, Symphonic Band, Jazz Band, and Orchestra. Additionally, one student pianist elected from among all students registered for applied piano lessons.

PROFESSIONAL MUSIC ORGANIZATIONS

Kansas Music Teachers Association (KMTA) is the state association affiliated with Music Teachers National Association (www.mtna.org). It is a professional organization intended for the independent music teacher, individuals who teach private or small group lessons. The state conference is typically held in early June, and the national conference is held in late March or early April. Student memberships are available for approximately $26.00, which gives the student discounted registration fees for attending state and national conventions, provides a yearly subscription to the American Music Teacher and the KMTA Update, and allows the student to enter their private students in various auditions sponsored by KMTA and MTNA.

The Baker University chapter of the Collegiate Music Educators National Conference provides information, resources, and services for pre-professional music educators and music enthusiasts. Baker University CMENC helps the member to develop leadership skills, allows members to interact with professional musicians, expands the network of professional contacts, informs members of the latest advancements and innovations in music, and encourages members to discover new teaching methods and techniques. Members of the Baker University Chapter of CMENC are automatically members of MENC and KMEA and receive substantial discounts on registration fees at national, division, and state in-service conferences, meetings, and seminars. Members also receive 20% discounts on all publications, videos, and other items covering a wide range of music education materials.

Interested Baker University music students are strongly encouraged to gain membership in additional professional organizations more closely related to their specific teaching/performing area. Among the state organizations from which to choose are Kansas Choral Directors Association (KCDA), Kansas American String Teachers Association (KASTA), Kansas Bandmasters Association (KBA), Kansas Orff Chapter (KOC), to name a few.

MUSIC LAB SCHOOL

The Baker University Music Lab School was started in the fall of 1990 as an opportunity for Baker music students to offer private music lessons to area youngsters. Beginning students enrolling in the Music Lab School each receive one 30-minute lesson per week taught by a Baker University music student. Baker University students teaching in the program gain practical experience in private lesson instruction and receive compensation above and beyond any financial aid offered by the University. Baker University music students teaching in the Lab School will be formally evaluated at least once an academic year by a Music faculty member. Student recitals are scheduled at the end of each semester, and achievement auditions may take place each spring. Please let Mrs. Lori McKinney, Music Lab School administrator and/or your private lesson teacher know of your interest in teaching in the program.
ANNUAL MUSIC AWARDS

Outstanding Music Performer: The music faculty may select the student who has demonstrated outstanding musicianship in performance throughout the academic year. The recipient is selected from among those who are nominated and audition for the Honor Recital auditions in the spring. This award is appropriate for either music majors or non-music majors.

Outstanding Music Major: The music faculty and staff may select the music major who demonstrates excellence in the following areas: academics, attitude, leadership, musicianship, performance, and overall contribution to the music program and Baker University.

Outstanding Lab School Teacher: The faculty and staff may select the student who has excelled in teaching in the Baker University Music Lab School.

A number of endowed scholarships in music are also awarded annually.

ACADEMIC INFORMATION

Applied Music Lessons: Students who register for applied lessons may be assigned to a private teacher by the department office. Students continuing lessons may be re-assigned to their previous teacher. Petitions for any changes in teacher assignment must be made within one (1) week of the first day of classes by contacting the chairman of the department. Music majors will enroll in the appropriate section designated for “Majors” in their primary performance area (one hour-long lesson). As of 2011-2012, applied lesson fees are $200.00 per half-hour lesson. All applied lessons will be taught in Owens Musical Arts Building. Please consult the current CAS and Undergraduate SOE Catalog for specific information regarding Applied Lessons.

Jury Examinations: Jury examinations are used to measure the progress of a student taking Applied Music Lessons and are held at the conclusion of each semester. All Music Majors and Music Minors are required to participate in jury exams in their primary performing area. Non-Music Majors registered for two credit hour lessons are also required to participate in jury exams. Students registered for one credit hour lessons may be required to perform a jury examination at the discretion of the instructor. Those students who have presented a Senior Recital during the semester may be excused from a jury examination, at the discretion of the instructor.

Achievement Levels: The Achievement Level represents the minimum competency in repertoire and technique that an Applied Lesson student should be able to demonstrate as a result of his/her applied study. Separate Achievement Levels in each area of applied study have been determined by the faculty and each level correlates to a year of collegiate private study at the freshman, sophomore, junior, and senior year. Level III must be attained before a student may present a partial or full senior recital and any student majoring in music must pass Level IV of achievement prior to graduation. All Music Minors must complete Achievement Level I. Competency will be demonstrated through musicianship, style, interpretation, and technique. Achievement Levels will be adjudicated only at the regularly scheduled jury exam time (See pp. 22-53.)

Recital/Concert Attendance: The faculty strongly believes that serious music students should become familiar with a wide range of musical repertoire, styles, and genres of music, and that familiarity encourages a broader view of live art music performance conditions and expectations. Through recital and concert attendance, students will begin to develop a wider sense of personal preferences and tastes relative to historical musical styles, stylistic interpretation, and standards of excellence in art music performance.
Recital/Concert Attendance (cont.)
The Music faculty has implemented a degree requirement for both the BA in Music and the BME degrees in which the music major (and provisional music major) will attend a minimum of twelve Baker University art music concerts/recitals each semester for a minimum of seven semesters of full-time registration (with the requirement adjusted as necessary for transfer students and students coming late to the major). Six of the twelve required concerts/recitals may be ones in which the student is a performer. Multiple performances of the same concert/recital will count as one performance.

Music majors’ attendance at on-campus recitals/concerts will be verified by the signature of the student on a recital/concert attendance slip and the handing of that slip to a Music Department faculty member at the conclusion of the recital/concert. Music majors may receive credit for at least two (possibly more at the discretion of the applied lesson instructor) approved off-campus art music concerts/recitals by presenting a program signed by the appropriate Music Department faculty member within 48 hours of the performance.

All recital/concert attendance requirements must be completed by the first day of Final Exam week each semester.

Non-music major students enrolled in specific Music Department courses may be required to attend recitals/concerts as part of the individual course requirement. Attendance at on-campus recitals/concerts will be verified as set forth by the Music Department faculty member teaching the course.

Reference Materials Helpful to Writers: The Music Department faculty strongly encourages students with writing assignments in music courses to consult and use resources such as:

Primary Resource:

Additional Resources:

Professional Portfolio: The portfolio will be an organized collection of evidence in the form of documents, letters, papers, audio and video evidence, etc. that presents the individual’s personal and professional achievements in a comprehensive, concrete way. All music majors (B.M.E. & B.A. in Music) must present a complete professional portfolio for review by the music faculty after their senior recital and prior to the final week of their last semester. For B.M.E. students, the portfolio must be presented prior to the student teaching semester. The Portfolio-in-process will be reviewed by the primary applied lesson faculty member each semester and by all full-time music faculty members in the specific area of performance (instrumental, vocal, keyboard, etc.) when the student attempts an Achievement Level and by all full-time music faculty members...
during the semester in which the senior recital is presented. For further information please refer to Appendix A on page 58 of the handbook. Contents may include, but not be limited to the following:

(Professional Portfolio, continued)
Table of Contents with page numbers
Current Résumé
Current Transcript
Repertoire Lists with performance dates (Solo and Ensemble)
(should be divided by year and genre)
Selected Music Course Work Including Formal Assessments
MU258 class Piano Proficiency, Achievement Level Results, Music Field Test, Praxis II Exam
Selected Music Technology Entries
Senior Recital Program and Document (may include Video or CD in Appendix)
Current Semester Summative Reflective Paper
(including pre-professional experience/prep school teaching/performing exp./etc.)

Piano Proficiency: All Music Majors must maintain continuous enrollment in class piano (MU157/158-257/258) until they pass the piano proficiency requirements. Music Majors demonstrate the appropriate keyboard proficiencies through the successful completion of all the course requirements of MU258. Candidates for the Bachelor of Music Education degree must pass the piano proficiency exams by the end of the semester preceding student teaching (See pages 54-56 for specifics).

Scholarship Renewal: At the conclusion of each semester, the music faculty reviews Music Scholarship recipients. Students who receive Music Scholarships are required to maintain a 2.0 grade point average and maintain enrollment in those courses as stipulated in the award letter. A copy of the award letter is on file in the Office of Financial Aid and in the Music Office. Verification of the requirements for scholarship renewal is made each semester.

Academic Conduct: It is the responsibility of the Baker University music student to understand the rights, standards, definitions, and penalties associated with academic conduct. The policy of the Baker University Music program toward plagiarism is found in the Baker University Student Handbook (within the Campus Planner & Student Handbook) in the section in which Academic Conduct and Course Grade Appeal Policies and Procedures are discussed.

Assessment of Music Student Growth: The Baker University Music program assesses student accomplishment in a variety of ways. Students show growth and development in every music class in which they are enrolled, and are assessed daily in class and in formal performance settings (Music Forums, Concerts, Music Juries, etc). An additional measure of student understanding is the Major Field Test in Music, prepared by ETS. All students majoring in music complete the Major Field Test in Music during the semester in which they perform the Senior Recital (the test is usually offered during the early part of final exam week at the end of the semester). The test, a multiple-choice exam lasting two hours, measures student understanding in the areas of Listening Comprehension (in music theory and music history), and in Non-Aural Music History and Music Theory. A brief guide to this exam may be obtained from the Music Department Chairman.

THE STUDENT TEACHING SEMESTER for BME STUDENTS
Significant consultation by Music Department faculty and students of the appropriate Baker University School of Education Undergraduate Department Teacher Education Policy and Programs Handbook is
strongly encouraged (see especially Section V: Admission to and Retention In the Teacher Education Program).
Music students are placed in appropriate student-teaching settings following discussion with the student’s academic advisor; with the Music Department faculty member most closely associated with the teaching area (Dr. M. Potterton, secondary choral placement, Dr. R. Liston, elementary and middle level/junior high placement, Mr. R. James, secondary wind instrumental placement, and Mrs. L. McKinney, secondary string instrumental placement); and again, in consultation with the School of Education. The Music faculty will make arrangements with the appropriate school placement officer following the discussion. Music student candidates who are approved by the Undergraduate Teacher Education Committee for student teaching will be assigned by the Undergraduate School of Education to their student teaching site and cooperating teacher.

Baker University has student teaching contracts with most school districts within a 50-mile radius. For a listing of approved sites, please check the list posted in the Education Station. Candidates will be provided the listing of the approved school districts and will be given the opportunity to select three possible settings. Candidates do not make their own student teaching arrangements.

**KANSAS MUSIC TEACHER LICENSING BASICS**

For the most up-to-date information, please consult the Kansas State Department of Education website, www.ksde.org.

Three types of licenses are available: a Conditional License, a Professional License, and an Accomplished License.

Music teachers in Kansas also are able to select the area of license from among licenses for vocal music (pre-k through 12), instrumental music (pre-k through 12) and music, a combination of the previous two (pre-k through 12).

The Conditional License will be available for first year teachers who have not previously held a teaching license in any state or subject area. To obtain a Conditional License, an individual must complete a bachelor’s degree and the teacher education program through an accredited institution (including student-teaching and other minimum G.P.A. and testing requirements).

Also included in this process, the individual must successfully complete two assessments: a pedagogical and an endorsement content (music) assessment (the Praxis II test in Music). These assessments must be taken not more than one year prior to application for the Conditional License. The individual must then submit an application for the Conditional License with the required fees and an official set of fingerprints (taken by law enforcement). Then the Conditional License will be granted. It is good for two years during which time the individual must complete a performance portfolio process.

With the successful completion of the two-year portfolio process, a Professional License, good for five years, will be issued. This license may be renewed by fulfilling the requirements set forth by the state board of education. The renewal process includes submission of a renewal application and licensure fee and the completion of any one of the required professional development tasks. These tasks are listed in the document entitled *Regulations and Standards for Kansas Educators*. This publication may be found by going to the website www.ksde.org.

An Accomplished License is granted to music educators holding a current professional teaching license and upon achievement of national board certification. The teacher must submit an application and the necessary fees. The accomplished license is good for ten years and can be renewed upon updating National Board Certification.
MUSIC PERFORMANCE LABS AND MUSIC FORUMS

Music Performance Lab: Music Lab is scheduled at the discretion of applied lesson instructors. It is an opportunity for students to perform solos currently under study in applied lessons before a supportive audience of teachers and student-peers where encouraging critique may be offered immediately following the performance. Generally the Music Lab will be arranged into one lab for wind and percussion students, one lab for string students, one lab for voice students, and one lab for keyboard students (to be scheduled each semester at alternate date/time).

Music Forum: Music Forums are scheduled on the second, third, fourth, and fifth Tuesdays of each month at 11:00 am. Private studio instructors submit the names of students they feel are prepared to perform on the Music Forum. All students are encouraged to attend, not only for recital/concert credit but to support their colleagues. Outstanding student performers are nominated by the faculty to audition for the Honor Recital held at the conclusion of the year.

CONCERTS AND RECITALS

Senior Recital
A senior degree recital preview is required three weeks prior to actual scheduled performance.

Scheduling: Only faculty may schedule recitals and concerts under the sponsorship of the Department of Music and Theatre. All evening recitals and concerts will begin at 7:30 p.m.; afternoon recitals and concerts at 3:30 p.m. Recitals and concerts can only be scheduled in the music office. The changing of the date of any concert or recital may be authorized only by the department chairman in consultation with the appropriate members of the music faculty. All rehearsal time in McKibbin Hall must be scheduled in the music office. The sign-up schedule is posted weekly on the Music and Theatre Office bulletin board.

Programs: Programs are designed and printed at departmental expense and may be picked up in the music office the day of the performance or the Friday prior to a weekend performance. It is the performer's responsibility to provide ushers for the distribution of programs.

Honor Recital: Students who have performed on a Music Forum each semester may be nominated to perform on the Honor Recital held at the conclusion of the Spring semester. Auditions for the Honor Recital will be scheduled two weeks prior to the Recital. The following constitutes the selection of Honor participants:

1. Nominations by studio teachers will be accepted not less than one week prior to the audition and must include student name, selection(s) to be performed and the approximate performance time. A five-minute time limit for each student audition will be maintained.
2. The studio teacher may nominate only:
   a. students enrolled for credit in applied lessons throughout the year,
   b. students who have performed on Music Forums in the appropriate area of specific nomination each semester,
   c. students offering excellent musical and technical performance level.
3. Music faculty will assess the auditionees by ballot. The level of difficulty of literature and student improvement are not useable criteria for selection.
4. No student should represent two performance areas. If a student is nominated from more than one studio, the faculty will choose the area best represented in auditions on technical and musical criteria.
5. Limitation of nominees from each studio may be necessary.
6. It is recommended that performances on the Honor Recital be memorized.
DEGREE PROGRAMS/CHECKLISTS

The following pages contain the current (2011-2012) degree programs for the Bachelor of Arts in Music and the Bachelor of Music Education degrees in checklist form. Students and academic advisors may find it helpful to adjust enrollment plans from semester to semester, as policies and programs develop.

Bachelor of Arts in Music
Fall 2011

Please consult the Baker University College of Arts and Sciences Catalog for additional information and general education requirements.

Musicianship

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>MU151</td>
<td>Music Theory Fundamentals</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MU153</td>
<td>Sight-singing/Dictation/Aural Skills</td>
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<tr>
<td>MU157</td>
<td>Class Piano</td>
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<td>MU164</td>
<td>18th Century Harmony</td>
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<td>MU158</td>
<td>Class Piano</td>
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<td>MU263</td>
<td>Chromatic Harmony</td>
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<tr>
<td>MU257</td>
<td>Class Piano</td>
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<td>MU264</td>
<td>20th Century Compositional Techniques</td>
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<td>MU258</td>
<td>Class Piano</td>
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<td>MU320</td>
<td>World Music</td>
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<td>MU331</td>
<td>History of Music 1</td>
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<td>MU332</td>
<td>History of Music 2</td>
<td>3</td>
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</tr>
<tr>
<td>MU354</td>
<td>Form and Analysis</td>
<td>2</td>
<td></td>
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<td>MU244 or MU246</td>
<td>Choral Conducting Techniques or Instrumental Conducting Techniques (depending on primary performance area)</td>
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<tr>
<td>MU282-287</td>
<td>Methods of Teaching … (primary performance area)</td>
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<td>Recital/Concert Attendance (7 sem. min)</td>
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Performance

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Music Electives (10 hours)

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*Courses required for students with voice as their primary instrument.
Bachelor of Music Education, GENERAL Music License
Fall 2011

Please consult the *Baker University College of Arts and Sciences Catalog* for general education requirements and the *Baker University School of Education Undergraduate Department Teacher Education Policy and Programs Handbook* for additional information.

**Musicianship**

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### Bachelor of Music Education, General Music License

**Fall 2011 (cont.)**

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# Bachelor of Music Education, VOCAL License

## Fall 2011 (cont.)

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### Recommended (if Phase II Math Prof. is req.):

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<th>Credits</th>
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<tr>
<td>MU21X M</td>
<td>Applied Lessons: Primary</td>
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<td>MU41X M</td>
<td>Applied Lessons: Primary</td>
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<td>MU217</td>
<td>Applied Lessons: Sec. Voice (inst or pno mjr)</td>
<td>(2)</td>
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<td>MU21X</td>
<td>Applied Lessons: Sec. Inst. (inst., pno, voice mjr)</td>
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<tr>
<td>MU215</td>
<td>Applied Lessons: Sec. Piano (voice mjr)</td>
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<tr>
<td>MU2XX</td>
<td>Large Ensemble (Primary)</td>
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<tr>
<td>MU4XX</td>
<td>Large Ensemble (Primary)</td>
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<tr>
<td>MU2XX</td>
<td>Large Ensemble (Secondary)</td>
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<td>MU2XX</td>
<td>Chamber Ensemble</td>
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<tr>
<td>MU480</td>
<td>Partial Recital</td>
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*Large ensembles are University Singers, Concert Choir, Symphonic Band, and Orchestra (when violin, viola, cello, bass, or harp is the primary instrument).*
### Bachelor of Music Education, INSTRUMENTAL License

**Fall 2011**

#### Professional Education

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<th>Course Number</th>
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<td>ED100</td>
<td>Teaching as a Career</td>
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<tr>
<td>ED243</td>
<td>Introduction to Education</td>
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<td>ED244</td>
<td>Introduction to Education Practicum</td>
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<td>ED343</td>
<td>Educational Psychology</td>
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<td>ED345</td>
<td>Psychology of the Exceptional Child</td>
<td>3</td>
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<td>ED462</td>
<td>Education Orientation Internship</td>
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<tr>
<td>ED264</td>
<td>Foundation Classroom Mgmt</td>
<td>2</td>
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<tr>
<td>ED265</td>
<td>Technology for Teachers</td>
<td>1</td>
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<tr>
<td>ED311</td>
<td>Fundamentals of Teaching ELL</td>
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<tr>
<td>ED368</td>
<td>Teaching Reading in the Secondary Content Areas</td>
<td>3</td>
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<tr>
<td>ED309</td>
<td>Evaluation Techniques</td>
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<td>IS199</td>
<td>Diversity in Education Interterm</td>
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<td>ED450</td>
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<tr>
<td>ED460</td>
<td>Secondary and/or Middle Level Methods</td>
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<td>ED470</td>
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#### Supporting Coursework

<table>
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<tr>
<th>Course Number</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>PY111</td>
<td>General Psychology</td>
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<td>PY243</td>
<td>Human Development</td>
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<td>CO115</td>
<td>Oral Communication</td>
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#### Recommended (if Phase II Math Prof. is req.):

<table>
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<th>Course Number</th>
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<tbody>
<tr>
<td>MA142</td>
<td>Language of Math</td>
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Music Minor, 18 hours

### Musicianship

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<th>Course Number</th>
<th>Course Title</th>
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<tr>
<td>MU151</td>
<td>Music Theory Fundamentals</td>
<td>2</td>
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<tr>
<td>MU153</td>
<td>Sight-singing/Dictation/Aural Skills</td>
<td>1</td>
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<tr>
<td>MU157</td>
<td>Class Piano</td>
<td>1</td>
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<tr>
<td>MU164</td>
<td>18th Century Harmony</td>
<td>3</td>
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<tr>
<td>MU331 or MU332</td>
<td>History of Western Music I or History of Western Music II</td>
<td>3</td>
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### Performance

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
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<tr>
<td>MU21X</td>
<td>Applied Lessons: Primary</td>
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<tr>
<td>MU2XX</td>
<td>Large Ensemble (Primary)</td>
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PASS Achievement Level I in primary performance area.
### PROJECTED COURSE OFFERINGS 2011-2014

<table>
<thead>
<tr>
<th>Courses</th>
<th>Fall 2011</th>
<th>Spring 2012</th>
<th>Fall 2012</th>
<th>Spring 2013</th>
<th>Fall 2013</th>
<th>Spring 2014</th>
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<tbody>
<tr>
<td>MU 126 Class Guitar</td>
<td>1hr</td>
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<tr>
<td>MU 127 Class Piano (non-major)</td>
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<td>MU 157 Class Piano</td>
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<td>MU 158 Class Piano</td>
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<tr>
<td>MU 244 Instrumental Conducting Tech.</td>
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<td>MU 246 Choral Conducting Tech.</td>
<td>1hr</td>
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<tr>
<td>MU 257 Class Piano</td>
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<td>MU 258 Class Piano</td>
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<tr>
<td>MU 221 Accompanying</td>
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<tr>
<td>MU 237 Music Theatre/Opera Workshop</td>
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<tr>
<td>MU 282 Methods of Teaching Strings</td>
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<tr>
<td>MU 283 Methods of Teaching Brass</td>
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<tr>
<td>MU 284 Methods of Teaching Woodwinds</td>
<td>1hr</td>
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<tr>
<td>MU 285 Methods of Teaching Percussion</td>
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<td>MU 286 Methods of Teaching Voice</td>
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<td>MU 287 Methods of Teaching Guitar</td>
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<td>MU 288 Methods of Teaching Piano I, II, III</td>
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<td>I</td>
<td>II</td>
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<td>III</td>
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<td>MU 109 Jazz History in America</td>
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<td>MU 120 Understanding Music</td>
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<td>MU 151 Music Theory Fundamentals</td>
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<td>MU 153 Sight-singing/Dict./Aural Skills</td>
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<td>LS111H</td>
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<td>MU 164 18th Century Harmony</td>
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<td>MU 263 Chromatic Harmony</td>
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<td>MU 264 20th Century Comp. Tech.</td>
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<td>MU 249 Vocal Diction: English/Lat/Ital</td>
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<td>MU 349 Vocal Diction: German/French</td>
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<td>MU 320 World Music</td>
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<td>MU 331 History of Music I</td>
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<td>MU 332 History of Music II</td>
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<td>MU 354 Form and Analysis</td>
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<td>MU 362 Instrumental Arranging</td>
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<tr>
<td>MU 461 Teaching Choral Music</td>
<td>4hrs</td>
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<tr>
<td>MU 462 Teaching Instrumental Music</td>
<td>4hrs</td>
<td>X</td>
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<tr>
<td>MU 463 Teaching Elementary Gen. Music</td>
<td>4hrs</td>
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<td>X</td>
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</table>

All Applied Lessons and All Ensembles are offered every semester.
Department of Music

THE ACHIEVEMENT LEVELS

The Achievement Level represents the competency in solo repertoire and technique that a Music Major should be able to demonstrate as a result of his/her applied lesson study.

Achievement level requirements for each area of study have been determined by the faculty. Each level correlates to a year of collegiate private lesson study at the freshman, sophomore, junior, and senior year. Achievement Level III must be attained before a Music Major may present a partial or full senior recital, and any student majoring in music must pass four levels of achievement prior to graduation.

Competency will be demonstrated through musicianship, style, interpretation, and technique. Achievement Levels will be adjudicated at the regularly scheduled jury exam time.

Students may attempt an achievement level at the conclusion of the fall and spring semesters only at the regularly scheduled jury exam time. If a student does not pass, he/she may attempt again during jury exam time at the conclusion of the following semester.

ACHIEVEMENT LEVELS INDEX

Achievement Levels in Brass Instruments Pages 23 - 32
Achievement Levels in Euphonium Pages 23 - 24
Achievement Levels in French Horn Pages 25 - 26
Achievement Levels in Trombone Pages 27 - 28
Achievement Levels in Trumpet Pages 29 - 30
Achievement Levels in Tuba Pages 31 - 32
Achievement Levels in Guitar Page 33 - 34
Achievement Levels in Percussion Pages 35 - 38
Achievement Levels in Piano Pages 39 - 41
Achievement Levels in Strings Pages 42 - 45
Achievement Levels in Voice Pages 46 - 49
Achievement Levels in Woodwinds Pages 50 - 56
Piano Proficiency Information Pages 57 - 58
ACHIEVEMENT LEVELS IN EUPHONIUM

ACHIEVEMENT LEVEL I

a. The student will play the Chromatic Scale, Concert B-flat, two octaves, slurred and single tongued, eighth notes, quarter note = m.m. 120.

b. The student will play four major scales, all major scales, selected by members of the Jury, two octaves in practical range, slurred and single tongued, eighth notes, quarter note = m.m. 120-144

c. The student will perform from complete methods and studies of similar difficulty and scope such as:
   Arban: Famous Method, ed. Randall and Mantia, (C. Fischer)
   Clarke: Technical Studies, ed. Gordon, (C. Fischer)
   Pares: Pares Scales, (Rubank)
   Remmington: Warm-up Studies, (Accura Music)
   Schlossberg: Daily Drills and Technical Studies, (M. Baron)

d. The student will perform solos of similar difficulty and scope such as:
   Barat: Andante & Allegro, (C. Fischer)
   Capuzzi: Andante & Rondo, (Hinrichsen)
   Cowell: Tom Binkley’s Tune, (Presser)
   Ostrander (ed.): Concert Album, (C. Fischer)
   Voxman (ed.): Concert and Contest Collection, (Rubank)

ACHIEVEMENT LEVEL II

a. The student will perform four minor scales, selected by members of the Jury, from all natural and melodic minor scales, slurred and tongued, two octaves in practical range, eighth notes, quarter notes = m.m. 120-144.

b. The student will perform from complete Methods and Studies of similar difficulty and scope such as:
   Blume: 36 Studies, volume 1, (C. Fischer)
   Mueller: Technical Studies, volumes 1 & 2, (C. Fischer)
   Tyrell: 40 Progressive Studies, (Boosey and Hawkes)
   Voxman: Selected Studies for Trombone, (Rubank)

c. The student will perform solos of similar difficulty and scope such as:
   Gaubert: Cantabile et Scherzetto, (C. Fischer)
   Pryor: Annie Laurie, (Ludwig)
   Pryor: Blue Bells of Scotland, (C. Fischer)
   Simon: Willow Echoes, (C. Fischer)
   Voxman (ed.): Contest and Concert Collection, (Rubank)

ACHIEVEMENT LEVEL III

a. The student will perform four Arpeggios, selected by members of the Jury, from all Major, Minor-seventh, and Dominant-seventh arpeggios, two octaves in practical range, tongued and slurred, eighth notes, quarter note = m.m. 120-144.

b. The student will perform studies and etudes of similar difficulty and scope such as:
   Blume: 36 Studies, volume 2, (C. Fischer)
   Bordogni: Melodious Etudes, volumes 2 & 3, transcribed by Rochut, (C. Fischer)
   Kopprasch: 60 Selected Studies, (C. Fischer)

c. The student will perform solos of similar difficulty and scope such as:
   Hartley: Sonata Euphonica, (Presser)
   Bach, V.: Hungarian Melodies (PP Music)
   Jacob: Fantasia, (Boosey & Hawkes)
   Pryor: Thoughts of Love, (C. Fischer)
   Saint-Saens: Morceau de concert, (Shawnee)
(Euphonium, continued)

ACHIEVEMENT LEVEL IV

a. The student will perform studies and etudes of similar difficulty and scope such as:
   Bordogni: *Melodious Etudes, Volume 3*, transcribed by Rochut (C. Fischer)
   Harris: *Advanced Daily Studies* (C. Colin)
   Gordon: *30 Velocity Studies*, (C. Fischer)

b. The student will perform solos in a Senior Recital of difficulty and scope such as:
   Bellstedt: *Napoli*, (Southern)
   Creston: *Fantasy*, (Schirmer)
   David: *Concertino*, (C. Fischer)
   Guilmant: *Morceau symphonique*, (Warner Bros.)
   Hartley: *Sonata Euphonica*, (Presser)
   Bach, V.: *Hungarian Melodies* (PP Music)
   Pryor: *Thoughts of Love*, (C. Fischer)
   Saint-Saens: *Morceau de concert*, (Shawnee)
   Mantia: *All Those Endearing Young Charms* (Whaling)
ACHIEVEMENT LEVEL I
Achievement Level I is a study of the fundamental principles of tone production, technique, articulation, phrasing, intonation, rhythmic subdivision, and embouchure development (or correction). Emphasis will be given to technical studies, musical etudes, and scale practice.
   a. The student will perform the Chromatic Scale, Concert B-flat, two octaves, slurred and single tongued, eighth notes, quarter note = m.m. 120.
   b. The student will perform four scales chosen by members of the jury from all major scales, two octaves tongued up and slurred down in eighth notes at a tempo of quarter=mm120. Memorization is not required.
   c. Students will perform from some or all of the following etude and method books:
      Pares: *Pares Scale Studies*, (Fischer)
      Pottag-Hovey: *Method for French Horn, Book 2*, (Belwin)
      Kopprasch: *60 Studies book 1*, (International)
      Pottag: *Orchestral Excerpts Book 1*, (Belwin)
   d. The student will perform one or more solos from the following list:
      Kaufmann: *12 Solos*, (Fischer)
      Glazounov: *Reverie*, (Belwin)
      Gliere: *Intermezzo*, (Belwin)
      Mozart: *Concerto No. 3*, (Schirmer)

ACHIEVEMENT LEVEL II
   a. The student will perform 4 scales chosen by members of the Jury from all minor scales, all natural and melodic minor scales, slurred and tongued, two octaves in practical range, eighth notes, quarter note = m.m. 120-144
   b. The student will perform from some or all of the following etude and method books:
      Kopprasch: *60 Studies book 2*, (International)
      Kling: *40 Studies*, (International)
      Chambers: *Orchestral Excerpts Books 1-4*, (International)
   c. The student will perform one or more solos from the following list:
      F. Strauss: *Concerto*, (Schirmer)
      Beethoven: *Sonata*, (Cundy-Bettony)
      Heiden: *Sonata*, (Associated)

ACHIEVEMENT LEVEL III
   a. The student will perform 4 arpeggios chosen by members of the Jury from all major, minor-seventh, and dominant-seventh arpeggios, two octaves in practical range, tongued and slurred, quarter note = m.m. 100-120
   b. The student will perform from some or all of the following etude and method books:
      Bitsch: *12 Etudes*, (Leduc)
      Belloli: *8 Etudes*, (International)
      Gallay: *12 Low Horn Etudes*, (International)
      Chambers: *Strauss Orchestral Excerpts*, (International)
   c. The student will perform one or more solos from the following list:
      R. Strauss: *Concerto No. 1*, (International)
      Hindemith: *Sonata for Horn and Piano*, (Schott)
      Haydn: *Concerto No. 1*, (Cundy-Bettony)
ACHIEVEMENT LEVEL IV

a. The student will perform from some or all of the following etude and method books:
   - Chaynes: *15 Etudes*, (Leduc)
   - Gallay: *12 Grand Caprices*, (International)
   - Weber: *12 Etudes*, (Leduc)

b. The student will perform one or more solos from the following list in a Senior Recital:
   - Gliere: *Concerto*, (International)
   - Jacob: *Concerto*, (Galaxy)
   - A contemporary solo written within the last 20 years from present date.
ACHIEVEMENT LEVELS IN TROMBONE

ACHIEVEMENT LEVEL I

a. The student will perform the chromatic scale, concert B-flat, two octaves, slurred and single tongued, eighth notes, quarter note = m.m. 120.

b. The student will perform four major Scales, selected by members of the Jury, from all major scales, two octaves in practical range, slurred and single tongued, eighth notes, quarter note = m.m. 120-144.

c. The student will perform from the complete methods and studies of similar difficulty and scope such as:
   - Arban: *Famous Method*, ed. Randall and Mantia, (C. Fischer)
   - Lafosse: Methode complete, 3 volumes, (A. Leduc)
   - Pares: *Pares Scales*, (Rubank)
   - Remmington: *Warm-up Studies*, (Accura Music)
   - Schlossberg: *Daily Drills and Technical Studies*, (M. Baron)

d. The student will perform solos of similar difficulty and scope such as:
   - Baker (ed.): *Master Solos*, (H. Leonard)
   - Barat: *Andante & Allegro*, (C. Fischer)
   - Ostrander (ed.): *Concert Album*, (C. Fischer)
   - Voxman (ed.): *Concert and Contest Collection*, (Rubank)

ACHIEVEMENT LEVEL II

a. The student will perform four minor scales, from all natural and melodic minor scales, selected by members of the Jury, slurred and tongued, two octaves in practical range, eighth notes, quarter note=m.m. 120-144

b. The student will perform from the complete methods and studies of similar difficulty and scope such as:
   - Blume: *36 Studies, vol. 1*, (C. Fischer)
   - Gower and Voxman: *Rubank Advanced Method, 2 vols.*, (Rubank)
   - Tyrell: *40 Progressive Studies*, (Boosey and Hawkes)
   - Voxman: *Selected Studies for Trombone*, (Rubank)

c. The student will perform solos of similar difficulty and scope such as:
   - Gaubert: *Cantabile et Scherzetto*, (C. Fischer)
   - Pryor: *Annie Laurie*, (Ludwig)
   - Smith (ed.): *Solos for the Trombone Player*, (Schirmer)
   - Voxman (ed.): *Contest and Concert Collection*, (Rubank)
ACHIEVEMENT LEVEL III

a. The student will perform four arpeggios, selected by members of the Jury, from all major, minor-seventh, and dominant-seventh arpeggios, two octaves in practical range, tongued and slurred, eighth notes, quarter note, m.m. 120-144

b. The student will perform from studies and etudes of similar difficulty and scope such as:
   - Blazevich: Sequences, (International)
   - Blume: 36 Studies, vol. 2, (C. Fischer)
   - Bordogni: Melodious Etudes, vols. 2 & 3, transcribed by Rochut, (C. Fischer)
   - Kopprasch: 60 Selected Studies, (C. Fischer)
   - Maxted: 20 Studies for Tenor Trombone, (Boosey & Hawkes)

c. The student will perform solos of similar difficulty and scope such as:
   - Bloch: Symphony, (Broude Bros.)
   - Creston: Fantasy, (Schirmer)
   - Guilmant: Morceau symphonique, (Warner Bros.)
   - Jacob: Concerto, (Galaxy)
   - Pryor: Thoughts of Love, (C. Fischer)
   - Rachmaninoff: Vocalise, (International)
   - Saint-Saens: Cavatine, (Durand)
   - Stevens: Sonata, (Southern)

ACHIEVEMENT LEVEL IV

a. The student will perform from studies and etudes of similar difficulty and scope such as:
   - Blazevich: Sequences, (International)
   - Blume: 36 Studies, vol. 2, (C. Fischer)
   - Bordogni: Melodious Etudes, vols. 2 & 3, transcribed by Rochut, (C. Fischer)
   - Kopprasch: 60 Selected Studies, (C. Fischer)
   - Maxted: 20 Studies for Tenor Trombone, (Boosey & Hawkes)
   - Ostrander: Double-valve Bass Trombone Low Tone Studies, (C. Colin)

b. The student will perform solos in a senior recital of difficulty and scope such as:
   - Bloch: Symphony, (Broude Bros.)
   - Creston: Fantasy, (Schirmer)
   - Hindemith: Sonata, (Schott)
   - Gaubert: Morceau symphonique, (International)
   - David: Concertino, (C. Fischer)
   - Rimsky-Korsakov: Concerto (Boosey & Hawkes)
   - Saint-Saens: Cavatine, (Durand)
   - Stevens: Sonata, (Southern)
   - Tomasi: Concerto (Leduc)
ACHIEVEMENT LEVELS IN TRUMPET

ACHIEVEMENT LEVEL I

a. The student will perform the Chromatic Scale, Concert B-flat, two octaves, slurred and single tongued, eighth notes, quarter note = m.m. 120

b. The student will perform 4 scales chosen by members of the Jury from among all the Major Scales, two octaves in practical range, slurred and single tongued, eighth notes, quarter note = m.m. 120-144

c. The student may perform from among the following methods and studies:
   student will perform at least one solo such as the following:
   - Arban: *Complete Conservatory Method*, ed. Goldman and Smith, (C. Fischer)
   - Clarke: *Technical Studies*, (C. Fischer)
   - Hering: *32 Etudes*, (C. Fischer)
   - Pares: *Scales*, (Rubank)
   - Scholssberg: *Daily Drill and Technical Studies*, (M. Baron)
   - The Anderson: *Trumpeter’s Lullaby*, (Belwin-Mills)
   - Balay: *Petite Piece Concertante*, (Belwin-Mills)
   - Bozza: *Bandinage*, (A. Leduc)
   - Corelli: *Prelude and Minuet*, arr. Powell, (Southern)
   - Fitzgerald: *English Suite*, (Presser)
   - Ropartz: *Andante et Allegro*, (Southern)
   - Wastall (ed.): *First Repertoire Pieces for Trumpet*, (Bossey & Hawks)
   - Voxman (ed.): *Concert & Contest Collection*, (Rubank)

ACHIEVEMENT LEVEL II

a. The student will perform four scales chosen by members of the Jury from among all the minor scales, all harmonic, natural, and melodic minor scales, slurred and tongued, two octaves in practical range, eighth notes, quarter note = m.m. 120-144

b. The student may perform from among the following methods and studies:
   - Bordogni: *24 Vocalises*, trans. Porret (transposition), (A. Leduc)
   - Goldman: *Practical Studies*, (C. Fisher)
   - Hering: *32 Etudes*, (C. Fisher)
   - Delmas: *Choral et variations*, (Billaudot)
   - Geodicke: *Concert Etude*, (Belwin-Mills)
   - Handel: *Aria con Variazioni*, arr. Fitzgerald, (Belwin-Mills)
   - Hovhaness: *Prayer of Saint Gregory*, (Southern)
   - Persichetti: *The Hollow Men*, (Presser)
ACHIEVEMENT LEVEL III
a. The student will perform 4 Major and Minor (melodic) scales in 3rds, selected by members of the Jury from all keys, (two octaves for scales beginning with low G through low Bb, and one octave for the rest) slurred in 16th notes at a tempo of quarter = m.m. 60. Memorization is not required.
b. The student may perform from among the following complete methods and studies:
   N. Bizet: *12 Grandes etudes de perfectionnement*, (A. Leduc)
   Brandt: *34 Studies and 24 Last Studies*, ed. Vacchiano, (Belwin-Mills)
   Charlier: *Etudes transcendantes*, (A. Leduc)
   Schlossberg: *Technical Drills and Studies*, (M. Baron)
   Smith: *Top Tones*, (C. Fischer)
c. The student will perform at least one solo such as the following:
   Arban: *Carnival of Venice*, (C. Fischer)
   Arnold: *Concerto*, (Faber)
   L. Mozart: *Concerto in D*, ed. Thilde, (Billaudot)
   Telemann: *Concerto in D*, (Musica Rara)
   Tomasi: *Concerto*, (A. Leduc)

ACHIEVEMENT LEVEL IV
a. The student may perform from among the following methods and studies:
   N. Bizet: *12 Grandes etudes de perfectionnement*, (A. Leduc)
   Brandt: *34 Studies and 24 Last Studies*, ed. Vacchiano, (Belwin-Mills)
   Charlier: *Etudes transcendantes*, (A. Leduc)
   Schlossberg: *Technical Drills and Studies*, (M. Baron)
   Smith: *Top Tones*, (C. Fischer)
b. The student will perform solos such as the following in a Senior Recital:
   Arutunian: *Concerto*, (International)
   Block: *Proclamation*, (Broude Bros.)
   Bozza: *Rustiques*, and *Caprice*, (A. Leduc)
   Hindemith: *Sonate*, (Schott)
   Honegger: *Intrada*, (Salabert)
   Hummel: *Concerto* ed. Stein, (Musica Rara)
   Kennan: *Sonata*, (Warner Bros.)
   Molter: *Concerto No. 1 in D*, (Musica Rara)
   Neruda: *Concerto in E-flat*, ed. Hickman, (Musica Rara)
ACHIEVEMENT LEVELS IN TUBA

ACHIEVEMENT LEVEL I

a. The student will perform the chromatic scale, concert B-flat, two octaves, slurred and single tongued, eighth notes, quarter note = m.m. 120.

b. The student will perform four major scales, selected by members of the Jury, from all major scales, two octaves in practical range, slurred and single tongued, eighth notes, quarter note = m.m. 120-144.

c. The student will perform from the complete methods and studies of similar difficulty and scope such as:
   - Arban: *Arban-Bell Method*, (C. Colin)
   - Bell: *Complete Method*, (C. Colin)
   - Pares: *Pares Scales*, (Rubank)
   - Schlossberg: *Daily Drills and Technical Studies*, (M. Baron)

b. The student will perform from similar methods and studies:
   - Benson: *Arioso*, (Belwin)
   - Fletcher: *Tuba Solos*, (Chester)
   - Ostrander (ed.): *Concert Album*, (C. Fischer)
   - Voxman (ed.): *Concert and Contest Collection*, Rubank

ACHIEVEMENT LEVEL II

a. The student will perform four minor scales, selected by members of the Jury, from all natural and melodic Minor scales, slurred and tongued, two octaves in practical range, eighth notes, quarter note = m.m. 120-144.

b. The student will perform from the complete methods and studies of similar difficulty and scope such as:
   - Bordogni: *43 Bell Canto Studies*, trans. Roberts, (R. King)
   - Concone: *Legato Etudes*, ed. Shoemaker, (C. Fischer)
   - Endersen: *Supplementary Studies*, (Rubank)
   - Uber: *25 Early Studies*, (Southern)

c. The student will perform solos of similar difficulty and scope such as:
   - Benson: *Helix*, (C. Fischer)
   - Haddad: *Suite*, (Shawnee)
   - Jacob: *Six Little Tuba Pieces*, (Emerson Ed.)

ACHIEVEMENT LEVEL III

a. The student will perform four arpeggios, selected by members of the Jury, from all Major, Minor-seventh, and Dominant-seventh arpeggios, two octaves in practical range, tongued and slurred, eighth notes, quarter note = m.m. 120-144.

b. The student will perform from studies and etudes of similar difficulty and scope such as:
   - Fink: *Studies in Legato* (C. Fischer)
   - Kopprasch: *60 Selected Studies*, (C. Fischer)
   - Kuehn: *28 Advanced Studies*, (Southern)
   - Kuehn: *60 Musical Studies*, (Southern)

c. The student will perform solos of similar difficulty and scope such as:
   - Jacob: *Bagatelles*, (Emerson Ed.)
   - Jacob: *Tuba Suite*, (Boosey & Hawkes)
   - Salzedo: *Sonate*, (Chester)
   - Vaughn Williams: *Concerto*, (Oxford)
   - Vaughn Williams: *6 Studies in English Folksong*, (Galaxy)
White: *Sonata*, (Ludwig)
Wilder: *Sonata*, (Mentor)
Wilder: *Suite No. 1*, (Margun)
David: *Concertino*, (C. Fischer)
Guilmant: *Morceau symphonique*, (Warner Bros.)
Hartley: *Sonata Euphonica*, (Presser)
Jacob: *Fantasia*, (Boosey & Hawkes)
Pryer: *Thoughts of Love*, (C. Fischer)

**ACHIEVEMENT LEVEL IV**

a. The student will perform from studies and etudes of similar difficulty and scope such as:
   - Blazhevich: *70 Studies*, (R. King)
   - Kopprasch: *60 Selected Studies*, (C. Fischer)
   - Kuehn: *28 Advanced Studies*, (Southern)
   - Kuehn: *60 Musical Studies*, (Southern)
   - Robinson: *Advanced Conditioning Studies* (Whaling)

b. The student will perform solos in a senior recital of difficulty and scope such as:
   - Bozza: *concertino* (Leduc)
   - Hindemith: *Sonate*, (Schott)
   - Creston: *Fantasy*, (Schirmer)
   - Jacob: *Bagatelles*, (Emerson Ed.)
   - Jacob: *Tuba Suite*, (Boosey & Hawkes)
   - Salzedo: *Sonate* (Chester)
   - Vaughn Williams: *Concerto*, (Oxford)
   - Vaughn Williams: *6 Studies in English Folksong*, (Galaxy)
   - David: *Concertino*, (C. Fischer)
   - Guilmant: *Morceau Symphonique*, (Warner Bros.)
   - Hartley: *Sonata Euphonica*, (Presser)
   - Jacob: *Fantasia*, (Boosey & Hawkes)
   - Pryer: *Thoughts of Love*, (C. Fischer)
ACHIEVEMENT LEVELS IN GUITAR

Achievement Level I
Technique: Scales
All major and melodic-minor scales (Segovia edition) with nine right hand fingerings: m, mi, ma, am, ia, ai, ami, imami, pi. The student will perform four of these scales in the circle of fifths order, in both triple and duple rhythm.

Technique: Right and Left Hand Formulas
The student will perform selected formulas from levels 1—3 from Kitharologus “The Path to Virtuosity: A Technical Workout Manual for All Guitarists” By Ricardo Iznalia,

Technique: Etudes
The student will perform two etudes from memory from selected etudes by Sor, Aguado, Carcassi, Giuliani, and Brower,

Repertoire: The student will perform one work from memory from pieces such as the following
Renaissance: Pavans by Milan
Baroque: Suite in D minor by de Visee
Classical: Minuets by Sor
Romantic: Preludes by Tarrega
20th Century: Preludes by Ponce

Achievement Level II
Technique: Scales
The student will perform two chromatic scales in both duple and triple rhythm from all major and melodic-minor scales with nine right hand fingerings. The student will perform 4 scales in circle of fifth order, in both duple and triple rhythm. Six, three and ½ octave, chromatic scales: ascending each of the strings (open to the twelfth fret) individually.

Technique: Right and Left Hand Formulas
The student will perform selected formulas from levels 4—5 from Kitharologus

Technique: Etudes
The student will perform at least one etude from memory from selected etudes by Sor, Aguado, Carcassi, Giuliani, Brower, and Villa-Lobos.

Repertoire: The student will perform at least one work from memory from pieces by composers such as the following
Renaissance: Mudarra and Narváez
Baroque: Weiss and Bach
Romantic: Tarrega
20th Century: Ponce, Villa-Lobos, and Brower
Achievement Level III
The student will perform either all flat keys or all sharp keys connected in circle of fifths order in both duple and triple rhythm all major and melodic-minor scales with nine right hand fingerings. Six, 3½ octave chromatic scales, ascending each of the strings (open to the twelfth fret) individually. The student will perform four chromatic scales in both duple and triple rhythm.

Technique: Right and Left Hand Formulas
The student will perform selected formulas from levels 6—7, from Kitharologus.

Technique: Etudes
The student will perform at least one etude from memory from selected etudes by Sor, Aguado, Coste, Tarrega, Brower, Villa-lobos, and Carlevaro.

Repertoire: The student will perform at least one work from memory from pieces by composers such as the following
Renaissance: Narvaez and Dowland
Baroque: Couperin and Bach
Classical: Sor and Giuliani
Romantic/Post Romantic: Tarrega and Torroba
20th Century: Ponce, Villa-Lobos, Brower, Carlevaro

Achievement Level IV

Technique: Etudes
The student will perform selected etudes by composers such as Sor, Coste, Sagreras, Villa-Lobos, Carlevaro, and Dodgson.

Repertoire: The student will perform pieces by composers such as
Renaissance: Dowland
Baroque: Bach
Classical: Sor and Giuliani
Romantic/Post Romantic: Tarregam Torroba, Turina, Castelnuovo-Tedesco
20th Century: Villa-Lobos, Brower, Carlevaro, Martin, Smith Brindle, Berkeley, Henze
ACHIEVEMENT LEVELS IN PERCUSSION

The literature list for percussion represents works that are appropriate for the Grade Levels required of works to be performed at each Achievement Level. This literature list is representative and although works to be performed for Achievement Levels are not required to be from that list, the works performed must be of a consistent level of difficulty with the works contained within that literature list. The studio instructor will clearly communicate to the student if a work being performed for an Achievement Level is appropriate for the requirement of that Achievement Level. Furthermore, the Grade Levels required at each Achievement Level is the minimum difficulty level required. It is possible to perform a more difficult Grade Level piece for an Achievement Level if the student desires, but it is contingent upon the approval and discretion of the instructor.

ACHIEVEMENT LEVEL I

Snare Drum: The student will perform The 7 Essential Snare Drum Rudiments in open-close-open format. • The student will perform one Grade II or III snare drum solo encompassing rudimental-style technique.

Mallets: The student will perform 4 major scales to be selected at random from the jury (2 octaves ascending and descending). • The student will perform one 2-mallet Grade II or III etude.

Timpani: The student will perform one 2-drum Grade II or III etude. The student will demonstrate changing pitch, either within context of the solo performed or via an excerpt from another selection.

ACHIEVEMENT LEVEL II

Mallets: The student will perform 4 natural minor scales to be selected at random from the jury (2 octaves ascending and descending). • The student will perform one Grade II or III four-mallet marimba or vibraphone solo/etude.

Timpani: The student will perform one 3 or 4-drum Grade III etude, taking tuning intervals of drums from one pitch only.

Multiple Percussion Setup: The student will perform one Grade III multiple-percussion solo or notated-drum set piece.

Drum Set: The student will demonstrate knowledge of basic drumming styles by performing rock (including fills) and jazz beats.

ACHIEVEMENT LEVEL III

Snare Drum: The student will perform one Grade III or IV+ concert-style snare drum solo/etude.

Mallets: The student will perform one Grade III or IV+ xylophone rag or 2-mallet etude/sonata.

Orchestral Section Percussion & Timpani: The student will perform one orchestral excerpt each on triangle, crash cymbals, tambourine and timpani.

Drum set: The student will demonstrate continued knowledge of drumming styles by performing brush technique and “Latin” Styles.

ACHIEVEMENT LEVEL IV

Snare Drum: The student will perform one Grade IV+ snare drum suite or substantial etude which encompasses rudimental and/or concert-style techniques.

Mallets: The student will perform one Grade IV+ four-mallet marimba solo demonstrating proficiency with mallet independence. • The student will perform one Grade IV+ xylophone rag or 2-mallet etude/sonata.

Timpani: The student will perform one Grade IV+ 4-drum timpani solo with multiple pitch changes.

Multiple Percussion Setup: The student will perform one Grade IV+ multiple-percussion or notated-drum set piece.
The performance of a Senior Recital constitutes Level IV and will be evaluated by the faculty of
the department of music. The recital must receive a grade of “C” or higher to meet the requirements for a
B.A. or B.M.E. degree with concentration in percussion performance.

**LITERATURE**

*(performed works are not required to be from this list, but must be representative of these examples)*

<table>
<thead>
<tr>
<th>Composer</th>
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<td>BENSON</td>
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<td>BLACK/FELDSTEIN</td>
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(Percussion, continued)

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**TIMPANI**

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(Percussion, continued)

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**MULTI-PERC. SETUP / NOTATED DRUM SET**

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ACHIEVEMENT LEVELS IN PIANO

Statement of Keyboard Competency
Through the fulfillment of the following requirements, it is expected that the graduate will have developed such keyboard proficiency, musicianship and artistic skill as to meet the standards for acceptance for graduate study in a degree program consistent with the undergraduate major.

ACHIEVEMENT LEVELS FOR B.A. (MUSIC) AND B.M.E. STUDENTS
WITH PIANO AS THEIR PRIMARY INSTRUMENT

Performance Requirement for Achievement Level I
Perform by memory one solo work of approximately five (5) minutes duration. The solo may be taken from any musical style period.

Technical Requirement for Achievement Level I
The student is responsible for learning all Major plus all Harmonic Minor scales, 4 octaves, hands together, sixteenth-note rhythm, M.M. 92 to the quarter. The student will perform four scales selected by the jury members at the time at which Achievement Level I is attempted.

Students must also define musical terms associated with all works studied and provide basic biographical information about the composers of all works studied throughout the semester in which Achievement Level I is attempted.

Piano Achievement LEVEL I:
The successful student will achieve the minimum competency through the study of works comparable to the following:

- Bach, J. S.  
  Two- and/or Three-Part Inventions
- Bartók  
  Children's Pieces
- Beethoven  
  German Dances  Sonatas, Op. 49, nos. 1 and 2
- Clementi  
  Sonatinas
- Chopin  
  Preludes Op. 28, Nos. 4, 6, 7, 9, 14, 15, 20
- Grieg  
  Lyric Pieces, Op. 12 and 43
- Haydn  
  Sonata in C Major (Hob XVI/35)
- Kabalevsky  
  Sonatina in C, Op. 13, no. 1
- Kuhlau  
  Sonatinas
- Mozart  
  Sonata in C Major, K. 545
- Schumann  
  Kinderszenen

Performance Requirement for Achievement Level II
Perform by memory one movement of a sonata (Classical) or one Romantic selection and one selection from the Baroque or 20th Century.

Technical Requirement for Achievement Level II
All Major plus all Minor arpeggios in root position, 4 octaves, eighth-note rhythm, M.M. 80 to the quarter. The student will perform four arpeggios selected by the jury members at the time at which Achievement Level II is attempted.
Piano, continued

Students must also define musical terms associated with all works studied and provide detailed biographical information about the composers of all works studied throughout the semester in which Achievement Level II is attempted. **Students planning to present a Junior Recital must pass Achievement Level II and must receive the instructor's consent prior to the instructor scheduling the recital.**

Piano Achievement LEVEL II:
The successful student will achieve the minimum competency through the study of works comparable to the following:

- **Bach, J. S.** *Three-Part Inventions*
  - *French Suites*
- **Beethoven**
  - *Sonatas, Op. 79; Op. 14, nos. 1 and 2; Op. 10, nos. 1 and 2*
- **Brahms**
  - *selected Klavierstücke (Piano Pieces)*
- **Chopin**
  - *Preludes Op. 28, Nos. 1, 22*
  - *Nocturne, Op. 15, no. 3*
  - *Polonaise, Op. 26, No. 1*
- **Debussy**
  - *Children’s Corner*
  - *Suite Bergamasque*
- **Haydn**
  - *Sonata in E Minor, Hob XVII/34*
  - *Sonata in G Major, Hob XVI/27*
- **Mozart**
  - *Sonata in F Major, K. 332*
- **Mendelssohn**
  - *Scherzo in B Minor, Op. 104*
- **Prokofieff**
  - *Visions Fugitives*
- **Schubert**
  - *Impromptu in A-Flat, Op. 142*

**Performance Requirement for Achievement Level III**
Perform by memory one sonata movement (Classical), one etude or character piece (Romantic), and one selection from Baroque or 20th Century.

**Technical Requirement for Achievement Level III**
All Dominant and Diminished 7th arpeggios in root position, 4 octaves, eighth-note rhythm, M.M. 72 to the quarter. The student will perform four arpeggios selected by the jury members at the time at which Achievement Level III is attempted.

Students must also provide pertinent information regarding background and/or history of works studied and in-depth biographical and stylistic information on composers of all works studied throughout the semester in which Achievement Level III is attempted.

**Achievement Level III must be passed prior to presenting a Senior Recital.**
Piano Achievement LEVEL III:
The successful student will achieve the minimum competency through the study of works comparable to the following:

- Bach, J. S.  *selected Preludes and Fugues (WTC)*  
  *Partitas and Toccata*
- Beethoven  *Sonatas, Op. 13, 26, 27/1, 28, 22, 2/2, 78, 90*  
  *Op. 10, nos. 1 and 2*
- Brahms  *selected Klavierstücke (Piano Pieces)*
- Chopin  *Etudes*  
  *Preludes Op. 28, No. 17*  
  *Polonaise, Op. 40, No. 1*  
  *Nocturnes*
- Debussy  *Preludes*  
  *Estampes*  
  *Suite Pour le Piano*
- Mozart  *Sonatas, K. 457, 331*  
  *Fantasia, K. 394*
- Prokofieff  *Sonata No. 2 in D Minor*  
  *Sonata No. 3 in A Minor*
- Schumann  *Fantasy Pieces*

The Senior Recital program represents Achievement Level IV. In addition to MU415: Applied Lessons, enrollment in MU480 (Partial) or MU490 (Full) Senior Recital is required.

Students must exhibit a thorough understanding of the composers and their stylistic elements of the works studied throughout the semester. A research document and program notes on all repertoire prepared for the Senior Recital must be submitted in partial fulfillment of degree requirements.

Piano Achievement LEVEL IV:

The successful student will achieve the minimum competency through the study of works comparable to the following:

- Bach, J. S.  *English Suites*  
  *Chromatic Fantasy and Fugue*
- Beethoven  *Sonatas, Op. 31/1, 31/2, 31/3, 53, 57, 81a*
- Brahms  *Rhapsody, Op. 79, no. 1*  
  *Rhapsody, Op. 119, No. 4*
- Chopin  *Etudes*  
  *Ballades*  
  *Sonatas*
- Debussy  *Images*  
  *L'isle joyeuse*
- Liszt  *Concert Etudes*  
  *Hungarian Rhapsodies*
- Mendelssohn  *Variations Sérieuses, Op. 54*
- Mozart  *Sonata in D Major, K. 584*  
  *Fantasia in C Minor, K. 396*  
  *Rondo in A Minor, K. 511*
- Prokofieff  *Sonata No. 7 in B-Flat Major*
ACHIEVEMENT LEVEL I
The student will demonstrate the fundamental principles of tone production, bowing, intonation, and his/her musicianship by performing:

A. Four (4) two-octave scales from the following major scales: C, G, D, A, E, F, Bb, Eb, and Ab. (The scales to be performed will be selected by the panel of instructors at the Jury.)

B. One etude assigned by instructor from Level I recommended etude list.

C. Two contrasting selections from Level I repertoire list or comparable literature.

Students must also provide basic musical information about the composer, style of the composition, and skills needed for the literature performed.

VIOLIN

Etudes and Repertoire such as:
- Applebaum – *Orchestral Bowing Etudes*
- Wolfhart – *50 Melodious Etudes, Volume II*
- Mazas – *Etudes for Violin*
- Sitt – *50 Daily Exercises*

Accolay – *Concertos*
- Handel – *Sonatas #2 & #3*
- Mozart – *Concerto in G*
- Seitz – *Concertos*

VIOLA

Etudes and Repertoire such as:
- Applebaum – *Orchestra Bowing Etudes*
- Mazas – *Etudes for Viola*
- Mozart – *Duos for Violin/Viola*

Telemann – *Concerto*
- Corelli – *La Folia*

CELLO

Etudes and Repertoire such as:
- Alwin Schroeder – *180 Foundation Studies*
- Saint-Saëns – *The Swan*

Bach – *Arioso*
- Vivaldi – *Sonata #5*

BASS

- Simandl – *New Method for String Bass, Part I*
- Applebaum – *Orchestral Bowings*
- Saint-Saëns – *L’Elephant*

Handel – *Largo*
- Wagner – *Die Meistersinger*
ACHIEVEMENT LEVEL II
The student will demonstrate improvement in his/her intonation, tone development, and a higher level of bowing technique by performing:

A. Four (4) three-octave scales from the following major scales: C, G, D, E, B, F, Bb, Eb, Ab, and Db. (The scales to be performed will be selected by the panel of instructors at the exam.)
B. One or two etudes assigned by instructor from Level II recommended etude list.
C. Two or three contrasting selections from Level II repertoire list or comparable literature.

Students must also provide basic musical information about the composer, style of the composition, and skills needed for the literature performed.

**VIOLIN**

Etudes and Repertoire such as:
- Applebaum – *Best of Sevcik, Volume I & II*
- Krutzer – *Etudes for Violin*
- Bach – *Concertos in A & E*
- Ten Have – *Allegro Brilliante*

- Bach – *Double Concerto*
- Handel – *Sonatas #1, 4, & 5*
- Mozart – *Concerto in D*
- Viotti – *Concerto No. 23*

**VIOLA**

Etudes and Repertoire such as:
- Applebaum – *Best of Sevcik, Volume I & II*
- Mazas – *Etudes (continued)*
- Veracini – *Sonata for Viola/Piano*
- Rachmaninoff – *Vocalise*

- Primrose – *Scales for Viola*
- Faure – *Siciliene & After a Dream*
- Mozart – *Sonata in E minor*

**CELLO**

- A. Schroeder – *180 Foundation Studies*
- Bach – *Suites #1 & 2*
- Fauré – *Elegie*
- Goltermann – *Concert #4*

- Corelli – *Sonata in D Minor*
- Brahms – *Sonata in E Minor*
- Debussy – *Reverie*

**BASS**

- Simandl – *New Method for String Bass, Part 2*
- Simandl – *Etudes (Back of Book)*
- Marcello – any Sonata

- Hrabe – *86 Etudes for String Bass, Volume I*
- Fauré – *Apres un Reve*
ACHIEVEMENT LEVEL III
The student will demonstrate further mastery of his/her stringed instrument by incorporating the skills necessary for the Level III Scales, Etudes, and Literature by performing:

A. Two (2) three-octave scales selected by the panel of instructors at the exam from all Major Scales.
B. Two (2) three-octave minor scales as assigned by the instructor.
C. One or two etudes assigned by the instructor from Level III recommended etude list.
D. Three or four contrasting selections from Level III repertoire list or comparable literature. The selections need to represent a minimum of three historical time periods.

Students must also provide in-depth musical information about the composer, style of the composition, and skills needed for the literature performed.

Level III Achievement must be passed prior to presenting a senior Recital.

**VIOLIN**

LEVEL III - Etudes and Repertoire such as:

- Sevcik – *Double Stop Studies*
- Mozart – Violin/Piano Sonatas
- Schubert – Violin/Piano Sonatas
- Beethoven – “Spring” Sonata

**VIOLA**

LEVEL III – IV Etudes and Repertoire such as:

- Mazas – *Etudes Speciales*
- *Violist Guide to Orchestral Playing*
- Sevcik – *Bowing Etudes*
- Schubert – *Arpeggione Sonata*

**CELLO**

- *Popper High School of Cello Playing*
- Sonatas of Sammartini, Brahms, Beethoven, and Barber
- Van Goens – *Scherzo*
- Saint-Saens – *Allegro Appassionato*

**BASS**

- Simandl – *30 Studies for String Bass*
- Marcello – any sonatas
- Bach – *Sonata in D*
(Strings, continued)

ACHIEVEMENT LEVEL IV
The student demonstrates continued development and artistry of technique, tone, and musicality by performing four selections, three of which are from level III and IV lists or comparable literature. The selections need to represent a minimum of four historical time periods. A research document on all repertoire prepared for the Senior Recital must be submitted in partial fulfillment of degree requirements as well the preparation of program notes for the recital.

VIOLIN

LEVEL IV - Etudes and Repertoire such as:
*Violinist Guide to Orchestra Playing Volume 1-5*

Rode – Caprices
Brahms – Sonatas for Violin/Piano
Kreisler – Preludium and Allegro
Concertos – Bruch, Barber, Beethoven, Mendelssohn, Saint-Saens, Tschaikowsky, etc.

Beethoven – “Kreutzer” Sonata
Hindemith – Sonata
Bach – Partitas & Sonatas

VIOLA

Level III – IV Etudes and Repertoire such as:
Mazas – *Etudes Speciales*

*Violist Guide to Orchestral Playing*

Sevcik – Bowing Etudes
Schubert – *Arpeggione Sonata*

Corelli – *La Folia (Doctor Ed)*
Handel – *Concerto in D minor*
Hindemith – *Sonata*

CELLO

*Leonard Rose’s Cellists Guide to Orchestral Repertoire*

Bach – Suites 5 & 6
Valentini – *Sonata*
Dvorak – *Concerto in D*

Popper – *Hungarian Rhapsody*
Massenet – *Meditation*

BASS

Bach – any cello suite
Saint Saens – *Allegro Appassionata*
Eccles – *Sonata in G Minor*

Koussevitzky – *Concerto*
Dragonetti – *Concerto in A*
Teleman – *Concerto in G*
ACHIEVEMENT LEVELS IN VOICE

Performance: The performance portion of each Achievement Level will take place during the students’ Jury or Recital. Requirements for each Achievement Level are listed below. Students should consult with their primary vocal instructor for appropriate literature. Through performance, students will demonstrate a working understanding of proper vocal technique, including the principles of posture, breath management, and tone production. Students will demonstrate growth in artistry and voice through each level. Students will also be assessed on their foreign language skills, both pronunciation and comprehension of meaning. If either Ms. Ziegler or Dr. Potterton feels that the performance level does not meet the standards of a college voice major, the student will have the opportunity to accomplish the same achievement level the following semester. If the student fails again to pass the achievement level, Ms. Ziegler and Dr. Potterton may recommend that the student choose another music track.

Song/Aria Requirements for Each Achievement Level

Achievement Level One: As part of your Jury performance, prepare at least one piece in English and at least one piece in Italian.

Achievement Level Two: As part of your Jury performance, prepare at least one piece in English, at least one in Italian, and either a French or German song or aria.

Achievement Level Three: The student satisfies the performance portion of Achievement Level Three through a Junior Recital. The recital can be shared with another Junior and should be approximately 20 minutes long and contain literature from various historical periods and various languages. Please consult with your vocal instructor for specific requirements. Students performing a Junior Recital will not need to sing for Juries during the semester in which they present their recital.

Achievement Level Four: The student satisfies the performance portion of Achievement Level Four through a Senior Recital. The recital should be approximately 35-45 minutes long and contain literature from various historical periods and various languages. Please consult with your vocal instructor for specific requirements. Students performing a Senior Recital will not need to sing for Juries during the semester in which they present their recital.

VOICE Portfolio: In addition to the performance portion of each Achievement Level, students will turn in their Student Portfolio. The Portfolio will be due to the vocal instructor during the last lesson time (not at Juries) of the semester in which the student wishes to satisfy each Achievement Level. The Portfolio will be a work in progress culminating in a final Portfolio for graduation. Below is a list of requirements for the Portfolio for each Achievement Level. Students should consult with their vocal instructor for any questions related to content or presentation. By the time the student graduates, the Portfolio will represent four (or more) years of work at Baker. Future employers may request your Portfolio when you interview so students are encouraged to take great care in putting this document together. Part of your grade is determined by how creatively and professionally you present your Portfolio. Students should use the entire year to prepare this document. Waiting till the last minute will result in a less than satisfactory Portfolio and will delay passing of achievement levels. Both Ms. Ziegler and Dr. Potterton must sign off on this document before the student can proceed to the next level.
(voice, cont.)

**Achievement Level One:**

Your portfolio should include the following (does not need to be in this order):

1. Table of Contents
2. Most Current Resume (this will grow through your years at Baker. It is good to set up a format for which you can easily add information as you have experiences).
3. A transcript (if available) or a list of music courses you have taken.
4. Philosophy of Education (applies to music education majors).
5. Music Coursework—major documents related to your music classes at Baker. Include any formal papers or tests associated with each class. As part of this section, you will include the written work for you applied lesson (see number 6). Also include any lesson plans that you may have created as part of your education courses.
6. For each composer and poet of your solo literature mentioned above, include a brief biography for each (approximately 1-2, double-spaced, typed, 12-point font pages). Consult the Groves Dictionary online through our library. Do not rely on Wikipedia or other sketchy website. Besides providing dates and composition history, include some of what follows. If you have not had theory or history, you may not be able to write comprehensively about this your first year. Discuss what you can. As you progress at Baker, your detail will expand. Be sure to cite all sources you use in preparing this document. Ms. Ziegler and Dr. Potterton both have samples of these documents for your perusal if you are unclear about any aspect of this paper. Consult Kate Turabian’s *A Manual for Writers of Term Papers, Theses, and Dissertations* for formatting questions.
   a. Write about the stylistic characteristics of the historical period and relate them to your interpretation of this song/aria. For example, if your piece was written during the Baroque period, how does this dictate certain performance practices?
   b. Perhaps include pertinent world events that occurred during the time the poet and/or composer were alive. Do you think these world events may have affected the way in which these individuals composed or wrote? Perhaps a personal event, such as a new love or lost love, lead to the writing of the poem. Perhaps a war or other tragic event provides inspiration towards this composition.
   c. If the poet lived during a previous era from the composer, do you think the composer followed the poet’s original intent?
   d. Discuss the text and how the composer sets the text. What expressive techniques does the composer use in setting the text? As part of your discussion, you may wish to describe the sound or timbre of the accompaniment versus the voice, texture, range, tessitura, dynamics, melodic contour (conjunct/disjunct, chromatic/step-wise motion, active/stagnant), harmony (consonant/dissonant), key relationships, and rhythms (regular/irregular, patterns or rhythmic instability). If you discuss a mood, provide musical examples of how the composer creates that mood. For example, if you describe the melody as beautiful, this does not inform the reader of what makes the line beautiful. This is obviously your opinion, but tell us how you see the composer using musical techniques to express. Give YOUR interpretation, not someone else’s. You certainly can quote experts but only to enhance your “argument.”
7. For each song or aria in a foreign language from your solo repertoire list, provide a literal translation as well as a 1-3 line summary of the story (please provide the source of your translation if not your own).
8. Please include programs for any performance from which you performed.
9. Academic and Musical Honors--any special awards that you may have received.
10. Any press coverage (newspaper articles, etc.).
11. Solo Repertoire List—A list of all solo literature studied at Baker thus far. If the piece comes from a larger work, please indicate using the format below. Include the Composer and his/her dates.

Format Example:

_Die Forelle_ by Franz Schubert (1797-1828)

“Total Eclipse” from _Samson_ by G.F. Handel (1685-1759)

12. Choral Repertoire List—A list of all choral literature studied at Baker thus far. Use the format from above.

13. Achievement Level Documents—as you pass each achievement level, you will receive a letter from your applied teacher. Include these letters.

14. All Jury Sheets.

15. Junior/Senior Recital Program and Recording.

16. Summative Reflections: Include a reflection of your voice study at Baker so far. Include reflection on some or all of the following:

   a. What major breakthroughs do you think you have made?
   b. What issues do you still struggle with that perhaps cause frustration at times?
   c. What is the hardest song on your list of repertoire from the past year?
   d. What are the technical demands of this piece that challenge you?
   e. How do you overcome those challenges?
   f. Are there specific exercises that help you work on the technique needed to conquer these challenges?
   g. What piece is the most fun to sing and why?
   h. What information from other classes has helped you be a better performer? For example, cite a specific moment in a history or theory class (or a class outside music) that sparked an “ah-ha” moment in your understanding of a piece that you are performing.
   i. Include any other reflection that pertains to your voice study at Baker.

**Achievement Level Two:**

1. Same as Achievement Level One.

2. Include all of the Music Forum Feedback sheets to date.
   a. Create a cover sheet that includes the following reflection:
   b. How have the comments that other students have given to you changed or stayed the same over the year? Is there anything that keeps coming up on your feedback sheets as something that you need to work on?
   c. Do you find that you are able to provide deeper feedback for other singers as your knowledge of the voice and artistry grow?
   d. Provide brief feedback about Music Forums, both your experiences as a performer and as an audience member.

3. Lab Assignment:
   Listen to five different recordings of classical singers and provide the following information:
   a. Title of song or aria
   b. Recording Artist
   c. Accompanist/Conductor and Orchestra (if applicable)
   d. Recording Label
   e. Date and Where Recorded
   f. Format—CD, LP, You Tube, DVD, etc.
   g. What aspects of these recordings did you like and/or dislike?
h. Did the performer accurately express the meaning of the text through vocal inflection and phrasing? If you watched a video, did the performer’s physical expression match the text? Critique the performer’s artistry.

4. The student may substitute #2 by attending an off-campus professional vocal concert (must be approved before attendance). Take notes at the concert assessing the performers artistry as described above and write a short critique of the performance.

Achievement Level Three:

1. Same as Achievement Level Two.
2. Be sure to include reflection on your Junior Recital experience.
   a. What was the best part about your recital experience?
   b. What did not go quite as well as you had wished?
   c. What were you least prepared for?
   d. Was it an overall good experience for you?

Achievement Level Four:

3. Same as Achievement Level Three.
4. Be sure to include reflection on your Senior Recital experience.
   a. What was the best part about your recital experience?
   b. What did not go quite as well as you had wished?
   c. What were you least prepared for?
   d. Was it an overall good experience for you?
ACHIEVEMENT LEVEL I
The student will undertake the study of the fundamental principles of tone production, technique, articulation, phrasing, intonation, rhythmic subdivision, and embouchure development (or correction). Emphasis will be given to technical studies, musical etudes, and scale practice. The student will perform four scales selected by members of the Jury from all Major scales, two octaves, (some exceptions for oboe and saxophone), tongued and slurred, eighth notes at quarter note = m.m. 120-144. Memorization is not required and each scale will conclude with its 2-octave arpeggio, up and down, slurred. The student will also perform the full range Chromatic scale with the above tempo and articulation. Memorization is not required. The student may perform selections from some or all of the following etude and method books:

**BASSOON**
Voxman – *Advanced Method Volume 1 & 2*
Weissenborn – *50 Advanced Studies*
Bona – *Rhythmic Articulations*
Gambaro – *18 Etudes*

**CLARINET**
Rose – *32 Studies*
Rose – *40 Studies*
Baerman – *Method, Part III*
Klose – *Complete Method (excerpts)*
Cavallini – *30 Caprices*

**FLUTE**
Cavally – *Melodious and Progressive Studies*
Voxman – *Selected Studies*
Wye – *Practice Book for Flute, Volume I: Tone*
Andersen – *24 Studies, Opus 21*
Berbiguier – *18 Exercises*

**OBOE**
Tustin – *Technical Studies*
Voxman – *Advanced Method Volume I & II*
Andraud – *Practical & Progressive Oboe Method*
Ferling – *48 Famous Studies*
Voxman – *Selected Studies*

**SAXOPHONE**
Mule – *18 Studies after Berbiguier*
Voxman – *Selected Studies*
Mule – *48 Etudes after Ferling*
Teal – *The Saxophonist’s Workbook*
Bassi-Iasilli – *27 Virtuoso Studies*
(Woodwinds, continued)

Successful completion of Achievement Level I will include the juried performance of one or more of the following solos, or literature of comparable difficulty and substance:

**BASSOON**
Baines – *Introduction & Hornpipe*
Galliard – *Six Sonatas*

**CLARINET**
Saint-Saens – *Sonata*
Weber – *Concertino*
Tartini – *Concertino*
Mozart – *Adagio from Concerto*

**FLUTE**
C.P.E. Bach – *Sonata in A minor*
Boccherini – *Concerto in D major*
Chaminade – *Concertino*
Bloch – *Suite Modale*

**OBOE**
Telemann – *Sonata in G minor*
Nielsen – *Fantasiestucke, Op. 2*
Barlow – *The Winter’s Passed*

**SAXOPHONE**
Bach-Mule – *Sonata No. 4*
Bonneau – *Suite*
Tcherepnine – *Sonatine Sportive*

**ACHIEVEMENT LEVEL II**
There will be a continued emphasis on fundamental principles, but with the introduction of more difficult literature and greater expectations in the area of mature musicianship. The student will perform four melodic minor scales selected by members of the Jury from all melodic minor scales, two octaves (exceptions in some keys for oboe and saxophone, tongued and slurred, eighth notes at quarter note = m.m. 120-144. Memorization is not required. The student may perform from some or all of the following etude and method books:

**BASSOON**
Milde – *Concert Studies Volume 1 & 2*
Gambaro – *18 Etudes*
Giampieri – *16 Daily Studies for Perfection*
Corelli – *Adagio*
(Woodwinds, continued)

CLARINET
Rose – 32 Studies
Langenus – Method Part III
Voxman – Classical Studies
Jeanjean – 18 Etudes

FLUTE
Andersen – 24 Etudes, Opus 30
Andersen – 24 Technical Etudes
Soussmann – 24 Grand Studies

OBOE
Ferling – 48 Famous Studies
Voxman – Selected Studies
Andraud – Vade-Mecum of the Oboist
Prestini – Collection of Studies for Oboe

SAXOPHONE
Bassi-Iasilli – 27 Virtuoso Studies
Mule – 30 Exercises after Soussman
Rascher – Top-Tones for the Saxophone
Gabucci-Allard – 60 Varied Etudes

Successful completion of this achievement level will include the juried performance of one or more of the following solos, or literature of comparable difficulty and substance:

BASSOON
Glazunov – Serenade Espagnol
Ibert – Arabesque
Blazevich – Concerto No. 5
Mozart – Concerto

CLARINET
Mozart – Concerto
Brahms – Sonatas No. 1 or No. 2
Weber – Concertos No. 1 or No. 2
Schumann – Fantasy Pieces
Bernstein – Sonata

FLUTE
Hue – Fantasie
Debussy – Syrinx
Telemann – 12 Fantasies
Mozart – Concerto in G Major
Faure – Fantasie
OBOE
Krenek – *Sonatina* (unacc.)
Handel – *Concerto No. 1 in B-Flat*
Albinoni – *Concerto, Op. 9*
Bozza – *Fantasie Pastorale*

SAXOPHONE
Eccles-Rascher – *Sonata*
Tomasi – *Ballad*
Debussy – *Rhapsody*
Dubois – *Sonata*
Handel – *Sonata No. 4*

ACHIEVEMENT LEVEL III
There will be further emphasis placed on fundamental principles, but mostly through the use of solo literature. Greater emphasis will be given to public performance, through music forums and possibly a junior recital. The student will be introduced to standard chamber music and 20th century performance techniques. The student will perform 4 Major and Minor (melodic) scales in 3rds, selected by members of the Jury from all keys, two octaves (same exceptions for oboe and saxophone), slurred in 16th notes at a tempo of quarter = m.m. 92. Memorization is not required. The student may perform from some or all of the following etude and method books:

BASSOON
Bozza – 15 *Etudes Journalieres*
Jancourt – 26 *Melodic Studies*
Dherin – *Orchestra Studies*

CLARINET
Uhl – 48 *Studies*
Kroepsch – 416 *Progressive Daily Studies*
Jean – 16 *Modern Etudes*
Jettl – *The Accomplished Clarinetist*
Caravan – *Preliminary Exercises & Etudes in Contemporary Techniques*

FLUTE
Altes – 26 *Selected Studies*
Koehler – 8 *Difficult Studies*
Demerrseman – 50 *Melodic Studies*
Bitsch – 12 *Etudes*
Schade – 24 *Caprices*

OBOE
Bozza – 18 *Etudes*
Labate – *Etudes & Scales for Advanced Oboists*
Rothwell – *Difficult Passages for Oboe & English Horn*
Ruggiero – 6 *Etudes Atonales*

(Woodwinds, continued)
SAXOPHONE
Mule – Etudes Varies
Mule – 20 Etudes
Niehaus – Jazz Conception Books 3 & 4 (optional depending on direction of student)
Nelson – Jazz Patterns for Sax (optional)
Bozza – 12 Etudes, Caprices
Ameller – Etudes Expressives
Miedema – Jazz Styles and Analysis (optional)
Viola – Developing Sight-Reading Skills in the Jazz Idiom (optional)
(Achievement Level III, continued)

Successful completion of Achievement Level III will include the performance of one or more of the following solos, or literature of comparable difficulty and substance:

BASSOON
Arnold – Fantasy (unacc.)
Bach – Concerto in B-Flat
Vivaldi – Concerto in A minor, F8, No. 2
von Weber – Andante and Hungarian Rondo
Hindemith – Sonata
Bozza – Concertino
von Weber – Concerto in F
Villa-Lobos – Bachianaas Brasileiras No. 6
Poulenc – Sonata
Schubert – Introduction, Theme and Variations
Prokofiev – Sonata

CLARINET
Hindemith – Sonata
Weber – Grand Duo Concertant
Mozart – Quintet
Poulenc – Sonata
Brahms – Trio
Copland – Concerto
Martinu – Sonatina
Smith – Five Pieces (unacc.)
Stravinsky – Three Pieces (unacc.)
Tomasi – Introduction and Dance

FLUTE
Hindemith – Sonata
Poulenc – Sonata
Kennan – Night Soliloquy
Kuhlau – Duets
Mozart – Quartet in C Major
Bach – Sonata in E Major
Burton – Sonatine
Martin – Ballade
Mozart – Concerto in D Major
(Woodwinds, continued)
Bach – *Sonata in E or B minor*
Dutilleux – *Sonatine*
Copland – *Duo*
Schubert – *Introduction & Variations*
Debussy – *Trio Sonata*
Villa-Lobos – *Bachinaas Brasileiras No. 6 for Flute & Bassoon*

**OBOE**
Vivaldi – *Sonata in C minor*
Vivaldi – *Concerto in A minor*
Poulenc – *Sonata*
Haydn – *Concerto in C*
Hindemith – *Sonata*
Vaughan Williams – *Concerto*
Telemann – *Sonata in G minor*
Persichetti – *Parable II (unacc.*)*
Mozart – *Concerto in C Major*
Piston – *Suite*
Britten – *Six Metamorphoses (unacc.*)*

**SAXOPHONE**
Pierne – *Divertissement*
Milhaud – *Scaramouche*
Bonneau – *Concerto*
Creston – *Sonata*
Bozza – *Concertino*
Bach-Mule – *Sonata No. 6*
Bozza – *Pulcinella*
Husa – *Elegie & Rondo*
Heiden – *Sonata*
Creston – *Concerto*
Creston – *Concertino da Camera*

**ACHIEVEMENT LEVEL IV**
The performance of the Senior Recital constitutes the attempt to pass Achievement Level IV and will be evaluated by the music department faculty members present at the recital. Repertoire performed on the Senior Recital may include repertoire listed in the Achievement Level III section. Further details about assessing the Senior Recital (including the accompanying research document) are presented in the syllabus for the course “Senior Recital,” in which all students must enroll during the semester of their recital.
PIANO PROFICIENCY LEVELS

MU157

- Perform at sight simple two-handed rhythm drills at varied tempi with metronome.
- Identify and play melodic and harmonic intervals at sight.
- Sight-read short pieces in five-finger positions on the grand staff.
- Perform major and minor pentascales at a moderately fast tempo.
- Transpose short pieces in five-finger positions on the grand staff.
- Harmonize short melodies with tonic and dominant pitches, and to create a two-handed accompaniment to a given melody.
- Improvise short melodies over given tonic and dominant pitches.
- Define/explain the musical vocabulary: natural, sharp, flat, enharmonic, legato, dynamics (p, mp, mf, f, ff, pp), grand staff, melodic interval, harmonic interval, tempo (allegro, allegretto, moderato, andante, vivace, andantino, lento, largo), key signature, tie, ritardando, drone bass, round, dorian mode, glissando, aleatoric, D.C. al Fine, meter, cluster, contrary motion, parallel motion, , fermata, accent, staccato, damper pedal, accidental, slur, upbeat, downbeat, sforzando, sequence, crescendo, diminuendo, triad, tetrachord
- Perform an assigned repertoire selection at the level of Scherzo by Kabalevsky.

MU158

- Perform at sight simple two-handed rhythm drills utilizing triplet and dotted rhythms at varied tempi with metronome.
- Identify and play melodic and harmonic intervals at sight.
- Sight-read short pieces utilizing five-finger positions in the treble clef and primary chords in the bass clef.
- Perform one-octave white key major scales at a moderately fast tempo, hands together, ascending and descending.
- Perform two-octaves, hand-over-hand white key major arpeggios at a moderately fast tempo, ascending and descending.
- Transpose short pieces utilizing five-finger positions in the treble clef and primary chords in the bass clef.
- Harmonize short melodies with tonic and dominant chords.
- Define/explain the following musical vocabulary: dominant seventh chord, cadence (authentic, plagal, circle of fifths, composite meter, scherzando, canon, D.S. al Fine, first/second ending, alla breve, con moto, binary form, ternary form
- Improvise from given chord symbols and over a 12-bar blues progression.
- Perform the I - IV6/4 – I - V6/5 - I chord progression hands together in all white-key major keys at a moderate tempo.
- Perform an assigned 4-part closed score excerpt, SA, TB, and SATB.
- Perform an assigned repertoire selection at the level of German Dance by Haydn.
MU257

- Perform at sight more complex two-handed rhythm drills utilizing simple and compound meters at varied tempi with metronome.
- **Sight-read** short pieces utilizing diatonic pitches in the treble clef and primary and secondary chords in the bass clef.
- Perform one-octave white-key harmonic minor scales at a moderately fast tempo, hands together, ascending and descending.
- Perform two-octaves, hand-over-hand white-key minor arpeggios at a moderately fast tempo, ascending and descending.
- **Transpose** short pieces utilizing extended positions in the treble clef and primary and secondary chords in the bass clef.
- **Harmonize** short melodies with primary and secondary chords in varied accompaniment patterns.
- **Improvise** from given chord symbols and 12-bar blues improvisation utilizing triplets and dotted notes OR blues scales OR boogie-woogie pattern OR any combination of the above.
- Perform the i-iv6/4-i-V6/5-i chord progression hands together in all white-key minor keys at a moderate tempo.
- Perform assigned 4-part closed score.
- Perform a simple vocal accompaniment.
- Define/explain the following musical vocabulary: syncopation, mediant, direct pedaling, con moto, hymn style, sempre, indirect pedaling, ostinato pattern, submediant, inversion, marziale, supertonic, triplet, hemiola
- Perform assigned ensemble pieces (student-teacher duets).

MU258

- Perform at sight more complex two-handed rhythm drills utilizing simple and compound meters at varied tempi with metronome.
- Perform one-octave black key major and minor scales at a moderately fast tempo, hands together, ascending and descending.
- Perform two-octave, hand-over-hand black key major and minor arpeggios at a moderately fast tempo, ascending and descending.
- **Transpose** short pieces utilizing extended positions in the treble clef and diatonic chords in the bass clef.
- **Transpose** instrumental excerpts.
- **Sightread** short melodies in the movable C clef.
- **Harmonize** short melodies with diatonic chords in varied accompaniment patterns (broken chord, waltz, drone, Alberti bass, “strum” or two-handed accompaniments, etc.)
- **Improvise** from given chord symbols and using blues scales.
- Perform the i-iv6/4-i-V6/5-i chord progression hands together in all white key minors at a moderate tempo.
- Perform assigned 3- and 4-part open and closed scores.
- Perform a repertoire selection on the level of Clowns by Kabalevsky.
- Perform a simple vocal accompaniment at the approximate level of Heidenröslein by Schubert
- Perform assigned ensemble pieces.

Define/explain the following musical vocabulary: Modes (Ionian, dorian, phrygian, lydian, mixolydian, aeolian, locrian), atonal, bitonal, whole-tone scale, con brio, pandiatonicism, quartal harmony, retrograde, con forza
Perform at sight two-handed **rhythm drills** utilizing simple and compound meters at varied tempi with metronome.

Identify and play **melodic and harmonic intervals** at sight.

**Sight-read** short pieces utilizing extended positions in the treble clef and diatonic chords in simple accompaniment figures in the bass clef.

Perform **major and minor pentascales** at a moderately fast tempo.

Perform **major scales and harmonic minor scales** one octave, hands together, ascending/descending, at a steady, moderately fast tempo.

**Transpose** short pieces utilizing extended positions in the treble clef and diatonic chords in the bass clef.

**Harmonize** given short melodies with diatonic chords.

**Improvise** short melodies over a given bass (i.e., chord symbols, 12-bar blues, roman numerals).

Define/explain basic **musical terms** such as: dynamic signs (**p**, **mf**, **f**, etc.), first/second ending, chromatic scale, half step, whole step, grand staff, leger line, tempo indications (allegro, allegretto, moderato, andante, adagio, etc.), slur, phrase, staccato, ritardando, tenuto, fermata, accent sign, **D.C. al Fine**, relative minor key, alla breve, incomplete measure, sostenuto, augmented/major/minor/diminished triads, tetrachord, diatonic triads, arpeggio, root position, 1\textsuperscript{st} inversion, 2\textsuperscript{nd} inversion, simile, etude, alberti bass

Perform an assigned **repertoire** selection at the level of *Clowns* by Kabalevsky.

Perform two-octave **major and minor arpeggios**, hand-over-hand, at a moderately fast tempo, ascending and descending.

Perform the **I-IV6/4-I-V6/5-I chord progression** hands together in all major keys and minor keys at a moderate tempo.

Perform assigned **3- and 4-part closed and open score** excerpts.

**Transpose** instrumental excerpts.

**Sight-read** short melodies in the movable C clef.

Perform assigned simple **vocal accompaniment** excerpts at the approximate level of *Heidenrösslein* by Schubert
Appendix A

Contents of the Student Portfolio

(Transfer students will only include work completed at Baker)

Table of Contents (Example)

Résumé (Example)

Student Participation Form

Portfolio Rubric (Example)

Jury/Achievement Level Rubrics (Example)
TABLE OF CONTENTS (use this format for portfolio)

Current Resumé Page_____ 

Current Transcript Page_____ 

Repertoire List By Year and Genre: Page_____ 
   Solo Performance 

Selected Music Course Work Including Formal Assessments: Page_____ 
   MU 258 Class Piano Proficiency 
   Achievement Level Results 
   Music Field Test 
   Praxis II Exam 

Music Technology Entries: Page_____ 

Senior Recital Program, and Recital Document Page_____ 
   Senior Recital Video_____ Audio CD_____ 
   (included in Appendix) 

Current Semester’s Summative Reflective Paper Page_____ 
   Pre-Professional Experience 
   Teaching Experience 
   Performing Experience 

Appendix A Page_____ 

Appendix B Page_____
RESUMÉ (use this format for portfolio)

Name
Current Address
City, State Zip
Phone Number
E-mail Address

EDUCATIONAL BACKGROUND

Degree(s) sought and year(s)
Primary area of Performance
  Junior Recital (Date)
  Senior Recital (Date)

PROFESSIONAL AND OTHER ACTIVITIES

Collegiate Music Educators National Conference membership/office
Other campus groups/activities/groups with offices held

WORK EXPERIENCE

Music Lab School Teaching Experiences
  Semester  Student Names  Instrument
  Semester  Student Names  Instrument

Campus Work Program
  Job Title  Semester/Year

Other Work Experience
  Off-Campus Work
    Job Title  Semester/Year

SPECIAL AWARDS/HONORS/ACHIEVEMENTS

Outstanding Music Major (year)
NATS Regional Student Auditions
  Division/Place/Year
  Division/Place/Year
Baker Ambassador/Years
Baker Admission Student Assistant/Years
STUDENT PARTICIPATION FORM  
2010-2011 

(Complete at the end of each current semester for use in narrative reflection, but this form not included in the portfolio.) 

NAME ___________________________ 

FALL ___ SPR ___ 
FR ___ SO ___ JR ___ SR ___ 

MAJOR ENSEMBLES 
___Symphonic Winds ___Jazz Ensemble ___String Orchestra 
___Full Orchestra ___University Singers ___Concert Choir 

CHAMBER ENSEMBLES (Specify Ensemble Name) 
___String Ensemble ___Woodwind Ensemble 
___Brass Ensemble ___Percussion Ensemble ___Chamber Singers 

SOLO PERFORMANCE (Note Specific Dates) 
___Music Forum ___Music Lab 
___Master Class ___Chapel ___Honor Recital 
___Concerto/Aria Concert ___Chamber Music Night 
___Junior Recital ___Senior Recital 
___Participant in Another Student’s Recital 
___Other (On-or Off-Campus) 

PIANO ACCOMPANIST (List students accompanied and repertoire) 

OPERA/MUSICAL THEATER WORKSHOP (Production Title) 

MUSIC LAB SCHOOL INSTRUCTOR: List students, instruments, etc.
MUSIC HONORS AND AWARDS (list semester)

STUDENT CONDUCTOR (Dates)
Rehearsal
Performance

ACTIVE MEMBER OF MUSIC PROFESSIONAL ORGANIZATIONS
(and Offices Held)

OTHER PROFESSIONAL MUSIC AFFILIATIONS

Additional Information/Comments: __________________________________________
________________________________________
________________________________________
________________________________________
________________________________________

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# Music Portfolio Rubric

<table>
<thead>
<tr>
<th>Points</th>
<th>Required Items (See Checklist)</th>
<th>Contents</th>
<th>Reflection/Critique</th>
<th>Overall Presentation (The WOW Factor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>23-25</td>
<td>All the required items are included, with a significant number of additions making this portfolio stand out from the typical.</td>
<td>The artifacts clearly demonstrate that the desired learning outcomes for the student’s major have been achieved.</td>
<td>The reflections and/or critiques illustrate the ability to effectively critique work, and to suggest constructive practical alternatives. The student is obviously motivated to want to learn.</td>
<td>The items are clearly introduced, well-organized, and creatively displayed, showing connection between items. Creativity and visual appeal add significant visual interest and assist in overall outstanding presentation. This portfolio makes me say WOW!</td>
</tr>
<tr>
<td>20-22</td>
<td>All the required items are included with a few additions. Nicely put together but not a standout.</td>
<td>The items clearly demonstrate most of the desired learning outcomes for the student’s major have been achieved.</td>
<td>The reflections and/or critiques illustrate the ability to critique work, and to suggest constructive practical alternatives. Minor editing could make this outstanding.</td>
<td>The items are introduced and well-organized, showing connection between items. More thought should have been given to presentation.</td>
</tr>
<tr>
<td>18-19</td>
<td>All the required items are included.</td>
<td>The items demonstrate some of the desired learning outcomes for the student’s major have been achieved.</td>
<td>The reflections and/or critiques illustrate an attempt to critique work, and to suggest alternatives, but lacks depth of insight.</td>
<td>The items are introduced and somewhat organized, showing some connection between items. Not much creativity given to presentation.</td>
</tr>
<tr>
<td>15-17</td>
<td>A number of required items are missing.</td>
<td>The items do not demonstrate basic learning outcomes from the student’s major.</td>
<td>The reflections and/or critiques illustrate a minimal ability to critique work.</td>
<td>The items are not introduced and lack organization and creativity.</td>
</tr>
<tr>
<td>0-14</td>
<td>No work submitted or presented in a manner that earns a failing grade.</td>
<td></td>
<td></td>
<td></td>
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**Totals**

**Comments**

**Grade**
<table>
<thead>
<tr>
<th></th>
<th>Difficulty of</th>
<th>memorization</th>
<th>presence</th>
<th>accuracy</th>
<th>rhythm</th>
<th>note pronunciation</th>
<th>dictation/reading</th>
<th>information</th>
<th>expression</th>
<th>tone quality</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>comprehension level</td>
<td>performance</td>
<td>expressive</td>
<td>vocal</td>
<td>recognition</td>
<td>good pronunciation</td>
<td>intonation</td>
<td>good understanding</td>
<td>good emotional range</td>
<td>5-8</td>
<td></td>
</tr>
<tr>
<td>2-3</td>
<td>level of study and corresponding year</td>
<td>expressive</td>
<td>not</td>
<td>in</td>
<td>expressive</td>
<td>good pronunciation</td>
<td>intonation</td>
<td>good understanding</td>
<td>good emotional range</td>
<td>5-8</td>
<td></td>
</tr>
<tr>
<td>4-5</td>
<td>level of study and corresponding year</td>
<td>expressive</td>
<td>not</td>
<td>in</td>
<td>expressive</td>
<td>good pronunciation</td>
<td>intonation</td>
<td>good understanding</td>
<td>good emotional range</td>
<td>5-8</td>
<td></td>
</tr>
</tbody>
</table>

---

**Faculty Signature**

---

**Remarks**

---

**Comments on Review**

---

**Methods**

---

**Student Name**

---

**Date**

---

**Signature**

---
<table>
<thead>
<tr>
<th>Repertoire Difficulty</th>
<th>Repertoire Specificity</th>
<th>Accomplishment</th>
<th>Tonguing &amp; Articulation</th>
<th>Expression (Physically)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-Major</td>
<td>Secondary Major</td>
<td>Major Music Department</td>
<td>Baker University</td>
<td></td>
</tr>
</tbody>
</table>

**Student:**

**Name:**

**Major:**

**Minor:**

**Music Department:**

**Achievement Level ( Jury):**

**Date:**

**Signatures:**
<table>
<thead>
<tr>
<th>Difficulty of Repertoire</th>
<th>Rhythm Accuracy</th>
<th>Note Accuracy</th>
<th>Right Hand Technique</th>
<th>Left Hand Technique</th>
<th>Expression (Musicality)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
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<tr>
<td>5</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Faculty Signature:**

**Date:**

**School:**

**Major:**

**Secondary Major:**

**Medley:**

**Department:**

**College:**

**Program:**

**Instructor:**

**Grade:**

**Comments:**

---

**Additional comments on reverse side:**
<table>
<thead>
<tr>
<th>Performance</th>
<th>Execution</th>
<th>Musical Impressions</th>
<th>Improvisation</th>
<th>Technological Impression</th>
<th>Overall Impressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poor</td>
<td>Fair</td>
<td>Fair</td>
<td>Satisfactory</td>
<td>Satisfactory</td>
<td>Fair</td>
</tr>
<tr>
<td>Fair</td>
<td>Good</td>
<td>Excellent</td>
<td>Strong</td>
<td>Excellent</td>
<td>Good</td>
</tr>
<tr>
<td>Good</td>
<td>Excellent</td>
<td>Outstanding</td>
<td>Outstanding</td>
<td>Outstanding</td>
<td>Excellent</td>
</tr>
<tr>
<td>Excellent</td>
<td>Outstanding</td>
<td>Outstanding</td>
<td>Outstanding</td>
<td>Outstanding</td>
<td>Excellent</td>
</tr>
</tbody>
</table>

**Ratings:**

1. 2.3
2. 4.5

**Date:**
| Spring 20XX | Fall 20XX |
---|------------|

**Student Name:**

BAKER UNIVERSITY
<table>
<thead>
<tr>
<th>Tone Quantity</th>
<th>DETAIL</th>
<th>COMMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase highlight</td>
<td>3.09 4</td>
<td></td>
</tr>
<tr>
<td>Expression needed</td>
<td>5.00 3</td>
<td></td>
</tr>
<tr>
<td>Dynamics and articulation needed</td>
<td>5.02 4</td>
<td></td>
</tr>
</tbody>
</table>

Additional comments on reverse side:

Signature:

Date: 6-15-97

Name: Kate Smith

Major: Music Performance

Minor: Music Education

BAKER UNIVERSITY
**Performance Grading Rubric**  

<table>
<thead>
<tr>
<th>Rating</th>
<th>TONE QUALITY</th>
<th>EXPRESSION (Musicality)</th>
<th>STICK CONTROL</th>
<th>Articulation (Style/delivery)</th>
<th>NOTE ACCURACY</th>
<th>RHYTHMIC ACCURACY</th>
<th>DIFFICULTY OF REPETTOIRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-5</td>
<td>Stroke is appropriate of excellent characteristic tone for the specific performance medium.</td>
<td>All aspects of musicality (phrasing, dynamics, intensity, tempo, modulations, etc.) properly executed. Communicates understanding of form, and emotional content.</td>
<td>Relaxed, natural grip. Logical sticking system.</td>
<td>Attack, release, delivery or properly are properly executed as in music. Appropriate for styles, standards, and cultural traditions.</td>
<td>Notes (pitches) accurately performed throughout. Technical passages are executed with security and confidence.</td>
<td>Tempo, meter and rhythm are accurate and secure.</td>
<td>Repertoire selected is appropriate for level of study.</td>
</tr>
<tr>
<td>2-3</td>
<td>Stroke inconsistencies create tone that detracts from the overall performance.</td>
<td>Musical expression is inconsistent. Requires more sensitivity and musicality.</td>
<td>Noticeable tension in grip. Sticking errors interfere with performance.</td>
<td>Lacks articulation needed to properly communicate style of piece.</td>
<td>Inaccuracies interfere with the overall performance.</td>
<td>Inconsistent rhythms. Tempo and meter need to be more accurate.</td>
<td>Repertoire selected is below difficulty level of level of study.</td>
</tr>
<tr>
<td>1</td>
<td>Numerous errors and stroke results in an ineffective performance.</td>
<td>Overall lack of musical expression.</td>
<td>Debilitating grip tension. Inappropriate sticking system results in poor performance.</td>
<td>Delivery inappropriate for musical style, standards, or cultural traditions.</td>
<td>Numerous errors that result in ineffective musical performance.</td>
<td>Tempo/meter inconsistent, imprecise rhythms.</td>
<td>Repertoire selected is significantly below level of study.</td>
</tr>
</tbody>
</table>

**Additional Comments on Reverse Side.**

Ratings: __________  __________  __________  __________  __________  __________  __________  __________

A=30-35  
B=24-29  
C=17-23  
D=8-16  
F=0-7  
TOTAL __________

---

Faculty Signature:__________________________  
8/29/08
Mrs. Susan Baker, Department Assistant  ♫  susan.baker@bakerU.edu

Dr. Tom Becker, Guitar, Guitar Ensemble  ♫  tom.becker@bakerU.edu

Mr. William Funk, Trumpet  ♫  william.funk@bakerU.edu

Mr. James Funkhouser, French Horn, Composition  ♫  james.funkhouser@bakerU.edu

Mr. Ray James, Symphonic Band, Music Education, Low Brass  ♫  ray.james@bakerU.edu

Mrs. Nanette Kraus, Staff Accompanist, Class Piano-Non Majors, Accompanying  ♫  nanette.kraus@bakerU.edu

Dr. Robin Liston, Music Education, Music History  ♫  robin.liston@bakerU.edu

Dr. Trilla Lyerla, Piano, World Music, Theory Department Chair  ♫  trilla.lyerla@bakerU.edu

Ms. Lori McKinney, Orchestra, High Strings  ♫  lori.mckinney@bakerU.edu

Dr. J.D. Parr, Jazz Ensemble, Woodwinds, Music Theory  ♫  jd.parr@bakerU.edu

Dr. Matthew Potterton, Director of Choirs, Choral Pedagogy  ♫  matthew.potterton@bakerU.edu

Ms. Erinn Renyer, Low Strings, String Chamber Ensembles  ♫  erinn.renyer@bakerU.edu

Mr. Steve Riley, Percussion, Percussion Ensemble, Composition  ♫  steve.riley@bakerU.edu

Ms. Marci Ziegler, Voice, Class Voice  ♫  marci.ziegler@bakerU.edu

Additional Adjuncts for 2011-2012

Mrs. Kelly Bohling  kbohling@bakerU.edu

Dr. David Circle  dcircle@bakerU.edu

Mr. Will Cooper  wcooper@usd348.com

Mr. John Jenkins  jenkins@bakerU.edu

Mr. Jeremy Wohletz  wohletzj@hotmail.com