



**MARANATHA**  
BAPTIST UNIVERSITY

2024-2025

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# Music Department Handbook

Updated 8/29/2024 current

*Please understand there may be more updates since this was last uploaded or printed.*

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## Appendix of Forms

The appendix of forms is located on the **Music Department Group page** of **My Maranatha**. Students will be able to access the forms after receiving their user name and password. If you are not on the Music Group Page, please ask [katie.escobedo@mbu.edu](mailto:katie.escobedo@mbu.edu) to add you.

## Suggestions for Prospective Music Degree Students

- Develop the habit of practicing 1.5 to 2 hours every day.
- Learn a large variety of repertoire at your level trying to master the performance practices of the various musical eras (avoid the pitfall of learning ONLY one to two difficult selections each year).
- Perform every opportunity you can!
- Sight-read/sight-sing every day.
- Work on your instrument-specific technique!
- Learn your theory. E-mail [Dr. David.Brown@mbu.edu](mailto:Dr.David.Brown@mbu.edu) to ask what the current theory book is and study the first several chapters.
- Perform a senior recital consisting of a memorized piece from each musical era.
- Listen to a variety of music from the Baroque, Classical, Romantic, and 20th Century eras.
- If piano is not your primary instrument, take piano lessons!! A basic knowledge of the piano is absolutely essential to all music majors and minors.
- Prospective piano degree students with a weak classical background should study the following pieces:
  - Baroque: Bach Inventions
  - Classical: Early Mozart and Haydn Sonatas
  - Romantic: Short Romantic pieces
  - 20th Century: Bartok--Mikrokosmos Series Volume 4 or higher (read the Music course descriptions for a more detailed listing of recommended literature levels)
- Prospective voice degree students need to work on the following:
  - Know basic music reading skills such as counting and note reading (in other words, take piano lessons). You should be able to "plunk out" melodies on the piano.
  - Learn basic classical vocal literature and simple Italian, German, and French songs.
- Make sure you are very computer literate. Know how to fluently use Microsoft Word, Publisher, PowerPoint, Outlook etc.
- Learn how to make a schedule, and be in the habit of following a schedule. When in college, plan to include the following in your schedule:
  - Schedule daily time in Bible reading and prayer.
  - Schedule regular exercise times.
  - Schedule in your required practice time.
  - Schedule at least 1.5 hours of study time for every academic hour in college classes.
  - Schedule meals.
  - Schedule in time to socialize.
- Take advantage of Maranatha's online education program.
- CLEP out of general courses if possible (see catalog).
- Test out of music courses if you are able to do so. (see test out section).
- Begin the general application process.
- Take the online Music Theory Placement Exam (e-mail [finearts@mbu.edu](mailto:finearts@mbu.edu) if you haven't already received instructions).
  - The online Music Theory Placement Test is required for ALL music majors and minors.
  - A link to the test will be sent to all applicants who have been accepted to the University and indicated their interest in a music major or minor.
  - All new music students must take this test by August 1 or be automatically registered for the Music Theory Fundamentals course.

- o Test content includes questions about the very basics of music theory such as clefs, note names, intervals, key signatures, major/minor scales and chords.
- o Students will be notified of their test results via email.

## Applying to be a Music Degree Student

Once you have completed the general college admissions/application process, you are now ready to take the next steps: [www.mbu.edu/packet](http://www.mbu.edu/packet)

### ARE THERE ANY REQUIREMENTS FOR ENTRY INTO THE MUSIC PROGRAM?

In addition to the standard college admissions process, students who desire to pursue a major or minor in music should complete a Performance Assessment Packet. This five-step process detailed below is to help our music faculty determine the student's level and musical background and give advice to the student prior to arrival.

#### STEP ONE: REPERTOIRE LIST

- Compile a list of repertoire you have studied organized by the composer/arranger's last name and attach to the Music Degree Application (see Step 4).

#### STEP TWO: LETTERS OF RECOMMENDATION

- Ask your private lesson teacher to email a letter of recommendation to the Department Chair. A letter of recommendation from your band or choir director would also be valued.

#### STEP THREE: PERFORMANCE RECORDINGS

- Make a performance recording for professional assessment by the MBU music faculty following the guidelines below:
- Majors: record 3 selections. Minors: record 2 selections.
- Selections should be contrasting in style, tempo, and musical era and should be of sufficient difficulty to show your musical and technical capabilities in each style.
- Memorization is encouraged, but not required for this assessment.
- Submit your recordings online by opening a free vimeo or youtube (google) account and uploading your recordings. Under settings—privacy, choose “hide this video from Vimeo.” Copy and paste the link(s) into the performance assessment packet application.

#### STEP FOUR: SUBMIT YOUR “PERFORMANCE ASSESSMENT PACKET”

- Complete the Music Degree Application. To fill out the online music degree application, go to [mbu.edu/packet](http://mbu.edu/packet) and choose the Music Degree Application link. Be sure your repertoire list is ready to attach and recording links are ready to copy and paste before starting the application.
- The sooner you complete this process, the sooner our music faculty can advise you. Spring or early summer before the fall of your arrival is ideal.

## Auditions for Performing Groups—General Information

### Online Audition Information

- Audition Scheduling: Auditions for band, choir, and orchestra are open to the entire student body and are held during the Friday of Jumpstart registration. E-mail [finearts@mbu.edu](mailto:finearts@mbu.edu) for an audition time.
- Attendance Requirement for Groups: Attendance at ALL scheduled rehearsals and performances are mandatory. Students must arrange their work and class schedules accordingly. Music majors and minors who are involved in athletics must realize that music group involvement comes first. If there is a conflict with a performance and a game/tournament, the music event trumps the athletic event, and it will be the student's responsibility to notify his/her coach in advance. Failure to abide by the attendance requirements will result in a significant grade reduction.
- Touring Groups: The Band, Chamber Singers and Madrigal Choir tour one week during the school year. These groups also perform on campus/in town during the year for the following: Fall Festival, Messiah, Christmas Festival, and home concerts.
- Non-Touring Groups: The Chorale, a mixed choir, will sing for campus events and in regional churches.

- Music Group Outfits: Those who are selected for a music group will be asked to purchase a performance outfit. Payments for outfits are not applied to the school bill but are handled through Cash Net, Maranatha's online payment system. Information on outfit costs and payment deadlines are found on-line. Students will not be able to take their semester exams until outfits are paid in full.
- Performing Group Scholarship (band, orchestra, choir) (added May, 2022)
  - For: Students already over 18 class credits who would like to still be in a musical performing group, but do not want to because of the extra cost.
  - Facts we consider upon your request: your talent, past participation in the group, the current performing group need, your financial situation.
  - The process is as follows. Students should complete step 1 by August 15/January 10
    1. Interested students should write their band/choir/orchestra director explaining their course load and financial situation and specific contributing instrument/voice.
      - a. The intention is to keep needed and talented instrumentalists and some needed vocalists in performing groups.
      - b. The performing group director may ask for an audition to make a wise recommendation.
    2. The performing group director by August 16/January 16 makes a recommendation and asks Dr. Bachorik for approval for a specific student to be in the performing group
    3. At this point, Dr. Bachorik considers all requests and makes a decision depending on needs and budget allowances. He then forwards the approved list to the Music Office to follow through with payment.
    4. The Music Office issues paperwork to the Business Office the second week of school (after it shows up on the school bill) to transfer the over-18 credit fee (2022-2023 price is currently \$230 per half-credit) from the Music Dep. (024) account to the student's school bill.

### **Auditions for Performing Groups—Choirs**

- Guidelines for Choir Involvement
  - Choir is viewed as a school year long commitment.
  - Placement in Chamber Singers and Madrigal Choir will be based upon open seats, voice quality, seniority, and character.
  - Generally, freshmen and those who have not been in a MBU choir will be required to take Chorale for the first year.
  - Music majors and minors who participate in sports must realize that involvement in musical concerts and events takes priority over athletic events.
- Auditions are held the last Friday in August (Jumpstart Weekend) and during the first week of school.
- Students will need to sign up for an audition time by e-mailing [finearts@mbu.edu](mailto:finearts@mbu.edu)
- Complete a *Choir Audition Questionnaire*. Bring this form with you to your audition.
- Choir auditions consist of:
  - *Warm-up Exercise* - to demonstrate range, vocal color, and vocal characteristics.
  - *Solo Melody*: Sing a verse of *Be Thou My Vision* - to demonstrate musicianship, pitch, and stylistic characteristics.
  - *Sight-read your part (SATB) of a hymn* - to demonstrate your harmonic ear and linear reading skill.

- *Repeating 4-5 Abstract Tone Patterns* - to demonstrate pitch, memory, and mental focus.
- Before the audition, you will be fitted for a choir outfit.
- **Choir members are required to having standard black dresses/black suits, black accessories, and touring choir quarter zip and other accessories. Outfit requirement paperwork will be given. Payments for outfits are applied to the school bill.**
- Those selected will be notified during the first week of classes and will need to add this to their class schedule. Choir is .5 credit per semester.
- Those who are added as an “alternate” are choir members in every way, sing in local concerts, but do not go on tour unless the director decides a touring seat becomes available.

### **Auditions for Performing Groups—Symphonic Band**

- Auditions are required (not for entry, but for chair placement).
- Auditions Monday and Wednesday, 7:15-8:00 a.m. the first week of school.
- Students will need to sign up for an audition time by e-mailing [finearts@mbu.edu](mailto:finearts@mbu.edu), or by signing up in person, the day of the audition.
- Please bring a list of repertoire studied to your audition.
- Band auditions consist of:
  - Sacred or classical piece.
  - Sight reading
  - Technical skills drills
- **A standard concert outfit will be purchased through MBU for guys and ladies. Payments are applied to the school bill.**
- Students will need to band this to their class schedule. Symphonic Band is .5 credit per semester.
- Music majors and minors who participate in sports must realize that involvement in musical concerts and events takes priority over athletic events.

### **Auditions for Performing Groups—Orchestra**

- Auditions are required (not for entry but for chair placement). Wind and percussion instrument positions are open by invitation only. **Auditions are required for returning students if they wish to be considered for section chairs or solos throughout the year.**
- Auditions are held either by virtual video or in-person. Please contact [fineartst@mbu.edu](mailto:fineartst@mbu.edu) for the system.
- Please bring a list of repertoire studied to your audition.
- Orchestra auditions consist of:
  - Major and minor scales
  - **Audition material (sent ahead of time)**
  - Sight reading
- Orchestra members are required to **have outfits. Outfit requirements will be e-mailed in August, or ask for the latest list.**
- Students will need to add orchestra to their class schedule. Orchestra is .5 credit per semester.
- Music majors and minors who participate in sports must realize that involvement in musical concerts and events takes priority over athletic events.

### **Auditions for Summer Ensembles**

The admissions Department determines audition procedures for traveling ensembles.

- Ensembles travel during the summer months and weekends during following fall semester. There are also many on-campus opportunities for ministry. These commitments are part of the monetary compensation that ensemble members receive and will take priority over any jobs, personal commitments, etc.
- Auditions are held at the beginning of the fall semester. The audition process includes:



- Completion of application obtained through the Admissions Office.
- Personal interviews
- Auditions (solo and group singing/playing, scales, sight-reading)
- Call-backs
- Spring Semester Commitments for a summer ensemble:
  - Practices (usually 3 times a week)
  - Pre-tour performances (2-4)
  - Weekends (the last 2 weeks of school)
- Summer Tour:
  - Usually lasts 12 weeks beginning around the first week of May and ending around the first week of August.
- Fall Semester:
  - Opening Fall Evangelistic Meetings
  - Fall Festival program
  - Missions and Evangelistic Meetings in October
  - Weekend Tours (3-4 weekends during the fall semester)

### **Piano Audition for Summer Ensembles:**

The pianist should audition vocally as the other team members. The Music Faculty will choose a pianist from amongst the vocal options based on the following:

- Performance in...
  - chapel
  - piano juries
  - final piano exams
  - keyboard classes
  - repertoire class
  - private lessons
- We also suggest that you have tested out of or taken Hymnplaying 1 & 2.

One of the requirements for the ensemble pianist who is chosen involves taking private hymnplaying lessons in the semester preceding your travel. You will use the semester of lessons to prepare:

- Hymn preludes
- Offertories
- Accompaniments

**Note:** This semester of lessons will be at the student's expense, and these lessons are in addition to the private lessons required if you are a music degree student.

**Contact Mr. Tim McPhillips for more information regarding traveling ensembles.**

### **Private Lessons—Teacher Placement Assessments for Piano**

All students (including personal enrichment) taking lessons need to do the following:

- Complete the online *Private Lesson Information Form*.
- **You will be assigned an instructor and the Music Department will then register you for lessons.**
- Beginning piano students need to sign up for FIPI 1001 Beginning Piano Class.
- Direct any questions relating to piano lessons to Miss Janet Tschida (janet.tschida@mbu.edu).

### **Private Lessons—Teacher Placement Assessments for Instrumental**

- Private lessons are available for all levels on most major instruments.
- Complete the online *Private Lesson Information Form*.

- You will be assigned an instructor and the Music Department will then register you for lessons.
- Most of our instrumental instructors are Outside Lesson Providers and are paid directly from you for the cost of lessons.

### Private Lessons—Teacher Placement Assessments for Voice

- Complete the online *Private Lesson Information Form*.
- You will be assigned an instructor and the Music Department will then register you for lessons.

### Transfer Students

- All transfer students with a secondary piano proficiency must pass a functional piano exam, regardless of whether they have fulfilled the secondary piano proficiency requirements at another university.
- Transfer students must complete an equivalent number of semesters of collegiate ensemble participation. Students may participate in 2 groups simultaneously to make this up.
- Sophomores and above must perform a proficiency jury to confirm competency.
- A basic minimum of two years of an on-campus residency is required. This means a student must be on-campus for classes, lessons, and group participation, not necessarily on-campus living in the dorms.
- Transfer students must take an advanced theory exam and an aural skills exam to confirm competency.
- Please see Appendix G for other policies on transfer students (added Sep. 2023)

### Primary Proficiencies

- Majors and minors must choose a primary instrument.
- For specific requirements, see your instrument/concentration in the handbook.
- Semesters of lessons required on primary proficiencies:
  - Major: 8
  - Minors: 6 (must continue taking lessons uninterrupted until the recital is performed)

### Secondary Proficiencies

- All music majors are required a minimum of two credits on their secondary proficiency with a continuation of lessons/classes uninterrupted until they pass their proficiency exam.
- You are required to take secondary proficiency lessons/classes beginning your first semester (after which you take a regular exam) until you pass the proficiency jury.
- Secondary Proficiencies performing on their secondary instrument at the level of a major may be able to waive a semester or two of required secondary lessons if they officially pass their secondary proficiency jury by the end of their first week of classes as a residential student (*added August 2016*).
- Secondary Piano Proficiencies must pass all of the skills specified in the handbook including the requirements for Keyboard Skills 1 and 2.
- Waived courses do not count as a semester of lessons/classes.
- For specific requirements, see your instrument/concentration in the handbook.
- A minimum of four hours a week practice time is required for all secondary proficiency specializations.
- With permission, pianists may do secondary proficiency on a standard orchestral instrument. Requirements include a review of scales that the private instructor would deem appropriate, and several pieces in contrasting style that both challenge the student and demonstrate proficiency and fluency.
- One may not be a secondary proficiency as a beginning instrumentalist on any instrument other than piano, organ, or voice, without special permission from the Music Department. The following chart illustrates the ideal secondary proficiency instrument for various majors.

Music Education		Church Music		Performance, Pedagogy, General Music, Arranging,	
Primary	Secondary	Primary	Secondary	Primary	Secondary
Instrument	Piano	Instrument	Piano; other by special permission	Instrument	Piano
Voice	Piano	Voice	Piano; other by special permission	Voice	Piano
Piano	Voice; other by special permission	Piano	Organ	Piano	Voice or Organ

## Repertoire Class

- Music degree students attend, perform, and critique performances at weekly instrument-specific repertoire classes. These repertoire classes have included performing in master classes given by area professionals, attending open rehearsals for the Madison symphony, attending chamber music concerts, having discussions after viewing historic performances, sight-reading literature, lectures, workshops, and solo or group performances.
- The Music Department believes that repertoire classes are vital for the development of musicians. In order to facilitate this, we have divided into instrument-specific classes which meet at different times on a weekly basis: Piano, Strings, Arranging, Brass, Voice, Woodwind (flute, clarinet).
- Music majors and minors must register for instrument-specific repertoire classes (e.g. piano students must register for Piano Repertoire. Violins must register for String Repertoire). If there is no repertoire class for a specific instrument (i.e., percussion or guitar), then the student should register for the next most appropriate repertoire class.
- Arranging majors and minors are required to take Arranging Repertoire Class until their senior recital. Arranging **majors** must take an instrument-specific repertoire class in addition to Arranging Repertoire Class. **Minor** arranging students must attend Arranging Rep and will **also** be required (added back as requirement May 2022) to attend the performing rep of their instrument **for 6 semesters each or through the completion of their recital.** (September 2016, January 2022).
- Repertoire class is a 0 credit, pass/fail course, and is treated as a one-credit course in regards to attendance policy. Overcutting will result in an automatic Fail.
- A \$45 fee will be assessed for all who register for a repertoire class. Majors are required to complete eight semesters and Minors are required to complete six semesters.
- Repertoire class must be taken concurrently with private lessons until the recital is complete.
- Repertoire Class Requirement for Juniors Not Performing a Junior Recital (added May 2022)
  - Who: Music and Music Ed majors during their 6th semesters (normally spring) if they are not required to give a junior recital (Voice proficiencies and Performance Concentrations are exempt since they have a junior recital).
  - What: Prepare and perform 12-15 minutes of "recital ready" music played consecutively for repertoire class (**memorization is only required for pianists pursuing a performance concentration**). This requirement replaces their usual requirement of performing two times a semester.
  - Purpose: Students get accustomed to professionally performing quantities of music in front of people.
  - Pre-Check: No pre-check is involved.

- Grade: The grade is part of the completion grade for Repertoire Class. I.g. If they did it and other requirements, they “pass.” If they didn’t do it, they “fail.”
- Feedback: In most instances, no verbal feedback will be given because of rep class time restraints; however, the repertoire class instructor and attendees should fill out a “mock recital rubric” so the performers have an idea of where they are at in terms of recital preparation. Asking rep class attendees to complete the rubric will also help them become familiar with the rubric well in advance of their recital checks.
- First semester music degree students should register for the 8 week FIMP 100 Introductory Music Seminar.

### **Repertoire Class Performance and Attendance Requirements**

- Majors must perform at least twice during the semester. Minors must perform at least once. Students are required to fulfill their Repertoire Class performance requirements every semester they are enrolled in private lessons.
- Students who fail to meet attendance requirements above are subject to receive a ½ letter grade reduction in their overall private lesson grade.

### **Repertoire Class Performance and Attendance Requirements**

- For those students wishing to make-up Repertoire Class, added 8.16.17
  - Occasions:
    - When sports and Repertoire Class conflict
    - Those students who are completing a degree in less than four on-campus years and are doing private lessons in the summer
  - Follow these steps
    - Discuss options with your Repertoire Class teacher.
    - Watch/listen to approved music recordings
      - This could be past repertoire class recordings on YouTube
        - [Piano Rep Play list](#)
        - [String Rep Play list](#)
      - Current recordings uploaded each week, available on YouTube and “upload complete” announcements posted on the Music Group Page.
      - Same-instrument recitals
        - [Piano Recitals](#)
        -
      - Other approved recordings approved by the Rep. Class teacher.
      - From a variety of style periods
    - Have a notebook/journal logging the following
      - When you listened
      - What you listened to
      - How long it was
      - Download scores from IMSLP when available
      - Comments on the piece
    - Time involved
      - Equivalent of 12 weeks times 50 minutes per week = 10 hours
    - Performance
      - As per handbook – 2 performances for majors and 1 for minor
      - **Repertoire music played for performance should be equal to your jury level repertoire. (added 1/10/24)**
      - Out-of-home performance can be at church, in a nursing home, etc.

- This should be recorded (audio and video), uploaded to YouTube or something similar, and link sent to teacher.
- Turn in your completed journal/notebook to your Repertoire Class teacher at the end of the term.
- For those students needing to make up Arranging Repertoire in the summer, since arranging repertoire includes significant teacher editing time, please know there will be a charge for summer arranging repertoire, around the amount of a semester of lessons. Talk with the Music Office and/or the cooperating teacher to discuss a plan ahead of time.

## Choosing Piano and String Pedagogy Concentrations

*Added April 2017*

Music Majors may choose both String Pedagogy and Piano Pedagogy as concentrations if they complete the performing requirements of a Major on one of the instruments and the performing requirements of a Minor on the other instrument.

*Incoming Freshmen should submit a performance assessment packet for both instruments.*

### Example A:

String Pedagogy: Performing Requirements of a Major on Violin

- 8 semesters of string rep.
- 8 semesters of 2 credit lessons
- Pass a FR and Soph Jury Equivalent to the requirements of a major
- Senior recital of 45 minutes

Piano Pedagogy: Performing Requirements of a Minor on Piano

- 6 semesters of piano rep.
- 6 semesters of 1 credit lessons (6 hours a week of practicing)
- Pass a FR and Soph Jury Equivalent to the requirements of a minor
- Keyboard Skills 1 and 2 fulfilling the requirements of a minor
- Group recital for minors
- Doing the above requirements automatically fulfills the requirements of the secondary proficiency.

### Example B:

Piano Pedagogy: Performing Requirements of a Major on Piano

- 8 semesters of piano rep.
- 8 semesters of 2 credit lessons (along with the Hymnplaying, Keyboard Skills and Keyboard Lit courses)
- Pass a FR and Soph Jury Equivalent to the requirements of a major
- Senior Recital

String Pedagogy: Performing Requirements of a Minor on Violin

- 6 semesters of string rep.
- 6 semesters of 1 credit lessons (6 hours a week of practicing)
- Pass a FR and Soph Jury Equivalent to the requirements of a minor
- Group recital for minors
- Doing the above requirements automatically fulfills the requirements of the secondary proficiency.

## Music Degree—Performance Requirements Summary

Classification	Final Exam *Required semesters when not giving a jury or recital. Exceptions: Commencement Contest winner	Freshman Jury	Sophomore Jury	Junior Recital Performed during Repertoire Class for piano and voice students or an open Wednesday 4:00 time for strings, wind, and brass. (January 2022)	Senior Recital recital must be no earlier than in the last required semester of lessons	Commencement Contest Please see Commencement Contests for details.
<b>Major</b>	Yes	Yes	Yes	<ul style="list-style-type: none"> <li>• Performance Concentrations</li> <li>• Arranging Concentrations must give an Arranging Showcase in addition to their Senior Recital</li> <li>• All Voice Majors</li> <li>• <b>Junior year majors must perform 12-15 minutes of memorized (if required for their recital) repertoire as their Rep Class requirement spring semester (added May 2022). See Rep Class</b></li> </ul>	Yes	Yes
<b>Major</b> Music Ed	Yes	Yes	Yes	<b>Required for voice</b> Not for piano/instrumental	Yes	Yes
<b>Minor</b>	Yes	Yes	Yes	No  (Exception: voice minors are required to do a junior and a senior recital. Note: Voice minors may use sophomore jury repertoire for their junior recital at the teacher's discretion).	Minors may perform their recital in their 6 <sup>th</sup> or later semester of lessons, continuing lessons uninterrupted until completion of the recital.  Minor recitals must be combined with another student(s). See "Recitals"	Optional for instrumental and piano  Required for vocal
<b>Secondary Proficiency</b>	Yes	No Must pass a Secondary Prof. Jury (normally after 2 semesters).	No	No	No	Optional
<b>Personal Enrichment (grade given) when used to fulfill requirement in Humanities Elective section of Liberal Arts Core</b>	No (Exception: required for voice)	No	No	No	No	Optional
<b>Pass/Fail (no grade given) when taking to fulfill Literature and Music section in Liberal Arts core</b>	No	No	No	No	No	Optional

## Music Degree—Program Requirements Summary

Classification	Recital Attendance Per Semester	Semesters of Group Participation	Minimum Semesters of Repertoire Class (concurrent with private lessons)	Minimum Repertoire Class Performances Per Semester
<b>Major</b>	6	*Voice must be in choir. *Winds, Brass, and Percussion must be in Symphonic Band and requisite ensembles *Strings must be in Orchestra *Piano proficiency can choose any	8	2
<b>Major Music Ed</b>	6	8 (those doing a shorter program can count more than one group per semester)	8 (unless on the fast track, then 7)	2
<b>Minor</b>	2	Not required, but strongly encouraged.	6	1
<b>Secondary Proficiency</b>	NA	Not required, but strongly encouraged.	Optional	Optional
<b>Personal Enrichment</b>	NA	Not required, but strongly encouraged.	Optional	Optional
<b>Pass/Fail</b>	NA	Not required, but strongly encouraged.	Optional	Optional

Music Majors must be in a performing group (band, choir or orchestra) every semester they are a residential student for at least 8 semesters. **Only** students completing their residential requirements in less than 4 years may count percussion ensemble as a second performing group for one or two semesters.

### Upper Level Courses, added 5.12.21

Students must pass Harmony 3 with a C- or higher to take upper level music courses. Students may request an exception from the department chair if they are completing their degree in less than 8 semesters.

### 0-Credit Courses in the Music Program, added 6/25/2024

- Standard collegiate policies
  - Everything you find in the course requirements for each concentration is a standard component in the professional development of musicians. There is no fluff or filler. The faculty has worked hard to ensure that what is included for each concentration is appropriate and needed. The standards are based on experience, the stated standards of the professional organizations related to the various concentration areas, and the best practices of various university music departments around the country. Of course, we regularly look at these requirements and revise our programs to strengthen them.
  - In most secular schools, auditions are required for entrance into music programs. The programs are extremely competitive, and students not complying with their various “extra” requirements

are simply eliminated from the program, end of story. As you are well-aware, Maranatha has an open enrollment policy.

- Secular universities and conservatories have many of the same 0 credit requirements that we do (some even more!). The difference is that they do not transcript them or track them. Why? Students who do not attend or comply with their expectations are simply removed from the program. In addition, many music professors do not hesitate to completely humiliate and harshly criticize a student in front of an entire class/ensemble for an absence or lack of preparation to the extent that the student never dares repeat the offense.
- So then, why do so many of the requirements have zero credit? There are several answers to that question:
  1. If credit were given for all of them, the size of the music major and minor programs would be far greater than MBU's institutional standards for these degrees. That would not be helpful for accreditation. Accreditation helps both MBU and you when you enter the job market.
  2. Expense - zero credit requirements do not get counted towards your total number of credits before you have to start paying an overload fee. Therefore, the zero credit (and half credit for performing ensembles) ultimately saves you money.
- If it were feasible and beneficial to put credit on those requirements, we would. If you sometimes feel overwhelmed by the requirements, you are not alone. That is part of the pain and pleasure of being a musician. Let me suggest three helps:
  1. The one thing you can do to help yourself not sink is to be careful about the non-music department and local church musical activities you commit to. Prioritize and be ready to say 'no' sometimes.
  2. Realize that these years are the most intensive musical investment you will ever make. You will live off the 'interest' for years to come in work and ministry.
  3. Ask yourself
    - a. What is the goal of your educational endeavor here?
    - b. What really drives you??
    - c. Would you be happiest if we just gave you a degree and sent you on your way?
    - d. Or would you be happiest if you had to really earn it by learning and working really hard, being stretched and growing more than you ever thought possible?
  4. Pray for God's grace and strength. He will give you what you need.
- If you want to talk about things specific to your situation, please come by the department chair's office! He will be glad to speak with you and, if needed, help you work through things to make your study successful.

## Private Lessons—Registration

Students must register for lessons just as they register for courses.

## Ad Hoc Lessons

Students are not permitted to teach *ad hoc* lessons on campus. Lessons need to be taught either through the University, Music Prep School, or off campus.



## Music Degree—Lessons and Practice Time Requirements Summary

Classification	Minimum Semesters of Lessons	Exceptions to Minimum Semesters of Lessons	Minimum Lesson Length	Minimum Hours of Practice Time Per Week (x12 for total per semester)	Minimum Semesters of Secondary Proficiency Lessons
	Recital must be no earlier than in the last required semester of lessons	Recital must be no earlier than in the last required semester of lessons	All students are encouraged to take 45 or 60 minute lessons. Students will be billed accordingly.	Note: Music Students completing less than 70% of the required practice time for their classification must receive a D+ or lower and repeat the semester of lessons.	Secondary Proficiencies must continue lessons/classes uninterrupted until all secondary proficiency requirements are completed.
<b>Major</b>	8 or until the completion of the senior recital	None	45	<b>Piano and Instrumental Performance Concentrations:</b> 15  <b>Music Majors:</b> 11  <b>Voice Majors:</b> 7	2 or more
<b>Major</b> Music Ed	7 or until the completion of the senior recital	7	30	<b>Piano and Instrumental:</b> 9  <b>Voice:</b> 7	2 or more
<b>Arranging Concentration</b>	Arranging Lessons – 2, one of which must be the semester of the showcase		30		
<b>Minor</b>	6 (the catalog says 5 plus 1 recital semester for a total of 6)	Minors must continue lessons uninterrupted until their recital is completed.	30	6	NA
<b>Secondary Proficiency</b>	2 Classes count as a semester of lessons for secondary piano proficiencies.	Secondary proficiencies must continue lessons/classes uninterrupted until all secondary proficiency requirements are completed.	30	4	NA
<b>Personal Enrichment</b>	Personal Enrichment lessons taken for a grade can be used to fulfill a Humanities Elective in the Humanities Elective section of Liberal Arts core	NA	30	3 (times 11 weeks)	NA
<b>Pass/Fail (see handbook in seven pages for more explanation)</b>	Pass/Fail lessons taken for as Pass/Fail (no grade given) can be used to count towards a music elective in the Literature and Music section of the Liberal Arts core	NA	30	2	NA

## Private Lessons—Change of Major

If a student changes from a minor to a major (or from Music Ed, B.S. to Music, B.A.) in the first four semesters, the additional credits for private lessons will only be waived if the last completed jury was at the level of the major.

If a student changes his degree mid-semester from major/minor to personal enrichment, he does not need to perform an exam/jury if not required for the change. For example, if a student should be doing an instrumental or piano major jury and changes to personal enrichment, no exam is required. Be sure to contact the Registrar's Office to change course code. This works if a student is still in the 12-18 credit range. Less than 12 credits changes financial aid.

## Private Lessons – Practice Time

As musicians, we realize that achievement is a function of the quantity and the quality of time spent. We understand that many schools do not even check practice time; they simply want the results demonstrated. We have decided on minimum practice requirements for each degree level (see page 16). At Maranatha all students are expected to track the amount of time they spend practicing. We fully understand that it is not a perfect system, for all do not learn at the same rate. Still, we feel the accountability is important in the training of our students in leadership. Students are to keep track and submit their weekly practice time to their private lesson instructor. Instructors should expect and keep track of the report. Sometimes students desire to make up extra time at the end of the semester. Teachers have latitude as to how to handle the inclusion of this extra practice time and should write a personal policy to include in their syllabus in the beginning of each semester, so that the students know exactly what to expect. Practice time is due by Monday, 8:00 AM of final exam week. *(added 5.12.21)*

### **Why does Maranatha have a minimum practice requirement, and what is the spirit of the requirement? (added 1.10.24)**

We want you to be pushed and reach your full potential regardless of your "classification." Your progress is directly proportional to your investment in focused practicing.

A practice time requirement helps students understand the minimum level of investment needed for their success in MBU's music programs.

- Students entering the program below level need to plan on practicing much more than the minimum requirement.
- Students desiring to pursue graduate studies often invest much more time than the minimum requirement.
- Students wanting to take full advantage of their college education often practice more than the minimum requirement.

We recognize that students master music at different rates, students come with a wide variety of musical and technical backgrounds, and students have different goals. For these reasons, the following should guide how students use their practice time:

- All students must pass two juries to stay in the music program. Thus, meeting the goals pertaining to your jury must be a practicing priority.
- Students must also meet additional requirements for their instruments which may include technical skills, sight reading, specified repertoire, and so on. These requirements must also be a practicing priority.
- Student who are not on track with their jury and instrument-specific requirements should NOT be committing to additional performance opportunities such as accompanying or playing in chamber groups.

- Students who consistently demonstrate they can meet their jury goals and additional instrument-specific requirements in less than the required practice time may discuss other valuable uses of their required practice time with their teacher (examples: using practice time to work on accompanying, improvisation, studying literatures for additional performance opportunities etc.).
- Students may "double count" 1 hour of practicing for the following classes/groups towards their private lesson practice time requirement:
  - Pianists: 1 hour of keyboard skills/hymnplaying
  - Strings: 1 hour of strings skills/orchestra rehearsal
  - Instrumentalists: 1 hour of band rehearsal
  - Chamber Music rehearsal time for one's own jury or recital may count as practice time. One may *not* count chamber music rehearsal time for someone else's jury or recital.
  - Voice – no double counting – 7 hours of voice practice
  - Explanative note: Students must practice the extra allotted time for other lessons/ensembles/classes being taken for credit. The practice for most of those classes is the homework for those credits.

## Private Lessons—Summer Lessons

The Music Department encourages students to take private lessons in the summer as a means of honing skills and learning new repertoire. There are times that students desire to take lessons in the summer in a location other than Maranatha for various reasons with the view of obtaining credit for those lessons.

- Lessons before one's first semester of on-campus residency as a music major or minor cannot count as a replacement for a semester of lessons. Likewise, students may not earn academic credit for summer lessons completed before one's first semester of on-campus residency. (updated 4/20/2023)
- Summer Lessons for MBU credit (after the first year on-campus residency) are only options in the following situations:
  - Those who are graduating in 3.5 years of on-campus residency are allowed 1 semester of summer lessons.
  - Those who are graduating in 3 years of on-campus residency are allowed 2 semesters of summer lessons.
  - Students who have failed a jury are allowed to make up the failed semester of lessons during the summer.
- To make sure your summer lessons count for credit, follow these steps
 

**Locate a teacher:** The teacher must possess a Master's degree in music, preferably in performance from an accredited institution. The teacher must be attached to a college or university. The teacher should send their vita (resume) to the Music Department (finearts@mbu.edu). This will remain in the student's file.

**Arrange dates and length of lessons:** Students are required to have 9 hours of personalized, one-on-one instruction, either 9 - 60-minute lessons or 12 - 45-minute lessons. Students are responsible to pay the instructor personally.

**Practice:** Students are to log practice time and are expected to fulfill the semester practice requirements for the student's major. This log needs to be turned in at the exam time.

**Exam:** The student is responsible to contact the Music Department (finearts@mbu.edu) and arrange an exam that will cover the material worked on over the summer. This exam should be scheduled in the first part of the subsequent semester, before private lessons begin. Upon successful completion of the exam, a grade will be assigned for the lessons and sent to the registrar's office.

**Recording the grade:** At the end of the summer when the exam has been performed and passed, ask the Department Chair to contact Registrars to add the credit. A transfer of credit fee (\$25) will be assessed. You do not have to register for summer lessons before the summer unless taking from an MBU faculty member.

**Repertoire class:**

To make up a semester of repertoire Class when you are taking summer lessons, see p. 11-12 on Repertoire Class make-up.

## Private Lessons—Procedure for Requesting a Teacher Change

On rare occasions, a private lesson instructor may ask a student to transfer to a different teacher for various reasons. However, the Music faculty expects that, in the ordinary course of events, students will stay with their assigned teacher for their entire degree program. We feel strongly that consistency in the teaching and learning of fundamental techniques far outweighs most problems between student and teacher. Original assignments are based on auditions, discussions among the faculty, and the need to maintain equity in faculty teaching loads.

Rarely, and for good and sufficient reason only, a student may feel it necessary to request a change. In that case, this procedure must be followed:

- The student must address this issue in person with his or her current teacher, and all possibilities for reconciliation must be pursued. Under no circumstances should the student speak to any other teacher before this has been accomplished. Such conversations may draw the other teacher into unethical and unprofessional behavior, and cause misunderstandings that work against the best functioning of the Music Department.
- If the student-teacher relationship cannot be resolved, the student must submit a written request for a change and outline the reason(s) for the request. This request is to go to the Chair of the Music Department, who will forward it to the other faculty. If the teacher in question IS the chairperson of the Department, the request should go to the Academic Dean. This request must be submitted before the last day of classes. Changes in teacher assignments cannot be made after the semester begins.
- The music faculty will meet during the final exam period to discuss the request and decide the best course of action. The student will be informed by mail concerning the faculty's joint decision. If the faculty approves the change, the student may then contact the teacher with whom he or she wishes to study. This must be done before the first day of classes in the following semester.
- If a student wishes to appeal the decision of the music faculty, he or she should go directly to the Academic Dean. All decisions by the Academic Dean's office are final.

## Private Lessons—Requesting a non-MBU teacher

Maranatha provides private music instruction for persons seeking a music degree at MBU using a combination of resident faculty and teachers outside of Maranatha called lesson providers. Maranatha contracts with lesson providers.

Students receive collegiate musical instruction from either resident teachers or our contracted lesson providers. Occasionally, students request instruction from non-contracted instructors.

Submit such requests to the Department Chair before beginning lessons. We consider the following in acting on these requests:

1. Does the instructor have collegiate-level academic qualifications?
2. Is the instructor attached to a collegiate music department?
3. Is the instructor a specialist in the instrument they teach?

4. Is the instructor willing to prepare the student for our specified exam and jury sequence?

5. Does taking these lessons harm our present instructional system?

The Chair decides this request and informs the student via email of the decision.

The outside teacher should send CV for Dr. Bachorik to ask Licht to approve with EC, etc. as with other outside teachers so their name can be in the system to register them for the classes with off-campus teacher.

### Private Lessons—Attendance Policy

- There are 15 weeks of school and the expectation for lesson quantity per semester is 12.
- Teachers often take the first week to work on scheduling.
- Considering legitimate cuts for performing group tour, last-minute sickness, faculty absences, etc. students should still plan to attend 12 lessons.
- For other planned absences, students should plan to "swap" with another student and be sure to let the instructor know ahead of time.
- Occasionally an instructor may need to cancel a lesson for college related functions (choir tours/conferences/adjudicating, etc.), a family emergency, or illness. Instructors are permitted to miss one lesson per semester for a college related function, family emergency, or illness. If the instructor misses more than one lesson, he will make up the additional lessons.
- Students desiring/needing additional lessons (more than 12) in order to adequately prepare for an exam/recital need to compensate their instructor accordingly.
- Students who over-cut will be required to do make-up work assigned by the teacher (such as watching an educational video assigned by the teacher and writing a response).

### Private Lessons—Practicing in Practice Rooms

- Students who are taking lessons are billed a practice room fee per semester, regardless of whether they practice on campus. The practice room fee is used for campus instrument upkeep and purchases.
- Practice Rooms are located on the 2nd and 3rd floors of Old Main and in the Century House hallway behind BH. Four additional practice rooms are located in Day dormitory. Classrooms in Old Main and the Dining Complex may be used in the evenings. If the classrooms are locked, please contact the head of security at 920-206-2370 or 920-206-2369.
- Each semester, students must sign-up for practice time in specific rooms with the Music Department Administrative Assistant. These reservation schedules are then posted on all practice room doors.
- Students should not sign up for more than their required practice time per week.
- Students need to be diligent in using the studio during their reserved times. Students who have a schedule change need to update the practice room sign-up sheets immediately.
- Because students are entitled to their pre-scheduled practice room time, they may politely ask others to leave if necessary.
- Please notify the Music Department Administrative Assistant of any issues with the pianos or practice rooms (e.g. broken string, sticking key, wobbly bench, light out, etc.).
- No food or drinks on pianos.

### Private Lessons—Practicing in the Piano Lab

- Students may also use the Piano Lab located on first floor of Century House. No sign-up is necessary.
- Students need to be considerate of others by using headphones.
- Please do not interrupt classes.
- No food or drinks in the piano lab.
- Please do not unplug cables.

## Private Lessons—Materials

- Cost of music which students need to purchase will range from \$40-\$60 per semester. Students must purchase their own copies within two weeks or their grade will be lowered.
- Students are expected to purchase a metronome and hymnal by the third week of classes.

## Private Lessons—Preparation Expectations

Exceptional preparation is the standard for each lesson. To be prepared for lessons means:

- Noticeable progress on material covered the week before
- Goals set by the teacher are met
- Average practice time requirements fulfilled
- Punctuality
- Rehearsal with accompanist as needed
- See Appendix A for sample Arranging Lessons syllabus

## Private Lessons—Grading

**The final lesson grade will be based on the following:**

- 40% Practice Time
- 40% Achievement: qualitative and quantitative progress which included attendance, focus, and initiative
- 20% Exams
- Completing Repertoire Class Attendance and Requirements (for Majors and Minors) (see explanation in Repertoire Class)
- Payment to accompanist and teacher: A grade of "incomplete" will be received by students who owe money to either their accompanist or their private teacher at the time of the final exam (An incomplete turns into an "F" after 3 weeks if not rectified).

## Private Lessons—Lesson Fees

Private Lesson Billing Practices

- Tuition: Any student taking private lessons from an MBU instructor will be assessed standard tuition (1-11 credits: part time rate; 12-18 credits: within range price; over 18: over-time rate). Any student taking private lessons from a specialized Outside Lesson Provider instructor will not be charged MBU tuition for the lessons, regardless of credit load.
- Lesson Instruction: Varies according to teacher. If taking from a MBU instructor, the cost for lesson instruction is applied to the school bill (30 min: \$200; 45 min: \$300; and 60 min: \$400). If taking from a specialized Outside Lesson Provider instructor, then the cost is paid directly to the instructor.
- \$50 Studio fee: This covers the usage of the room where lessons are held, plus practice rooms and use of pianos. Everyone pays this and it is charged to the school bill.
- \$25 Recording fee: Students taking lessons from a specialized Outside Lesson Provider instructor pay this for the recording of transcript information. The fee is charged to the school bill.
- Stipend: Available for music majors and minors taking from specialized Outside Lesson Provider instructors. See next page for details.
  - Music Minor Students who complete their recital but still wish to take lessons with an outside teacher may do so and receive the stipend, provided they fulfill practice requirements and play an exam (5/2023).

## Junior Year: Self-Taught Repertoire Requirements and Rep Class Requirements:

### 1. Self-Taught Pieces

Music and music education majors must prepare the following their junior year (5th and 6th semesters of lessons):

- First semester juniors (the first semester after passing a sophomore jury) must perform a self-taught selection as one of their required Repertoire Class performances.
  - Second semester juniors (the second semester after passing a sophomore jury) must prepare a different self-taught selection for their semester exam.
- General guidelines for the above requirements.
- Self-taught repertoire does not need to be memorized.
  - Repertoire should be from one of the classical eras, not a sacred piece.
  - Before beginning the process, self-taught repertoire must be approved by the private lesson teacher (the selection should be slightly below the student's current level).
  - Students may not receive any assistance from teachers on their self-taught repertoire.
  - Accompanied works must be prepared and performed with a pianist.
  - Preparation of the self-taught repertoire counts as weekly practice time.

### 2. Repertoire Class Requirement for Music and Music Education Majors NOT Performing a Junior Recital during their 6th semester of lessons:

Instead of performing two times in the semester, second semester juniors (the second semester after passing a sophomore jury) must perform 12-15 minutes of recital ready repertoire (**memorization is only required for pianists pursuing a performance concentration**). See Rep Class section for further explanation. P. 11 (added May 2022).

## Health Issues/Delayed Final/Make-up work/Incompletes (added 8/29/24)

The 2024 MBU Academic Policy on this matter is as follows.

### Incompletes

Students must have all course work to the faculty for incomplete courses by the end of the third week after the semester. Only the Academic Committee can extend this deadline. The Committee will permit work to be handed in later than the third week only for extraordinary, extenuating circumstances. A grade of F (failure) will be recorded in any course for which the faculty member has not received the work by this time. An Incomplete affects the grade point average the same as a Failure. Any exceptions to this policy will be granted only by the Academic Committee.

## Summary of Financial System

Classification	Required Lesson Length	\$50 Studio Fee	Maximum Academic Credit Granted Per Semester	Cost for those taking from Maranatha Instructors	Cost for those taking from Specialized Outside Lesson Provider Instructors
Music Majors	45	Yes	2	2/18 + length fee	2/18 \$25 recording fee Receives a variable stipend that changes based on number of credits (varies if over, at, or under 18) Pays teacher the balance
Music Ed Majors	30	Yes	1	1/18 + length fee	1/18 \$25 recording fee Receives a variable stipend that changes based on number of credits (varies if over, at, or under 18) Pays teacher the balance
Minor	30	Yes	1	1/18 + length fee	1/18 \$25 recording fee Receives a variable stipend that changes based on number of credits (varies if over, at, or under 18) Pays teacher the balance
Secondary Proficiency	30	Yes	1	1/18 + length fee	1/18 \$25 recording fee Receives a variable stipend that changes based on number of credits (varies if over, at, or under 18) Pays teacher the balance
Personal Enrichment	30	Yes	1	1/18 + length fee	\$25 recording fee Pay teacher out of pocket. No stipend

### Lesson Credit Stipends

If you are a music major or minor, and the instruction from a specialized Outside Lesson Provider instructor is a requirement for your program, MBU will aid you in your private lesson fees by providing a lesson stipend (\$555 for 2024-2025) from your tuition, based upon the following hours:

- 0 – 11                No stipend provided
- 12 – 18 Full stipend (paid in two halves at beginning of semester and mid-point)
- 18.5                ½ stipend (paid in two halves at beginning of semester and mid-point)
- 19+                 No stipend provided

**Note: Faculty and Staff dependents who take lesson from Outside Lesson Provider instructors are NOT eligible to receive a stipend and must pay their instructor the full cost of lesson instruction.**



## Private Lessons—Personal Enrichment, updated July 2019

- Non-music majors and minors may take private music lessons for their own personal enrichment and/or to count as required credits in the Liberal Arts Core. See [www.mbu.edu/catalog](http://www.mbu.edu/catalog).
- The Music Office will register you for the course: FI \_\_\_ 130 PE SP
- At the end of the semester, the teacher submits a grade or "pass" to the Registrar's Office.
- Private lessons cannot be taken for "audit." (added November 2022).

	Lessons given per semester	Practice time required	Final Exam	Teacher determines grade based on	Transcript shows a	Credit in Liberal Arts Core
<b>Personal Enrichment</b>	12	3 hours x 12 weeks	None except for voice students	Practice time and achievement (qualitative and quantitative progress which includes attendance, focus, and initiative)	Letter grade submitted by the teacher	In the "Humanities" section when taking for a grade
<b>Pass/Fail</b>	12	2 hours x 12 weeks	none		"P" for pass if informal grade is a C- or higher  Note: Pass/fail lessons do not affect one's GPA unless the student receives a fail.	Only in the "Music" section when not taking for a grade

## LIBERAL ARTS CORE (31 CREDITS)

Select a minimum of 24 hours. **Courses in blue are required.**  
**All other courses listed are electives.**

### Rhetoric and Communications (5-8 credits)

CASP 111	Fundamentals of Public Speaking	2
<sup>1</sup> HUEN 121	English Composition 1	3
HUEN 122	English Composition 2	3

<sup>1</sup>Those who test out of HUEN 121 English Composition 1 will replace the credits with any additional credits from the Liberal Arts Core.

### Literature and Music (5 Credits)

<sup>2</sup> Literature Elective	3
<sup>3</sup> Music Elective	2

<sup>2</sup>Any literature course

<sup>3</sup>Any music course

### Humanities (12 Credits)

HUHI 130	The Modern World	3
<sup>4</sup> American Studies Elective	3	
<sup>5</sup> Humanities & Social Sciences Electives	6	

<sup>4</sup>Any course in the disciplines of history, political science, or government that focuses on the United States of America

<sup>5</sup>Any course in the disciplines of art, music, comparative religions, economics, foreign language (ancient or modern), geography, government, history, literature, philosophy, political science, psychology, and sociology

## Pass/fail Classes (added 5.12.2023)

Non-music students may take private lessons, Hymnplaying 1, 2, and 3, Beginning Piano Class, Accompanying, Music Theory Fundamentals, Aural Skills Foundations, Keyboard Skills 1, 2, 3, and 4, String Skills 1, 2, 3, and 4, Music Appreciation, Principles of Christian Music, and Elementary Conducting as Pass/Fail enrichment courses (will not fulfill credit requirements for a music major, a music minor, or the liberal arts core when taken as pass/fail). Course prerequisites apply.

## Experience of Pain or Discomfort

If you are injured and/or have pain in connection with your ability to play your instrument or sing, you should:

1. Stop: you need to stop doing whatever activity is causing the pain or injury.
  - Pain during or after practicing is a common problem in musicians who have had an injury or are not using correct technique.
  - If you are experiencing pain, the first important thing to do immediately is STOP playing/practicing!
  - It is necessary to take care of this problem right away, as the "no pain no gain" mentality is not true for pain while practicing/performing. Trying to plow through will not help fix the problem.
  - Evaluate other activities that may be irritating the problem (setting up chapel chairs, carrying heavy items, repeated motions in the kitchen, etc.) and seek to remove those activities from your routine.
2. See a qualified specialist to get an evaluation.
  - Ideas include a physical therapist, Alexander Technique consultant, etc.
  - Keep your private lesson teacher informed about your pain, appointments, etc.
  - Learn proper technique for your instrument.
3. Make an appointment with the Music Department Chair, Dr. Bachorik.
  - Discuss a plan of action concerning missed practice time, missed repertoire study, missed lessons, inability to perform a final or jury, etc.
  - Work with the Department chair on a proposal to present to the Registrar's Office and possibly the Academic Committee.
4. Make a follow-up appointment with the Registrar to verify the acceptance of the plan.
5. Proceed with caution.
  - You don't have to quit your instrument, but you must change how you play in order to fix the problem

## Private Lessons—Final Exams

Students are required to perform a final exam every semester they are not performing a jury or recital.

If your lessons are for...	...then,
major (piano, instrumental, voice)	> Finals after your 1, 3, 5, 6, 7, and other semesters until your recital. > Juries after your 2 and 4 semesters.
minor (piano, instrumental, voice)	> Finals after your 1, 3, 5, and other semesters until your recital. > Juries after your 2 and 4 semesters.
secondary proficiency (piano, instrumental, voice)	> Final first semester. > Jury second semester.
personal enrichment (for a grade)	> piano, <b>no</b> final > instrumental, <b>no</b> final > voice, <b>yes</b> , you need to do a final
personal enrichment (pass/fail, no grade is given)	> <b>no</b> final for piano, instrumental, or voice

### Exceptions (do not have to do a final exam):

- Commencement Contest finalists
- Junior and senior recitalists

### How to schedule the exam:

- Exam sign up times are coordinated by the following:
  - Voice and Instrumental: Music Office
  - Piano: Janet Tschida
- Sign-ups will be posted on the Music Group Page.
- Students will sign up for an exam time.
  - Voice and Instrumentalists need to make sure they sign up for a time that works for both the student and his/her accompanist.
  - Students are responsible to sign up for an exam time by the deadline posted on the Music Group Page. Students who do not sign up by the deadline will be assigned a time at random.
  - Students with a scheduling conflict are responsible to find someone with the same exam length to switch with them—no exceptions. Please notify your exam coordinator of the change.

**Exam length:** A maximum playing time will be heard for each exam (depending on the pieces programmed, some pieces may not be heard in their entirety).

- Voice: 8 minutes
- Piano: 12 minutes for Majors. 6 minutes for Minors and Personal Enrichment. 6 minutes per 2 test items for Secondary Proficiencies.
- Instrumentalists: 10-15 minute slots.

### What to bring to the final exam performance:

- Two copies of each piece must be provided for the adjudicators. Please be sure the composer and title are clearly indicated on the first page of each piece. Copies of hymns are not necessary. For additional guidelines, see Music Copies for Exams/Juries/Contests in the General Information section of this handbook.
- Two copies of the final exam form. (Secondary Proficiencies should also bring their Secondary Piano Proficiency Form). Forms are located on the copy table in the third floor practice area during finals.
- Exam permit

### What to do and expect on the day of the exam:

- Arrive 10 minutes early in case someone before you is ill or exams are finishing ahead of schedule.
- Give your exam permit, two exam adjudication forms, and two copies of your music to the two faculty members adjudicating your exam.
- Pianists: Please do not chew gum while performing.
- Please remove clunky rings, watches, or bracelets before performing.

**What to prepare for the exam:** See your instrument-specific guidelines towards the end of this handbook.

### **Music Copies for Exams/Juries/Contests**

- All music must be owned by the student. Music that is owned by the teacher must have his/her approval before being copied.
- Students must give their music to the Music Department Administrative Assistant (via copy table in 3<sup>rd</sup> floor music hallway) at least one week in advance of exams/juries/contests.
- Only music that is to be used in a contest, exam, lesson, or recital/note check may be copied.
- Copying to avoid purchase is not permissible.

## Collaborative Music-Making Opportunities Added August 18, 2017

Students are encouraged to participate in music collaborating via chamber group lessons—piano duets/quartets, chamber groups for various instruments, etc.

### Benefits of Chamber Group Participation:

- Learning to listen intently and respond accordingly to other musicians enhances one's overall musicianship.
- Making music together with others can be inspirational and motivating (completing all practice time individually can be disenchanting at times).
- A chamber piece can be used as a substitute for one of the required jury pieces (e.g. a classical chamber piece replaces the classical piece requirement). The piece must be performed at the chamber group recital or another approved recital in the semester. 5.12.21
- Students may count chamber group practice time as practice time for their private lessons (see individual instructor for limitations regarding how much time—depends on classification).
- Students performing chamber pieces at their recitals will already have chamber music experience before their senior year.

### Participants:

- Performance Concentrations are required four semesters of chamber group participation through the Registrar's Office
  - instrumental - "FIIN 130 CH Chamber Group"
  - piano - "FIPN 130 CH Chamber Group"
  - voice - "FIVO 130 CH Chamber Group"
- All other Music Majors and Minors are strongly encouraged to participate.

**Chamber Group Coaches:** June Brus, Dr. Brown, Mr. Bonnema, possibly others

### Chamber Music Lessons Requirements for Academic Credit:

- Coaching Sessions: The group must meet with the coach a minimum of 6 hours and have no less than 6 coaching sessions throughout the semester. Instructors reserve the right to schedule the number of sessions per semester—Example: Twelve-30 minute sessions, Nine-45 minute sessions, Six-60 minute sessions. Groups not meeting for Twelve-30 minute sessions must agree on specific coaching dates/times at the beginning of the semester.
- Rehearsal Time: A minimum of 9 hours of rehearsal as a group per semester is required.
- Performance: The group must have one public performance per semester (collaborative recital, a junior or senior recital, or another venue with the instructor's approval).
- No Academic Credit: Groups not doing chamber music lessons for academic credit may decide coaching times/rehearsals/performances with the instructor's approval. However, a minimum of 4 coaching sessions are required if using for a jury or recital.

### Participation Cost:

- A \$25 recording/transcript fee will be added to your school bill.
- For those taking from an outside teacher, the teacher will receive the equivalent of that year's stipend amount. (\$555 in 2024).
- For those taking from an MBU teacher, a \$200 fee will be added to the school bill of each student who registers.

### Clarification

- Chamber Group Coaching should not be done as part of the weekly primary instrument private lesson.

## Juries

**Purpose:** Juries are intended to be a gateway to determine competency for continuation as a music major or minor. Feedback will be minimal, including PASS, FAIL, or PROVISIONAL PASS.

**Which semesters are majors and minors required to perform a jury:**

- Students are required to perform at the end of their freshman and sophomore year (or after completing two/four semesters of coursework on campus).
- Students typically take two semesters of collegiate level lessons before each jury.
- Possible Exceptions (must be approved by the Department Chair):
  - Students who switch their majors
  - Students who transfer to Maranatha
  - Students with an extenuating circumstance (e.g. physical injury)

**How to schedule the jury:**

- Juries take place during the week before (voice) or the week of (instrumental/piano) the end of the semester finals.
- Jury sign up times are posted on the Music Group page and coordinated by the following:
  - Voice and Instrumental: Music Office
  - Piano: Janet Tschida
- Students are responsible to sign up for a jury time by the proposed deadline. Students who do not sign up by the deadline will be assigned a time at random.
- Vocalists and Instrumentalists need to make sure they sign up for time that works for both the student and their accompanist.
- Students with a scheduling conflict are responsible to find someone to switch with them—no exceptions. Please notify your exam coordinator of the change.
- Once the jury is scheduled, students need to email the faculty adjudicating their jury the titles and composers of the pieces they will be performing (at least four weeks in advance).

**Jury length:** A maximum time will be scheduled for each jury (depending on the pieces programmed, some pieces may not be heard in their entirety).

- Piano: 20 minutes
- Voice: 24 minutes
- Instrumental: 30 minutes

**What to bring to the jury performance:**

- Three copies of each piece must be provided for judges. For additional guidelines, see Music Copies for Exams/Juries/Contests in the General Information section of this handbook.
- One copy of the coral or yellow Jury Form for your permanent file (please fill the form out in advance—if you are substituting a Commencement Contest or collaborative recital piece, please still list this in the “repertoire” section on the form.
- You must also bring three green copies of the instrument-specific Jury Rubric.
- Arranging Students: Arranging students MUST submit a completed copy of their transcription(s) to Dr. Ledgerwood no later than **project due date**. Failure to do this may result in a lowering of the jury grade.
- Exam permit

**What to do and expect on the day of the jury:**

- Arrive 15 minutes early in case someone before you is ill or juries are finishing ahead of schedule.
- Give your Exam Permit, three copies of your music, one Jury Form (fill out in advance), and three copies of the Jury Rubric to the three faculty members adjudicating your jury.

- Please do not chew gum while performing.
- Please remove clunky rings, watches, or bracelets before performing.

**What to expect after the performance:**

- The rubric used for assessing juries is in [Appendix C](#)
- The music faculty will evaluate the performance for less than 5 minutes. Private Lesson Instructors fill out a Pre-Jury Evaluation form—adjudicators will read this form during this time. Juries will be evaluated using the “Jury Rubric” (see appendix of forms).
- After evaluating the performance, the student will meet with the faculty for less than 5 minutes to discuss the jury.

**Students who do not pass their juries:** *(Approved by Music Department, January 2016. Edited and approved May 2017. Freshmen playing under level may be warned to improve for sophomore jury.*

A. A total fail.

- Total fail, scenario 1: A student is required to redo a whole semester of lessons. A “P” is put in the transcript for “pass” meaning the lesson credits will not fulfill the credits needed to complete an academic music degree. A student has to redo a whole semester of lessons. His/her transcript will show 9 semesters of lessons – 8 semesters with whatever grade he had for those exams or juries and 1 semester with a P with no credit given. Seeing the P will help for clerical remembrance and clarification. Summer lessons, following the policies laid out in this handbook, may be an option to fulfill the extra required semester of lessons. For the retake, see C. Retakes.
- Total fail, scenario 2: A student is given the option to change his/her degree/classification (E.G. change from a major to a minor, or a minor to personal enrichment). After making the change with the Registrar’s Office, the student may ask the course number to be changed for the current semester (E.G. a student dropping his music major may change his lesson course code to personal enrichment so that he may receive a passing grade). The student will then receive a grade deemed appropriate by the instructor.

B. A partial fail/provisional pass.

If a student only fails part of his jury, he is encouraged to do a retest on some or all of the repertoire at the beginning (in the first 2-3 weeks) of the next semester. A failing grade is given until the retest is taken. At that time, the highest transcribed grade for the semester of lessons a student can receive (no matter how well they do on a retake or what the student would have received based on other fulfilled expectations) is a B-. An instrumental student who doesn’t pass scales will fall under the “partial fail” category. For the retake, see C. Retakes.

C. Retakes: If a student fails the retake, he is officially out of the music program he was in and must change his classification as requested. (Example: major to minor or personal enrichment, or minor to personal enrichment.)

**What to prepare for the jury:**

- See your instrument-specific guidelines, pages 67 and following
- Exceptions to instrument-specific details:
  - Commencement Contest finalists do not need to perform their winning piece during their jury. If you are substituting a Commencement Contest or collaborative recital piece, please still list this in the “repertoire” section on the form, though you do not have to perform it.
  - Students taking collaborative lessons and performing in an approved venue may substitute their chamber piece for one jury piece from the same musical era. See Collaborative Lesson requirements.

## Recitals—General Information

The culmination of the student's studies will result in a senior recital of a length appropriate to the degree. Consult the table of contents to find detailed information for each of the offered programs. Recitals should be performed **no sooner than the** last required semester of lessons (6th semester for minors, 8th semester for majors, or 7th semester for Music Ed fast track when only doing 7 semesters of lessons), **and recitalists must be enrolled in lessons using the course code for their degree during the semester of their recital.**

Majors recitals are performed solo.

Minors must choose one of the following formats

- Combined recital (2 students) - each performer plays 20-25 minutes of music, following the guidelines in the respective instrument section for minor recitals.
  - **Depending on the number of major and minor recitalists in a given semester, three minors may be combined for a recital for logistic reasons.**
- Group (3-5 students) (*August 22, 2013*)
  - Length: 10-15 minutes of music representing a variety of musical genres.
  - Entire recital will be capped at one hour (no matter how many participants).
  - Memorization at discretion of teacher
    - **Students playing with the music at the notecheck must play with the music at the recital.**
    - **Students playing by memory at the notecheck must play by memory at the recital.**
  - Recital date to be determined by the Music Department Administrative Assistant.

## Recitals—Registering and Fees

Students need to register for their recital as a 0-credit course the semester of their recital in addition to their private lesson.

- **Majors** performing a solo recital: FIRL 499 Senior Solo Major Recital: \$200
- **Majors** with arranging concentration performing an arranging showcase: FIRL 450 Arranging Showcase (\$200)
- **Minors** performing a combined (2 students) recital: FIRL 401 Combined Minor Recital (2 students): \$100
- **Minors** performing a group (3-4 students) recital: FIRL 399 Group Minor Recital: \$50 (Recitalists participating in group recitals **each** pay the \$50 fee.
- **Arranging minors performing a solo recital: FIMP 360 ??????????**

The recital fee covers the following: facility usage (dress rehearsal, recital, and optional reception), piano tunings, room setup and take down, and printing and advertising. The recital fee does not cover professional audio/video recordings and photography.

Major recitalists will have a 0-credit "class" on their schedule that will have some follow-up work after the recital. See below under Recital Checklist "After Recital."

## Recitals—Attendance

Recital attendance is an expectation for Music Majors and Minors. Attendance will not be tracked, but students are expected to attend based on their honor. Below are the attendance requirements and guidelines:

- Music majors are required to attend six recitals a semester, and minors are required to attend two.
- Voice students are required to attend all voice recitals.
- Students unable to attend the required number because of circumstances beyond their control must watch two complete recitals on YouTube (ask for the link to our Maranatha Musician closed account)



for each recital missed. A 1-2 paragraph reaction-summary of each recital must be emailed to the Music Department Administrative Assistant by the last day of finals.

- Recitals that count include the following: student and guest recitals, band/orchestra and choir concerts, Fall Festival, Christmas Festival, *Messiah*, and Milwaukee Symphony Orchestra.

### Recitals—Scheduling

- Recitals are scheduled through the Music Department Office at least one year in advance (in February for the following school year). The student must schedule a recital date with the Music Department Administrative Assistant who in turn will clear the recital date with the Administration. The recital and dress rehearsal dates will then be placed on the school calendar for the next year.
- The Music Department Administrative Assistant will notify the following of all recital dates/times: President's Office, Guest Relations, Music Department Faculty, Student Life Office, and Business Office.
- Junior recitals will be given during Repertoire Class (Piano and Voice) or an open Wednesday 4:00 (instrumental). Faculty members are welcome to come, but the only ones who are required to be there will be the faculty of the recitalist(s) (i.e., voice faculty for voice recitals, piano faculty for piano recitals, etc.).
- Senior major and minor recitals will be given on Fridays at 4:00.
- Group minor recitals will be given based upon schedule and available times.
- Every effort will be made to combine minor recitalists.
- No dress rehearsal is required for group, junior, minor recitals, or arranging showcase recitals.
- If for any reason a recitalist changes the date of his or her recital during the semester of the recital, there will be a financial penalty of \$50. This penalty will not apply if the administration requires the recitalist to choose a different date. (Approved by the Administrative Cabinet on 2/24/05)
- Music Majors and Music Education Majors may not schedule their senior recital until their secondary proficiencies are complete. Music Majors, Music Education Majors, and Music Minors with piano as their primary proficiency must complete their keyboard skills requirements before scheduling their senior recital. (Approved by Music Department, January 28, 2015.)

Recital Type	Note Check Requirement	Dress Rehearsal Requirement	Recital Time/Location	Location	Combined /Single	Length (as determined in notecheck) These times INCLUDE actual music, bows, applause, prayer, transitions etc.
Junior	Yes	No	During Rep Class	BH or FAH	Combined	Voice: 20-25 minutes Instrument/Piano: 25-30 min
Senior Major	Yes	Yes	Fridays, usually 4:00	BH	Single	45-55 minutes
Major Arranging Showcase	Yes	No	Fridays 4:00	BH	Single	35-45 minutes
Combined Minor	Yes	No	4:00 p.m. or earlier	BH	Combined (2 students)	20-25 minutes each
Group Minor	Yes	No	TBD by the Music Dep.	BH	Combined (3-4)	10-15 minutes each

### Recitals—Decorum

Major and Minor recitals are a formal event at Maranatha. Concert etiquette and decorum are considered an important part of a musician's education.

- Humorous antics/skits are not appropriate in a formal recital. Failure to comply will result in the lowering of the recital grade to a C-.

- There are to be no encores at student recitals.
- All pieces on the recital program must be played at the note check. This includes group numbers (duet, ensemble, etc.) **No video checks will be accepted. (added May 2022)**

### Recitals—Literature Requirements

- See your instrument-specific guidelines on pages 67 and following.
- The difficulty of the pieces performed should be commensurate with the level of the degree program being pursued (i.e. repertoire performed by a major should be of a higher difficulty level than for a minor).
- Collaborative repertoire should be approved by Dr. Bachorik by the beginning of the recital semester (added May 2022).

### Recitals—Collaboration for Music Ed recitalists, added 1/13/22

- Applies to Music Ed majors, not other majors.
- Music Ed majors are allowed collaboration (which could include the recitalist conducting a group or being part of a group) up to 20% of the total recital time.
- The rest of the 80% of repertoire are solos performed by the Music Ed major (with appropriate piano accompaniment).
- Repertoire
  - The repertoire chosen for the collaborative works should assist in fulfilling the various requirements for that instruments' recital repertoire requirements (see repertoire requirements for recitals).
  - Collaborative pieces must be approved by the Department Chair before starting rehearsals.
  - Collaborative pieces must be checked and approved at an in-person rehearsal by Dr. Brown or Mr. Andrew Bonnema (who should be compensated at their rate at the time of the rehearsal) 3 weeks before the notecheck.
- All participants must be
  - Approved by Dr. Brown or Mr. Bonnema (recitalists should get this approval before asking the participants)
  - Present at notecheck (no video checks). Not being at a notecheck disqualifies the participant from being in the recital.
  - Limited to 16 total members per group
- **Clarification: concerto works do not need to be counted in the collaborative section** (4/11/2023)
- For those using a choir, please have the choir raise their music into position before the pianist begins their introduction.

### Arranging Showcase Recital specifics (added January 2024)

- Arranging showcase students must submit completed showcase arrangements to Dr. Ledgerwood by exam week the semester before the scheduled showcase.
  - Dr. Ledgerwood will evaluate, make suggestions, and return the scores no less than two weeks before the next semester begins.
  - Student must submit revised arrangements to Dr. Ledgerwood by the first day of the semester of the scheduled arranging showcase.
  - Failure to do so may result in cancelation of the showcase. 4.21.21
- All Arranging Showcase Repertoire (solos, choirs, quartets, duets) must be coached and approved by an MBU music faculty member of your choice.

- Both the coaching and approval from the faculty coach must be completed at least three weeks before the notecheck.
- Elementary Conducting must be completed to conduct at the recitals (completion of Advanced Conducting is preferred, but not required).
- If conducting a piece, the conducting also needs to be coached.
- Please see section on “Collaboration Policies for Every Recital” for additional information on recital collaboration policies. Recital collaboration policies for recitals apply to arranging showcases.
- Limit of 16 members per group.
- For those using a choir, please have the choir raise their music into position before the pianist begins their introduction.

## Recitals—Note Checks

### Scheduling note checks and General Information:

- All recitalists (junior voice, major, minor, group, arranging showcase) must pass a note check.
- After the recital date has been determined, the Music Department Administrative Assistant will schedule a recital note check. Note checks generally take place three to four weeks prior to the scheduled recital.
- All recital participants (MBU students, alumni, and non-MBU students) must be approved by the Music Department Chair in advance of the note check.
  - Everyone who is participating in the recital must be at this note check. All pieces on the recital program must be played at the note check including group numbers (duet, ensemble, etc.).  
**Video checks will not be accepted.**
- Students must submit a typed program to their teacher and Music Department Administrative Assistant for approval prior to the note check, in order to receive a passing note check grade. (added 4-11-13)
- During each notecheck, a leader shall be designated if the Department Chair is not present. After the student has played and left the room, the leader will lead the discussion with the faculty. The leader will call the student back in and tell him/her if he/she passed or not, go over other points of discussion, what to work on, etc. These items should be summarized and written on the back of the purple note check form and immediately typed in an e-mail and sent to the rest of the listening faculty, the recitalist, the Department Chair, and the Music Department Administrative Assistant to be sure everyone is on the same page.
- Adequate preparation with the accompanist is expected. This includes time on your own and in the private lesson before the note check. (added 5-10-18) A piano faculty will be at the notecheck to critique the accompanist.
- Anyone not passing a check will have his/her recital information removed from the calendar and will not have it replaced until the check is satisfactorily completed. (added March, 2013)
- Students who do not pass their note check must reschedule their recital and pay a \$50 rescheduling fee.
- Students should not send out recital invitations until they have successfully passed their note check.
- Failure to pass a check could result in the cancelation of the recital.
- **Students playing with the music at the notecheck must play with the music at the recital. Students playing by memory at the notecheck must play by memory at the recital.**

### What to bring to the note check:

- A copy of your typed recital program. (added 4-11-13)
- Three copies of each piece must be provided for the adjudicators (please collate before arriving). Please be sure the composer and title are clearly indicated on the first page of each piece.

- A purple Recital Note Check Form must be filled out and presented to the faculty at the time of the note check. These forms are kept in the Music Office.
- Voice/Instrumental recitalists should bring an extra copy of accompanist music for the faculty evaluating the accompanist.

#### **What to do and expect on the day of the note check:**

- Arrive early enough to warm up (pianists: make sure the piano and bench are situated comfortably).
- Give your typed program, three copies of your music, three recital eval forms, and one purple Recital Note Check Form (fill out in advance) to the three faculty members adjudicating your jury.
- Please do not chew gum while performing. Please remove clunky rings, watches, or bracelets before performing.
- All recital pieces need to be performed (pieces may be performed out of order to accommodate other participants).
- Students may take a short break in between pieces if needed.

#### **What to expect after the note check:**

- The music faculty will evaluate the performance for approximately 5 minutes.
- After evaluating the performance, the student will meet with the faculty for approximately 5 minutes to discuss the performance.
- **The notecheck will be graded.**
  - Faculty will assess notechecks using the post-recital evaluation rubric (see appendix D), and an average score of 22 or higher is required to pass the notecheck. Anyone scoring an average of 21 or lower will need to work with the Department Chair and Music Office to reschedule the recital and an additional notecheck. (Added January 26, 2022.)
  - For senior recitals, the average notecheck score (50%) and the post-recital faculty evaluation average (50%) will be the private lesson grade of the recital semester. The private lesson teacher will not be giving the recital/final semester grade. (Added January 26, 2022.)
  - This final grading system does not apply to junior recitals.
- In some instances, a music faculty member may only attend the dress rehearsal and will turn in a recital evaluation after viewing that event.

### **Recitals—Practicing After Hours**

Late Night practice will be limited to conducting students and recitalists (who will be restricted to dates close to their recital). Below are the general policies:

- Students may practice from 10:00 p.m. – 11:00 p.m. or after 5:30 a.m. with Music Department approval. The student must submit a request to the Music Department office. Include names, days and times needed, location, and purpose of the request. If the request involves a mixed group, a third party must be present.
- Students will be encouraged to practice prior to 10:00 p.m. if the space is available.
- Students will not be allowed to practice after 10:00 p.m. on Mondays because of dorm devotions.
- Students will schedule practice in Burckart Hall through the Music office.
- The Music Office will notify Student Life who is practicing after 10:00.
- The Student Life Office will notify Dorm Sups, Custodial and Security of late night and early morning practices.
- Girls leaving Burckart Hall must call Security (920-206-2370) and wait for an officer to escort them to the dorm.
- No one who is on academic probation/alert will be granted permission to practice after hours. (approved 10/24/13 by the Music Department and Student Life Office)

### **Recitals—Collaboration Policies for Every Recital (including Arranging Showcases) *added January 2024***

- All participants (including alumni and non-Maranatha individuals) must be approved by the Music Department before asking them to participate. Please e-mail the Department Chair for approval.
  - Note: The Music Department cautions performers regarding the use of out-of-town guests. Guest performers are required to be at the note check and dress rehearsal.
- First week of semester or earlier - Approve all ensemble members via e-mail with Music Department Chair before requesting their participation at least by the beginning of the recital semester.
- First week of semester or earlier - When asking others to be a part of your recital, recitalists should supply guest participants with expectations, e.g. rehearsal times, notecheck date and time they are required to attend, dress rehearsal time, recital time, etc. No participant should accept without being able to commit to these times. (Larger groups may perform their piece first at the notecheck so they can only be tardy to their 12:30 class.)
- First week of semester or earlier - Approve collaborative piece titles via e-mail with the Music Department Chair.
- 3 weeks before the notecheck - Make sure all repertoire with accompanist (including any collaborative pieces) is well-prepared 3 weeks before the notecheck and approved by your private lesson instructor and collaborative faculty coach.
- 3 weeks before the notecheck - Each collaborative piece must receive adequate professional coaching before the notecheck and will be coached 3 weeks before the notecheck by supervising faculty (who should be compensated at their rate at the time of the rehearsal).
- Notecheck - Everyone who is participating in the recital must be at the note check. All pieces on the recital program must be played at the note check including group numbers (duet, ensemble, etc.). Video checks will not be accepted. Recital participants need to abide by Maranatha's "formal appearance guidelines" (see Student Life Handbook)
- Guidelines for paying collaborators.
  - In preparing to be a professional, plan to compensate anyone with whom you collaborate.
    - The starting point for rates is \$10/hour as specified in accompanists section above.
    - However, recitalists can work out other arrangements with participants – for example, playing for each other's performance.
    - Larger groups such as choirs would be an exception to this, but be sure to discuss compensation ahead of time. A small thank you gift would be appropriate.
  - With whomever you ask, discuss ahead of time the expectations including practice time, lesson attendance, notecheck performance, dress rehearsal, and compensation.
  - Please take these costs into consideration when selecting and planning a recital.
  - Up-to-date compensation for collaborators is necessary to pass a recital note check.

### **Recitals—Instructor's Responsibilities**

- Make sure that the recitalist adheres to the repertoire and recital time guidelines. Students must time their proposed senior recital programs the end of their junior year and submit the times to their teacher.
- Check with the recitalist to confirm that all his or her responsibilities have been met.
- Check and approve the printed program information prior to the note check. The recitalist must turn this in to the Music Department Administrative Assistant prior to the note check in order to receive a passing note check grade. (added 4-11-13)
- Check with the student to see who has been asked to preside over the recital.
- Our expectation is that students schedule coaching with the instructor for all pieces well in advance of the notecheck.
- Make sure all repertoire with accompanist (including any collaborative pieces) is well-prepared 3 weeks before the notecheck.

## Recitals—Staging

- Stage lights must be turned on at both the dress rehearsal and recital. The recitalist should select an usher to be responsible for this.
- Music recitalists may choose one of the following stage settings:
  - A floral arrangement or greenery free standing on a short Roman column or plant stand
  - Bare stage
  - Stage setting provided by the recitalist
- Music recitalists are responsible to have the pianos polished and positioned.

## Recitals—Pictures

- Major recitalists are required to do the following. Other recitalists are encouraged to do so in the case their recital is featured on the blog.
- Recitalists should line up a photographer to take pictures.
- Pictures should include a horizontal photo, posing with instrumental, playing, etc.
- Taking personal pictures before or after the recital or dress rehearsal instead of during the performance is usually best.

## Recitals—Video/Audio Recording

### Videographer

- Majors/seniors are required to hire a professional videographer using professional grade equipment
  - Good example: Mr. Luke Mielke with FuZion Videos luke.mielke@fuzionvideos.com using integrated professional grade cameras, lenses, and mics.
  - Unprofessional example: a friend or classmate using cameras without integrated mics, etc.
- Minors are encouraged to do so, especially if they desire to have their clips selected for web posting.

### Recitals featured on YouTube/Musicians blog.

- Junior and Minor Group Recitalists will not be featured. The following requirements do not apply.
- Minor Combined Recitalists may be featured. You are welcome to do the following.
- Major Solo Recitalists may be featured.
  - Within one week of your recital, submit your video and video clips to a Music Department student worker or Administrative Assistant to upload to the MBU Music YouTube account.
  - You are required to complete the post-recital form within one week of your recital performance.
  - Part of performing at Maranatha involves an obligation to submit a quality recording of the performance in two different formats: one as a complete performance, and one formatted in segments by piece.
  - A recital grade will not be submitted until the form has been turned in.

## Recitals – Livestreaming

It is up to the choice of the recitalist whether he/she wants to have his/her recital livestreamed. All livestreaming planning and fees are the responsibility of the recitalist.

- Maranatha's Music Department does their very best to abide by copyright laws for institutional concerts that are livestreamed.
- We cannot control what you decide to post or stream on your personal facebook or media outlets, but we encourage you to abide by copyright laws as well
- Your time at Maranatha is a great time to learn about copyright procedures you will utilize in your future ministry and career. See below for directions and procedures.

- Regardless of your decision, please realize that you bear full responsibility for what you post and any legal actions taken against you for copyright infringements. (4 bullets added August, 2018).
1. Line up who will do your video/livestreaming services. See Luke Mielke for ideas.
  2. YouTube can be your livestream host. Or, look into free Facebook streaming.
  3. Work on copyrights. Some publishers have an extended response time. Therefore, it is pertinent to start working on this 2-3 months before your recital.
    - Decide which of your pieces are still under copyright
      - If it was published before 1923 then it is officially in Public Domain.
      - If it is YOUR arrangement – then it's fine.
    - Collect publisher information for those pieces still under copyright. For example:  
*"Great is Thy Faithfulness" in the Ivory Exaltation book arranged by Marilyn Ham. Copyright 1923 / Renewal 1951 by Hope Publishing Co. / Arr. Copyright 1985 by Hope Publishing Co.*  
 Some sites also ask for the playing time.
    - Then look into each individual copyrighted piece
      - First check to see what pieces are on Harryfox.com
        - a. <https://secure.harryfox.com/public/index.jsp>
        - b. login with username: [finearts@mbu.edu](mailto:finearts@mbu.edu) and password: Mbu1968!
        - c. Under SongFile, click "get started now"
        - d. "Get a License"
        - e. "Interactive streaming"
        - f. You have to do a minimum of 100 streams
        - g. Fill in what website will be streaming
        - h. Inside the United States
        - i. Next
        - j. Then search for your song/s
        - k. Add to cart
        - l. Check out
        - m. Add the release date, playing time, and who the performer is
        - n. It often works out to be \$17 a song, though it is separated into a processing fee and royalty fee.
        - o. Then pay with your credit card.
      - If it is published by Beckenhorst Press (Craig Courtney, etc.) check their website. As of April 2016, you do not need permission to livestream their pieces.
      - If you have a piece from the Wilds, contact - [shelly.renner@wilds.org](mailto:shelly.renner@wilds.org)
      - If you have a piece from Majesty Music, contact Cheryl @ [copyrights@majestymusic.com](mailto:copyrights@majestymusic.com)
      - If you have a piece from Lorenz, see <http://www.lorenz.com/copyright.aspx>
        - Note: this probably includes Soundforth.
        - Use <https://musicservices.org/>
      - If you have a piece through Hope Publishing, see <http://www.hopepublishing.com/html/main.isx?sub=5&i=2b> then click "non-commercial website use." E-mail them.
      - If you have an Alfred piece, see <http://www.alfred.com/Licensing.aspx> and e-mail them.
      - If you have a piece from Hal Leonard , see <https://www.halleonard.com/permissions/index.jsp>.

## Recitals—Presider Duties

It is the recitalist's responsibility to select and contact someone to preside over his/her dress rehearsal. At a minimum, an OUTLOOK meeting request should be sent for the dress rehearsal and recital at which the presider is being asked to preside.

The presider can be a Maranatha faculty or staff member or other friend. Once presidors have been confirmed, the recitalist must send their names to the Music Department Office.

- Arrive no later than 15 minutes before the recital.
- Meet backstage with recitalist and accompanist for prayer 5-10 minutes before recital.
- Welcome the audience and identify the event. Example: "Welcome to Melissa Jones' Senior Piano Recital. This recital is being presented as partial fulfillment of the requirements of a Music Major with



### Concentrations in Pedagogy and General Music."

- Identify the teacher/coach and significant helpers in the recital. Example: "Miss Jones' recital has been prepared under the direction of Mrs. Ruth Barnes. Miss Jones will be assisted tonight by her sister, Andrea, and Julie Holmes."
- Identify special guests. Example: "I would especially like to recognize Miss Jones' family, Mr. and Mrs. Cedric Jones, James, Jeannie and Jason from Perch Creek, Michigan. We also have several guests from the Pinta Baptist Church of Columbus where Melissa has served on extension for 3 years."
- Give instruction regarding applause. Example: "Since the program is a blend of sacred and secular pieces, a few reminders regarding applause are usually helpful. Please remember that for selections that have two or more movements, it is appropriate to only clap after the final movement. Your program should have these listed."
- Remind the audience that no flash photography should be used during the performance. Also ask them to silence all electronic devices.
- Pray.
- Closing remarks after the concert.
  - Thank the audience for coming.
  - The recitalists are usually available at the back of the venue if guests wish to congratulate them.
  - If the recitalist has any instructions regarding a reception, give those instructions at this time.

## Recitals—Ushers

Select at least two ushers (more if you have page turning jobs). The duties of the recital ushers will include the following:

- Dress
  - Men: church dress or all-black (**black dress pants and long-sleeved, black collared dress shirt, dark shoes.**)
  - Women: church dress (must adhere to the dress guidelines set forth in the Student Life Journal).
- Get the programs from the Music Office.
- Ushers should be present at least 30-45 minutes before the performance begins.
  - Post "Recital In Progress" signs on both BH doors (found in drawer in sound cabinet in back of BH)
  - Family members and special guests may be seated in a "reserved" section if the recitalist chooses. The recitalist is responsible to see that the ushers are aware of this so they may aid these people in finding their seats.
  - Plan to be in place and ready to open the doors 30 minutes prior to the recital
- Distribute the recital programs and have sign-in sheet available.
- Return the Recital in Progress posters to the sound cabinet drawer after the recital
- One usher should stand at the back door during the recital to guard against entering during pieces.
- Handle the house and stage lights as instructed by the recitalist.
- Count the dress rehearsal and recital attendees and e-mail the Music Department Administrative Assistant the number. Return sign-in sheets to the Music Office (slide them under the door).
- Put the music stand down for pieces the pianist plays by memory.
- Assist the recitalist as needed.

## Recitals—Dress Requirements for the Recitalist: added Fall 2023

The following requirements also apply to accompanists and others directly involved in the program.

- **Recitals are considered a capstone performance; thus, professional attire is expected for all participants (style, fabric, dressy shoes, etc.). However, professional attire may vary slightly based on the**



performer's desired effect and the instrument being played (arm movement needed for playing the instrument or a full/long skirt needed for women playing a cello, etc.). Professional attire must be worn at the dress rehearsal as well.

- Men – choose from the following:
  - Tuxedo with bow tie
  - Suit and tie
  - All-black (black dress pants and long-sleeved, black collared dress shirt)
- Women – choose from the following:
  - A formal dress
  - Dressy church dress
  - All-black – dress or top/skirt (select professional-looking fabrics—for example, a casual, jersey knit dress will not be approved.)
  - Other details for women:
    - MBU Student Life Handbook details should be followed for length, cut, sleeves, etc.
    - Recital Dress must be worn for dress rehearsal.
    - Outfits must be checked with the Dean of Women or by a dorm supervisor at least two weeks before the recital.
    - Hair, especially long hair or styles with bangs, must be neatly styled away from the face.

### Recitals—General Reminders

- Recitalists should arrive early enough to warm up before the doors open. The ushers will open the doors 30 minutes before the recital is scheduled to begin.
- Communicate with Music Department Administrative Assistant to see when custodial is setting up so you can coordinate your pictures and group rehearsal. Sometimes the schedule is too tight to have a rehearsal in Burckart Hall right before the recital.
- The recitalist should bow upon entrance to the stage and after each selection in which applause is given.
- Intermissions should last one to two minutes.

### Recitals—Receptions

- Recitalists may have a recital reception if they choose.
- For an Off-Campus Reception:
  - The recitalist will be responsible for all expenses.
  - The recitalist will be responsible for transporting guests to the reception location.
  - The recitalist will be responsible to see that student guests obtain proper permission from the Student Life Office.
- For an On-Campus Reception:
  - The recitalist is responsible to reserve the reception room (no charge) through the Registrar's Office. This should be done a couple months in advance. When submitting a request, be sure to include the time needed for set up and clean up.
    - For Den receptions, the food service table must not be in the Den, but in the café area.
  - The recitalist is responsible for providing the food, utensils, serving dishes, decorations, etc.
  - If tables are needed, the recitalist should submit a request to the Custodial Department (e-mail Paul Barnes) NO LATER than 1 week before the recital. Upon approval, it is the recitalist's responsibility to pick up the tables, transfer them to the room, set them up, and return them to the Custodial Department in a timely manner after the reception. (added March 2013)
  - The recitalist is responsible for all set up and clean up. Classrooms used must be set back in appropriate classroom order.

## Recitals—Inviting Guests

- Recitalists will be responsible to see that the following people receive verbal or written invitations to the recital:
  - Private instructor and spouse
  - Music Department Chair and spouse
  - President and spouse
  - Anyone else the recitalist wishes to invite
- **Recital invitations must be checked by the Music Department Administrative Assistant before they are sent out.** This is to make sure that information is correct and that the invitation contains all of the appropriate information. A common error is the spelling of Burckart Hall. Electronic invitations that are sent through the MBU email system must not be sent to more than 30 names at a time.

## Recitals—Announcements

- Recital dates and times will be posted on the college master calendar, chapel power points, Music Department calendar on my.MBU, and the Music Department website pages at mbu.edu/recitals.
- Other: The Music Department Office will submit recital announcements via the my.mbu announcements. The announcement will adhere to the following guidelines:
  - The announcement should contain the recitalist's name, type of recital, and the time and location of the dress rehearsal and performance.
  - The announcement will be submitted the week of the dress rehearsal and recital.
  - Example: The student body is invited to attend the (Type of Recital) recital of (Name) on (Day & Date) at (Time) in (Place it will be held). There will be a dress rehearsal on (Day & Date) at (Time) in (Place it will be held).

## Recitals—Programs

- A printed program is required for a recital. Programs will be distributed at the dress rehearsal and recital.
- At the beginning of the semester in which the recital is to be given, the Music Department Administrative Assistant will email a standard recital template to each recitalist. Recitalists must then have their program information approved by their teacher and submitted to the Music Department Administrative Assistant using the proper template **BEFORE** their note check to receive a passing note check grade. (added 4-11-13)
- Any changes to the recital program must be submitted to the Music Department Administrative Assistant NO LATER than two weeks before the dress rehearsal/recital. (added 4-11-13)
- All programs will be printed following a standard design with the school logo and Maranatha Baptist University Presents.
- Calibri size 11 font
- Thank You's should be limited to 250-300 words and should be written in a collegiate manner.
- Please see the example below:

### Special Thanks

There are so many people who have contributed to me being where I am. Mom and Dad, thanks for letting me choose to play the violin. I don't know where I would be if you had made me play the flute, or something else, but I definitely wouldn't have been pursuing the career path I am now! Thanks for all the support over the years and for just being pretty awesome parents.

Mr. Rosove, I have really appreciated your instruction over the past four years. I hope to take what you have taught me and incorporate it into my own philosophy of teaching, especially in relation to Colossians 3:23.

The greatest thanks of all, though, goes to my heavenly Father, to whom I am eternally grateful for all that He has done for me. He is my great Sustainer and Provider, and all glory belongs to Him for all that I am. The sacred pieces that I chose tonight, "My Jesus, I Love Thee," and "Deep River" are dedicated to the hope of the eternal future that I have in Christ my Lord. I hope that every day here on earth, I will live in perspective of that eternity.

#### USHERS

Rachel Kollath  
David Rhine  
Dominique Stewart

Miss Rhine's recital was prepared under the direction of Mr. Lewis Rosove and is given in partial fulfillment of the requirements of a Bachelor of Science degree in Music Education with an emphasis in String Pedagogy.



MARANATHA  
BAPTIST UNIVERSITY

745 West Main Street  
Waterloo, WI 53094



MARANATHA  
BAPTIST UNIVERSITY

Presents

The Senior Violin Recital of

## Bethany Lynne Rhine

Saturday, April 19, 2014

Burckart Hall

8 PM

Accompanied by Trisha Herbert

Chaconne ..... Tomaso Antonio Vitali  
(1663-1745)

The history of the chaconne lies in the ancient dances of Spain. As the musical form of this dance became more popular among composers of the Western world, it eventually came to be established independently of the dance.

Typically, a chaconne begins with a theme in the ground bass and then proceeds to elaborate on that theme with sets of variations. This particular chaconne is a staple of violin repertoire. It begins with a minor descending ground bass theme in the basso continuo. The violin then enters into a set of variations based upon that theme, ending in a passionate and fiery final variation.

My Jesus, I Love Thee ..... Gordon/Campbell

## Recitals—Recitalist's Checklist

### The year before your recital

- Schedule your recital date with the Music Department Administrative Assistant.
- Double check your recital requirements in the handbook.

### At the Beginning of the Semester in which the Recital is to be given

- Make sure you are registered through Registrar's for your recital.
- Confirm note check, recital dress rehearsal, and recital dates with the Music Department Administrative Assistant.
- Meet with Music Department Administrative Assistant to go over checklist.
- Plan for video, photo, and livestreaming (optional) services.
- Select and contact whom you wish to preside at your dress rehearsal and recital and send names to Music Department Administrative Assistant. (added March 2013)
- Reserve recital rehearsal locations for practices through the Registrar's Office or Music Office.
- Contact Registrar's Office to reserve room for reception.
- Contact the Pioneer Food Service Manager (if using Food Service for reception).
- Choose ushers and inform them about appropriate dress and time of arrival.
- Prepare typed recital program.

### Four weeks before the Recital

- Have the printed program information approved by your teacher and submitted to the Music Department Administrative Assistant using the proper template. (added 4-11-13)
- Prepare your recital invitation and have it approved by the Music Department Administrative Assistant so it's ready to go out when you pass your note check.
- Fill out the purple Note Check Evaluation Form (Note: this form can be obtained from the Music Office) and bring to your note check.

- Submit your music to be copied for your note check per the appropriate system of the Music Office.
- Pass the note check.
- Send your recital invitations.

### **Two Weeks before the Recital**

- Email any changes to the recital program to the Music Department office for final editing/proofing.
- Have the Recital dress checked by Dean of Women's Office or a dorm supervisor (all women recitalists, accompanists, and others directly involved in the program). See Recitals—Dress Requirements.

### **Week before the Recital**

- Tune Pianos (Music Department Administrative Assistant).
- Issue Announcements (Music Department Administrative Assistant).
- Remind ushers of their duties (recitalist).
- Remind presider which day/time he/she is presiding (recitalist).

### **Dress Rehearsal Day**

- Recital usher picks up recital programs from the Music Department office.
- Polish and position piano.

### **After Recital**

- Remove all stage props from the stage immediately.
- Return leftover programs to the Music Department Office.
- E-mail Music Department Office the number of recital attendees at dress rehearsal and recital.
- Clean up after reception (classrooms MUST be set back in classroom order) (added March 2013)
- The Music Department Administrative Assistant will compile teacher recital evaluations (see what they use in Appendix D) and send a report to each recitalist. The recitalist is then to look at the summary of the eval and write a reflection of the recital (in answer to 5 prompt questions), uploading to Chalk and Wire. A Music Faculty member will then grade this.

### **Please note the following actions that need to be completed within one week of your recital.**

- Photos
  - Look through photos and delete bad ones. Send your collection the Music Dep. Administrative Assistant and ask them to upload your pictures here: <http://photos.mbu.edu/Fine-Arts/Recitals>
  - Decide which horizontal photo you would like used in an article.
- Video
  - Discuss your recital performance with your teacher and decide which songs you would like available on YouTube/Musician's blog, etc.
  - If contracting FuZion, watch and approve the recital when Mr. Mielke sends it via YouTube
  - If a friend is videorecording, let me know who so I can help him/her upload on our YouTube.
- Form
  - Fill out [the recital form](#). A recital grade will not be submitted until this form is complete.
  - Attached is your program template you will need to upload on that form.
  - You will need to upload your favorite horizontal photo you chose.

## Concerto Competition

### General Information:

- **Participants:** Pianists, vocalists, and instrumentalists
- **Registration:** Due by **December 10**
- **Cost:** \$25 Non-refundable fee
- **Contest Date:** normally the 3<sup>rd</sup> week of the spring semester

### Guidelines:

- **Repertoire:**
  - Music can be from any musical time period.
  - Selections are subject to approval. Students desiring to perform with orchestral accompaniment should take required instrumentation into consideration when choosing concerto repertoire.
  - Only solo concertos are allowed (no concerto grossi).
  - Contestants may play only one movement.
  - Movements must be limited to 15 minutes (including introduction and ending). Accompanists may "cut" some of the orchestral introduction and/or ending in order to assist with the time restraints.
- **Memorization:** Contestants may play by memory or with music; however, a winner performing by memory in February must also perform by memory in April. Similarly, a winner performing with music in February must also perform with music in April. (November 2022)
- **Accompanists:** At the competition, concertos must be accompanied by a pianist playing the orchestral reduction. Performers must choose and pay their own accompanists.
- **Dress:** Church dress must be worn for the competition.

### Winner:

- **Cash Award:** \$100
- **Honor's Performance:** The winner will perform at the April band/orchestra concert. A performance with orchestral accompaniment is at the discretion of the orchestra and band directors.

### Runner-up:

- **Cash Award:** \$25

### High Scoring Contestants (added October 2021)

- **Jury Piece:** Any contestants scoring 21 or higher may opt to count the selection as one of their required jury pieces. The piece being replaced must be from the same era and listed on the jury form.

## Commencement Contests (red edits May 2022)

The Music Department seeks to encourage music students toward developing a spirit of excellence in presentation and performance. One means of accomplishing this objective is through the Commencement Contests. Note the following general guidelines:

- The Commencement Contests are held in April.
- The Music Department will hire one or two outside personnel to judge.
- Participation in the classical instrument category and classical piano category is required for music majors, but optional for minors. Participation in the voice category is required for all voice majors and minors. Personal Enrichment students are encouraged to compete but are not required.
  - Voice students are required to do one sacred art song and one classical art song and their performance will be judged on both pieces together.
  - Piano and voice students are required to memorize. Instrumental students are not.
    - If a contestant does not have his/her piece memorized, he must still perform, but cannot place.
  - Accompaniment is required for voice and for instrument where indicated.
- Music Majors failing to participate in the music commencement contests will result in a full letter grade deduction in the student's private lesson grade.
- The Music Department Administrative Assistant will post sign-up sheets for the contests the month before. It is the student's responsibility to sign up for a contest time. The deadline for signing up will be two full weeks before the event. Students who do not sign up by this deadline will be arbitrarily assigned a spot, and it will be their responsibility to make other arrangements if they cannot make it at their assigned time.
  - The schedule will be segmented into 7-10 minute slots.
  - Students will be required to list the title, composer, and length of their piece.
- Church dress is required or all black for guys (black pants/black dress shirt).
- Contestants should bring 1-2 copies of music with the measures numbered and should distribute their music to the judge(s) as they enter.
- Proper stage etiquette is expected (announce your name and the title/composer of your piece).
- A student may perform a single movement from a multi-movement piece. There is no time stipulation; however, when selecting contest pieces the teacher and student should use good judgment in this area.
- A winner and a runner up from each category will be selected.
- The winners from piano, instrumental, and voice will each
  - Have the opportunity to record for a professional recording of your piece to have available for auditions and add to your resume. (added 6/25/2024)
  - if scheduled to give a jury, the winner does not have to perform that piece at the jury. You are still responsible, however, for the other jury requirements.
  - If not scheduled to give a jury: your final exam is waived, and you will receive an automatic "A" on your final exam.
  - Next year's commencement contest is optional
  - Published on blog
- The runners up will
  - If scheduled to give a jury, you do not have to play the winning piece at your jury. You are still responsible, however, for the other jury requirements.
  - If not scheduled to give a jury: your final exam is waived, and you will receive an automatic "A" on your final exam.

## Chapel Music

Students will be given advance notification if they are expected to participate in chapel or special meetings. Once notified, they are responsible for:

- Having their song choice approved by their teacher – this must be done as soon as possible.
- Vocal – memorize your piece.
- Having the song fully prepared one week in advance of the service date.
- Having the special checked one week in advance by Dr. David Brown (david.brown@mbu.edu). The best time to do this is any day (other than Friday) after chapel in the gym between 10:00-10:30.
- Those who need additional microphones must contact the Technical Director [IsaiahOetken@mbu.edu](mailto:IsaiahOetken@mbu.edu) 2-3 days in advance. Please also arrange with him for a sound check around 9:00 the morning of.
- Those needing to use risers, please contact the Technical Director one week in advance.
- Those needing to reserve seating (especially larger groups who sing) must contact Custodial (Mr. Paul Barnes and Mrs. Caron Manion) one week in advance so that they can make arrangements.
- If you cannot participate when you are scheduled, please contact the Music Department Administrative Assistant as soon as possible so a replacement may be found.
- All participants in music (this includes congregational pianists and accompanists) must wear **church dress** for the time that they minister in chapel (exception: men can wear either suit or tie as the faculty men wear for class). Ladies must have their outfits checked through their Dorm Supervisor at least 24 hours prior to participating (singing, speech, piano, etc.). EXCEPTION: Class casual may be worn on class casual days, but NO denim. (added February 2013). Ladies may not wear pants for chapel music participation. See updates at <https://www.mbu.edu/slh/student-life/studentconduct/dress/>

Instrumental Specials:

- Maranatha Music Department seeks to help students understand that an offertory or instrumental special is not merely a performance but a ministry, presenting God's message to God's people. Instrumentalists should meditate on the text before playing and think about the text as they play in order to edify their audience through their music.
- Instrumentalists are required to have the text to their songs projected on the screen. Students should email Technical Director ([Isaiah.oetken@mbu.edu](mailto:Isaiah.oetken@mbu.edu)) no later than the day before with the lyrics in the order of the particular arrangement. Please include the number of measures for the intros, interludes, and endings.

## Locker Usage

- The lockers on the second and third floor of Old Main are available and free for usage by music students only.
- Students must sign up in the Music Department Office for a locker space. These are on a first-come, first-served basis.
- Please work hard to keep these areas clean and free from clutter. Accumulated clutter will be taken to Lost and Found or discarded.
- Students will be required to clean out their lockers at the end of the spring semester. Any remaining items will be either put in lost and found or discarded.
- Items left out in the hallways and classrooms after hours will be collected each evening and taken to Lost and Found (Student Center).

## Music Events Calendar

A calendar of events is available on My Maranatha (see "Calendars" and "Campus Life Calendar"). The calendar includes recitals, concerts, final exams, and other scheduled meetings.



## Music Graduate Dedication

- At the end of April, the Music Faculty host a special dedication time for that year's music major and minor graduates.

## Accompanist Guidelines

Accompanist Rates (These are minimum rates. Student accompanists are permitted to charge more).

- Lessons/Rehearsals: \$5 per ½ hour, \$7.50 per 45 minutes, \$10 per hour
- Exams: Equal to the lesson charge (see above).
- Chapel and in class performances: equal to the lesson charge (see above).
- Juries: \$40. This includes 2 hours of practice and actual jury. Time spent above the 2 hours is billed at \$10 per hour.
- Recital: \$75. This includes 4 hours of practice, dress rehearsal, and performance. Time spent above the 4 hours is billed at \$10 per hour.
- An accompanist contract is available.

A note to instrumentalists/vocalists:

- Choosing a good accompanist is a key factor to successful performances. Do not just choose your "friend." A good accompanist works with you and tries to help and work out trouble spots.
- Instrumentalists/Vocalists should ask the student accompanist's private lesson teacher to look over the accompaniments to make sure the student is able to play the selections excellently.
- Soloists must get accompaniments to their accompanists a minimum of one month in advance. If the piece is especially difficult, please understand that even more time is needed. Accompanists are advised to refuse to accompany anyone who does not adhere to this policy.
- Teachers reserve the right to ask for a new accompanist if an accompanist is not prepared or inadequately experienced.
- Failure to pay your accompanist will result in receiving an incomplete for the semester; an incomplete turns into an F after 3 weeks. Students may opt to hire a professional accompanist but are bound by agreement with that accompanist and must meet all payment obligations as outlined in the hand book.
- Any significant problems (e.g. no-shows) need to be promptly reported to Dr. Bachorik.
- Students failing to show up for a lesson still owe their accompanist and teacher for the lesson.
- The soloist's teacher needs to hear the selections with accompaniments well in advance of the scheduled performance.

A note to accompanists:

- Accompanying will benefit you musically. You will learn a great deal about music, a specific instrument and the rewards of making music with another person. However, do not take on too many accompanist positions for your own sake.
- Student accompanists are expected to work on their accompaniments with their private instructor.
- Students may not count accompanying as practice time.
- Expect to be paid. Avoid accompanying as a favor. A payment schedule should be worked out between the student and his/her accompanist. The Accompanist Time Sheet was created to help accompanists keep track of how much time they spend accompanying. These forms will be kept in the Music office. Accompanists should use one for each month.
- The accompanist rates listed above are the minimum rates. Students are permitted to charge more.
- Report any nonpayment issues to Dr. Bachorik.
- If you do not show up for a scheduled lesson or prearranged practice time, you will owe the accompanied person equivalent rehearsal time.
- Teachers reserve the right to ask for a new accompanist if an accompanist is not prepared or inadequately experienced.



- A piano faculty member will be in all notechecks to critique the accompanist. View this as beneficial to you and the one whom you are accompanying.

What does accompanying mean? Accompanying requires serious study by the pianist. *Added August 2018*

1. Note accuracy is vital.
2. Stylistic accuracy is required (Bach should be played in a Baroque style; Mozart should follow Classical Era characteristics, etc.).
3. The accompanist must make a serious commitment to practicing often with the soloist for interpretation and familiarity.
4. The accompanist must be willing to work out technical details on the piano so that the accompaniment is performed at the proper tempo.
5. The role of the accompanist calls for careful balance in volume with the soloist and excellence in ensemble with the soloist.
6. The accompanist is encouraged to take the pieces to his private lesson teacher for feedback on stylistic details and note accuracy in the early learning stages of his practice.

**The accompanist will be evaluated on these things at the recital note check and good ensemble is expected for all accompanying in exams, juries, and recitals.**

## Test Outs—General Information

- FACULTY: When a student signs up to test out of a course, please ask the Business Office Manager (Scott Henderson) to assess the students a fee equivalent to the transcript recording fee. If a student successfully tests out of a course, please ask the Registrar's office to record "Test Out" on the student's transcript.
- We encourage academically and musically-gifted students to test out of as many courses as possible.
  - If you are a music education major, testing out of courses can reduce your program by several credits.
  - If you are a music major, testing out of courses allows you to easily add a minor or take other enriching music courses not required in your program.
- Students who test out of required courses will receive a "Test Out" on their transcripts and are assessed the equivalent of the transcript recording fee regardless of whether they pass or fail. In other words, if the student fails the test out, he/she is still assessed a fee equivalent to the transcript recording fee, but nothing will be recorded on the academic transcript. Maranatha does not charge tuition for a test out.
- Students successfully testing out of courses do not receive academic credit for the course. The course requirement is considered to have been met; however, the student still needs to complete the minimum number of required semester hours (128) in order to graduate.
- "Tested out" credits may be replaced with any music credits (exception: Music Education Majors—credits do not need to be replaced because of the large program).

## Test Outs - Accompanying (FIMU 336) added 12/7/2017

Test Out Deadline: Students must successfully test out by the completion of their 4<sup>th</sup> semester at Maranatha. Email Mrs. Brown at [ruth.brown@mbu.edu](mailto:ruth.brown@mbu.edu) to set up an appointment during the week of final exams preceding the semester the course is being offered.

Test Out Requirements:

1. Prepare and accompany Mozart's Violin Sonata in C Major, Allegro vivace, 1<sup>st</sup>, m. 1-68 (1<sup>st</sup> section). IMSLP music can be found here:

[http://imslp.org/wiki/Violin\\_Sonata\\_in\\_C\\_major,\\_K.296\\_\(Mozart,\\_Wolfgang\\_Amadeus\)](http://imslp.org/wiki/Violin_Sonata_in_C_major,_K.296_(Mozart,_Wolfgang_Amadeus)) (must be played with a violin or flute soloist). In the video, include tuning with the soloist before the solo begins. Each of these accompaniments should demonstrate your understanding of balance, “dialogue” between the two instruments, musicality and stylistic understanding, excellence in dynamics and interpretation, realistic tempos.

It should also demonstrate where you play as a soloist versus accompanist.

2. Prepare a second accompaniment of your choice either in Romantic or 20<sup>th</sup> Century style that is at least early advanced piano level demonstrating the same balance, “dialogue,” musicality, stylistic understanding, dynamics, interpretation, realistic tempos. Again, include tuning with your soloist (unless it is a vocalist) before the piece begins.
3. Prepare an original accompaniment from a piece in the Rejoice Hymnal. This should be based on an original, creative introduction that is tied together with the interlude and ending. The hymn should include:
  - a. Verse 1/chorus
  - b. Verse 2/interlude
  - c. Verse 3/chorus
  - d. Deceptive cadence that ties the introduction in at the end.
  - e. You must provide your own soloist (either vocal or instrumental).
  - f. Do not play the melody with your soloist.
  - g. Make sure your accompanying ideas support the words and different verses of the piece.
  - h. For examples, look at choral octavos of Joan Pinkston, Craig Courtney, Dan Forrest.

**Your soloist must be confident, WELL-PREPARED and able to “lead” so you can show your accompanying ability.**

Video these and send Mrs. Ruth Brown the link for your accompaniments.

4. Pass the written final. To prepare, thoroughly read and study *Accompanying Skills for Pianists* (2<sup>nd</sup> edition) by Deon Nielsen Price (published by Culver Crest Publications). Contact me at [ruth.brown@mbu.edu](mailto:ruth.brown@mbu.edu) for an exam time.
5. Come pick up a packet from Mrs. Brown so she can give you a few handouts:
  - a. Writing original accompaniments
  - b. Grading sheet for accompaniments
  - c. Review for textbook final exam

## Test Outs—Foundations of Music Theory (FIMU 100)

Some suggested items to study for the exam are:

- note recognition (bass, treble, alto, tenor clef)
- major, minor scales
- chords: major, minor, diminished, augmented, 7th chord recognition
- scale degree names
- interval qualities
- key signatures
- time signatures, rhythm
- circle of 5ths

Take the online theory placement test during the summer. If you have not received the test by June, e-mail [finearts@mbu.edu](mailto:finearts@mbu.edu) to request access to the test. Email [ruth.brown@mbu.edu](mailto:ruth.brown@mbu.edu) with any questions.

### Test Outs—Harmony 1 (FIMU 114)

Contact Dr. David.Brown@mbu.edu to ask what the current theory book is. Study the appropriate chapters and e-mail [finearts@mbu.edu](mailto:finearts@mbu.edu) to find out the guidelines to take the test out.

2024 updated information is to study chapters 1-8 of "Tonal Harmony," 9th Ed by Kostka and Almen.

### Test Outs—Hymnplaying (updated 6.30.23)

- Hymnplaying courses will not be offered as independent studies, directed studies, and/or private lessons (as of SP10).
- Students who are required to take Hymnplaying courses need to complete the courses before taking private hymnplaying lessons.
- Testing out of Hymnplaying: Advanced hymnplayers may test out of Hymnplaying courses.
  - Hymnplaying 1 test outs must be completed no later than Final Exams of one's first semester at Maranatha. To test out of HP 1, email [janet.tschida@mbu.edu](mailto:janet.tschida@mbu.edu) to schedule an appointment during the week of final exams.
  - Hymnplaying 2 test outs must be completed no later than Final Exams of one's second semester at Maranatha. To test out of HP 2, email [janet.tschida@mbu.edu](mailto:janet.tschida@mbu.edu) to schedule an appointment during the week of final exams.
  - Hymnplaying 3 test outs must be completed no later than Final Exams of one's fourth semester at Maranatha. To test out of HP 3, email [ruth.brown@mbu.edu](mailto:ruth.brown@mbu.edu) to schedule an appointment during the week of final exams.
  -
- Students required to take Hymnplaying must take at least one Hymnplaying course.
  - Students required to complete only one Hymnplaying credit cannot count a "test out" as a fulfillment of their Hymnplaying credit.
  - Students required to take two Hymnplaying credits may count one "test out" as the fulfillment of one Hymnplaying credit.
  - Students required to take three Hymnplaying credits may count two "test outs" as the fulfillment of two Hymnplaying credits.
  - Note: Students are required to graduate with a minimum of 128 credits. Therefore, Hymnplaying test out credits may need to be replaced with other credits to total 128 credits (for example, taking private Hymnplaying lessons).

### Test Outs—Hymnplaying 1 (FISM 113) (updated 6.30.23)

#### Requirements to Test Out of Hymnplaying 1:

- Sight-read a randomly selected hymn in 5 part style.
- Prepare one improvised hymn demonstrating your mastery of HP 1 concepts—must be prepared without any teacher assistance.
- Improvise a randomly selected hymn including various fills covered in HP1.
- Demonstrate each of the following fills (figure these fills out in advance—write the hymn, line #, and ms # by each of the following bullets before coming to the test out):
  - LH arpeggiated pattern
  - Big Chords
  - Use of Octaves—ends of verses and choruses, last beats of measures, etc.

- Chord Outlining
- Stepping Up to the Third
- LH Octave Runs
- LH P5th Fills for 2, 3, and 4 beats
- Variations of P5th Fills for 2, 3, and 4 beats
- Moving Bass
- Take a written test demonstrating a theoretical understanding of the HP1 fills.

**When playing hymns for the test out, playing will be evaluated using the following criteria:**

- Played an appropriate introduction (length and tempo)
- Chose a fitting and reasonable tempo for the hymn
- Played with a consistent tempo—no hesitations
- Played the correct rhythms and chords
- Played with clean pedaling
- If played incorrect chords, continued without fixing/pausing
- Played with a confident sound and loudly enough, but not “banging”
- Played with musical phrasing and “breaths” between the phrases
- Played fills accurately and tastefully

## Test Outs—Hymnplaying 2 (FISM 223)

**Requirements to Test Out of Hymnplaying 2:**

- Sight-read a randomly selected hymn in 6 part style.
- Prepare one improvised hymn demonstrating your mastery of HP 2 concepts—must be prepared without any teacher assistance.
- Improvise a randomly selected hymn including various fills covered in HP2.
- Demonstrate each of the following fills (figure these fills out in advance—write the hymn, line #, and ms # by each of the following bullets before coming to the test out):
  - “Down Up Out In, Out In Up, and Out In Down Up” in Simple Meter
  - “Down Up Out In” in Compound
  - Doubling in Simple Meter
  - Doubling in Compound Meter
  - Intervallic Fills
    - An 8 note run in 4/4 using eighths
    - An 8 note run in 4/4 using quarter eighth eighth eighth eighth triplet
    - A 6 note run 3/4 using eighth notes
    - A 6 note run in 3/4 using quarter eighth eighth triplet
    - A 6 note run in 4/4 using eighths starting on the “and” of beat 2
    - A 4 note run in 4/4 using eighths
    - A 4 note run in 3/4 using eighths starting on the “and” of beat 2
    - A 3 note run in 4/4 using eighths
  - Two Motivic ii to the V7 Modulations
    - Play the last phrase of hymn, and then start back at the beginning of hymn, modulate, and play the beginning of next hymn.
    - Change to the ii and V chord on a big beat (preferably the downbeat).
    - Use a rhythmic motif during the modulation.
- Take a written test demonstrating a theoretical understanding of the HP2 fills.

**When playing hymns for the test out, playing will be evaluated using the following criteria:**

- Played an appropriate introduction (length and tempo)
- Chose a fitting and reasonable tempo for the hymn
- Played with a consistent tempo—no hesitations
- Played the correct rhythms and chords
- Played with clean pedaling
- If played incorrect chords, continued without fixing/pausing
- Played with a confident sound and loudly enough, but not “banging”
- Played with musical phrasing and “breaths” between the phrases
- Played fills accurately and tastefully

### Test-Outs - Hymnplaying 3 (FISM 235) added 12/7/2017

- Students desiring to test out of Hymnplaying 3 must do so by the completion of their Sophomore Jury.
- Prepare and video a six-song prelude that includes the following:
  1. Six standard songs from the Rejoice Hymnal, at least 4 lines long (no choruses or newer hymns)
  2. Play two verses of each song. Play congregationally on the first verse and then use the following verse two ideas for the second verse:
    - a. L.H. rhythmic
    - b. L.H. running bass
    - c. Pedal tone
    - d. Change of time signature
    - e. L.H. melody
    - f. Open octaves for a phrase, then chords
  3. In this prelude, transpose one of the verses at least a 3<sup>rd</sup> away from the original key.
  4. The following modulations must be used:
    - a. Half step modulation
    - b. Whole step modulation
    - c. Common tone modulation
    - d. ii-V borrowing the first line of the original piece
    - e. ii-V borrowing the last line of the original piece
  5. Use chord substitution in a verse of two songs in your prelude, substituting 6 chords per song.
  6. In the congregational verse of each of the 6 songs, demonstrate shifting at least 5x
  7. Prelude songs must use a variety of keys (and the modulations needed will show you that). You must also have at least one in 4/4, 3/4 and 6/8 time signature.
  8. No introductions are needed in this since it is a prelude.
  9. Choose songs that are more up-tempo and based on a theme (God's love, salvation, missions, Second Coming, Evangelism, etc.).
  10. Copy these six songs and place in order in a binder so they are easily accessible while performing
  11. In addition to the above expectations, the following will be evaluated: steady and reasonable tempos, clear melodies, clear pedaling, phrasing, accuracy of chords and rhythms, the use of a variety of fillers for half note fillers and fillers for holds of 3 beats or more, and the use of “doubling” in songs where the bass does not change for 4 beats or more.
- Play the ½ step choral warm-up at quarter note=92 MM using the metronome and the form on our handout. Video this with the prelude.
- Upload the recording to Vimeo or YouTube, and email the link to [ruth.brown@mbu.edu](mailto:ruth.brown@mbu.edu).

## Test Outs—Keyboard Skills (updated 6.30.23)

Being unable to test out of KEYBOARD SKILLS 1-4 is considered a deficiency; therefore, Keyboard Skills 1-4 are considered remedial courses. Students should sign up to test out of these courses when they sign up for their final exams. Keyboard Skills I cannot be tested out of after completing one's first semester. Keyboard Skills II cannot be tested out of after completing one's second semester. Keyboard Skills III cannot be tested out of after completing one's third semester. Keyboard Skills IV cannot be tested out of after completing one's fourth semester. For testing out requirements, please see the requirements below. Students who are required to take Keyboard Skills and do not test out by the deadlines specified in the Music Handbook need to take the courses. Students who do not take the courses during the semesters advised in the catalog's course sequencing WILL have scheduling conflicts as upperclassmen. Directed studies are not an option. The courses can also count as elective credits or as required piano credits for secondary piano proficiencies.

## Test Outs—Keyboard Skills 1 (FIMK 101)

### FUNCTIONAL SKILLS—IN PERSON PORTION:

#### **Be able to improvise I IV V tunes without using music: 2 will be randomly selected for the test out**

Play a two hand accompaniment in any of the 12 major keys.

Improvise a new tune using the rhythm of the original tune. Use the chord progression of the tune.

Improvise a new melody and style over the chord progression.

Tunes to practice:

- Happy Birthday
- You Are My Sunshine
- Twinkle Twinkle
- Kum Ba Yah
- Peace Like a River
- This Little Light of Mine
- My God is so Great
- Oh How I Love Jesus
- Jesus Loves Me
- The BIBLE

#### **Be able to improvise diatonically in major keys up to 5 flats and 4 sharps without using notation:**

Play Ascending Diatonic Chords (4 of each)

Play Pentatonic notes in RH

Use a Rhythmic motif

#### **Be able to improvise a basic tune arrangement without using music: 2 will be randomly selected for the testout**

Make an intro using a soundscape and rhythmic motif.

Play in the key of C singing the melody and using a two-hand accompaniment.

Add an interlude changing to the key of D using the soundscape from the intro.

Play in the key of D singing the melody and using a two-hand accompaniment different from verse 1.

Finish with an ending using the same soundscape as the intro and interlude.

Suggested Tunes:

- Amazing Grace
- Come Thou Fount
- God Is So Good
- Complete in Thee
- In Christ Alone

#### **Be able to improvise without music using a basic specified structure:**

Part A: Use Forrest Kinney's [Create First](#) book as a specified structure—prepare 2 to demonstrate.

Part B: Be able to demonstrate each of the following in major keys up to 5 flats and 4 sharps (secondaries may remain in the key of C).

Play I V vi IV with a basic accompaniment pattern.



Improvise over the LH pattern using 6ths and 3rds (any order or timing)



Improvise over the LH pattern using scalar passages

- Start as quarters, then eighths, and then sixteenths (repeat the tonic note between registers)
- Add rhythmic variety, changes of direction etc.



Improvise over the LH pattern using fanout in complete or fragment forms.



Intermix all of the above using a rhythmic motif.

### TECHNICAL SKILLS—PRE-RECORDED PORTION:

#### Basic Expectations (required to pass):

- Correct fingering must be memorized. Use the fingering in the *Alfred-Complete Book of Scales, Cadences and Arpeggios*.
- The skills must be played with the MM and without any stops.
- No more than three attempts per skill.
- Pedal should not be used on any skills.

#### Basic Technique Expectations (required to pass):

- Sit centered at the piano
- No sliding back and forth on the bench
- Play connected without overlapping notes
- The fingernail joints should be firm, never collapsing.
- Unused fingers should be relaxed
- Wrist/elbow movement should be minimal
- Shoulders should be relaxed
- Hand domes should be maintained at all times meaning the highest point of the hand should be the knuckles closest to the wrist.

### Classification Specifics:

#### Secondary Proficiencies

- 12 Major Scales-4 octaves/16<sup>ths</sup> HA or HT—Tempo MM 80 or faster
- 12 Major Arpeggios-4 octaves/16<sup>ths</sup> HA or HT—Tempo MM 56 or faster

- 12 Major Cadences (I-IV-I-V-V7-I)
- 12 Major Chords and Inversions (root, 1<sup>st</sup>, 2<sup>nd</sup>, root, 2<sup>nd</sup>, 1<sup>st</sup>, root)—Tempo MM 56 or faster

### Minors

- 12 Major Scales-4 octaves/16<sup>ths</sup> HT—Tempo MM 96 or faster
- 12 Major Arpeggios and Inversions-4 octaves/16<sup>ths</sup> HA or HT—Tempo MM 66 or faster
- 12 Major Cadences and Inversions (I-IV-I-V-V7-I)
- 12 Major Chords and Inversions—Broken and Blocked—Tempo MM 96 or faster

### Majors

- 12 Major Scales-4 octaves/16<sup>ths</sup> HT—Tempo MM 108 or faster
- 12 Major Arpeggios and Inversions-4 octaves/16<sup>ths</sup> HT—Tempo MM 76 or faster
- 12 Major Cadences and Inversions (I-IV-I-V-V7-I)
- 12 Major Chords and Inversions—Broken and Blocked—Tempo MM 76 or faster

## Test Outs—Keyboard Skills 2 (FIMK 102)

### FUNCTIONAL SKILLS—IN PERSON PORTION:

Be able to improvise using a rhythmic motif in the following modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, and Aeolian.

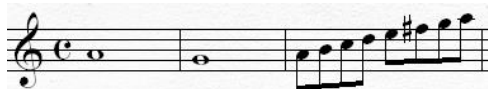
Modes	Primary Chords (Cadential Chords)
Ionian	I-IV-V
Dorian	i-IV-VII
Phrygian	i-II-vii
Lydian	I-II-V
Mixolydian	I-IV-VII
Aeolian	i-iv-VII

Be able to play a one-octave Dorian, Phrygian, Lydian, Mixolydian, and Aeolian scale starting on any given tone:

### Examples

#### Dorian

- Choose any note and think of it as “re”.
- Find “do” (a M2 down).
- Starting on “re”, play a scale with the key signature of “do”



#### Phrygian

- Choose any note and think of it as “mi”.
- Find “do” (a M3 down).
- Starting on “mi”, play a scale with the key signature of “do”



#### Lydian

- Choose any note and think of it as “fa”.
- Find “do” (a P4 down).
- Starting on “fa”, play a scale with the key signature of “do”





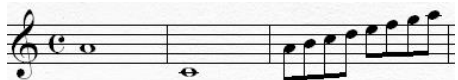
### Mixolydian

- Choose any note and think of it as “sol”.
- Find “do” (a P5 down).
- Starting on “sol”, play a scale with the key signature of “do”



### Aeolian

- Choose any note and think of it as “la”.
- Find “do” (a M6 down).
- Starting on “la”, play a scale with the key signature of “do”



### Be able to play consecutive one-octave scales beginning on the same tone:

Example:

Ionian	C D E F G A B C
Dorian	C D Eb F G A Bb C
Phrygian	C Db Eb F G Ab Bb C
Lydian	C D E F# G A B C
Mixolydian	C D E F G A Bb C
Aeolian	C D Eb F G Ab Bb C
Locrian	C Db Eb F Gb Ab Bb C

### Be able to improvise with the modes doing the following classroom activities:

#### General pointers:

- Know the white key modes. You will not be asked to play any transposed modes.
- Practice playing musically and in different styles
- Add tune—be sure to blend tonally between the hands. For tonal blending, if you are playing D and A in the LH, play D E F in the RH (maybe C and G with the D E F). The formula is Root and 5<sup>th</sup> in the LH and Tones 1, 2, 3, and sometimes 5 and 7 in the RH. This is not a requirement, but a suggestion if you are having tonal blending issues.
- Use open voicing in the LH lower registers (open 5ths are the easiest), chord inversions in the RH, add passing tones between the chord tones
- Make sure you are ending on the Home Chord. Example, if you are playing in White Key Phrygian, end your improvisation on E.

#### Be able to play “Keep the Rhythm Pattern Going No Matter What I Play”

**Directions:** “Keep the Rhythm Pattern Going No Matter What I Play. When I play low, keep the pattern going with your feet. When I play high, keep the pattern going with your hands.”

#### Activity:

- Choose a 1 measure rhythm pattern.
- Start out playing the rhythm pattern in one of the modes (a mode will be randomly chosen so be able to do so in any of the modes).
- After playing the rhythm pattern 3-4 times, start playing other rhythms.
- Make use of rests and syncopation.

- Keep the downbeat internally so that you can jump back in with the original rhythm at any time on beat 1.
- Change up what the students are doing by changing registers. Do not change register every measure—example, stay high for at least 2 measures before coming back down low. Sometimes play BOTH hands up high, BOTH hands down low, and LH down low while the RH is up high.
- After playing other rhythms, replay the original rhythm pattern (make sure you come in on the downbeat).

### **Be able to play “Step the Low Notes, Clap the High Notes”**

**Directions:** “Step the Low, Clap the High”

**Activity:**

- Always play a 1:1, 2:1, 3:1 or 4:1 ratio between the hands.
- RH always plays up High.
- LH always plays down Low.

### **Be able to play an “Interrupted Canon” (students echo what you play)**

**Directions:** “If you hear \_\_\_\_\_, don’t echo me.”

**Activity:**

- Wait one full measure between.
- Avoid playing one measure plus one beat. ONLY play one measure. So if you are in 4/4 time, play 4 beats.
- 1 2 3 4 | Rest Rest Rest Rest | 1 2 3 4 | Rest Rest Rest Rest | 1 2 3 4 | Rest Rest Rest Rest |

### **Be able to play a “Continuous Canon” (students echo you one measure behind)**

**Directions:** “After I begin playing, follow 4 beats behind me.”

**Activity:**

- Tap out 4 beats before playing in the tempo you will be playing.
- Alternate a measure of fast notes with a measure of slow notes.
- Make sure your measures are only 4 beats (count to yourself).
- Be careful about using the same value on the long note measures (e.g. half note half note every time—switch it up).

### **Be able to play a “Follow”**

**Directions:** “Do what the music tells you do to.”

**Activity:**

- Play short snippets in several different styles.
- Do not stop between styles.
- Do not tell the student the style.
- Change up frequently.
- Styles:
  - Spinning—2<sup>nd</sup> inversion chord with the added second (finger 1 2 3 4)
  - Skipping—Long Short Long Short Fast
  - Limping—Long Short Long Short Very Slow and Low
  - Marching—Dotted Rhythms, Triplet Rhythms, Descending Bass Line
  - Jumping—Staccato in BOTH hands

### **TECHNICAL SKILLS—PRE-RECORDED PORTION:**

#### **Basic Expectations (required to pass):**

- Correct fingering must be memorized. Use the fingering in the *Alfred-Complete Book of Scales, Cadences and Arpeggios*.
- The skills must be played with the MM and without any stops.
- No more than three attempts per skill.
- Pedal should not be used on any skills.

**Basic Technique Expectations (required to pass):**

- Sit centered at the piano
- No sliding back and forth on the bench
- Play connected without overlapping notes
- The fingernail joints should be firm, never collapsing.
- Unused fingers should be relaxed
- Wrist/elbow movement should be minimal
- Shoulders should be relaxed
- Hand domes should be maintained at all times meaning the highest point of the hand should be the knuckles closest to the wrist.

**Classification Specifics:****Secondary Proficiencies**

- White key minors (a b c d e f g) and parallel white key majors (A B C D E F G) Scales-4 octaves/16ths HA or HT—Tempo MM 80 or faster
- White key minors (a b c d e f g) and parallel white key majors (A B C D E F G) Arpeggios-4 octaves/16ths HA or HT—Tempo MM 56 or faster
- White key minors (a b c d e f g) and parallel white key majors (A B C D E F G) Cadences in root position
- White key minors (a b c d e f g) and parallel white key majors (A B C D E F G) Chords and Inversions (root, 1st, 2nd, root, 2nd, 1st, root)—Tempo MM 56 or faster

**Minors**


- 12 Minor Scales-4 octaves/16<sup>ths</sup> HT—Tempo MM 96 or faster (natural, harmonic, and melodic)
- 12 Minor Arpeggios and Inversions-4 octaves/16<sup>ths</sup> HA or HT—Tempo MM 66 or faster
- 12 Minor Cadences and Inversions
- 12 Minor Chords and Inversions—Broken and Blocked—Tempo MM 96 or faster

**Majors**

- 12 Minor Scales-4 octaves/16<sup>ths</sup> HT—Tempo MM 108 or faster (natural, harmonic, and melodic)
- 12 Minor Arpeggios and Inversions-4 octaves/16<sup>ths</sup> HT—Tempo MM 76 or faster
- 12 Minor Cadences and Inversions
- 12 Minor Chords and Inversions—Broken and Blocked—Tempo MM 76 or faster

**Be able to manipulate scales and arpeggios in the following ways (these are in keys of your choice, but each must be in a DIFFERENT Key):**

- Scale: 1 octave as quarters, 2 octaves as eighths, 3 octaves as triplets, and 4 octaves as sixteenths
- Scale: 4 beats quarter, 4 beats eighths, 4 beats 16ths up and then down.
- Scale: One hand steady and one hand long short, then vice versa (purpose—perfect ensemble between hands).

- Scale: Play the scale using the following rhythm  with FOWA on the long notes. FOWA: Firm Fingers, Open Space, Wrist, Arm Alignment.

- Scale: Play the scale using the following rhythm  with FOWA on the long notes. FOWA: Firm Fingers, Open Space, Wrist, Arm Alignment.

- Arpeggio: Play the arpeggio with shifting accents.

**Test Outs—Keyboard Skills 3 (FIMK 103)****FUNCTIONAL SKILLS—IN PERSON PORTION:**

For each of the following, 1-2 will be randomly selected for the test out.

**Be able to harmonize the following leadsheets**—must be creative, accurate, and capture the mood of each selection. See *The Folk Song Fake Book*, Hal Leonard ISBN 9781458433176

- Greensleeves
- Comin' Through the Rye
- The Erie Canal
- Give Me that Old Time Religion
- How Can I Keep From Singing
- Danny Boy
- Deep River
- Ev'ry Time I Feel the Spirit
- Go Down Moses
- Great Day
- He Never Said a Mumblin' Word
- Hatikva
- I've Been Working on the Railroad-

**Be able to transpose the following hymns as written**—must be steady, accurate, and with the MM.

- When I Survey G
- Arise My Soul G
- Come We That F
- There is a Fountain D
- Jesus, the Very Thought of Thee F
- Crown Him F
- Jesus Shall Reign C
- Praise Ye the Lord F
- It is Well F
- I Surrender Bb
- O Word of God C
- Blest Be the Tie Db
- Grace Greater F

**Be able to improvise any of the following chord charts:** Compose your own melody using the given chords as the foundation. Do not substitute other chords, force yourself to improvise a melody that fits with the given chords.

see <https://drive.google.com/drive/folders/1YQQfWS-Lc3TOKAc8Wn2duXvvZfZAFWE0?usp=sharing>

**Be able to play any of the following leadsheets without the chords provided—must use creative chords:**

see <https://drive.google.com/drive/folders/1YQQfWS-Lc3TOKAc8Wn2duXvvZfZAFWE0?usp=sharing>

- Amazing Grace (New Britain)
- A Passion for Thee
- Before the Throne of God
- Calvary Covers it All
- Channels Only
- Close to Thee
- Give of Your Best
- Jesus Led Me All the Way
- Jesus Paid it All
- The Wonder of it All
- Tis So Sweet to Trust in Jesus

- Whiter than Snow
- Were You There

#### **TECHNICAL SKILLS—PRE-RECORDED PORTION:**

Record Czerny: Op. 299 #8 at the target tempo of 108 using the MM without stops/halts.

Record major scales at 120/4 per tick using the MM without stops/halts.

Record major arpeggios and their inversions at 80/4 per tick using the MM without stops/halts.

### **Test Outs—Keyboard Skills 4 (FIMK 104)**

#### **FUNCTIONAL SKILLS—IN PERSON PORTION:**

For each of the following, 1-2 will be randomly selected for the test out.

**Be able to harmonize the following leadsheets**—must be creative, accurate, and capture the mood of each selection. See *The Folk Song Fake Book*, Hal Leonard ISBN 9781458433176

- English/Scottish: Loch Lomond
- American: In the Good Ole Summertime
- Spiritual: Joshua Fit de Battle of Jericho
- Irish: The Irish Washerwoman
- American: John Jacob Jingleheimer Schmidt
- American: Just a Closer Walk with Thee
- Mexican: La Cucaracha
- Spiritual: Lord, I Want to Be a Christian
- American: My Old Kentucky Home
- Irish: My Wild Irish Rose
- Spiritual: Nobody Knows the Trouble I've Seen
- American: O Susanna

**Be able to transpose the following hymns as written**—must be steady, accurate, and with the MM.

- Rejoice the Lord m1 C
- Come Christians m2 G
- I Sing the Mighty Power m6 C
- Come Thou Fount m7 C
- Praise the Lord m25 G
- Look Ye Saints m28 G
- Praise My Soul m29 F
- To God Be the Glory m44 G
- Immortal, Invisible, m64, Ab
- Holy, Holy, Holy m68, C
- Spirit of God m70 D
- Come Thou Almighty King m71 G

**Be able to play any of the following open scores**—only the first page of each score is required. see

<https://drive.google.com/drive/folders/1YQQfWS-Lc3TOKAc8Wn2duXvvZfZAFWE0?usp=sharing>

**Be able to improvise any of the following chord charts:** Compose your own melody using the given chords as the foundation. Do not substitute other chords, force yourself to improvise a melody that fits with the given chords.

see <https://drive.google.com/drive/folders/1YQQfWS-Lc3TOKAc8Wn2duXvvZfZAFWE0?usp=sharing>

**Be able to play any of the following leadsheets without the chords provided—must use creative chords:** see <https://drive.google.com/drive/folders/1YQQfWS-Lc3TOKAc8Wn2duXvvZfZAFWE0?usp=sharing>

#### **TECHNICAL SKILLS—PRE-RECORDED PORTION:**

Record Czerny: Op. 299 #9 at the target tempo of 108 using the MM without stops/halts.

Record harmonic and melodic scales at 120/4 per tick using the MM without stops/halts.

Record minor arpeggios and their inversions at 80/4 per tick using the MM without stops/halts.

### **Test Outs—String Skills, fall 2020**

Being unable to test out of STRING SKILLS 1-4 is considered a deficiency; therefore, String Skills 1-4 are considered remedial courses. String Skills I cannot be tested out of after completing one's first semester. String Skills II cannot be tested out of after completing one's second semester. String Skills III cannot be tested out of after completing one's third semester. String Skills IV cannot be tested out of after completing one's fourth semester. For testing out requirements, please see the requirements below. Students who are required to take String Skills and do not test out by the deadlines specified in the Music Handbook need to take the courses. Students who do not take the courses during the semesters advised in the catalog's course sequencing WILL have scheduling conflicts as upperclassmen. Directed studies are not possible. The courses can count as elective credits or as required string credits for secondary string proficiencies. Students should sign up to test out of these courses when they sign up for their final exams.

#### **String Skills 1:**

Technical Skills

Correct Fingering and Bowing:

- Correct fingering and bowing must be memorized. Use the fingering in the scale handbook; use the bowing sequence found in Contemporary Violin Technique, Vol. 1
- Scales must be played with the MM.
- No more than two attempts per scale will be allowed.
- The scale must be played without stopping. A stop requires starting the scale again
- The test will be terminated if more than 4 scales are played incorrectly (this includes not staying with the metronome, incorrect fingering, incorrect bowing, poor technique, etc.)

Secondary Proficiencies:

- 12 Major Scales – 3 octaves with 2-note slurs per beat – MM = 60
- 12 Major Arpeggios – 3-note slurs per beat – MM = 35

Minor:

- 12 Major Scales – 3 octaves with 2, 3, 4-note slurs per beat – MM = 60
- 12 Major Arpeggios – 3, 6-note slurs per beat – MM = 35

Major:

- 12 Major Scales – 3 octaves with 2, 3, 4, 6, 8-note slurs per beat – MM = 60
- 12 Major Arpeggios – 3, 6, 9-note slurs per beat – MM = 35

Students' playing will be evaluated for proper set-up. Students who fail to demonstrate the following aspects in set-up as discussed in What Every Violinist Needs to Know About the Body will not pass.

- Lengthening of the spine
- Proper balance in the 6 places of balance
- Head balanced on top of spine
- Violin balanced on collarbone
- Violin wrist in proper alignment
- Violin height appropriate
- Violin fingers functioning freely and at proper height

- 1st knuckles in violin hand in a natural position
- Shoulders balanced and relaxed
- Bow arm freely moving
- Use of full bow
- Firm flexibility in bow hand
- Bow thumb outwardly bent and firm, but not tight
- Even core to tone

Cognitive Understanding:

Score an 80% or higher on a written test covering Chapters 1-4 in *What Every Violinist Needs to Know About the Body\**. Students will take exam when performing test-out for scales. Question topics will include content like the following:

- Balancing around the Core
- Places of Balance
- Common mis-mappings and corrections
- How joints, limbs, and muscles are designed to function

\*Students passing the test, but not demonstrating practical understanding of concepts in their playing will not be allowed to test out of this class.

## Frequently Asked Questions

### FAQ—Degree Questions

- **What is meant by “music degree students?”** Music degree students are any students pursuing a music major or minor.
- **Can I declare a music major and a music minor?** No, your major cannot be in the same academic field as your minor.
- **Are Music Ed majors required to have a minor?** No
- **If Secondary Education majors wish to have a music minor, which may choose they choose?** Any music minor.
- **If Elementary Education majors wish to have a music minor, which may they choose?** Early Childhood or Pedagogy minors.
- **What should I do to prepare to be a music degree student?** See the section on suggestions for prospective music degree students (p. 5).
- **What is the difference between a major and a minor?** See [mbu.edu/catalog](http://mbu.edu/catalog)
- **If I want to take lessons and not be a music degree student, is this possible?** Yes. Please register for personal enrichment lessons.

### FAQ—Auditions and Repertoire Level Questions:

- **What are the minimum repertoire expectations for majors and minors?** Music degree students are expected to be playing collegiate level repertoire in college (See instrument-specific sections in the Music Handbook). Faculty advise students accordingly when evaluating their Performance Assessment Packets. The sooner you submit your packet, the better. Occasionally, we do have students “under level” decide to pursue a music degree. Students have one year to work really hard to be up to level before their Freshman jury. We have had students who have been able to do this, but these are gifted students who have incredible determination and a strong work ethic.
- **Do I have to pass an audition to be a music degree student?** Because we have several students from across the United States attend Maranatha, we do not require “in person” auditions. Rather, we ask students to complete a Performance Assessment Packet ([www.mbu.edu/packet](http://www.mbu.edu/packet)).

### FAQ—Financial Aid Questions:

- **Do you offer scholarships?**
  - **Incoming students:** The music scholarship for incoming students is a one-year scholarship worth up to \$3500, with the possibility of renewal the second year. Students must apply for the scholarship through the Financial Aid website and must complete the Performance Assessment Packet from the Music Department. Applicants must also be a new student to Maranatha, must live in a Maranatha Residence Hall, and must take at least 12 credits of residential coursework each semester. A full list of requirements can be found on the Financial Aid website. Questions can be directed to the Department Chair. A yearly amount is also available to the winner of the MBU High School Piano Competition (see [www.mbu.edu/glmf](http://www.mbu.edu/glmf) piano competition).
  - **Current students:** Each year we have a scholarship chapel in which a few music students received a combined total of approximately \$10,000. For example, one student received \$5,000, and several students received \$1,000. See privately funded scholarships on the website.
- **Do you offer financial aid options?** Yes, see Financial Aid on the website.

### FAQ —Private Lesson Questions:

- **Can I choose which private lesson instructor I want?** You can request an instructor, and we do our best to accommodate your wishes. Instructors are assigned to students based on the degree the student is pursuing, the student's strengths/weaknesses, the instructor's specialty, and the instructor's load. To request a piano teacher, email [janet.tschida@mbu.edu](mailto:janet.tschida@mbu.edu). To request an instrumental teacher, email [katie.escobedo@mbu.edu](mailto:katie.escobedo@mbu.edu). To request a voice teacher, email [carol.ruffin@mbu.edu](mailto:carol.ruffin@mbu.edu).
- **Do I have to audition for lessons?** No, students need to complete the [Music Lesson Information Form](#).
- **What length of lessons would you recommend?** Music majors are required to take 45 minute lessons (60 minutes is encouraged). Music Education Majors and Minors are strongly advised to take 45 minute lessons.
- **When do lessons start?** Private music lessons start the second week of the semester unless your teacher notifies you otherwise.
- **How do I know who my private lesson teacher is?** You will know who your private lesson teacher is during the first week of the semester because (s)he will be contacting you for your schedule. Please reply ASAP.
- **How do I know when my lesson will be?** Your lesson will be scheduled based on your availability. Promptly replying to your private lesson teacher's inquiries about your schedule is imperative.
- **How much do lessons cost?** Students taking from Outside Lesson Provider instructors pay the instructor directly and receive a stipend from Maranatha if they are taking 18 or less credits and are a music degree student.  
Students taking from Maranatha instructors are assessed a lesson fee depending on the length of the lesson. E-mail [finearts@mbu.edu](mailto:finearts@mbu.edu) for the most up-to-date private lesson fee information sheet.
- **What music materials should I bring?** Bring all your books at your level, your hymnal, your instrument, and a metronome.
- **What if my course number is incorrect on my transcript?** Ultimately, making sure the correct private lesson course number is listed on your worksheet is YOUR responsibility. If you have a lesson credit course number that is listed incorrectly, you need to take the initiative to correct this with the Registrar's Office (This will not automatically fix itself).
- **Do I have to retake a semester of lessons if I switch from a music ed major to another music major?** If you were enrolled in a music education major program but switched from a 1 credit/semester lesson requirement to a 2 credit/semester lesson requirement—as a general rule, you are NOT required to re-



do those semesters of lessons. See also Private Lessons—Change of Major

#### FAQ —Academic Course Questions:

- **How do I know which courses to register for the first semester?** The Registrars personnel will assist you in scheduling your first semester of courses at Maranatha. To graduate on time, you should be following the course sequencing specified in the catalog.
- **What courses can I test out of?** See Test Outs
- **What courses can I CLEP out of?** See the Catalog
- **Are Music History courses offered on a one or two year rotation?** Music History courses are offered on a two year rotation.
- **Are Music Harmony courses offered on a one or two year rotation?** Music Harmony courses are offered on a one year rotation with Harmony 1 starting in the spring semester.

#### FAQ —Primary/Secondary Proficiency Questions:

- **What is the difference between a primary proficiency and a secondary proficiency?** Music and music education majors must declare a primary proficiency (typically the instrument at which you are most proficient), and a secondary proficiency (typically piano is required for non-piano majors; typically organ or voice is required for piano majors). Specific requirements are delineated here.
- **Do music minors have a secondary proficiency?** No.
- **Do I have to take lessons on my primary proficiency my first semester?** Yes.
- **Do I have to take lessons on my secondary proficiency my first semester?** Yes. Students need to begin lessons or classes on their secondary instrument during their first semester at Maranatha. A minimum of 2 semesters of lessons or classes is required. Students must continue taking lessons until they pass a secondary proficiency jury.
- **What are the expectations for primary/secondary proficiencies?** Specific requirements are delineated at the end of this handbook.

## Brass/Woodwind/Percussion—Brass/Woodwind/Percussion Specific Information

For all performances, the entire performance will be considered, including quality of ensemble and quality of the accompaniment. Adequate preparation with the accompanist is mandatory.

### Brass/Woodwind/Percussion—Final Exams, **section revised 5.12.21**

Classification	What to Prepare for a Final Exam
<b>Scale schedule</b>	<ul style="list-style-type: none"> <li>• <b>Semester 1</b> – One Octave: Major, Harmonic Minor, &amp; Melodic Minor scales through 4 Sharps &amp; 4 Flats, with I, IV, V (i, iv, V for minor keys) arpeggio patterns.</li> <li>• <b>Semester 2 or freshman jury</b> – One Octave: Major, Harmonic Minor, &amp; Melodic Minor (through 7 sharps and 7 flats) with I, IV, V (i, iv, V for minor keys) arpeggio patterns; plus five Dorian and five Mixolydian scales</li> <li>• <b>Semester 3</b> – Full Range: All Major, Harmonic Minor, Melodic Minor scales with I, IV, V (i, iv, V for minor keys) arpeggio patterns; 5 Dorian, 5 Phrygian, 5 Lydian, 5 Mixolydian, and 5 Aeolian scales.</li> <li>• <b>Semester 4 or sophomore jury</b> – Full Range: All Major, Harmonic Minor, &amp; Melodic Minor with I, IV, V (i, iv, V for minor keys) arpeggio patterns; plus 5 Dorian, 5 Phrygian, 5 Lydian, 5 Mixolydian, and 5 Aeolian scales</li> <li>• <b>Semester 5 through Recital semester.</b> Same as semester 4.</li> </ul>
<b>Major</b>	<ol style="list-style-type: none"> <li>1. Present at your final exam a <b>list of works studied</b> that semester</li> <li>2. <b>Scales/arpeggios</b> as delineated above</li> <li>3. <b>One accompanied</b> classical movement/work (collegiate-level and commensurate in difficulty to one's classification and capabilities)*</li> <li>4. <b>Etude</b></li> </ol> <p>*For all of the above, the following criteria must be adhered to in preparation:</p> <ul style="list-style-type: none"> <li>• Adequate preparation with the accompanist is mandatory and must reflect the original intent of the composer i.e. if a piece was composed with an accompaniment part, then the accompaniment must be prepared.</li> <li>• Level at the discretion of the teacher based on the student's abilities. Keep in mind a piece slightly under level but played in style and with musicality is preferred over a piece in which a student struggles.</li> <li>• Must be a new piece not used in a previous exam/jury.</li> <li>• Movements/Pieces must be prepared in their entirety. No cuts of the solo part. The accompaniment should cut long introduction/interludes for concertos and virtuosic works. Do not cut sonatas or collaborative works. The listening panel has the right to end the performance due to time constraints. If a teacher and student deem it necessary to prepare only a portion, please see the Performance Exemption process.</li> <li>• Memorization not required</li> </ul>
<b>Minor</b>	<b>Same requirements as the major, but at a lesser difficulty level of a minor</b>
Secondary Proficiency	Same requirements as the major, but at a lesser difficulty level of a secondary proficiency
<b>Personal Enrichment</b>	<b>NA</b>
<b>Pass/Fail</b>	NA

### Brass/Woodwind/Percussion—Exam Scale Rubric

Score	0	1	2	3	4
Fluency	Inconsistent	Majors: q = 80 Eighths Minors = 60	Majors q = 100 Eighths Minors = 80	Majors q = 120 Eighths Minors = 100	Majors q = 125 Sixteenths Minors = 100
Accuracy	5+ errors per scale	3-4 errors per scale	1-2 errors per scale	Perfect	Perfect
Preparation	Unsure – substantial hesitation before performance	Several seconds' hesitation before performance upon request	A few seconds' hesitation before performance upon request	Immediate performance upon request	Immediate performance upon request

## Brass/Woodwind/Percussion—Freshman/Sophomore Juries **section revised 5.12.21**

Classification	What to Prepare for a Jury
<b>Major</b>	<ol style="list-style-type: none"> <li>1. Present at your jury a <b>list of works studied</b> that semester</li> <li>2. <b>Scales/arpeggios</b> as delineated above in final exam section</li> <li>3. <b>Two accompanied</b> classical movements/works (collegiate-level and commensurate in difficulty to one's classification and capabilities)*               <ul style="list-style-type: none"> <li>- From two different style periods</li> </ul> </li> <li>4. <b>Choose two</b> from the following list:               <ul style="list-style-type: none"> <li>- Etude*</li> <li>- Unaccompanied/accompanied classical movement/piece*</li> <li>- Orchestral excerpt</li> <li>- Collaborative movement/piece – completed with taking collaborative lessons, see requirements for collaborative lessons.</li> </ul> </li> <li>5. <b>One accompanied sacred solo*</b></li> </ol> <p>*For all of the above, the following criteria must be adhered to in preparation and presentation:</p> <ul style="list-style-type: none"> <li>o Adequate preparation with the accompanist is mandatory and must reflect the original intent of the composer i.e. if a piece was composed with an accompaniment part, then the accompaniment must be prepared.</li> <li>o Level at the discretion of the teacher based on the student's abilities. Keep in mind a piece slightly under level but played in style and with musicality is preferred over a piece in which a student struggles.</li> <li>o Re-using pieces               <ul style="list-style-type: none"> <li>- The final exam piece can be used as one of the pieces in the subsequent jury and re-performed</li> <li>- Pieces from the freshman year should not be used for sophomore year final exams/juries</li> </ul> </li> <li>o Movements/pieces must be prepared in their entirety. No cuts of the solo part. The accompaniment should cut long introduction/interludes for concertos and virtuosic works. Do not cut sonatas or collaborative works. The listening panel has the right to end the performance due to time constraints. If a teacher and student deem it necessary to prepare only a portion, please see the Performance Exemption process.</li> <li>o Memorization not required</li> </ul>
<b>Minor</b>	<ol style="list-style-type: none"> <li>1. Present at your jury a <b>list of works studied</b> that semester</li> <li>2. <b>Scales/arpeggios</b> as delineated above in final exam section</li> <li>3. <b>Two accompanied</b> classical movements/works (collegiate-level and commensurate in difficulty to one's classification and capabilities)*               <ul style="list-style-type: none"> <li>- Repertoire and Etudes should be at level 3 or above.</li> </ul> </li> <li>4. <b>Choose one</b> from the following list:               <ul style="list-style-type: none"> <li>- Etude*</li> <li>- Unaccompanied/accompanied classical movement/piece*</li> <li>- Orchestral excerpt</li> <li>- Collaborative movement/piece – completed with taking collaborative lessons, see requirements for collaborative lessons</li> </ul> </li> <li>5. <b>One accompanied sacred solo*</b></li> </ol> <p>* see details in asterisk in major section</p>
<b>Secondary Proficiency Jury (ideally after 2<sup>nd</sup> semester of lessons)</b>	<ol style="list-style-type: none"> <li>1. Present at your jury a <b>list of works studied</b> that semester</li> <li>2. <b>Scales/arpeggios</b> – same as first 2 semesters listed above</li> <li>3. <b>One accompanied classical movement/work</b> <ul style="list-style-type: none"> <li>- Difficulty commensurate with the experience and ability of the individual student</li> <li>- See also paragraph below on secondary proficiencies</li> </ul> </li> <li>4. <b>Choose one</b> from the following list:               <ul style="list-style-type: none"> <li>- Etude*</li> <li>- Unaccompanied/accompanied classical movement/piece*</li> <li>- Orchestral excerpt</li> <li>- Collaborative movement/piece – completed with taking collaborative lessons, see requirements for collaborative lessons</li> </ul> </li> <li>5. <b>One accompanied sacred solo*</b></li> </ol> <p>* see details in asterisk in major section</p>

## Performance Exemption Process

In an effort to prepare well-rounded, mature musicians, the instrumental department expects that students prepare complete performances of the works they present for finals and juries even if the length of the performances is above the exam/jury length. However, circumstances do arise that necessitate the presentation of only a part of a work. Some of the situations that might require/allow for the presentation of a part of a piece may include:

- Major remedial work/injury only allowed for partial work and presentation of a work
- Work is commonly performed in sections

In cases like these, students may request approval, via the following steps, to perform only a part of a work.

- Receive written approval from private lesson instructor along with any reasons (health, remediation, common performance practice, length, etc.) for the cut.
- Send an email to the entire jury panel (Dr. Brown, Andrew Bonnema, Melody Steinbart) outlining reasons for the cut, teacher's approval, and requesting permission for the cut. The email must be sent a minimum of 4 weeks prior to final/jury to be considered. Approval must be granted by the jury panel.
- If approved, print the email with approval and bring to final/jury.

## Brass/Woodwind/Percussion—Juniors

Classification	What to Prepare for a Junior Year
<b>Majors— Performance Concentrations</b>	<p>Junior recitals should include 1-2 sacred selections and 2 representative works from the following:</p> <ul style="list-style-type: none"> <li>• 2 contrasting movements from a Solo Baroque Sonata</li> <li>• 2 contrasting movements from the Standard Sonata Repertoire</li> <li>• 1 Standard Repertoire concerto, or movement</li> <li>• 1 virtuoso literature selection</li> <li>• 1 chamber ensemble</li> </ul> <p>Special Notes:</p> <ul style="list-style-type: none"> <li>• Memorization is at the discretion of the private instructor.</li> <li>• A limited number of 20th/21st century style pieces may be played with music at the Department's discretion.</li> </ul>
<b>Other concentrations</b>	See p. 11 <i>Repertoire Class</i> section and p. 21 <i>Private Lesson junior year</i> section for more details for <i>Rep. Class performance and self-taught piece</i>

## Brass/Woodwind/Percussion—Senior Recitals

Classification	What to Prepare for a Senior Recital
<b>Major</b>	<ul style="list-style-type: none"> <li>• Perform 3 classical movements/works from different musical periods. Include contrasting styles</li> <li>• 1-2 sacred arrangements</li> </ul> <p>No more than 20% of the recital can consist of collaborative works</p> <p>Senior recitals should include 1-2 sacred selections and 2 representative works from the following:</p> <ul style="list-style-type: none"> <li>• 2 contrasting movements from a Solo Baroque Sonata,</li> <li>• 2 contrasting movements from the Standard Sonata Repertoire</li> <li>• 1 Standard Repertoire concerto, or movement</li> <li>• 1 virtuoso literature selection</li> <li>• 1 chamber ensemble</li> </ul> <p>Special Notes:</p> <ul style="list-style-type: none"> <li>• Ensemble numbers need not be memorized.</li> </ul>
<b>Minor</b>	Same requirements as the major, but at a minimum difficulty level of a minor.

### Brass/Woodwind/Percussion—Literature Requirements for Majors

Concentrations	Freshman Year	Sophomore Year	Junior Year	Senior Year
<b>Arranging Concentration</b>	<ul style="list-style-type: none"> <li>Prepare for Freshman Jury</li> <li>Complete 2 or more Arrangements Transcribed in Finale</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for Sophomore Jury</li> <li>Complete 2 or more Arrangements Transcribed in Finale</li> </ul>	<ul style="list-style-type: none"> <li>Complete 2 or more Arrangements Transcribed in Finale</li> <li>Prepare the Arranging Recital</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for Senior Recital</li> <li>Prepare for Grad School Auditions if applicable</li> <li>Complete 2 or more Arrangements Transcribed in Finale</li> </ul>
<b>Performance Concentrations</b>	<ul style="list-style-type: none"> <li>Prepare for Freshman Jury</li> <li>A complete baroque sonata (standard, four movements) with live accompaniment</li> <li>A Classical concerto or sonata. The concerto should be performed with live accompaniment</li> <li>A Romantic or 20th century concerto or concert piece performed with live accompaniment</li> <li>Scale and arpeggios required for the final exam and the jury</li> <li>46 Etudes</li> <li>Two sacred hymn arrangements performed with live accompaniment</li> <li>Four orchestral excerpts</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for Sophomore Jury</li> <li>Two movements from a baroque solo sonata performed</li> <li>A complete Classical sonata with live accompaniment or complete string quartet from the Classical period</li> <li>A Romantic concerto or concert piece performed with live accompaniment</li> <li>A 20th century concerto or concert piece performed with live accompaniment</li> <li>Scale and arpeggios required for the final exam and the jury</li> <li>46 Etudes</li> <li>Two sacred hymn arrangements performed with live accompaniment</li> <li>Four orchestral excerpts</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for Junior Recital</li> <li>Four movements from a baroque solo sonata performed</li> <li>A Mozart concerto performed with live accompaniment at audition quality</li> <li>A complete Romantic sonata with live accompaniment or complete string quartet from the Romantic period</li> <li>A 20th century concerto or concert piece</li> <li>46 Etudes</li> <li>Two sacred hymn arrangements performed and with live accompaniment</li> <li>Six orchestral excerpts</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for Senior Recital</li> <li>Prepare for Grad School Auditions if applicable</li> </ul>
<b>All Other Concentrations</b>	<ul style="list-style-type: none"> <li>Prepare for Freshman Jury</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for Sophomore Jury</li> </ul>	<ul style="list-style-type: none"> <li>Study numerous pieces from each style period.</li> <li>See p. 11 Repertoire Class section and p. 21 Private Lesson junior year section for more details for Rep. Class performance and self-taught piece</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for Senior Recital</li> <li>Prepare for Grad School Auditions if applicable</li> </ul>

### Brass/Woodwind/Percussion—Literature Requirements for Minors

- Prepare for Exams/Juries/Recital.
- Additional literature is selected by the student's instructor based on the student's needs.

### Brass/Woodwind/Percussion—Secondary Proficiency Completion Requirements

On occasion, with permission from the Department, a student who has piano or voice as his/her primary proficiency will do a secondary proficiency on a brass/woodwind/percussion instrument. Requirements include a review of scales that the private instructor would deem appropriate, and several pieces in contrasting style that both challenge the student and demonstrate proficiency and fluency.

## Percussion Major & Minor Jury Guidelines

Added 1.8.2018

### Freshman Percussion Major (Minors reduce solo levels by 1, tempos by 25% & Snare Rudiments to Bronze Level)

#### Keyboards: Marimba

Freshman Jury: Scales & Arpeggios

All Major, Harmonic and Melodic Minor Scales

One Octave, Eighth notes @ Quarter = 120

I, IV, V, I Arpeggios for each – Same performance specifications as scales

Student Choice of five Dorian, Aeolian, and Mixolydian Scales

One Octave, Eighth notes @ Quarter = 120

I, IV, VII, I Arpeggios for each – Same performance specifications as scales

Freshman Jury: Solos

Two Solos of contrasting meter and style:

Demonstrating accurate speed and fluency, as well as mature roll techniques

Minimum Level III – Not Memorized

Technical Expectations

1. Fluency of performance without tension or technique-based interruptions in flow.
2. Professional body position with comfortable, tension-free hands/wrists/arms/shoulders
3. Evenness of stroke height at all dynamic levels
4. Consistent strike point on bars – center (over resonators) of lower bars, and center or consistently struck resonant edge of upper bars (accidentals)
5. Foundational 4-mallet technique

#### Snare Drum

40 Essential Rudiments from Vic Firth Website – Silver Level, Evenly Sustained for 10+ Seconds

<http://vicfirth.com/40-essential-rudiments/>

1-15: Roll Rudiments

16-19: Paradiddle Rudiments

20-30: Flam Rudiments

31-40: Drag Rudiments

Freshman Jury: Solos

Two Solos of contrasting meter and style:

Demonstrating accurate speed and fluency, as well as mature rudimental techniques

Minimum Level III – Not Memorized

Technical Expectations

1. Fluency of performance without tension or technique-based interruptions in flow.
2. Professional body position with comfortable, tension-free hands/wrists/arms/shoulders
3. Evenness of stroke height at all dynamic levels
4. Consistent, optimum strike point on head – equalized over snares
5. Level III Rudimental Etudes, performed at quarter note = 80 or indicated tempo

**Timpani**

Mastery of drills and etudes from Intermediate Timpani Method Book (or appropriate intermediate pages from an advanced book).

Includes Tuning, Dampening, Sticking Rudiments, Properly-executed rolls

**Technical Expectations**

1. Fluency of performance without tension or technique-based interruptions in flow.
2. Professional seated body position with comfortable, tension-free hands/wrists/arms/shoulders
3. Evenness of stroke height at all dynamic levels
4. Consistent, optimum strike point on heads – equal distance from rims
5. Level III Rudimental Etudes, performed at quarter note = 80 or indicated tempo

**Sophomore Percussion Major**  
**(Minors reduce solo levels by 1, tempos by 25%**  
**& Snare Rudiments to Silver Level)**

**Keyboards: Marimba or Xylophone**

Sophomore Jury: Scales & Arpeggios

All Major, Harmonic and Melodic Minor Scales

Full Range, Eighth notes @ Quarter = 140

I, IV, V, I Arpeggios for each – Same performance specifications as scales

Student Choice of five Dorian, Aeolian, and Mixolydian Scales

Full Range, Eighth notes @ Quarter = 140

I, IV, VII, I Arpeggios for each – Same performance specifications as scales

Sophomore Jury: Solos

Two Solos of contrasting meter and style – including 4-mallet section in at least one solo:

Demonstrating accurate speed and fluency, as well as mature roll techniques

Minimum Level IV – Not Memorized

Technical Expectations

1. Fluency of performance without tension or technique-based interruptions in flow.
2. Professional body position with comfortable, tension-free hands/wrists/arms/shoulders
3. Evenness of stroke height at all dynamic levels
4. Consistent strike point on bars – center (over resonators) of lower bars, and center or consistently struck resonant edge of upper bars (accidentals)
5. Accurate Stevens or Burton 4-mallet technique – per instructor

**Snare Drum**

40 Essential Rudiments from Vic Firth Website – Gold Level, Evenly Sustained for 10+ Seconds

<http://vicfirth.com/40-essential-rudiments/>

1-15: Roll Rudiments

16-19: Paradiddle Rudiments

20-30: Flam Rudiments

31-40: Drag Rudiments

Sophomore Jury: Solos

Two Solos of contrasting meter and style:

Demonstrating accurate speed and fluency, as well as mature rudimental techniques

Minimum Level IV – Not Memorized

Technical Expectations

1. Fluency of performance without tension or technique-based interruptions in flow.
2. Professional body position with comfortable, tension-free hands/wrists/arms/shoulders
3. Evenness of stroke height at all dynamic levels
4. Consistent, optimum strike point on head – equalized over snares
5. Level IV Rudimental Etudes, performed at quarter note = 80 or indicated tempo

**Timpani**

Mastery of drills and etudes from Advanced Timpani Method Book.

Fluency of Dampening, Sticking Rudiments, Properly-executed rolls



### Technical Expectations

1. Fluency of performance without tension or technique-based interruptions in flow.
2. Professional seated body position with comfortable, tension-free hands/wrists/arms/shoulders
3. Evenness of stroke height at all dynamic levels
4. Consistent, optimum strike point on heads – equal distance from rims
5. Level IV Rudimental Etudes, performed at quarter note = 80 or indicated tempo

### **Accessory Percussion & Alternate Keyboards**

Demonstration of proper playing techniques for all normal orchestral accessory instruments.

Demonstration of proper playing techniques on Orchestra Bells, Vibraphone and Chimes

## Music Education Percussion Secondary Proficiency Jury Guidelines

By Rick Townsend  
9/6/2018

### Performing Group and Class Requirements

The music education percussion secondary proficiency should a) perform in the percussion section of band and/or percussion ensemble for at least 2 semesters, and b) pass the music education percussion methods course with a minimum grade of "B."

### Jury Requirements

#### Keyboards: Marimba or Xylophone

Scales & Arpeggios

All Major, Harmonic and Melodic Minor Scales

Full Range, Eighth notes @ Quarter = 100

I, IV, V, I Arpeggios for each – Two octaves

Student Choice of five Dorian, Aeolian, and Mixolydian Scales - at least one from each tonality.

Full Range, Eighth notes @ Quarter = 100

I, IV, VII, I Arpeggios for each – Two Octaves

Solos

Two Solos of contrasting meter and style:

Demonstrating accurate speed and fluency, as well as mature roll techniques

Minimum Level 2.5 – Not Memorized

Technical Expectations

1. Fluency of performance without tension or technique-based interruptions in flow.
2. Professional body position with comfortable, tension-free hands/wrists/arms/shoulders
3. Evenness of stroke height at all dynamic levels
4. Consistent strike point on bars – center (over resonators) of lower bars, and center or consistently struck resonant edge of upper bars
5. Can demonstrate, but not necessarily perform, Stevens or Burton 4-mallet technique – or other 2-mallet technique per instructor preference

#### Snare Drum

40 Essential Rudiments from Vic Firth Website – **Bronze** Level, Evenly Sustained for 10+ Seconds

<http://vicfirth.com/40-essential-rudiments/>

1-15: Roll Rudiments

16-19: Paradiddle Rudiments

20-30: Flam Rudiments

31-40: Drag Rudiments

1 Snare Drum Solo:

Demonstrate accurate speed and fluency, as well as mature rudimental techniques

Minimum Level 2.5 – Not Memorized

1 Technical Etude:

1. Fluency of performance without tension or technique-based interruptions in flow.
2. Professional body position with comfortable, tension-free hands/wrists/arms/shoulders
3. Evenness of stroke height at all dynamic levels
4. Consistent, optimum strike point on head – equalized over snares
5. Level 2.5 Rudimental Etudes, performed at quarter note = 80 or indicated tempo

#### Timpani

Mastery of drills and etudes from Intermediate Timpani Method Book.

## Fluency of Dampening, Sticking Rudiments, Properly-executed rolls

### Technical Expectations

1. Fluency of performance without tension or technique-based interruptions in flow.
2. Professional seated body position with comfortable, tension-free hands/wrists/arms/shoulders
3. Evenness of stroke height at all dynamic levels
4. Consistent, optimum strike point on heads – equal distance from rims
5. Level 2.5 Rudimental Etudes, performed at quarter note = 80 or indicated tempo

### **Accessory Percussion & Alternate Keyboards**

Demonstration of proper playing techniques for all normal orchestral accessory instruments.

Demonstration of proper playing techniques on Orchestra Bells, Vibraphone and Chimes

## Guitar—Guitar-Specific Information

For all performances, the entire performance will be considered, including quality of ensemble and quality of the accompaniment. Adequate preparation with the accompanist is mandatory.

## Guitar—Final Exams

Classification	What to Prepare for a Final Exam
<b>Major</b>	General Exam Requirements (Memorization is the private instructor's choice) <ul style="list-style-type: none"> <li>• Students should list their work for the semester, and bring that list to the exam</li> <li>• A sampling of everything studied that particular semester (at the Department's discretion)</li> <li>• At least one solo piece</li> </ul>
<b>Minor</b>	Same requirements as the major, but at a minimum difficulty level of a minor.
<b>Secondary Proficiency</b>	Same requirements as the major, but at a minimum difficulty level of a secondary proficiency.
<b>Personal Enrichment</b>	NA
<b>Pass/Fail</b>	NA

## Guitar—Freshman Juries

Classification	What to Prepare for a Freshman Jury
<b>Major</b>	<ul style="list-style-type: none"> <li>• All major, harmonic and melodic minor scales in one octave in first position, ascending and descending, with a right-hand fingering of the student's choice, in duplets at 60 bpm. The student will create and notate these scales using the "fourth finger approach". To see some examples, see the instructors handout "Required Scales and Arpeggios, Introduction and Level One." This can be obtained through Dr. Larry McDonald (lmdonald1@wi.rr.com) or through the Music Department Secretary. Two of these scales (student's choice) must be played with tremolando.</li> <li>• G major two octave scale in second position -without shifts- in duplets, triplets, quadruplets and tremolando, played at a steady tempo of 60 bpm. This can be found in the "Required Scales and Arpeggios, Introduction and Level One"</li> <li>• Dorian and Mixolydian scales in five keys of the student's choice.</li> <li>• All melodic and harmonic arpeggios as detailed in "Required Scales and Arpeggios, Introduction and Level One", using full and sequential planting as appropriate.</li> <li>• Exercises from "Required Scales and Arpeggios, Level One."</li> <li>• An etude (minimum level 3) at teacher's discretion.</li> <li>• Two solos (or significant movements from a multi-movement work), of contrasting styles and periods (minimum level 3). One of the two solos must be played by memory.</li> <li>• At least one sacred solo, suitable for ministry.</li> <li>• Freshman jury solo literature (classical plus sacred solos) should total no more than 15 minutes. Partial performance of longer selections is acceptable.</li> </ul>
<b>Minor</b>	Same requirements as the major, but at a minimum difficulty level of a minor.

## Guitar—Literature Requirements for Majors

Concentrations	Freshman Year	Sophomore Year	Junior Year	Senior Year
<b>Arranging Concentration</b>	<ul style="list-style-type: none"> <li>Prepare for Freshman Jury</li> <li>Complete 2 or more Arrangements Transcribed in Finale</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for Sophomore Jury</li> <li>Complete 2 or more Arrangements Transcribed in Finale</li> </ul>	<ul style="list-style-type: none"> <li>Complete 2 or more Arrangements Transcribed in Finale</li> <li>Prepare the Arranging Recital</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for Senior Recital</li> <li>Prepare for Grad School Auditions if applicable</li> <li>Complete 2 or more Arrangements Transcribed in Finale</li> </ul>
<b>Majors—Performance Concentrations</b>	<ul style="list-style-type: none"> <li>Prepare for Freshman Jury</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for Sophomore Jury</li> </ul>	<ul style="list-style-type: none"> <li>Junior Recital - Representative works from at least two style periods and one sacred selection.</li> <li>Memorization is at the discretion of the private instructor.</li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>
<b>All Other Concentrations</b>	<ul style="list-style-type: none"> <li>Prepare for Freshman Jury</li> <li>Literature: to be determined by the teacher, but must be on freshman collegiate level (mostly 3.5 or above)</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for Sophomore Jury – same requirements as freshman jury (see above), but at differing levels to be determined by the department and the private instructor.</li> <li>Literature: to be determined by the teacher, but must be on sophomore collegiate level (mostly 4.5 or above)</li> </ul>	<ul style="list-style-type: none"> <li>Performance Concentrations: Prepare a Junior Recital</li> <li>Literature: to be determined by the teacher, but must be on junior collegiate level (mostly 5.0 or above)</li> <li>See p. 11 Repertoire Class section and p. 21 Private Lesson junior year section for more details for Rep. Class performance and self-taught piece</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for Senior Recital</li> <li>Auditions if applicable</li> <li>Literature: to be determined by the teacher, but must be on senior collegiate level (mostly 5.0 or above).</li> <li>Representative works from at least three style periods</li> <li>One sacred selection.</li> <li>Memorization is at the discretion of the private instructor.</li> <li>Prepare for Grad School</li> </ul>
<b>Minors</b>	<ul style="list-style-type: none"> <li>Prepare for jury - Same requirements as the major, but at a minimum difficulty level of a minor.</li> </ul>	<ul style="list-style-type: none"> <li>Prepare for jury - Same requirements as the major, but at a minimum difficulty level of a minor.</li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>	<ul style="list-style-type: none"> <li>Same requirements as the major, but at a minimum difficulty level of a minor.</li> <li>Minors participating in the group recital are only required to do 10-15 minutes of repertoire. This would mean not all the time periods can be covered. It is up to the teacher's discretion as to the repertoire chosen. It should be from a variety of genres.</li> </ul>
<b>Secondary Proficiency</b>	<ul style="list-style-type: none"> <li>On occasion, with permission from the Department, a student who has piano or voice as his/her primary proficiency will do a secondary proficiency on guitar. Requirements include a review of scales that the private instructor would deem appropriate, and several pieces in contrasting style that both challenge the student and demonstrate proficiency and fluency.</li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>

## Guitar – Representative Repertoire

Can be adjusted based on student's prior training

### o For Majors

- Leo Brouwer - Etudes No. 3, 7, 9, 13, 14, 16, 18, and 20
- Heitor Villa-Lobos - 5 Preludes, Etudes No.1-3
- J.S. Bach - Virtually any Bach Suite transcribed for guitar
- Fernando Sor - Grand Solo, Variations on a Theme by Mozart, selections from his Etudes
- Federico Moreno Torroba - Sonatina, Madroños
- Joaquin Rodrigo - Literally anything he's written (with maybe a few exceptions)
- Mario Castelnuovo Tedesco - Same as Joaquin Rodrigo
- Agustin Barrios - Julia Florida, Three Waltzes, 7 Preludes, La Catedral

### o For Minors

- Matteo Carcassi - All of his Etudes. Some are easier, some more challenging (intermediate).
- Fernando Sor - Selections from his Etudes
- Leo Brouwer - Etudes 1, 2, 4, 5, 6, 8, 9 (late intermediate), 10, 11 (late intermediate), 12, 13/14 (late intermediate), 15, 16/17 (late intermediate), 19

## Organ—Secondary Proficiency Completion Requirements

<b>Repertoire</b>	Perform two pieces representing different musical periods. One must be memorized.
<b>Technique</b>	Major scales - two octaves parallel White key harmonic scales - two octaves Major scales for feet - one octave
<b>Sight-reading</b>	Sight-read a hymn or gospel song using five or less different pedals.
<b>Hymn</b>	Play a hymn such as "O God Our Help" or a different hymn with comparable foot work.
<b>Prelude</b>	Play a three-hymn prelude of hymns suitable for a communion service.
<b>Arrangement</b>	Play a hymn arrangement involving changes of keyboard and stop variety.

## Piano—Piano Specific Information

### Keyboard Skills Courses:

Who is required to take/test out of Keyboard Skills?

- Piano Majors must take/test out of Keyboard Skills 1-4.
- Piano Minors and Secondary Proficiencies must take/test out of Keyboard Skills 1-2

Keyboard Skills courses must be completed by the following deadlines

- Keyboard Skills I cannot be tested out of after one's first semester.
- Keyboard Skills II cannot be tested out of after one's second semester.
- Keyboard Skills III cannot be tested out of after one's third semester.
- Keyboard Skills IV cannot be tested out of after one's fourth semester.

Being unable to test out of Keyboard Skills 1-4 is considered a deficiency. Therefore, Keyboard Skills 1-4 are remedial courses. Students who are required to take Keyboard Skills and do not test out by the deadlines specified below need to take the courses. The courses can count as elective credits or as required piano credits for secondary piano proficiencies. Students who do not take the courses during the semesters advised in the catalog's course sequencing WILL have scheduling conflicts as upperclassmen. Directed studies are not possible. For testing out info, please see the test out section.

### Hymnplaying Courses:

For music degree students with a hymnplaying course requirement, hymnplaying courses need to be completed before studying hymnplaying in private lessons. Students required to take/test out of Hymnplaying courses need to take the courses no later than the following:

- Hymnplaying 1: by the completion of their second semester at Maranatha
- Hymnplaying 2: by the completion of their third semester at Maranatha
- Hymnplaying 3: by the completion of their fourth semester at Maranatha

Hymnplaying courses will not be offered as independent studies, directed studies, and/or private lessons.

**\* Hymnplaying Expectations:** For Piano Majors and Minors at their final exams/juries:

- If HP1 has not been completed, play one hymn in 5 part.
- If HP 1 has been completed, play one hymn in congregational style.
- If HP 2 has been completed, play two hymns in congregational style with a modulation in between.
- If HP 3 has been completed, same as for HP 2.
- During semesters enrolled in a hymnplaying course, students are not required to play hymns at their finals/juries.



## Piano—Final Exams

Classification	What to Prepare for a Final Exam
<b>Memorization</b>	<ul style="list-style-type: none"> <li>• Memorization of solo repertoire is required for piano majors with a concentration in performance.</li> <li>• Memorization of solo repertoire is encouraged, but optional for piano majors with non-performance concentrations and for piano minors.</li> </ul>
<b>Major</b>	<ul style="list-style-type: none"> <li>• <b>Semester 1:</b> First semester music/music ed piano majors are required to play an additional piece—only one piece can be a sacred arrangement. Subsequent semesters (when not doing a jury) only one collegiate-level piece and hymns as per below are required.</li> <li>• <b>Semesters 2 and 4:</b> See Jury requirements.</li> <li>• <b>Semesters 3, 5, and 7:</b> Students will perform one piece (collegiate-level and commensurate in difficulty to one's classification and capabilities) and hymns *see note below.</li> <li>• <b>Semester 6:</b> Junior majors should prepare a self-taught piece for the 6th semester exam (see p. 21).</li> <li>• <b>Semester 8:</b> See Recital requirements.</li> <li>• <b>Special Note:</b> For one of their semester exams, Junior/Senior Piano Pedagogy concentrations are permitted to do a sampling of pedagogical pieces studied instead of one collegiate-level piece. Congregation hymns or prelude are still required. added Dec 2017</li> </ul>
<b>Minor</b>	Students will perform one piece and a hymn *see note below.
<b>Secondary Proficiency</b>	<ul style="list-style-type: none"> <li>• Students need to pass two or more parts of their secondary proficiency jury for their final exam. For example, if a student is taking private lessons, the student could play a memorized repertoire piece and choral parts of an arrangement.</li> <li>• Students who are continuing lessons after they have completed their secondary proficiency requirements are not required to perform a final exam.</li> </ul>
<b>Personal Enrichment</b>	NA
<b>Pass/Fail</b>	NA

## Piano—Freshman Juries

Classification	What to Prepare for a Freshman Jury
<b>Memorization</b>	<ul style="list-style-type: none"> <li>• Memorization of solo repertoire is required for piano majors with a concentration in performance.</li> <li>• Memorization of solo repertoire is encouraged, but optional for piano majors with non-performance concentrations and for piano minors.</li> <li>• Sacred repertoire does not need to be memorized</li> </ul>
<b>Majors</b>	<ul style="list-style-type: none"> <li>• Perform 4 classical pieces from different musical periods. Include contrasting styles.</li> <li>• Perform 1 hymn arrangement.</li> <li>• Hymns *see hymnplaying expectations note above.</li> </ul>
<b>Minor Music Ed</b>	<ul style="list-style-type: none"> <li>• Perform 4 classical pieces from different musical periods. Include contrasting styles.</li> <li>• Play 1 accompaniment arrangement (students must accompany an actual performance, either instrumental or vocal).</li> <li>• Hymns *see hymnplaying expectations note above.</li> </ul>
<b>Minor Arranging</b>	<ul style="list-style-type: none"> <li>• Perform 2 classical pieces—Baroque and Romantic.</li> <li>• Hymns *see hymnplaying expectations note above.</li> <li>• Complete 2 arrangements transcribed in Finale (performance is preferred, but optional) Students must submit a complete transcription of their arrangement(s) to Dr. Ledgerwood for review one month before the jury.</li> </ul>
<b>Minor Pedagogy</b>	<ul style="list-style-type: none"> <li>• Perform 4 pieces (Baroque, Classical, Romantic/Impressionistic, and 20th Century).</li> <li>• Students unfamiliar with Intermediate and Early Advanced Repertoire should choose two pieces from levels 5-6 of the Masterworks Classics or Levels 3-4 of the Celebration Series and two pieces from levels Levels 6-10 of the Masterworks Classics or Levels 5-10 of the Celebration Series. (Students in this category need to be learning at least 8 additional pieces throughout the year as stated above).</li> <li>• Exception: Advanced students who are already familiar with the literature in the Masterwork Classics and Celebration Series may opt to play more advanced repertoire</li> <li>• Hymns *see hymnplaying expectations note above.</li> </ul>
<b>Minor</b>	<ul style="list-style-type: none"> <li>• Perform 2 classical pieces—Baroque and Romantic.</li> </ul>

<b>Church</b>	<ul style="list-style-type: none"> <li>• Perform 2 hymn arrangements.</li> <li>• Play 1 accompaniment arrangement (students must accompany an actual performance, either instrumental or vocal). <b>Both the performer(s) and accompanist will be evaluated for ensemble and quality. 5/1/2024</b></li> <li>• Hymns *see hymnplaying expectations note above.</li> </ul>
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## Piano—Sophomore Juries

Classification	What to Prepare for a Sophomore Jury
<b>Memorization</b>	<ul style="list-style-type: none"> <li>• Memorization of solo repertoire is required for piano majors with a concentration in performance.</li> <li>• Memorization of solo repertoire is encouraged, but optional for piano majors with non-performance concentrations and for piano minors.</li> </ul>
<b>Majors</b>	<ul style="list-style-type: none"> <li>• Perform 4 classical pieces from different musical periods. Include contrasting styles.</li> <li>• Perform 1 hymn arrangement.</li> <li>• Hymns *see hymnplaying expectations note above.</li> </ul>
<b>Minor Music Ed</b>	<ul style="list-style-type: none"> <li>• Perform 4 classical pieces from different musical periods. Include contrasting styles.</li> <li>• Play 1 accompaniment arrangement (students must accompany an actual performance, either instrumental or vocal).</li> <li>• Hymns *see hymnplaying expectations note above.</li> </ul>
<b>Minor Arranging</b>	<ul style="list-style-type: none"> <li>• Perform 2 classical pieces— Classical and 20th Century.</li> <li>• Hymns *see hymnplaying expectations note above.</li> <li>• Complete 2 arrangements transcribed in Finale (performance is preferred, but optional) Students must submit a complete transcription of their arrangement(s) to Dr. Ledgerwood for review one month before the jury.</li> </ul>
<b>Minor Pedagogy</b>	<ul style="list-style-type: none"> <li>• Perform 4 pieces (Baroque, Classical, Romantic/Impressionistic, and 20th Century).</li> <li>• Students unfamiliar with Intermediate and Early Advanced Repertoire should choose two pieces from levels 5-6 of the Masterworks Classics or Levels 3-4 of the Celebration Series and two pieces from levels Levels 6-10 of the Masterworks Classics or Levels 5-10 of the Celebration Series. (Students in this category need to be learning at least 8 additional pieces throughout the year as stated above). Exception: Advanced students who are already familiar with the literature in the Masterwork Classics and Celebration Series may opt to play more advanced repertoire</li> <li>• Hymns *see hymnplaying expectations note above.</li> </ul>
<b>Minor Church</b>	<ul style="list-style-type: none"> <li>• Perform 2 classical pieces—Classical and 20th Century.</li> <li>• Perform 2 hymn arrangements.</li> <li>• Play 1 accompaniment arrangement (students must accompany an actual performance, either instrumental or vocal). <b>Both the performer(s) and accompanist will be evaluated for ensemble and quality. 5/1/2024</b></li> <li>• Hymns *see hymnplaying expectations note above.</li> </ul>

## Piano—Junior Year

Classification	What to Prepare for a Junior Year (piano majors only)
<b>Memorization</b>	<ul style="list-style-type: none"> <li>• Memorization of solo repertoire and concertos is required for piano majors with a concentration in performance.</li> <li>• Memorization of solo repertoire is encouraged, but optional for piano majors with non-performance concentrations.</li> </ul>
<b>Piano Majors: Performance Concentrations</b>	<b>Junior Recital:</b> <ul style="list-style-type: none"> <li>• Perform 4 classical pieces from different musical periods. Include contrasting styles.</li> <li>• 1 sacred arrangement.</li> </ul>
<b>Piano Majors: Non-Performance Concentrations</b>	See p. 11 <b>Repertoire Class</b> section and p. 21 <b>Private Lesson junior year</b> section for more details for Rep. Class performance and self-taught piece.

## Piano—Senior Recitals

Classification	What to Prepare for a Senior Recital
<b>Memorization</b>	<ul style="list-style-type: none"> <li>• Memorization of solo repertoire and concertos is required for piano majors with a concentration in performance.</li> <li>• Memorization of solo repertoire is encouraged, but optional for piano majors with non-performance concentrations and for piano minors.</li> <li>• See Performer's Certificate Option in the "Majors" repertoire requirement section</li> </ul>
<b>Majors</b>	<p><b>Repertoire Requirements:</b></p> <ul style="list-style-type: none"> <li>• Recital repertoire must include contrasting styles and selections from the Baroque, Classical, Romantic, and Impressionistic or Modern eras.</li> <li>• Sacred music repertoire is limited to 1-2 selections for all piano major concentrations.</li> <li>• Collaborative repertoire restrictions of 20% only apply to piano majors with a concentration in performance. However, policies for collaborative works programmed in the recital apply to all concentrations (including approval by the department chair—see recital section).</li> </ul> <p><b>Performer's Certificate for Piano Majors:</b></p> <ul style="list-style-type: none"> <li>• A "Performer's Certificate" will be awarded to piano majors performing solo repertoire by memory and scoring an average of 30 or higher on their recital rubric.</li> <li>• All programmed repertoire must be standard collegiate level repertoire to qualify for the Performer's Certificate. <ul style="list-style-type: none"> <li>◦ Collegiate Level Repertoire for Pianists: To earn the Performer's Certificate, the minimum level of difficulty needs to be at a Level 10 or higher level in Magrath's book Piano Literature for Teaching and Performing or at an M-D or D level in Hinson's book Guide to Pianist's Repertoire. When playing collections of pieces such as suites or a sonata, the most difficult leveled piece of the collection will be considered the level of difficulty. Considering the importance of communicating the text of sacred music, sacred selections will not be evaluated in terms of difficulty.</li> <li>◦ Students contemplating graduate school should pursue the Performer's Certificate.</li> </ul> </li> </ul>
<b>Minor Music Ed</b>	<p>For those doing a combined recital with only 2 performers -</p> <ul style="list-style-type: none"> <li>• Perform 4 classical pieces from different musical periods.</li> <li>• Perform 1 hymn arrangement.</li> <li>• Play 1 accompaniment arrangement</li> <li>• For a combined recital, if the above is not 20 minutes in length, please add additional repertoire.</li> </ul>
<b>Minor Arranging</b>	<p>For those doing a combined recital with only 2 performers -</p> <ul style="list-style-type: none"> <li>• Perform 2 classical pieces from different musical periods.</li> <li>• Complete 4 arrangements transcribed in Finale (the arrangements must be performed by the instruments/voices for which they are written). Students must submit a complete transcription of their arrangement(s) to Dr. Ledgerwood for review one month before the note check.</li> <li>• For a combined recital, if the above is not 20 minutes in length, please add additional repertoire.</li> </ul>
<b>Minor Pedagogy</b>	<p>For those doing a combined recital with only 2 performers -</p> <ul style="list-style-type: none"> <li>• Perform 4 classical pieces from different musical periods.</li> <li>• Perform 1 hymn arrangement.</li> <li>• For a combined recital, if the above is not 20 minutes in length, please add additional repertoire.</li> </ul>
<b>Minor Church</b>	<p>For those doing a combined recital with only 2 performers -</p> <ul style="list-style-type: none"> <li>• Perform 2 classical pieces from different musical periods.</li> <li>• Perform 3 hymn arrangements.</li> <li>• Play 3 hymns in congregational style or a 3-4 minute prelude.</li> <li>• <b>Play one accompaniment for a sacred arrangement. Both the performer(s) and accompanist will be evaluated for ensemble and quality. 5/1/2024</b></li> <li>• For a combined recital, if the above is not 20 minutes in length, please add additional repertoire.</li> </ul>

### Minor recital clarification

- Combined Minors recitals (2 participants) should do the above requirements.
- Group Minor recitals (3-4 participants) are only required to do 10-15 minutes of repertoire.

## Piano—Literature Requirements for Majors

**Sightreading Expectations:** Incoming music major pianists should sightread at a minimal level of Four Star Sightreading Book 6.

- Students coming in below level are required to complete one level a semester until completing level 10.
- Incoming students able to sightread at level 10 or higher are exempt.

### Sightreading Completion:

- First semester: complete level 7
- Second semester: complete level 8
- Third semester: complete level 9
- Fourth semester: complete level 10

Concentrations	Freshman Year	Sophomore Year	Junior Year	Senior Year
<b>Church</b>	<ul style="list-style-type: none"> <li>• Prepare for Freshman Jury</li> <li>• Study additional pieces from each musical era to learn performance practices as well as develop a sense a musical styles appropriate for the various eras.</li> <li>• Hymnplaying</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for Sophomore Jury</li> <li>• Study additional pieces from each musical era to learn performance practices as well as develop a sense a musical styles appropriate for the various eras.</li> <li>• Hymnplaying</li> </ul>	<ul style="list-style-type: none"> <li>• Study 1 or more pieces from each musical time period</li> <li>• Learn 6-8 sacred arrangements/ accompaniments</li> <li>• Hymnplaying</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for Senior Recital</li> <li>• Prepare for Grad School Auditions if applicable</li> </ul>
<b>Arranging</b>	<ul style="list-style-type: none"> <li>• Prepare for Freshman Jury</li> <li>• Complete 2 or more Arrangements Transcribed in Finale</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for Sophomore Jury</li> <li>• Complete 2 or more Arrangements Transcribed in Finale</li> </ul>	<ul style="list-style-type: none"> <li>• Complete 2 or more Arrangements Transcribed in Finale</li> <li>• Prepare the Arranging Recital</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for Senior Recital</li> <li>• Prepare for Grad School Auditions if applicable</li> <li>• Complete 2 or more Arrangements Transcribed in Finale</li> </ul>
<b>Pedagogy</b> <b>General Music</b>	<ul style="list-style-type: none"> <li>• Prepare for Freshman Jury</li> <li>• Study additional pieces from each musical era to learn performance practices as well as develop a sense a musical styles appropriate for the various eras.</li> <li>• Hymnplaying</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for Sophomore Jury</li> <li>• Study additional pieces from each musical era to learn performance practices as well as develop a sense a musical styles appropriate for the various eras.</li> <li>• Hymnplaying</li> </ul>	<ul style="list-style-type: none"> <li>• Study 4 late intermediate/early advanced pieces from each musical time period (for a total of 16 pieces).</li> <li>• One semester exam can exhibit a few of pieces instead of the normally required collegiate level piece.</li> <li>• Hymnplaying</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for Senior Recital</li> <li>• Prepare for Grad School Auditions if applicable</li> </ul>
<b>Performance</b>	<ul style="list-style-type: none"> <li>• Prepare for Freshman Jury</li> </ul> <p>Master the following repertoire:</p> <ul style="list-style-type: none"> <li>• 4 Baroque pieces</li> <li>• 2 Classical Sonata movements</li> <li>• 2 Romantic pieces</li> <li>• 2 Etudes</li> <li>• 4 Modern pieces</li> <li>• 2 Sacred arrangements</li> <li>• Hymnplaying</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for Sophomore Jury</li> </ul> <p>Master the following repertoire:</p> <ul style="list-style-type: none"> <li>• 4 Baroque pieces</li> <li>• 2 Classical Sonata movements</li> <li>• 4 Romantic pieces</li> <li>• 2 Etudes</li> <li>• 2 Modern pieces</li> <li>• 2 Sacred arrangements</li> <li>• Hymnplaying</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for Junior Recital</li> </ul> <p>Master the following repertoire:</p> <ul style="list-style-type: none"> <li>• 2 Baroque pieces</li> <li>• 1 Classical Sonata movement</li> <li>• 1 Romantic piece</li> <li>• 1 Etude</li> <li>• 2 Modern pieces</li> <li>• 1 Concerto movement</li> <li>• 1 Sacred arrangement</li> <li>• Hymnplaying</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for Senior Recital</li> <li>• Prepare for Grad School Auditions if applicable</li> </ul>
<b>Music Education</b>	<ul style="list-style-type: none"> <li>• Prepare for Freshman Jury</li> <li>• Study additional pieces from each musical era to learn performance practices as well as develop a sense a musical styles appropriate for the various eras.</li> <li>• Hymnplaying</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for Sophomore Jury</li> <li>• Study additional pieces from each musical era to learn performance practices as well as develop a sense a musical styles appropriate for the various eras.</li> <li>• Hymnplaying</li> </ul>	<ul style="list-style-type: none"> <li>• Study pieces from each style period.</li> <li>• Work on skills that will enhance their future teaching (i.e. accompanying, transposing, etc.).</li> <li>• Hymnplaying</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare for Senior Recital</li> <li>• Prepare for Grad School Auditions if applicable</li> </ul>

## Piano—Literature Requirements for Minors

Prepare for Juries/Recital.

Additional literature is selected by the student's instructor based on the student's needs.

## Piano—Secondary Proficiency Completion Requirements

### Piano Courses

The following piano courses apply towards the requirement of a minimum of 2 semesters of piano. However, waived/test out courses do not count as one of the two required credits for secondary proficiencies.

- FIPI 1001 Beginning Piano Class (required for beginners only)
- FIPI 1002 Intermediate Piano Class (for students who have taken Beginning Piano Class)
- FIPI 2001 Functional Piano Skills (non-beginners are required to take their first semester. Beginners will take after completing Intermediate Piano Class) as of 2017 this class is not currently offered.
- FIMK 101 Keyboard Skills 1 (required to take or complete the test out requirement by the end of one's second semester)
- FIMK 102 Keyboard Skills 2 (required to take or complete the test out requirements by the end of one's third semester)
- FISM 113 Hymnplaying 1 (optional)
- FISM 223 Hymnplaying 2 (optional)

### Course Sequencing

If you are a beginner, you must adhere to the following sequencing:

- FIPI 1001 Beginning Piano
- FIPI 1002 Intermediate Piano
- FIPI 2001 Functional Piano Skills
- FIMK 101 Keyboard Skills 1
- FIMK 102 Keyboard Skills 2
- Private Piano Lessons until you have completed ALL of the secondary proficiency requirements

If you are not a beginner, you must adhere to the following sequencing:

- FIPI 2001 Functional Piano Skills
- FIMK 101 Keyboard Skills 1
- FIMK 102 Keyboard Skills 2
- Private Piano Lessons until you have completed ALL of the secondary proficiency requirements

## Secondary Piano Proficiency Test Requirements—Part 1

### Functional Piano Skills

Students will be asked to sight play songs in a variety of meters and tonalities from *Jump Right In* Lead Sheets (this includes modes and mixed meter). This is NOT the same as what is done in Keyboard Skills. Keyboard Skills courses focus on playing two hand accompaniments for tunes using primary chords by ear.

**Be able to do the following using lead sheets:**

*Sample Lead Sheet*



**Harmonize 2 randomly chosen melodies with a one-hand accompaniment**

*Example:*

**Harmonize 2 randomly chosen melodies with a two-hand accompaniment**

*Example:*

**Transpose the two-hand accompaniments to randomly chosen keys**

*Example:*

### Private Lessons

**Sight-read two randomly chosen selections from the Four Star Sight-reading and Ear Training** (Level 2 or higher).

The level chosen will be based on the student's ability.

Suggestions for Preparation: Sight-read from the *Four Star Sight-reading and Ear Training Books* (available in the library)

**Prepare in advance one choral warm-up**

*Example:*

**Prepare in advance one 3- or 4-part score reading piece (play parts, not accompaniment)**

Suggested Materials:

- SAB or SATB choral arrangements
- Score Reading parts from *Harmonization at the Piano* by Arthur Frackenpohl (copies are available in the piano lab)

## Memorize a late elementary to intermediate level classical work (advanced students are encouraged to perform advanced repertoire)

Suggested Materials:

- Celebration Series
- Masterworks Classics Levels 1-4 by Jane Magrath (published by Alfred)
- Piano Literature Levels 1-4 by James Bastien (published by KJOS)
- Piano *Literature* Levels 1-3 by Randall and Nancy Faber (published by Faber and Faber)

Minimum Level—Sample Pieces:

- Minuet in G by J.S. Bach
- Musette in D by J.S. Bach
- Bagatelle by Anton Diabelli
- Burleske by Leopold Mozart
- German Dance by Franz Josef Haydn
- Rondino by Jean-Phillipe Rameau
- The Bear by Vladimir Rebikov

## Prepare two hymns in advance

The hymns must be in different keys

Note: to fulfill the hymnplaying requirements, students may opt to take FISM 113 or FISM 223 Hymnplaying

## One hymn must be played in 4 part style

Example:

Like a River Glorious

Piano

The image shows a piano accompaniment for the hymn 'Like a River Glorious'. It is written in 4/4 time and features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat and a common time signature. The music consists of chords and single notes, with a steady rhythm.

## One hymn must be played in congregational accompaniment style

Example:

Standing on the Promises

Piano

The image shows a piano accompaniment for the hymn 'Standing on the Promises'. It is written in 4/4 time and features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat and a common time signature. The music consists of chords and single notes, with a steady rhythm.

## Secondary Piano Proficiency Test Requirements—Part 2

### Successful completion of Keyboard Skills I and II

For requirements, please see Keyboard Skills test out tutorials.

Keyboard Skills 1 cannot be tested out of after one's first semester.

Keyboard Skills 1 cannot be tested out of after one's second semester.

## Strings—Strings Specific Information

For all performances, the entire performance will be considered, including quality of ensemble and quality of the accompaniment. Adequate preparation with the accompanist is mandatory.

### Strings—Final Exams section revised 5.12.21

Classification	What to Prepare for a Final Exam (see also literature requirements in two pages)
<b>Major</b>	<ol style="list-style-type: none"> <li><b>One accompanied</b> classical movement/work (collegiate-level and commensurate in difficulty to one's classification and capabilities)*</li> <li><b>Choose one</b> from the following list: <ul style="list-style-type: none"> <li>- Etude*</li> <li>- Unaccompanied/accompanied classical movement/work*</li> </ul> </li> <li><b>One sacred</b> solo*</li> </ol> <p>*For all of the above, the following criteria must be adhered to in preparation:</p> <ul style="list-style-type: none"> <li>- Adequate preparation with the accompanist is mandatory and must reflect the original intent of the composer i.e. if a piece was composed with an accompaniment part, then the accompaniment must be prepared.</li> <li>- Level at the discretion of the teacher based on the student's abilities. Keep in mind a piece slightly under level but played in style and with musicality is preferred over a piece in which a student struggles.</li> <li>- Must be a new piece not used in a previous exam/jury.</li> <li>- Movements/Pieces must be prepared in their entirety. No cuts of the solo part. The accompaniment should cut long introduction/interludes for concertos and virtuosic works. Do not cut sonatas or collaborative works. The listening panel has the right to end the performance due to time constraints. If a teacher and student deem it necessary to prepare only a portion, please see the Performance Exemption process.</li> <li>- Memorization not required</li> </ul>
<b>Minor</b>	Same requirements as the major, but at a minimum difficulty level of a minor (ultimate goal of Suzuki Level 7 or higher).
<b>Secondary Proficiency</b>	<ol style="list-style-type: none"> <li><b>One accompanied</b> classical movement/work (ultimate goal is Suzuki Book 4 or higher)*</li> <li><b>One sacred</b> solo*</li> </ol> <p>*see asterisk details in major section above</p>
<b>Personal Enrichment</b>	<b>NA</b>
<b>Pass/Fail</b>	NA

### Performance Exemption Process

In an effort to prepare well-rounded, mature musicians, the instrumental department expects that students prepare complete performances of the works they present for finals and juries even if the length of the performances is above the exam/jury length. However, circumstances do arise that necessitate the presentation of only a part of a work. Some of the situations that might require/allow for the presentation of a part of a piece may include:

- Major remedial work/injury only allowed for partial work and presentation of a work
- Work is commonly performed in sections

In cases like these, students may request approval, via the following steps, to perform only a part of a work.

- Receive written approval from private lesson instructor along with any reasons (health, remediation, common performance practice, length, etc.) for the cut.
- Send an email to the entire jury panel (Dr. Brown, Andrew Bonnema, Melody Steinbart) outlining reasons for the cut, teacher's approval, and requesting permission for the cut. The email must be sent a minimum of 4 weeks prior to final/jury to be considered. Approval must be granted by the jury panel.
- If approved, print the email with approval and bring to final/jury.



## Strings—Freshman/Sophomore Juries **section revised 5.12.21**

Classification	What to Prepare for a Jury (see also literature requirements in next section)
<b>Major</b>	<ol style="list-style-type: none"> <li>1. <b>Two accompanied</b> classical movements/works (collegiate-level and commensurate in difficulty to one's classification and capabilities)*</li> <li>2. <b>Choose two</b> from the following list: <ul style="list-style-type: none"> <li>- Etude*</li> <li>- Unaccompanied/accompanied classical movement/piece*</li> <li>- Orchestral excerpt</li> <li>- Collaborative movement/piece – completed with taking collaborative lessons. See requirements for collaborative lessons.</li> </ul> </li> <li>3. <b>One sacred</b> solo*</li> </ol> <p>*For all of the above, the following criteria must be adhered to in preparation and presentation:</p> <ul style="list-style-type: none"> <li>- Adequate preparation with the accompanist is mandatory and must reflect the original intent of the composer i.e. if a piece was composed with an accompaniment part, then the accompaniment must be prepared.</li> <li>- Level at the discretion of the teacher based on the student's abilities. Keep in mind a piece slightly under level but played in style and with musicality is preferred over a piece in which a student struggles.</li> <li>- Re-using pieces <ul style="list-style-type: none"> <li>• The final exam piece can be used as one of the pieces in the subsequent jury and re-performed</li> <li>• Pieces from the freshman year should not be used for sophomore year final exams/juries</li> </ul> </li> <li>- Movements/pieces must be prepared in their entirety. No cuts of the solo part. The accompaniment should cut long introduction/interludes for concertos and virtuosic works. Do not cut sonatas or collaborative works. The listening panel has the right to end the performance due to time constraints. If a teacher and student deem it necessary to prepare only a portion, please see the Performance Exemption process.</li> <li>- Memorization not required</li> </ul>
<b>Minor</b>	<ol style="list-style-type: none"> <li>1. <b>Two accompanied</b> classical movements/works (collegiate-level and commensurate in difficulty to one's classification and capabilities)*</li> <li>2. <b>Choose one</b> from the following list: <ul style="list-style-type: none"> <li>- Etude*</li> <li>- Unaccompanied/accompanied classical movement/piece*</li> <li>- Orchestral excerpt</li> <li>- Collaborative movement/piece – completed with taking collaborative lessons</li> </ul> </li> <li>3. <b>One sacred</b> solo*</li> </ol> <p>* see details in asterisk in major section</p>
<b>Secondary Proficiency Jury (ideally after 2<sup>nd</sup> semester of lessons)</b>	<ol style="list-style-type: none"> <li>1. <b>One accompanied</b> classical movement/work (ultimate goal is Suzuki Book 4 or higher)*</li> <li>2. <b>Choose one</b> from the following list: <ul style="list-style-type: none"> <li>- Etude*</li> <li>- Unaccompanied/accompanied classical movement/piece*</li> <li>- Orchestral excerpt</li> <li>- Collaborative movement/piece – completed with taking collaborative lessons</li> </ul> </li> <li>3. <b>One sacred</b> solo*</li> </ol> <p>* see details in asterisk in major section</p>

**Strings—Literature Requirements** section revised 5.12.21

Concentrations	Freshman Year	Sophomore Year	Junior Year	Senior Year
All Music Major Concentrations	<p>2 classical works – one from the Baroque era and one from the Romantic era</p> <p>Two additional classical works of choice – collaborative, unaccompanied, accompanied, etude</p> <p>2 Sacred arrangement with live accompaniment</p> <p>No memory required for literature</p>	<p>2 classical works – one from the Classical era and one from the 20<sup>th</sup> Century era</p> <p>Two additional classical works of choice – collaborative, unaccompanied, accompanied, etude</p> <p>2 Sacred arrangement with live accompaniment</p> <p>No memory required for literature</p>	<p><b>Performance concentrations:</b> Prepare for junior recital. See Literature requirements for junior recitals. Students should work on a standard concerto and sonata</p> <p>1-2 Sacred arrangements with live accompaniment</p> <p>No memory required for literature</p> <p>Self-taught piece. See p. 11 Repertoire Class section and p. 21 Private Lesson junior year section for more details for Rep. Class performance and self-taught piece</p>	<p>Prepare senior recital. See Literature requirements for senior recitals.</p> <p>- Prepare for Grad School Auditions if applicable</p>
<b>In addition:</b> Arranging Concentration	Complete 2 or more Arrangements Transcribed in Finale	Complete 2 or more Arrangements Transcribed in Finale	Prepare the Arranging Recital	• Complete 2 or more Arrangements Transcribed in Finale
<b>In addition:</b> Performance Concentrations		-	• Prepare for Junior Recital	-
<b>Minors</b> – Ultimate goal is Suzuki book 7 level or higher	<p>2 classical works – one from the Baroque era and one from the Romantic era</p> <p>One additional classical work of choice – collaborative, unaccompanied, accompanied, etude</p> <p>2 Sacred arrangement with live accompaniment</p> <p>No memory required for literature</p> <p>-</p>	<p>2 classical works – one from the Classical era and one from the 20<sup>th</sup> Century era</p> <p>One additional classical work of choice – collaborative, unaccompanied, accompanied, etude</p> <p>2 Sacred arrangement with live accompaniment</p> <p>No memory required for literature</p> <p>-</p>	<p>Study 2-3 classical works from contrasting eras. Students should work on a standard concerto and sonata</p> <p>- 1-2 sacred arrangements with live accompaniment</p> <p>- No memory required for literature</p>	<p>- Prepare for senior recital. See Literature requirements for senior recitals</p> <p>- Minors participating in the group recital are only required to do 10-15 minutes of repertoire. This would mean not all the time periods can be covered at the recital. It is up to the teacher's discretion as to the repertoire chosen, but it should be from a variety of genres.</p>
<b>Secondary Proficiency*</b> – Ultimate goal is Suzuki book 4 or higher	<p>One classical work</p> <p>One additional classical work of choice – collaborative, unaccompanied, accompanied, etude</p> <p>1 sacred arrangement with live accompaniment</p>	NA	- NA	- NA

## Strings — Recital Requirements **section revised 5.12.21**

Classification	What to Prepare for a Recital
<b>Junior</b>	<ul style="list-style-type: none"> <li>• Perform 2-3 classical movements/works from different musical periods. Include contrasting styles</li> <li>• 1-2 sacred arrangements</li> <li>• No more than 20% of the recital can consist of collaborative works</li> </ul>
<b>Major</b>	<ul style="list-style-type: none"> <li>• <b>Perform 3 classical movements</b>/works from different musical periods. Include contrasting styles</li> <li>• 1-2 sacred arrangements</li> <li>• No more than 20% of the recital can consist of collaborative works</li> </ul>
<b>Minor</b>	<p>For those doing a <i>combined</i> recital with only 2 performers -</p> <ul style="list-style-type: none"> <li>• Perform 2 classical movements/works from different musical periods</li> <li>• 1 sacred arrangement</li> <li>• For a combined recital, if the above is not 20 minutes in length, please add additional repertoire.</li> </ul> <p>For those doing a group recital with 3-4 performers –</p> <ul style="list-style-type: none"> <li>• The time requirement is 10-15 of repertoire per student.</li> <li>• A variety of styles/genres should be represented</li> </ul>

## Strings—Secondary Proficiency Completion Requirements

- Incoming students have the right to test out of secondary proficiency by notifying the music department administrative assistant no later than two weeks before the start of the first semester. The exam would be administered the first week of the semester. If passed by a panel of three faculty, a requirement to take lessons on the instrument of secondary proficiency would be waived. If the test is not passed the requirement to take a minimum of two semesters of study on the secondary instrument would remain in place.
- See also Secondary Proficiencies

## Voice—Voice Specific Information

For all performances, the entire performance will be considered, including quality of ensemble and quality of the accompaniment. Adequate preparation with the accompanist is mandatory.

## Voice—Final Exams

Classification	What to Prepare for a Final Exam
<b>Major</b>	Exams will be memorized and include: <ul style="list-style-type: none"> <li>• a vocalise</li> <li>• a foreign language art song or aria</li> <li>• an English song (art song, appropriate show tune or other novelty/fun song, gospel song, or sacred art song)</li> <li>• OPTIONAL: If time allows the student may sing another piece of his or her choice from the categories mentioned in the Literature Requirements section.</li> </ul>
<b>Minor</b>	Same requirements as the major, but at a minimum difficulty level of a minor.
<b>Secondary Proficiency</b>	Same requirements as the major, but at a minimum difficulty level of a secondary proficiency.
<b>Personal Enrichment</b>	Vocalise and two pieces of contrasting styles – all that fit into an 8 minute time slot
<b>Pass/Fail</b>	NA

## Voice—Freshman Juries

Classification	What to Prepare for a Freshman Juries
<b>Major</b>	<p><b>Required Memorized Selections:</b></p> <ul style="list-style-type: none"> <li>• a vocalise</li> <li>• an English art song</li> <li>• an Italian art song</li> <li>• a French chanson</li> <li>• a German lied</li> <li>• a sacred art song</li> <li>• a gospel song arrangement</li> </ul> <p><b>Optional Selections:</b></p> <ul style="list-style-type: none"> <li>• appropriate show tunes</li> <li>• traditional spirituals</li> <li>• alternative foreign language art songs</li> </ul>
<b>Minor</b>	Same requirements as the major, but at a minimum difficulty level of a minor.
<b>Secondary proficiency</b>	Same requirements as the major, but at a minimum difficulty level of a secondary proficiency.

## Voice—Sophomore Juries

Classification	What to Prepare for a Sophomore Juries
<b>Major</b>	<p><b>Required Memorized Selections:</b></p> <ul style="list-style-type: none"> <li>• a vocalise</li> <li>• an English art song</li> <li>• an Italian art song</li> <li>• a French chanson</li> <li>• a German lied</li> <li>• a sacred art song</li> <li>• a gospel song arrangement</li> </ul> <p>For the sophomore jury, an opera or oratorio aria in English or a foreign language <i>may replace</i> the English, Italian, German, or French art song.</p> <p><b>Optional Selections:</b></p> <ul style="list-style-type: none"> <li>• appropriate show tunes</li> <li>• traditional spirituals</li> <li>• alternative foreign language art songs</li> </ul>
<b>Minor</b>	Same requirements as the major, but at a minimum difficulty level of a minor.

## Voice—Junior Recitals

Classification	What to Prepare for a Junior Recital
<b>Major</b>	<p><b>Required Memorized Selections:</b></p> <p>Selections from each of the major time periods: Renaissance and/or Baroque, Romantic, Classical, 20<sup>th</sup>/21<sup>st</sup> Century as they are found in the following genres (It is possible for one piece to fulfill more than one requirement):</p> <ul style="list-style-type: none"> <li>• a French chanson</li> <li>• a German lied</li> <li>• an Italian song or song-like aria</li> <li>• an operatic aria in a foreign language</li> <li>• an art song, folk song arrangement, or aria in English</li> <li>• a sacred art song</li> <li>• a gospel song arrangement</li> </ul> <p><b>Optional Selections:</b></p> <ul style="list-style-type: none"> <li>• an appropriate show tune or other novelty/fun song</li> <li>• a traditional spiritual</li> <li>• a concert vocalise</li> <li>• other languages</li> </ul> <p><b>If Choosing Additional Selections for Meeting the Time Requirements:</b></p> <p>Based on each individual student's personal goals, abilities, potential, and preparation for ministry the instructor may choose appropriate literature from the body of religious, secular, classical, and technical literature. Music may be chosen from the following categories:</p> <ul style="list-style-type: none"> <li>• a vocalise</li> <li>• a gospel song arrangement</li> <li>• a sacred art song</li> <li>• a traditional spiritual</li> <li>• an art song or folk song arrangement in English</li> <li>• an appropriate show tune or other novelty/fun song</li> <li>• an Italian song or song-like aria</li> <li>• a German lied</li> <li>• a French chanson</li> <li>• a Latin song or aria</li> <li>• an opera aria in English or a foreign language</li> <li>• other languages</li> </ul> <p><a href="#">See p. 21 Private Lesson junior year section for more details for self-taught piece</a></p>
<b>Minor</b>	Same requirements as the major, but at a minimum difficulty level of a minor. However, the oratorio selections may be sung with music. All other selections must be memorized.

## Voice—Senior Recitals

Classification	What to Prepare for a Senior Recital
<b>Major</b>	<p><b>Required Memorized Selections:</b>            Selections from each of the major time periods: Renaissance and/or Baroque, Romantic, Classical, 20<sup>th</sup>/21<sup>st</sup> Century as they are found in the following genres (It is possible for one piece to fulfill more than one requirement):</p> <ul style="list-style-type: none"> <li>• a French chanson</li> <li>• a German lied</li> <li>• an Italian song or song-like aria</li> <li>• an operatic aria in a foreign language</li> <li>• an art song, folk song arrangement, or aria in English</li> <li>• a sacred art song</li> <li>• a gospel song arrangement</li> </ul> <p><b>Optional Selections:</b></p> <ul style="list-style-type: none"> <li>• an appropriate show tune or other novelty/fun song</li> <li>• a traditional spiritual</li> <li>• a concert vocalise</li> <li>• other languages</li> </ul> <p><b>If Choosing Additional Selections for Meeting the Time Requirements:</b>            Based on each individual student's personal goals, abilities, potential, and preparation for ministry the instructor may choose appropriate literature from the body of religious, secular, classical, and technical literature. Music may be chosen from the following categories:</p> <ul style="list-style-type: none"> <li>• a vocalise</li> <li>• a gospel song arrangement</li> <li>• a sacred art song</li> <li>• a traditional spiritual</li> <li>• an art song or folk song arrangement in English</li> <li>• an appropriate show tune or other novelty/fun song</li> <li>• an Italian song or song-like aria</li> <li>• a German lied</li> <li>• a French chanson</li> <li>• a Latin song or aria</li> <li>• an opera aria in English or a foreign language</li> <li>• other languages</li> </ul>
<b>Minor</b>	<p>Same requirements as the major, but at a minimum difficulty level of a minor.            However, the oratorio selections may be sung with music. All other selections must be memorized.</p>

## Voice—Literature Requirements for Majors

Prepare for Juries/Recitals.

Additional literature is selected by the student's instructor based on the student's needs.

Minors participating in the group recital are only required to do 10-15 minutes of repertoire. This would mean not all the time periods can be covered. It is up to the teacher's discretion as to the repertoire chosen. It should be from a variety of genres.

## Voice—Literature Requirements for Minors

Prepare for Juries/Recitals.

Additional literature is selected by the student's instructor based on the student's needs.

## Voice—Secondary Proficiency Completion Requirements

Perform a jury consisting of the following memorized selections:

- a vocalise
- an English art song
- an Italian art song
- a French chanson
- a German lied
- a sacred art song
- a gospel song arrangement

## Appendix A – private arranging lessons

### Maranatha Baptist University Private Arranging Lessons Spring 2016

David Ledgerwood  
Office: 2356  
E-mail: david.Ledgerwood@mbu.edu  
Cell: 920 527 8339

#### Course Goal

The student will develop a minimum of two works suitable for submission in a portfolio.

#### Learning Outcomes

The student will experience the process of arranging/composing.  
The student will develop ideas that can be utilized in future writing.  
The student will tackle notational problems and gain experience in working with Finale.  
The student will learn to evaluate melody, harmony, form, and texture in his/her own writing.  
The student will learn the challenges of writing in various genres.

#### Projects

Typically the student chooses a project or projects and works consistently throughout the semester.

#### Some considerations:

It is best to choose at least two, so that the instructor can evaluate one, and give suggestions in alternate weeks.  
The student should consider a wide variety of genres. Each has a specific skill set that is developed through practice and experimentation. Each presents different problems that need to be addressed and circumvented.  
Should students desire to continue in composition studies, they would need to present a portfolio of their work for evaluation. The portfolio should reflect this diversity.  
The student is expected to make incremental progress on a weekly basis. Simply saying: "I did not have time" is not an acceptable excuse.  
The student is expected to make the suggested changes. Composition must be understood as a process rather than a finished product. One of the goals of this course is the inculcation of that mindset. Musical composition and arranging requires constant and painstaking editing. Every note must be weighed. Every score marking carefully considered.  
Compositions and arrangements should be submitted with dynamic and expression markings, as well as other unique instruction.

#### Time

If the student is an arranging concentration as part of a music major, then a substantial time commitment is expected. I am requesting weekly submissions as to the amount of time spent working on arranging. One way to do that is to download the free program "toggl." For each lesson I want to see the amount of time spent.

#### Repertoire Class

Repertoire class for arrangers/composers meets 3:45 on Thursday. Composition/Arranging students are expected to be there.

#### Attendance Policies

Lessons are considered a one-credit course in regard to attendance policies. Only ONE unexcused absence is allowed. If possible, students taking an excused or unexcused absence should give advance notice to their instructor.



Lessons missed for excused AND unexcused absences **will not be made up.**

Occasionally an instructor may need to cancel a lesson for college related functions (choir tours/conferences/adjudicating etc.), a family emergency, or illness. **Instructors are permitted to miss one lesson per semester for a college related function, family emergency, or illness.** If the instructor misses more than one lesson, he will make up the additional lessons.

### Final Exam

Students taking private composition/arranging lessons are required to perform a final exam every semester. Exam sign up times are coordinated through Miss Janet Tschida.

Students are responsible to sign up for an exam time by the deadline posted on the LMS. Students who do not sign up by the deadline will be assigned a time at random.

### What to Bring

Two copies of each piece must be provided for the adjudicators.

Two copies of the Piano Exam Evaluation Form.

Exam permit.

### Weighting of the Grades

Percentage	Category
75%	<b>Weekly Grade (10 points)</b> Practice Time Qualitative and Quantitative Progress (specific goals met)
25%	<b>Final Exam/Platform (50 points)</b>
100%	

- A: Achievement that is outstanding relative to the level necessary to meet course requirements
- B: Achievement that is significantly above the level necessary to meet course requirements
- C: Achievement that meets the basic course requirements in every respect
- D: Achievement worthy of some credit although it does not fully meet basic course requirements
- F: Performance that fails to meet the basic course requirements

## Appendix C – Jury evaluation rubric

Ask the Music Department Administrative Assistant for your instrument-specific rubrics, if desired, but it is very similar to this wind instrumental one.

	0 points	1 point	2 points	3 points	4 points
<b>Ensemble</b> (with accompanist)	<input type="checkbox"/> Consistent lapses in interaction and balance with accompanist	<input type="checkbox"/> Some lapses in interaction and balance with accompanist	<input type="checkbox"/> Normal collegiate level interaction and balance with accompanist	<input type="checkbox"/> Exceptional interaction and balance with accompanist	<input type="checkbox"/> Outstanding interaction and balance with accompanist
<b>Rhythm</b> (including steadiness of beat, control, and appropriate tempos) <b>and Note Accuracy</b>	<input type="checkbox"/> Significant rhythm/tempo or note errors	<input type="checkbox"/> Numerous rhythm/tempo or note errors	<input type="checkbox"/> Several rhythm/tempo or note errors	<input type="checkbox"/> Minor rhythm/tempo or note errors	<input type="checkbox"/> Outstanding
<b>Musicianship and Attention to Detail</b> <ul style="list-style-type: none"> <li>• Articulation</li> <li>• Balance</li> <li>• Dynamics</li> <li>• Phrasing</li> <li>• Tone</li> </ul>	<input type="checkbox"/> A significant number of musical details overlooked; demonstrated a lack of musicianship overall	<input type="checkbox"/> Numerous musical details overlooked; demonstrated satisfactory musicianship overall	<input type="checkbox"/> Several musical details overlooked; demonstrated good musicianship overall	<input type="checkbox"/> A minor number of musical details overlooked; demonstrated excellent musicianship overall	<input type="checkbox"/> Outstanding attention to musical details; demonstrated outstanding musicianship overall
<b>Performance Practices</b>	<input type="checkbox"/> All of the pieces were played stylistically the same.	<input type="checkbox"/> All but three of the pieces were stylistically accurate	<input type="checkbox"/> All but two of the pieces were stylistically accurate	<input type="checkbox"/> All but one of the pieces were stylistically accurate	<input type="checkbox"/> All of pieces were stylistically accurate
<b>Level and Balance of Repertoire</b>	<input type="checkbox"/> Considerably below the classification's repertoire level and variety requirements as outlined in the handbook.	<input type="checkbox"/> Slightly below the classification's repertoire level and variety requirements as outlined in the handbook.	<input type="checkbox"/> At the classification's repertoire level and variety requirements as outlined in the handbook.	<input type="checkbox"/> Slightly above the classification's repertoire level and variety requirements as outlined in the handbook.	<input type="checkbox"/> Considerably above the classification's repertoire level and variety requirements as outlined in the handbook.
<b>Tone Quality &amp; Intonation</b>	<input type="checkbox"/> Developmental, sometimes good tone quality and intonation demonstrated through a limited working range.	<input type="checkbox"/> Developmental, sometimes good tone quality and intonation demonstrated through most of the instrument's working range.	<input type="checkbox"/> Good, but not exceptional tone quality and intonation demonstrated through most of the instrument's working range.	<input type="checkbox"/> Exceptional tone quality and intonation demonstrated through most of the instrument's working range.	<input type="checkbox"/> Outstanding level tone quality and intonation demonstrated through the instrument's entire range.
<b>Technique</b> <ul style="list-style-type: none"> <li>• Body Alignment</li> <li>• Hand Positions</li> <li>• Tonguing Fluency</li> <li>• Slurring Fluency</li> <li>• Mature Articulations</li> <li>• Flexibility</li> <li>• Stamina</li> <li>• Specialized (ie. Dbl. tonguing, cross-register movement)</li> </ul>	<input type="checkbox"/> Unable to demonstrate expected techniques for this level	<input type="checkbox"/> Demonstrated limited technique for this level	<input type="checkbox"/> Demonstrated adequate technique for this level	<input type="checkbox"/> Demonstrated a more than adequate level of technique for this level	<input type="checkbox"/> Demonstrated accomplished technique for this level
<b>Poise</b>	<input type="checkbox"/> Unable to deal with performance anxiety	<input type="checkbox"/> Demonstrated limited ability to deal with performance anxiety	<input type="checkbox"/> Demonstrated adequate ability to deal with performance anxiety	<input type="checkbox"/> Demonstrated excellent poise	<input type="checkbox"/> Demonstrated outstanding poise

<b>Student's Commitment:</b> <b>(to be evaluated by the student's teacher)</b>	<input type="checkbox"/> Sometimes questionable willingness to learn; Completed less than 50% or more of the required practice time; Rarely attained goals set by the teacher	<input type="checkbox"/> Demonstrated a willingness to learn; Completed 50% or more of the required practice time; Sometimes attained goals set by the teacher	<input type="checkbox"/> Demonstrated a willingness to learn; Completed 75% or more of the required practice time; Almost always attained goals set by the teacher	<input type="checkbox"/> Demonstrated a willingness to learn; Completed the required practice time; Attained goals set by the teacher	<input type="checkbox"/> Demonstrated a willingness to learn; Completed the required practice time; Attained goals set by teacher and more
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**\*Total Points:**      /36 (17 points or less = please schedule an appointment with the department chair as soon as possible)

9 or less points = failure

17 or less points =  recommend you change your classification to \_\_\_\_\_  
 require you redo the following pieces before the next semester begins: \_\_\_\_\_

18 or more points = pass

26 or more points = excellent pass

35 or more points = superior pass

## Appendix D – Post-Recital Evaluation Rubric done by Faculty

	0 points	1 point	2 points	3 points	4 points
<b>Musicianship and Attention to Detail</b> <ul style="list-style-type: none"> <li>• Articulation</li> <li>• Balance</li> <li>• Dynamics</li> <li>• Phrasing</li> <li>• Tone</li> </ul>	<input type="checkbox"/> A significant number of musical details overlooked; demonstrated a lack of musicianship overall	<input type="checkbox"/> Numerous musical details overlooked; demonstrated satisfactory musicianship overall	<input type="checkbox"/> Several musical details overlooked; demonstrated good musicianship overall	<input type="checkbox"/> A minor number of musical details overlooked; demonstrated excellent musicianship overall	<input type="checkbox"/> Outstanding attention to musical details; demonstrated outstanding musicianship overall
<b>Performance Practices</b>	<input type="checkbox"/> All of the pieces were played stylistically the same.	<input type="checkbox"/> 3 or more of the pieces were not stylistically accurate	<input type="checkbox"/> 2 of the pieces were not stylistically accurate	<input type="checkbox"/> 1 of the pieces was not stylistically accurate	<input type="checkbox"/> All of pieces were stylistically accurate
<b>Rhythm</b> (including steadiness of beat, control, and appropriate tempos) <b>and Note Accuracy</b> (including memory for piano and voice)	<input type="checkbox"/> Significant rhythm/tempo or note errors	<input type="checkbox"/> Numerous rhythm/tempo or note errors	<input type="checkbox"/> Several rhythm/tempo or note errors	<input type="checkbox"/> Minor rhythm/tempo or note errors	<input type="checkbox"/> Consistently Outstanding
<b>Technique</b>	<input type="checkbox"/> Unable to demonstrate instrument-specific technique	<input type="checkbox"/> Demonstrated limited instrument-specific technique	<input type="checkbox"/> Demonstrated adequate instrument-specific technique	<input type="checkbox"/> Demonstrated a more than adequate level of instrument-specific technique	<input type="checkbox"/> Demonstrated accomplished instrument-specific technique
<b>Ensemble with accompanist/duo partner, etc.</b>	<input type="checkbox"/> Significant problems with balance and ensemble.	<input type="checkbox"/> Numerous problems with balance and ensemble.	<input type="checkbox"/> Normal collegiate level interaction and balance with accompanist	<input type="checkbox"/> Exceptional interaction and balance with accompanist	<input type="checkbox"/> Outstanding interaction and balance with accompanist
<b>Poise</b>	<input type="checkbox"/> Unable to deal with performance anxiety	<input type="checkbox"/> Demonstrated limited ability to deal with performance anxiety	<input type="checkbox"/> Demonstrated adequate ability to deal with performance anxiety	<input type="checkbox"/> Demonstrated excellent poise	<input type="checkbox"/> Demonstrated outstanding poise
<b>Level of Repertoire</b>	<input type="checkbox"/> Considerably below the classification's level as outlined in the FAH and represents a single style period	<input type="checkbox"/> Slightly below the classification's level as outlined in the FAH and represents two musical periods	<input type="checkbox"/> At classification's level as outlined in the FAH and represents three musical periods	<input type="checkbox"/> Slightly above the classification's level as outlined in the FAH and represents four musical periods	<input type="checkbox"/> Considerably above the classification's level as outlined in the FAH and represents all musical periods plus hymn arrangement
<b>Recital Length</b>	<input type="checkbox"/> Significantly too long or too short		<input type="checkbox"/> Slightly too long or too short		<input type="checkbox"/> Adhered to the length requirements as outlined in the FAH
<b>Aptitude/Potential versus Achievement</b>	<input type="checkbox"/> The performance was significantly inferior to the student's potential		<input type="checkbox"/> The performance was slightly inferior to the student's potential.		<input type="checkbox"/> The performance accurately reflected the student's capability.

<b>Total Points:</b> /36 <input type="checkbox"/> 33-36 = Exceptional (A+) <input type="checkbox"/> 29-32 = Excellent (A) <input type="checkbox"/> 25-28 = Good (B) <input type="checkbox"/> 19-24 = Satisfactory (C) <input type="checkbox"/> 13-18 = Needs Improvement (D) <input type="checkbox"/> 12 and below = Redo Suggested (F)	<b>Comments:</b>   <b>Faculty Member:</b>
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## Appendix F – Internship

### FIMU 446 Church Music Internship (updated August 2023)

1. Write learning objectives. Students must write *three* specific learning objectives relating academic learning and *one* related to personal spiritual growth or theology to their internship experience. The learning objectives must be approved by the supervisor before the start date of the internship and discussed with the host church pastor and/or music leader. Learning objectives should be worded: "I want to learn how to \_\_\_\_\_ by \_\_\_\_\_, or "I want to gain experience in \_\_\_\_\_,"
2. Write an internship introductory paper: Include the church's mission statement, the key individuals with whom you will be working, and the areas of the organization to which you will be exposed. Examples include the following:
  - a. Keyboard (accompanying, offertories, preludes)
  - b. Music filing
  - c. Philosophical matters
  - d. PowerPoint preparation for solos
  - e. Vocal specials--groups/solos
  - f. Adult choir
  - g. Children's choir/teen choir
  - h. Church orchestra
  - i. Drama portion of cantatas
  - j. Music schedule
  - k. Sound system components (mics, soundboard)
  - l. Composing/arranging for groups/solos

Include a one-paragraph summary of your personal views on the nature and purpose of music, i.e., a music philosophy. In addition, write a one-paragraph summary of a biblically-informed 'mission statement' for the use of music in church ministry.

3. Keep a reflective journal: Reflective journals must be completed each day involved in the internship. When writing the reflective journals, consider the following questions:
  - a. What did I learn today, and how did I learn it?
  - b. What challenges or frustrations did I encounter today?
  - c. How did I use critical thinking or problem-solving to address this issue?
  - d. What did I accomplish today, and how has classroom knowledge helped me in doing so?
  - e. What did I observe in the church leadership that will help me practically, philosophically, or personally?
  - f. Work on the timesheet (see next point)

Reflective journals must evidence thoughtful reflection/critical thinking and consistently reference progress in achieving the learning objectives. [typed or handwritten]

4. Keep a Time Sheet to Clock Hours. Sixty (60) hours total are required. (Reflective journal time not included.) Take time sheets to weekly supervisor meetings. Supervisor signs off time sheet at end of the semester.

sample	Date:	Time:	List what you did:
			This time includes supervisor meetings, planning for ministry, directing rehearsals, time ministering in church services.
	August 31	2 hours	Planning meeting with supervisor, then looking in church music library for repertoire
	September 5	1 hour	Sunday choir rehearsal
	September 12	30 min.	Directing congregational singing, performing offertory, directing choir special

5. Schedule a weekly meeting with your supervisor.
6. Receive a written evaluation from your internship supervisor. This will be an evaluation of the student's performance in the assigned tasks, the student's learning as related to the learning objectives, and the student's overall professional demeanor.
7. Interview one music leader or pastor of a church of a significantly different size and/or demographic than your internship. The interview should last an hour at maximum. Write at least 5 'starter' questions that include issues of organization/logistics, philosophy, challenges, and blessings. Record and transcribe the interview. [typed]
8. Complete a self-evaluation. The students will self-evaluate the learning that took place relative to the learning objectives, the areas covered and not covered, the differences between expectation and reality, and suggestions for further study and improvement. [one page, typed]
9. Write a final reflection paper.
  - a. The final reflection paper should synthesize and analyze the experience.
  - b. The final paper must include the following:
    - i. Your observations of the organization's strengths and weaknesses.
    - ii. Adjustments or reinforcement of your personal views on the nature and purpose of music (music philosophy) and your 'mission statement' for using music in church ministry.
    - iii. Your perceived strengths and weaknesses in functioning in the internship role.
    - iv. Your biggest challenge during the internship.
    - v. A discussion of your learning objectives and what you learned--what you did/didn't do to accomplish the objective. If an objective was not achieved, then an explanation should be provided as to why and what was accomplished in place of that objective.
    - vi. Discuss the skills you wish you had acquired before beginning this internship that would have made it easier to complete assigned tasks.
    - vii. How were you able to apply classroom knowledge to your internship experience?
    - viii. How can you utilize this experience when re-entering the classroom or workplace?
    - ix. What characteristics would the ideal intern possess to excel at this internship site?
    - x. How has this internship solidified or changed your career focus?

## Appendix G – Transfer student procedure (added Sep. 2023)

Thank you for your interest in transferring to Maranatha Baptist University's Music Department as a Music Major or Minor.

The following delineates important steps to follow in the transfer process.

**Step 1:** Look in the catalog and determine which program you want to complete: [mbu.edu/catalog](http://mbu.edu/catalog).

- If you need assistance deciding which program is best for you, please email [finearts@mbu.edu](mailto:finearts@mbu.edu) to be assigned a music advisor.
- After choosing a program, email your decision to [registrar@mbu.edu](mailto:registrar@mbu.edu) and [finearts@mbu.edu](mailto:finearts@mbu.edu).
- You will then be assigned a music advisor who be the designated person to communicate with you throughout the transfer process.

**Step 2:** Send your transcript to the [registrar@mbu.edu](mailto:registrar@mbu.edu) and [finearts@mbu.edu](mailto:finearts@mbu.edu).

**Step 3:** Complete a performance assessment packet: [mbu.edu/packet](http://mbu.edu/packet).

**Step 4:** Complete assessments to confirm transfer of credits before you begin your first semester at Maranatha.

- Transfer students must take competency exams to confirm the transfer of aural skills and harmony/theory courses.
- Harmony/Theory Exams:
  - To prepare, study Tonal Harmony by Kostka and Payne, **edition 9**. For questions regarding Music Theory Fundamentals, contact [ruth.brown@mbu.edu](mailto:ruth.brown@mbu.edu). For questions regarding Harmony 1 and 2, contact [david.brown@mbu.edu](mailto:david.brown@mbu.edu). For questions regarding Harmony 3 and 4, contact [melody.steinbart@mbu.edu](mailto:melody.steinbart@mbu.edu).
  - Harmony exams may be sent to a proctor in your area to expediate the process.
- Aural Skills Exams:
  - To prepare, contact [ruth.brown@mbu.edu](mailto:ruth.brown@mbu.edu).
  - Aural Skills exams must be taken on campus with Mrs. Brown.

**Step 5:** Be informed of the Music Department's transfer policies:

- **Sophomore Jury for Majors and Minors:** All transfer students must perform a sophomore proficiency jury to confirm competency.
- **Residency Requirement for Majors:** A minimum of two years of on-campus residency is required. This means a student must be on-campus for classes, lessons, and ensemble participation (band, orchestra, or choir), not necessarily on-campus living in the dorms.
- **Ensemble Participation for Majors:** Transfer students must complete the required semesters of collegiate ensemble participation (collegiate ensemble participation credits may be transferred in). Students may participate in 2 groups simultaneously to accommodate this policy.
- **Majors with a Secondary Piano Proficiency:** All transfer students with a secondary piano proficiency must pass a functional piano exam, regardless of whether they have fulfilled the secondary piano proficiency requirements at another university.



## Appendix H – Accompanying Contract (added June 2024)

### Accompanying Contract

#### Music Scores:

- Scores must be provided to the accompanist at least 1 week before the first rehearsal and no less than 3 weeks before a performance (rep class, final exam, jury, recital, etc.). Allocate more time if the repertoire is difficult (the accompanist is a full-time student with a primary responsibility to his/her own academic and musical progress).
- The accompanist is not obligated or expected to sightread repertoire for rehearsals, lessons, and/or performances.

**Repertoire for this semester:**

#### Performance Dates:

- The accompanist needs to be consulted before choosing performance dates to ensure availability. The accompanist is not obligated or expected to miss their own required events, including classes, for accompanying.
- Any performance dates in addition to the dates listed below must be communicated in writing no less than three weeks before the performance.

**Performance Dates for this semester:**

#### Practice Sessions:

- Regular practice sessions need to be scheduled.

**Practice Session Schedule for this semester:**

#### Payment:

- The accompanist must be compensated for all time involved in a performance** (example: if the performer is giving a 45 minute recital and the accompanist must arrive 30 minutes prior to the event, the billable time is one hour and 15 minutes).
- The accompanist must be compensated for every scheduled rehearsal.**
  - o Payment is due for any rehearsals not canceled with at least a one week notice.
  - o Payment is due for the scheduled rehearsal time, even if the performer arrives late.
- Payment is due every Monday by 11:55 PM via Venmo.**

**Fee per hour:**

**Performer's Signature:** \_\_\_\_\_ **Date** \_\_\_/\_\_\_/\_\_\_

**Accompanist's Signature:** \_\_\_\_\_ **Date** \_\_\_/\_\_\_/\_\_\_

## Handbook Formatting

- Margins: .5 on all sides
- Font: Century Gothic (Body) Size 10
- Spacing: Single and double-spaced

### Tables

- Century Gothic (Body) Size 8
- Spacing: Single
- Auto fit tables to window
- Tables should not be split between pages

### Page Layout:

- Themes: Verve
- Colors: Office

### Main Heading: Heading 1 (Font: Century Gothic Headings Size 14)

- Bullet Level 1
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