

# Department of Music

## STUDENT HANDBOOK

TO REQUEST AN EXCEPTION TO ANY OF THE POLICIES OR PROCEDURES IN THIS MANUAL, PLEASE CONTACT:

PROFESSOR CINDY MOYER, MUSIC DEPARTMENT CHAIR

[CM4@HUMBOLDT.EDU](mailto:CM4@HUMBOLDT.EDU)

707-826-3563

# Contents

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WELCOME, MISSION AND GOALS .....	3
Welcome.....	<b>Error! Bookmark not defined.</b>
Mission Statement and Educational Goals.....	3
Music Department Information and Policies .....	4
Music Department Office, Music B, Room 143 .....	4
Building Use.....	4
After Hours Use .....	4
Use of Fulkerson Recital Hall .....	4
Practice, Practice Rooms, and Classrooms .....	4
Lab Use .....	4
Music Library Room 131A.....	5
Pianos, Organs, Harpsichords.....	5
Instrument Policy and Check-Out Procedures .....	6
Lockers.....	6
Key Cards/Access to the Practice Rooms .....	7
Access to Percussion Studio .....	7
Student Bulletin Board .....	7
Scholarships.....	7
Employment Opportunities .....	7
Advising, Academics, Attendance.....	8
Placement Tests for Theory, Ear Training, Piano, and Music History.....	8
Advising .....	8
Advisors .....	8
Academic Standards .....	9
Attendance .....	9
Studio Instruction .....	10
Ensembles.....	11
Concerts and Recitals .....	13
Student Recitals.....	13
Accompanists.....	14
HSU Music Student Health Tips .....	15
Overuse Injuries.....	15
Hearing Loss Prevention.....	15

Degrees and Curriculum ..... 16

    Bachelor of Arts in Music..... 16

    Music Minor Requirements..... 16

Music Major Degree Requirements ..... 17

    General Education and All-University Requirements (GEAR) for Music Majors ..... 17

    Music Studies Concentration Requirements..... 18

    Music Performance Concentration (Instrumental Emphasis) Requirements (Audition Required, see p. 26) ..... 19

    Music Performance Concentration (Guitar Emphasis) Requirements (Audition Required, see p. 26) ..... 20

    Music Performance Concentration (Piano Emphasis) Requirements (Audition Required, see p. 26) ..... 21

    Music Performance Concentration (Vocal Emphasis) Requirements (Audition Required, see p. 26)..... 22

    Music Composition Concentration Requirements (Audition Required, see p. 26) ..... 23

    Music Education Concentration Requirements (Audition Required, see p. 26)..... 24

    Music Department Core Pre-requisites (and usual co-requisites) ..... 25

Audition Information for the Composition, Performance, and Music Education Concentrations..... 26

    HSU Performance Concentration Audition Requirements..... 29

    HSU Music Education Audition Requirements ..... 40

Ensemble Requirements..... 49

    Trumpet, Trombone ..... 49

    Horn..... 49

    Tuba ..... 50

    Percussion ..... 51

    Piano ..... 51

    Violin, Viola, Cello..... 52

    String Bass ..... 53

    Guitar ..... 53

    Flute, Oboe, Clarinet, Bassoon ..... 54

    Saxophone ..... 55

    Voice ..... 56

# Music Department

## STUDENT HANDBOOK

### Welcome

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The faculty and staff of the Humboldt State University Music Department welcome you to our community of musicians. We are happy that you have chosen HSU as the place to develop your academic and musical potential. This handbook is designed to help you better understand Music Department policies, procedures, and requirements for music majors and minors. It should be used in conjunction with the University catalog. Students should keep both the handbook and the catalog as a reference. The policies in this handbook do not supersede any regulations found in the catalog, but explain specific procedures, expectations, and requirements for majors and minors in more detail. Please take a few minutes and review the material in this handbook.

The faculty and staff at Humboldt State are here to assist you. Please do not hesitate to contact faculty or staff members with questions you may have regarding your work at the University.

### Mission Statement and Educational Goals

The mission of the Music Department at Humboldt State University is to provide well-designed, cohesive, and effective instruction for our students; to be engaged with music as a performing art; to investigate music as a discipline with a considerable and global body of scholarship; and to promote music as a deeply rewarding lifelong area of expression.

Throughout the history of humanity, music has been one of the most universal, essential, and enduring of human endeavors. Through the study of the art of music, individuals can be empowered to deeply explore, understand, and objectify their own intellectual, emotional, and creative energies and impulses. The study of music is, therefore, both an appropriate and an indispensable component of the educational development of university students, serving the mission of Humboldt State University and society at large in a unique and powerful way.

The Music Department accepts and strives to fulfill the charge that each person participating in the study of music in this department will be able to perceive music in an enlightened and discerning way; respond to the expressive qualities of music with sensitivity and appreciation; and be capable of sharing their perceptions and responses with others through the vocabulary and activities intrinsic to music and the scholarship of music.

The Music Department at Humboldt State is committed to providing quality education directed to individual student needs. In our department you will:

- Perfect your skills as a performer and leader
- Study the rich legacy and tradition of music literature and history
- Realize your full artistic potential in a supportive environment
- Prepare for graduate study or a career in a music-related field

# Information and Policies

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## Music Department Office, Music B, Room 143

The office is open Monday through Friday, 8:00 am to 5:00 pm, (707)826-3531.

All music department forms (including syllabi) are available in the music office and on the department's website: [www.humboldt.edu/music](http://www.humboldt.edu/music).

## Building Use

The Music buildings are officially open 7:00 am until Midnight weekdays, 8:00 am to 11:00 pm weekends. The buildings are often closed during vacations and holiday periods. A schedule is posted on the doors of each building for reference. Use of Music Department facilities is generally restricted to current Humboldt State students enrolled in music classes.

Please treat the facilities and fellow students with respect. It is important that our equipment and rooms are maintained in the best condition possible. Under no circumstances should outside doors or windows, or classroom doors be propped open after the building is locked. This represents a serious security problem. Any breach of these policies will result in the revocation of use privileges.

## After Hours Use

The Music Buildings are open a significant number of hours for student access. It is the policy of the Music Department that no other time will be permitted with the exception of special requests for use during extended holiday periods. Anyone using the building outside of the authorized hours will be escorted out by campus police.

## Use of Fulkerson Recital Hall

Only faculty may sign out the hall by using the room sign up log in the Music Department Office. No food or drink is allowed in Fulkerson Recital Hall.

## Practice, Practice Rooms, and Classrooms

Consistent daily practice is fundamental for success in any performance area.

- Practice rooms are available to music students during the hours the building is officially open. (On Saturdays between 9:00 AM and 2:00 PM, the Humboldt Music Academy has first preference.)
- Practice room use is on a "first-come, first-served" basis.
- Practice rooms are to remain locked at all times.
- Do not put food or drink on the pianos. Close and cover pianos after each use.
- Do not put paper over the windows of the practice room doors. This is a significant safety hazard.
- Some access is available for authorized students to classrooms when they are not in use for classes or rehearsals. Chamber ensembles and piano majors who need the use of a grand piano have first priority.

## Lab Use

Use of all labs in the Music Department requires faculty authorization. They are subject to the same restrictions as those for classrooms and practice rooms.

- No food or beverages are allowed in any lab space.
- No writing upon or posting of notes on the workstations is allowed.
- Only authorized students may use the labs. Any sharing of keys or allowing entrance into the labs without key authorization (opening the door for someone else) will result in loss of lab privileges.
- Users may not connect peripheral devices to studio hardware without permission. Changing connections, moving equipment, and tampering with security systems is not allowed.
- No installation or removal of applications, system software, or changing of default settings is allowed.
- File storage on workstations is limited to classroom folders. All other materials will be periodically erased.
- Lab work is an extension of class work in the Music Department. All work in the lab should support class assignments. Printing papers for other classes, personal email, web surfing, etc. is prohibited.
- Problems with software or hardware should be logged in on the clipboard where one is provided in the lab and/or reported to the Music Office.

## Music Library Room 131A

The Music Library contains chamber music and large ensemble music. Use of materials in the music library is by written faculty authorization only. Library checkout forms are available in the ensemble music library.

## Pianos, Organs, Harpsichords

- Pianos (acoustic and electric), organs, and harpsichords are maintained on a periodic basis. It is important that any problems with these instruments should be reported immediately to the Piano Technician in Room 145 or the Music Office if the technician is unavailable.
- Students in applied piano have first priority for the use of grand pianos.
- Our pianos are essentially physical infrastructure; vital pieces of equipment for a multitude of daily purposes throughout the curriculum, and the Music Department invests heavily in their regular upkeep so that you, the user, always find a piano that is properly regulated and in tune when you need one. There is a staff piano technician here all year, but please understand that YOU play a vital role in piano care by treating these expensive pieces of equipment with respect, and reporting problems without delay to the instrument shop.
- Keep drinks—especially open containers—OFF pianos entirely. A single spill landing in the right place can mean hundreds of dollars of damage.
- Piano covers play an important part in upkeep and are meant to be used. These accessories assist in protecting pianos from dirt and dust obviously, but they also protect piano interiors from sudden temperature changes from drafts that can destabilize tunings. Please do not throw them on the floor—they collect dirt there and transfer it back to the piano. Place removed covers on a table or chair, and put them back correctly on the piano when you are finished.
- For the sake of yourself and everybody else, have clean hands before playing, especially after eating. You might be the next person who has to play a piano with keys covered in French fry grease—not a pleasant experience.
- Please report any issues with pianos as soon as you are able to room 145. These include not just the basic playability issues that pianos can develop, but wobbly benches, broken strings, broken key tops, odd noises, pencils and pens falling inside, etc. The sooner these can be addressed by the technician, the faster they can be resolved.
- Only students with faculty authorization may check out the piano key for use of the grand piano in Fulkerson Recital Hall. Use of this piano is restricted to students preparing for performances and may not be used for general practice.

- Students wishing to use grand pianos during summer and winter breaks must have faculty authorization and pay a use fee.

## Instrument Policy and Check-Out Procedures

### Rules and Restrictions for HSU Instrument Privileges

- Instruments normally may only be checked out to HSU Students enrolled in a music course which requires the instrument.
- Do not leave instruments unattended at any time (e.g. in practice rooms, vehicles, etc.).
- Instruments are not to leave Humboldt County without prior written permission of the Department Chair. Instruments may only leave Humboldt County if proof of insurance for the full replacement value is presented to the Department Chair prior to departure.
- Only the person to whom the instrument is checked out may play the instrument.
- Instruments may not be used for performances outside of school use.
- Instruments are not to be used for parade, street or pep bands.
- Summer and intersession use guidelines are the same as listed above.
- Instruments traveling by air must be inside the passenger cabin of the aircraft either as a carry-on or with an assigned seat.

### Check-Out Procedures

- Obtain an Instrument Check-out form from the Instrument Shop, Music B, Room 145.
- Fill out the student portion of the form and have it signed by the appropriate faculty member.
- Go to room 145 and check out the instrument from the instrument technician.
- Upon receiving the instrument and signing the check-out form, the student accepts full responsibility for replacing the instrument if it is lost or stolen and the cost of repairs if it is damaged by negligence or improper use.
- The student may not have the instrument repaired or adjusted by any off campus repair technician without prior authorization of the department chair.
- All instruments must be returned by the last day of Finals Week each semester. Failure to do so will result in a hold being placed both upon student grades and registration for subsequent semesters.
- Summer and Winter break use of instruments requires authorization from both faculty and the department chair and there is a \$20 use fee.

## Lockers

- Lockers are provided for music students. Majors have first priority.
- Authorized students may check out a locker for the semester by contacting the Instrument Technician in the Instrument Shop.
- No student supplied locks may be used. Any unauthorized lock will be destroyed and the contents of the locker discarded.
- HSU assumes neither responsibility nor liability for loss or damage of anything stored in music lockers.
- Lockers must be emptied by the end of Finals Week each semester. After that time, lockers will be emptied by the Instrument Technician and the contents discarded.

## Key Cards/Access to the Practice Rooms

Music students will be issued key cards allowing access to practice rooms, classrooms, and labs based upon faculty authorizations. Forms are available in the Music Department Office beginning the first day of classes. Once your authorization has been approved, you may pick up your key card from Facilities (corner of 14<sup>th</sup> and B Streets) be sure to take a picture id). Turn in your Key Card to the Music Department Office, at the end of the semester or academic year for which it was effective. New Key Cards are issued each academic year.

## Access to Percussion Studio

- Only students who are registered for percussion studio lessons or who have received official key card authorization by the percussion instructors may use these rooms and equipment.
- Students wishing to use the percussion facilities and equipment during summer and winter breaks must pay a use fee and obtain authorization by the percussion faculty.
- Equipment may not be moved into or out of the percussion modules without the permission of the percussion instructors.
- No unauthorized usage of the percussion modules will be permitted.

## Student Bulletin Board

All notices pertinent to Music students will be posted on the Student Bulletin Board. It is located on the right-hand side of the hallway leading to the Music Department Office, opposite Music B, Room 141.

## Scholarships

The Music Department offers a variety of yearly scholarships to new and returning students. Scholarship deadlines are posted on the Financial Aid website and generally open on January 1 and close on March 1.

Scholarship students must meet the following criteria:

- Must enroll as a full-time student with a minimum of 12 units.
- Must participate in at least **two** Music Department performance ensembles per semester, **one of which will be assigned** by the department through consultation with the advisor and ensemble directors.
- Must receive instruction in your primary applied area by a member of the HSU Music Faculty.
- Must maintain satisfactory performance in studio lessons and ensembles.

## Employment Opportunities

The Music Department hires students to work as Stage Managers, Ushers, Recorders, Lab Monitor, and Ensemble set-up. Check with the Music Department Office for further details. To work on campus, students must be registered in a minimum of 6 units per semester.

# Advising, Academics, Attendance

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## Placement Tests for Theory, Ear Training, Piano, and Music History

Placement exams are offered for incoming music majors (freshmen or transfers) with previous education in music theory, ear training, music history, and/or piano. These exams are typically offered at the start of each semester. These exams serve several purposes. New music students with substantial theory or music history background are often able to test out of the Music 110: Music Fundamentals and/or MUS 104: Introduction to Music requirements. Students who have previously studied piano can be placed in a piano class appropriate to their level of skill, or even test out of all the piano classes. Transfer students are evaluated to determine which theory and ear training classes will be appropriate for them. For questions about the theory, ear training, or music history tests, contact the department chair. For questions about piano placement, contact Dr. Daniela Mineva.

## Advising

Be sure you own and read the university catalog. It is the primary contract between you and the university. Know the specific requirements for your degree concentration! The responsibility for graduating belongs to you. If you have questions, check with your advisor.

Advisors are assigned to all new majors and minors during the Humboldt Orientation Program (HOP). Students must meet with their advisor in order to register for classes in each semester, to receive guidance regarding both music and general education programs, and to get an approved graduation check.

All students must meet with their faculty advisor at least once per semester. Your advisor will assist with both major and general education advising.

Information about HSU Policies, Procedures, and Resources (such as the Add/Drop Policy, information about resources for disabled students, the Attendance Policy, and Counseling and Psychological services) is available at <http://www2.humboldt.edu/academicprograms/syllabus-addendum-campus-resources-policies>

## Advisors

Advisors are assigned according to areas of study. For the name and office number of the faculty member advising in each area, contact the Music Department Office Room 143 (826-3531 or [mus@humboldt.edu](mailto:mus@humboldt.edu)).

Advising Area	Faculty Advisor	Room #	Ext.
Brass	Paul Cummings	219	5435
Composition	Brian Post	102	5438
Music Education	Paul Cummings	219	5435
Music Minor	Elisabeth Harrington	211	5437
Percussion	Eugene Novotney	103	3728
Piano	Daniela Mineva	217	5443
Strings (Violin, Viola, Guitar)	Cindy Moyer	101	3563
Strings (Bass, Cello)	Garrick Woods	107	5448
Voice	Elisabeth Harrington	211	5437
Woodwinds	Paul Cummings	219	5435

## Academic Standards

Music Students are expected to maintain high academic standards as well as a high level of performance proficiency. A minimum of a "C" average is required in your music major courses.

## Attendance

Class attendance is a vital part of your music education. While attendance policies vary between instructors, it is expected that music majors will attend all meetings of their classes and lessons within the music major.

Attendance at all rehearsals and performances of ensembles is absolutely mandatory. Each member of the ensemble contributes to the overall experience of the group. Unexcused absences are unacceptable.

# Studio Instruction

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All students with a major in music are required to declare a principal performance medium (voice, piano, orchestral instrument, guitar or composition) upon entering the program. They will receive studio instruction in their major performing area based upon their degree Concentration (5-8 semesters). The standard lesson length is 25 minutes. Upper division lesson for Performance, Music Education, and Composition concentrations are 50 minutes long.

Lesson times are arranged with individual instructors. All music majors must receive their studio lessons with an HSU music faculty member. No student may register for studio instruction only. Students taking lessons are required to be concurrently enrolled in at least one HSU performance ensemble and enrolled for a minimum of 6 units. A minimum grade of B- required to continue lessons in future semesters. A lower grade will result in probationary status in the studio. Additional criteria may apply in some studios.

Students enrolled in studio lessons are expected to attend each scheduled lesson. If it is necessary to miss a scheduled lesson due to illness or other valid circumstance, the instructor must be notified in advance.

Missed lessons may be made up at the discretion of the instructor. Studio Lessons are an important and expensive (due to the one-on-one nature of instruction) component of your musical education. Missed lessons will adversely affect both progress and overall performance. Therefore, grades may be lowered in the event of excessive absences.

## Jury Examinations

All music majors enrolled in studio lessons will be evaluated by a faculty committee each semester. This panel, called a "Jury", consists of faculty in each area or other music faculty as needed, and will determine whether students are making consistent progress and have met the requirements for the level of lessons in which they are enrolled. Jury exams are normally held during finals week each semester. Students should sign up for a jury time through their studio instructor during the last week of classes. Procedures and content of juries vary among different areas so check with your studio instructor at least one month before the end of the semester to review and prepare material for the jury.

All students enrolled in studio lessons are required to pass a jury exam each semester. Failure to pass these examinations will result in probation or possible dismissal from the program.

## Upper Division Lessons (MUS 420-438)

Required Upper Division Lessons will be 1 hour long.

The only students who may take upper division lessons will be those who have applied and been accepted into the Performance, Music Education, or Composition Concentrations. Upper Division lessons are available only on the student's primary instrument for Performance or Music Education students, or in composition for Composition students.

Students may take only FOUR semesters of Upper Division lessons. Normally, they will take them during their 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> semesters at HSU (for native HSU students), or beginning no later than their second semester at HSU (for upper-division transfer students) or beginning in their second semester as a Music Major (for native HSU students who change majors after completing four semesters at HSU). Students who are not able to graduate after completing their four semesters of upper division lessons, may continue with lower division lessons as needed.

For transfer students (who may not have an opportunity to audition into programs that include upper division lessons), faculty may waive one semester of upper division lessons in order to permit the student to graduate after four semesters at HSU. Native students must complete all four semesters of upper division lessons.

Prior to registering for Upper Division lessons, students must demonstrate that they are making good progress towards completing all degree requirements – especially the theory, ear training, and piano class requirements. Once accepted into the program, students must continue to make good progress toward completing all degree requirements. Students who are unable to meet this standard will complete their degrees in the Music Studies Concentration. Good progress towards the degree is defined as maintaining an overall GPA of at least 2.5 and having completed at a minimum:

- Intro to Music, Music Fundamentals, Piano I, and at least 12 units of GEAR courses (four 3-unit courses) by the end of the student's second semester as an HSU Music Major
- At least two of Theory I, Ear Training I, Piano II, and at least 18 units of GEAR courses (six 3-unit courses) by the end of the student's third semester as an HSU Music Major
- At least two of Theory II, Ear Training II, Piano III, and at least 24 units of GEAR courses (eight 3-unit courses) plus all of Theory I, Ear Training I, and Piano I by the end of the student's fourth semester as an HSU Music Major
- At least two of Theory III, Ear Training III, Piano IV, and at least 30 units of GEAR courses (ten 3-unit courses) plus all of Theory II, Ear Training II, and Piano III by the end of the student's fifth semester as an HSU Music Major
- At least two of Theory IV, Ear Training IV, and at least thirty-six units of GEAR courses (twelve 3-unit courses) (plus all of Theory III, Ear Training III, and Piano IV) by the end of the student's sixth semester as an HSU Music Major
- At least forty-two units of GEAR courses (fourteen 3-unit courses), plus Music History to 1750 and Conducting (plus all of Theory IV, Ear Training IV, and Piano IV) by the end of the student's seventh semester as an HSU Music Major

## Ensembles

All music majors are required to participate in one ensemble each semester. Ensembles are listed below. For information about ensemble auditions, consult individual ensemble directors (listed in the class schedule). Information about Ensemble Requirements for your performing area begins on page 49.)

**MUS 106/406B: University Singers** – Study and performance of choral literature from many periods and styles.

**MUS 106/406E: Opera Workshop** – Traditional and contemporary musical theater repertoire: opera of all styles and Broadway musicals. Students prepare individual roles, ensembles, and scenes culminating in public performance.

**MUS 106/406F: Mad River Transit** – Select vocal jazz ensemble.

**MUS 106/406H: Wind Ensemble** – The Wind Ensemble plays the highest quality wind literature. Organized on a "pool of players" concept, instrumentation expands and contracts from 10-50 players depending upon the repertoire.

**MUS 106/406J: AM Jazz Band** – This ensemble is designed for intermediate players, students learning a "double," and students new to the jazz idiom. Emphasis is on style, literature, and improvisation. (NO audition required.)

**MUS 106/406K: Jazz Orchestra** – Music composed or arranged for large Jazz Ensemble, this group explores the best literature available with emphasis on stylistic interpretation, improvisation and ensemble playing.

**MUS 106/406N: Humboldt Chorale** – Study and performance of choral music of all periods. (NO audition required.)

**MUS 106/406O: Humboldt Symphony** – This full symphony orchestra plays the great works of the symphonic literature from all eras.

**MUS 107/407: Chamber Music** – Trios, quartets, quintets, etc. for brass, guitar, piano, strings, and woodwinds.

**MUS 107/407C: Calypso Band** – Steel drum tradition of Trinidad and Tobago is explored in this select ensemble. Students perform both on and off campus.

**MUS 107/407I: Intermediate Orchestra** – This group is designed for the intermediate level player, students who are learning "doubles," picking up their instruments after a layoff, or who have completed the beginning instrument classes at HSU. Open to all symphonic instrumentalists including saxophone. (NO audition required.)

**MUS 107/407J: Jazz Combos** – Various combos perform jazz compositions with emphasis on improvisation.

**MUS 107/407P: Percussion Ensemble** – The whole range of percussion literature is explored in this select ensemble.

**MUS 107/407Q: World Percussion Ensemble** – Percussion music styles from around the world, focusing on a different region (Africa, the Caribbean, etc.) each semester.

**MUS 107/407V: Madrigal Singers** – Study and performance of madrigal and vocal chamber literature suitable for small vocal ensemble.

# Concerts and Recitals

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## Student Recitals

Performance experience in a solo setting is an important part of the development of any musician. All music majors enrolled in studio lessons are expected to perform yearly in an approved recital venue. All recitals are open to the public. Students have a wide variety of solo performance opportunities, from the informal Friday@Noon Recitals, to senior recitals. The most common solo performance opportunities are listed below:

### Friday@Noon Recital

Informal Friday Recitals generally are held every other Friday during each semester at Noon in Fulkerson Recital Hall. Sign-up sheets are available on the Bulletin Board across from Room 141.

### Studio Recital

A recital of students from a particular studio or area.

### Honors Recital

This is an annual concert, participants are chosen by a juried audition.

### Concerto/Aria Competition

The Music Department holds an annual Concerto/Aria competition during the Fall Semester. The winner performs later that year with either the Humboldt Symphony or the Wind Ensemble. The audition is open to all Humboldt State University students registered in studio performance studies and taking a minimum of 6.0 (six) units during the semester of both the audition and the performance (if chosen). The student must be enrolled in lessons on the instrument/voice upon which they will perform in the competition or have the approval of the appropriate studio teacher and the department chair. Application forms and complete rules are available in the Music Office.

### Junior Recital (MUS 340)

Required for piano performance and guitar performance concentrations. Students performing required Junior Recitals complete the Music Department Performance/Composition Degree Recital Record Form (available in the Department Office) in order to receive a Permission number to register. The syllabus is also available in the Department Office. In addition, students complete the Application for Student Recital form in order to schedule a recital date. Junior Recitals are half recitals consisting of 25 to 35 minutes of music. Usually two students combine their Junior Recitals into one full-length recital of a maximum of 90 minutes (including intermission, talking, stage set-up, etc). Any Junior Recital performed by a student who is not in the piano or guitar performance concentration is a non-curricular recital, which is subject to a fee.

### Senior Recital (MUS 440)

Required for performance and composition concentrations. Students performing required Senior Recitals complete the Music Department Performance/Composition Degree Recital Record Form (available in the Department Office) in order to receive a Permission number to register. The syllabus is also available in the Department Office. In addition, students complete the Application for Student Recital form in order to schedule a recital date. Senior Recitals are full recitals consisting of 45 to 65 minutes of music with a running time of a maximum of 90 minutes (including intermission, talking, stage set-up, etc). Any Senior Recital performed by a student who is not in the performance or composition concentration is a non-curricular recital, which is subject to a fee.

## Non-Curricular Recital

Any other public performances are considered non-curricular recitals. Students may schedule a non-curricular recital in Fulkerson Recital Hall on a space available basis. Both the studio teacher and the department chair must approve non-curricular recitals. Only students enrolled in studio lessons are eligible. Students assume all costs associated with the recital and must use concert staff approved by the Music Department (stage manager, recording technician, and usher). Non-curricular recitals are not to exceed a maximum running time of 90 minutes (including intermission, talking, stage set-up, etc) and may be shared with another student. To schedule a non-curricular recital, students complete the Application for Student Recital form (available in the department office). Your studio teacher may require you to play a pre-recital jury as part of your preparation for a non-curricular recital.

## Accompanists

### Student Accompanists

- By the third week of the semester, studio teachers will fill out and submit an accompanist request form for any student wishing to perform with a student accompanist.
- When assignment forms are returned, a copy is given to the student. It is the responsibility of the students (both performer and accompanist) to set rehearsal and coaching schedules. Supervision by both the studio teacher and the accompanying coordinator will facilitate a smooth process.
- Students taking the Accompanying course (MUS 353) for one unit will provide each student musician assigned to them an average of one half hour of rehearsal per week.
- Student Accompanists will also be available for coaching, lessons, performances, Master Classes and Juries as needed.
- Any additional time may be provided at the discretion of the accompanist.
- All students using student accompanists must meet with their accompanist and the instructor of the accompanying class for coaching.
- All students and accompanists must come well prepared to the first rehearsal.
- Student accompanists must be notified of any performance at least 2 weeks in advance. Failure to do so will release the accompanist from the obligation to perform.

### Staff Accompanists

- Rehearsal time with the Staff Accompanist is available by signing up on the door of Room 149.
- Vocal students may sign up for a maximum of 10 minutes per week.
- In any given week, Instrumental students may sign up for no more than double the performance time of their piece.
- Students preparing for Senior Recitals should consult with their studio teachers about how much rehearsal time is needed.

# Student Health Tips

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## Overuse Injuries

Spending a great deal of time singing and/or engaging in the repetitive physical motions involved in playing musical instruments can lead to overuse injuries of hands, arms, shoulders, lips, and/or vocal chords. In lessons, ensembles, and classes your teachers will emphasize the development of an efficient and relaxed technique that will help to prevent injuries. Students should keep the following points in mind:

- Focus on relaxed and balanced posture.
- Follow your teacher's instructions regarding warm-up exercises (including stretching), posture, breathing, and technique.
- Remain as relaxed as possible while performing.
- Avoid playing more than an hour without taking a break. Use break time to stretch and rest.
- Gradually build up endurance to be able to play for long amounts of time. Even when you have sufficient endurance to practice or rehearse for many hours a day, taking rest breaks remains imperative.
- Pain or soreness is a sign that something is wrong. STOP, rest, and talk to your teacher about what you are feeling. Usually taking a day or two off and focusing on relaxed technique will solve the problem. Continuing to practice and perform through pain or soreness can make a small problem into a very large one.

## Hearing Loss Prevention

When an individual is overexposed to excessive sound levels, sensitive structures of the inner ear can be damaged. This damage can result in hearing loss. Risk for this type of hearing loss can be minimized through routine annual audio-logic evaluation; moderation of exposure levels and exposure durations; resting between excessive exposures; and proper use of hearing protection devices such as earplugs.

Normal conversation is measured at a moderate sound level of 50-70 dB. While music ensemble sound might be measured at 100-120 dB. Prolonged exposure to sounds above 85 dB can cause permanent hearing loss.

Guidelines for hearing loss prevention from the National Association of Schools of Music Performing Arts Medicine Association can be found on the Music Department website.

# Degrees and Curriculum

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## Bachelor of Arts in Music

The Bachelor of Arts degree program in Music provides a basic understanding of the theory and history of music, performance opportunities in many styles and genres, and individual instruction in voice, piano, composition or instruments from highly-qualified faculty who are active musicians and scholars.

The music curriculum is divided into a core of courses required of all majors, plus an additional group of required courses specific to one of four concentrations: Music Studies, Composition, Performance, and Music Education.

All students begin in the Music Studies Concentration. Students who wish to change from the Music Studies Concentration to Composition, Performance, or Music Education Concentrations must audition by the end of the fourth semester at HSU for students who start their freshman year at HSU, or by the end of the first semester at HSU for upper division transfer students. (See audition information beginning on page 26.)

All music major classes must be taken for a grade, *except ensembles that are one only offered credit/no credit.*

See the Music Department's Five Year Course Rotation Chart (available on the Music website).

## Music Minor Requirements

MUS 104: Introduction to Music (3)

MUS 110: Fundamentals of Music (3)

Applied Instruction (3)

3 semesters from: MUS 108, 109, 112, 113, 130, 330 and/or MUS 222-236.

(At least 1 semester of piano recommended.)

Ensembles: 3 semesters

MUS 406/407/450 (1)

MUS 406/407/450 (1)

MUS 406/407/450 (1)

ELECTIVES: 6 units to be chosen from:

MUS 214: Theory I (3)

MUS 301: Rock: An American Music (3)

MUS 302: Music in World Culture (3)

MUS 305: Jazz: An American Art Form (3)

MUS 318: Jazz Improvisation (2), Prereq MUS 214

MUS 320: Composition: Film Scoring (3), Prereq MUS 214

MUS 324: Contemporary Composition (2), Prereq MUS 214

MUS 361: Music Technology: Recording & Playback (2)

MUS 453: Career Skills for Musicians (2)

**Total Units:                    18**

# Music Major Degree Requirements

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## General Education and All-University Requirements (GEAR) for Music Majors

### Area A: Basic Subjects

"Golden Four" courses\*\* (Area A and GE Math) must be completed within your first 60 units

\_\_\_\_\_ English 102 and 103, or ENGL 104\*\*

\_\_\_\_\_ Communication 100\*\*

\_\_\_\_\_ Critical Thinking\*\*

### Area B: Math and Sciences – lower division (courses numbered 100-109 are LD GE)

\_\_\_\_\_ Math 103: Mathematics as a Liberal Art (or other GE Math) (must be completed within your first 60 units)

\_\_\_\_\_ Life Forms

\_\_\_\_\_ Physical Universe

### Area C: Arts and Humanities – lower division (courses numbered 100-109 are LD GE)

\_\_\_\_\_ MUS 104

\_\_\_\_\_ Humanities course

\_\_\_\_\_ 3 units of 106/107 Ensembles (or 108/109 classes, or another Area C course)

### Area D: Social Sciences – lower division (courses numbered 100-109 are LD GE)

\_\_\_\_\_ (Choose courses from different sub-areas)

\_\_\_\_\_ (Choose courses from different sub-areas)

\_\_\_\_\_ (One Institutions Course may double-count)

### Area E: Human Integration (Area E courses are numbered 400)

\_\_\_\_\_ AHSS 101: The Stories We Tell (or other Area E course)

### Upper Division GE (Courses numbered 300 – 309 are UD GE)

\_\_\_\_\_ Area B (Math and Science)

\_\_\_\_\_ MUS 302: Music in World Culture

\_\_\_\_\_ Area D (Social Science)

### Institutions (one of these may double count for LD Area D)

\_\_\_\_\_ American History

\_\_\_\_\_ US & CA Constitution

### Diversity and Common Ground

\_\_\_\_\_ Domestic Course (may double-count with GE)

\_\_\_\_\_ Music 302: Music and World Culture

\_\_\_\_\_ Take GWPE (Graduate Writing Proficiency Exam)

\_\_\_\_\_ File Major Contract/Apply for Graduation (before you complete 90 units)

## Music Studies Concentration Requirements

### Music Major Core Requirements:

- MUS 110: Fundamentals of Music (3)
- MUS 214: Theory I (3)
- MUS 215: Theory II (3)
- MUS 314: Theory III (3)
- MUS 315: Theory IV (3)
- MUS 216: Ear Training I (1)
- MUS 217: Ear Training II (1)
- MUS 316: Ear Training III (1)
- MUS 317: Ear Training IV (1)
- MUS 112: Piano I (1)
- MUS 113: Piano II (1)
- MUS 130: Piano III (1)
- MUS 330: Piano IV (1)
- MUS 104: Introduction to Music (3)
- MUS 302: Music in World Culture (3)
- MUS 348: Music History: Antiquity to 1750 (3)
- MUS 349: Music History: 1750 to Present (3)

### See Ensemble Requirements beginning on page 49 for your primary performing area.

- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble or MUS 353 Accompanying (1)
- MUS 406, 407, or 450 – Ensemble or MUS 353 Accompanying (1)
- MUS 406, 407, or 450 – Ensemble or MUS 353 Accompanying (1)
- MUS 406, 407, or 450 – Ensemble or MUS 353 Accompanying (1)

### Music Studies Concentration Requirements:

- MUS 220-237 studio lesson, 108 or 109 class (1)
- MUS 220-237 studio lesson, 108 or 109 class (1)
- MUS 220-237 studio lesson, 108 or 109 class (1)
- MUS 220-237 studio lesson, 108 or 109 class (1)
- MUS 220-237 studio lesson, 108 or 109 class (1)

### 6 units of Upper Division Electives selected from the following:

- MUS 301: Rock: An American Music (3)
- MUS 305: Jazz: An American Art Form (3)
- MUS 318: Jazz Improvisation (2)
- MUS 319: Elementary Music Methods (2)
- MUS 320: Composition: Film Scoring (3)
- MUS 320B: Composition: Jazz & Pop Arranging (3)
- MUS 324: Contemporary Composition (2)
- MUS 326: Counterpoint (2)
- MUS 334: Fundamentals of Conducting (2)
- MUS 338: Vocal & Instrumental Scoring (3)
- MUS 336: Lyric Diction (2)
- MUS 360: Music Technology: Midi & Finale (2)
- MUS 361: Music Technology: Recording & Playback (2)
- MUS 384: Advanced Choral Conducting & Literature (2)
- MUS 386: Teaching of Applied Music (Keyboard or Voice) (1)
- MUS 387: Advanced Instrumental Conducting & Literature (2)
- MUS 453: Career Skills for Musicians (2)
- MUS 455: Secondary Music Methods (3)

## Music Performance Concentration (Instrumental Emphasis) Requirements (Audition Required, see p. 26)

### Music Major Core Requirements:

- MUS 110: Fundamentals of Music (3)
- MUS 214: Theory I (3)
- MUS 215: Theory II (3)
- MUS 314: Theory III (3)
- MUS 315: Theory IV (3)
- MUS 216: Ear Training I (1)
- MUS 217: Ear Training II (1)
- MUS 316: Ear Training III (1)
- MUS 317: Ear Training IV (1)
- MUS 112: Piano I (1)
- MUS 113: Piano II (1)
- MUS 130: Piano III (1)
- MUS 330: Piano IV (1)
- MUS 104: Introduction to Music (3)
- MUS 302: Music in World Culture (3)
- MUS 348: Music History: Antiquity to 1750 (3)
- MUS 349: Music History: 1750 to Present (3)

### See Ensemble Requirements beginning on page 49 for your primary performing area.

- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)

### Instrumental Performance Concentration Requirements:

- MUS 222-236: studio lesson (1)
- MUS 422-436: studio lesson (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 334: Fundamentals of Conducting (2)
- MUS 440: Senior Recital (0)

### 4 units of Upper Division Electives selected from the following:

- MUS 305: Jazz: An American Art Form (3)
- MUS 318: Jazz Improvisation (2)
- MUS 319: Elementary Music Methods (2)
- MUS 320: Composition: Film Scoring (3)
- MUS 320B: Composition: Jazz & Pop Arranging (3)
- MUS 324: Contemporary Composition (2)
- MUS 326: Counterpoint (2)
- MUS 338: Vocal & Instrumental Scoring (3)
- MUS 360: Music Tech: Midi & Finale (2)
- MUS 361: Music Tech: Recording & Playback (2)
- MUS 384: Advanced Choral Conducting & Lit. (2)
- MUS 387: Advanced Instrumental Conducting & Literature (2)
- MUS 453: Career Skills for Musicians (2)
- MUS 455: Secondary Music Methods (3)

## Music Performance Concentration (Guitar Emphasis) Requirements (Audition Required, see p. 26)

### Music Major Core Requirements:

- MUS 110: Fundamentals of Music (3)
- MUS 214: Theory I (3)
- MUS 215: Theory II (3)
- MUS 314: Theory III (3)
- MUS 315: Theory IV (3)
- MUS 216: Ear Training I (1)
- MUS 217: Ear Training II (1)
- MUS 316: Ear Training III (1)
- MUS 317: Ear Training IV (1)
- MUS 112: Piano I (1)
- MUS 113: Piano II (1)
- MUS 130: Piano III (1)
- MUS 330: Piano IV (1)
- MUS 104: Introduction to Music (3)
- MUS 302: Music in World Culture (3)
- MUS 348: Music History: Antiquity to 1750 (3)
- MUS 349: Music History: 1750 to Present (3)

### See Ensemble Requirements beginning on page 49 for your primary performing area.

- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)

### Guitar Performance Concentration Requirements:

- MUS 237: Studio Guitar (1)
- MUS 437: Studio Guitar for Perf (1)
- MUS 406, 407, or 450 – Ensemble (1)\*
- MUS 406, 407, or 450 – Ensemble (1)\*
- MUS 406, 407, or 450 – Ensemble (1)\*
- MUS 406, 407, or 450 – Ensemble (1)\*
- MUS 334: Fundamentals of Conducting (2)
- MUS 340: Junior Recital (0)
- MUS 440: Senior Recital (0)

### 4 units of Upper Division Electives selected from the following:

- MUS 305: Jazz: An American Art Form (3)
- MUS 318: Jazz Improvisation (2)
- MUS 319: Elementary Music Methods (2)
- MUS 320: Composition: Film Scoring (3)
- MUS 320B: Composition: Jazz & Pop Arranging (3)
- MUS 324: Contemporary Composition (2)
- MUS 326: Counterpoint (2)
- MUS 338: Vocal & Instrumental Scoring (3)
- MUS 360: Music Tech: Midi & Finale (2)
- MUS 361: Music Tech: Recording & Playback (2)
- MUS 384: Advanced Choral Conducting & Lit. (2)
- MUS 387: Advanced Instrumental Conducting & Literature (2)
- MUS 453: Career Skills for Musicians (2)
- MUS 455: Secondary Music Methods (3)

## Music Performance Concentration (Piano Emphasis) Requirements (Audition Required, see p. 26)

### Music Major Core Requirements:

- MUS 110: Fundamentals of Music (3)
- MUS 214: Theory I (3)
- MUS 215: Theory II (3)
- MUS 314: Theory III (3)
- MUS 315: Theory IV (3)
- MUS 216: Ear Training I (1)
- MUS 217: Ear Training II (1)
- MUS 316: Ear Training III (1)
- MUS 317: Ear Training IV (1)
- MUS 112: Piano I (1)
- MUS 113: Piano II (1)
- MUS 130: Piano III (1)
- MUS 330: Piano IV (1)
- MUS 104: Introduction to Music (3)
- MUS 302: Music in World Culture (3)
- MUS 348: Music History: Antiquity to 1750 (3)
- MUS 349: Music History: 1750 to Present (3)

### See Ensemble Requirements beginning on page 49 for your primary performing area:

- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble (1)

### Piano Performance Concentration Requirements:

- MUS 220: Studio Piano (1)
- MUS 420: Studio Piano for Perf (1)
- MUS 385P: Performance Seminar (1)
- MUS 385P: Performance Seminar (1)
- MUS 353: Accompanying (1)
- MUS 334: Fundamentals of Conducting (2)
- MUS 386: Teaching of Applied Music (Piano) (1)
- MUS 386L: Teaching of Applied Music (Piano) Lab (1)
- MUS 340: Junior Recital (0)
- MUS 440: Senior Recital (0)

## Music Performance Concentration (Vocal Emphasis) Requirements (Audition Required, see p. 26)

### Music Major Core Requirements:

- MUS 110: Fundamentals of Music (3)
- MUS 214: Theory I (3)
- MUS 215: Theory II (3)
- MUS 314: Theory III (3)
- MUS 315: Theory IV (3)
- MUS 216: Ear Training I (1)
- MUS 217: Ear Training II (1)
- MUS 316: Ear Training III (1)
- MUS 317: Ear Training IV (1)
- MUS 112: Piano I (1)
- MUS 113: Piano II (1)
- MUS 130: Piano III (1)
- MUS 330: Piano IV (1)
- MUS 104: Introduction to Music (3)
- MUS 302: Music in World Culture (3)
- MUS 348: Music History: Antiquity to 1750 (3)
- MUS 349: Music History: 1750 to Present (3)

### See Ensemble Requirements beginning on page 49 for your primary performing area:

- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 406, 407 – Ensemble (1)

### Vocal Performance Concentration Requirements:

- MUS 221: Studio Voice (1)
- MUS 421: Studio Voice for Perf (1))
- MUS 385V: Performance Seminar (1)
- MUS 406, 407 – Ensemble (1)
- MUS 334: Fundamentals of Conducting (2)
- MUS 336: Lyric Diction (2)
- MUS 386: Teaching of Applied Music (Voice) (1)
- MUS 386L: Teaching of Applied Music (Voice) Lab (1)
- MUS 440: Senior Recital (0)

## Music Composition Concentration Requirements (Audition Required, see p. 26)

### Music Major Core Requirements:

- MUS 110: Fundamentals of Music (3)
- MUS 214: Theory I (3)
- MUS 215: Theory II (3)
- MUS 314: Theory III (3)
- MUS 315: Theory IV (3)
- MUS 216: Ear Training I (1)
- MUS 217: Ear Training II (1)
- MUS 316: Ear Training III (1)
- MUS 317: Ear Training IV (1)
- MUS 112: Piano I (1)
- MUS 113: Piano II (1)
- MUS 130: Piano III (1)
- MUS 330: Piano IV (1)
- MUS 104: Introduction to Music (3)
- MUS 302: Music in World Culture (3)
- MUS 348: Music History: Antiquity to 1750 (3)
- MUS 349: Music History: 1750 to Present (3)

### See Ensemble Requirements beginning on page 49 for your primary performing area:

- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 106, 107 or 150 – Ensemble (1)
- MUS 406, 407, or 450 – Ensemble or MUS 353 Accompanying (1)
- MUS 406, 407, or 450 – Ensemble or MUS 353 Accompanying (1)
- MUS 406, 407, or 450 – Ensemble or MUS 353 Accompanying (1)
- MUS 406, 407, or 450 – Ensemble or MUS 353 Accompanying (1)

### Music Composition Concentration Requirements:

- MUS 220-237: studio lesson (1)
- MUS 220-237: studio lesson (1)
- MUS 324: Contemporary Composition (2)
- MUS 324: Contemporary Composition (2)  
or MUS 438: Studio Composition (1)
- MUS 326: Counterpoint (2)
- MUS 320: Composition: Film Scoring (3)  
or MUS 320B: Composition: Jazz & Pop Arranging (3)
- MUS 338: Vocal & Instrumental Scoring (3)
- MUS 360: Music Technology: Midi & Finale (2)
- MUS 440: Senior Recital (0)

### Additional Recommended Electives:

- MUS 318: Jazz Improvisation (2)
- MUS 320: Composition: Film Scoring (3)
- MUS 320B: Composition: Jazz & Pop Arranging (3)
- MUS 334: Fundamentals of Conducting (2)
- MUS 453: Career Skills for Musicians (2)
- MUS 370-373: Instrumental Techniques (.5)

## Music Education Concentration Requirements (Audition Required, see p. 26)

### Music Major Core Requirements:

- ❑ MUS 110: Fundamentals of Music (3)
- ❑ MUS 214: Theory I (3)
- ❑ MUS 215: Theory II (3)
- ❑ MUS 314: Theory III (3)
- ❑ MUS 315: Theory IV (3)
- ❑ MUS 216: Ear Training I (1)
- ❑ MUS 217: Ear Training II (1)
- ❑ MUS 316: Ear Training III (1)
- ❑ MUS 317: Ear Training IV (1)
- ❑ MUS 112: Piano I (1)
- ❑ MUS 113: Piano II (1)
- ❑ MUS 130: Piano III (1)
- ❑ MUS 330: Piano IV (1)
- ❑ MUS 104: Introduction to Music (3)
- ❑ MUS 302: Music in World Culture (3)
- ❑ MUS 348: Music History: Antiquity to 1750 (3)
- ❑ MUS 349: Music History: 1750 to Present (3)

### See Ensemble Requirements beginning on page 49 for your primary performing area:

- ❑ MUS 106, 107 or 150 – Ensemble (1)
- ❑ MUS 106, 107 or 150 – Ensemble (1)
- ❑ MUS 106, 107 or 150 – Ensemble (1)
- ❑ MUS 106, 107 or 150 – Ensemble (1)
- ❑ MUS 406, 407, or 450 – Ensemble or MUS 353 Accompanying (1)
- ❑ MUS 406, 407, or 450 – Ensemble or MUS 353 Accompanying (1)
- ❑ MUS 406, 407, or 450 – Ensemble or MUS 353 Accompanying (1)
- ❑ MUS 406, 407, or 450 – Ensemble or MUS 353 Accompanying (1)

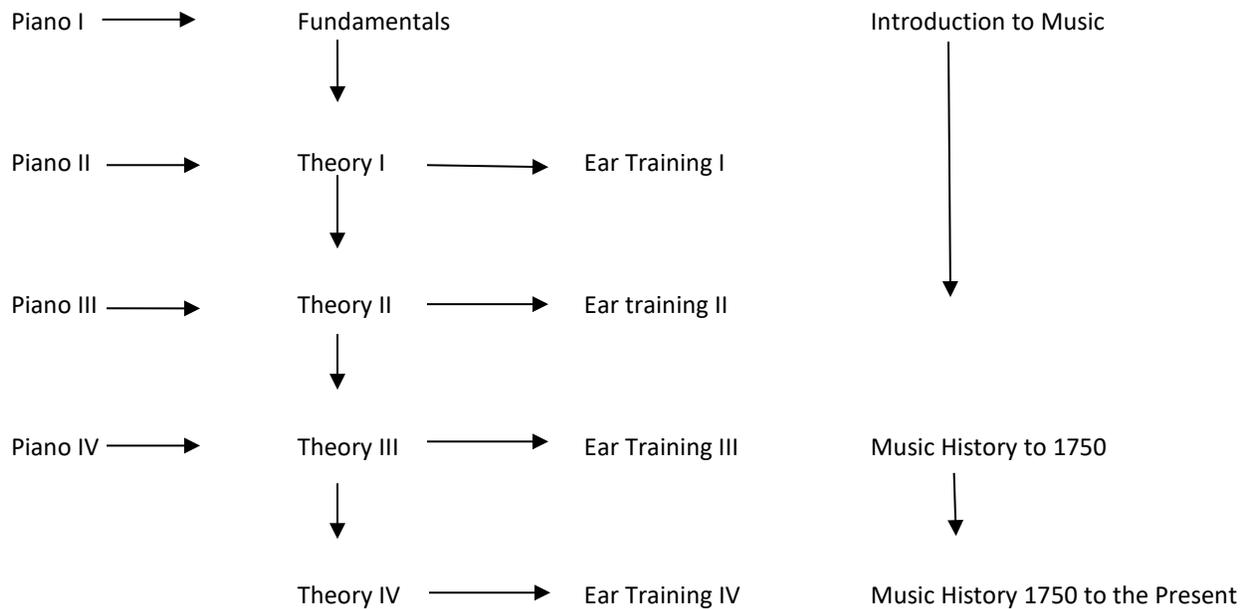
### Music Education Concentration Requirements:

- ❑ MUS 220-237 studio lesson (1)
- ❑ MUS 420-437 studio lesson for Mus Ed (1)
- ❑ MUS 420-437 studio lesson for Mus Ed (1)
- ❑ MUS 420-437 studio lesson for Mus Ed (1)
- ❑ MUS 420-437 studio lesson for Mus Ed (1)
- ❑ MUS 109V: Voice (1) or MUS 336: Lyric Diction (2)  
(vocal students take 336, others take 109V)
- ❑ MUS 318: Jazz Improvisation (2)
- ❑ MUS 319: Elementary Music Methods (2)
- ❑ MUS 334: Fundamentals of Conducting (2)
- ❑ MUS 338: Vocal & Instrumental Scoring (3)
- ❑ MUS 360: Music Technology: Midi & Finale (2)
- ❑ MUS 370F: Woodwind Techniques I (.5)
- ❑ MUS 370T: String Techniques I (.5)
- ❑ MUS 371F: Woodwind Techniques II (.5)
- ❑ MUS 371T: String Techniques II (.5)
- ❑ MUS 372B: Brass Techniques I (.5)
- ❑ MUS 372P: Percussion Techniques I (.5)
- ❑ MUS 373B: Brass Techniques II (.5)
- ❑ MUS 373P: Percussion Techniques II (.5)
- ❑ MUS 384: Advanced Choral Conducting & Lit. (2)
- ❑ MUS 387: Advanced Instrumental Conducting & Literature (2)
- ❑ MUS 455: Secondary Music Methods (3)

*Competency tests are required in conducting, lesson planning, score preparation, solo singing, guitar, piano, and selected orchestral instruments.*

*Note: Courses listed above satisfy requirements for the music education major, but not for a teaching credential. Students must be admitted to the HSU Secondary Education Program in order to begin taking the professional education courses needed to earn a California teaching credential. Completing the requirements of the music education major obviates the need to take the CSET exam for entrance to a credential program at most universities. Before applying to the Secondary Education Program, students must meet the prerequisite or enroll in SED 210/SED 410. In addition, students must take EDUC 285, Technology for Educators.*

## Music Department Core Pre-requisites (and usual co-requisites)



### Core Courses with no prerequisites:

MUS 104: Introduction to Music

MUS 110: Fundamentals\*

MUS 112: Piano I

MUS 302: Music in World Culture

**\*MUS 110 may be taken concurrently with MUS 112.**

### MUS 215: Theory II, prerequisite for:

MUS 319: Elementary Music Methods

MUS 320B: Composition: Jazz & Pop Arranging

MUS 334: Conducting

MUS 338: Scoring

MUS 356: Lyric Diction

### Elective Courses with no prerequisites:

MUS 301: Rock: An American Music

MUS 305: Jazz: An American Art Form

MUS 360: Music Technology: Midi & Finale

MUS 361: Music Technology: Recording & Playback

MUS 386: Teaching of Applied Music

### MUS 215: Theory III, prerequisite for:

MUS 326: Counterpoint

### MUS 334: Conducting, prerequisite for:

MUS 384: Advanced Choral Conducting & Literature

MUS 387: Advanced Instrumental Conducting & Literature

# Audition Information

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The audition application is due Friday of the 10<sup>th</sup> week of classes each semester.

## Auditions for the Composition Concentration

- Students must audition and be accepted into the Composition concentration no later than the end of their fourth semester at HSU for native HSU students, or by the end of their first semester at HSU for transfers, or by the end of their first semester as a Music Major for native students who change their major to music after completing four semesters at HSU.
- Students auditioning for the composition concentration submit an application and a portfolio of compositions to Dr. Brian Post, head of the composition area. Part of the student's application for these concentrations will be an academic plan that demonstrates that the student can complete all degree requirements within the next four semesters.
- As part of the application for the composition concentration, students must demonstrate that they are making good progress towards completing all degree requirements – especially the theory, ear training, and piano class requirements. Once accepted into the program, students must continue to make good progress toward completing all degree requirements. Students who are unable to meet this standard will complete their degrees in the Music Studies Concentration. Good progress towards the degree is defined as maintaining an overall GPA of at least 2.5 and having completed at a minimum:
- Intro to Music, Music Fundamentals, Piano I, and at least 12 units of GEAR courses (four 3-unit courses) by the end of the student's second semester as an HSU Music Major
- At least two of Theory I, Ear Training I, Piano II, and at least 18 units of GEAR courses (six 3-unit courses) by the end of the student's third semester as an HSU Music Major
- At least two of Theory II, Ear Training II, Piano III, and at least 24 units of GEAR courses (eight 3-unit courses) plus all of Theory I, Ear Training I, and Piano I by the end of the student's fourth semester as an HSU Music Major
- At least two of Theory III, Ear Training III, Piano IV, and at least 30 units of GEAR courses (ten 3-unit courses) plus all of Theory II, Ear Training II, and Piano III) by the end of the student's fifth semester as an HSU Music Major
- At least two of Theory IV, Ear Training IV, and at least thirty-six units of GEAR courses (twelve 3-unit courses) (plus all of Theory III, Ear Training III, and Piano IV) by the end of the student's sixth semester as an HSU Music Major
- At least forty-two units of GEAR courses (fourteen 3-unit courses), plus Music History to 1750 and Conducting (plus all of Theory IV, Ear Training IV, and Piano IV) by the end of the student's seventh semester as an HSU Music Major

## Auditions for the Performance Concentration

- Students must audition and be accepted into the Performance concentration no later than the end of their fourth semester at HSU for native HSU students, or by the end of their first semester at HSU for transfers, or by the end of their first semester as a Music Major for native students who change their major to music after completing four semesters at HSU.
- Auditions for the Performance Concentration will occur during finals week of each semester. The auditions will be 15 minutes long and will include, scales and/or technical exercises as appropriate for the student's performing area, sight reading, and solo repertoire and/or etudes and/or orchestral excerpts as

appropriate for the student's performing area. See the specific requirements for your performing area beginning on page 29.

- Students auditioning for the performance concentration submit an application to the Music Department Chair. Part of the student's application for these concentrations will be an academic plan that demonstrates that the student can complete all degree requirements within the next four semesters.
- As part of the application for the composition concentration, students must demonstrate that they are making good progress towards completing all degree requirements – especially the theory, ear training, and piano class requirements. Once accepted into the program, students must continue to make good progress toward completing all degree requirements. Students who are unable to meet this standard will complete their degrees in the Music Studies Concentration. Good progress towards the degree is defined as maintaining an overall GPA of at least 2.5 and having completed at a minimum:
  - Intro to Music, Music Fundamentals, Piano I, and at least 12 units of GEAR courses (four 3-unit courses) by the end of the student's second semester as an HSU Music Major
  - At least two of Theory I, Ear Training I, Piano II, and at least 18 units of GEAR courses (six 3-unit courses) by the end of the student's third semester as an HSU Music Major
  - At least two of Theory II, Ear Training II, Piano III, and at least 24 units of GEAR courses (eight 3-unit courses) plus all of Theory I, Ear Training I, and Piano I by the end of the student's fourth semester as an HSU Music Major
  - At least two of Theory III, Ear Training III, Piano IV, and at least 30 units of GEAR courses (ten 3-unit courses) plus all of Theory II, Ear Training II, and Piano III) by the end of the student's fifth semester as an HSU Music Major
  - At least two of Theory IV, Ear Training IV, and at least thirty-six units of GEAR courses (twelve 3-unit courses) (plus all of Theory III, Ear Training III, and Piano IV) by the end of the student's sixth semester as an HSU Music Major
  - At least forty-two units of GEAR courses (fourteen 3-unit courses), plus Music History to 1750 and Conducting (plus all of Theory IV, Ear Training IV, and Piano IV) by the end of the student's seventh semester as an HSU Music Major

#### Application, Auditions, and Interviews for the Music Education Concentration

- Students must audition and be accepted into the Performance concentration no later than the end of their fourth semester at HSU for native HSU students, or by the end of their first semester at HSU for transfers, or by the end of their first semester as a Music Major for native students who change their major to music after completing four semesters at HSU.
- Auditions for the Music Education Concentrations will occur during finals week of each semester. The auditions will be 15 minutes long and will include, scales and/or technical exercises as appropriate for the student's performing area, sight reading, and solo repertoire and/or etudes and/or orchestral excerpts as appropriate for the student's performing area. See the specific requirements for your performing area beginning on page 40.
- Students auditioning for the Music Education Concentration submit an application to audition to the Music Department Chair. Part of the student's application for these concentrations will be an academic plan that demonstrates that the student can complete all degree requirements within the next four semesters.
- Students applying for the Music Education Concentration will also submit a different application to Dr. Paul Cummings, the head of the Music Education Area. This application will be due no later than one month *prior* to the Music Education Audition. Submission of the Music Education application will result in the scheduling

of a Music Education entrance Interview, which will be held before the Music Education audition. Students must successfully complete the Music Education interview before they audition for the Music Education Concentration.

- As part of the application for the composition concentration, students must demonstrate that they are making good progress towards completing all degree requirements – especially the theory, ear training, and piano class requirements. Once accepted into the program, students must continue to make good progress toward completing all degree requirements. Students who are unable to meet this standard will complete their degrees in the Music Studies Concentration. Good progress towards the degree is defined as maintaining an overall GPA of at least 2.7, no more than one permanent grade below C- in any music class, no grade below B- in any music education concentration class, and having completed at a minimum:
- Intro to Music, Music Fundamentals, Piano I, and at least 12 units of GEAR courses (four 3-unit courses) by the end of the student's second semester as an HSU Music Major
- At least two of Theory I, Ear Training I, Piano II, and at least 18 units of GEAR courses (six 3-unit courses) by the end of the student's third semester as an HSU Music Major
- At least two of Theory II, Ear Training II, Piano III, and at least 24 units of GEAR courses (eight 3-unit courses) plus all of Theory I, Ear Training I, and Piano I by the end of the student's fourth semester as an HSU Music Major
- At least two of Theory III, Ear Training III, Piano IV, and at least 30 units of GEAR courses (ten 3-unit courses) plus all of Theory II, Ear Training II, and Piano III) by the end of the student's fifth semester as an HSU Music Major
- At least two of Theory IV, Ear Training IV, and at least thirty-six units of GEAR courses (twelve 3-unit courses) (plus all of Theory III, Ear Training III, and Piano IV) by the end of the student's sixth semester as an HSU Music Major
- At least forty-two units of GEAR courses (fourteen 3-unit courses), plus Music History to 1750 and Conducting (plus all of Theory IV, Ear Training IV, and Piano IV) by the end of the student's seventh semester as an HSU Music Major
- Requests for an exception to any of the above policies will be considered by a committee consisting of three faculty members, including music education faculty and the instructor of any course under discussion. Transfer students will be held to the same grade standards and appeal policy.

**Note:** Students applying to the HSU Credential Program in Music (post-Baccalaureate) must have:

- A minimum overall GPA of 2.7, as calculated by the HSU Registrar
- No more than one permanent\* grade below C- in any music class

***\*A permanent grade is defined as the most recent grade posted by the registrar. In accordance with University policy, a course may be retaken to raise the grade to the acceptable standard.***

# Performance Concentration Audition Requirements

## BRASS

### Trumpet

1. Scales and arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Brandt: No. 1 or 2
  - Charlier: Etudes
  - Gates: Odd Meter, Etudes
3. A minimum of ten minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty:
  - Goedicke: Con. Etude, 1st page
  - Haydn: Concerto, 1st & 2nd movement
  - Hindemith: Sonata, 1st movement
  - Kennan: Sonata, 1st movement
4. One Orchestral Excerpt chosen from the following or other works of comparable or greater difficulty:
  - Mussorgsky / Ravel: Pictures at an Exhibition (Promenade)
  - Handel: The Trumpet Shall Sound (Messiah)
5. Sight Reading

Benchmarking: Some listed repertoire are found in The Carnegie Hall/Royal Conservatory of Music Syllabus for Grades 9 and 10.

### French Horn

1. Scales
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Maxime-Alphonse: 200 Modern Horn Etudes
  - Kopprash: 60 Studies
3. A minimum of 15 minutes of music chosen from the following or other works of comparable or greater difficulty:
  - Beethoven: Sonata
  - Glazounov: Reveries
  - Heiden: Sonata
  - Hindemith: Sonata
  - Mozart: Concerto No. 2
  - Standard Orchestral Excerpts such as Handel: Water Music
4. Sight Reading

## **Tenor Trombone**

15 minutes of music including:

1. Scales: All majors and natural, harmonic and melodic minors, two octaves, in quarter notes at  $\text{♩}=100$
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Bordogni: Melodious Etudes
  - Snidero: Jazz Conception
3. A minimum of 15 minutes of music chosen from the following or other works of comparable or greater difficulty:
  - David: Concertino for Trombone, Op. 4
  - Davison: Sonata
  - Larsson: Concertino
  - Serocki: Sonatina
  - Sulek: Sonata (Vox Gabrieli)
  - Jazz repertoire from The Real Book, vol. 1
4. Sight Reading

## **Bass Trombone**

1. Scales: All majors and natural, harmonic and melodic minors, two octaves, in quarter notes at  $\text{♩}=100$
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Bordogni: Melodious Etudes
  - Snidero: Jazz Conception
3. A minimum of 15 minutes of music chosen from the following or other works of comparable or greater difficulty:
  - Defaye: Deux Danses
  - Jacob: Cameos
  - Lebedev: Concerto in One Movement
  - Tomasi: Être ou ne pas être!
  - Vaughan Williams: Six Studies in English Folksong
  - Jazz repertoire from The Real Book, vol. 1
4. Sight Reading

## **Tuba**

1. Scales and arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Blazhevich: 70 Studies
  - Bordogni: 43 Bel Canto Studies
  - Kopprasch: 60 Selected Studies
3. A minimum of 10 minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty:
  - Mozart: Romance and Rondo
  - Vaughan Williams: Six Studies in English Folk Song
  - Lebedev: Concerto in One Movement
  - Strauss: Concerto, Op. 11
  - Beversdorf: Sonata for Bass Tuba and Piano
  - Haddad: Suite for Tuba
4. One orchestral excerpt chosen from the following or other works of comparable or greater difficulty:

- Brahms: Academic Festival Overture (beginning at 379)
- Mahler: Symphony No. 2 (1st movement, rehearsal #20)
- Wagner: Lohengrin, Prelude to Act III
- Bruckner: Symphony No. 7 (1st movement, beginning m. 35) Scales

## 5. Sight Reading

### PERCUSSION

1. Be able to meet the Music Education audition requirements for Snare Drum and two-Mallet Marimba

#### PLUS

2. Choose two of the following or other works of comparable or greater difficulty:

a) Snare Drum:

- Delecluse: Twelve Etudes for Snare Drum
- Colgrass: Six Unaccompanied Solos for Snare Drum

b) 4-Mallet Marimba:

- Musser Etudes for Marimba: Op. 6, #8, #9, or #10
- Stout Etudes Book One

c) Timpani:

- Firth: The Solo Timpanist, No. I, II, or III
- Bergamo: Four Pieces for Timpani
- Carter: March
- Carter: Canaries

d) Multiple Percussion:

- Kraft: French Suite
- Kraft: Morris Dance
- Kraft: English Suite

3. Sight-reading

### PIANO

#### 12-15 minutes of Music including:

1. A Piece from the Baroque or earlier than Baroque periods. Examples: J.S. Bach Preludes; or J.S. Bach Prelude and Fugue from " Well Tempered Clavier", book I and II; or any J.S. Bach Toccata; or any movements of J.S. Bach Partita, French Suite or English suite; or D. Scarlatti sonata
2. Allegro movement of a classical sonata. Examples: L.van Beethoven op.2, #1 or W.A. Mozart K.332, or any first or last movements of comparable or greater difficulty; or any complete Theme and Variations by L.van Beethoven or W.A. Mozart
3. A Romantic or Contemporary Work. Examples: E. Grieg lyric pieces, any F. Chopin Polonaises, any S. Rachmaninoff Preludes or Etudes, A.Ginastera " Danzas Argentinas", a movement of any Romantic or Contemporary Concerto; or other works of comparable or greater difficulty
4. Sight Reading
5. Scales, All major and minor scales, hands together, two or more octaves up and down.

Benchmarking:

All listed repertoire is found in The Carnegie Hall/Royal Conservatory of Music Syllabus for Grade 9, 10, or Performer's Certificate

## **STRINGS**

### **Violin**

1. Major and minor scales in 3 octaves
2. A fast movement chosen from the following or other works of comparable or greater difficulty:
  - Kabalevsky
  - Mozart #4 or #5
  - Bruch
  - Lalo
  - Mendelssohn
3. A movement of a solo Bach: Partita or Sonata
4. If needed, additional contrasting repertoire sufficient to have a total of 15 minutes of solo repertoire prepared. The additional repertoire could include the following or other works of comparable or greater difficulty
  - Beethoven: Romances, or any Sonata
  - Copland: Sonata
  - Kreister: Sicilienne and Rigadon, Praeludium & Allegro, Tamborin Chinois
  - Standard Orchestral Excerpts
5. Sight Reading

### **Viola**

1. Major and minor scales in 3 octaves
2. A fast movement chosen from the following or other works of comparable or greater difficulty:
  - Hoffmeister
  - Stamitz
  - Walton
3. A movement of solo Bach (not from the first Suite)
4. If needed, additional contrasting repertoire sufficient to have a total of 15 minutes of solo repertoire prepared. The additional repertoire could include the following or other works of comparable or greater difficulty:
  - Brahms: Sonatas
  - Schubert: Arpeggione Sonata
  - Schumann: Fairy Tales
  - Vaughn Williams: Suite
  - Standard Orchestral Excerpts
5. Sight Reading

## **Cello**

1. Major and minor scales in 3 and 4 octaves
2. A fast movement chosen from the following or other works of comparable or greater difficulty:
  - Haydn in C
  - Boccherini
  - Lalo
  - Saint-Saëns
3. A movement of solo Bach (not from the first Suite)
4. If needed, additional contrasting repertoire sufficient to have a total of 15 minutes of solo repertoire prepared. The additional repertoire could include the following or other works of comparable or greater difficulty:
  - Beethoven: any Sonata
  - Brahms: Sonata No. 1
  - Falla: Suite populaire espangole
  - Standard Orchestral Excerpts
5. Sight Reading

## **Bass**

1. Major and minor scales in 2 or 3 octaves
2. A fast movement chosen from the following or other works of comparable or greater difficulty:
  - Bottesini
  - Dittersdorf
  - Dragonetti
  - Koussevitsky
  - Vanhal
3. Additional contrasting repertoire sufficient to have a total of 15 minutes of solo repertoire prepared. The additional repertoire could include the following or other works of comparable or greater difficulty:
  - Bach Suites
  - Beethoven (Horn) Sonata
  - Bottesini: Aria, Elegy, or Reverie
  - Koussevitzky: Chanson triste or Valse miniature
  - Jazz Repertoire
  - Standard Orchestral Excerpts
4. Sight Reading

## GUITAR

### 6. Scales

- three octave chromatic scale
- two octave major scales in C, G, D, A, and E
- two octave minor scales in Am, Em, Bm, F#, C#

### 7. Two etudes chosen from the following:

- Fernando Sor: Twenty Studies for the Guitar, Op. 6
- Leo Brouwer: Estudios Sencillos
- Heitor Villa-Lobos: Twelve Etudes W.235

### 8. A minimum of 15 minutes of solo repertoire from at least three different time periods and styles:

#### a) Renaissance:

- John Dowland: Fantasias, Lachrimae Pavane

#### b) Baroque:

- J.S. Bach: Lute Suites, BWV 995 or BWV 996)
- Sylvius Leopold Weiss: Tombeau sur la mort de M. Comte de Logy

#### c) Classical:

- Fernando Sor: Grand Sonata op.22
- Mauro Giuliani: Variations on la Folia op.45

#### d) Spanish Romantic:

- Francisco Tarrega: Capricho Arabe
- Isaac Albeniz: Tango, Cordoba
- Enrique Granados: Danza Espagnola No.5

#### e) Latin American:

- Agustin Barrios Mangore: Cancion de Cuna (9), La Catedral
- Antonio Lauro: Venezuelan Waltzes
- Heitor Villa-lobos: 5 Preludes , Choro No.1 , Suite Populaire Brasilienne
- Manuel Ponce: Preludes, Sonatas

#### f) 20th century/Contemporary:

- Nikita Koshkin: Usher Waltz
- Leo Brouwer: Elogio de la Danza , Cancion de Cuna
- William Walton: Five Bagatelles

### 9. Sight-reading: Music in at least two voices with key signatures up to four sharps and three flats.

## VOICE

1. A minimum of 18 minutes of music in at least three different languages chosen from the list below or from repertoire of comparable or greater difficulty:
  - a) German
    - Bach: Magnificat in D Major “Quia Respexit”
    - Brahms: Vergebliches Ständchen
    - Schubert: Die Forelle, Sei mir gegrüsst
    - Die Winterreise, Auf dem Wasser zu singen
    - Schumann: Widmung, Stille Thränen
    - Strauss: Allerseelen
    - Wolf: Der Gärtner , Der Musikant
  - b) French
    - Chausson: Serenade Italienne
    - Fauré: Clair de lune, Au bord de l’eau, Dans les ruines d’une abbaye
    - Debussy: Beau soir, Mandoline
    - Poulenc: Prier pour paix
  - c) Italian
    - Donaudy: O del mio amato ben
    - Durante: Danza, danza fanciulla gentile
    - Lengrenzi: Che fiero costume
    - Vivaldi; Domine Deus
  - d) English
    - Bernstein: A Little Bit in Love
    - Copland: American Folksongs, Twelve Poems of Emily Dickenson
    - Heggie: Songs to the Moon
    - Vaughan Williams: Five Mystical Songs, Songs of Travel
  - e) Other languages
    - Dvorák: Zigeunermelodien (Gypsy Melodies)
    - Granados: El majo discreto
    - Rodrigo: Cuatro Madrigales Amatorios
  - f) Musical Theater
    - Sondheim: Being Alive (Company), Pretty Women (Sweeney Todd)
2. Sight Reading and Aural skills equal to that found in the Royal Conservatory of Music level 8 sight-reading.

## WOODWINDS

### Flute

1. Major, Minor, and chromatic scales
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Joachim Anderson: 24 Studies, Op. 30
  - Baxtresser: Orchestral Excerpts for Flute
  - Harald Genzmer: Neuzeitliche Etuden v. 1 & 2
  - Marcel Moyse: 24 Little Melodic Studies with Variations
  - Moyse: De la Sonorite
  - Moyse: Tone Development Through Interpretation
  - Taffanel & Gaubert: 17 Daily Studies
3. A minimum of 15 minutes of music chosen from the following or other works of comparable or greater difficulty:
  - J.S. Bach: Sonatas
  - Mozart: Concerti (D or G)
  - Burton: Sonatina
  - Enesco: Cantabile et Presto
  - Griffes: Poem
  - Doppler: Hungarian Fantasie
  - Doppler: Air Valaques
  - Debussy: Syrinx
  - Faure: Fantastie
  - Hindemith: Sonata
  - Hüe: Fantasie
  - Martinu: Sonata
  - Varese: Density 21.5
  - Standard Orchestral Excerpts
4. Sight Reading

## Clarinet

### 15 minutes of music including:

1. Major, natural minor, and chromatic scales
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Cavallini: Thirty Caprices
  - Rose, C: 40 Studies (2 vols)
  - Rose, C: 32 Etudes
  - Uhl, A.: 48 Etudes
3. A minimum of 15 minutes of music chosen from the following or other works of comparable or greater difficulty:
  - Arnold, M: Sonatina
  - Baermann: Adagio
  - Brahms: Sonatas 1 and 2
  - Bernstein: Sonata
  - Cavallini, E: Adagio and Tarantella
  - Debussy: Premiere Rhapsodie
  - Finzi: Five Bagatelles
  - Harvey: Three Etudes on Themes of Gershwin
  - Hindemith: Sonata
  - Lutoslawski: Dance Preludes
  - Mozart: Concerto
  - Poulenc: Sonata
  - Reinecke: Sonata
  - Saint-Saens: Sonata
  - Schumann: Fantasy Pieces (Cl. in A)
  - Spohr: Concerto #1
  - Stamitz, C: Concerto #3 in Bb
  - Stravinsky: Three Pieces
  - Vanhal: Sonata No. 2
  - Standard Orchestral Excerpts
4. Sight Reading

## Oboe

1. Scales and Arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Barrett: 40 Progressive Melodies
  - Ferling: 48 Studies
3. A minimum of 15 minutes of music chosen from the following or other works of comparable or greater difficulty:
  - Bach: Sonata in g
  - Britten: 6 Metamorphoses After Ovid
  - Francaix: Flower Clock
  - Handel: Sonatas
  - Mozart: Concerto
  - Mozart: Quartet
  - Poulenc: Sonata
  - Saint-Saens: Sonata
  - Vaughn Williams: Concerto
  - Standard Orchestral Excerpts
4. Sight Reading

## Bassoon

### 15 minutes of music including;

1. Scales and Arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Bozza: 15 Etudes
  - Milde: Concert Studies
  - Orefici: Studi Melodicior Bravour Studies
3. A minimum of 15 minutes of music chosen from the following or other works of comparable or greater difficulty:
  - Etler: Sonata
  - Etler: Sonata
  - Galliard: Sonatas
  - Hummel: Grand Concerto
  - Hurlstone: Sonata
  - Jacob: Concerto
  - Mozart: Concerto
  - Saint-Saens: Sonata
  - Tansman: Sonatine
  - Vivaldi: Concertos
  - Weber: Concerto in F
  - Standard Orchestral Excerpts
4. Sight Reading

## **Saxophone**

### **15 minutes of music including:**

1. Scales and Arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Ferling: 48 Etudes
  - Karg-Elert: 25 Caprices
  - Bozza: 12 Etude Caprices
3. A minimum of 15 minutes of music chosen from the following or other works of comparable or greater difficulty:
  - Bach/Mule: Flute Sonatas No. 4, 6
  - Creston: Sonata
  - Glazunouv: Concerto
  - Ibert: Concertino Da Camera
  - Hartley: Duo
  - Heiden: Sonata
  - Maurice: Tableaux de Provence
  - Milhaud: Scaramouche
  - Rorem: Picnic on the Marne
4. Sight Reading
  -

Benchmarking: All listed Repertoire are found in The Carnegie Hall/Royal Conservatory of Music Syllabus grades 8, 9, and 10, and the Performer's Diploma.

# Music Education Audition Requirements

## BRASS

### Trumpet

#### 15 minutes of music including

1. Scales and arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Caffarelli: 100 Melodic Studies in Transposition
  - Gates: Odd Meter Studies
3. A minimum of ten minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty:
  - Balay: Petit Piece concertante
  - Haydn: Concerto in Eb, 2nd mov't
  - Fitzgerald: Call
  - Ropartz: Andante et Allegro
4. Sight Reading
  -

### French Horn

#### 15 minutes of music including

1. Scales and arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Caffarelli: 100 Melodic Studies in Transposition
  - Gates: Odd Meter Studies
    - A minimum of ten minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty:
      - Cherubini: Sonata No. 1 in F
  - Faure: Après un rêve
  - Handel/Jones: I See a Huntsman
  - Haydn: Concerto
    - Mozart Concertos (easier movements)
  - Chuman: Abendlied and Widmung
  - Strauss: Nocturno
    - Sight Reading

## **Trombone**

### **Tenor Trombone**

1. Scales: All majors and natural, harmonic and melodic minors, two octaves, in quarter notes at  $\text{♩}=80$
2. One etude from the following or other works of comparable or greater difficulty:
  - Bordogni: Melodious Etudes
  - Snidero: Easy Jazz Conception
3. A minimum of 10 minutes of music chosen from the following or other works of comparable or greater difficulty:
  - Barat: Andante et Allegro
  - Galliard: Sonata No. 2 in G Major
  - Guilmant: Morceau Symphonique
  - Jørgensen: Romance for Trombone, Op. 21
  - Saint-Saëns: Cavatine, Op. 144
  - Jazz Repertoire from The Real Easy Book
4. Sight Reading

### **Bass Trombone**

1. Scales: All majors and natural, harmonic and melodic minors, two octaves, in quarter notes at  $\text{♩}=80$
2. One etude from the following or other works of comparable or greater difficulty:
  - Bordogni: Melodious Etudes
  - Snidero: Easy Jazz Conception
3. A minimum of 10 minutes of music chosen from the following or other works of comparable or greater difficulty:
  - Hindemith: Drei leichte Stücke
  - Lieb: Concertino Basso
  - McCarty: Sonata
  - Sachse: Concertino für Bassposaune und Klavier
  - Semler-Collery: Barcarolle et chanson bachique
  - Jazz Repertoire from The Real Easy Book
4. Sight Reading

## **Tuba**

### **15 minutes of music including:**

1. Scales and arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Blazhevich: 70 Studies
  - Bordogni; 43 Bel Canto Studies
  - Getchell: 2nd Book of Practical Studies
  - Kopprash; 60 Selected Studies
  - Tyrrell: 40 Advanced Studies
3. 15 minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty:
  - Alary: Moreceau de concours
  - Belden: Neutron Starts
  - Bernstein: Waltz of Mippi III
  - Cohen: Romance and Scherzo
  - Frankenpohl: Variations (The Cobbler's Bench)
  - Galliard: Sonata No. 6
  - Handel/Voxman: Adagio and Allegro
  - Hartley: Sonatina
  - Jacob: 6 Little Tuba Pieces
  - Jacob: Bagatelles
  - Marcello: Sonata in F, Op. 1, No. 1
  - Nehlybel: Suite
  - Vivaldi: Allegro from Sonata No. 3
4. Sight Reading
  -

## **PERCUSSION**

1. Mallet Instruments
  - a. Major and minor scales in two octaves
  - b. One piece of two-mallet repertoire such as Kreister/Green Tamborin Chinois or Goldenberg Modern School for Marimba, Xylophone, and Vibraphone or other works or comparable or greater difficulty
  - c. One piece four-mallet repertoire such as Irvine: Eight Antique Folks Dances or other works or comparable or greater difficulty
2. Snare
  - Basic technique (flams, ruffs, and paradiddles) and Percussive Arts Society International Roll Rudiments
  - One piece such as Goldenberg: Modern School for Snare Drum or Wanamaker: Crazy Army or other works or comparable or greater difficulty
3. Either
  - a. Timpani – Bergamo: Four Pieces of Timpani or other works or comparable or greater difficulty

**OR**

  - b. Multiple percussion – Kraft: French Suite or other works or comparable or greater difficulty
4. Sight Reading

## **PIANO**

### **15 min of music including:**

1. A piece from the Baroque Period such as Air in G minor by G.F. Handel, Gavotte by J.S. Bach from French Suite #5, G Major, BWV 816 or other works of comparable or greater difficulty.
2. One Allegro movement of any Sonatinas by M.Clementi, F. Khulau or W.A. Mozart or other works of comparable or greater difficulty
3. A Romantic or Contemporary Work such as Mazurka in a minor, op.7, #2 by F. Chopin, Prelude by M. Ravel, Preludes op. 11 by A. Scriabin or other works of comparable or greater difficulty
4. Sight Reading

## **STRINGS**

### **Violin**

#### **15 minutes of music including:**

1. 3 octave scales
2. A minimum of 13 minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty
  - Accolay: Concerto
  - Bach: Concerto in a minor
  - Dvorak: Sonata
  - Handel: Sonatas in D major or A Major
  - Monti: Csardas
3. Sight Reading

### **Viola**

#### **15 minutes of music including:**

1. 3 octave scales
2. A minimum of 13 minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty
  - Bach: Suites
  - JC Bach/Cassadesus: Concerto
  - Handel/Cassadesus: Concerto
  - Schubert: Sonatina in g
3. Sight Reading

## **Cello**

### **15 minutes of music including:**

1. 3 octave scales
2. A minimum of 13 minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty
  - Bach: Suites
  - Eccles: Sonata
  - Faure: Elegy
  - Popper: Gavotte, Op. 23 or Mazurka, Op. 11
  - Sammartini: Sonata in g
  - Squire: Tarantella, Op. 23
3. Sight Reading

## **Bass**

### **15 minutes of music including:**

1. 3 octave scales
2. A minimum of 13 minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty
  - Capuzzi: Concerto
  - Eccles: Sonata
  - Fauré; Après Un Réve
  - Marcello: Sonatas
3. Sight Reading

## **Guitar**

### **15 minutes of music including:**

1. A minimum of 13 minutes of music chosen from the following or other works of comparable or greater difficulty
  - Barrios: Mabelita and Madrecita
  - Brouwer: Preludio 1, 2, 4, or 5
  - Carcassi: Tempo di valse
  - Dowland: Air and Galliard
  - Mertz: Five Waltzes
  - Milan: Pavane I, III, or V
  - Milan: Pavan I, II, IV or VI from El Maestro
  - Tarrega: Prelude 3 or 5
  - Tarrega Pavana, and Valse en re
  - Villa-Lobos: Mazurka-choro from Suite populaire Bresilienne
  - Villa Lobos: Prelude No. 4 from Cinq Preludes
  - Visée: Suite in d
  - Visée: Suite in g
2. Sight Reading

## VOICE

### 15 minutes of music including:

1. A minimum of 13 minutes of music including songs in at least two languages chosen from the following or other works of comparable or greater difficulty
  - Arne: Blow, Blow Thou Winter Wind
  - Brahms: In Stiller Nacht
  - Brahms: Marif ging aus wandern
  - Britten: Sammy's Bath from The Little Sweep
  - Caccinii: Udite, amanti
  - Campion: I care Not for These Ladies
  - Cavalli: Sospiri di foco
  - Faure: Le papillon et la fleur
  - Handel: Art Thou Troubled from Rodelinda
  - Handel: Here amid the Shady Woods from Alexander Balus
  - Lully: Trop hereux qui moissonne from Therese
  - Masenet: Crespuscule
  - Mendelssohn: Pagenlied
  - Mendelssohn: Frühlingslied, Op. 8, No. 6
  - Monteverdi: Si dolce e'l tormento
  - Morley: It was a Lover and His Lass
  - Mozart: Die Zufriedenheit
  - Peri: Gioite al canto mio from Euridice
  - Poulence: Voyage a Paris from Banalites
  - Quilter: Sing Songs
  - Quilter: Spring is at the Door
  - Ravel: Chanson francaise
  - Reger: Maria Wiegenlied
  - Schubert: An Sylvia
  - Schubert: Die Forelle
  - Schubert: Des Müllers Blumen from Die schöne Müllerin
  - Schumann: An den Sonnenschein
  - Schumann: Erestes Grün
  - Vaughn Williams: Linden Lea
2. Sight Reading

## **WOODWINDS**

### **Flute**

#### **15 minutes of music including:**

1. Scales and arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty
  - Andersen: 26 kleine Capricen
  - Drout: 25 Etudes celebres
  - Gariboldi: 20 Etudes chantantes
  - Kohler: 20 Etudes romantiques
  - Platonov: 30 Studies
  - Rae: 40 Modern Studeis for Flute
3. A minimum of ten minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty
  - Boismortier: Sonatas Op. 9 No. 2 or 6
  - Boismortier: Suites for solo flute
  - Bozza: Aria
  - Foote: 3 pieces
  - Godard: Legend pastorale
  - Handel: Sonatas: in b, g, e, or G
  - Hindemith: 8 Pieces
  - Rachmaninoff: Vocalise
  - Telemann: Fantasias
4. Sight Reading

### **Oboe**

#### **15 minutes of music including:**

1. Scales and arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty
  - Barrett: 40 Progressive Melodies
  - Ferling: 48 Studies
3. A minimum of ten minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty
  - Barlow: The Winter's Passed
  - Faith: Miniatures for Oboe and Piano
  - Albinoni: 12 Concerti
  - Telemann: Concerto in F minor
  - Nielsen: Two Fantasiestuck
  - Schumann: Three Romances
4. Sight Reading

## **Clarinet**

### **15 minutes of music including:**

1. Scales and arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty
  - Baermann: Complete Clarinet School
  - Mcentini: 24 Melodic Studies
  - Rae: 40 Modern Studies
  - Rose: 40 Studies for Clarinet
  - Rose: 32 Etudes for Clarinet
3. A minimum of ten minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty
  - Debussy: Petite Piece
  - Faure: Berceuse: Op. 16
  - Finzi: Five Bagatelles
  - Hindemith: Sonata
  - Lefever: Sonata No. 5
  - Mozart: Concerto
  - Stamitz: Concerto #3 in Bb
  - Vanhall: Sonata in B-flat
4. Sight Reading
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## **Saxophone**

### **15 minutes of music including:**

1. Scales and arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Ferling: 48 Studies
  - Lacour: 25 etudes altonales faciles
  - Mayeur: 20 Studies
  - Mules: 18 Exercises or Studies
  - Niehaus: Advanced Jazz Conception
  - Voxman: Selected Studies
3. A minimum of ten minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty:
  - Bozza: Aria
  - Eccles: Sonata
  - Demersseman: Allegretto brillante
  - Francaix: Cinq danses exotiques
  - Handel: S onata No. 3
  - Heiden: Sonata
  - Ibert: Histoires
  - Nelhybel: Allegro
  - Rachmaninoff: Vocalise
  - Ravel: Piece en forme de habanera
4. Sight Reading

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## **Bassoon**

### **15 minutes of music including:**

1. Scales and arpeggios
2. One etude chosen from the following or other works of comparable or greater difficulty:
  - Milde: Studies in All Keys
  - Orefici: 20 Melodic Studies
  - Weissenborn: 50 Studies
3. A minimum of ten minutes of music (one or two contrasting pieces or movements) chosen from the following or other works of comparable or greater difficulty:
  - JC Bach Concerto in B-flat or E-flat
  - David: Concertino in B-flat
  - Devienne: Concerton in B-flat
  - Devienne: Sonata in G, Op. 24, No. 5
  - Dunhill: Lyrica Suite
  - Galliard: Sonatas
  - Gliere: Impromptu
  - Hindemith: Sonata
  - Pierne: Solo de concert
  - Rota: Toccata
  - Vivaldi: Concerto #13 in C, #6 in e, 1 in Bb, 13 in C, 5 in d
4. Sight Reading

# Ensemble Requirements

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## Trumpet, Trombone

### Music Studies or Composition Concentration

- Play trumpet or trombone in an ensemble every semester during which you take studio lessons.
- Complete at least five semesters of a conducted Ensemble (Wind Ensemble, Humboldt Symphony, or Intermediate Orchestra)
- Complete at least one semester of Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete at least one semester of Chamber Music (preferably) or Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete a minimum of 8 semesters of Ensemble participation

### Performance Concentration

- Play trumpet or trombone in an ensemble every semester during which you take studio lessons.
- Complete at least seven semesters of a conducted Ensemble (Wind Ensemble, Humboldt Symphony, or Intermediate Orchestra)
- Complete at least four semesters of Chamber Music, Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete a minimum of 12 Ensemble courses.

### Music Education Concentration

- Complete at least four semesters of a conducted instrumental Ensemble (Intermediate Orchestra, Wind Ensemble, Humboldt Symphony)
- Complete at least one semester of a jazz ensemble
- Complete at least one semester of chamber music
- Complete at least two semesters of a vocal ensemble
- Complete a minimum of 8 semesters of Ensemble participation

### Recommended

- A conducted ensemble on your instrument every semester
- At least four semesters of chamber music and/or jazz ensembles
- At least one semester of Intermediate Orchestra on a “Families” instrument
- At least four semesters of vocal ensembles (with as much variety as possible)

## Horn

### Music Studies or Composition Concentration

- Play horn in an ensemble every semester during which you take studio lessons.
- Complete at least five semesters of a conducted Ensemble (Wind Ensemble, Humboldt Symphony, or Intermediate Orchestra)
- Complete at least two semesters of Chamber Music
- Complete a minimum of 8 semesters of Ensemble participation

### Performance Concentration

- Play horn in an ensemble every semester during which you take studio lessons.
- Complete at least eight semesters of a conducted Ensemble (Wind Ensemble, Humboldt Symphony, or Intermediate Orchestra)
- Complete at least four semesters of Chamber Music

- Complete a minimum of 12 Ensemble courses.

#### Music Education Concentration

- Complete at least four semesters of a conducted instrumental Ensemble (Intermediate Orchestra, Wind Ensemble, Humboldt Symphony)
- Complete at least one semester of a jazz ensemble
- Complete at least one semester of chamber music
- Complete at least two semesters of a vocal ensemble
- Complete a minimum of 8 semesters of Ensemble participation

#### Recommended

- A conducted ensemble on your instrument every semester
- At least four semesters of chamber music and/or jazz ensembles
- At least one semester of Intermediate Orchestra on a “Families” instrument
- At least four semesters of vocal ensembles (with as much variety as possible)

## Tuba

#### Music Studies or Composition Concentration

- Play tuba in an ensemble every semester during which you take studio lessons.
- Complete at least five semesters of a conducted Ensemble (Wind Ensemble, Humboldt Symphony, or Intermediate Orchestra)
- Complete a minimum of 8 semesters of Ensemble participation
- Experience in a Chamber Ensemble is strongly encouraged.

#### Performance Concentration

- Play tuba in an ensemble every semester during which you take studio lessons.
- Complete at least eight semesters of a conducted Ensemble (Wind Ensemble, Humboldt Symphony, or Intermediate Orchestra)
- Complete at least two semesters of Chamber Music, Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete a minimum of 12 Ensemble courses.

#### Music Education Concentration

- Complete at least four semesters of a conducted instrumental Ensemble (Intermediate Orchestra, Wind Ensemble, Humboldt Symphony)
- Complete at least one semester of a jazz ensemble
- Complete at least one semester of chamber music
- Complete at least two semesters of a vocal ensemble
- Complete a minimum of 8 semesters of Ensemble participation

#### Recommended

- A conducted ensemble on your instrument every semester
- At least four semesters of chamber music and/or jazz ensembles
- At least one semester of Intermediate Orchestra on a “Families” instrument
- At least four semesters of vocal ensembles (with as much variety as possible)

## Percussion

### Music Studies or Composition Concentration

- Play percussion in an ensemble every semester during which you take studio lessons.
- Complete at least four semesters of Percussion Ensemble
- Complete at least two semesters of Wind Ensemble or Humboldt Symphony
- Complete at least two semesters of Calypso Band, Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete a minimum of eight semesters of ensemble participation

### Performance Concentration

- Play percussion in an ensemble every semester during which you take studio lessons.
- Complete at least six semesters of Percussion Ensemble
- Complete at least four semesters of Wind Ensemble or Humboldt Symphony
- Complete at least two semesters of Calypso Band, Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete a minimum of 12 Ensemble courses.

### Music Education Concentration

- Complete at least four semesters of Wind Ensemble or Humboldt Symphony
- Complete at least one semester of Percussion Ensemble or Calypso Band
- Complete at least one semester of Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete at least two semesters of a vocal ensemble
- Complete a minimum of eight semesters of ensemble participation

### Recommended

- Play percussion in Wind Ensemble or Humboldt Symphony every semester
- At least four semesters of Percussion Ensemble, Calypso Band, or jazz ensembles
- At least one semester of Intermediate Orchestra on a “Families” instrument
- At least four semesters of vocal ensembles (with as much variety as possible)

## Piano

### Music Studies or Composition Concentration

- Complete at least three semesters singing, playing piano, and/or playing another instrument in a conducted ensemble (Humboldt Chorale, University Singers, Madrigal Singers, Intermediate Orchestra, Wind Ensemble, Humboldt Symphony)
- Complete at least three semesters of accompanying
- Complete a minimum of 8 semesters of Ensemble participation

### Performance Concentration

- Complete at least three semesters singing, playing piano, and/or playing another instrument in a conducted Ensemble (Humboldt Chorale, University Singers, Madrigal Singers, Intermediate Orchestra, Wind Ensemble, Humboldt Symphony.)
- Complete at least four semesters of accompanying (may include one semester playing piano in Opera workshop)
- Complete at least two semesters of chamber music
- Complete a minimum of 12 Ensemble courses.

### Recommended

- Accompanying every semester
- As much chamber music as possible

### Music Education Concentration

- Complete at least three semesters of a conducted vocal Ensemble (Humboldt Chorale, University Singers, Madrigal Singers)
- Complete at least two semesters of accompanying
- At least one semester of a jazz ensemble (MRT, Jazz Combos, A.M. Jazz, or Jazz Orchestra)
- Complete at least two semesters playing piano or another instrument in a conducted instrumental Ensemble (Intermediate Orchestra (on a “Families” instrument), Wind Ensemble, Humboldt Symphony)
- Complete a minimum of 8 semesters of Ensemble participation

### Recommended

- At least four semesters of chamber music and/or jazz ensembles
- As many semesters as possible of Intermediate Orchestra on “Families” instruments
- More vocal ensembles (of as much variety as possible)

## Violin, Viola, Cello

### Music Studies or Composition Concentration

- Play violin, viola, or cello in an ensemble every semester during which you take studio lessons.
- Complete at least five semesters of a conducted Ensemble (either Humboldt Symphony or Intermediate Orchestra)
- Complete at least two semesters of Chamber Music
- Complete a minimum of 8 semesters of Ensemble participation

### Performance Concentration

- Play violin, viola, or cello in an ensemble every semester during which you take studio lessons.
- Complete at least eight semesters of a conducted Ensemble (either Humboldt Symphony or Intermediate Orchestra)
- Complete at least four semesters of Chamber Music
- Complete a minimum of 12 Ensemble courses.

### Music Education Concentration

- Complete at least four semesters of a conducted instrumental Ensemble (Intermediate Orchestra, Wind Ensemble, Humboldt Symphony)
- Complete at least one semester of a jazz ensemble
- Complete at least one semester of chamber music
- Complete at least two semesters of a vocal ensemble
- Complete a minimum of 8 semesters of Ensemble participation

### Recommended

- A conducted ensemble on your instrument *every* semester
- (Violin, Viola, Cello continued)
- At least four semesters of chamber music and/or jazz ensembles
- At least one semester of Intermediate Orchestra on a “Families” instrument
- At least four semesters of vocal ensembles (with as much variety as possible)

## String Bass

### Music Studies or Composition Concentration

- Play Bass in an ensemble every semester during which you take studio lessons.
- Complete at least five semesters of a conducted Ensemble (either Humboldt Symphony, Intermediate Orchestra, or Wind Ensemble)
- Complete at least two semesters of Chamber Music, Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete a minimum of 8 semesters of Ensemble participation

### Performance Concentration

- Play Bass in an ensemble every semester during which you take studio lessons.
- Complete at least seven semesters of a conducted Ensemble (either Humboldt Symphony, Intermediate Orchestra, or Wind Ensemble)
- Complete at least two semesters of Chamber Music, Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete a minimum of 12 Ensemble courses.

### Music Education Concentration

- Complete at least four semesters of a conducted instrumental Ensemble (Intermediate Orchestra, Wind Ensemble, Humboldt Symphony)
- Complete at least one semester of a jazz ensemble
- Complete at least one semester of chamber music
- Complete at least two semesters of a vocal ensemble
- Complete a minimum of 8 semesters of Ensemble participation

### Recommended

- A conducted ensemble on your instrument *every* semester
- At least four semesters of chamber music and/or jazz ensembles
- At least one semester of Intermediate Orchestra on a “Families” instrument
- At least four semesters of vocal ensembles (with as much variety as possible)

## Guitar

### Music Studies or Composition Concentration

- Complete at least three semesters of a conducted Ensemble (Humboldt Chorale, University Singers, Madrigal Singers, or Ensembles on other Instruments – Intermediate Orchestra, Wind Ensemble, Humboldt Symphony)
- Complete at least two semesters of Chamber Music, Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete a minimum of 8 semesters of Ensemble participation

### Performance Concentration

- Complete at least four semesters singing or playing another instrument in a conducted Ensemble (Humboldt Chorale, University Singers, Madrigal Singers, or Ensembles on other Instruments – Intermediate Orchestra, Wind Ensemble, Humboldt Symphony)
- Complete at least four semesters playing guitar in Chamber Music, Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete a minimum of 12 Ensemble courses.

### Music Education Concentration

- Complete at least three semesters of a conducted vocal Ensemble (Humboldt Chorale, University Singers, Madrigal Singers)
- Complete at least one semester of chamber music
- Complete at least one semester of a jazz ensemble (MRT, Jazz Combos, A.M. Jazz, or Jazz Orchestra)
- Complete at least three semesters playing an instrument (possibly a “Families” instrument) other than guitar in Intermediate Orchestra, Humboldt Symphony, or Wind Ensemble
- Complete a minimum of 8 semesters of Ensemble participation

### Recommended

- At least five semesters of a conducted vocal Ensemble
- At least four semesters of chamber music and/or jazz ensembles
- More semesters of Intermediate Orchestra on a “Families” instrument

## Flute, Oboe, Clarinet, Bassoon

### Music Studies or Composition Concentration

- Play flute, oboe, clarinet, or bassoon in an ensemble every semester during which you take studio lessons.
- Complete at least five semesters of a conducted Ensemble (Wind Ensemble, Humboldt Symphony, or Intermediate Orchestra)
- Complete at least two semesters of Chamber Music
- Complete a minimum of 8 semesters of Ensemble participation

### Performance Concentration

- Play flute, oboe, clarinet, or bassoon in an ensemble every semester during which you take studio lessons.
- Complete at least eight semesters of a conducted Ensemble (Wind Ensemble, Humboldt Symphony, or Intermediate Orchestra)
- Complete at least four semesters of Chamber Music
- Complete a minimum of 12 Ensemble courses.

### Music Education Concentration

- Complete at least four semesters of a conducted instrumental Ensemble (Intermediate Orchestra, Wind Ensemble, Humboldt Symphony)
- Complete at least one semester of a jazz ensemble
- Complete at least one semester of chamber music
- Complete at least two semesters of a vocal ensemble
- Complete a minimum of 8 semesters of Ensemble participation

### Recommended

- A conducted ensemble on your instrument *every* semester
- At least four semesters of chamber music and/or jazz ensembles
- At least one semester of Intermediate Orchestra on a “Families” instrument
- At least four semesters of vocal ensembles (with as much variety as possible)

## Saxophone

### Music Studies or Composition Concentration

- Play saxophone in an ensemble every semester during which you take studio lessons.
- Complete at least four semesters of a conducted Ensemble (either Wind Ensemble or Intermediate Orchestra)
- Complete at least one semester of Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete at least one semester of Chamber Music (preferably) or Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete a minimum of 8 semesters of Ensemble participation

### Performance Concentration

- Play saxophone in an ensemble every semester during which you take studio lessons.
- Complete at least six semesters of a conducted Ensemble (either Wind Ensemble or Intermediate Orchestra)
- Complete at least four semesters of Chamber Music, Jazz Combos, A.M. Jazz, or Jazz Orchestra
- Complete a minimum of 12 Ensemble courses.

### Music Education Concentration

- Complete at least four semesters of a conducted instrumental Ensemble (Intermediate Orchestra, Wind Ensemble, Humboldt Symphony)
- Complete at least one semester of a jazz ensemble
- Complete at least one semester of chamber music
- Complete at least two semesters of a vocal ensemble
- Complete a minimum of 8 semesters of Ensemble participation

### Recommended

- A conducted ensemble on your instrument *every* semester
- At least four semesters of chamber music and/or jazz ensembles
- At least one semester of Intermediate Orchestra on a “Families” instrument
- At least four semesters of vocal ensembles (with as much variety as possible)

## Voice

### Music Studies or Composition Concentration

- Sing in an ensemble every semester during which you take studio lessons.
- Complete at least four semesters of University Singers or Humboldt Chorale
- Complete at least one semester of Madrigals or Mad River Transit
- Complete at least one semester of Opera Workshop
- Complete a minimum of 8 semesters of Ensemble participation

### Performance Concentration

- Sing in an ensemble every semester during which you take studio lessons.
- Complete at least five semesters of University Singers or Humboldt Chorale
- Complete at least two semesters of Madrigals or Mad River Transit
- Complete at least two semesters of Opera Workshop
- Complete a minimum of 12 Ensemble courses

### Recommended

- As much Opera Workshop as possible

### Music Education Concentration

- Complete at least four semesters of University Singers or Humboldt Chorale
- Complete at least one semester of Mad River Transit
- Complete at least one semester of Opera Workshop
- Complete at least two semesters of Intermediate Orchestra (on a “Families” instrument), Humboldt Symphony, or Wind Ensemble
- Complete a total of 8 semesters of Ensemble participation

### Recommended

- Eight semesters of a University Singers, Humboldt Chorale, or Madrigals
  - At least two semesters MRT
  - More Intermediate Orchestra on your weakest instrument from “Families”
  - At least two semesters of Opera Workshop
-