WHEATON COLLEGE MISSION STATEMENT

Wheaton College serves Jesus Christ and advances His Kingdom through excellence in the liberal arts and graduate programs that educate the whole person to build the church and benefit society worldwide.

CONSERVATORY OF MUSIC MISSION STATEMENT

The Conservatory of Music exists to provide a program of comprehensive music training in a Christ-centered environment that fosters musical excellence, achievement, and creativity.

In service to church and society, the Conservatory provides music experiences intended to inspire joy and passion among all students of Wheaton College, while serving as a cultural resource for the college, community, and the world.
ABOUT THE CONSERVATORY OF MUSIC HANDBOOK
This Conservatory of Music Handbook provides music faculty and current music majors information and policies relating to the completion of all degree programs in music. While the Wheaton College Catalog is the primary source regarding auditions, enrollment and degree completion, this Handbook is a supporting document addressing a wide range of program details. In the case of discrepancies between the two documents, the Wheaton College Catalog is the final authority. This edition is effective as of August 1, 2018.

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Degree Programs and Requirements:
- Bachelor of Music in Performance
- Bachelor of Music in Composition
- Bachelor of Music Education
- Bachelor of Music in Music History-Literature
- Bachelor of Music with Elective Studies in an Outside Field
- Bachelor of Music in Pedagogy
- Bachelor of Arts in Music
- Music Minor

Course requirements for each of these degree programs can be found in the Wheaton College Catalog. When a degree program is selected, all requirements must be met prior to graduation. Normally, students complete the catalog requirements of the academic year in which they entered Wheaton College; if choosing a catalog from another academic year, it must be a later one with the exception of transfer students who may select the catalog one year prior to their entry year.

Requests for exceptions to degree requirements should be addressed to your adviser and then to the appropriate Director. Requests must be submitted on the Departmental Recommendation Regarding Graduation Requirement form available in the Conservatory Academic and Advising Center (A217).

Academic Advisers
Freshman students are assigned an academic adviser from the music faculty who will guide them through their first year at Wheaton. Once they officially declare a major during the spring semester of the freshman year, a different adviser may be assigned.

Declaration of Majors
During their spring advising appointment, freshmen should 1) complete a Freshmen Planning Questionnaire, 2) officially declare their major on a Major Change Application, 3) select courses for sophomore year registration.

Students should take music courses in numerical sequence as much as possible, since many of the courses in the major are offered with prerequisite(s).

Changing Majors and Degrees
Following freshman year, students can change their major by completing the Major Change Application form with the approval of their adviser.

Changing from the Bachelor of Music degree to the Bachelor of Music Education degree
Bachelor of Music majors who want to change to the Bachelor of Music Education degree should consult with their adviser and request the approval of the music education area.

Changing from a Bachelor of Arts degree to Bachelor of Music or Music Education degree
Admission to a music degree program is based on a successful audition or portfolio of compositions or scholarly work. To change from any liberal arts degree to a Bachelor of Music or Music Education degree, students should inquire at the Academic and Advising Center (A217). Both the Request for Change of Program and the Major Change Application forms should be submitted to the Academic and Advising Center.

Changing from Bachelor of Music or Music Education degree to Bachelor of Arts degree
To change from a Bachelor of Music or Music Education degree to any liberal arts degree students need to consult with their adviser. Both the Request for Change of Program and the Major Change Application forms should be submitted to Susan Brinkman in the Conservatory Academic and Advising Center (A217).

Changing Principal Instrument
Bachelor of Music Performance majors who want to change their principal instrument (including voice), need to request the approval of their current private lesson teacher, consult with their adviser and arrange for an audition on the proposed instrument. Contact the Conservatory Academic and Advising Center (A217) for forms.
Academic Study

Class Attendance
As stated in the Wheaton College Catalog, the policy for attendance applies to all music courses: "Regular class attendance is expected of all students. The professor may excuse legitimate absences. It is the student's responsibility to report such excuses to the professor in writing. Verification of legitimate excuses may be sought by the professor from appropriate sources. Excused absences may count toward the total number of absences allowed."

Classroom Demeanor
The Wheaton College Catalog also outlines expectations for classroom demeanor: "Appropriate classroom demeanor is expected of all students. A faculty member may remove any student from a class if the student exhibits uncivil conduct, which includes behavior that is disinterested, disengaged, disrespectful, disruptive, defiant, or disturbing."

Cumulative Grade Point Average & "D" Policy
A cumulative grade point average of 2.00 must be maintained. A 2.00 average is also required for a major with a maximum of eight hours of D grades in major courses for the Bachelor of Music and Music Education degrees. For the Bachelor of Music Education degree, in order to qualify for student teaching, students must maintain a cumulative minimum grade point average of 2.5 in both music education courses as well as in all non-music professional education courses.

Internships
The Conservatory of Music has a growing number of internship options available to music students both on campus and off. Address inquiries to Dr. Beth Bauer.
Individual Performance (MUIP)

Private Lesson Registration Information

<table>
<thead>
<tr>
<th>Class Level</th>
<th>Bachelor of Music Performance Majors</th>
<th>Other Bachelor of Music Majors &amp; Bachelor of Arts Music Majors</th>
<th>Liberal Arts Majors, Music Minors, and Secondary Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshmen &amp; Sophomores</td>
<td>MUIP 201-232</td>
<td>MUIP 201-232</td>
<td>MUIP 101-140</td>
</tr>
<tr>
<td>Juniors &amp; Seniors</td>
<td>MUIP 401-422 (after completing 12 hours of MUIP 201-232)</td>
<td>MUIP 401-422 (after completing 8 hours of MUIP 201-232)</td>
<td>MUIP 101-140</td>
</tr>
</tbody>
</table>

Private Lesson Teachers and Teacher Assignment

Private lesson teachers are listed on the Conservatory of Music website.

The Faculty Chair of each instrumental or vocal area assigns students enrolled in private lessons to their teachers during the first week of classes. The Faculty Chairs consider student requests for specific teachers and will accommodate when possible. Students sign up for lesson times with their private teacher early each semester.

Private Lesson Practice Requirements

<table>
<thead>
<tr>
<th>Degree</th>
<th>Credit</th>
<th>Lesson Length</th>
<th>Minimum Practice Hours per Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Music &amp; Music Education Majors</td>
<td>2 hrs</td>
<td>60 min.</td>
<td>6-9 hours (in consultation with teacher)</td>
</tr>
<tr>
<td></td>
<td>3 hrs</td>
<td>60 min.</td>
<td>12 hours</td>
</tr>
<tr>
<td></td>
<td>4 hrs</td>
<td>60 min.</td>
<td>18 hours</td>
</tr>
<tr>
<td>Bachelor of Arts Music Majors</td>
<td>2 hrs</td>
<td>60 min.</td>
<td>6 hours</td>
</tr>
<tr>
<td>Liberal Arts Majors, Music Minors &amp; Music</td>
<td>2 hrs</td>
<td>30 min.</td>
<td>6 hours</td>
</tr>
<tr>
<td>Majors second instrument</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Private Lesson Attendance

Students are required to take a minimum of 13 private lessons per semester. Students must notify their teacher of an anticipated absence 24 hours in advance. Make-up lessons are available at the discretion of individual teachers.

Private Lesson Teacher Changes

Students should be encouraged to understand that challenges in the applied teacher/student relationship can be a normal part of music study, and should be regarded as opportunities for personal and spiritual growth, as well as deepened musical insight. Therefore, a change of teacher should not be entertained at the first sign of difficulty, but should be a serious response after other solutions have been weighed.

1. Consult the Area Chair or Director of Performance Studies.
2. Discuss concerns with the present teacher.
3. The present teacher should be an active participant in any process leading to a change of teachers. Communication with the present teacher should be clear and fair to that faculty member, while respecting the privacy rights of the student.
4. Students are discouraged from contacting another teacher before following steps #1 and #2.
5. After steps #1 and #2, the students will meet with the Area Chair to discuss reassignment. Students may then meet with other potential teachers.

Private Lessons Off Campus

Private lessons take place on campus or, on rare occasions, in alternate locations throughout the Chicago area. Off-campus lessons for vocal, keyboard, and violin students will only be considered in the event training in a unique method or repertoire is needed. Off-campus lessons may be necessary for certain instruments in the event a teacher is not available on campus.

Students requesting off-campus lessons should petition the appropriate Faculty Area Chair for approval. Approval of these requests for off-campus lessons is only given in exceptional circumstances and is not guaranteed. The Director of Performance Studies is available for consultation as needed.

Students whose request for private lessons off-campus is approved will receive a subsidy of $60 per lesson for up to 13 lessons. Costs in excess of $60 and transportation are the responsibility of the students.
**Private Lesson Studio Classes**

Studio classes are a required part of private lessons. Students of each private lesson teacher perform for each other on a regular basis and receive comments. Room locations and times are announced by individual teachers or are available on the 25Live.

Bachelor of Arts music majors and Liberal Arts majors taking lessons for credit are encouraged to participate in studio class.

Students should avoid scheduling conflicts during studio class times, except in cases where required courses are unavailable at any other time. Students cannot allow lessons, classes, work or other conflicts to preempt the studio class. Consultation with the student’s adviser and current private lesson teacher are expected in order to resolve conflicts with studio class.

**Private Lesson Jury Exams**

Jury exams occur two times per year. Each jury will establish levels of performance and allow the area faculty to observe students’ artistic growth. Jury grades constitute 50% of the semester grade.

The maximum length of a jury will be 20 minutes for students taking lessons for 3 or 4 semester-hours of credit, and 10 minutes for 2 semester-hours of credit. Requirements for the examination vary in each instrumental or vocal area.

All students are responsible, in consultation with their studio instructor, for finding a pianist to assist them for juries, lessons and recitals. Any student pianist may be used as an accompanist, but only those on the list of paid student accompanists may be compensated for their work. The keyboard area also provides a list of professional accompanists in area; arrangements for payment must be made with those pianists individually.

Bachelor of Music and Music Education majors are required to take one jury during each semester enrolled in private lessons on their principal instrument. In exceptional situations, private lesson teachers may waive a maximum of two non-consecutive juries, but students are required to take at least one jury each academic year.

BA Music Majors & Minors juries are left up to the teacher. Students taking lessons on secondary instruments are not required to take a jury.
Piano Requirements

Piano Proficiency for Instrumental and Vocal Majors

Edition: 2018-19

There are normally two options for meeting piano proficiency, as follows:
1. Validate piano proficiency during orientation week, or
2. Successfully complete the appropriate Class Piano sequence as assigned (see MUIP 223, 224, 225, 226). BA students should normally complete or validate the first two semesters of this sequence.
3. Students entering the Conservatory prior to fall 2018 may study privately and then pass a Jury Validation Exam (see below) at the end of any semester. While it is advisable to take private lessons in the Conservatory, lessons may be taken off-campus during the summer.

All Music Majors are personally responsible for familiarizing themselves with the piano requirements for their particular degrees and majors as outlined below and for making certain that they are met before graduation.

Graduation Competency Levels are found in the chart below; a more detailed description of requirements for instrumental and vocal majors is found in the section Piano Proficiency for non-piano Music Majors, found on page 13 of this Handbook.

This level should be reached as early in the four years of study as possible, but preferably by the end of the sophomore year. Opportunities to complete secondary piano requirements will normally not be offered to students in the final semester of study at Wheaton College. Students who fail to fulfill secondary piano requirements run the risk of not graduating.

PIANO PROFICIENCY FOR NON-PIANO MAJORS
Proficiency should be completed by the end of SPRING of the SOPHOMORE year.

Chart of Levels to be attained in both Technique and Repertoire.

<table>
<thead>
<tr>
<th>Concentration</th>
<th>BM</th>
<th>BM/Elect. BM/Pedagogy</th>
<th>BME</th>
<th>Bachelor of Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organ</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Voice</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Orchestral Instrument</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Composition</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History/Lit. Major</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Minor</td>
<td></td>
<td></td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>
Chart showing credit hours required for non-piano majors in each degree program.

<table>
<thead>
<tr>
<th>Concentration</th>
<th>BM</th>
<th>BM/Elect. BM/Pedagogy</th>
<th>BME</th>
<th>Bachelor of Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organ</strong></td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td><strong>Voice</strong></td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td><strong>Orchestral Instrument</strong></td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td><strong>Composition</strong></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>History/Lit.</strong></td>
<td>4</td>
<td></td>
<td>4</td>
<td></td>
</tr>
<tr>
<td><strong>Music Minor</strong></td>
<td></td>
<td></td>
<td></td>
<td>4</td>
</tr>
</tbody>
</table>

* -- credit hours as needed to complete proficiency level.

**Jury Validation Exams**

1. Validation of piano proficiency will normally be achieved through completion of the class piano course sequence.
2. For students not enrolled in the class piano sequence, and especially for those students who entered the Conservatory prior to the fall semester of 2018, a Jury Validation Exam can be taken during orientation or at the end of each semester; exceptions may be granted in consultation with the Chair of the Keyboard Area. Bachelor of Music and Bachelor of Arts music majors exam must include two contrasting pieces and technique appropriate to the required level. Students pursuing the Composition and History/Literature tracks should play one of their two contrasting pieces from memory. (See the Piano Literature Syllabus and Piano Technique Syllabus published in the on-line Conservatory Handbook for details and repertory suggestions.)
3. If a jury has been taken in a previous semester, the Jury Validation Exam (10 minutes) need include only one memorized piece and technique of appropriate level.
4. BME students entering the Conservatory prior to fall 2018: The Jury Validation Exam for Bachelor of Music Education majors must include one piece and technique at the required level (see the Piano Literature Syllabus and Piano Technique Syllabus elsewhere in this Handbook). The Jury Validation Exam also includes sight reading (two levels less advanced), harmonizing a melody at sight, accompanying a soloist (prepared in advance), playing a familiar piece by ear, and one of the following patriotic songs (scores may be used): America the Beautiful, The Star Spangled Banner, or My Country ’Tis of Thee. See page 15 for more details.
5. Students studying piano who have achieved their required levels and required hours need not take further jury exams.

For further information, contact the Chair of the Keyboard Area, Dr. Daniel Paul Horn, daniel.horn@wheaton.edu.
Piano Proficiency for non-piano Music Majors

There are two options for meeting piano proficiency:

1. **Validate piano proficiency during orientation week.** Students with a well-rounded keyboard background may satisfy the piano proficiency requirement during the orientation week audition by following the repertoire, harmonization, sight-reading, and technique criteria presented below. If uneven proficiency is demonstrated students will be placed in the appropriate Class Piano section.

2. **Successfully complete the four semester Class Piano sequence (see MUIP 223, 224, 225, 226).** It is highly recommended to begin the Class Piano sequence first semester of freshman year to develop the visual and tactile reference needed to thrive in the corresponding Music Theory courses. Students are encouraged to complete the four-semester Class Piano sequence by the end of the junior year.

Repetoire

Present two pieces of contrasting styles at or beyond the level of the pieces included in *Easy Classics to Moderns* (Music for Millions, Volume 17, edited by Denes Agay). Memorization is not required. If you have questions regarding repertoire you would like to present not included in *Easy Classics to Moderns*, please contact Dr. Aaron Stampfl at aaron.stampfl@wheaton.edu to verify their acceptability.

The following pieces from *Easy Classics to Moderns* are **NOT** acceptable due to simplicity and/or length:

- Minuet in F, pg. 21
- The Hunters, pg. 57
- Andantino, pg. 79
- Four Short Canons, pg. 104-105
- Little March, pg. 137

- Minuet in E, pg. 32
- Minuet in F, pg. 69
- Two Austrian Folk Themes, pg. 80
- Humming, pg. 136
- Chit Chat, pg. 138

- Ecossaise, pg. 52
- Ecossaise No. 1, pg. 73
- Song of the Hussars, pg. 101
- First Dance, pg. 136

Harmonization

Harmonize at sight a given melody using primary (I, IV, V) and secondary (ii, iii, vi) chords. The RH must include both the melody and chords. The melody is always the top note of the chord which determines the appropriate inversion. There should be one chord per measure except in the instance of a chord change. The LH should be played in single note roots, but octaves are also permissible.

For example, the following excerpt...

\[
\begin{align*}
\text{I} & \quad \text{vi} & \quad \text{iii} & \quad \text{V7} \\
\end{align*}
\]

should be played in the following manner:

\[
\begin{align*}
\text{I} & \quad \text{vi} & \quad \text{iii} & \quad \text{V7} \\
\end{align*}
\]

Practice resource for harmonization: [http://www.free-notes.net](http://www.free-notes.net) for freely transposable folk tunes.

Sight-Reading

Be able to sight-read a piece in homophonic texture (RH melody, LH chords) with shifting hand positions.

Practice materials for sight-reading:
- *A Line A Day Sight Reading*, by Jane Bastien Levels 1, 2, and 3

Technique

All fingerings are provided below. Hands should be one octave apart when played together.
Scales
Either of the rhythmic options provided below are acceptable. Hands together (one octave apart), up and down two octaves in all major and harmonic minor keys. Metronome at 60-80 to the quarter note.

Triad Arpeggios
Hands separately, up and down two octaves in all major and minor keys. Metronome at 80-132 to the quarter.

Dominant 7th Arpeggios
Hands separately, up and down two octaves beginning on every note. Metronome at 80-132 to the quarter.

Diminished 7th Arpeggios
Hands separately, up and down two octaves beginning on every note. Metronome at 80-132 to the quarter.
Primary Chord Progression #1 (Root position)
Hands separately in all major and minor keys. Metronome at 40-60, 2 beats per chord.

Primary Chord Progression #2 (First inversion)
Hands separately in all major and minor keys. Metronome at 60, 2 beats per chord.

Primary Chord Progression #3 (Second inversion)
Hands separately in all major and minor keys. Metronome at 60, 2 beats per chord.

Major Two Octave Scale Fingerings

C Major
C D E F G A B C D E F G A B C
RH: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

G Major
G A B C D E F# G A B C D E F# G
RH: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

D Major
D E F# G A B C# D E F# G A B C# D
RH: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

A Major
A B C# D E F# G# A B C# D E F# G# A
RH: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
E Major
   | E F# G# A B C# D# E F# G# A B C# D# E |
RH: | 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5          |
LH: | 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1          |
B Major
   | B C# D# E F# G# A# B C# D# E F# G# A# B |
RH: | 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5          |
LH: | 4 3 2 1 4 3 2 1 1 4 3 2 1 4 3 2 1      |
F Major
   | F G A Bb C D E F G A Bb C D E F        |
RH: | 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4        |
LH: | 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1          |
Bb Major
   | Bb C D Eb F G A Bb C D Eb F G A Bb     |
RH: | 2 (4) 1 2 3 1 2 3 4 1 2 3 1 2 3 4      |
LH: | 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2          |
Eb Major
   | Eb F G Ab Bb C D Eb F G Ab Bb C D Eb   |
RH: | 2 (3) 1 2 3 1 2 3 4 1 2 3 1 2 3        |
LH: | 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2          |
Ab Major
   | Ab Bb C Db Eb F G Ab Bb C Db Eb F G Ab |
RH: | 2 (3) 3 (4) 1 2 3 1 2 3 4 1 2 3        |
LH: | 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2 (3)     |
Db Major
   | Db Eb F Gb Ab Bb C Db Eb F Gb Ab Bb C  |
RH: | 2 3 1 2 3 1 2 3 1 2 3 1 2            |
LH: | 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2 (3)     |
Gb Major
   | Gb Ab Bb Cb Db Eb F Gb Ab Bb Cb Db Eb Gb |
RH: | 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2        |
LH: | 4 3 2 1 3 2 1 4 3 2 1 3 2 1 (a)       |

Harmonic Minor Two Octave Scale Fingerings

A Minor
   | A B C D E F G# A B C D E F G# A        |
RH: | 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5          |
LH: | 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1          |
E Minor
   | E F# G A B C D# E F# G A B C D# E      |
RH: | 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5          |
LH: | 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1          |
B Minor
   | B C# D E F# G A# B C# D E F# G A# B   |
RH: | 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5          |
LH: | 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1          |
F Minor
   | F G Ab Bb C Db E F G Ab Bb C Db E F    |
RH: | 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5          |
LH: | 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1          |
C Minor
   | C D Eb F G Ab B C D Eb F G Ab B C      |
RH: | 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5          |
LH: | 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1          |
G Minor
   | G A Bb C D Eb F# G A Bb C D Eb F# G    |
RH: | 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5          |
LH: | 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1          |
D Minor
   | D E F G A Bb C# D E F G A Bb C# D     |
RH: | 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5          |
LH: | 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1          |
Bb Minor

Bb C Db Eb F Gb A Bb C Db Eb F Gb A

RH: 2 (4) 1 2 3 1 2 3 4 1 2 3 1 2 3
LH: 2 1 3 2 1 4 3 2 1 3 2 1

Eb Minor

Eb F Gb Ab Bb Cb D Eb F Gb Ab Bb Cb D

RH: 2 (3) 1 2 3 4 1 2 3 1 2 3 4 1 2 3
LH: 2 1 4 3 2 1 3 2 1 4 3 2 1 3 2

Ab Minor

Ab Bb Cb Db Eb Fb G Ab Bb Cb Db Eb Fb G

RH: 2 (3) 3 (4) 1 2 4 1 2 3 1 2 3 1 2 3
LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2 (3)

C# Minor

C# D# E F# G# A B# C# D# E F# G# A B#

RH: 2 (3) 3 (4) 1 2 4 1 2 3 1 2 3 1 2 3
LH: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2 (3)

F# Minor

F# G# A B C# D E# F# G# A B C# D E#

RH: 2 (3) 3 (4) 1 2 4 1 2 3 1 2 3 1 2 3
LH: 4 3 2 1 4 3 2 1 3 2 1 3 2 1 2 (4)

Major Triad Arpeggio Fingerings

C Major

C G C E G C

RH: 1 2 3 1 2 3 5
LH: 5 3 2 1 3 2 1

G Major

G B D G B D G

RH: 1 2 3 1 2 3 5
LH: 5 3 2 1 3 2 1

F Major

F A C F A C F

RH: 1 2 3 1 2 3 5
LH: 5 3 2 1 3 2 1

D Major

D F# A D F# A D

RH: 1 2 3 1 2 3 5
LH: 5 3 2 1 3 2 1

E Major

E G# B E G# B E

RH: 1 2 3 1 2 3 5
LH: 5 3 2 1 3 2 1

A Major

A C# E A C# E A

RH: 1 2 3 1 2 3 5
LH: 5 3 2 1 3 2 1

B Major

B D# F# B D# F# B

RH: 1 2 3 1 2 3 5
LH: 5 3 2 1 3 2 1

Db Major

Db F Ab Db F Ab Db

RH: 1 2 3 1 2 3 5
LH: 2 1 4 2 1 4 2

Ab Major

Ab C Eb Ab C Eb Ab

RH: 1 2 3 1 2 3 5
LH: 2 1 4 2 1 4 2

Eb Major

Eb G Bb Eb G Bb Eb

RH: 1 2 3 1 2 3 5
LH: 2 1 4 2 1 4 2

Bb Major

Bb D F Bb D F Bb

RH: 1 2 3 1 2 3 5
LH: 2 1 4 2 1 4 2

F# Major

F# A# C# F# A# C# F#

RH: 1 2 3 1 2 3 5
LH: 5 3 2 1 3 2 1

Minor Triad Arpeggio Fingerings

C Minor

C Eb G C Eb G C

RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

G Minor

G Bb D G Bb D G

RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

F Minor

F Ab C F Ab C F

RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

D Minor

D F A D F A D

RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

A Minor

A C E A C E A

RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

E Minor

E G B E G B E

RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

B Minor

B D F# B D F# B

RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

C# Minor

C# E G# C# E G# C#

RH: 1 2 3 1 2 3 5
LH: 2 1 4 2 1 4 2

F# Minor

F# A C# F# A C# F#

RH: 1 2 3 1 2 3 5
LH: 5 4 2 1 4 2 1

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Dominant 7th Arpeggio Fingerings

Dominant 7th Arpeggios beginning on a white key

<table>
<thead>
<tr>
<th>Key</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>EG Bb C</td>
</tr>
<tr>
<td>RH:</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>LH:</td>
<td>5 4 3 2 1</td>
</tr>
</tbody>
</table>

Dominant 7th Arpeggios beginning on a black key

<table>
<thead>
<tr>
<th>Key</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>C#</td>
<td>E# G# B</td>
</tr>
<tr>
<td>RH:</td>
<td>2(a) 1 2 3 4</td>
</tr>
<tr>
<td>LH:</td>
<td>2 1 4 3 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb</td>
<td>G Bb Db G</td>
</tr>
<tr>
<td>RH:</td>
<td>2(a) 1 2 3 4</td>
</tr>
<tr>
<td>LH:</td>
<td>2 1 4 3 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ab</td>
<td>C Eb Gb Ab</td>
</tr>
<tr>
<td>RH:</td>
<td>2(a) 1 2 3 4</td>
</tr>
<tr>
<td>LH:</td>
<td>2 1 4 3 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb</td>
<td>D F Ab D</td>
</tr>
<tr>
<td>RH:</td>
<td>2(a) 1 2 3 4</td>
</tr>
<tr>
<td>LH:</td>
<td>2 1 4 3 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>F#</td>
<td>A C E F#</td>
</tr>
<tr>
<td>RH:</td>
<td>2 3 4 1 2 3</td>
</tr>
<tr>
<td>LH:</td>
<td>4 3 2 1 2</td>
</tr>
</tbody>
</table>

Diminished 7th Arpeggio Fingerings: Option 1

Diminished 7th Arpeggios beginning on a white key

<table>
<thead>
<tr>
<th>Key</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Eb Gb Bbb C</td>
</tr>
<tr>
<td>RH:</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>LH:</td>
<td>5 4 3 2 1</td>
</tr>
</tbody>
</table>

Diminished 7th Arpeggios beginning on a black key

<table>
<thead>
<tr>
<th>Key</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>C#</td>
<td>E G Bb C</td>
</tr>
<tr>
<td>RH:</td>
<td>2(a) 1 2 3 4</td>
</tr>
<tr>
<td>LH:</td>
<td>2 1 4 3 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>D#</td>
<td>F# A C D#</td>
</tr>
<tr>
<td>RH:</td>
<td>2(a) 1 2 3 4</td>
</tr>
<tr>
<td>LH:</td>
<td>2 1 4 3 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>F#</td>
<td>A C Eb F#</td>
</tr>
<tr>
<td>RH:</td>
<td>2(a) 1 2 3 4</td>
</tr>
<tr>
<td>LH:</td>
<td>2 1 4 3 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>G#</td>
<td>B D F G# B</td>
</tr>
<tr>
<td>RH:</td>
<td>2(a) 1 2 3 4</td>
</tr>
<tr>
<td>LH:</td>
<td>2 1 4 3 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>A#</td>
<td>C E G A# C</td>
</tr>
<tr>
<td>RH:</td>
<td>2(a) 1 2 3 4</td>
</tr>
<tr>
<td>LH:</td>
<td>2 1 4 3 2</td>
</tr>
</tbody>
</table>

Diminished 7th Arpeggio Fingerings: Option 2

In this option, the fourth finger is always on a black key. In the pattern with two black keys, the fourth finger is on the second black key in the right hand ascending, and on the first black key in the left hand ascending. There are only three basic patterns; diminished seventh arpeggios on remaining starting notes are all inversions of one of these three.
All Piano Majors are personally responsible for familiarizing themselves with the requirements for their particular degrees and majors as outlined below and for making certain that they are met before graduation.

**Piano Majors**

Bachelor of Music students whose principal instrument is piano should adhere to the guidelines below in the completion of their private lesson study. All students must attain the level prescribed by their degree program (see Piano Requirements by Degree, Piano Technique Syllabus, Piano Literature Syllabus).

1. All Bachelor of Music, Music Education majors and Bachelor of Arts music majors whose principal instrument is piano must take a jury examination until the level and credit hour requirements are met. Students pursuing the Bachelor of Music in Composition or Bachelor of Music in Music History/Literature, whose principal instrument is piano, will be required to attain Level 7a status by the time they have completed their required five semesters of applied piano lessons.
2. All students whose principal instrument is piano will normally play a jury in each semester of enrollment. At the sole discretion of the student’s applied piano professor, up to two juries may be waived, although the student should play at least one jury per academic year. Such exceptions may be granted in the case of performance-related injury, serious illness, or other extenuating circumstances.
3. After the level has been met, juries taken only to meet credit hour requirements need not include technique.
4. After credit hour requirements have been met, juries taken only to meet technique requirements need not include repertoire pieces.
5. Students studying for two credit hours are required to play two contrasting pieces of solo literature by memory and technique appropriate to their level in each jury. One ten-minute time unit should be reserved.
6. Students studying for three credit hours are required to play three contrasting pieces by memory and technique appropriate to their level in each jury. One twenty-minute time unit should be reserved.
7. Students studying for four credit hours are required to play four contrasting pieces by memory and technique appropriate to their level in each jury. One twenty-minute time unit should be reserved.
8. Memory requirements may be waived at the discretion of the student’s teacher in special cases, e.g. the performance of compositions employing aleatoric, minimalist or extended performance techniques.
9. For all students whose primary instrument is piano, the jury at the end of sophomore year (or fourth semester of piano study) will serve as an evaluation of the student’s fitness for his or her degree program. The piano faculty will advise the student accordingly.
10. All students whose primary instrument is piano will be required to pass a sight-reading proficiency test, which will ordinarily be taken at the end of the fourth semester of piano studies. They will be tested at level of difficulty two levels below the repertoire and technique level of that jury. All piano students are encouraged to make sight reading a regular part of their practice.
11. During their jury at the end of the junior year, Bachelor of Music Education majors whose principal instrument is piano must demonstrate competency in sight reading (at least level 5), harmonizing a melody at sight, accompanying a soloist (prepared in advance), playing a familiar piece by ear, and one of the following patriotic songs (scores may be used): America the Beautiful, The Star Spangled Banner, or My Country ‘Tis of Thee.
12. Over succeeding semesters, juries should include contrasting pieces from various historical periods.
13. All Piano Performance majors are strongly encouraged to learn at least one concerto movement prior to graduation; decisions about this repertoire will be directed by the student’s applied piano professor.
14. The faculty jury reserves the right to hear only a portion of a prepared piece.
15. The jury grade will count as 50% of the semester grade; the other 50% will be given by the teacher for the overall semester’s work.
16. With the approval of the applied piano faculty, students may opt to have the grade for a required piano recital take the place of the grade for playing repertoire in a jury exam in the same semester. Ordinarily, such a recital should include the same number of pieces not previously heard in a jury as would be expected in a jury that semester. Students must notify the chair of the piano department before the recital to ensure
that it will be graded. Required technique will be heard and graded by the jury as usual.

17. Non-validation juries (optional for any student taking piano) must include two contrasting pieces (one memorized) and technique of appropriate level. One ten-minute time unit should be reserved.

**Piano Accompanying**
All instrumental and voice majors are expected to arrange for an accompanist with the approval of their applied teacher. A list of professional accompanists is available through the Chair of Keyboard Studies; payment is to be negotiated directly with the accompanist. A list of qualified paid student accompanists is also available through the Chair of Keyboard Studies; the rate for paid student accompanists is $15 per hour. It is an expectation that other piano students will be accompanying at the discretion of the keyboard faculty, and with the approval of the private lesson teacher in whose studio the student would be accompanying. These students will not be paid for their work.

**Paid Student Accompanists**
Paid student accompanists must be sophomores, juniors, or seniors who are actively studying piano or organ during the semesters in which they are granted this privilege. Students will be made eligible for consideration as paid accompanists through nominations from their private lesson teacher and at least one private lesson teacher in whose studio they would be accompanying. Students nominated for such consideration will play a 10-minute (maximum) accompanying proficiency audition in addition to their regular semester jury. The accompanying proficiency audition will include one example of their work with either a singer or instrumentalist, prepared in advance; it will also include sight-reading. The faculty jurors will recommend students to be paid accompanists based on the results of this proficiency audition. It is the responsibility of all private lesson faculty to monitor the work of paid student accompanists; paid student accompanists can be asked to re-audition if their work is inadequate.

**Student Accompanists: Organ & Harpsichord**
Requests for accompaniments using the portative organ or harpsichord should be directed to the instructor for those instruments, and only trained students are assigned by the organ and harpsichord instructor on the basis of qualification. Accompaniments must be appropriate to the instrument, and are likewise subject to recommendation by the instructor for organ and harpsichord. Piano students are encouraged to take lessons on early keyboard instruments.

**Piano Levels for Piano Majors / Piano Concentration**

<table>
<thead>
<tr>
<th>Major</th>
<th>BM</th>
<th>BM/Elect. BM/Pedagogy.</th>
<th>BME</th>
<th>Bachelor of Arts</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance</td>
<td>10b</td>
<td>9b</td>
<td>9b</td>
<td>6b</td>
<td>5b</td>
</tr>
<tr>
<td>Composition</td>
<td>7a</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History/Lit.</td>
<td>7a</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Credit Hours for Piano Majors/ Piano Concentration**

<table>
<thead>
<tr>
<th>Major</th>
<th>BM</th>
<th>BM/Elect. BM/Pedagogy.</th>
<th>BME</th>
<th>Bachelor of Arts</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance</td>
<td>24</td>
<td>16</td>
<td>16</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>Composition</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History/Lit.</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Music Minor with Piano as Principal Instrument**
Entry level must be 3b or higher; and completion level should be Level 5b or higher. For students entering at a higher level, it is expected that they will complete two higher levels during their two semesters of continuous study (for example, a student who tests at 5a on entry would then go on to complete 5b and 6a in two semesters). One validation jury is required at the end of the second semester.
Piano Technique Syllabus
This syllabus provides the standards for all piano students based on the stipulations of their degree program. Refer to specifics. All fingerings are to be memorized except where noted.

Syllabus Key
Abbreviations: b/b= blocked and broken; hs = hands separate; ht = hands together; M/m = major/minor.
All scales and arpeggios are to be done ascending and descending; minor scales are to be done in their harmonic form.
Level 9 and Level 10 Performance Majors must meet upper metronome levels.
Level 11 is for optional use by those who complete Level 10 prior to their senior year.
Students who complete Level 10 prior to their senior year may elect to add an etude to their jury to in place of technique requirements.
+ No memory requirement
* Small hands may substitute another exercise at teacher’s discretion
** BM Performance degree only
*** Students with small hands will have the option of playing four-note blocked dominant seventh chords.

<table>
<thead>
<tr>
<th>Level</th>
<th>Requirements</th>
<th>Beats/Min</th>
<th>Notes/Beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>M/m five-finger patterns in all keys, HT</td>
<td>40-60</td>
<td>2:1</td>
</tr>
<tr>
<td>1</td>
<td>M/m cross-over arpeggios in all keys (LH-RH-LH-RH, up and down)</td>
<td>72-100</td>
<td>1:1</td>
</tr>
<tr>
<td>1</td>
<td>M Scales HS, 2 oct in keys of C, D, E, F, G, A, B</td>
<td>50-72</td>
<td>2:1</td>
</tr>
<tr>
<td>1</td>
<td>Break&amp;block M/m triads and inversions in all keys, HS</td>
<td>50-72</td>
<td>1:1</td>
</tr>
<tr>
<td>1</td>
<td>M/m primary chord progression I-IV-I-V7-I root position form in all keys, HS</td>
<td>50-72</td>
<td>1:2</td>
</tr>
<tr>
<td>2</td>
<td>White-key M/m scales HS, 2 oct</td>
<td>50-72</td>
<td>2:1</td>
</tr>
<tr>
<td>2</td>
<td>White-key M/m arpeggios HS, 2 oct</td>
<td>60-88</td>
<td>1:1</td>
</tr>
<tr>
<td>2</td>
<td>Break&amp;block M/m triads and inversions in all keys, HT</td>
<td>50-72</td>
<td>1:1</td>
</tr>
<tr>
<td>2</td>
<td>M/m primary chord progression I-IV-I-V7-I root and first inversion form in all keys, HS</td>
<td>50-72</td>
<td>1:2</td>
</tr>
<tr>
<td>3</td>
<td><strong>M/m scales HS, 2 oct</strong></td>
<td>60-80 (w); 50-72 (b)</td>
<td>2:1</td>
</tr>
<tr>
<td>---</td>
<td>-------------------------</td>
<td>----------------------</td>
<td>-----</td>
</tr>
<tr>
<td>3</td>
<td><strong>M/m triad arpeggios HS, 2 oct</strong></td>
<td>72-100 (w); 60-88 (b)</td>
<td>2:1</td>
</tr>
<tr>
<td>3</td>
<td><strong>Dim 7th arpeggios, 2 oct, HS</strong></td>
<td>40-60</td>
<td>2:1</td>
</tr>
<tr>
<td>3</td>
<td><strong>B/b 3-note chords, 2 oct, HS</strong></td>
<td>40-60 (bl); 40-60 (br)</td>
<td>1:1 (bl); 3:1 (br.)</td>
</tr>
<tr>
<td>3</td>
<td><strong>M/m primary chord progression I-IV-I-V7-I root, first, and second inversion form in all keys, HS</strong></td>
<td>50-72</td>
<td>1:2</td>
</tr>
<tr>
<td>4</td>
<td><strong>M/m scales HT, 2 oct</strong></td>
<td>60-80</td>
<td>2:1</td>
</tr>
<tr>
<td>4</td>
<td><strong>M/m arpeggios HT, 2 oct</strong></td>
<td>80-132</td>
<td>1:1</td>
</tr>
<tr>
<td>4</td>
<td><strong>Dim 7th arpeggios HT, 2 oct</strong></td>
<td>80-132</td>
<td>1:1</td>
</tr>
<tr>
<td>4</td>
<td><strong>Dominant 7th arpeggio HS, 2 oct</strong></td>
<td>80-132</td>
<td>1:1</td>
</tr>
<tr>
<td>4</td>
<td><strong>3 or 4 note M/m b/b triad chords HS, 2 oct</strong></td>
<td>Broken: 4/80 or 3/50; blocked: 40</td>
<td>2:1 broken 3:1 broken 1:1 block</td>
</tr>
<tr>
<td>5</td>
<td><strong>M/m scales HS or HT, 4 oct</strong></td>
<td>60-80</td>
<td>4:1</td>
</tr>
<tr>
<td>5</td>
<td><strong>Dim 7th arpeggio HS or HT, 4 oct</strong></td>
<td>50-80</td>
<td>4:1</td>
</tr>
<tr>
<td>5</td>
<td><strong>3 or 4 note M/m b/b triad chords HS, 2 oct</strong></td>
<td>4/100 or 3/66; block/60</td>
<td>2:1 broken 3:1 broken 1:1 block</td>
</tr>
<tr>
<td></td>
<td>M/m scales HS or HT, 4 oct</td>
<td>84-92</td>
<td>4:1</td>
</tr>
<tr>
<td>---</td>
<td>----------------------------</td>
<td>-------</td>
<td>-----</td>
</tr>
<tr>
<td>6</td>
<td>dim 7th arpeggio HS or HT, 4 oct</td>
<td>60-84</td>
<td>4:1</td>
</tr>
<tr>
<td>6</td>
<td>M/m triad arpeggio HS or HT, 4 oct</td>
<td>60-84</td>
<td>4:1</td>
</tr>
<tr>
<td>6</td>
<td>Chromatic scale HT contrary, 2 oct</td>
<td>60-84</td>
<td>4:1</td>
</tr>
<tr>
<td>6</td>
<td>4 note M/m b/block*** triad chords HS, 2 oct</td>
<td>120; 80-120</td>
<td>2:1 broken 1:1 block</td>
</tr>
<tr>
<td>7</td>
<td>M/m scales HT, 4 oct, par/cont</td>
<td>96-108</td>
<td>4:1</td>
</tr>
<tr>
<td>7</td>
<td>M/m triad arpeggio, 3 pos, HS or HT, 4 oct</td>
<td>88-100</td>
<td>4:1</td>
</tr>
<tr>
<td>7</td>
<td>dom 7th arpeggio HS or HT, 4 oct</td>
<td>88-100</td>
<td>4:1</td>
</tr>
<tr>
<td>7</td>
<td>chromatic scale HT, par or cont (2 oct out and back), 2 oct</td>
<td>88-100</td>
<td>4:1</td>
</tr>
<tr>
<td>7</td>
<td>*M/m octave scales HT, 2 oct</td>
<td>--</td>
<td>4:1</td>
</tr>
<tr>
<td>8</td>
<td>M/m scales 3, 6, 8, 10 HT, 4 oct</td>
<td>112-116</td>
<td>4:1</td>
</tr>
<tr>
<td>8</td>
<td>M/m triad arpeggio, 3 pos, HT, 4 oct</td>
<td>104-112</td>
<td>4:1</td>
</tr>
<tr>
<td>8</td>
<td>dom 7th arpeggio, 4 pos, HT, 4 oct</td>
<td>100</td>
<td>4:1</td>
</tr>
<tr>
<td>8</td>
<td>*M/m octave scales HT, 2 oct</td>
<td>66-80</td>
<td>4:1</td>
</tr>
<tr>
<td>8</td>
<td>*M/m octave arpeggio HT, 2 oct</td>
<td>72-88</td>
<td>2:1</td>
</tr>
<tr>
<td>9</td>
<td>M/m scales 3, 6, 10 HT, 4 oct; 8 cont</td>
<td>120-126</td>
<td>4:1</td>
</tr>
<tr>
<td>9</td>
<td>M/m triad arpeggio, 3 pos HT, 4 oct</td>
<td>112-120</td>
<td>4:1</td>
</tr>
<tr>
<td>9</td>
<td>dim 7th arpeggio HT, 4 oct</td>
<td>108-120</td>
<td>4:1</td>
</tr>
<tr>
<td>9</td>
<td>+M/m double 3rd scales HS or HT, 2 oct</td>
<td>60-80</td>
<td>2:1</td>
</tr>
<tr>
<td>9</td>
<td>4 note M/m b/b triad chords HS, 2 oct</td>
<td>112, 69-76</td>
<td>4:1 broken ***2:1 block</td>
</tr>
</tbody>
</table>
### Piano Literature Syllabus

The Piano Literature Syllabus provides all piano students representative guidelines for the selection of music at each level of study. Students enrolled in piano lessons should use this and the Piano Technique Syllabus as a planning resource in consultation with their assigned piano teacher.

**Piano Literature Level 1**

*Beginners books such as:*

- Bastian, James and Jane S. - Beginning Piano for Adults (General Words and Music Co.)
- Clark, Frances - The Music Tree (Summy-Birchard Co.)
- Pace, Robert - Music for the Piano (Lee Roberts Publications)
- Pyle, Hershal - The University Piano Series (Campus Publ., Ann Arbor, MI)
- Suzuki Piano School (Summy-Birchard), 6 volumes
- Bartok, Bela - First Term at the Piano, Mikrokosmos, Vol. 1
- Shostakovich, Dmitri - 6 Children’s Pieces
- Stecher, Horowitz, Gordon, Kern, and Lancaster - Keyboard Strategies (G. Schirmer)
**Piano Literature Level 2**
- Burgmuller, N. - 25 Easy and Progressive Studies, Op. 100
- Czerny-Germer - Studies, Vol. 1, Part 1
- The CMP Piano Library - The Etude, Book 1 (Consolidated Music Publishers)
- Anna Magdalena Bach Book (easier pieces)
- First Bach Book (Kalmus)
- Schumann, Robert - Album for the Young, Op. 68 (easier pieces e.g. The Happy Farmer, Melody, Soldier’s March, Bagatelle)
- Frances Clark Library - Piano Technic, Bk 1; Piano Literature of the 17th, 18th 19th Centuries, Bks. 1 and 2; Contemporary Piano Literature, Bk.1 (Summy-Birchard Co.)
- Bartok, Bela - Mikrokosmos, Vol. 2
- Kabalevsky, Dmitri - 24 Little Pieces, Op. 39
- Music for Millions Series - Easy Classics to Modern, Vol. 17 (Consolidated)

**Piano Literature Level 3**
- Czerny-Germer - Studies, Vol. 1, Part 2
- The CMP Piano Library - The Etude, Book 2 (Consolidated Music Publisher)
- Anna Magdalena Bach Book
- First Bach Book (Kalmus)
- Handel, G. F. - A First Book (Kalmus)
- Master Series for the Young (G. Schirmer)
- Beethoven, Ludwig van - Sonatinas in F Major and G Major
- Clementi, Muzio - Sonatina in C Major, Op. 36, No. 6
- Sonatina Album, Vol. 1 (Kalmus)
- Sonatina Album (G. Schirmer)
- Schumann, Robert - Album for the Young, Op. 68 (First Loss, Wild Horsemen, Etc.)
- Tschaikowsky, Dmitri - 10 Children’s Pieces, Op. 27
- Persichetti, Vincent - Little Piano Book, (Elkan-Vogel)
- Tansman, Alexandre - Pour les Enfants, Volumes 1 and 2 (E. C. Schirmer)
- Frances Clark Library - Piano Technic, Vol. 2; Piano Lit of the 17th, 18th 19th Cent, Bk. 3; Contemp Piano Lit, Bk.3

**Piano Literature Level 4**
- Bach, J.S. - Short Preludes and Fugues (easier ones); Chorales
- Fischer, J.K.F. - Ariadne Musica (Sam Fox Co.)
- Beethoven, Ludwig van - Minuets, 6 Variations on a Swiss Song
- Clementi, Muzio - Sonatinas (such as Op. 36 Nos. 3 and 4)
- Kahlau, F. - Sonatinas (such as Op. 55, No. 1)
- Bartok, Bela - Ten Easy Piano Pieces (Schott)
- Prokofieff, Serge - For Children, Op. 65
- Frances Clark Library - Piano Literature of the 17th, 18th, and 19th Centuries, Book 4; Contemp Piano Lit, Book 3
- American Composers of Today (23 Piano Pieces, Levels 4- 6) (E.B. Marks)
- Masters of our Day (C. Fischer)
- Hymns; folk and patriotic songs; accompaniments
Suggested Materials for Preparation of the BME Proficiency Exam, Level 4

Sight Reading
- Hannah Smith - Progressive Sight Reading Exercises (Schroeder and Gunther)
- Bartok - Mikrokosmos, Book I and parts of Book II (Boosey and Hawkes)
- Frances Clark - Themes from Masterworks, Books 2-3
- Piano Literature, Books 2-3
- Jazz and Blues, Books 2-3
- Denes Agay, ed. - Easy Classics to Moderns, Vols. 17 and 27

Harmonizing a Melody
- Frackenpohl - Harmonization at the Piano (Brown) Chapters 1-4
- Leon Dallin - Heritage Songster (Brown)
- Dallin only gives folk tunes to be harmonized while Frackenpohl gives an explanation of how to do it.
- Exam will use an 8 measure phrase in major or minor. Students expect to use all primary chords in harmonization.

Playing a Familiar Piece by Ear
- Frackenpohl contains lists of pieces to play by ear at end of chapter. Many can be found in Heritage Songster.

Accompanying
- Frackenpohl - Chapter 15
- Norman Lloyd - Fireside Book of Favorite American Songs
- Fireside Book of Favorite Folk Songs
- Fireside Book of Favorite Love Songs (Simon & Schuster)

Piano Literature Level 5
Beginning level for AB Piano Majors
- Czerny, Carl - The School of Velocity, Op. 299
- Bach, J.S. - Two-part Inventions, Short Preludes and Fugues (more advanced)
- Haydn, Joseph - Sonatas (such as C Major, Vienna Urtext 48/Hoboken 35)
- Mozart, W.A. - Viennese Sonatinas (Levels 5-6), Sonatas (such as C Major, K 545), Fantasia in D minor
- Beethoven, Ludwig van - Sonatas (G minor, Op. 49 No. 1 etc.), 6 Variations on "Nel cor piu."
- Clementi, Muzio - Sonatinas (such as D Major, Op. 36 No. 6)
- Chopin, Frederic - Preludes, Op. 28 (5-8), Mazurkas (5-8)
- Schumann, Robert - Novelettes (5-7)
- Mendelssohn, Felix - 6 Children’s Pieces, Op. 72, Songs without Words (5-7)
- Grieg, Edvard - Lyric Pieces
- MacDowell, Edward - Woodland Sketches, Sea Pieces (5-6)
- Bartok, Bela - Mikrokosmos, Vol. 4
- Finney, Ross Lee - 24 Inventions (Peters)
- Krenek, Ernst - 12 Short Piano Pieces, Op. 83 (G. Schirmer)
- Hindemith, Paul - Easy 5-Tone Pieces (Schott)
- Adler, Samuel - Gradus I and II (Oxford)

Piano Literature Level 6
- Beginning Level for BME Piano Majors and BM Piano with Elective Studies
- Cramer, J.B. - Selected Studies
- Bach, J.S. - Three-Part Inventions (Levels 6-7)
• Haydn, Joseph - Sonatas (e.g. D Major, Vienna Urtext 50/Hoboken 37; G Major, Vienna Urtext 42/Hoboken 27)
• Mozart, W.A. - Sonatas (such as E-flat Major, K 282; F Major, K 547a)
• Beethoven, Ludwig van - Sonatas (such as G Major, Op. 49 No. 2; G Major, Op. 79)
• Schubert, Franz - Dances; Moments musicaux, Op. 94; Impromptu in A-flat Major, Op. 90 No. 4; Impromptu in A-flat Major, Op. 142 No. 2)
• Chopin, Frederic - Waltzes (6-7)
• Grieg, Edvard - Holberg Suite, Op. 40
• Debussy, Claude - Arabesques No. 1 in E Major and No. 2 in G Major
• Bartok, Bela - Mikrokosmos, Vol. 5; Sonatina; 3 Rondos; Rumanian Folk Dances
• Kabalevsky, Dmitri - Sonatina in C Major, Op. 13 No. 1
• Pinto, Octavio - Scenas Infantis (G. Shirmer)
• Riegger, Wallingford - New and Old, Op. 38 (Boosey and Hawkes)
• Shostakovich, Dmitri - Three Fantastic Dances, Op. 1
• Schumann, William - 3 Score Set

Suggested Materials for Preparation of the BME Proficiency Exam, Level 6
Refer to level 4 requirements for basic material in all subjects but add or supplement with the following:

Sight Reading
- Myrtle Merrill - Sight Reading at the Piano
- Bartok - Mikrokosmos, parts of Book II and Book III
- Samuel Adler - Gradus, Book I
- Denes Agay, ed. - Intermediate Classics to Moderns, Vol. 37
- Harmonizing a Melody
- Frackenpohl - prepare chapters dealing with ii, iii, and vi chords and plan to use them in a short example

Accompanying
- William Pelz - Basic Keyboard Skills, Part One (Allyn & Bacon)

Piano Literature Level 7
Beginning Level for BM Piano Majors
• Czerny, Carl - The Art of Finger Dexterity, Op. 740m
• Moszkowski, Moritz - 15 Etudes de Virtuosite, Op. 72 (7-9)
• Bach, J.S. - Three Part Inventions (7a), Well-Tempered Clavier, French Suites; Capriccio on the Departure of a Beloved Brother
• Scarlatti, Domenico - Sonatas (6-10)
• Haydn, Joseph - Sonatas (such as F Major, Vienna Urtext 38/Hoboken 23; E minor, Vienna Urtext 53/Hoboken 34; D Major, Vienna Urtext 61/Hoboken 51)
• Mozart, W.A. - Sonatas (such as G Major, K283, F Major, K280, B-flat, K570)
• Beethoven, Ludwig van - Sonatas (such as F minor, Op. 2 No. 1; E Major, Op. 14 No. 1; G Major, Op. 14 No. 2)
• Chopin, Frederic - Noctures, Waltzes, Polonaises, Preludes
• Schumann, Robert - Papillons, Op. 2; Waldszenen, Op. 82; Arabesque, Op. 18
• Brahms, Johannes - Rhapsodies, Intermezzos, Capriccios, etc. (7-10)
• Debussy, Claude - Preludes, Volumes 1 and 2 (7-10)
• Bartok, Bela - Mikrokosmos, Volume 6; Bagatelles, Op. 6 (7-10)
• Dello Joio, Norman - Suite for Piano
• Hindemith, Paul - Ludus tonalis (7-10)
• Kabalevsky, Dmitri - 24 Preludes, Op. 38
• Piston, Walter - Passacaglia
• Ravel, Maurice - Sonatina
• Schoenberg, Arnold - 6 Little Piano Pieces, Op. 19
• Schumann, William - 3 Piano Moods
• Shostakovich, Dmitri - 24 Preludes, Op. 34
• Tcherepnin, Alexander - Bagatelles, Op. 5
• New Music for the Piano, selected by Prostakoff (7-10) (Lawson-Gould)

**Piano Literature Level 8**
• Bach, J.S. - Well-Tempered Clavier, English Suites, Partitas, Toccatas (8-10)
• Haydn, Joseph - Variations in F minor, Sonatas (such as C Major, Vienna Urtext 60/Hoboken 50; E-flat Major, Vienna Urtext 59/Hoboken 49)
• Mozart, W.A. - Sonatas (such as D Major, K284; C Major, K 309; F Major, K332)
• Beethoven, Ludwig van - Sonatas (such as E-flat Major, Op. 7; A-flat Major, Op. 26; E-flat Major, Op. 27 No.1)
• Schubert, Franz - Sonata in A Major, Op. 120
• Chopin, Frederic - Etudes, Op. 10 and 25 (8-10)
• Brahms, Johannes - Variations on a Theme by Schumann, Op. 9
• Debussy, Claude - Estampes, Images I and II
• Bartok, Bela - Suite, Op. 14
• Barber, Samuel - Nocturne, Excursions
• Shostakovich, Dmitri - 24 Preludes & Fugues, Op. 87

**Piano Literature Level 9**
• Bach, J.S. - Italian Concerto
• Haydn, Joseph - Fantasia in C Major, Sonata in E-flat Major, (Vienna Urtext 62/Hoboken 52)
• Mozart, W.A. - Fantasy and Fugue in C Major, K 394; Rondo in A minor, K 511; Sonatas (such as A minor, K310; B-flat Major, K333)
• Beethoven, Ludwig van - Variations in F Major, Op. 34; Sonatas (such as A Major, Op. 2 No.2; C Major, Op. 2 No.3; F-sharp Major, Op. 78)
• Schubert - Sonatas
• Etudes by Rachmaninoff, Debussy, Liszt, Chopin, Brahms, Scriabin
• Brahms - Scherzo in E-flat minor, Op. 4; Variations on a Hungarian Song, Op. 21 No. 2
• Copeland, Aaron - Passacaglia
• Kabalevsky, Dmitri - Sonata No. 3 in F Major, Op. 46
• Chamber Music

**Piano Literature Level 10**
• Bach, J.S. - Art of the Fugue, Chromatic Fantasy and Fugue
• Mozart, W.A. - Sonata in D Major, K576; Sonata in C minor, K457; Adagio in B minor, K540
• Beethoven, Ludwig van - 32 Variations in C minor; Sonatas (such as E-flat Major, Op. 81a; C Major, Op. 53; A Major, Op. 101; E Major, Op. 109)
• Schubert, Franz - Sonatas
• Chopin, Frederic - Etudes, Sonata in B-flat minor, Op. 35; Sonata in B minor, Op. 58; Fantasy in F minor, Op. 49; Ballade in F minor, Op. 52
• Mendelssohn, Felix - Variations Serieuxes in D minor, Op. 54
• Brahms, Johannes - Sonatas; Variations and Fugue on a Theme of Handel, Op. 24
• Debussy, Claude - L’Isle joyeuse
• Ravel, Maurice - Le tombeau de Couperin; Miroirs
• Prokofieff, Serge - Sonata No. 3 in A minor, Op. 28
• Scriabin, Alexander - Sonata No. 4 in F-sharp, Op. 30
• Schoenberg, Arnold - Suite for Piano, Op. 25; Piano Piece, Op. 33a
• Copland, Aaron - Sonata
• Chamber Music

**Organ Repertory Requirements (Four-Year Plan)**

Student repertory plans are based on the categories below, with specific pieces determined in consultation with the teacher.

**PREPARATORY (where applicable)**
J. S. Bach - 8 Little Preludes and Fugues (selected)
Dupré - 79 Chorales (selected)
Davis - The Organists’ Manual (selected)

**I. J. S. Bach**
1 Trio Sonata
3 Free Works
Toccata and Fugue in D Minor S565
35 Orgelbüchlein
4 Leipzig Chorales

**II. North German**
3 Buxtehude Chorales
1 Buxtehude Free Work
1 Lübeck, Böhm, Bruhns

**III. French Classic**
1 Suite or Mass Excerpts

**IV. 19th-century French**
2 Franck (include 1 choral)
2 Widor/Vierne (one virtuosic)
Widor Toccata from Symphony No. 5 (may be abbreviated)

**V. 19th-century German**
1 Mendelssohn Sonata
5 Brahms Chorales, Op. 122
1 Reger Work

**VI. 20th/21st-century**
2 American
1 Messiaen
1 Dupré/Duruflé/Alain/Langlais/Guillou

Required Proficiencies supported by lessons and course-work:
- Hymn & Service Playing
- Improvisation
- Figured Bass (Harpsichord and Continuo)
- Sight-reading (open score)
**Vocal Studies Requirements**

**Vocal Studies Juries**
All vocal studies majors are expected to participate in juries as indicated by their degree program. Students are required to take a minimum of six juries over eight semesters and must sing a minimum of one jury each academic year. A graded senior recital is equivalent to one jury. Students are required to take a jury in the semester preceding a recital.

For the jury, the student may choose their first selection, and then the jurors will select the remaining pieces. At the jurors' discretion, the student may be asked to sing a portion of their repertoire i.e. to exclude the da capo. Students taking:
1. Two credit-hour jury will offer a minimum of 3-5 songs/arias
2. Three credit-hour jury will offer a minimum of 5-7 songs/arias
3. Four credit-hour jury will offer a minimum of 7-9 songs/arias

**Vocal Studies Repertoire**
- Repertoire will be chosen commensurate with the students' needs and ability.
- All music, except for oratorio and extended works involving other instruments, will be memorized.
- Students are responsible to devote time to the study and translation of texts.
- Transfer students will submit to their applied teacher in the first semester, a complete list of repertoire previously studied.
- Voice students should discuss with their applied teacher proposals for all performances and competitions on and off campus.

**Repertoire Requirements: Bachelor of Music in Voice Performance (24 hours)**
Appropriate literature, within these guidelines, to be chosen at the discretion of the studio teacher:

**YEAR ONE**
- Italian Songs (e.g. arie antiche)
- German Lieder (Classical/Early Romantic e.g. Mozart, Schubert)
- British/American/Sacred Art Song
- Mozart and/or Handel Operatic and/or Oratorio Aria (optional)
- Optional: French Mélodie (e.g. Fauré)

**YEAR TWO**
- Baroque Aria (s) including Recitative
- German Lieder (Classical/Early Romantic e.g. Schubert, Schumann)
- British/American/Sacred Art Song
- French Mélodie (e.g. Fauré, Gounod)
- Italian Songs
- Operatic Aria (Handel, Mozart)

**YEAR THREE**
- Oratorio, Cantata or Mass Aria(s) with Recitatives
- German Lieder (e.g. Schumann, Brahms)
- French Mélodie (e.g. Debussy, Hahn)
- British/American/Sacred Art Song
- Italian Song (post Baroque)
- Operatic Aria (Italian, French or German - Mozart if not previously done)
- Optional: Show Tune
- Other literature as needed for Half Junior Recital

**YEAR FOUR**
- Oratorio, Cantata or Mass Aria (s)
- Bach Aria (if not previously done)
- German Lieder
- French Mélodie (i.e. Poulenc, Ravel)
• British/American Art Song/Cycle
• Operatic Aria (English/American 20th century if not previously done)
• Other literature as needed for Senior Recital

**Repertoire Requirements: Bachelor of Music Education, Bachelor of Music with Elective Studies, and Bachelor of Music in Pedagogy (16 hours)**

Appropriate Literature, within these guidelines, to be chosen at the discretion of the Studio Teacher:

**YEAR ONE**
- Italian Songs (i.e. arie antiche)
- German Lieder (Classical/Early Romantic i.e. Mozart, Schubert)
- British/American/Sacred Art Song
- Optional: Handel and/or Mozart Opera and/or Oratorio Aria

**YEAR TWO**
- Baroque and/or Classical Aria
- German Lieder (Classical/Early Romantic i.e. Schubert, Schumann)
- British/American/Sacred Art Song
- French Mélodie (i.e. Fauré, Gounod)
- Optional: Show Tune

**YEAR THREE**
- Baroque and/or Classical Aria (Mozart if not previously done)
- German Lieder (i.e. Schumann, Brahms)
- French Mélodie (i.e. Debussy, Hahn)
- British/America/Sacred Art Song
- Optional: Operatic Aria
- Optional: Show Tune

**YEAR FOUR**
- Baroque and/or Classical Aria with Recitative (Bach if not previously done)
- Oratorio, cantata or Mass Aria(s)
- German Lieder
- French Mélodie (i.e. Poulenc, Ravel)
- British/American Art Song - 20/21st century
- Other literature as needed for Senior Recital

**Repertoire Requirements: Bachelor of Music Composition (10 hours) & Music History (10 hours as primary instrument or 4 hours as secondary instrument) & the Bachelor of Arts (8 hours)**

Appropriate literature, within these guidelines, to be chosen at the discretion of the studio teacher:

**YEAR ONE**
- Italian Songs (i.e. arie antiche)
- German Lieder (Classical/Early Romantic i.e. Mozart, Schubert)
- British/American/Sacred Art Songs
- Optional: French Mélodie
- Optional: Show Tune

**YEAR TWO AND THREE**
- Baroque and/or Classical Opera and/or Oratorio Aria (optional Recitative)
- Italian Songs
- German Lieder (i.e. Schubert, Schumann)
- British/American/Sacred Art songs - 20/21st century
- French Mélodie (i.e. Fauré, Debussy)
Optional: Show Tune

Music Minor (4 hrs)
Appropriate literature, within these guidelines, to be chosen at the discretion of the studio teacher
- Italian Songs (i.e. arie antiche)
- Baroque or Classical Operatic and/or Oratorio Aria (optional Recitative)
- German Lieder - Classical/Early Romantic (i.e. Mozart, Schubert)
- British/American/Sacred Art Song
- Optional: French Mélodie (i.e. Fauré), Show Tune
String Requirements

String Technique Juries
1. All string majors taking one-hour lessons will perform a technique jury in the first half of each semester of study which includes scales and etudes.
2. Etudes, as assigned by your studio teacher, and sight reading will be performed for a faculty panel. Excerpts from works for orchestra or chamber ensemble may be considered in place of etudes.
3. Students registered for two credit hours will prepare two etudes, and those registered for three or four credits will prepare three.
4. The assigned scale fundamentals on the following pages will be played in person or submitted in video format to the individual studio teacher for review.
5. Scales and arpeggios should be memorized for the jury or video.
6. The scale guidelines listed below fulfill the minimal requirements. The studio teacher may require additional keys or other modes of performance.
7. If concerns exist about the level of scale competency demonstrated, the video will be reviewed by other string faculty.
8. The technique jury is graded pass/fail, as are its separate components. Students who do not pass any or all of the jury will need to repeat the failed portion in their jury at the end of the semester.
9. In the case of the technique jury needing to be repeated, a point reduction in the studio grade will be assessed at the end of the semester.
10. Students failing the repeat jury will need to demonstrate appropriate remedial progress before continuing in the ensuing semester.
11. At the discretion of the studio teacher, the student may be exempted from the technique jury in the semester of required recitals.
12. Technique jury time allotments will be 6 minutes for two credit lessons and 9 minutes for three credit lessons.

String Repertoire Juries and Recitals
1. All string studies majors are expected to participate in juries as prescribed by their degree programs.
2. For all string studies majors, the jury at the end of sophomore year (or fourth semester of study on their respective instrument) will serve as an evaluation of the student’s fitness for his or her degree program. The string faculty will advise the student accordingly.
3. Students studying for 2-4 credit hours are required to play the number of contrasting pieces that corresponds to the number of hours for which they are registered (e.g., 2 hour lessons play 2 pieces, etc.). Solo Bach, concerti, and character pieces should all be memorized. Memorization is not required in sonatas with piano.
4. Solos that the student learns and transcribes from a recording (i.e. a jazz solo) should be performed from memory with the recording with a notated copy given to the faculty panel. The transcribed solo may count for one of the required number of pieces.
5. Students may opt to have the grade for a required recital take the place of the grade for playing repertoire in a jury exam in the same semester. Students must notify the Chair of the string area before the recital to ensure that it will be graded.
6. Students are required to take a jury in the semester preceding a recital.
7. Repertoire jury time allotments will be 8 minutes for two credit lessons and 12 minutes for 3 credit lessons.

Violin Scale Requirements

Year One
Three octave scales played with the acceleration pattern as notated (pg. 35). The teacher will designate how far to go in the pattern. The arpeggio sequence, as found in methods such as the Flesch Scale System, Galamian Contemporary Violin Technique, or Barbara Barber Scales for Advanced Violinists will be played with one bow per octave in the first year.

First semester
2 Credits: G major and melodic minor scales
3 Credits: G and Bb major and melodic minor scales
Chromatic scale in 3 octaves from open G

Second semester
2 Credits: C, c three octave scales
3 Credits: A, a; C, c three octave scales
Chromatic scale in 3 octaves from A

2 Credits Double Stops: Two octave scales in 3rds and 6ths in C major
Year Two
The arpeggio sequences will be played with one bow ascending and one descending in year two.

First Semester
- 2 Credits: A, a / Chromatic scale in 3 octaves from open G
- 3 Credits: B, b, Db, c# / Chromatic Scale in 3 octaves from Ab, one bow per octave
- 2 Credits: Double stops: Two octave scale in 3rds and 6ths in A major/harmonic minor
- 3 Credits: Double stops: Two octave scales in 3rds and 6ths in A major/harmonic minor, D major and harmonic minor

Second Semester
- 2 Credits: Eb, eb / Chromatic scale in 3 octaves from A
- 3 Credits: Ab, g#, Eb, eb
- 2 Credits: Double stops: Two octave scales in 3rds and 6ths in Bb major / D harmonic minor
- 3 Credits: Two octave scales in 3rds and 6ths in Bb major and harmonic minor
  Two octave scale in 4ths in D major

Year Three
At the studio teacher’s direction, the scale component of the technique jury will include any of the above, plus one or more of the following:
1. Continuation of the exercises done previously in the remaining keys
2. Four octave scales starting from pitches G through B.
3. Rhythms under 12-note slurs (from p. 36)
4. Scales demonstrating knowledge and command of various bow strokes
5. One-string scale and arpeggio sequence
6. Double stops in intervals not previously covered
7. Broken interval scales
8. Alternate scales (i.e. blues, whole tone, pentatonic, etc.)

Year Four
NO SCALES/ARPEGGIOS/DDOUBLE STOPS except as directed by studio teacher
Concert-level performance of etudes by memory, orchestral/chamber excerpts as assigned
Acceleration for 3-octave scales

Full bows, $\frac{3}{4} = 60$
12-note Slurred Rhythms

Twelve notes per bow for all patterns.
Metronome range: ≈72–96 per beamed group.

MIXED GROUPINGS
String Bass Requirements

Concerto: Prepare one of the following Bass Concertos per year: Dragonetti, Koussevitzky, Bottesini no.2, VanHal, Dittersdorf, Capuzzi.

Transcriptions, Sonatas, & Show Pieces: Prepare one piece of your choice per year.

Bach Cello Suites: Prepare a movement of your choice each semester.

Studies and Etudes: As needed to address technical issues.

Orchestra Excerpts: One of each of the following per semester:
- A Mozart Symphony (35, 39, 40)
- A Strauss Tone Poem
- A Beethoven (3, 5, 7, 9) or Brahms (1, 2) Symphony
- An Orchestral Solo (Mahler 1, Lt. Kije, Ginastera, Pulcinella, Otello etc.)

Technical Drills: Two tonalities (C, F, Bb, Eb, Ab, Db, Gb, B, E, D, G) per semester of the following scale sequence at Quarter Note = 60:
- Galamian Scales: Major, Harm
- Minor 3-8ves
- Major Diatonic 3-note arpeggios and scales
- Major Diatonic 4-note arpeggios and scales
- 2-note shifted Major, Mel-Minor Scales 3-8ves
- Three Octave Major, Minor, Dominant Arpeggios
... to the next key.

Auditions: prepare one audition per year.
- Summer Festivals
- New World, Civic, Grad Schools
- Regional and Professional Orchestras
String Bass Scale Sequence

Galamian Major and Harmonic Minor

Vibrato, One Bow Per Measure (No Open Strings).

Andrew Anderson

2011
Major Diatonic 3-note Arpeggios and Scales

Pluck the String Through the Bow (Slow Spiccato).

Shift AFTER the >’s

Major Diatonic 4-note Arpeggios and Scales:

Shift on down beats and off beats.
String Bass Scale Sequence

3 octave Major, Melodic Minor, Dominant 2-note shifts

Shift on Bow Changes, No Open Strings.

Use Pivot within Brackets, Shift Between Brackets.

Repeat Sequence in New Key...
Classical Guitar Requirements

Classical guitar students at Wheaton College study from three principal sources: technical exercises, etudes, and repertoire. The requirements for technical exercises and etudes are met within the first two years of study. Continued application of these materials will enable students to develop and maintain repertoire for degree recitals in their junior and senior years.

Applied classical guitar students are required to perform a jury at the end of each semester. Students will perform technical exercises, etudes, and repertoire assigned and studied during the term. The student’s jury performance will be evaluated by the applied instructor and members of the Conservatory faculty. The instructor will determine and assign repertoire, etudes, and technical work appropriate for each student’s level. The jury after the first semester of study is optional for non-music majors registered for applied classical guitar.

YEAR ONE, FIRST SEMESTER:
- Scales (Segovia edition) in C major and G major performed from memory with alternating rest stroke (im; ma; and ia) in various rhythmic divisions.
- Cadences in C major and G major (I-ii/IV-V7).
- Etudes 2 and 19 from Carcassi’s Op. 60 performed from memory.
- Assigned repertoire.

YEAR ONE, SECOND SEMESTER:
- Scales in A melodic minor, D major, E major, and E melodic minor.
- Cadences in D major, E major, A harmonic minor, and E harmonic minor.
- Ascending and descending slur exercises.
- Six four-note arpeggios with Carcassi’s Etude 2 and cadences.
- Etudes 4, 7, and 8 from Carcassi’s Op. 60 performed from memory.
- Assigned repertoire.

YEAR TWO, FIRST AND SECOND SEMESTERS:
- Scales (Segovia edition) and cadences in all major and minor keys.
- Circle of Fifths progressions with varied voicings and right-hand techniques.
- Five etudes from Carcassi’s Op. 60 selected to supplement the first-year etudes.
- Five etudes by Brouwer, two by Villa-Lobos, and two by Sor (Segovia edition).
- Repertoire: Each semester’s jury will include a movement from Bach’s BWV 995-998, 1000-1012 (the Bourrée from BWV 996, Prelude from BWV 1007, and sarabandes from BWV 995, 1007-1012 will not be accepted) and a contrasting work approved by the instructor.
- All etudes, exercises, and repertoire must be performed from memory.

Harp Requirements

Technique
All performance majors and incoming freshmen will complete the following in first semester:
Major scales, arpeggios beginning on each step of the major scale, tonic and dominant 7 glissandos

Etudes
Choices of etudes for all students will depend on level as incoming freshmen
- Salzedo-conditioning exercises, modern study of the harp
- Kondonassis-On Playing the Harp
- Bochsa, Pozzoli, La Riviere, Holy, Damase

Standard repertoire
- Salzedo-Preludes Intimes, Suite of Eight Dances, Five Preludes, Theme and Variation in Ancient Style, Scintillation
- Handel-Passacaglia, Harmonious Blacksmith, Concerto in Bflat
• Grandjany-Childrens Corner Suite, Rhapsodie, Colorado Trail
• McDonald-Recital Repertoire series
• Rota-Sarabande and Toccata
• Lawrence-Solos for the Harp Player
• Debussy-Dances Sacred and Profane
• Ravel-Introduction and Allegro
• Mozart-Concerto for Flute and Harp

Orchestral excerpts
• Britten-Young Persons Guide to the Orchestra
• Berlioz-Symphonie Fantastique
• Chabrier-Espagna
• Mahler-Symphony #5 adagietto
• Wagner-Liebstod
• Tschaikovsky-cadenza from the Nutcracker ballet
• Others as needed in orchestra

Chamber
Harp ensemble and chamber music to be assigned by semester according to availability of instrumentalists and harp students
Wind Instrument Requirements

Bassoon Requirements

Applied Instruction Repertoire and Levels:
Level I
- Telemann, *Sonata in f*; Hindemith *Sonata*; Besozzi *Sonata*; Marcello *Sonata in e minor*
- Technique: Establishment of fundamentals (correct embouchure, posture, fingerings); practice on attacks, long tones, production of dynamics; beginning of scale studies. J. Weissenborn *Advanced Studies*. Tenor clef work. Reed-making: making blanks.
Level II
- Vivaldi *Sonata in B-flat, Concert in e minor*; David *Concertino*; Gliere *Impromptu*;
- Phillips *Concert Piece; Weber Andante & Rondo Ongarese*.
- Technique: Completion of Weissenborn, *Advanced Studies*; all major and minor scales.
- Reed-making: working with blanks.
Level III
- Fasch *Sonata*; Hummel *Concerto*; Weber *Concerto*; Elgar *Romance*; Osborne *Rhapsody*
- Technique: Jancourt *26 Melodic Studies*. Reed-making; advanced work.
Level IV
- Mozart *Concerto*; Saint-Saens *Sonata*; Villa-Lobos *Ciranda da Sete Notas*; Devienne *Quartet for Bassoon & Strings in C major*. Orchestral Excerpts.
- Reed-Making: making finished reeds.

Clarinet Requirements

Scales:  Stievenard - Practical Study of Scales.
       Klose- Major and Minor scales, thirds and arpeggios (eventually memorized)
       Baermann, Op. 63, book 3

Etudes:  Rose 40
         Rose 32
         Kell 17 Staccato Studies
         Jean-Jean Vade Mecum du Clarinetiste
         Jean-Jean 18 Advanced Etudes
         Jettel Preliminary Studies to the Advanced Clarinetist
         Cavallini 30 Caprices

Solos:
       Bassi Fantasia on Themes from Rigoletto
       Brahms Sonatas 1 & 2
       Brahms Quintet
       Brahms Trio
       Copland Concerto
       Debussy Premiere Rhapsody
       Finzi Five Bagatelles
       Finzi Clarinet Concerto
       Kovacs Hommage Manuel de Falla
       Lutoslawski Dance Preludes
       Messager Solo de Concours
       Messiah Quartet for the End of Time
       Muczynski Time Pieces
       Mozart Concerto
       Mozart Clarinet Quintet
       Mozart Kegelstatt Trio
       Nielsen Concerto
Osbourne Rhapsody
Rossini Theme and Variations
Rozsa Sonatina for Solo Clarinet
Saint-Saëns Sonata
Schubert Shepherd on the Rock
Schumann Fantasy Pieces
Spohr Concerto No. 1, 2
Stamitz Concerto #3, 10
Stravinsky 3 pieces
Telemann Fantasies for Solo Clarinet
Tower Wings
Widor Solo de Concours
Weber Concertino
Weber Concerto I & II
Weber Grand Duo Concertant
Weber Quintet

All 4 years - orchestral excerpts
Haddock The Working Clarinetist

French Horn Requirements

For Entering Freshmen:
- All major scales.
- Transposition: horn in E flat, E natural
- Basic reading of bass clef in F
- Develop a personal routine of practicing and warming up

Freshman Year
- Schantl - grand theoretical studies, in C, G, F, D, B flat
- Hackelman - low studies, 1-10
- Kopprasch Book 1, transposed, in F, some on F Horn only
- Maxime-Alphonse, Book 2-3

Sophomore Year
- Schantl- keys of A, E flat, E, A flat
- Hackelman 10-20
- Maxime-Alphonse Book 4
- Kopprasch - continued, also on the B Horn only

Junior Year
- Schantl - complete
- Hackelman - complete,
- Maxime-Alphonse, Book 5
- Kopprasch - Book 2, in all transpositions, and on the F and B horn
- Gallay - non measured preludes

Senior Year
- Kopprasch - Book 2 complete,
- Maxime-Alphonse, Books 5, 6
- Gallay - non measured preludes, brillant etudes

Ongoing:
- orchestral excerpts are required as assigned for mock auditions held every semester
- appropriate solo repertoire as assigned
- unaccompanied solos
• every student completes an arrangement for multiple horns each year.
• every student gets basic knowledge of hand horn as applied to performance, using our hand horns
• memorized solo each year
• must play in studio class at least 3 times each semester, 2 of these are to be accompanied by piano

**Flute Requirements**

**Incoming students should own:**
- Taffanel-Gaubert, 17 Daily Exercises (Please prepare #4 before arriving on campus)
- Marcel Moyse, *De la Sonorite*
- Walfrid Kujala, *Orchestral Techniques for flute and piccolo*
- Jeanne Baxtresser, *Orchestral Excerpts for flute*

**Sample Repertoire, actual assignments will vary**

**First Year**
- J. S. Bach, Sonatas in E Major and C Major, Henle or Barenreiter Editions
- W. A. Mozart, Concerto in D Major, Barenreiter Edition
- Music by French Composers, edited by Louis Moyse
- P. Hindemith, *Sonata for flute and piano*
- C. Debussy, *Syrinx*
- B.T. Berbiguier, 18 Etudes
- M. Moyse, 24 *Petites études mélodique*

**Second Year**
- J. S. Bach, Sonatas in E flat Major and A Major, Henle or Barenreiter Editions
- W. A. Mozart, Concerto in G Major, Barenreiter Edition
- Music by French Composers, edited by Louis Moyse
- F. Poulenc, *Sonata for flute and piano*
- Varese, Density 21.5
- Andersen Etudes, Op. 33 or Karg Elert 30 studies
- M. Moyse, 20 Exercises on Trills & Slurs for Flute (20 Exercises et études sur les Grandes Liaisons)

**Third Year**
- J. S. Bach, Sonata in e minor and Partita in a minor, Henle or Barenreiter Editions
- J. Ibert, *Concerto for flute and orchestra*
- P. Sancan, *Sonatine*
- L. Berio, *Sequenza*
- J. Andersen, *Etudes, Op. 15* or *Altes Etudes*
- M. Moyse, *Etudes et exercices technique*

**Fourth Year**
- J. S. Bach, Sonata in b minor
- C. Nielsen, *Concerto for flute and orchestra*
- H. Dutilleux, *Sonatine*
- N. Paganini, *Caprice(s)*
- S. Prokofiev, *Sonata for flute and piano*
- J. Andersen, *Etudes, Op. 60*
- M. Moyse, *Tone and Development through Interpretation*

**Oboe Requirements**

**Freshman Year Requirements:**
- **Technique:** Barret Etudes and Articulation Studies, Major and Minor Scales
- Reed making: all students will learn to tie, rough scrape and begin to make reeds play
- Repertoire: Marcello Concerto in C minor, Telemann A minor Sonata, Michael Head Gavotte, Elegiac Dance and Presto, Cimarosa Concerto, Albinoni D minor Concerto, Schumann 3 Romances

**Sophomore Year Requirements:**
- **Technique:** Barret Grand Studies and Articulation Studies, Major and Minor Scales
• Reed making: students should be able to make reeds with minor help from me
• Repertoire: Benjamin Britten 6 Metamorphosis after Ovid, Mozart Oboe Quartet, Telemann Flute
  Fantasies, Saint-Saens Sonata for Oboe and Piano, Poulenc Sonata for Oboe and Piano, Nielsen Fantasy
  Pieces
• Introduction of Orchestral Excerpts into weekly lessons

Junior Year Requirements:
• Technique: Ferling 48 Studies, Major and Minor Scales
• Reed making: students should be able to independently make reeds for oboe and english horn by this
  year
• Repertoire: Handel Sonatas, Mozart Oboe Concerto, Bach Concerto for Oboe, Lebrun Concerto,
  Krommer Concerto
• Orchestral Excerpts

Senior Year Requirements:
• Technique: Broad and Gillet Studies, Major and Minor Scales
• Reed making: students should be able to independently make reeds for oboe and english horn by this
  year
• Repertoire: Vaughan Williams Concerto, Strauss Concerto, Hummel Introduction, Theme and Variations
• Orchestra Excerpts

Trombone Requirements

Level I
Solo Literature:
• Guilmant: Morceau Symphonique
• Marcello: Sonatas
• Galliard: Sonatas
• Graefe: Grand Concerto
• Rimsky-Korsakov: Concerto
• Pryor: Annie Laurie

Technique:
• Remington: Warm-Up Exercises
• Arban: Complete Method
• Kopprasch: 60 Selected Studies, Bk. 1
• Fink: Studies in Legato
• Rochut: Melodious Etudes, Bk. 1
• Voxman: Selected Studies

Orchestral Excerpts: Selected

Jazz:
• Snidero: Jazz Conception
• Arpeggios
• Tunes: Autumn Leaves, Now’s The Time, Billie’s Bounce, Satin Doll, Take The A Train,
• Blue Bossa, Black Orpheus, Summertime, Maiden Voyage

Level II
Solo Literature:
• Saint-Saens: Cavatine
• David: Concertino
• Hindemith: Sonate
• Davison: Sonata
• Larsson: Concertino
Technique:
- Arban: Complete Method
- Kopprasch Book I
- Schlossberg: Daily Drills & Technical Studies
- Rochut: Melodious Etudes Book I
- Balzevitch: Clef Studies.

Orchestral Excerpts: Selected

Jazz:
- A Foggy Day, Doxy, In a Sentimental Mood, A Night In Tunisia,
- Dear Old Stockholm, Invitation, All The Things You Are, Desafinado, Jordu,
- Alone Together, Stella By Starlight

Level III
- Solo Literature:
  - Handel: Concerto in F Minor
  - Serocki: Sonatina
  - Pryor: Blue Bells of Scotland
  - Sulek: Sonata
  - Jacob: Concerto
  - Grondahl: Concerto

Technique:
- Tyrrell: 40 Progressive Studies
- Rochut: Melodious Etudes, Bk. 1
- Marstellar: Advanced Slide Technique
- Further Clef Study

Orchestral Excerpts: Selected

Jazz:
- Airegin, Oleo, All Of You (solo), Goodbye Pork Pie Hat, I Can’t Get Started, Pent-up
- House, Seven Steps To Heaven, Have You Met Miss Jones?
- I’ll Remember April, Darn That Dream, Like Someone In Love,
- Woody ‘N You, My Foolish Heart, Yardbird Suite, Nardis, Yesterdays

Level IV
Solo Literature:
- Martin: Ballade
- Defaye: DeuxDanses
- Tomasi: Concerto
- Bozza: Ballade
- Halsey Stevens Sonata
- Lieder by Brahms, Mahler, Schumann
- Creston: Fantasy

Technique:
- LaFosse: School of Sight-Reading & Style
- Rochut: Melodious Etudes, Bk. 2
- Blazevitch: Sequences
- Charlier: Transcendental Etudes

Orchestral Excerpts: Selected
Jazz:
• Donna Lee, Naima, Autumn In New York, Nefertiti, Prelude To a Kiss, Countdown, Free
• dom Jazz Dance, The Sorcerer, Chelsea Bridge, Giant Steps, Speak No Evil, Cherokee,
• Confirmation, Joy Spring, Unit Seven, Moment’s Notice, ‘Round Midnight

Trumpet Requirements

Preface
Emphasis is on the development of proper concepts of playing and applying these concepts to a great variety of
music with expressiveness and musical imagination.
Each student is assigned a balance of study including solos, etudes and orchestral repertoire as well as a
thorough understanding of the history of trumpet.

100
Concentrated work on foundational concepts of trumpet playing including: embouchure and its muscular
development and physiology, breathing and use of air, tone quality (buzzing with and without mouthpiece) and
the coordination of lip vibrations controlled by hearing (i.e. singing). Articulation is also a major component of
first year work, especially developing the use of air-flow as a basis for proper articulation. Scales are emphasized
as a means of developing fingering patterns intonation and range. Scales are performed with a multiplicity of
articulations. Sight-reading is a major emphasis through all four years of study.

Text: Arnold Jacobs, Song and Wind

In addition to texts it is vital for students to develop a collection of recordings in order to establish a solid tonal
base.

Etudes
• Michael Hesse, Perfecting Your Performance Practice
• Nagel, Trumpet Skills
• Concone, Lyrical Studies
• Claude Gordon, Physical Approach to Elementary Brass Playing
• Terry Schwartz, Foundations of Beginning Trumpet Playing
• Bordogni, Vingt Quatre Vocalises (transposition)
• Arban, Complete Conservatory Method
• Pares, Scale Studies
• Laurent Vol. 1, Moyenne force
•

Excerpts (Standard Orchestral Excerpts)

Solos
• Dubois, Choral, Enesco, Legend
• Smith, Great Hymns
• Hummel Concerto in Eb
• Haydn Concert in Eo
• Bozza, Rustiques
• Persichetti, The Hollow Men
• Barat Andante et Scherzo
• Balay, Piece de Concours
• Hovhaness, Prayer of St. Gregory
• deHerve/Bach solos
• Ketting, Intrada

The list of solos above is a sample of the various compositions students may or not perform depending on their
technical and musical development.

200
Continued emphasis of performance and the ability to perform with concentration, good air flow, singing and
pressure. Also a major component of study with regard to performance is to develop the musical skill and
imagination to create moods and stories while performing. Continuation of embouchure development as the 
music gets progressively more demanding, sight-reading, vibrato, expansion of dynamics, range, multiple- 
ardiculation, pedal tones and executing intervals securely.

**Text:** Green: *The Inner Game of Music*

**Etudes**
- Irons, *27 Groups of Exercises*
- Clarke, *Technical Studies*
- Clarke, *Characteristic Studies* (use of my CD of this book)*
- Williams, *Artistic Duets*
- Colin, *Artistic Etudes*
- Cafarelli 100 Melodic Studies in Transposition
- Charlier 36 Etudes Transcendantes
- Gresham, Plainchant for Trumpet
- Maxime-Alphonse, *Etudes Nouvelles*
- Alexander Petit, *Etudes and Exercises*
- Hering, 24 *Technical Studies*
- Nagel, *Contemporary Music*

**Orchestral Excerpts**
Standard Repertoire and if the student has the necessary upper range and endurance, Bach, *Mass in B Minor, 
Magnificat, Handel excerpts from oratorios, etc. Pietsch excerpts, Brandt, 34 *Orchestral Studies.*

**Solos**
- Arutunian *Concerto*
- Kaminski, *Concertino for Trumpet*
- Karlsen, *Sonata for Trumpet and Piano*
- Hartley, *Concertino*
- Pinkham, *Other Voices of the Trumpet*
- Hindemith, *Sonata*
- Schmidt, *Rhapsody Sacre*
- Enesco, *Legend*
- Malcolm Arnold *Fantasy* (solo trumpet)
- Bloch, *Proclamation*
- Dello Joio, *Sonata*
- Copeland, *Quiet City*; (baroque transcriptions Maurice Andre and Marie Claire Allain)
- Goedicke, *Concert Etude*
- Clarke and Arban standard cornet solos. (*Fantasie Brilliant, Sounds from the Hudson, Debutante, 
Carnival of Venice).*

**Duets**
- Voxman, Vol 2
- Williams, *Artistic Duets*
- Bozza *Dialogue*
- Poot, *Trois Petits Duos.*

**400 (Upper Division)**

**Etudes:** For trumpet majors in advanced levels of performance:
- Charlier, *Thirty Six Etudes Transcendantes*
- Plog 16 *Contemporary Etudes*
- 20 Bach (Faulx), *Etudes de Virtuosite*
- Hofmeister, *Studienwerke*
- Stevens, *Contemporary Trumpet Studies*
- Andre, *Etudes in the Baroque Style*
• Reynolds, *48 Studies for Horn* (transc, Trumpet),
• Nagel, *Speed Studies and Rhythmic Studies*
• Stevens, *Changing Meter Studies*
• Boutry *12 Études*
• Bitsch, *20 Études*
• Caffarelli, *Études de Perfectionnement*

**Orchestral Excerpts.** standard repertoire, Stravinsky *L’Histoire du Soldat* and *Octet*, Bach, *Brandenberg Concerto #2*

**Solos**
• Honegger, *Intrada*
• Hindemith, *Sonata*
• Hertel, *Concerto #2*
• Albrechtsberger *Concerto*
• Telemann *Concerto*
• Buxton Orr *Concerto for Trumpet*
• Pinkham, *Psalms*
• Bozza, *Concertino*
• Jolivet *Concerto #2*
• Riisager *Concerto*
• Poot, *Etude de Concert*
• Tomasi, *Concerto*
• Chaynes, *Concerto*
• Casterede, *Sonata*.

Upper division studies involve extensive use of C, D, Eb, G (piccolo) Bb/A piccolo and natural trumpets.

**Tuba Requirements**

**Level 1**
• Emphasis: Fundamentals of tone production, breath support and embouchure
• Technique: Major scales to four flats, four sharps and arpeggios; Aimsley *Basic Method*; Beeler *Methods Book I*; Cimera-Kuhn *Method Book I*
• Literature: J. Kinyon *Breeze-Easy Recital Pieces*

**Level 2**
• Emphasis: Continued emphasis on fundamentals and development of lip-slurring and dynamic control
• Technique: All major scales and arpeggios; Beeler *Book 2*; R. Gatchell *Practical Studies*; Eb, *Method Bk. I* (begin)
• Literature: G. Mullins *Twelve Easy Classics for Trombone, Transcribed*

**Level 3**
• Emphasis: Expansion of range and development of flexibility and legato style
• Technique: All major scales and arpeggios; Skornicka *Intermediate Method*; Eb: *Method, Book I*
• Literature: A. Ostrander *Concert Album for Tuba*

**Notes:** Expected minimum for entering freshman music major

**Level 4**
• Emphasis: Further increase in range, technical facility and legato control
• Technique: All major and minor scales and arpeggios; simple and compound rhythms; Voxman *Advanced Method*; R. Fink *Legato Studies*; Kopprasch *Book 1*; Cimera *170 Studies*
• Literature: A. Ostrander *Concert Album for Tuba* (continued)
• Emphasis: Review of fundamentals, introduce double tonguing and triple Tonguing; reading music one octave lower
- Technique: Cimera 79 Studies; J. Rochut Melodious Studies, Book I; Kopprasch Book I (continued); Tyrrell Advanced Studies
- Literature: B. Beach Lamento, L. Sowerby Chaconne

**Level 6**

- Emphasis: Advanced work in flexibility
- Technique: C. Colin Progressive Technique; Kopprasch Book II; Tyrrell Advanced Studies (continued)
- Literature: Beversdorf Sonata; Bach-Bell Air and Bourée; Beethoven-Bell Judas Maccabeus

Note: Minimum level for Bachelor of Arts degree in music

**Level 7**

- Emphasis: Emphasis on recital literature
- Technique: Odd Meter Etudes for All Treble Clef Instruments, E. Tyrrell Advanced Studies, Book II (continued); Kopprasch Book II (continued); Gregoriev 78 Etudes
- Literature: A. Frackenpohl Concertino, R. Spillman Concerto

**Level 8**

- Emphasis: Study of standard orchestral repertoire; velocity Studies and further development of solo style
- Technique: Orchestral excerpts of R. Wagner and R. Strauss; Blazevich 70 Etudes; Tyrrell Advanced Studies (continued)
- Literature: Persichetti Serenade No. 1, 12 Solos for Tuba; Hartley, Sonatina; A. Lebedev Concerto

Note: Minimum level for graduating BME student

**Level 9**

- Emphasis: Further study of standard orchestral and opera repertoire
- Technique: Clarke Technical Studies, Series II; W. Sear Orchestral Excerpts; Laurent Etudes Pratique
- Literature: W. Schmidt Serenade; A. Wilder Sonata

**Level 10**

- Emphasis: All styles and techniques used in solo, orchestral and ensemble playing
- Technique: Clarke Technical Studies, Series II (continued); Octave Transposition of Level 9 and 10 trombone literature
- Literature: Hindemith Sonata; R. Vaughan Williams Concerto

Note: Minimum level for BA- applied music emphasis

**Honors level** Awarded to students of demonstrated superiority in performance upon completion of both a junior and senior recital. Students must apply for consideration for the honors level.
Recital Performance

Thursday @ 1:15
Open Recitals provide students performing experience beyond the studio class. Open recitals are held Thursday afternoon at 1:15pm. Normally, freshmen perform once a year; sophomores, twice a year; juniors, three times a year; seniors, four times a year. This requirement can be met with solo or chamber performances as well as Concerto Competition performances. Music selection should be from current repertoire, as required by the studio teacher, or an ensemble prepared under faculty supervision. Due to time constraints, not more than one selection from a junior or senior recital will normally be performed in any given open recital. Student performers should complete the online Open Recital Application.

Junior & Senior Recitals
Music majors are required to present junior and senior recitals as specified in their degree requirements. Requirements are listed below. Transfer students who have met the junior recital requirement in another institution may waive the junior recital requirement upon satisfactory audition with their private lesson teacher. An appropriate project may also be assigned by the area faculty as an alternative to repeating the junior recital.

Recital Requirements by Degree

<table>
<thead>
<tr>
<th>Degree Program</th>
<th>Junior-Year Requirement</th>
<th>Senior-Year Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Music</td>
<td>Performance on Instrument of Voice Half Recital Full Recital</td>
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<tr>
<td></td>
<td>Elective Studies or Pedagogy None Half Recital</td>
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<td></td>
<td>Composition None Full Recital of Compositions</td>
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<tr>
<td></td>
<td>History-Literature None Document Recital</td>
<td></td>
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<tr>
<td></td>
<td>Music Education None Half Recital</td>
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</tbody>
</table>

| Bachelor of Arts        | Music Major None Optional Half Recital with teacher and Performance Studies Coordinator Approval and cumulative grade of "B" determined at jury the semester prior to the recital |
|                         | Music Minor None None |

Recital Planning
Repertoire for all junior and senior recitals is planned by students and their private lesson teachers over the course of the two semesters prior to the event. NOTE: Piano majors may not perform encores in their recitals.

The following policies apply according to degree program and class year:

<table>
<thead>
<tr>
<th>Degree Program</th>
<th>Recital Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Music in Performance Senior Recital</td>
<td>Total recital of 45-60 minutes of music</td>
</tr>
<tr>
<td>Bachelor of Music in Composition Senior Recital</td>
<td>See p. 44 for complete details</td>
</tr>
<tr>
<td>Bachelor of Music in Performance Junior Recital</td>
<td>Half recital of 25-35 minutes of music per student. Total recital will not exceed 70 minutes</td>
</tr>
<tr>
<td>Bachelor of Music in Education Senior Recital</td>
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<tr>
<td>Bachelor of Music with Elective Studies Senior Recital</td>
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</tr>
<tr>
<td>Bachelor of Music in Pedagogy Senior Recital</td>
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</tbody>
</table>

Non-Required Recitals
Students may apply for a non-required recital with the approval of their private lesson teacher. Most non-required recitals are half-recitals, not to exceed 30 minutes. Students will be charged $50 for a non-required half-recital and $100 for a non-required full recital. Students only required to perform a half recital who choose to perform a full recital will be charged $50.
Selection of Recital Dates
All junior or senior recital dates are scheduled in consultation with the private lesson teacher during the previous spring semester. After the date is confirmed, a change of date will be permitted only in the case of extreme emergency, pending availability. Recital date changes will only be accepted by Director of Performance Studies during the first two weeks of each semester.

Recital Locations
All recitals will be held in Armerding Recital Hall, Barrows Auditorium, Pierce Chapel, Edman 102, or Edman Chapel. Scheduling is arranged under the guidance of the Director of Performance Studies during spring semester each year for recitals to be held the following year. Students preparing for junior and senior recitals are permitted up to 5 hours of individual practice in the performance hall, in addition to faculty coaching time.

Recital Times
Junior and senior recitals take Monday through Thursday at 7:30pm. A limited number of Saturday afternoon times will be available.

General Information
Private Study—No recital can be given unless the student is taking lessons on the instrument or voice during the semester immediately prior to as well as during the semester in which the recital is taking place.

1. Faculty Jury Review—All required recital performances will receive critical comment from a faculty jury. Senior Recitals will normally be reviewed by two faculty from the student’s performance area, and one from outside the area. Junior Recitals will be reviewed by two music faculty members.

2. A graded senior recital is equivalent to one jury (with approval of studio teacher). A numerical grade will be submitted by two faculty members in the student’s performance area. Technique juries are still required, if needed.

3. Students are required to take a jury in the semester preceding a recital.

4. Recital Auditions—All junior and senior recitals by students taking private lessons with private lesson teachers off-campus must be approved no later than three weeks before the recital date by audition before a faculty committee from the respective area. An audition by a faculty committee will also be required for junior or senior recitals if the student has received a grade of B or lower in the previous jury. A major teacher may require, or a student may request, an audition by a faculty committee if the quality of the recital preparation makes such an audition advisable. Audition committees will include a faculty member from outside the performance area when possible.

5. Encore Selections—Encore selection must have the prior approval of the private lesson teacher and should reflect the same quality and preparation as the main body of the program. One encore is permitted not to exceed four (4) minutes. Piano majors may not perform encores in their recitals.

6. Piano Tuning—Students may opt for a special tuning immediately prior to their recital, which can be arranged by contacting pianos@wheaton.edu or by completing a piano request form available from the Performance Area Office (Armerding 215). Students may be responsible for an additional tuning fee.

Recital Programs
All recitalists and their teachers will receive, by email, instructions for providing program copy on Box (fileshare). Studio teachers should work with students to insure correct information is entered four weeks before the recital. A uniform program template will be used for all printed programs. If the deadline for submission has been met, a PDF of the recital program will be sent to the studio teacher three weeks before the recital date. The teachers should make any final corrections, sign the program in red ink, and return it to the Performance Area Administrative Assistant two weeks before the recital.

Copies of the program will be posted publicly prior to the recital. The house manager will pick up the programs for distribution at the recital.

Publicity
It is students’ responsibility to promote their own recitals. The Copy Center will photocopy and/or print both posters and invitations at the student’s expense. Posters for the Armerding bulletin boards should not exceed 11x17 inches. NO posters shall be placed on bare walls or doors in Armerding. Please see Performance Area Administrative Assistant for proper posting locations. Approval from the Student Activities office is required for posting in any other location on campus.

Recital Auditorium and Stage Procedures
- Student Staff: The student house manager or head usher will manage all house events. The stage manager is responsible for all stage sets. Recitalists must inform the stage manager at least one week prior to the recital of all needs and changes. Please provide stage plots when several changes are involved. Lighting should be planned with the student stage manager at least 30 minutes prior to the start of the recital.
- Photography: No flash or roving still or video cameras are permitted during a performance. Friends and
relatives should be informed of this policy ahead of time to insure the best possible environment for the recitalist.

- Recording: Senior recitals are videotaped at no cost to the student. Students are responsible for the cost of recording all other recitals. Arrangements can be made through Media Resources.
- Pre-Event Arrival: All persons participating in a recital, including accompanists and page turners, must be in place backstage no later than 20 minutes beforehand.
- Prayer: A prayer of blessing precedes the recital program and should be no more than two minutes long. Recitalists should select someone for this task well in advance of the recital and should inform the head usher and/or stage manager accordingly. The prayer and any preliminary remarks should be brief, prompt and well thought out.
- Receptions: Receptions are considered a privilege accorded only to senior recitalists. Armerding receptions are held in the Hospitality Room. Pierce Chapel receptions are held in the rear of the auditorium. Receptions for Edman 102 are held in the crossover corridor. Receptions for Barrows Auditorium and Edman Chapel recitals are held in the auditorium lobbies.
- Flowers: Floral decorations are considered a privilege accorded only to senior recitalists. However, flowers are not recommended in Edman Chapel.

**Senior Composition Recitals**

Total performance time shall be at least 40 minutes and no more than 55 minutes.

Music to be performed should represent the highest level of achievement attained by the student and reflect the academic and musical standards of the Conservatory. All music will have been composed during the student’s college years under the supervision of the principal composition teacher(s).

A range of styles and genres is encouraged; a variety of instrument families should be represented. No more than one brief work should rely heavily on the improvisation skills of performers.

Performers are normally Conservatory students selected and recruited by the composer. Care must be taken to plan rehearsals well in advance, to communicate clearly with performers, and to choose performers judiciously in order to avoid excessive burdens on any given individual.

The role of the composer as performer should be limited in order to preserve the benefit of hearing the music as an objective listener and also to learn from observing interpretations of his or her notated scores.

The total number of performers engaged for the recital should not exceed 20. This number may be expanded somewhat if a choral or chamber orchestra work is to be presented. Limiting the total number of performers will simplify recital preparation and also show consideration for the resources and energies of the Conservatory populace.

The choice of venue for composition recitals will be affected, in many cases, by the instrumentation used by the composer. The use of organ, for example, will require the use of Edman Chapel. Vocal ensembles, generally speaking, will sound best in Pierce. Finally, any use of large percussion equipment will necessitate presenting the recital in Edman or Edman 102.

**Other Opportunities for Student Composers**

- Group composition recitals are presented at the end of each semester and feature works by students enrolled in composition classes or lessons.
- An annual reading and recording session with the Symphony Orchestra provides an opportunity for juniors and seniors to hear their work and to obtain recordings for graduate school auditions.
- Class films normally feature soundtracks by student composers.
Recital and Concert Attendance (MUEP 219)

An essential part of music education consists in actively listening to worthy and edifying live music in order to broaden and deepen the students' musical experiences, and, at the same time, to apply to critical listening all the practical, conceptual, and aural skills developed in the Conservatory curriculum as a whole.

Degree Requirements (see College Catalog)

<table>
<thead>
<tr>
<th>Degree</th>
<th>Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>BM (all degrees)</td>
<td>Register every semester for a total of 8 semesters</td>
</tr>
<tr>
<td>BME</td>
<td></td>
</tr>
<tr>
<td>BA Music</td>
<td>Register every semester after declaration of major</td>
</tr>
<tr>
<td>Music Minor</td>
<td>Register for two (2) semesters</td>
</tr>
</tbody>
</table>

Course requirements are stated in the course syllabus. Students must first register for MUEP 219 at the beginning of each semester before they can receive a course syllabus from the supervising professor directly through their personal email accounts. The syllabus is also available in the Conservatory Office and is posted on the Academic Studies bulletin board opposite McAllister 139.

Students must maintain a log of their concert attendance at the MUEP 219 Website. The web address is sent only to students who are registered for the course. Students are sometimes asked to comment upon the concerts they attend for the course.

Approved events include all student recitals, afternoon open recitals, Artist Series and CSO at Wheaton concerts, faculty recitals, visiting artists concerts, and College ensembles. Students are also encouraged to attend major professional concerts off-campus (for example, Lyric Opera, Chicago Symphony, chamber and solo concerts, jazz concerts and world music events).

Students cannot count concerts or recitals in which they participate for the entire concert. However, if, for example, students are part of an open recital and listen to the remainder of the program, the concert will count.

Students who complete the concert attendance requirements will receive a Pass ("P" on the official transcript); students who do not complete the requirements will receive a Fail ("F" on the official transcript), which will require the repetition of the course. Students who fail to register for the required number of semesters and fulfill the requirements listed in the syllabus for each semester will not be allowed to graduate until the requirement is satisfied.

Students are invited to inquire concerning questions they may have about the course by contacting the Conservatory Director of Academic Studies.
Awards and Competitions

Concerto Competition
The Conservatory Concerto Divisional Competitions (string, wind/percussion, keyboard, voice) are held during the fall semester at the beginning of B quad. Carefully observe the posted due date for the application. Incomplete or late applications will not be accepted. Questions can be directed and applications, with the appropriate signatures, must be submitted to Performance Area Office, A215.

1. The jury for each Division will consist of outside jurors and, in some areas, the conductor of the Symphony Orchestra.
2. All Conservatory faculty will vote to select a Grand Prize Winner. This individual receives a cash award and is the designated recipient of the Ben Heppner Prize, and will appear on the Conservatory Honors Concert.
3. Eligibility
   a. **Instrumental Divisions (Strings, Wind/Percussion)**—Bachelor of Music, Music Education or Bachelor of Arts instrumental music students enrolled in private lessons the semester prior to and during the competition, and who are:
      i. Sophomores or above, and
      ii. Active members of a large instrumental ensemble, and
      iii. Competing on their large ensemble instrument.
   b. **Voice Division**—Bachelor of Music, Music Education or Bachelor of Arts voice students who are enrolled in private lessons the semester prior to and during the competition, and who are:
      i. Juniors or above, and
      ii. Active members of a choral ensemble.
   c. **Keyboard Division**—Bachelor of Music, Music Education or Bachelor of Arts keyboard students who are enrolled in private lessons the semester prior to and during the competition, who are Sophomores or above, and who have contributed to a large ensemble.
   d. Final entrance into the Concerto Competition is subject to the approval of principal private lesson teachers and the director of the Symphony Orchestra.
4. Time limits will be strictly observed, and the length of the work, including any cuts, must be determined prior to submission of the application. PLEASE NOTE: Winners must perform the same cuts for Concerto Competition Honors Concert. The time limits for each area vary from year-to-year, but are normally from 10 to 15 minutes in length. Check with the appropriate faculty chairs for details.
5. For instrumental divisions, standard repertoire with orchestra involving chamber ensembles is permissible.

Chamber Music Competition
A Chamber Music competition is normally held each year. Observe carefully the posted deadline due date for application. Incomplete or late applications will not be accepted. Applications must be submitted to the Performance Area Administrative Assistant (Armerding 215) with the appropriate signatures.

1. Each competing chamber ensemble must prepare a minimum of 10 minutes of music. Repertoire for the competition must be approved by the Chamber Music Committee.
2. Members will be invited to perform the competition piece(s) in the Conservatory Honors Concert. In some circumstances the selection to be performed may be modified to fit programming needs.
3. Non-conducted ensembles whose members are registered for brass, woodwind or string chamber music (MUP 371) during the academic year of the competition are eligible to participate.
4. An Individuals may compete in more than one ensemble. Previous year winners must skip a year before competing in the same configuration. If the ensemble changes by adding or subtracting members (i.e. a quartet becomes a quintet) they are eligible.
5. The jury will consist of two or three outside jurors. The jury may elect to stop an ensemble after the ten-minute requirement has been satisfied. It is the prerogative of the jury not to choose a winner if they judge that no entrants are qualified.

Schultheis Composition Prize
Student composers are invited to compete for the Schultheis Composition Prize at the end of each fall semester. Contact the Coordinator of Music Theory and Composition for details.

Other Awards
Music majors are eligible for numerous other awards as follows: 1) Awards based on financial need are administered by the Financial Aid Office, subject to federal standards established by the Financial Aid Form (FAF) submitted by parents; 2) Merit based awards for incoming freshmen and transfers; 3) Merit based awards for continuing students.
Music Ensemble Requirements

The music ensemble requirement is met by participation in the Concert Choir, Men’s Glee Club, Symphonic Band, Symphony Orchestra or Women’s Chorale. Jazz Ensemble will fulfill up to two hours (four semesters) of the music ensemble requirement. Special circumstances, such as an inordinate course load or significant technical transition on an instrument or voice, may require adjustments in the music ensemble requirement. These may occur on the recommendation of the appropriate Area Chair and the Director of Performance Studies.

<table>
<thead>
<tr>
<th>Degree Program</th>
<th>Music Ensemble Enrollment Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Music</td>
<td></td>
</tr>
<tr>
<td>Instrumental</td>
<td>Eight semesters on major instrument</td>
</tr>
<tr>
<td>Voice</td>
<td>Eight semesters in a choral ensemble (Adjustments can be made on the recommendation of the Voice Faculty Chair, the Choral Faculty and the Director of Performance Studies.)</td>
</tr>
<tr>
<td>Elective Studies in</td>
<td>Adjustments can be made to allow for participation in Theater Workout (COMM 373).</td>
</tr>
<tr>
<td>Theater</td>
<td></td>
</tr>
<tr>
<td>Keyboard</td>
<td>Eight semesters (Up to two semesters can be met by accompanying Opera Music Theater (MUEP 356, 357), Recital Accompaniment (MUEP 321, 322), or Studio Accompaniment (MUEP 311, 312).)</td>
</tr>
<tr>
<td>Music Education</td>
<td>Eight semesters, but students are exempt from music ensemble participation during their student teaching semester.</td>
</tr>
<tr>
<td>Composition,</td>
<td>Eight semesters</td>
</tr>
<tr>
<td>Music History and</td>
<td></td>
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<tr>
<td>Literature</td>
<td></td>
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<tr>
<td>Bachelor of Arts</td>
<td></td>
</tr>
<tr>
<td>Music Major</td>
<td>Four semesters (two years)</td>
</tr>
</tbody>
</table>

NOTE: It is not possible to double degree credit by registering for two ensembles in the same semester and expect to complete the requirement on the basis of credit hours alone: the ensemble requirement is based upon 8 (eight) semesters of enrollment in an ensemble, regardless of the number of ensembles for which the student is registered.

Performances Off-Campus and Academic Conflicts
In the event of early departures or late arrivals due to off-campus presentations, music ensembles members are required to make arrangements with their professors regarding missed classes.
General Information and Policies

Music Building Use
During the academic year, Armerding Center, Edman North, and Pierce Chapel are open from 6am to midnight, Monday through Saturday. Edman Chapel Auditorium is open for specific scheduled events (including classes and rehearsals) only. The Conservatory of Music offices are open Monday-Friday from 8:30 am to 5:30 pm. Buildings are closed Sundays and holidays.

Authorized Use of the Music Buildings
Students enrolled in music lessons and classes have exclusive priority to use practice rooms and classrooms to fulfill their required practice hours and course requirements. Students are not permitted to use music buildings to teach private lessons, unless such activities fulfill current course requirements.

Practice Room Scheduling
Practice room scheduling is coordinated by student representatives and takes place early each semester. Practice rooms may be reserved for the minimum required weekly practice time (see Private Music Lessons). Announcements are made early in the semester regarding practice room scheduling time and location.

Campus and Conservatory Calendars
Music events scheduled on 25Live are listed on the Wheaton College Portal: Arts & Communication Calendar.

Wireless Access
Academic buildings all have wireless access for authorized users. Students must comply with individual faculty requirements regarding the use of wireless devices in the classroom. The wireless system is administered by Wheaton College Academic and Institutional Technology.

Digital Music Trackside Studio
A state-of-the-art studio for sound design, composing and arranging is available by permission and features capabilities for film scoring and digital sound editing, in addition to MIDI sequencing offering a wide array of virtual instruments, and sampling featuring the Vienna Symphonic Library.
Scheduling Guidelines & Procedures for the Conservatory

Scheduling an Event

- Check the availability of the space by going to the Wheaton Portal and selecting 25 Live from Quick Links
- Fill out a Facilities Request Form, which is available at the Events & Scheduling Coordinator’s office (Armerding 158)
- Submit the completed form to the Events and Scheduling Coordinator or by email to alice.ames@wheaton.edu. For questions, please call 630-752-5614.
- Confirmation will be received by email.

Deadlines

- Submit request for space at least three business days prior to your event, or earlier if you need a custodial room set or media resources, as described below.
- Submit any orders for custodial rooms sets at least 10 business days prior to your event. (If canceling a set, please notify Events and Scheduling Coordinator at least 48 hours prior to your scheduled date.)
- Submit request for media equipment or personnel at least 14 days prior to your event. (Contact Academic and Institutional Technology at 630.752.5061 directly for details.)

Approval required for

- Events involving 120 or more people need to be approved by the Events Coordination Council. This committee meets every other Thursday of each month during the academic year. Please submit your request to the Events and Scheduling Coordinator at least 3 weeks prior to the event.
- Organized Sunday events are discouraged. No activities will be scheduled on Sunday before 12 pm.
  - Any scheduled Sunday activity must have a valid reason and be pre-approved by the Dean.
  - Submit the request at least a month prior to the event to the Scheduling Coordinator.
  - Scheduling Coordinator then forwards the request to the Provost’s Office to obtain the Provost’s approval.
- Extensive setups in lobbies and foyers need to be approved by the Risk Management Office.

Additional Contact Info

- For events sponsored by outside groups or of a personal nature, contact Conference Services at ext. 5112.
- To arrange for catering, contact the Bon Appetit Catering Director at ext. 5839.
- To arrange for media equipment, personnel, or recording at your event, contact the Music Producer at ext. 5345 or brian.porick@wheaton.edu.
- To arrange for training on Smart Desk Equipment, contact the Instructional Media Technician at ext. 5532 or robert.dresser@wheaton.edu.

Specific Instructions

- **Custodial Resources Request:**
  - Custodial resources should be made at least 10 business days prior to the event by having the request entered in 25 Live.
  - An approved plot of your room set should be submitted to the service provider at last five business days prior to the event.
  - Requests or changes made with less than 24 hours notice, or made after 10am on Fridays for weekend events, may not be guaranteed.
  - Charges will apply.
- **Piano Tuning:** When planning to use a piano for an event, the event organizers are responsible for arranging for tuning of the piano. Write to pianos@wheaton.edu.
- **Piano Usage:**
  - Keys for Armerding Recital Hall, Pierce Chapel, Barrows Auditorium, Edman Chapel, and Edman 102 pianos need to be checked out from Armerding 215 between 8:30 am and 3:30 pm.
  - Usage of the Kawai concert piano in Edman Chapel requires Dr. Dan Horn’s approval.
- **Edman Chapel:** A media resource technician is required to operate sound and lighting in the Chapel.
- **Barrows Auditorium:** A media resource technician is required to operate stage lighting in the auditorium.
Use and Care of Instruments

Lockers and Locker Assignments
Students enrolled in private lessons, or students who are members of an instrumental ensemble are eligible for the use of a locker. Lockers are assigned by the Performance Area student assistant for the school year or for as long as a student is eligible. Music majors receive priority. All lockers are to be cleared out at the end of the school year or semester of study. Any remaining contents will be discarded.

Instrument Use for Techniques Courses (MUMS 341:1-7)
Students using College instruments for an instrument techniques course (MUMS 341:1-7) are responsible for that instrument from the time it is signed out until it is returned. At the close of the last class period of the semester, students must return the instrument and all related equipment. Grades will be withheld pending return or replacement of a techniques instrument.

Care of Equipment
Please help keep all equipment in good condition by giving it personal care and encouraging others to do likewise. Always store instruments (both student and Conservatory instruments) in locked lockers. Broken or damaged instruments or equipment should be reported to the Conservatory office immediately.

Insurance
As quoted in the Wheaton College Student Handbook:

“The College is not responsible, and will not be liable for loss, theft, or damage to students’ personal belongings, whether by act of God, accident, negligence, or intentional act. For this and other reasons, students are strongly encouraged to carry personal property insurance which can be purchased online during the housing registration process.”

Because of this, it is important that you are always aware of the location and secure storage of your personal instrument. Any loss or theft should be immediately reported to public safety, first, and to the Conservatory office, shortly thereafter. Accidental damage that is suspicious in nature, or that could have been caused by the College’s neglect should be reported to the Conservatory office as soon as possible.

Likewise, college owned instruments loaned to students should be treated with the utmost care. Loss and theft should be reported to Public Safety, with a quick follow up to the Conservatory office. Any damage to college-owned instruments should be reported as soon as possible to the Conservatory office.

Pianos
Grand pianos are normally assigned to piano performance majors. Other pianos are for other piano and voice students. Pianos on the Armerding Recital Hall stage, Pierce Chapel stage, Barrows Auditorium and Edman Chapel are used only when preparing for recitals and other major public events.

Organs & Harpsichords
Organs (portative continuo organ and grand organs) and harpsichords are open only to students who currently are, or have been (with instructor permission), enrolled for credit in applied organ and/or harpsichord lessons, for at least one semester of private study. In all cases, students not currently enrolled in lessons must secure permission to use any of the college instruments from the applied teacher of organ and harpsichord. Students may not move instruments without permission from the applied instructor.

Practice time on the practice room and studio instruments is on a first-come basis with students observing 2-hour occupancy on any one instrument. Practice time on the grand organ in Edman chapel during daylight hours is assigned as available to students currently taking organ lessons. During nighttime hours, organ majors are also assigned reserved blocks of time each week, listed in 25Live.

Use of the organ and harpsichord spaces for other purposes than individual practice must be cleared by the instructor.
Miscellaneous Opportunities

Students are encouraged to pursue performing experiences beyond the classroom and off campus.

Performance Opportunities (Gig Board)
The Performance Area maintains a Gig Board announcing paid and volunteer performance opportunities for musicians. While there are many opportunities to provide incidental music or perform in special church programs, students are encouraged to actively pursue regular music ministry in a local church.

Wheaton College Artist Series and CSO at Wheaton College
In addition to several paid student staff positions, the Wheaton College Artist Series engages a volunteer staff of ushers who, in exchange for their work, receive free admission to Artist Series and CSO at Wheaton events.

Concert Management Staff
Several paid student staff positions are available for the management of Conservatory concert and recital events on campus.