

Augustana College Music Department Handbook

TABLE OF CONTENTS

DEPARTMENT INFORMATION

[Department Mission](#)

[Affiliations](#)

[People](#)

[Performance and Lesson Opportunities](#)

[Degree Programs](#)

[Facilities and Safety](#)

DEPARTMENT POLICIES & PROCEDURES

1. [Academic Policies](#)
2. [Recital and Jury Policies](#)
3. [Additional Policies](#)

[Appendix A: Piano Proficiency Requirements](#)

[Appendix B: Guitar Proficiency Requirements](#)

[Appendix C: Recital Attendance Requirements](#)

[Appendix D: Sophomore Review Requirements](#)

[Appendix E: Senior Inquiry Overview](#)

[Appendix F: Area Applied Jury Requirements](#)

[Appendix G: Teacher Education Information](#)

[Appendix H: Standards for Applied Lesson Grades 1-5](#)

FORMS

[Sophomore Review Student Information Sheet](#)

[B.A. in Music Performance Sophomore Review Summary](#)

[B.A. in Music Performance Jury Entry Report](#)

[Rudiments of Improvisation Form](#)

[Recital/Concert Recording Request](#)

[Friday Music Recital Application Form](#)

[Individual Student Recital Form](#)

[Instrument Rental Form](#)

[Minor in Performance Application](#)

[Minor in Performance Entrance Audition Report](#)

DEPARTMENT INFORMATION

Department Mission

The mission of the Department of Music is to set a foundation for the ongoing pursuit of music within the context of liberal arts. More specifically:

- To provide and maintain degree programs in music that offer opportunities for students at Augustana to develop individual potentials in music to the highest level possible.
- To provide music curricula within the College consistent with and supportive of liberal arts ideals and the mission of the College.
- To provide musical and artistic leadership for Augustana students, both non-majors and majors, and for members of the Augustana community as well as the surrounding community.

The Mission is consistent with the overall purpose of the College. Objectives as listed in the College Catalog include:

- To provide a good liberal arts education which enriches the students' lives.
- To provide a structured curriculum consistent with the mission of the College.
- To act as a force in the fine arts and to promote cultural life.

Affiliations

Augustana College is an accredited institutional member of the National Association of Schools of Music (NASM).

Other affiliations:

American Choral Directors Association (ACDA)

American Orff-Schulwerk Association, Augustana Orff Chapter

American String Teachers Association (ASTA)

National Association for Music Education (NAfME)

National Band Directors Association (NBDA)

Sigma Alpha Iota (SAI) International Music Fraternity, Delta Tau Chapter

Pi Kappa Lambda (PKL) National Music Honors Society, Epsilon Epsilon Chapter

Phi Mu Alpha (PMA) Sinfonia Fraternity of America, Zeta Beta

People

Faculty and Staff

For a directory of faculty and staff, see the [Music Faculty and Staff Directory](#).

Who to Contact For...

Dept. Co-Chair: Personnel, Curriculum	Dr. Jacob Bancks , x7425
Dept. Co-Chair: Finances, Facilities	Dr. James Lambrecht , x7424
Music event tickets and arts promotion	Ms. Danielle Roman , x7306
Performance tours and outreach	Ms. Sonja Hurty (choral), Dr. Liz Matera (instrumental)
Music Department student workers and payroll	Ms. Emma Stader , x8853
Recital hall and room scheduling	Ms. Chris Gauley , x7233
Centennial Hall access, scheduling, and setup	Mr. Gabe Zeigler
Scholarship questions	Ms. Margaret Ellis , x7333
Registration questions	Ms. Margaret Ellis , x7333
Recital attendance questions	Ms. Margaret Ellis , x7333
Piano proficiency questions	Dr. Robert Elfline , x7523
Accompanist needs	Dr. Robert Elfline , x7523
General Student Recital program information	Dr. Susan Stone , x7411
Recording information	Dr. James Lambrecht , x7424
ACES (Augustana College Express Service)	x7550
Campus Security	x7711
Rock Island Police Department	9-911

Performance and Lesson Opportunities

Major Ensembles

(These ensembles meet the ensemble requirement for majors, minors, and scholarship recipients)

The **Augustana Choir** is a highly select mixed ensemble which performs a wide variety of music in major concerts, special events and on tour. The choir has released a number of recordings, and has performed on commercial and public radio and network television. The Augustana Choir requires a high level of musicianship and a serious time commitment. Students from any academic field may audition. The choir rehearses daily, and gives as many as 20 performances each year. The choir also takes an annual tour. Students in the Augustana Choir also participate in the Handel Oratorio Society.

The **Jenny Lind Vocal Ensemble** is a select treble ensemble is for those wishing to develop advanced choral skills. Participation in Jenny Lind allows singers to gain a better understanding and appreciation of various styles of choral music composed for sopranos and altos, from Medieval chant to modern works. The ensemble performs concerts on campus each term and at several campus and community events. The choir also takes an annual tour.

The **Augustana Concert Chorale** is a mixed ensemble that performs a wide variety of literature from all style periods. Students will gain a better understanding and appreciation of choral music through study and performance of a varied repertoire of choral literature. The group will primarily sing in on-campus concerts. Meets scholarship participation requirement.

Operx Ensemble provides opportunities for singers to explore some of the lighter operatic repertoire. Students who enjoy the combination of singing and acting are encouraged to audition early in the fall term. Students have the opportunity to take an active role behind the scenes as well as performing, by helping with set, costumes, lights, publicity and marketing and serving as assistants to the director.

The **Augustana Symphony Orchestra (ASO)** seeks to provide a positive musical and social experience to all who are interested from across the campus community. The ASO performs varied and challenging repertoire on one major concert program each term, participates in Christmas at Augustana, collaborates with Opera @ Augustana, hosts a student concert competition, reads student compositions, and undertakes an annual performance tour. Auditions take place each fall.

Augustana Symphonic Band. Since its inception in 1874, the Augustana Symphonic Band has performed music of the highest artistic quality written for the wind band. Graduates may be found in the most prestigious professional and community ensembles as well as graduate programs. Membership in the Symphonic Band provides an opportunity for the most dedicated wind musicians to continue their musical growth in a challenging, yet supportive environment.

The annual concert tours typically alternate between regional and national itineraries. Outside the Midwest, the Symphonic Band tours on both coasts and internationally to the United Kingdom, Italy and most recently, Japan. In 2018, the Symphonic Band will tour southern California. The Symphonic Band rehearses three to five days per week and gives 20 performances.

Augustana Concert Band. The Augustana Concert Band provides a concert band playing experience for all interested students. The band rehearses twice weekly and presents a concert every term. The band was formed more than thirty years ago and is one of the largest music ensembles at Augustana College. It is a non-auditioned group, and members come from all departments of the College. The rehearsal schedule is designed to allow students, regardless of major, to participate in an instrumental ensemble and maintain their regular course load. The band also provides an opportunity for students who play in other ensembles, such as Augustana Symphonic Band or Orchestra, to perform on a secondary instrument; those who sing in one of the choirs to also play in a wind ensemble; and for music education students to have teaching opportunities.

Augustana Jazz Band. Auditions are held each fall for Jazz Band and Combos. There are three scheduled concerts a year in Centennial Hall for the Big Band. Special jazz concerts featuring nationally and internationally known musicians also are presented.

Additional Ensembles

(These ensembles do not meet ensemble requirement for majors, minors, and scholarship recipients)

The **Augustana Chamber Singers** is a select small ensemble that performs mostly a cappella chamber works. Primary performances include a traditional Lessons and Carols program in December, a spring performance of madrigals and vocal jazz, as well as campus and community events throughout the year.

The **Augustana Academic Chorus** is a mixed ensemble that incorporates student conductors and faculty mentors. Participation is required of all vocal music education majors and encouraged for all other music majors. Open to all students, this ensemble meets once per week and focuses on accessible literature from all style periods.

The **Secondary Musical Instrument Lab Ensemble (SMILE)** is an ensemble that allows for development of performance skills on secondary instruments. The ensemble is directed by students under guidance from mentors. Participation is required for all instrumental music education majors but is open to all interested participants. SMILE meets once per week and rehearses music at a “developing band” level.

The musicians of the **Handel Oratorio Society** include Quad City community members, Augustana students, the Augustana Choir, the Augustana Symphony Orchestra and invited soloists. Any Augustana College student may sing with the Oratorio Society.

Kali Yuga is a small student-faculty ensemble that explores contemporary improvisation. Uniting composition and performance into a single action, Kali Yuga performs free improvisations: the ensemble creates the music as it is heard without prearranged musical material (no tunes, scales, chords, etc.). It is the collective expression of our different personalities communicated through sound. Performing regularly on and off campus, Kali Yuga has become an integral part of the Quad Cities experimental music scene. The name Kali Yuga comes from Hindu philosophy; it is the final stage of the cycle of time, the iron age of destruction and dissolution before the rebirth of the golden age.

Clarinet Choir.

Flute Choir.

Low Brass Choir.

Percussion Ensemble is a chamber group and performs music specifically written for the percussion ensemble from 1930 to the present along with various transcriptions and arrangements of music never imagined for percussion (but that we think sound pretty good). Our concerts, always crowd pleasing (at least to us), present a diverse mix of musical styles—from light to serious to “out there”—and participants play traditional and non-traditional percussion instruments of all kinds. The group serves as place of additional training for the percussionists in our large ensembles and as a percussive outlet to anyone on campus interested in percussion or percussion music. The large percussion ensemble is open to any student without audition, and auditioned groups are selected from the larger group to play advanced literature as their desires or abilities allow. The large group rehearses an average of one hour per week and performs two major concerts per year.

Viola Ensemble.

A Parenthesis of Cellos.

Chamber Music

All interested students are invited to participate in chamber groups for credit or no credit. Instrumental groups may include trios, quartets, quintets, etc. Students should consult with an applied music faculty member if they wish to participate for credit or perform on a campus recital. Students taking chamber music for credit are subject to a [nominal fee](#) (\$86 per semester; current music fee information is available from the [Business Office](#)).

Lessons

30- and 60-minute applied (private) lessons for academic credit are available to any student. Payment for applied lesson credits are not included in annual tuition and are charged as a separate fee (\$429 for 1 credit, \$699 for 2 credits, \$969 for 3 credits, \$1,239 for 4 credits per semester; current music fee

information is available from the [Business Office](#)). Applied lesson credits do count when determining full-time status, but will not incur overload charges should a student exceed the maximum number of credits allowed per year.

Class Piano

Instruction is designed for students with no prior piano instruction or with limited piano skills. The class, for up to 15 students in a group format meets twice weekly. Class Piano presents a range of introductory skills to students, with emphasis on keyboard competency for those in the Musicianship course sequence.

Degree Programs

N.B. These degree programs apply only to students entering Fall 2019 and later. Transitional degree programs for students entering prior to Fall 2019 are available in [Appendix H](#).

Majors in Music

Bachelor of Arts in Music

Augustana's Bachelor of Arts in Music degree is for students with broad interest in the field of music, with a variety of coursework in music theory, history, ensembles, and private lessons. It is particularly well-suited for double majors.

Musicianship MUSC 110 or exemption, based on placement exam (0-1 cr.) MUSC 111, 112/112L, 211/211L, 212/212L (4 cr. each)	16-17 cr.
Music Styles and Literature MUSC 300, 311*, 312* (4 cr. each) <i>*prerequisite: successful completion of MUSC 112 or permission of instructor</i>	12 cr.
Senior Inquiry MUSC 450 (2 cr.), 451 (1 cr.)	3 cr.
Applied Vocal or Instrumental Lessons MULS 100/200/300/400	8 cr.
Class Piano (4 cr.) or Applied Piano (2 cr.)	2-4 cr.
Ensemble Participation (8 terms, ordinarily taken for 0 cr.)	0 cr.
Improvisation	0 cr.
Recital Attendance	0 cr.
Piano Proficiency	0 cr.
TOTAL	41-44 cr.

Pre-Music Therapy Advising Track: Same requirements as Major in Music degree plus additional coursework detailed below.

Course Number	Course Name	LP	Prereq.	Credits
MUSC 103	Class Voice (or Muls 100 Applied Voice)			1
MULS 100-GTR	Applied Guitar			2
MUSC 344	Creative Therapies	PH		4
MUSC 360	Conducting I			4
EDMU 121	Basic Instrumental Techniques			1
EDMU 386	Classroom Music Methods			4
PSYC 100	Introduction to Psychology	PS		4
PSYC 200	Intro to Neuroscience			4
PSYC 216	Human Development		PSYC 100	4
PSYC 240	Statistics	Q		4
PSYC 342	Cognition			4
PSYC 343	Sensation and Perception			4
PSYC 349	Advanced Seminar in Neuroscience			4
PSCY 412	Clinical & Counseling Psychology			4
BIOL 351	Human Anatomy			4
BIOL 358	Neuroanatomy			4

Suggested: Internship or volunteer with client populations

Bachelor of Arts in Composition

Augustana's Bachelor of Arts in Composition degree is for students with interest and promise in writing original music. In addition to music theory, history, ensembles, private lessons in an instrument or voice, composition majors study orchestration and contemporary music and present a full recital of original works.

Musicianship MUSC 110 or exemption, based on placement exam (0-1 cr.) MUSC 111, 112/112L, 211/211L, 212/212L (4 cr. each)	16-17 cr.
Music Styles and Literature MUSC 300, 311*, 312* (4 cr. each) <i>*prerequisite: successful completion of MUSC 112 or permission of instructor</i>	12 cr.
Composition Courses MUSC 225, 320, 330 (2 cr. each)	6 cr.
Conducting MUSC 360	4 cr.
Senior Recital MUSC 490	1 cr.
Senior Inquiry MUSC 450 (2 cr.), 451 (1 cr.)	3 cr.
Applied Composition Lessons MULS 100/200/300/400	12 cr.
Applied Vocal or Instrumental Lessons in One Secondary Area MULS 100/200/300/400	5 cr.
Applied Electronic Music Composition Lessons MULS 100/200/300/400	1 cr.
Class Piano (4 cr.) or Applied Piano (2 cr.)	2-4 cr.
Ensemble Participation (8 terms, ordinarily taken for 0 cr.)	0 cr.
Improvisation	0 cr.
Recital Attendance	0 cr.
Piano Proficiency	0 cr.
TOTAL	62-65 cr.

Bachelor of Arts in Music Education

Augustana's Bachelor of Arts in Music Education degree is for students preparing to be K-12 teachers in vocal or instrumental music. In addition to music theory, history, ensembles, and private lessons, education majors learn how to effectively guide student learning through courses in education and practical teaching experiences including a term of student teaching. Music students who successfully complete the Music Education degree and meet Illinois state requirements will be recommended for a professional educator license endorsed in K-12 music.

B.A. in Music Education (Instrumental)

Supporting courses required for licensure include psychology and American government.

Musicianship MUSC 110 or exemption, based on placement exam (0-1 cr.) MUSC 111, 112/112L, 211/211L, 212/212L (4 cr. each)	16-17 cr.
Music Styles and Literature MUSC 300, 311*, 312* (4 cr. each) <i>*prerequisite: successful completion of MUSC 112 or permission of instructor</i>	12 cr.
Conducting MUSC 360, 361 (4 cr. each)	8 cr.
Applied Instrumental Lessons (in one area) MULS 100/200/300/400	7 cr.
Class Piano (4 cr.) or Applied Piano (2 cr.)	2-4 cr.
Music Education Courses EDMU 121, 250, 330, 386, 387	15 cr.
Instrumental Methods Choose four of the following (1 cr. each) EDMU 272, 273, 274, 275 (required for orchestra majors), 276	4 cr.
Professional Education Credits EDUC 315, 340, 411, 422, 450 and INTR-EDA92 <i>Senior Inquiry met in EDUC 422, 450, and INTR-EDA92</i>	23 cr.
Ensemble Participation (7 terms, ordinarily taken for 0 cr.)	0 cr.
Improvisation	0 cr.
Recital Attendance	0 cr.

Piano Proficiency	0 cr.
TOTAL	87-90 cr.

B.A. in Music Education (Vocal)

Supporting courses required for licensure include psychology and American government.

Musicianship MUSC 110 or exemption, based on placement exam (0-1 cr.) MUSC 111, 112/112L, 211/211L, 212/212L (4 cr. each)	16-17 cr.
Music Styles and Literature MUSC 300, 311*, 312* (4 cr. each) <i>*prerequisite: successful completion of MUSC 112 or permission of instructor</i>	12 cr.
Conducting MUSC 360, 361 (4 cr. each)	8 cr.
Applied Voice Lessons MULS 100/200/300/400	7 cr.
Class Piano (4 cr.) or Applied Piano (2 cr.)	2-4 cr.
Music Education Courses EDMU 120, 250, 330, 386, 387	15 cr.
Vocal Methods MUSC 323, 325 (2 cr. each)	4 cr.
Professional Education Credits EDUC 315, 340, 411, 422, 450 and INTR-EDA92 <i>Senior Inquiry met in EDUC 422, 450, and INTR-EDA92</i>	23 cr.
Ensemble Participation (7 terms, ordinarily taken for 0 cr.)	0 cr.
Improvisation	0 cr.
Recital Attendance	0 cr.
Piano Proficiency	0 cr.
TOTAL	87-90 cr.

Bachelor of Arts in Performance

Augustana's Bachelor of Arts in Performance degrees are for students with interest and promise in performing on an instrument or voice. In addition to music theory, history, ensembles, and private lessons, performance majors study literature and pedagogy and perform two major recitals.

B.A. in Performance (Instrumental)

Musicianship MUSC 110 or exemption, based on placement exam (0-1 cr.) MUSC 111, 112/112L, 211/211L, 212/212L (4 cr. each)	16-17 cr.
Music Styles and Literature MUSC 300, 311*, 312*(4 cr. each) Choose one from MUSC 315, 316, 317 or 480 (4 cr.) <i>*prerequisite: successful completion of MUSC 112 or permission of instructor</i>	16 cr.
Pedagogy and Literature MUSC 363, 364 (1 cr. each)	2 cr.
Conducting MUSC 360	4 cr.
Junior and Senior Recitals MUSC 390, 490 (1 cr. each)	2 cr.
Senior Inquiry MUSC 450 (2 cr.), 451 (1 cr.)	3 cr.
Applied Instrumental Lessons (in one area) MULS 100/200/300/400	14 cr.
Class Piano (4 cr.) or Applied Piano (2 cr.)	2-4 cr.
Ensemble Participation (8 terms, ordinarily taken for 0 cr.)	0 cr.
Improvisation	0 cr.
Recital Attendance	0 cr.
Piano Proficiency	0 cr.
TOTAL	59-62 cr.

B.A. in Performance (Piano)

<p>Musicianship MUSC 110 or exemption, based on placement exam (0-1 cr.) MUSC 111, 112/112L, 211/211L, 212/212L (4 cr. each)</p>	16-17 cr.
<p>Music Styles and Literature MUSC 300, 311*, 312*(4 cr. each) Choose one from MUSC 315, 316, 317 or 480 (4 cr.) <i>*prerequisite: successful completion of MUSC 112 or permission of instructor</i></p>	16 cr.
<p>Piano Literature and Pedagogy MUSC 321, 322 (2 cr. each)</p>	4 cr.
<p>Conducting MUSC 360</p>	4 cr.
<p>Junior and Senior Recitals MUSC 390, 490 (1 cr. each)</p>	2 cr.
<p>Senior Inquiry MUSC 450 (2 cr.), 451 (1 cr.)</p>	3 cr.
<p>Applied Piano Lessons MULS 100/200/300/400</p>	14 cr.
<p>Applied Vocal or Instrumental Lessons in One Secondary Area MULS 100/200/300/400</p>	2 cr.
<p>Ensemble Participation (8 terms, ordinarily taken for 0 cr.)</p>	0 cr.
<p>Improvisation</p>	0 cr.
<p>Recital Attendance</p>	0 cr.
<p>Piano Proficiency</p>	0 cr.
<p>TOTAL</p>	61-62 cr.

B.A. in Performance (Vocal)

<p>Musicianship MUSC 110 or exemption, based on placement exam (0-1 cr.) MUSC 111, 112/112L, 211/211L, 212/212L (4 cr. each)</p>	16-17 cr.
<p>Music Styles and Literature MUSC 300, 311*, 312* (4 cr. each) Choose one from MUSC 315, 316, 317, 480, or THEA 344 (4 cr.) <i>*prerequisite: successful completion of MUSC 112 or permission of instructor</i></p>	16 cr.
<p>Diction, Literature and Pedagogy MUSC 323, 325 (2 cr. each)</p>	4 cr.
<p>Conducting MUSC 360</p>	4 cr.
<p>Junior and Senior Recitals MUSC 390, 490 (1 cr. each)</p>	2 cr.
<p>Senior Inquiry MUSC 450 (2 cr.), 451 (1 cr.)</p>	3 cr.
<p>Applied Voice Lessons MULS 100/200/300/400</p>	14 cr.
<p>Class Piano (4 cr.) or Applied Piano (2 cr.)</p>	2-4 cr.
<p>Ensemble Participation (8 terms, ordinarily taken for 0 cr.)</p>	0 cr.
<p>Improvisation</p>	0 cr.
<p>Recital Attendance</p>	0 cr.
<p>Piano Proficiency</p>	0 cr.
<p>TOTAL</p>	61-64 cr.

Minors in Music

Music Minor

Musicianship MUSC 110 or exemption, based on placement exam (0-1 cr.) MUSC 111, 112/112L (4 cr. each)	8-9 cr.
Music Styles and Literature Choose two from MUSC 300, 311*, 312*, 314, 315, 316 or 317 <i>*prerequisite: successful completion of MUSC 112 or permission of instructor</i>	8 cr.
Applied Vocal or Instrumental Lessons (in one area) MULS 100/200/300/400	4 cr.
Ensemble Participation (4 terms, ordinarily taken for 0 cr.)	0 cr.
Recital Attendance	0 cr.
TOTAL	20-21 cr.

Composition Minor

Musicianship MUSC 110 or exemption, based on placement exam (0-1 cr.) MUSC 111, 112/112L (4 cr. each)	8-9 cr.
Music Styles and Literature MUSC 312* <i>*prerequisite: successful completion of MUSC 112 or permission of instructor</i>	4 cr.
Composition Courses MUSC 116, 320, 330 (2 cr. each)	6 cr.
Applied Composition Lessons MULS 100/200/300/400	6 cr.
Ensemble Participation (4 terms, ordinarily taken for 0 cr.)	0 cr.
Recital Attendance	0 cr.
TOTAL	24-25 cr.

Jazz Minor

Musicianship MUSC 110 or exemption, based on placement exam (0-1 cr.) MUSC 111, 112/112L (4 cr. each)	8-9 cr.
Jazz History, Styles and Analysis MUSC 220 (2 cr.) and 317 (4 cr.)	6 cr.
Applied Jazz Improvisation Lessons MULS 100/200/300/400	6 cr.
Jazz Ensemble or Combo Participation (4 terms, ordinarily taken for 0 cr.)	0 cr.
Recital Attendance	0 cr.
TOTAL	20-21 cr.

Performance Minor

Musicianship MUSC 110 or exemption, based on placement exam (0-1 cr.) MUSC 111, 112/112L (4 cr. each)	8-9 cr.
Music Styles and Literature Choose one from MUSC 300, 311*, 312*, 314, 315, 316 or 317 <i>*prerequisite: successful completion of MUSC 112 or permission of instructor</i>	4 cr.
Applied Vocal or Instrumental Lessons (in one area) MULS 100/200/300/400	12 cr.
Senior Recital MUSC 490	1 cr.
Ensemble Participation (4 terms, ordinarily taken for 0 cr.)	0 cr.
Recital Attendance	0 cr.
TOTAL	25-26 cr.

The minor in Performance is designed to recognize students who demonstrate outstanding ability on their primary instrument or voice. Students seeking this recognition will excel in their private lessons, be leaders in the top ensembles and productions, and have developed a varied repertoire and performance record.

1. The application will include a list of their solo and chamber music repertoire, performances, and ensemble/production participation. This will be attested to by signatures from their studio teacher, area head, and the director(s) of their major ensemble(s)/production(s).
2. To be accepted to the program, students will pass an entrance audition. The audition panel will consist of four music faculty, which includes their applied teacher and area head. Students will prepare 20 minutes of music.
3. Both vocal and instrumental students will complete a minimum of 12-credits of lessons on a single primary instrument or voice.
4. Students will complete a Senior Recital, with a minimum duration 40 minutes (vocal) or 50 minutes (instrumental). The program should demonstrate solo and collaborative repertoire appropriate to the instrument or voice, following the individual recital guidelines outlined in the department handbook.

Facilities and Safety

Bergendoff Building Hours

Monday-Friday 6:00am–11:00pm

Saturday 8:00am–11:00pm

Sunday 12:00pm–11:00pm

Emergency Procedures

Refer to the Emergency Information Posters posted in each campus building for information on what to do in an emergency. Questions about emergencies and safety can be directed to the department office.

Health and Safety

As a member of the National Association of Schools of Music, Augustana College takes very seriously NASM's commitment to health and safety. All music students are to read the material on Hearing Safety and Occupational Health for Musicians on our Web Pages:

<https://www.augustana.edu/academics/areas-of-study/music/health-and-safety>

Please report any suspicious persons, activities or circumstances to Campus Security. Any students remaining in the building after hours will be asked to leave.

Instrumental Rental Procedures

- In consultation with their applied instructor, students must sign and date a check-out card for the instrument they wish to use.
- Rental fees will be charged at the rate of \$117.00 for bassoon, harp, and double bass, and \$78.00 per semester for all other school instruments. Students must fill out an [Instrument Rental Contract](#) and submit this to the music office. The fee will appear on the student's bill from the business office.
- Condition of the instrument will be assessed at the time of the checkout. The student assumes responsibility for the care of the instrument from checkout to check-in. The student may be liable for any misuses, negligence, or any act resulting in the damage or loss of the instrument. (For stringed instruments, this includes replacement of broken strings.)
- Damage to the instrument while under the student's care must be inspected by the supervising faculty and must then be repaired by a reputable repair person.
- All instruments must remain in their proper locker, cabinet or storage room when not in use.
- All percussion equipment must be stored in its proper location. Use of school equipment to supplement personal equipment must first be approved by supervising faculty and must always be returned to its proper location immediately following a rehearsal or performance.

- Upon check-in, all items of an accessory nature that were originally with the instrument must accompany the instrument (i.e., valve oil, key oil, mouthpieces, ligatures, swabs, rosin, pitch pipes, peg dope, etc.) Faculty will inspect instruments at check-in to determine the condition of the instrument.
- All instruments must be returned at the end of the academic year. A new form must be filled out for summer checkout.
- Any student wishing to check out an instrument over the summer must have the permission of the supervising faculty member, and must be able to demonstrate insurance coverage protecting the instrument against theft and damage. If an instrument does not have a case, the student must supply one before taking it off campus.

Keys

- Keys are requested by a faculty member through the department secretary (approved by Chair).
- Deposits and refunds are made at the Facilities Management Office. All keys must be returned to Facilities Management by the end of the Spring term.
- Centennial Hall keys must be requested and approved by the Office of Performance Hall Management.

Listening and Computer Lab

A fully proctored computer and listening lab is located in Room 4. Items from the Listening and Computer Lab are intended for in-room use only and may not be checked out for student use. Food and drink are not allowed in the lab. Normal operating hours are Monday-Friday 8:00am-9:00pm, and Sunday 12:00pm-6:00pm.

Lockers

Assignment of lockers will take place during the first week of Fall Term on a first come, first served basis. Locks are school property and should remain with the locker.

Personal Property/Instruments

The college is not responsible for loss of personal property including musical instruments. Students are strongly advised to obtain insurance to cover damage or theft of their instruments.

Practice Rooms

Practice rooms are available during building hours on a first come, first served basis. No food, beverages or smoking are allowed within the practice rooms. Any maintenance needs, including piano tuning, should be reported to the music office.

Room and Hall Scheduling

To reserve campus space for recitals, meetings, or other events, consult first with the Music Department office.

DEPARTMENT POLICIES & PROCEDURES

1. ACADEMIC POLICIES

1.1. Non-Credit Degree Requirements

- 1.1.1. Ensemble Participation: Music majors must participate in ensembles while registered at Augustana College, except student teachers and students on foreign terms. Music minors have a two-year requirement.
- 1.1.2. Piano Proficiency: Music majors must demonstrate proficiency in basic piano skills. See [Appendix A](#) for specific proficiencies by major. Students are expected to remain in class piano or piano lessons until proficiency is met. Students working toward piano proficiency are also expected to attempt at least one of the requirements at the regularly scheduled exam time, until all exam requirements are successfully completed.
- 1.1.3. Recital Attendance: Music majors must attend 96 approved recitals, and music minors must attend 48. See [Appendix C](#) for complete policy.
- 1.1.4. Improvisation: Music majors must document experience in improvisation in musicianship courses, ensembles, or private lessons by submitting the [Rudiments of Improvisation Form](#) to the department office prior to graduation.
- 1.1.5. Performance: Music majors must gain experience in individual performance in jury, studio class, or recitals as required by individual studios.
- 1.1.6. Sophomore Review: Music majors must complete the sophomore review process as directed by advisor and Area Head. See [Appendix D](#) for complete policy.

1.2. Applied Music

- 1.2.1. Credits: Students receive a weekly 30-minute lesson for each credit of applied lessons.
- 1.2.2. Studio Assignments: If there is more than one faculty member in an applied area, the coordinator for that area is responsible for studio assignments.
- 1.2.3. Course Level: Students should register for 100-level lessons when beginning a new area of study, 200-level for the second year of study, etc.
- 1.2.4. Grade Level: Upon beginning applied lessons, each music major or minor is assigned a Grade level (1-5) by the applied teacher, based on the standards delineated in the Department Handbook. This level designation is revisited by the applied teacher, in consultation with the area head, at the end of each term. Factors informing the decision to advance to the next level include student self-assessment, applied faculty assessment, public performances during the semester, and juries.
 - 1.2.4.1. Grade Level Requirements for B.A. in Music: As a requirement for completing the general music major, by the time of graduation students must either (a) advance at least two full Grades from the initial Grade at matriculation or (b) achieve Grade 5.
 - 1.2.4.2. Grade Level Requirements for Education Majors: As a requirement for completing the music education major, by the time of graduation students must either (a) advance at least two full Grades from the initial Grade at matriculation or (b) achieve Grade 5.
 - 1.2.4.3. Grade Level Requirement for Performance Majors: As a requirement for completing the performance major, by the time of graduation students must achieve Grade 5.

- 1.2.4.4. Grade Level Requirements for Composition Majors: As a requirement for completing the composition major, by the time of graduation students must achieve composition Grade 5. Additionally, in the main area of applied music (instrumental or vocal), composition majors must either (a) advance at least two full grades or (b) achieve Grade 5.
- 1.2.4.5. Grade Level Requirements for Minors: As a requirement for completing the general music minor, by the time of graduation students must either (a) advance at least one full Grade from the initial Grade at matriculation or (b) achieve Grade 5.
- 1.2.4.6. Grade Level Requirements for Performance Minors: As a requirement for completing the performance minor, by the time of graduation students must achieve Grade 5.
- 1.2.4.7. Grade Level Requirements for Composition Minors: As a requirement for completing the composition minor, by the time of graduation students must either (a) advance at least two full Grades from the initial composition Grade at matriculation or (b) achieve composition Grade 5.
- 1.2.4.8. Grade Level Requirements for Jazz Minors: As a requirement for completing the jazz minor, by the time of graduation students must either (a) advance at least two full Grades from the initial jazz improvisation Grade at matriculation or (b) achieve jazz improvisation Grade 5.

2. RECITAL AND JURY POLICIES

2.1. Recital and Concert Scheduling

- 2.1.1. Non-conflict Scheduling: No recital shall conflict with another recital or rehearsal in the Department of Music.
- 2.1.2. Preference for Early Scheduling: Students should schedule recitals as early in the previous academic year as possible. Given constraints on facilities and accompanists, students are strongly encouraged to perform recitals during the first half of the academic year.
- 2.1.3. Eligible Times: The following recital times may be reserved for concerts and recitals: Tuesdays at 7:30pm; Wednesdays at 7:30pm; Fridays at 7:00pm; Saturdays at 2:00pm, 4:00pm, and 7:00pm; Sundays at 2:00pm, 4:00pm, and 7:00pm.

2.2. General Recitals and Voice Seminars:

- 2.2.1. Purpose of General Recitals: The purpose of Student Recitals and Voice Seminars is to provide an opportunity for students to perform short solo and chamber works in a recital setting. Performances are expected to be well-rehearsed and of the highest standard. All other performances should be placed on area studio recitals.
- 2.2.2. General Recital Forms: [Program Information Forms](#) are due two weeks before the date of the recital. All information on the form must be completed by the student and submitted to the Student Recital faculty coordinator. Incomplete forms will be returned to the student.
- 2.2.3. Recital Placement: Students must submit a form to be confirmed on a recital. Late forms or forms received after a recital is filled may be placed on the next recital.

- 2.2.4. Program Information Changes: Students are urged to consult their applied faculty when completing these forms to ensure correct information. No changes to the program are allowed after the form has been submitted.
- 2.2.5. Accompanists for General Recitals and Voice Seminars: Students must supply their own accompanist. Students and applied faculty must finalize pianist information prior to submitting the [Program Information Form](#).
- 2.2.6. Performer Responsibilities During Recitals: Students are expected to arrive at the recital location in a timely fashion. Stage managers will be available to move equipment, but any special equipment or instruments must be indicated on the [Program Information Form](#).
- 2.2.7. Recording of General Recitals and Voice Seminars: All general recitals and voice seminars will be recorded, and students and faculty will receive digital recording files of their performance. Student not wishing to be recorded must indicate this on the Program Information Form.

2.3. **Individual Student Recitals and Juries**

- 2.3.1. Jury Requirement: All students planning an individual or joint recital will perform for a jury. Juries must be performed no less than three weeks prior to the recital. With help from the individual instructor, the student must select a jury to consist of three faculty members (in addition to private teacher), in the same or related performance area. The coordinator of the applied area should be a member of the jury. Scheduling the jury hearing is the responsibility of the student.
- 2.3.2. Recitals for Students Not in Applied Lessons: Students not studying privately in any given term must get permission of the Department Chair to give a recital on campus. Juries are required and consist of area faculty.
- 2.3.3. Maximum Recital Duration: No recital shall exceed 60 minutes of music.
- 2.3.4. Post-Jury Form Submission: The student should fill out two [Individual Student Recital Forms](#). One copy shall be taken to the Office of Performance Hall Management immediately following the jury so that a recital date can be confirmed. The date will not be held unless confirmed on the day of the jury. The second copy should be taken immediately to the music office. Recital program information must then be submitted electronically to the music office.
- 2.3.5. Recital Publicity: Seniors who are performing a recital and would like a news story in their hometown newspaper should also send a copy of their program to the office of public relations at the completion of their jury.
- 2.3.6. Recital Programs: Program size and format is standardized. Song translations and program notes are the responsibility of the student.
- 2.3.7. Rehearsals in Recital Halls: Students must submit requests for rehearsals in Wallenberg Hall or Centennial Hall through [Astra](#) and receive prior approval from the Office of Performance Hall Management.
- 2.3.8. Recital Set-up: Recital set-up, receptions, etc. are the responsibility of the student.
- 2.3.9. Recordings: A student may request a recital recording by submitting the [Recording Request Form](#) to the music office and paying the required fee. The completed form and payment must be submitted no later than three weeks prior to the recital.
- 2.3.10. Receptions: Users of Centennial Hall and Wallenberg Hall may host a reception following a recital. Receptions for Centennial Hall performances shall be in Bergendoff 126, and receptions

in Wallenberg Hall shall be the foyer of Wallenberg Hall. Students may provide their own simple refreshments (i.e., cookies and punch), provided all food and drink are commercially prepared. Anything reception food exceeding simple refreshments (i.e., fruit trays, pizza) must be contracted through campus catering. Alcoholic beverages and homemade refreshments are not allowed at any reception. The student hosting the reception is responsible for all clean-up.

2.4. **Performance Major Recital Guidelines**

- 2.4.1. **Performance Major Recital Requirements:** Performance majors will present a Junior Recital (MUSC 390) and a Senior Recital (MUSC 490). These programs should demonstrate solo and collaborative repertoire appropriate to the area.
- 2.4.2. **Recital Duration:** The minimum duration of music for junior recitals recitals are 30 minutes (vocal) or 40 minutes (instrumental). The minimum duration of music for senior recitals are 40 minutes (vocal) or 50 minutes (instrumental). No recital shall exceed 60 minutes of music.
- 2.4.3. **Recital Scheduling:** Upon successful completion of the sophomore performance jury, the student should begin planning the recital programs with the applied faculty. The junior recital should be given no later than the fall term of the senior year. The senior recital should be given before the end of the senior year.
- 2.4.4. **Applied Faculty Responsibilities:** In preparation for junior and senior recitals, the applied faculty member should provide assistance with scheduling of dates for each jury and recital, provide assistance with the selection of music for the recitals in consultation with the area head, consult applied instructors or area coordinators of other students that will perform on the recitals. This should be done at the earliest time to ensure that enough preparation time is available and serve on the juries and attend the recitals.
- 2.4.5. **Student Responsibilities:** In preparation for junior and senior recitals, the student should consult with their applied music instructor regarding the scheduling of dates for the juries and recitals, and consult with the applied faculty regarding the selection of music for the recitals.

2.5. **Applied Music Juries:**

- 2.5.1. Applied music jury policies differ according to area, and can be found in [Appendix E](#).
- 2.5.2. Music Education majors are exempt from the jury during the term of their student teaching.
- 2.5.3. All music majors must fill out jury evaluation forms and a jury repertoire summary for each term jury.

3. **ADDITIONAL POLICIES**

3.1. **Accompanying Guidelines:**

- 3.1.1. **Engagement of Accompanists:** No later than the end of the first week of each term, applied teachers should discuss requests for accompanists with the Piano Area Head.
- 3.1.2. **Faculty Accompanists:** Faculty members are to be engaged as accompanists primarily for auditions, faculty recitals, and required recitals.
- 3.1.3. **Student Accompanists:** Capable students will be encouraged to accompany studio classes, individual lessons, vocal ensembles, and recitals as part of their applied music study. They will be compensated at the current college student wage, through work-study if eligible.

3.1.4. Counting of Student Accompanist Hours: Student accompanists are to be paid for the time spent in the studio only. If the student spends half or more of the lesson time in the studio, the time reported should be for the full lesson period. The only additional compensation for students is offered for half and full recitals: for half recitals, students may be paid for up to 10 extra hours of rehearsal, and for full recitals, up to 20 extra hours.

3.2. **Music Scholarship Recipient Requirements**

- 3.2.1. Applied Lesson and Ensemble Requirement: For each term, students who have been awarded music scholarships at Augustana College are required to enroll and receive a passing grade in applied lessons and a major ensemble (Augustana Symphonic Band, Augustana Concert band, Augustana Symphony Orchestra, Jazz Ensemble, Augustana Choir, Jenny Lind Vocal Ensemble, Concert Chorale). Students who fail to do so will lose their music scholarships. Exceptions to the policy include student teaching, internships, foreign terms, and health/emergency situations as they arise.
- 3.2.2. Timely Registration: Scholarship students should register for both lessons and ensemble during assigned registration periods. Students not registered by the end of week 2 will not be allowed to register and will forfeit their scholarship.
- 3.2.3. Unexcused Absences: Scholarship students who have repeated unexcused absences may be evaluated for the renewal of their music scholarships at the discretion of the ensemble director, applied faculty, area head and Music Chair.
- 3.2.4. Change of Scholarship Area: Changes to the specified scholarship instrument or voice for applied lessons or ensemble will require a re-audition process. This process will involve appropriate applied faculty, ensemble directors, area heads, and the department chair. The scholarship award amount is dependent upon the audition; scholarship amounts will not increase, but may decrease.

Appendix A: Piano Proficiency Requirements

The goal of the piano proficiency examination is to provide music students the keyboard skills that will assist them in their pursuit of a music degree at Augustana, and their continuing musical development. The exams are given during finals week of each term.

- Successful completion of these requirements is necessary for graduation with a music major from Augustana College.
- All Music Majors must be finished with the piano proficiency examinations by the end of the term immediately following the completion of the Music Theory Sequence (MU213). **If the proficiency is not completed at this time, the student must take piano lessons until the piano proficiency items are successfully completed.**
- Music education majors must complete all aspects of the examination before student teaching.
- Students are strongly encouraged to take the examinations for piano proficiency as early as possible within their progress toward a music degree.

Specific requirements are as follows:

SKILL	NOTES	B.A. IN MUSIC	MUSIC PERFORMANCE			COMP.	MUSIC THERA -PY	MUSIC EDUCATION	
			Brass Percuss Winds Strings	Voice	Piano			Inst	Vocal
EXAMINED IN APPLIED PIANO LESSON									
MAJOR/ HARM. MINOR SCALES-2 OCTAVES, HANDS TOGETHER	Must be completed before advancing to MUSC 211	✓	✓	✓	✓	✓	✓	✓	✓
EXAMINED IN END-OF-TERM PROFICIENCY									
PREPARED SOLO	Difficulty level: Intermediate	✓	✓	✓	✓	✓	✓	✓	✓
HARMONIZATION/ TRANSPOSITION	Simple melody with primary chords, in two different keys	✓	✓	✓	✓	✓	✓	✓	✓
SIGHTREADING		✓	✓	✓	✓	✓	✓	✓	✓
SELF-ACCOMP./ SONG-LEADING	Simple melody, primary chords, played/sung simultaneously			✓			✓		
MAJOR/MINOR SCALES-4 OCTAVES					✓				
4-PART CHORAL SCORE READING	To be picked up 24-36 hrs ahead of test				✓	OR			
STRING QUARTET SCORE READING	To be picked up 24-36 hrs Ahead of test				✓	✓			
SCORE READING (1 TRANSPOSING + 1 NON-TRANSPOSING INSTRUMENT)	To be picked up 24-36 hrs ahead of test					✓		✓	
4-PART CHORAL SCORE READING OF 2 PARTS AT A TIME	To be picked up 24-36 hrs ahead of test								✓

Appendix B: Guitar Proficiency Requirements

Pre-Music Therapy students must demonstrate proficiency in the following guitar skills.

Examined in Applied Guitar

1. Tuning the Guitar: Tune the instrument using harmonics or the fretted note and open string method.
2. Reading Notation: Play melodies to folk and other popular songs (at least two songs in two different keys and meters). Play major and minor scales one or two octaves in first position.

Examined in End-of-Term Proficiency Test

3. Chord Strumming: Accompany songs by using different strumming patterns in duple or triple meter. Recognize of chords in staff notation, chord symbols and diagrams.
4. Song Leading: Start and lead a song, both on the downbeat and with an anacrusis.
5. Chord Progressions: Play I–IV–V7 progressions in keys of C, G, D, A and E major.
6. Pick-and-Strum Accompaniment Method: Pick the lowest note in the chord and strum the rest in any of the progressions in #5 above.
7. Chord Arpeggios: Play a progression of five or more different chords using right hand thumb, index, middle, and ring fingers in different alternations with duple and triple meter.
8. Harmonizing a Folk Melody: Play chords to a melody where chord symbols and diagrams are absent.
9. 24-Hour Piece: Play chords to a melody where chord symbols and diagrams are absent.

Appendix C: Recital Attendance Requirements

Music is a participatory experience that requires both performer and listener to be fully and actively engaged. This is why the live concert experience is so important to one's development as a musician. The active listening skills of a good audience member are not innate, they are learned. To this end, the Department of Music requires declared music majors and minors to develop these skills.

Music majors must attend 96 recitals after matriculating at Augustana and before graduation; music minors must attend 32. Recital attendance is a requirement for graduation with a major or minor in music. Therefore, students who fail to meet this requirement will not be permitted to graduate with a major or minor in music. In cases where music is the student's only declared major, this will result in a student not graduating with a degree from the college until the requirement is met.

Recommended Satisfactory Progress for Music Majors

- Students entering their second year should have attended twenty-four (24) performances
- Students entering their third year should have attended forty-eight (48) performances
- Students entering their fourth year should have attended seventy-two (72) performances.

Procedures

- Students may receive recital credit for any performance sponsored by the Department of Music. Students may also receive credit for attendance at musical performances not sponsored by the department. In order to receive credit for any of these events, the student must submit evidence of attendance (concert program, ticket stub, etc.) and a short description of the event to the Recital Attendance Coordinator who will review these descriptions and either grant or deny recital credit for the event.
- For department-sponsored events, students will sign in at the beginning and out at the end of the concert on the attendance list. The student must sign in before the beginning of the concert and must stay the duration of the program to receive credit.
- The attendance proctor will arrive fifteen (15) minutes before the concert and stay for fifteen minutes afterward.
- No credit will be given for those who arrive late or forget to sign in or out.
- If there is a discrepancy with the attendance log, the student should submit his/her name, ID number, the concert or recital in question, and the date of that concert to the recital attendance coordinator no later than two academic weeks following the event. Students will have until the last day of classes each term to rectify any discrepancies. No changes will be made to the records after that time.
- Because the recital attendance requirement is intended to develop active listening skills, students will not receive credit for any performance in which they are participating in a role other than of audience member (such as performer, house manager, etc.). The only exception to this will be made in the case of general student recitals and voice seminars, and for student recording engineers. Students may perform on a portion these recitals and also count them toward the recital attendance requirement.
- Each term, students, their advisors, and their area heads will receive an electronic summary, listing the number of recitals logged to date. Any student showing unsatisfactory progress toward the requirement will be notified. Satisfactory progress toward the final recital requirement will be a point of discussion for all sophomore reviews.

Exceptions and Exemptions

- Students who transfer to Augustana College will have the number of required recitals prorated to reflect the number of terms remaining in the degree program. The department co-chairs, in consultation with the Academic Policies and Procedures working group, will determine the precise number of required recitals for each transfer student.
- Students who spend a term away from campus for academic purposes (most commonly through student teaching, study away, or full-time internship) will have the number of required performances reduced by eight (8) for each term spent away from campus. Thus, a music education student who participates in student teaching would be required to attend a minimum of eighty-eight (84) performances. Any other exemptions may be granted at the discretion of the department co-chairs.

Appendix D: Sophomore Review Requirements

B.A. in Music

Preparation for the Bachelor of Arts in Music degree requires students to become proficient with a variety of skills and knowledge. Requisite skills include a basic proficiency on piano (determined by our current piano proficiency exams) as well as applied skills on an instrument or voice (taught in lessons and ensembles). These skills are formed and enhanced by rigorous coursework in music theory and music history as well as coursework in the liberal arts. As students develop competence in these skill and knowledge areas, they are better prepared to achieve success in their chosen field.

It is in the best interest of the students, as well as the music department, that a comprehensive assessment is provided for each prospective major. This assessment will give students the opportunity to reflect upon their passions and vocational interests, as well as provide faculty with a more accurate summary of each student's progress and potential for success.

Students wishing to pursue a Bachelor of Arts in Music degree should begin the process for sophomore review in the fall of their sophomore year. This is an appropriate time for each assessment as students are best prepared to commit to the program and faculty have received enough information to properly advise and evaluate the student's progress and potential. The music faculty needs the assistance of the full faculty to formally collect relevant data.

The Area Head (or his/her designee) will collect the materials for the assessment and convene an assessment panel for each candidate. The panel will consist of two or more of the following:

1. The Area Head
2. The student's major applied teacher
3. A major ensemble director
4. A theory instructor

The assessment includes the collection of data from the music faculty, an evaluation of academic materials, a reading of student materials, and an interview with the student by music faculty members. Students will be provided with specific feedback which summarizes their status for continuing in the music degree with one of the following designations:

- Recommended
- Recommended with Reservations
- Not Recommended

These recommendations will be supplemented with specific comments addressing areas of concern and how a student might attend to them.

The assessment of materials will include the following:

1. Applied Skills:
 - a. Studio teacher(s) assessment
 - b. Ensemble director(s) assessment

- c. Musicianship faculty assessment
 - d. Piano proficiency assessment
2. Academic Assessment
 - a. Transcripts to date
3. Candidate Input
 - a. Sophomore Review Student Information Sheet
 - b. Vocational Reflection Paper: A 1-2 page reflective paper will be submitted by each candidate. The nature of the paper will focus on the student's "vocational calling" and career goals and how their skills support their pursuit of the B.A. degree.
 - c. Interview with Music Faculty

B. A. in Music Composition

Students interested in pursuing a Bachelor of Arts in Music Composition major should follow the same procedures detailed above for the B.A. in Music, and should also submit to the composition Area Head an electronic portfolio (mp3 and PDF files) of 2-4 works composed since matriculation at Augustana.

B.A. in Music Performance

During the first year, students planning to major in performance should:

- begin appropriate coursework in consultation with applied faculty and area head.
- declare a Bachelor of Arts: Major in Music (MUSC).
- work with applied faculty to gain experience in public performance.
- schedule date for Entrance Jury in consultation with applied faculty and area head, after January 1 of the first year but prior to the submission of the materials described below.

The Sophomore Review for students intending to complete the requirements of the performance major consists of the following process:

1. Materials: Comprehensive information regarding the student's overall progress in the music degree is gathered. All materials are submitted to the area head 10 academic weeks prior to the scheduled jury date.

Responsibility of the Area Head:

 - Progress in Coursework (Musicianship, Conducting, etc.)
 - Progress in Performance (Applied Lessons, Ensembles, etc.)
 - Progress in the Piano Proficiency exams

Responsibility of the Student:

 - Unofficial Transcript from Arches (2.75 minimum GPA required)
 - Repertoire List & Public Performance Record (typically from senior year of high school; consult applied faculty for specific requirements)
 - a projected course-of-study (i.e. "four-year plan") prepared with student's advisor, including general education requirements and any additional major(s) or minor(s).
 - A 1-2 page reflective essay. Students should explain their interest in and reasons for pursuing the performance emphasis as well as their goals for the future.

2. Reflective Conversation: The student's sophomore review committee will consist of 5 faculty members chosen by the area head in consultation with applied faculty: the Area Head, the applied faculty, 1-2 instructors in the area, and at least 1 instructor from an outside area (may be the collaborative pianist). The committee will review the supporting materials in preparation for a reflective conversation with the student. The purpose of this meeting is to discuss the feasibility and support of the student moving ahead in the performance major and provide feedback to the student. The reflective conversation ordinarily occurs immediately following the performance jury.
3. Entrance Jury: Most performance entrance juries will take place no later than Spring term of the sophomore year. The length of the jury is the same as a Junior Recital (see "Individual Student Recitals and Juries" information on page 30). All members of the committee will attend the performance jury and render a "yes/no" vote. A simple majority is needed for acceptance into the BA Music Performance degree. The committee will meet with the student after the jury to [provide summary feedback](#) regardless of the outcome of the vote. The decision of the committee is final and will be [recorded in the student's file](#).
4. Declaration of Major: Upon successful completion of the jury, the student will submit a change of major form, from music to music performance.

B. A. in Music Education

Each second-year student pursuing a Bachelor of Arts with a concentration in Music Education must complete an *Entrance Review*. The purpose of this application and evaluation process is to assist the student in assessing progress and making decisions about future goals. The complete evaluation will be completed during Winter Term of the second year of music study at Augustana College.

To complete the Entrance Review, the following process will take place:

1. Students complete Music Education Entrance Review form and return required attachments to the Music Education Office as explained in EDMU 250.
 - Form provided by the instructor of EDMU 250
 - Attachments include the following:
 - a projected course-of-study (i.e. "four-year plan") prepared with student's advisor
 - a copy of unofficial transcript/grades from ARCHES
 - In addition, the music education faculty will place each student's *Philosophy of Music Education* and other pertinent course assignments in the review file.
2. Additional materials will be collected from ensemble directors, the music theory faculty, the piano faculty, conducting faculty, and studio teachers.
3. Each student will be invited to interview with the music education faculty to review his/her application.
4. Upon the conclusion of the review, students will be provided with feedback to help them prepare for their program of study.

Appendix E: Senior Inquiry Overview

[Expires May 2019; new policy forthcoming]

MUSC 380: Junior Seminar (1 credit)

A proposal-development seminar offered winter term of the junior year. Emphasis will be reflection and discernment as students develop a focused project to serve as the Senior Inquiry for the following year. Writing and research will be addressed frequently, both in class and with the assistance of the Fine Arts librarian. The written proposal will be subject to approval by the seminar instructor in consultation with other appropriate music faculty. At the conclusion of MUSC 380, a music faculty mentor will be assigned to each student for MUSC 470 and 480. Assignments will be made by the seminar instructor based on the scope and content of the proposed project in consultation with the department chair.

MUSC 470: Guided Inquiry (1 credit) in Performance (-01), Composition (-02), or Research (-03)

Students may register for MUSC 470 any term during their senior year. The purpose of this course is for students to engage in the skills and process of inquiry needed to successfully meet their inquiry proposals. Weekly meetings with an assigned music faculty mentor will be required to assist in the development of the research. Prerequisite—successful completion of MUSC 380. At the conclusion of MUSC 470, the three-member faculty committee will be selected and include the following:

1. the music department mentor/instructor of MUSC 470 and 480
2. a music faculty member, and
3. a third member (who may be from another department).

It is the responsibility of the music department mentor in consultation with the student and other faculty members to select the two additional committee members.

MUSC 480: Senior Inquiry (1 credit)

Students will usually enroll in MUSC 480 in the term immediately following MUSC 470 during their senior year. In some cases students may wish to enroll in MUSC 470 and 480 concurrently to meet project or scheduling needs (e.g. foreign study, internship). The content of MUSC 480 will be primarily related to the production of the written element and public presentation of their work. Students will establish weekly meetings with their faculty mentor in order to have guidance and supervision of the process and resulting paper and presentation.

	Track 1: PERFORMANCE	Track 2: COMPOSITION	Track 3: RESEARCH
Junior year (winter term)	MUSC 380: Junior Seminar (1 credit)	MUSC 380: Junior Seminar (1 credit)	MUSC 380: Junior Seminar (1 credit)
Senior year	MUSC 470-01: Guided Inquiry (1 credit) MUSC 480: Senior Inquiry (1 credit)	MUSC 470-02: Guided Inquiry (1 credit) MUSC 480: Senior Inquiry (1 credit)	MUSC 470-03: Guided Inquiry (1 credit) MUSC 480: Senior Inquiry (1 credit)

Music education majors will fulfill the Senior Inquiry in EDUC 422, 450, and INTR-EDA92. This will not prohibit them from doing the Music Department Senior Inquiry, but because of the number of credits already present in the

music education major, students should consult their academic advisors before undertaking the Music Department Senior Inquiry.

Double majors will be required to complete an inquiry project in one of the three tracks offered in this proposal. We encourage students to combine their fields of study as appropriate, and students may adapt their work to fit inquiry requirements in both departments as outlined and approved in an accepted proposal. While the subject matter may be the same, the outcome of the two discrete inquiries might be very different depending on the requirements of each department. In the case of double majors the committee membership for the summation hearing could include an advisory member from the department outside of music.

Appendix F: Area Applied Jury Requirements

Majors and minors are expected to complete juries every term in their primary area.

Exceptions from juries include:

- 1-Any student who has already performed a successful recital jury, recital, or performance entrance degree jury.
- 2-Music Education students who are student teaching that term.
- 3-Other exceptions as determined by applied and area faculty.

PIANO: Piano juries will be held on the Tuesday of finals week for fall and spring terms. The jury functions as a final exam for applied lessons. The consequences for failure to sign up and/or perform a jury will be at the discretion of the applied teacher. In the case of students for whom piano is the primary instrument, the Piano Proficiency exam will be considered to be the jury until all exam requirements are completed. Piano Proficiency exams will be held on the Monday of finals week. The consequences for failure to appear for the exam will be at the discretion of the applied teacher.

WOODWINDS: There will be three woodwind juries each year during exam week. Fall and Winter terms these will be studio juries. All students (without exception) will meet as a group with their instructor and peers. The Spring term, all majors and minors will present a formal jury in front of the entire woodwind faculty. However teachers can override these exceptions and require a jury from any student (including non-majors or minors) when deemed appropriate.

BRASS/PERCUSSION: Individual instructors may elect to have non-majors (or those already juried that term) perform a jury for pedagogical or behavioral reasons. Individual instructors determine the weight of the jury on the final grade. Students required to take a jury who fail to appear lose two letter grades from their final applied grade.

STRINGS: The string area juries all violin, viola, cello, bass and harp students who are registered for applied lessons. Juries are held on the Monday and Tuesday of finals week, winter and spring terms. Chamber music groups may perform at the discretion of the applied instructor. Guitar students are juried at the discretion of the instructor.

VOICE: Voice students majoring in music, or anticipating majoring in music by being enrolled in the musicianship sequence, are required to perform a jury during the two regularly scheduled jury periods. The jury counts as 25% of the grade for applied lessons. The consequences for failure to perform a jury will be at the discretion of the applied teacher and the area faculty.

Appendix G: Teacher Education Information

Declaration of Music Education Major

Once the official declaration is made with the Registrar, students can take up to 36 credits each year under normal tuition.

Admission to Teacher Education

Admission to the Teacher Education Program is by written application. Note: Grades lower than a C- are not accepted by the State of Illinois in courses required for licensure. See your advisor for more information about this requirement.

1. Completed the Illinois Basic Skills Testing requirement by earning a minimum score on the Illinois Test of Academic Proficiency or ACT Plus Writing, or SAT. As of this writing, the specific requirements are found at: www.isbe.net/Documents/act-sat-testing-in-lieu-of-tap.pdf.
2. Earned an Augustana grade-point average (GPA) of 3.00.*
3. Secured the signature of the major advisor.
4. Secured the signatures of the Coordinator of Music Education and Music Department Chair.
5. Earned a grade of at least B- or equivalent in:
6. FYI101 or its equivalent and EDUC300, Educational Psychology and Measurement. (For grades below B- see your education advisor for remediation expectations.)

* The minimum GPA requirement for standard admission to the Teacher Education Program is 3.00. Any student with a GPA in the 2.75-2.99 range shall also be considered for provisional admission to the program providing that he/she:

- 1) secures an oral or written statement of support from his/her academic advisor;
- 2) earns a 3.0 in the term during which EDUC300 was taken; and,
- 3) if asked by the committee chair, meets with the Subcommittee on Admission to and Retention in Teacher Education and presents a convincing case for his/her admission to the program.

Students dismissed from the Teacher Education Program because of GPA deficiencies will be required to wait a minimum of one term before reapplying to the program. Reapplication procedures will be monitored closely, taking individual student considerations into account. A student may be readmitted to the program only once. In order to be readmitted the student must secure a letter of support from his/her major advisor and personally meet with the Subcommittee on Admission to and Retention in Teacher Education. At that particular meeting, the student must present a convincing case for readmittance.

Admission to Student Teaching

Admission to student teaching is by written application. Prior to admission the student must be in good standing in the Teacher Education Program and have:

1. Earned grades of at least C- or equivalent in all education courses with a grade lower than a B- in no more than two of these courses.
2. Earned credits at Augustana in the areas of educational psychology, methods and clinical experience.
3. Earned a minimum of 24 credits with grades of at least C- or equivalent in music.
4. Completed 80 or more clock hours of pre-student-teaching clinical experience.

5. Secured the recommendation of the music advisor, coordinator, and chair.
6. Met all conditions of any provisions applied at the time of admission or established during the course of enrollment in the Teacher Education Program.
7. Completed all work from previous terms in which "I" (incomplete) grades were received.
8. Passed the Illinois Content Test in the field for which licensure is being sought.
9. Passed all piano proficiency examinations.

The minimum Augustana GPA requirement for student teaching will be 3.00 unless the Subcommittee on Admission to and Retention in Teacher Education makes allowances for a student in the 2.75-2.99 range.

Grading for Student Teaching

P (Pass): A student receiving a Pass grade receives credit for the experience and is allowed to continue in the professional education sequence.

NR (Not Recommended): A student receiving a Not Recommended grade will not receive departmental recommendation for licensure but will receive college credit for the experience.

F (Fail): A student receiving a Fail grade does not receive credit for the experience and may not, except by petition, continue in the professional education sequence.

Recommendation for Licensure and Program Graduation

To be eligible for an Augustana College recommendation to the State of Illinois for licensure the student must have:

1. Satisfied all requirements of the Teacher Education Program.
2. Passed the appropriate edTPA (Teacher Performance Assessment).
3. Secured the recommendation of the chair(s) of the teaching field(s).

To be licensed in Illinois the student must have:

1. Met the standards established by the Illinois State Board of Education.
2. Secured the recommendation of the institution providing the preparation for teaching.

NOTE: Students completing all teacher education program requirements will be awarded an Augustana degree in an approved teacher education major. However, completion of a major and awarding of the degree do not guarantee licensure.

Provision for appeal of decisions: A decision by the Subcommittee on Admission to and Retention in Teacher Education may be appealed to the Teacher Education Committee. A decision by the Teacher Education Committee may be appealed to the Faculty. The student has the right to be represented by an attorney during the appeal process.

Appendix H: Standards for Applied Lesson Grades 1-5

These standards are determined, and may be updated periodically, by Area Heads, in consultation with applied faculty. (Proposing faculty and Area Heads are noted below; e.g., “MC/SR” designates standards proposed by faculty Michelle Crouch, approved by Area Head Sangeetha Rayapati.)

[VOCAL AREA](#)

[WOODWIND AREA](#)

[BRASS & PERCUSSION AREA](#)

[STRING AREA](#)

[KEYBOARD AREA](#)

[OTHER FIELDS OF APPLIED STUDY](#)

VOCAL AREA

Voice (updated 4/15/2022, MC/SR)

Grade 1

Technique benchmarks: Matching pitch, increasing the range to at least an octave, and singing simple songs in English with accompaniment support.

Music literacy: May or may not be present. Not the focus of this level, but if completely absent, the student would be encouraged to enroll in Music Fundamentals (MUSC 110).

Performance: Performance beyond lessons negotiated on a case-by-case basis.

Sample Repertoire: Very simple songs adapted to the needs and interests of the student. No foreign language expectation.

Grade 2

Technique benchmarks: Basic skills of legato singing and ease of tone production, good singing posture, baseline breath management, and good intonation. Simple legato exercises may be assessed, such as the examples in the appendix of the Voice Area Handbook

Music literacy: Able to accurately read a very simple line of rhythm and melody in a major key and simple meter

Performance: Minimum of 3-5 songs memorized each semester

Sample Repertoire: Folk song arrangements, ballads, simple musical theatre songs, popular culture music, and at least one piece from the classic song literature. This level allows for the doubling of the melody in the accompaniment. There are no foreign language requirements in this level

Grade 3

Technique benchmarks: More athletic vocal agility, range, and resonance maturity. Able to perform a selection of vocalises successfully in a range of keys according to the difficulty of the level two examples contained in the appendix

Music literacy: Able to accurately sight read examples of music in both simple and compound meter and in both major and minor keys.

Performance: Minimum of 4-6 songs memorized each semester; regular involvement in studio classes and student recitals, and mainstage opera, musical theatre productions, and/or coffeehouse performances.

Sample Repertoire: Exploration of repertoire from the classic song literature and light opera (Baroque, Classic, Romantic), with at least one piece in a foreign language, exploration of a range of examples of musical theatre repertoire from Golden Age to contemporary, and/or examples of music from popular culture music styles that challenge the student vocally

Grade 4

Technique benchmarks: Attention to refining vocal techniques with particular emphasis on vocal artistry and expressivity. Able to perform an advanced selection of scales and arpeggios as well as beginning to master extended vocal techniques. Examples of technical demands in the appendix, level three.

Music literacy: Able to accurately sight read examples of music that include irregular rhythmic elements and/or chromaticism within normal meters and keys.

Performance: Minimum of 5-7 songs memorized each semester; regular involvement in studio classes, student recitals, and mainstage opera, musical theatre productions, or coffeehouse performances.

Sample Repertoire: Broadening the exploration of classic vocal repertoire to include 20th & 21st century literature, exploration of music in all the major singing languages (Italian/Latin, German, French, Spanish), as well as at least one significant work that involves collaboration with other soloists (duets, trios, quartets, chamber music etc.)

Grade 5

Technique benchmarks: Assumed and consistently demonstrated versatility, elegance, and stylistic maturity. Some challenging examples of extended techniques in the appendix, level four.

Music literacy: Confident reading is assumed and consistently demonstrated

Performance: Minimum of 5-7 songs memorized each semester; regular involvement in studio classes, student recitals, and mainstage opera, musical theatre productions, or coffeehouse performances.

Performance majors and other interested students will perform a 45-minute recital program of memorized material which demonstrates the highest level of their vocal achievement.

Sample Repertoire: Skills of interesting and diverse programming will be mentored

WOODWIND AREA

Flute (updated 4/15/2022, JS/RH)

Grade 1

Technique Benchmarks: Able to produce clear tone in low and middle register, Able to play some major scales and scale exercises from Rubank books, Able to play basic rhythms in steady tempo

Scales, Arpeggios, and Etudes: Major scales and arpeggios up to four flats and four sharps, Belwin Book 2 exercises, Rubank Advanced Book I exercises

Sample Repertoire: Bach Minuets from Suzuki Method, Solos from Concert and Contest Book, Telemann Fantasies

Grade 2

Technique Benchmarks: knows most major scales and can play them two octaves with clear tone, able to play etudes from melodious and Progressive Studies, book 1, able to play clear tone from low C through high A or Bb, able to count various rhythms in steady tempo

Scales, Arpeggios, and Etudes: all major scales and arpeggios two octaves, etudes from Melodious and Progressive Studies Book I

Sample Repertoire: Telemann and Handel Sonatas, More challenging solos from Concert and Concert Collection, Mozart Andante

Grade 3

Technique Benchmarks: major and minor scales and arpeggios, clear tone with vibrato and dynamic contrast throughout range

Scales, Arpeggios, and Etudes: major and harmonic minor scales two octaves in 16th notes, etudes from Melodious and Progressive Studies Book 2

Sample Repertoire: Mozart concertos, Bach Sonatas, Poulenc Sonata, La Flute de Pan by Mouquet

Grade 4

Technique Benchmarks: minor arpeggios memorized throughout range, Donjon etudes

Scales, Arpeggios, and Etudes: harmonic and melodic minor scales, Etudes from the Modern Flutist

Sample Repertoire: Hindemith Sonata, Schubert Variations, Gary Schocker solos: Musique Francaise, Hannah's Glade

Grade 5

Technique Benchmarks: clear and fluid tone throughout range, fluid technique and dynamic contrast

Scales, Arpeggios, and Etudes: Reichert Daily Exercises, Taffanel-Gaubert Daily Exercises, Damare etudes or Etudes Modernes by Jeanjean

Sample Repertoire: Molique Concerto, Ibert concerto

Oboe (updated 4/15/2022, CL/RH)

Grade 1

Technique Benchmarks: Note range: 2 octave c-c range, Correct finger, hand & body posture, Natural embouchure, Double-action breath concept, Dynamic range of mf-f, Alternate F fingerings, Low note sliding/pivoting, 1/2 hole pivoting, Even rhythms

Scales, Arpeggios, and Etudes: Major scales: C, F, G, B-flat, D, E-flat, A, and one octave C chromatic, No arpeggios, Edelfsen & Weber "Elementary Oboe Student" and Gekeler "Method for Oboe book 1"

Performance: Ensemble participation

Sample Repertoire: Leopold Mozart: "Concertino" (Carl Fisher), Reicha: "Air" (McGinnis & Marx), Telemann-Sirucek: "Largo" (Hal Leonard)

Grade 2

Technique Benchmarks: Range: low B-flat-high E-flat (2 oct + 4th), Identify musical phrases & breathing places, Dynamic range: pp-ff, Alternate fingerings, F/E-flat/A-flat, identified and marked appropriately, Basic ornamentation, Rhythms: dotted rhythms, syncopations, quarter-note triplets, quintuplets, Ability to distinguish between good and bad reeds, Articulations: slurred, tongued, staccato, accented, Basic oboe maintenance, Care of oboe reeds

Scales, Arpeggios, and Etudes: All major scales and arpeggios, 2 octaves when possible, Barret Oboe Method: Articulation Studies and Progressive Melodies

Performance: Solo performance on student recitals at least once per year

Sample Repertoire: C.P.E. Bach: Sonata in g minor (Breitkopf & Hartel), J.S. Bach: Arioso (Carl Fisher), Richard Faith: 7 Miniatures (Belwin), Handel: Sonata in G Major (Schirmer)

Grade 3

Technique Benchmarks: Range: low B-flat-high F (2 octave + 5th), Style appropriate ornamentation, Ability to hear and compensate for intonation, Articulations: legato tongued, marcato, sforzando, p/f, Understanding of basic Italian musical phrases, Ability to adjust oboe reeds, Introduction to English horn, Ability to tune an ensemble, Vibrato

Scales, Arpeggios, and Etudes: All major & harmonic minor scales & arpeggios, Barret Oboe Method: Advanced Articulation Studies & Sonatas

Performance: Solo performance on student recitals at least twice per year

Sample Repertoire: Telemann: Sonata in a minor (SouTex), Handel: Concerto in c minor (Universal Edition), Bellini: Concerto in E-flat (Southern)

Grade 4

Technique Benchmarks: Advanced vibrato styles, Advanced phrasing concepts, Appropriate performance styles, Reed making: tying, basic scraping, finishing touches with professor help, Advanced articulations, Advanced rhythms, Strong English horn ability, including transpositions

Scales, Arpeggios, and Etudes: All major & 3 forms of minor scales & arpeggios, scales in 3rds, Barret Oboe Method: Grand Studies & Air Varies, Vade Mecum of the Oboist, Orchestral Excerpt Studies, Ferrillo: "Orchestral Excerpts for Oboe", Browne: "The Art of the Cor Anglais"

Performance: Multiple student recital performances; if applicable, ability to perform a half recital

Sample Repertoire: Marcello: Oboe Concerto, Mozart: Oboe Concerto, "Haydn": Oboe Concerto, J.S. Bach: Concerto in F Major, Sonata in g minor, Saint-Saens: Oboe Sonata

Grade 5

Technique Benchmarks: Circular breathing (at least concept if not performance), Double tonguing (at least concept if not performance), Range: 3 octave B-flat, Dynamic Range: ppp-fff, All rhythms, multi & dual time signatures, All articulation styles, Understanding various foreign musical terms, Advanced ornamentation and ability to ornament Baroque movements adequately, Ability to construct cadenzas, Ability to fine tune intonation, Ability to lead chamber ensembles, Reed making (shaping through finishing touches w/o help)

Scales, Arpeggios, and Etudes: All major & minor scales, arpeggios, scales in 3rds, 4ths, 5ths, octaves, Ferling: 48 Studies, Hite: Foundation Studies, Prestini: Raccolta di Studi, DeLancie: 20th C. Orchestral Studies, Modern performance practices

Performance: Multiple student recital performances; if applicable, ability to perform a full senior recital

Sample Repertoire: Strauss: Oboe Concerto, Vaughn Williams: Oboe Concerto, Francaix: Flower Clock Concerto, Mozart: Oboe Quartet

Clarinet (updated 4/15/2022, SS/RH)

Grade 1

Technique Benchmarks: Range E3-C5, basic fingerings

Scales, Arpeggios, and Etudes: Chromatic, 1-2 octave major/minor, Rubank Advanced Method

Sample Repertoire: Rubank Concert and Contest Collection; Vinci - Sonata No. 1 Adagio and Allegro

Grade 2

Technique Benchmarks: Range E3-C6, chromatic fingerings, staccato technique

Scales, Arpeggios, and Etudes: Klose major/minor scales with rhythm patterns, Hite - Melodious and Progressive Studies

Sample Repertoire: Stamitz - Concerto No. 3 in Bb major, Weber - Concertino, Finzi - Five Bagatelles

Grade 3

Technique Benchmarks: Range E3-G6, trill and resonance fingerings, half hole

Scales, Arpeggios, and Etudes: Baermann scales and arpeggios, Kroepsch - 416 Progressive Daily Studies, Rose - 40 Studies

Sample Repertoire: Cavallini - Adagio e Tarantella, Jeanjean - Arabesques, Hindemith - Sonata

Grade 4

Technique Benchmarks: Range E3-A6, voicing of partials

Scales, Arpeggios, and Etudes: Baermann - 3rds and 6ths, Rose - 32 Etudes, Heim - The Development of the Altissimo Register

Sample Repertoire: Mozart - Concerto in A major K622, Saint-Saens - Sonata, Osborne - Rhapsody

Grade 5

Technique Benchmarks: Range E3-C7, extended techniques such as multiphonics and microtones

Scales, Arpeggios, and Etudes: Hamelin - Gammes et Exercices, Jeanjean - Vade Mecum, Caravan - Preliminary Exercises and Etudes in Contemporary Techniques

Sample Repertoire: Brahms - Sonatas 1 & 2, Poulenc - Sonata, Rossini - Introduction, Theme and Variations, Stravinsky - Three Pieces

Bassoon (updated 4/15/2022, SB/RH)

Grade 1

Technique Benchmarks: note range: according to IDRS octave numbering: F2-F4 a two octave range, correct finger, hand and body position, natural overbite embouchure, correct breathing, meters: 4/4, 3/4, 2/4, 2/2, 1/2 hole first finger pivoting, basic assembly and swabbing procedure, care of bassoon reeds, basic quarter, eighth, dotted quarter/eighth rhythms, dynamic range for mf-f

Scales, Arpeggios, and Etudes: major scales: C, F, Bb, Eb, Ab, G, D written, one-two octave chromatic toward end of 1st year, one octave arpeggio with each scale seen on page. Etude books: Rubank Elementary for Bassoon (Rubank), Learn To Play the Bassoon (Eisenhauer/Alfred Pub.), Technical Training for the Young Bassoonist (Cheryl A. Huddleston/Southern Music)

Sample Repertoire: The Really Easy Bassoon Book (Graham Sheen/Faber Music), Four Easy Pieces (John Burness/Carl Fischer), Little March (Johnson/Warner Bros.)

Grade 2

Technique Benchmarks: Range: lowest Bb to highest Bb4, identify phrases, and places to breathe, dynamic range p-f, Meters: 4/4, 3/4, 2/4, 2/2, 4/2, 6/8, 3/8 understand the concept of different meters, Alternate fingerings: F# (2-3 & 4) C#4, forked Eb3, rhythms: dotted rhythms, syncopations, triplets, sixteenths, able to observe good and bad reeds before purchase, articulations: slurred, tongued, staccato, accent

Scales, Arpeggios, and Etudes: all major scales and arpeggios, 3 octave if possible. Foundation Studies for Bassoon/Pares (Harvey Whistler/Rubank), Practical Method for Bassoon, first part (Weissenborn/Fischer), New Millenium Bassoon Method (Michael Curtis/MMS Publishing Co.), Advanced Method for Bassoon (Voxman/Rubank)

Sample Repertoire: Sonatas Vol 1 & 2 (Galliard/International), Adagio and Rondo (Millars/Boosey and Hawkes), Sonata in F minor (Telemann/International)

Grade 3

Technique Benchmarks: Range: lowest Bb to C5, understanding and performance using some tenor clef, style appropriate ornamentations, meter changes: understanding dual meters such as 4/4-3/4, 2/4-5/8, understanding of intonation: hearing and compensating, understanding of basic music directions: rit., rall, accel., legato, staccato, andante, etc, able to demonstrate articulations, and play in performances: staccato, legato, tenuto, , accent, marcato, etc., basic understanding of adjusting bassoon reed wires for better reed response, beginning vibrato exercises as embouchure is stabilized.

Scales, Arpeggios, and Etudes: natural, harmonic, melodic minor scales plus reviews of major scales and chromatics. Etudes: Advanced method for Bassoon. (Voxman/Rubank), Scale Studies Op. 24 (Milde/International), Practical OR Complete Method for Bassoon (Weissenborn/Fischer), New Millennium Bassoon Method (Michael Curtis/MMS Publishing Co.)

Sample Repertoire: Lyric Suite (Dunhill/Boosey & Hawkes), Besozzi Sonata (Oxford), Weber Rondo from Concerto Op. 75 (Rubank), Weissenborn Capriccioso (International), Mozart Concerto in Bb K191, Mvt 3 (Breitkopf and Hartel or International).

Grade 4

Technique Benchmarks: Range: lowest Bb to D5, time signature changes, vibrato use, musical phrasing on own, advanced syncopations, comfort between tenor clef and bass clef, recognizing and some playing in treble clef, comfort using high range, adjusting bassoon reeds, begin construction from gouged, shaped, profiled cane

Scales, Arpeggios, and Etudes: all major/minor scales and arpeggios memorized. Scale Studies Op. 24 (Milde/International), Twenty Studies (Vaulet/Rubank), Concert Studies (Milde/International), Passi Difficili E "A Solo" er fagotto (Stadio/Ricordi)

Sample Repertoire: Concerto K191 (Mozart/International), Concert Piece (Pierne/International), Sonata (Cascarino/Boosey & Hawkes), Vivaldi Concerto in A Minor F8, o.2 (Ricordi)

Grade 5

Technique Benchmarks: Range: lowest Bb to high E5 or F5, double tongue (at least concept if not performance), dynamic range pp-ff, comfort with all rhythms, time signatures at least understanding if not sight reading, all articulation styles, ornamentations, musical terms, intonation with others, reed making from profile to finished reed. Finish work with professor,

Scales, Arpeggios, and Etudes: major and minor scales, arpeggios, scales in 3rds, 4ths, 5ths, octaves. Scale Studies: Op. 24 (Milde/International), Fernand Oubradous: Complete Study of the Bassoon: Parts 1 and 2, scales & Daily Exercises, Twelve Etudes for Bassoon (Virginio Bianchi/G. Schirmer), 18 Studies (Gambaro/International), Nouvelle Technique du Basson (Vinct Textes D'Application de P. Pierne (Dherin et Pierne), Leduc, Etudes Journalieres (Bozza/Alphonse Leduc).

Sample Repertoire: Concerto in Bb or in Eb (Johann Christian Bach/Sikorski), Concerto (Michal Spisak/Ricordi), Sonata 168 (Saint Saens/Trevco Music), Sonata in G minor (Devienne/Breitkopf & Hartel), Sonata (Andre Previn/Schirmer), Fantasie (Bozza/Leduc)

Saxophone (updated 4/15/2022, RH/RH)

Grade 1

Technique Benchmarks: Develop foundations of playing: sound production (air support, embouchure, and voicing) basic articulation, pulse and subdivision, phrasing

Scales, Arpeggios, and Etudes: Rubank Method (Elementary, Intermediate); Lacour, 50 Etudes facile et progressives; Mule, 25 études faciles , Major Scales (1-2 octaves)

Sample Repertoire: Mule, Pièce Classiques Célèbres, Teal, Collected, Solos; Voxman, Concert and Contest

Grade 2

Technique Benchmarks: Continued development of foundations; expand range of articulations

Scales, Arpeggios, and Etudes: Voxman, Selected Studies; Klose, 25 Daily Studies , Major Scales (full range)

Sample Repertoire: Bozza, Aria; Bonneau Suite; Eccles, Sonata; Handel, Sonata no. 6; Ibert, Histoires

Grade 3

Technique Benchmarks: Refinement of foundations; vibrato; extend techniques (multiphonics, slap tongue, etc.)

Scales, Arpeggios, and Etudes: Continue Voxman Selected Studies; Ferling Etudes; Salviani-Iasilli, Exercises , Minor Scales (full range)

Sample Repertoire: Bozza, Improvisation et caprice; Creston, Sonata; Glazunov, Concerto; Maurice, Tableaux de Provence; Noda, Improvisations; Rolin, Aphorisms

Grade 4

Technique Benchmarks: Refinement of all categories moving toward maturity

Scales, Arpeggios, and Etudes: Mule, 18 etudes d'après Berbiguier; Lacour, 28 Etudes sur les modes de Messiaen; Major and minor scales in thirds, full range; whole tone scales

Sample Repertoire: Bach, Cello Suits; Desenclos, Prélude, cadence et finale; Denisov, Deus pièces; Dubois, Concerto; Heiden, Sonata

Grade 5

Technique Benchmarks: Mature, artistic playing in all categories

Scales, Arpeggios, and Etudes: Karg-Elert, 25 Caprices, Major and minor scales in fourths, full range; octatonic scales

Sample Repertoire: Berio, Sequenza IXb; Husa Concerto, Lauba, Hard; Tomasi, Concerto; Jolas, Épisode quatrième; Rossé, Le Frene égaré

BRASS & PERCUSSION AREA

Horn (updated 4/15/2022 LFE/JL)

Grade 1

Technique Benchmarks: 1. know all basic horn fingerings for average horn range, 2. basic articulations of tonguing- staccato, legato as well as how to slur, 3. learning to control breathing, 4. proper posture, 5. basic music theory -counting, note names, dynamics, etc

Scales, Arpeggios, and Etudes: Major scales and arpeggios in 1 octave in the keys of concert Bb, F, Eb, and C, Major scales and arpeggios in 2 octaves in the key of concert F, Etudes - Method for the French Horn, Marvin Howe

Performance: Ensemble participation

Sample Repertoire: selections from Mason Jones First Solos for the Horn Player

Grade 2

Technique Benchmarks: 1. Alternative fingerings, 2. lip slurs/harmonic series, 3. tone quality development, 4. stopped horn

Scales, Arpeggios, and Etudes: 1. 2 octave major scales/arpeggios keys of concert Bb, F, Eb, and C, 1 octave natural minor scales/arpeggios, 2. 60 Selected Studies, Kopprasch; Melodious studies for french horn, Miersch; Maxime-Alphonse Etudes Book 1-2, Labar, Horn Players Audition Handbook

Performance: Solo performance on student recitals at least once per year

Sample Repertoire: Mozart, Concerto No. 1 and 3, Glazunov, Reveries, F. Strauss, Nocturno, Selections from Mason Jones Solos for the Horn Player

Grade 3

Technique Benchmarks: precise control of dynamics, begin work on "extended" techniques -flutter tongue, double stops, etc, natural horn

Scales, Arpeggios, and Etudes: 1. 2 octave major scales/arpeggios keys of concert in all keys, 2 octave natural minor scales/arpeggios, 2. 60 Selected Studies, Kopprasch; Melodious studies for french horn, Miersch; Maxime-Alphonse Etudes Book 1-2,

Performance: Solo performance on student recitals at least twice per year

Sample Repertoire: Mozart, Concerto 2 and 4, R. Strauss Concerto 1, Labar, Horn Players Audition Handbook, Beethoven, Sonata

Grade 4

Technique Benchmarks: Continued work on extended techniques, Double and triple tonguing

Scales, Arpeggios, and Etudes: 3 octave major scales/arpeggios where possible on the horn , 2 octave melodic and harmonic minor scales/arpeggios, 2. 60 Selected Studies, Kopprasch; Maxime-Alphonse Etudes Book 2-3

Performance: Multiple student recital performances; if applicable, ability to perform a half recital

Sample Repertoire: Bach/Hoss, Cello Suites, Saint-Saens, Morceau de Concert , Dukas, Villanelle, Labar, Horn Players Audition Handbook

Grade 5

Technique Benchmarks: Extended range studies and lip slurs in larger intervals

Scales, Arpeggios, and Etudes: all major and minor scales/arpeggios in as many octaves as possible, 60 Selected Studies, Kopprasch; Maxime-Alphonse Etudes Book 3-4

Performance: Multiple student recital performances; if applicable, ability to perform a full senior recital

Sample Repertoire: Bozza, En Foret, R. Strauss, Concerto 2, Hindemith, Sonata, continued work on orchestral excerpts (using real parts and not an excerpt book)

Trumpet (updated 4/15/2022, JL/JL)

Grade 1

Technique Benchmarks: Basic warm-up routines (Arban, Schlossberg), tone production, articulation

Scales, Arpeggios, and Etudes: Major and natural minor scales, one octave

Sample Repertoire: Goldman "Practical Studies", Getchell "Practical Studies Books 1 & 2"

Grade 2

Technique Benchmarks: Extended warm-up routines (Lambrecht, Arbans)

Scales, Arpeggios, and Etudes: All majors and minors (natural, melodic, harmonic), Arbans Method and Clarke Technical Studies (1-5)

Sample Repertoire: Barat "Fantasie in Eb", Balay "Petite Piece Concertante"

Grade 3

Technique Benchmarks: Extended Warm-up routine (Lambrecht, selected from the complete routine), multiple tonguing, flexibility studies

Scales, Arpeggios, and Etudes: All majors and minors, plus modes (two octaves where possible), Bousquet "36 Celebrated Studies", Bordogni "24 Vocalises"

Sample Repertoire: Kennan "Sonata", Arutunian "Concerto"

Grade 4

Technique Benchmarks: Introduce other warm-up routines (Cichowicz, Stamp), transposition

Scales, Arpeggios, and Etudes: Charlier "36 Transcendental Etudes", Pietsch "22 Virtuosity Studies"

Sample Repertoire: Hindemith "Sonate", Ewazen "Sonata"

Grade 5

Technique Benchmarks: Addition of Caruso "Musical Calisthenics for Brass", Irons "Twenty-Seven Groups of Exercises"

Scales, Arpeggios, and Etudes: Bitsch "20 Etudes", Ridenour "Transcendental Etudes", Orchestra Excerpts (Internationalisâtes Series, Rob Roy McGregor, actual parts)

Sample Repertoire: Honneger "Intrada", Enesco "Legend", Tartini "Concerto in D", Tomasi "Concerto"

Trombone (updated 4/15/2022, SK/JL)

Grade 1

Technique Benchmarks: 12th Interval to 2 octave range - differentiation of articulations - counting quarters/eighths/half notes/whole notes

Scales, Arpeggios, and Etudes: Bb Scale, Eb Scale, C Scale, F scale - 1st Book of Practical Studies for Trombone by Bordoner, Daily Routines for the Student Trombonists by David Vining

Sample Repertoire: The Gems series, Hasse Suite Movement 1 and 2

Grade 2

Technique Benchmarks: Low F to High G/Ab, Lip Slurs, Clear Articulations, (Daily Routines by David Vining), Herring 32 Studies, Rochut No. 1-10

Scales, Arpeggios, and Etudes: Mastery of all flat key scales and introduction to sharp keys (understanding), 1-2 Book of Practical Studies, Daily Routines for the Trombonist by Vining (or student version), Cimera 55 Phrasing Studies

Sample Repertoire: Marcello Suite in F minor, Hasse Suite all movements, Ropartz Andante and Allegro, Blazhevich Concert Piece No. 5

Grade 3

Technique Benchmarks: Low Eb to high Bb (plus pedal tone), Working on multiple tonguing, Tenor Clef (Fink Book), Rochut #10-23

Scales, Arpeggios, and Etudes: All Major and Minor Keys and arpeggios with music. Working on Scale Patterns in all keys

Sample Repertoire: Weber Romance, Telemann F minor Sonata, Paris Conservatory Solos (Morceau, Barat, Cavatine), Rimsky Korsakov Concerto

Grade 4

Technique Benchmarks: Blazeovich Clef Studies, Contemporary/Jazz Solos, Rochut #24-End, Tyrell Studies

Scales, Arpeggios, and Etudes: All Major and Minor Scales are memorized and their arpeggios. Memorizing Scale Patterns

Sample Repertoire: David Concertino, Telemann Fantasies, Contemporary pieces like Barabara York's A Caged Bird

Grade 5

Technique Benchmarks: Alto Clef, Trigger Register, Range from Pedal F to High D/F

Scales, Arpeggios, and Etudes: All

Sample Repertoire: Gordon Jacob Concerto, Malcolm Arnold Fantasy, Ewazen Sonata

Euphonium (updated 4/28/2022, SK/JL)

Grade 1

Technique Benchmarks: 12-16 note range, can read in multiple flat keys, knows basic rhythms.

Scales, Arpeggios, and Etudes: C-Gb Scales and arpeggios, Practical Studies for Trombone

Sample Repertoire: Gems, Hasse Suite Movement 1

Grade 2

Technique Benchmarks: Range of Low F to High G/Ab-Bb

Scales, Arpeggios, and Etudes: Can read most basic rhythms, Can play in most flat keys, All scales and arpeggios one octave in every key

Sample Repertoire: 1st or 2nd book of Practical Studies for Trombone, Rochut or Fink Legato Studies, Hasse Suite, Marcello Sonatas, Introduction and Dance by Barat

Grade 3

Technique Benchmarks: Range from Pedal B-flat to High B-flat/C, Can read or figure out almost all rhythms, Double Tonguing

Scales, Arpeggios, and Etudes: All Major and Minor Scales and scale patterns in every key, Tyrell Technical Studies, Rochut Melodious Studies, and Clef studies

Sample Repertoire: Haddad Suite, Telemann Sonata in F minor, French Conservatory Pieces

Grade 4

Technique Benchmarks: Can easily play in any key and tenor or bass clef. Have a range similar to a professional. Doubling on trombone in jazz band or orchestra.

Scales, Arpeggios, and Etudes: All scales 2 octaves memorized and scale patterns with music.

Sample Repertoire: Gordan Jacob Fantasia or Pantomime by Phillip Spark (Something euphoniumistic), Bach cello suite movements

Grade 5

Technique Benchmarks: Can easily play in any key and tenor or bass clef. Have a range similar to a professional. Double and Triple Tonguing are proficient.

Scales, Arpeggios, and Etudes: Working to get things super fast and accurate, working on finger patterns and combining lip slurs with scales. (All keys)

Sample Repertoire: Vladmir Cosma Concerto for Euphonium, a trombone piece like the Morceau Symphonique by Guilmant, transcriptions, an unaccompanied with extended techniques, or something with tape like My Mountain Top by Andy Scott

Tuba (updated 4/26/2022, GL/JL)

Grade 1

Technique Benchmarks: Be able to play a 2 octave range, Be able to perform 16th notes at quarter = 80

Scales, Arpeggios, and Etudes: Bb, F, Eb. Etude book: "Practical Hints for playing the tuba" by Don Little

Sample Repertoire: "The Canadian Brass book of intermediate solos," "For Practicing and performing Bb tuba"

Grade 2

Technique Benchmarks: 2 and a half octave range, ability to hear and adjust pitch and tone quality, clean articulation playing 16th notes at quarter = 100

Scales, Arpeggios, and Etudes: All flat scales and arpeggios one octave. Beginning etudes of Rochut/Bordogni

Sample Repertoire: Air & Bourre (Bach), Honor and Arms (Handel), "Suite for Tuba" by Don Haddad

Grade 3

Technique Benchmarks: 3 octave range, ability to consistently play with good tone quality and adjust pitch quickly, clean articulation playing 16th notes at quarter = 120

Scales, Arpeggios, and Etudes: All major scales one octave, Getting through the first 15 Rochut/Bordogni etudes

Sample Repertoire: "Andante & Rondo" by Capuzzi, "Six Studies in English Folk-Song" by Vaughn Williams, "Concertino for Tuba," by Frackenpohl

Grade 4

Technique Benchmarks: 3 and half octave range with consistent tone quality across the range, Effectively multiple tongue 16th notes @ quarter = 150. Good sight reader

Scales, Arpeggios, and Etudes: All Major & minor scales & arpeggios, Can play the first 30 Bordogni etudes well

Sample Repertoire: Concerto for tuba in one mvt (Lebedev), Serenade No. 12 (Persechetti), "Tuba Sonata" (Hindemith)

Grade 5

Technique Benchmarks: 4 octave range comfortably, great tone, pitch, dynamic control, effective at phrasing and musical interpretation of different styles of music

Scales, Arpeggios, and Etudes: All Major & minor scales & arpeggios 2 octaves - 16th notes at quarter = 84, Well into the 2nd volume of Bordogni etudes

Sample Repertoire: Concerto for tuba by Vaughn Williams, Concerto for tuba by Edward Gregson

Percussion (updated 4/15/2022, TO/JL)

Grade 1

Technique Benchmarks: Note: for Grade 1 and 2 students, it is possible that experience is limited in one or more areas of percussion study (e.g., no keyboard percussion or timpani experience), which could mean that even while meeting high benchmarks on a single instrument (e.g., snare drum), the grade level overall could be low from a total-percussion standpoint. Well-roundedness is as important of a metric as any single technical benchmark for percussion. Every answer in this form lists multiple categories of answers for this reason., Keyboard Percussion: basic wrist motion using matched grip and two mallets, limited dynamic control (control of stick height), Snare Drum: basic wrist motion using matched grip, limited dynamic control (control of stick height), Timpani: (N/A or Optional) basic wrist motion using matched grip (palm down), limited dynamic control, limited tuning ability, Multiple Percussion: basic wrist motions using matched grip and two mallets, limited in abilities relative to different auxiliary instruments or large setups, Drum Set: (N/A or Optional) – Basic 4-limb control for very simple patterns (beats).

Scales, Arpeggios, and Etudes: Keyboard Percussion: Major scales to 3sharps/3flats, any speed, Fundamental Studies for Keyboard (Whaley), Fantastic Mallets (Houliff), Snare Drum: Basic rudiments (single stroke, multiple bounce, and double stroke rolls, flams, drags, paradiddles, basic numbered roll rudiments, i.e., 5-, 7-, 9-stroke rolls), Elementary Studies for Snare Drum (Peters), Timpani: (N/A or Optional) Fundamental Studies for Timpani (Whaley), Fundamental Method for Timpani (Peters), Multiple Percussion: Studies in Solo Percussion (Goldenberg), Drum Set: (N/A or Optional) Alfred Beginning Drum Set method

Performance: Ensemble participation

Sample Repertoire: Keyboard Percussion: Short pieces for two mallets (Fundamental Studies for Keyboard – Whaley, Fantastic Mallets (Houliff) [or similar], Snare Drum: Progressive Solos for Snare Drum (Beck) [or similar], Timpani [limited]: Easiest etudes from Fundamental Method for Timpani (Peters) [or similar], Multiple Percussion [limited]: Easiest etudes from Studies in Solo Percussion (Goldenberg) [or similar], Drum Set: Performance with beginning ensemble (typically school jazz ensemble or non-school rock group)

Grade 2

Technique Benchmarks: Keyboard Percussion: basic wrist motion using matched grip/four-mallet grip (any) and two or four mallets, limited dynamic control (control of stick height), limited interval control (four mallets), Snare Drum: basic wrist motion using matched grip, more dynamic control (control of stick height) than a grade 1 student, Timpani: (N/A or Optional) basic wrist motion using matched grip (palm down or thumb up), limited dynamic control, limited tuning ability (tuning of single drums using an external pitch source), Multiple Percussion: basic wrist motions using matched grip and two mallets, limited in abilities relative to different auxiliary instruments but can use larger setups than a Grade-1 student

Scales, Arpeggios, and Etudes: Keyboard Percussion: All major scales, 2 octaves, memorized, played at moderate speed (e.g., sixteenth notes at $q=44$, $e=88$); All major triads, 2 octaves, memorized, played at moderate speed (e.g., triplets at $q=54$), Easier etudes/exercises from the Modern School for Xylophone (Goldenberg), Method of Movement (Stevens), Marimba Technique Through Music (Ford), Funny Mallets I (Zikovic), Snare Drum: Basic rudiments (single stroke, multiple bounce, and double stroke rolls, flams, drags, 4-stroke ruffs, paradiddles, basic numbered roll rudiments, i.e., 5-, 7-, 9-stroke rolls) at faster speeds or complexity than Grade 1 student, Elementary Studies for Snare Drum (Peters), Intermediate Snare Drum Studies (Peters), Contemporary Studies and Solos (Davila), Timpani: (N/A or

Optional) Fundamental Method for Timpani (Peters), Multiple Percussion: Studies in Solo Percussion (Goldenberg)

Performance: Solo performance at least once per year

Sample Repertoire: Keyboard Percussion: Sonatas, Sonatinas (Telemann, Clementi, etc.) from Masterpieces for Marimba (McMillan), Yellow After the Rain (Peters), Rain Dance (Gomez), Snare Drum: Solos from 14 Modern Contest Solos (Pratt), Intermediate Snare Drum Studies (Peters), Timpani: Tymp Tunes (Schinstine), Rumble Jumble (Oliver), band or orchestral literature (two drums, limited tuning changes), Multiple Percussion: Morris Dance (Kraft)

Grade 3

Technique Benchmarks: Keyboard Percussion: basic wrist motion using matched grip/four-mallet grip (any) and two/four mallets, limited dynamic control (control of stick height), more interval control (four mallets, all intervals in each hand), Snare Drum: basic wrist motion using matched grip, more dynamic control (control of stick height) than a Grade 2 student, Timpani: confident wrist motion using matched grip (palm down or thumb up), average dynamic control, moderate tuning ability (tuning of single drums using an external pitch source or multiple drums using external pitch source and knowledge of intervals/theory), Multiple Percussion: confident wrist motions using matched grip and two mallets (or more than two where needed), average in abilities relative to different auxiliary instruments and can use medium setups

Scales, Arpeggios, and Etudes: Keyboard Percussion: All major scales 2 octaves, all minor scales 2 octaves, chromatic scale 2 octaves. All memorized played at moderate speed (e.g., sixteenth notes at $q = 44$, $e = 88$); All major triads 2 octaves, all minor triads 2 octaves, 7th chords: (Major, Minor, Dominant/Mm7, Half-Diminished, Diminished), 2 octaves. All memorized; played at moderate speed (e.g., sixteenth notes at $q = 44$, triplets at $q = 54$); intermediate/advanced etudes/exercises from the Modern School for Xylophone (Goldenberg), Method of Movement (Stevens), Marimba Technique Through Music (Ford), Funny Mallets I (Zikovic), Vibraphone Technique (Friedman), Snare Drum: All Grade 2 items plus expanded number of rudiments, Intermediate Snare Drum Studies (Peters), Contemporary Studies and Solos (Davila), Portraits in Rhythm (Cirone), Timpani: Fundamental Method for Timpani (3 and 4 drum etudes)(Peters), Multiple Percussion: Studies in Solo Percussion (Goldenberg), The Multiple Percussion Book (Petrella)

Performance: Solo performance at least twice per year

Sample Repertoire: Note: Grade 3 onward assumes student can play typical pieces on all instruments (keyboard percussion, snare drum, timpani, multiple-percussion), Keyboard Percussion: Rhythm Dance (Wittiber), Frogs (Abe), Musser Etudes in C major/B major, Jungle Walk (Jarvis), Snare Drum: Solos from 14 Modern Contest Solos (Pratt), intermediate/advanced solos from Just Desserts (Freitag), Recital Solos for Snare Drum (Whaley), Portraits in Rhythm (Cirone), Timpani: Sonata for Timpani (Beck), Fundamental Solos for Timpani (Peters), Multiple Percussion: French Suite (Kraft)

Grade 4

Technique Benchmarks: Keyboard Percussion: all wrist motions using matched grip/four-mallet grip (any) and two/four mallets, good dynamic control (control of stick height), more interval control (four mallets, all intervals in each hand), special techniques (four mallets, one-handed rolls, independent rolls), Snare Drum: basic wrist motion using matched grip, good dynamic control (control of stick height), complete understanding of timbral possibilities of drums, Timpani: confident wrist motion using matched grip (palm down or thumb up), good dynamic control, strong tuning ability (tuning of single

drums using an external pitch source or multiple drums using external pitch source and knowledge of intervals), Multiple Percussion: confident wrist motions using any grip and two or four mallets, good in abilities relative to different auxiliary instruments and able to interact with any size setup, World/Auxiliary Percussion: comfort with a wide variety of hand drums and standard orchestral/band auxiliary instruments (tambourine, triangle, castanets, cymbals, conga drums, bongos, etc.)

Scales, Arpeggios, and Etudes: Keyboard Percussion: Scales are the same as for a Grade 3 student but with patterns or other musical directives (e.g., in thirds, crescendo/decrescendo) and/or at faster speed (e.g., sixteenth notes at $q = 72$, $e = 144$); arpeggios are same as for Grade 3 but with patterns or other musical directives and/or at faster speed (e.g., sixteenth notes at $q = 72$, triplets at $q = 72$), intermediate/advanced etudes/exercises from the Modern School for Xylophone (Goldenberg), Method of Movement (Stevens), Marimba Technique Through Music (Ford), Funny Mallets I (Zikovic), Vibraphone Technique (Friedman), Snare Drum: All 40 PAS rudiments at full range of dynamics and at $q=120$, Advanced Snare Drum Studies (Peters), Contemporary Studies and Solos (Davila), Portraits in Rhythm (Cirone), Douze Etudes (Delecluse), Timpani: Fundamental Method for Timpani (3 and 4 drum exercises/etudes)(Peters), Etuden for Timpani (Hochrainer), Standard Orchestral Literature (early symphonies, overtures), Multiple Percussion: Studies in Solo Percussion (Goldenberg), The Multiple Percussion Book (Petrella), World/Auxiliary Percussion: The Conga Drummers Guidebook (Spiro), standard orchestral excerpts

Performance: Multiple solo performances; if applicable, ability to perform a half recital

Sample Repertoire: Keyboard Percussion: Iljas (Zivkovic), Rhythm Song (Smadbeck), Virginia Tate (Smadbeck), Recital for Vibraphone (Davis), Prelude in E minor (Rosauero), Snare Drum: Kreisleriana 1 - 13 Etudes Pour Caisse-Claire (Delecluse), Douze Etudes (Delecluse), Timpani: The Solo Timpanist (Firth) Standard Orchestral Literature (early symphonies, overtures), Multiple Percussion: Canned Heat (Kopetzki), Hands Down (Floyd – Conga Drums & Bongos)

Grade 5

Technique Benchmarks: Keyboard Percussion: All from Grade 4 with ability to self-determine all relevant techniques needed for the literature, Snare Drum: All from Grade 4 with ability to self-determine all relevant techniques needed for the literature, Timpani: All from Grade 4 with ability to complete at quicker pace and/or ability to self-determine all relevant techniques needed for the literature, Multiple Percussion: All from Grade 4 with ability to self-determine all relevant techniques to the literature, World/Auxiliary Percussion: All from Grade 4 with ability to self-determine all relevant techniques to the literature likely to be encountered

Scales, Arpeggios, and Etudes: Keyboard Percussion: Scales are the same as for a Grade 4 student but with patterns or other musical directives and/or at faster speed (e.g., sixteenth notes at $q = 88+$, $e = 176+$); Arpeggios are the same as for a Grade 4 student but with patterns or other musical directives and/or at faster speed (e.g., sixteenth notes at $q = 88$, triplets at $q = 88$); advanced exercises (or exercises played at faster speeds) from Method of Movement (Stevens), other etudes as needed as listed in Grade 4, Snare Drum: All 40 PAS rudiments at full range of dynamics and at $q=120+$, etudes as needed as listed in Grade 4, Timpani: Standard Orchestral Literature (excerpts), etudes as needed as listed in Grade 4, Multiple Percussion: N/A, Optional (from Grade 4 list or earlier if needed)

Performance: Multiple solo performances; if applicable, ability to perform a full senior recital

Sample Repertoire: Keyboard Percussion: Variations on Lost Love (Maslanka), Standard Orchestral Literature (excerpts), Snare Drum: Prim (Masson), Standard Orchestral Literature (excerpts), Timpani:

Eight Pieces for Four Timpani (Carter), 7 Pieces for 4 and 5 Timpani (Macarez), Standard Orchestral Literature (excerpts - all), Multiple Percussion: Rebonds A/B (Xenakis)

Drum Set (updated 4/15/2022, GC/JL)

Grade 1

Technique Benchmarks: The ability to demonstrate proper fundamentals of: grip, stroke, and know the different parts of the drum set. If the student is new to music reading they must (or will soon) understand: music notation and develop the coordination to apply basic rhythms on the kit. They must develop the basic coordination to perform drum grooves in swing, rock, and Latin styles, and use appropriate fills in order to play in a small combo.

Etudes: Grade 1 students will develop coordination necessary to perform Swing, Rock, and Latin beats and appropriate fills instructor written handouts or from method books such as: Alfred's Beginning Drum Set Method and Funktional Rock by Tony Caselli.

Sample Repertoire: Repertoire is based upon students' needs for participation in college ensembles (if they are in one) or toward a musical style that they have an interest in learning to play. Examples of songs in the three styles are: Hayburner, Mercy Mercy, Blue Bossa, Seven Nation Army.

Grade 2

Technique Benchmarks: Students at this level should be able to demonstrate knowledge (without prompting) of: Swing grooves such as: 4-beat/2-beat, Bop, and Jazz Waltz; Rock beats that have various bass drum patterns; and be working to learn Latin grooves that include: Bossa Nova, Samba, Mambo and use appropriate fill rhythms for each of the 3 styles (Swing, Rock, and Latin).

Etudes: Method books used for student at this level include: Funktional Rock, Essential Styles for the Drummer and Bassist (1&2), and Syncopation for the Modern Drummer.

Sample Repertoire: Repertoire is again based upon students' needs for participation in college ensembles (if they are in one) or toward a musical style that they have an interest in learning to play. Examples of songs in the three styles are: Basie Straight Ahead, Take Five, Chameleon, Birdland, and Mambo Inn.

Grade 3

Technique Benchmarks: Students at this level should have command of the styles learned in previous study, be able to perform them at multiple tempo levels, and use creative fills appropriate for them. they should also feel confident soloing in 4 bar and 16 bar segments.

Etudes: Method books used at this level may include: The Drummer's Complete Vocabulary by Alan Dawson, John Riley's The Art of Bop Drumming, and The Fusion Drummer by Murray Houliiff.

Sample Repertoire: Caravan, Cute, Take the A Train.

Grade 4

Technique Benchmarks: Students at this level should feel confident developing the skills necessary to play in different styles at both very fast and extremely slow tempos and hold time steady while playing with a musical feel.

Etudes: Students at this level should be able to reinterpret methods such as Syncopation for the Modern Drummer and apply the concepts of the book to fills and comping patterns in their playing of Bop/Swing. More complicated Latin rhythms are also studied using Brazilian Coordination for Drum Set and Afro-Cuban Coordination for Drumset.

Sample Repertoire: Two Seconds to Midnight, El Caborojeno, Vortex

Grade 5

Technique Benchmarks: Students at this level should be able to: play with extreme confidence at any tempo in any style, and also perform fills and extended solos in songs. Students should be able to listen to songs and transcribe fills, short solos, and groove patterns in order to learn them. Students should be aware of legendary drummers' styles when hearing them in a listening "Blindfold Test".

Etudes: Methods used for this level of student can be a repeat of many of the books from the Grade 4 student list in addition to: Melodic Stick Control, Polyrythms The Musician's Guide, The Philly Joe Jones Solo Book, and transcriptions of solos and grooves by players such as: Neal Peart, Jeff Porcaro, Elvin Jones.

Sample Repertoire: Peri's Scope, Malaguena, Giant Steps

STRING AREA

Violin (updated 4/15/2022, SS/SS)

Grade 1

Technique Benchmarks: fluency in 1st position, elementary shifting, developing intonation and tone production

Scales, Arpeggios, and Etudes: up to 2 octave M and m scales and arpeggios (0-4 sharps and flats), Etudes up through Wohlfahrt Op. 45, Bk.1

Sample Repertoire: any beginning methods book up to Suzuki Bk. 2, Seitz Student Concerti #2 and 5, Bartok Slovak Folk Songs

Grade 2

Technique Benchmarks: fluency in 1st and 3rd positions, easy ability to shift, use basic vibrato, developing intonation and tone production, control of dynamics, basic bowing and some double stops

Scales, Arpeggios, and Etudes: Major 3 octave scales and arpeggios up to 4 sharps and flats, Wohlfahrt Op. 45, Bk. 2, Kayser Elementary and Progressive Studies, Op. 20

Sample Repertoire: Suzuki bks 4 and 5, Vivaldi Concerto in A Minor, Bach Concerto in A Minor

Grade 3

Technique Benchmarks: familiarity in positions 1-5, functional vibrato, well developed tone, few intonation problems, ability to play double stops, chords and more advanced bowing such as spiccato

Scales, Arpeggios, and Etudes: all Major and melodic minor scales and arpeggios - 3 octaves, all Major and harmonic minor scales in octaves, one octave minimum, Mazas Etudes, Op. 35, Kreutzer 42 Studies

Sample Repertoire: Haydn Concerto in G Major, Mozart Concerti #2 and 3, Kabalevsky Concerto

Grade 4

Technique Benchmarks: ability to negotiate all positions, false harmonics, double stops, accurate intonation and more advanced bowings such as spiccato and sautillé, and a well developed vibrato

Scales, Arpeggios, and Etudes: all 3 octave Major and Melodic Minor scales and arpeggios, all Major and harmonic minor scales in octaves and 3rds - one octave minimum, Mazas Etudes Op. 36, Kreutzer 42 Studies

Sample Repertoire: Beethoven Romances, Wieniawski Legend, Martinu Five Madrigal Stanzas

Grade 5

Technique Benchmarks: varying speeds for vibrato, French and Russian shifting, double stops, false harmonics, performing ability of a variety of standard bowing styles (legato, marcato, spiccato, sautillé etc.), dependably good intonation, well developed tone, fluency in all positions
Scales, Arpeggios, and Etudes: All 3 octave Major and Melodic Minor scales and arpeggios, all Major and harmonic minor scales in octaves, 3rds and 6ths - one octave minimum
Sample Repertoire: Sonatas by Bach, Beethoven, Mozart, Brahms; Concerti by Mozart, Mendelssohn, Bruch, Saint-Saëns; Short pieces by Bartok, Bloch, Martinu, Kreisler, Sarasate, Saint-Saëns

Viola (updated 4/20/2022, DD/SS)

Grade 1

Technique Benchmarks: learning how to hold the bow and viola; pizzicato and bowing simple scales and songs by ear and by reading notes, learning basic finger patterns

Scales, Arpeggios, and Etudes: 1st octave major and minor scales in 1st position, improv "conversation" between teacher and student gradually increasing the number of notes and string used

Sample Repertoire: Katrina Wreede Duos for 8-88, Elementary string book solos

Grade 2

Technique Benchmarks: comfort in note reading and applying some interval recognition, beginning shifting exercise and playing 1 octave scales moving up through the positions (1st up to 4th)

Scales, Arpeggios, and Etudes: One and two octave scales (Lynn Lathem Simply Scales and Dounis Shifting exercises for viola) solid rhythmic reading.

Sample Repertoire: Telemann Viola Concerto, Blackwell Solotime for Viola Book 1 Barbara Barber Solos for Young Violists, vol 2, Wreede Duos

Grade 3

Technique Benchmarks: comfort in reading, understanding principles of fingerings, increasing comfort in playing in different positions and all keys. Rhythmic integrity continued sight reading skills.

Scales, Arpeggios, and Etudes: Beginning to memorize all 3 octave major scales and minor scales with bowing and rhythmic variations. beginning arpeggio work and shifting throughout the fingerboard. (Helen Callus scale practice). Beginning other scales such as dorian, pentatonic, whole tone. Wohlfahrt bks 1 & 2. Dounis and other shifting etudes. Dancla 36 Etudes Mélodiques et facile

Sample Repertoire: Barbara Barber Vol 2, 3 and or 4. Kreisler Sicilienne and Rigadon (arr.), Blackwell Solotime for Viola Bk 2 & 3, JC Bach/ Casadesus Concerto, Haydn Divertimento continued duos and ensemble

Grade 4

Technique Benchmarks: Knows how to approach new music or etude. Growing ability to problem solve and develop practice strategies. Can begin figuring out good fingerings for themselves.

Scales, Arpeggios, and Etudes: continue Kimber, Callus, (Flesch arpeggios if they bring Flesch to school), Mazas and Wohlfahrt (Barton Pine), Kreutzer. Sitt Doublestops

Sample Repertoire: Glinka "Sonata in b minor for Viola", Hovhaness "Chahagir", Vaughan Williams "Suite for Viola (group 1)" Hindemith "Trauermusik"

Grade 5

Technique Benchmarks: Knows how to practice. Solid at sightreading. Leadership qualities in orchestra.

Scales, Arpeggios, and Etudes: Same as level 4 but always at a higher level. Mazas, Lillian Fuchs, Campagnoli, Harbison, Bowing: violin etudes from other collections
Sample Repertoire: Hindemith op. 25 no.1 or opus 11.4, Brahms sonata in f minor, movt from any major concerto.

Cello (updated 4/15/2022, JE/SS)

Grade 1

Technique Benchmarks: proper body/right arm/left setup, knowledge of positions 1-4, accurate rhythm
Scales, Arpeggios, and Etudes: major scales/arpeggios in 2 octaves/moderate tempo, Schroeder Studies Vol. 1

Sample Repertoire: Squire Danse Rustique, Popper Tarantella, Popper Fond Recollections

Grade 2

Technique Benchmarks: overall good intonation, accurate rhythm and subdivision, even tone

Scales, Arpeggios, and Etudes: all major scales/arp in 3 octaves/moderate tempo, Popper Easy Studies

Sample Repertoire: Saint-Saens The Swan, Goltermann Concerto #4, Faure Elegy

Grade 3

Technique Benchmarks: vibrato, thumb position, shifting into all positions on all strings

Scales, Arpeggios, and Etudes: major&minor scales in 3 octaves moderate tempo, Popper Op. 73

Sample Repertoire: Haydn Concerto in C Major, Bach Suite in d minor (memorized), Brahms Sonata e minor

Grade 4

Technique Benchmarks: play with ease in all positions with various styles of bowing, ability to collaborate with pianist, adaptable tone quality (dynamics, articulation)

Scales, Arpeggios, and Etudes: double stop scales in 6ths and 3rds, 2-3 octaves, Popper Op. 73

Sample Repertoire: Beethoven Sonatas 3-5, Bach Suite in C Major or c minor (memorized), Saint-Saens Concerto in a minor

Grade 5

Technique Benchmarks: ability to learn new music quickly, independence of decision-making, develop own fingerings and bowings

Scales, Arpeggios, and Etudes: scales in various bowing styles at various tempi, Piatti Caprices

Sample Repertoire: Dvorak Concerto, Bach Suite in E-flat Major, Martinu Sonata No. 2

Double Bass (updated 4/15/2022, MW/SS)

Grade 1

Technique Benchmarks: Beginning through elementary shifting, developing intonation and tone production.

Scales, Arpeggios, and Etudes: Major and minor up to 4 sharps and flats, 1 octave. Beginning note reading.

Sample Repertoire: Any standard beginning method book with supplemental material from: Suzuki Bk. 1, 2 / Vance Vol. 1

Grade 2

Technique Benchmarks: Fluid and accurate shifting, reading ability in 3rd position and above on the G-string, control of dynamics and basic bowings, introductory thumb position

Scales, Arpeggios, and Etudes: Major and minor scales and arpeggios up to 4 sharps and flats, 2 octave scales, 1 octave arpeggios through 4 sharps and flats.

Sample Repertoire: Vance Vol. 2, Capuzzi Concerto, Eccles Sonata

Grade 3

Technique Benchmarks: Accurate shifting on the neck and into lower thumb position with few intonation inaccuracies, well-developed tone, understanding of all natural harmonics regularly used in repertoire.

Scales, Arpeggios, and Etudes: Able to play all major and minor scales, 2 octaves, all arpeggios 2 octaves.

Sample Repertoire: Vance Vol. 3, Dragonetti Concerto, Dittersdorf Concerto, Minuets/Bourrees from Bach's 1st or 3rd Cello Suites (or arrangements).

Grade 4

Technique Benchmarks: Accurate intonation, well-developed vibrato, able to fluidly negotiate large shifts, mastery of advanced bow strokes (spiccato, sautillé, etc.)

Scales, Arpeggios, and Etudes: All 3 octave major and melodic minor scales and arpeggios, blues scale, modes.

Sample Repertoire: Vanhal Concerto, Bach Cello Suites 1-3, Fryba Suite in the Old Style, Bottesini Elegy, Koussevitzky short pieces.

Grade 5

Technique Benchmarks: Varying speeds for vibrato, false harmonics, solid intonation including double stops and chords, clean articulations in all tempi and dynamic ranges. Bow and intonation mastery.

Scales, Arpeggios, and Etudes: All 3 octave major and melodic minor scales and arpeggios, all major and harmonic scales in thirds, whole tone scales, octatonic scales, pentatonic scales, all previous scales.

Sample Repertoire: Bottesini Concerto No. 2, Koussevitzky Concerto, Bottesini concert pieces, Bach Cello Suites 4-6, Tubin Concerto, Nino Rota Divertimento Concertante

Harp (updated 4/15/2022, EF/SS)

Grade 1

Technique Benchmarks: use of all fingers, intervals of 3rds, 4ths, 5ths, and 6ths, ascending and descending glissando, 2/4, 3/4, 4/4 meters

Scales, Arpeggios, and Etudes: Scales: C major, one octave in eighth notes, divided between the hands, playing four notes in each hand. Arpeggios: two octaves in eighth notes divided between the hands in groups of 3 on the C major triad.

Performance: Ensemble participation

Sample Repertoire: Renié, Henriette: Grand'mère raconte une histoire; Hasselmans, Alphonse: Petite Berceuse; Grandjany: Pastorale.

Grade 2

Technique Benchmarks: crossunders, turnarounds, intervals up to an octave, dotted quarter notes, 2/4, 3/4, 4/4, 6/8, rolled chords, glissandi with turnarounds, triplets

Scales, Arpeggios, and Etudes: Scales: C, G, and F major, one octave scale in each hand, ascending and descending, in quarter notes. Arpeggios: C, G, and F major, two octaves in eighth note triplets, divided between the hands with triads in all inversions; root position 4-note arpeggios.

Performance: Solo performance on student recitals at least once per year

Sample Repertoire: McDonald-Wood: Processional, Russian Lullaby, Bagpipe Jig; Pratt, Samuel: The Little Fountain; Renie, Henriette: Angelus.

Grade 3

Technique Benchmarks: crossunders, turnarounds, intervals up to an octave, dotted quarter notes, 2/4, 3/4, 4/4, 6/8, two-handed trills, descending slides in 3rds and 6ths, one-handed arpeggios

Scales, Arpeggios, and Etudes: Scales: C, G, D, F, B-flat, E-flat major: three octave scale with hands doubled at the octave, ascending and descending, sixteenth notes. Arpeggios: Tonic triads with four fingers in each hand, all inversions, four octaves; V7 in all inversions in four octaves.

Performance: Solo performance on student recitals at least twice per year

Sample Repertoire: Renié, Henriette: Grand'mère raconte une histoire; Salzedo, Carlos: Suite of Eight Dances; Andres, Bernard: Espices; Dussek, J.L.: Sonatinas.

Grade 4

Technique Benchmarks: one-handed trills, more complex rhythms, meters, voicing, and counterpoint

Scales, Arpeggios, and Etudes: Scales: all keys, four octaves doubled at the tenth, quarter note = 70 in sixteenth notes. Arpeggios: all inversions, hands doubled at the octave.

Performance: Multiple student recital performances; if applicable, ability to perform a half recital

Sample Repertoire: Tournier, Marcel: Au Matin; Glinka: Nocturne; Handel: Passacaille.

Grade 5

Technique Benchmarks: extended harp techniques, maturity of tone and sound

Scales, Arpeggios, and Etudes: Scales: All keys, four octaves doubled at the tenth, quarter note = 85 in sixteenth notes. Arpeggios: hands together in different inversions, four octaves.

Performance: Multiple student recital performances; if applicable, ability to perform a full senior recital

Sample Repertoire: Handel: Concerto in B-flat, Pierné: Impromptu-Caprice, Debussy: Danses Sacrée et Profane.

Classical Guitar (updated 4/15/2022, RP/SS)

Grade 1

Technique Benchmarks: Develop correct right and left hand positions using exercises from the book, Classic Guitar Technique, Volume 1 by Aaron Shearer. Also one and two octave scales and right hand arpeggio exercises.

Scales, Arpeggios, and Etudes: One and two octave major scales played in the lower positions of the fingerboard to develop string crossing for both hands and to learn the notes found on frets one through five on all six strings. Melodic minor scales are started when the student is ready for them. Arpeggios are studied for the student to gain the ability to pluck strings, getting a balanced sound with the thumb, index, middle and annular, (ring) fingers. These arpeggio patterns are applied to a simple chord progression.

Sample Repertoire: Two part pieces from the Aaron Shearer book, listed above, where a melody is played by plucking with index and middle fingers and a bass part played by plucking with the thumb. These include preludes 1 through 6 in the book.

Grade 2

Technique Benchmarks: Student shows ability to use proper hand positions, increase note reading ability to recognize where notes are located on the fingerboard across all strings and the ability to play at faster tempos without losing control of the positioning and fingering with both hands. Improve tone production.

Scales, Arpeggios, and Etudes: Two and three octave major scales are studied to work with left hand position shifting up and down the fingerboard. Right hand arpeggio patterns with thumb and three fingers applied to the Study in E minor by Dionisio Aguado. Etudes by Fernando Sor and Matteo Carcassi.

Sample Repertoire: Waltz and 3 Variations by Ferdinand Carulli, Andante in C Major by Fernando Sor and Allegro in A minor by Mauro Giuliani.

Grade 3

Technique Benchmarks: Mastering two and three octave major and minor scales and being able to shift the left hand up and down the neck with smooth note connection while performing the change of position. Also, to increase tempo of all technique exercises. To play pieces being studied at their appropriate tempo.

Scales, Arpeggios, and Etudes: Two and three octave major and minor scales, arpeggio exercises of Abel Carlevaro where the right hand thumb and one finger pluck two strings simultaneously followed by single strings plucked in succession by the other two fingers. Etudes include the Study in C Major, Op. 35, No. 13 by Fernando Sor and Study in A major, Op. 25, No. 3 by Matteo Carcassi.

Sample Repertoire: Pavan no. 1 by Luis Milan, Bouree from Lute Suite 1 in E minor by J.S. Bach, Minuet and trio from Sonata in C Major, Op. 22 by Fernando Sor. This grade delves into more refined interpretive elements including use of vibrato, dynamics and changes of tonal color.

Grade 4

Technique Benchmarks: To keep advancing and improving the technique exercises started in grade 3.

Scales, Arpeggios, and Etudes: Continue two and three octave major and minor scales picking with six different right hand finger combinations. Advance through the arpeggio exercises of Carlevaro started in grade 3. Learning more advanced etudes of Sor and Carcassi and begin etudes of Heitor Villa-Lobos.

Sample Repertoire: Prelude from Cello Suite 1 by J. S. Bach, Prelude 3 or 4 by Heitor Villa-Lobos, Guardame las Vacas by Luis de Narvaez.

Grade 5

Technique Benchmarks: For the student to maintain proper technique elements as the music they play becomes more complex.

Scales, Arpeggios, and Etudes: Continuation and improvement of the material started in grade 4. This includes arpeggio work where the fingers are plucking individually on adjacent and non adjacent strings.

Sample Repertoire: Fantasia by Alonso de Mudarra, Sonata L. 483 by Domenico Scarlatti, Preludios Americanos No. 1, 3 or 5 by Abel Carlevaro.

KEYBOARD AREA

Piano (updated 4/15/2022, RE/RE)

Grade 1

Technique Benchmarks: Reading in both clefs with hands together

Scales, Arpeggios, and Etudes: 5-finger scale exercises in all keys.

Performance: Ensemble participation

Sample Repertoire: Simplest pieces from standard lesson books

Grade 2

Technique Benchmarks: Sight-reading of level 1 Repertoire

Scales, Arpeggios, and Etudes: 2-octave scales in all keys, Hanon Exercises

Performance: Ensemble participation

Sample Repertoire: J.S. Bach simple pieces from AMB, Bartok – For Children, Beethoven Sonatinas, Schumann Album for the Young

Grade 3

Technique Benchmarks: Sight-reading of level 2 Repertoire

Scales, Arpeggios, and Etudes: 2-octave scales in all keys plus arpeggios, Cramer Etudes

Performance: Solo performance on at least one student recital per year

Sample Repertoire: Haydn Sonatas, Chopin easier Preludes, Bartok Mikrokosmos, J.S. Bach – Inventions and Sinfonias

Grade 4

Technique Benchmarks: Sight-reading of level 3 Repertoire

Scales, Arpeggios, and Etudes: 4-octave scales and arpeggios in quick tempos; Moszkowski Etudes

Performance: Solo performance on at least one student recital per year; if applicable, ability to perform a half recital

Sample Repertoire: Beethoven, op. 2#1, Chopin Nocturnes, Bartok Romanian Dances, J.S. Bach WTC

Grade 5

Technique Benchmarks: Sight-reading of level 4 Repertoire

Scales, Arpeggios, and Etudes: Virtuoso etudes of Chopin, Liszt and Debussy

Performance: Multiple student recital performances; if applicable, ability to perform a full senior recital

Sample Repertoire: Beethoven, op. 26, Chopin first Ballade, Prokofiev Sonata #2, J.S. Bach Chromatic Fantasy and Fugue

Organ (updated 4/26/2022, CN/RE)

Grade 1

Technique Benchmarks: reading three staves

Scales, Arpeggios, and Etudes: simple scales with both hands and feet

Sample Repertoire: easy pieces for hands and feet from lesson book

Grade 2

Technique Benchmarks: Hymn playing

Scales, Arpeggios, and Etudes: Marcel Dupre pedal exercises

Sample Repertoire: J. S. Bach Eight Prelude and Fugues; Bach Orgelbuchlein; Dupre Chorale preludes

Grade 3

Technique Benchmarks: Sight Reading Hymns

Scales, Arpeggios, and Etudes: continuing Dupre pedal exercises, including hands/feet together

Sample Repertoire: J.S. Bach harder pieces from Orgelbuchlein; Brahms Chorale Preludes; Mendelssohn Prelude and Fugue

Grade 4

Technique Benchmarks: Hymn playing with basic improvisation

Scales, Arpeggios, and Etudes: Continuation of grade 3

Sample Repertoire: J.S. Bach extended Prelude and Fugues; chorale preludes; Boellmann Suite Gothique

Grade 5

Technique Benchmarks: Hymn Playing: improvised intro; be able to transpose a major 2nd

Scales, Arpeggios, and Etudes: continuation of grade 4

Sample Repertoire: Liszt Prelude and Fugue on BACH; Jehan Alain Litanies

OTHER FIELDS OF APPLIED STUDY

Composition (updated 2/22/2024, JB)

Grade 1

Musicianship Knowledge and Skills: read one clef fluently; recite the order of sharps and flats; recognize and generate all major and minor key signatures; demonstrate writing knowledge of at least one instrument or voice; engrave notes and rests, dynamics, and articulations in notation software.

Idea Generation: improvisation and notation of short motives and single harmonies

Portfolio Development: complete two original works, including one of at least three minutes' duration and one for unaccompanied, single-line instrument

Grade 2

Musicianship Knowledge and Skills: read treble and bass fluently; recognize and generate all basic intervals; recognize and generate basic rhythms; demonstrate writing knowledge of at least two instruments or voice; engrave lyrics, multiple staves, and extract parts in notation software

Idea Generation: transformation and notation of short motives and single harmonies

Portfolio Development: complete five original works, including one for two single-line instruments and one for solo voice

Grade 3

Musicianship Knowledge and Skills: recognize and generate all major, minor, diminished, and augmented triads in/from chord symbols; recognize and generate all fully diminished, half-diminished, minor, dominant, and major seventh chords; engrave advanced piano parts in notation software

Idea Generation: prolongation and notation of short motives and single harmonies

Portfolio Development: complete seven original works, including one of at least five minutes' duration and one for solo piano

Grade 4

Musicianship Knowledge and Skills: recognize and generate tonic-predominant-dominant progressions; recognize and generate advanced rhythms; create advanced, professional-level page layouts in notation software; demonstrate writing knowledge of voice and all basic instruments

Idea Generation: generation of contrasting short motives and single harmonies

Portfolio Development: complete nine original works, including one with electronic media

Grade 5

Musicianship Knowledge and Skills: demonstrate understanding and free use of at least one additional theoretical tool (e.g., advanced chromatic tonality, composition with set classes, composition with ordered pitch class sets including 12-tone rows, etc.); engrave advanced scores for large ensembles in notation software

Idea Generation: development and use of personal methods for idea generation

Portfolio Development: complete ten original works, including one of at least seven minutes' duration and one for large instrumental ensemble

Jazz Improvisation (updated 4/15/2022, JL)

Grade 1

Technique Benchmarks: (See individual instrument benchmarks)

Scales, Arpeggios, and Etudes: Major Scales/Arpeggios, Jim Snidero Jazz Conception Etudes

Sample Repertoire: Sonnymoon for Two (Bb Blues), Now's the Time (F Blues), Doxy, Watermelon Man

Grade 2

Technique Benchmarks: (See individual instrument benchmarks)

Scales, Arpeggios, and Etudes: Natural Minor Scales/Arpeggios, Mixolydian Scales/Arpeggios, Greg Fishman Etudes

Sample Repertoire: Autumn Leaves, Blue Bossa, Tenor Madness, Song For My Father

Grade 3

Technique Benchmarks: (See individual instrument benchmarks)

Scales, Arpeggios, and Etudes: Mixolydian Scales, Harm. Minor Scales, Solo Transcriptions (Easy)

Sample Repertoire: There Will Never Be Another You, Four, On Green Dolphin Street, How High the Moon, What Is This Thing Called Love

Grade 4

Technique Benchmarks: (See individual instrument benchmarks)

Scales, Arpeggios, and Etudes: Bebop Scales, Maj 7/V7/Min 7/Min 7b5 Arpeggios, Solo Transcription (Medium-Advanced)

Sample Repertoire: Stella by Starlight, All The Things You Are, Softly As In A Morning Sunrise, In A Sentimental Mood, Lady Bird

Grade 5

Technique Benchmarks: (See individual instrument benchmarks)

Scales, Arpeggios, and Etudes: Diminished Scales, Triad Pairs, Solo Transcriptions (Advanced)

Sample Repertoire: Anthropology, Have You Met Miss Jones, Cherokee, Invitation, Body and Soul

Electronic Music Composition (updated 4/15/2022, RH)

Grade 1

Technique Benchmarks: Introduction to using a Digital Audio Workstation (DAW): basic audio recording and editing; introduction to audio effects; introduction to musical principles pitch, rhythm, motive/theme

Sample Repertoire: Short (2-4 minute) sketches for fixed media based on manipulation of audio samples (musique concrete)

Grade 2

Technique Benchmarks: Increase proficiency with DAW. Use of modulation (LFO, envelopes), resampling; introduction to MIDI; basic principles of synthesis; increased focus on form and development; spatialization

Sample Repertoire: Compose longer pieces (4-8 minutes) for fixed media demonstrating increased musical sophistication

Grade 3

Technique Benchmarks: Continued development with DAW. Use of samplers, side chaining, plugins, macro controls, hardware controllers, etc.; using audio effects with live performers; begin live improvisation within DAW; refinement of form and developmental procedures; increased attention to structural use of timbre

Sample Repertoire: Medium-length (10-14 minute) works combining audio and synthesized sounds

Grade 4

Technique Benchmarks: Refinement of above techniques; development of recording and mastering techniques; begin flexible media/playback

Sample Repertoire: Medium-long (15-20 minute) works for fixed media alone/or and with live performers

Grade 5

Technique Benchmarks: Mastery of above skills; advanced techniques including granular synthesis and methods of electronic-live performer interaction

Sample Repertoire: Longer (15+ minute) works, for fixed media alone and with live performers; improvisation within an electronic environment

**Augustana College Department of Music
Sophomore Review Student Information Sheet**

Student Name: _____ Date: _____

Current Class (check one): FY Sophomore Junior Senior

Primary Area (instrument, voice, or composition): _____

Secondary Area (if applicable): _____

Music Advisor: _____

Musicianship Instructors (written and aural): _____

Applied Instructors: Primary Area: _____

Secondary Area: _____

Piano: _____

Ensembles: _____

In addition to this form, please submit the following to your Area Head:

1. A 1-2 page reflective paper that focuses on how a major in music relates to your personal vocational calling and career goals. Discuss your weaknesses and strengths in terms of fulfilling the requirements of this major.
2. A projected course of study (i.e., "four year plan") prepared with your advisor.
3. A copy of your transcript to date from Arches.

Augustana College Department of Music
B.A. in Music Performance Sophomore Review Summary

Place completed form in the student's official file maintained by the Music Department.

Student Name: _____

Committee Member Names:

Current Cumulative GPA: _____

Piano Proficiency (check one):

- completed on (date): _____
- incomplete. Remaining skills:

Material review completed (date): _____

Performance jury (date): _____

Final interview (date): _____

Provide brief comments summarizing information shared with the candidate in the following areas:

Strengths:

Areas for Consideration:

Committee's Recommendation (check one):

- pass.
- does not pass.

Augustana College Department of Music
B.A. in Music Performance Jury Entrance Report

Copies of this completed form should be given to the Music Department Chair, Area Head, the Applied Faculty Member, and the Student.

To complete the process, the student must submit a major declaration form to the Office of the Registrar.

This will attest that _____ has satisfactorily completed the entrance process for the BA: Major in Music Performance in _____

Date: _____

Applied Faculty Member: _____

Area Head: _____

Faculty Committee:

Augustana College Department of Music
Rudiments of Improvisation Form

Student Name: _____

Date of Completion: _____

Major (check one)

- music general
- music composition
- music education
- music performance

The goals of the Rudiments of Improvisation Requirement are to provide music students with the opportunity to explore a facet of music education and performance that is central to the life of a musician more skills with which to pursue their music degree at Augustana the incentive to pursue improvisation in their continuing musical development. Successful completion of this requirement is necessary for graduation with a major in music from Augustana College. The student, in consultation with his/her advisor, is responsible for completing the requirement and filing the form in the Music Office. The form will be placed in the student's file and appear on his/her transcript. All music majors must complete at least one improvisation experience.

Opportunities (check at least one, and all that apply):

- improvisation within applied lessons
- improvisation within composition lessons
- improvisation within an ensemble
- improvisation within a course
- on-campus improvisation workshop
- off-campus improvisation workshop

Describe briefly:

Outcomes (check at least one, and all that apply):

- imitation of various musical styles
- improvisation on pre-existing materials
- creation of an original composition
- manipulating common musical elements in non-traditional ways
- improvisation on original materials
- ornamentation
- cadenza
- experimenting with various sound sources

Describe briefly:

**Augustana College Department of Music
Recital/Concert Recording Request**

This request must be submitted to the Music Office no later than THREE WEEKS before the performance. Performances will not be recorded without a request form!

Payment must accompany this completed form. Make checks payable to Augustana College.

Today's Date: _____

Student Name: _____

Recording Information:

Recital Title: _____

Date of Performance: _____

Time of Performance: _____

Location: _____

Intermission (check one): Yes No

Duration (if planning an intermission, divide time into first and second half): _____

Describe any unique performance circumstances (spoken introductions, multiple tuning pitches, effects) that would impact the recording:

Recording Fees (Centennial and Wallenberg Halls): \$25 for digital files.

**Augustana College Department of Music
Wednesday Music Recital Application Form**

- Accurate duration of piece in minutes is mandatory. **Please round seconds up to the next minute.**
- Indicate any information which is not applicable or available.
- Composer's life dates and catalogue numbers of pieces are required (if available). Sources may be found in the Listening Lab or online.
- Double-check spelling and dates
- Return forms to Chris Gauley two weeks before the recital date.
- Deadlines for submission of information are listed on the recital attendance board next to Bergendoff 126.
- Incomplete forms will be returned to the student for completion.

Recital Date: _____

Name(s) of Performer(s)	Instrument or Voice Type	Phone/email

Accompanist Name: _____

Accompanist Signature: _____

Applied Faculty Signature: _____

Composer's Full Name: _____

Composer's Life Dates: _____

Full Title of Piece: _____

Op., B.W.V, K. or S. Number: _____

Movement(s) to be Performed: _____

Duration in minutes: _____ (may not exceed 10 mins.)

Special Needs (check all that apply): Stands (how many? _____) Harpsichord Page-turner

Chairs (how many? _____)

Piano (if so, check one: lid down short stick tall stick)

Other (please specify: _____)



Setup Diagram

**Augustana College Department of Music
Individual Student Recital Form**

- This form should be submitted to the Music Office immediately following the recital jury (no later than three weeks before the recital).
- Program information should be emailed to the Music Office immediately following the recital jury, or students will be responsible for providing their own programs.
- Students are responsible for printing their own song translations or program notes.
- Non-music majors or minors who use Centennial Hall and Wallenberg Hall for recitals will reimburse the College for staff service charges incurred as a result of their rehearsal/performance.

Today's Date: _____

_____ has permission to schedule a _____ recital.
Name Area (voice, instrument, composition)

Date of Performance: _____

Time of Performance: _____

Location: _____

Applied Faculty Name: _____

Applied Faculty Signature: _____

Recital date confirmed in [Astra](#)

Please check all that apply:

- This recital is in partial fulfillment of the requirements for a Bachelor of Arts degree with a major in Music Performance.
 - Junior Recital Senior Recital
- This recital is in partial fulfillment of the requirements for a Bachelor of Arts degree with a major in Music Composition.
- This recital is in partial fulfillment of the requirements for a Bachelor of Arts degree with a minor in Music Performance.

- Music major Music minor Optional non-degree recital

- Special Requirements: tuned piano tuned harpsichord
- I have personnel and technology to video/audio record this recital OR
 - I need someone to video/audio record this recital.

**Augustana College Department of Music
Instrument Rental Form**

Date: _____

Student Information

Student Name: _____ ID #: _____

School Address: _____

Home Address: _____

Cell Phone: _____ Home Phone: _____

Rental Information

Rental charge per semester: \$78 (regular-maintenance instruments) or \$117 (high-maintenance instruments).

School Instrument: _____ Serial #: _____

Rental Period:

Fall Semester Spring Semester Summer (student responsible for loss, repair, and/or insurance deductible)

Insurance Policy #: _____ (highly recommended)

Total Charge: \$ _____ (amount will be added to student's invoice)

Check-Out

To be completed by the applied music instructor only.

Condition of Instrument: _____

Applied Instructor Signature: _____ Date: _____

Area Head Signature: _____ Date: _____

Student Signature: _____ Date: _____

When form is completed, please return to the Department of Music.

Check-In

Condition of Instrument: _____

Applied Instructor Signature: _____ Date: _____

Student Signature: _____ Date: _____

When the instrument has been returned and inspected, please return this form to the Department of Music.

**Augustana College Department of Music
Minor in Performance Application**

Place completed form in the student's official file maintained by the Music Department.

Student Name:

Primary Instrument:

Date: _____

This student is recommended to take the entrance jury by the following faculty members:

Applied Faculty Member:

Area Head:

Major Ensemble Director:

Major Ensemble Director (optional):

Major Ensemble Director (optional):

On a separate sheet, the student will provide a list of their solo and chamber music repertoire, performances, and ensemble/production participation.

**Augustana College Department of Music
Minor in Performance
Entrance Audition Report**

Upon completion of a successful audition, copies of this completed form should be given to the Music Department Chair, Area Head, the Applied Faculty Member, the assigned Minor Advisor, and the Student.

This will attest that _____ has satisfactorily completed the

entrance process for the Performance Minor in _____.

Assigned Minor Advisor is _____.

Date: _____

Applied Faculty Member:

Area Head:

Faculty Committee:
