

INTRODUCTION

The Department of Music offers Performance Studies (private lessons in all instruments, including voice) to all students. Music majors are encouraged to pursue private lessons for as many semesters as possible. Minimum requirements for music majors are described below.

This Handbook provides information for Performance Studies students and faculty members while representing the official policies of the Department of Music. Further details – especially time-sensitive information concerning recitals and juries – can be found in the Performance Studies page within the Bridgewater State College Music Department Website (<http://www.bridgew.edu/music/PerformanceStudies.cfm>). In addition, essential information is provided at a mandatory meeting for Performance Studies students at the start of each semester (see “REGISTRATION, SCHEDULING, AND FEES” below).

Questions about Performance Studies should be addressed to:

Dr. Donald Running
Coordinator of Performance Studies
312G Maxwell Library
508.531.2054
drunning@bridgew.edu

Matters requiring additional attention should be discussed with the Department Chair.

PERFORMANCE STUDIES CREDIT REQUIREMENT FOR MUSIC MAJORS

Music majors are required to earn *a minimum* of six credit hours in Performance Studies. (A student earns one credit for each successful semester of study.) These credits must include at least one semester of study at the 300 level. Further study beyond this minimum is strongly encouraged, though only six credits will be applied toward the requirements for the major. Music minors are not required to take Performance Studies, but may apply up to four credits in Performance Studies toward their minor. Theatre majors and minors should consult the guidelines of their own Department concerning credits required and accepted.

Please see *LEVELS OF STUDY* on page 6 for more details concerning standards and requirements for each level of Performance Studies.

ENSEMBLE CREDIT REQUIREMENT FOR MUSIC MAJORS

In accordance with the Bridgewater State College Catalog, music majors must complete seven (7) credit hours (seven semesters) of ensemble participation. Students may select from the following:

- MUSC 109 (Beginning African Drumming)
- MUSC 112 (Wind Ensemble)
- MUSC 113 (Jazz Band)
- MUSC 115 (Instrumental Ensemble)
- MUSC 118 (Chorale)
- MUSC 119 (Chamber Singers)
- MUSC 151 (Jazz and Show Choir)
- MUSC 152 (Opera Ensemble)
- MUSC 183 (String Ensemble)

Music majors may apply only one ensemble credit per semester towards the major. No more than 2 credits in MUSC 109, MUSC 115, MUSC 151, or MUSC 152 will be applied toward the major.

REGISTRATION, SCHEDULING, AND FEES

Students wishing to take Performance Studies should register for the 100 level of study during the usual registration period (See the table below for specific numbers corresponding to various instruments). If permission has been granted to enroll in other levels through a jury examination, **an adjustment must be made during the add-drop period.**

MUSC 121-001	– Trumpet
MUSC 121-002	– French Horn
MUSC 121-003	– Low Brass
MUSC 122-001	– Percussion
MUSC 122-001	– Jazz Drum Set
MUSC 123-001	– Violin
MUSC 123-002	– Viola
MUSC 124-001	– Flute
MUSC 124-002	– Clarinet
MUSC 124-003	– Saxophone
MUSC 124-004	– Bassoon
MUSC 125-001	– Guitar
MUSC 125-002	– Electric Bass
MUSC 125-00(3-4)	– Guitar
MUSC 126-001	– Cello
MUSC 131-00(1-8)	– Voice
MUSC 141-00(1-3)	– Piano

Students who register for Performance Studies must attend an information meeting held in Horace Mann Auditorium (Boyden Hall) at 3:00 p.m. on the first Friday of the semester. This mandatory meeting acquaints students with policies and procedures of Performance Studies and allows for scheduling individual lessons. **Failure to attend this meeting may jeopardize the student's ability to earn credit in Performance Studies.**

Courtesy dictates that any student enrolled in Performance Studies should notify the instructor 24 hours in advance if he or she must cancel a lesson. Rescheduling of cancelled lessons is at the discretion of the instructor. Lessons will not be made up if no notice is given, and the missed lesson will affect the semester grade. In the event that an instructor must miss a lesson, the lesson will be made up.

The College charges an extra fee for the one-on-one instruction given through Performance Studies; this charge will appear on your bill for tuition and fees.

EVALUATION

Each Performance Studies instructor establishes his or her own methods of assessment, within the Department guidelines outlined here and in *LEVELS OF STUDY* on page 6. Evaluation in Performance Studies is based on several criteria, including (but not limited to) technical progress, mastery of repertoire, recital performance, attendance and the Jury Examination described below.

Music majors enrolled in Performance Studies (except those at the 300 or 400 level who have scheduled a recital for the current semester) will perform in a jury examination at the end of each semester. This performance should be considered the equivalent of a final examination and will represent 20% of a student's final grade. This jury generally consists of the student's primary instructor and several additional faculty members who provide written feedback on his or her performance. A copy of the Faculty Comment Sheet is provided as Appendix A, detailing the criteria by which jury performances are evaluated.

In preparation for the jury, each student should sign up for a time slot on the schedule posted on the Performance Studies bulletin board located in the Music Wing of the Campus Center. Students should select a time in consultation with his or her instructor. It is important to note that repertoire learned as a graded portion of a non-performance studies course **is not permissible** for performance in juries. For example, a solo learned for MUSC152 (Opera Ensemble) or MUSC115-3 (Chamber/Vocal Ensemble) is **not** to be listed under the section *Works prepared for the Jury*.

Students who require accompaniment for their jury examinations should sign up for accompanying sessions on the Performance Studies bulletin board. For each Performance Studies course in which a student is enrolled, the Department provides **one paid hour** of rehearsal time with an accompanist; the Department also provides an accompanist for 100- and 200-level recitals. **Students who do not appear at the appointed time will forfeit their paid rehearsal time.** Students must submit their music to their accompanist by the deadlines posted on the Performance Studies bulletin board.

Students may be asked to perform from memory at the discretion of the instructor – particularly if this is the accepted musical practice for the instrument. Instrumentalists must prepare scales and/or arpeggios as appropriate for the level of study.

At the time of the jury, ten (10) Faculty Comment Sheets (see Appendix A) and three (3) copies of the prepared repertoire should be provided to the faculty. Vocalists in particular are highly encouraged to provide their music in a three-ring bound notebook. A model of the notebook format will be provided in the department office. Students are advised to wear appropriate performance attire and to arrive at least ten minutes before the scheduled jury time. Please wait outside Horace Mann Auditorium until invited in by a faculty member.

STUDENT RECITALS

Each 100-level performance studies student is required to participate in one recital class per semester beginning with his or her second semester of study. Each 200-level student is required to perform in two recital classes per semester. **Performances in recital class should be limited to a single song or a single movement of a larger work.** At the instructor's discretion, a solo recital performed by a student will also count towards the total required.

The student in the first semester of study at the 300 level must perform in three approved recital classes and in the first semester of study at the 400 level must perform in four approved recital classes.

If a student does not perform in the minimum number of required recital classes, he or she will receive a failing grade for performance studies.

Students should select their preferred recital date(s) as early as possible by filling out the online form. Observe the deadlines posted and be advised that each recital date can accommodate only a limited number of performers. After sending the online form, the student will receive a receipt confirming that this form has been properly sent. If this receipt is not received, the student should resubmit the form. No student will perform in a recital class unless this form has arrived in Dr. Running's e-mail.

Students must provide complete information on their recital repertoire to Dr. Running by the deadlines posted online. This information should include complete, precise titles (including, for example, keys and opus numbers or Köchel numbers, where applicable), along with composers' names and birth and death dates. If a single movement is to be performed, specify which movement.

Students who do not turn in their Recital Information Sheets and Music by the deadline will not perform in the Recital. Please see Appendix B for an example of the Recital Information Sheet

Solos recitals are required of students in the second semester of the 300 and 400 levels of Performance Studies. The 300 level recital is a half recital of approximately 30 minutes in length. A student may wish to share his or her half recital with another student. A student studying at the 400 level is required to give a full solo recital (approximately 60 minutes of music).

A student planning to perform a solo recital (half or full) is required to offer a preview for the faculty **at least** three weeks in advance of his/her chosen recital date. The student must provide copies of his or her program to the faculty at the time of the preview. This preview serves to establish the preparedness of the student. If a student does not pass the recital preview, the student must schedule an additional recital preview. In most cases the recital must also be rescheduled.

To schedule any solo recital (half or full), the student should consult with his or her instructor and with Dr. Running. The student should prepare his or her program in consultation with his or her instructor and Dr. Running and submit it to the Music Department for printing no later than three weeks prior to the recital date. The Music Department Administrative Assistant will assist in securing a location and date for the recital.

The student should secure an accompanist and schedule a dress rehearsal in advance. Any accompanying beyond a one-hour rehearsal may incur additional fees for which the student will be responsible.

No jury or other recital requirement applies during the semester in which the student gives a 300-level half recital or a 400-level full recital. If the student wishes to audition for the 400-level study, the student may request promotion be assessed at the time of the 300-level recital, or after having completed the half recital, the student may request promotion at the end-of-semester jury.

If a student is unable to perform his or her recital within the allotted semester, he or she will receive a failing grade for performance studies.

PERFORMANCE LABS

Performance Labs offer informal opportunities for students to develop their performance abilities and overall musicality. Following the first semester of study, each music major taking Performance Studies must perform in at least one Performance Lab per semester. Each non-major Performance Studies student, though not required to perform, should attend at least one Lab per semester. Sign-up sheets are located in the Music Wing of the Campus Center.

If a student does not perform in at least one performance lab, he or she will receive a failing grade for performance studies.

LEVELS OF STUDY

The levels of study (100, 200, 300, and 400) represent progress expected through continued work in Performance Studies. Each table below provides general guidelines and sample repertoire that represents a systematic growth in technical ability and musical maturity; individual instructors will set their own specific requirements.

Most students will study for at least two semesters at each level. Permission to proceed to each level beyond the 100-level must be requested at end-of-semester jury evaluations (see "EVALUATIONS," above).

Students wishing to advance a level must inform their instructors by mid-semester. Instructors will then assign appropriate literature representative of the advanced level. Students will need to sign up for two consecutive jury times in order to ask for promotion. The faculty will first grade the jury and then decide whether promotion is granted.

TROMBONE

	Technique	Samples of Repertoire Level	Performance Requirements
121	All major scales Two octave chromatic scales Arbans Studies (Complete) Kopprasch <i>Trombone Studies Book 1</i> Rochute <i>Melodious Etudes Book 1</i>	Blazevitch <i>Concert Piece No. 5</i> Telemann. <i>Sonata (f minor)</i> Guilmont: <i>Morceau Symphonique</i>	Jury Class Recital (after first semester of study) Performance Lab (after first semester of study)
221	All major and minor scales full range. Two octave chromatic scales All major and minor arpeggios Blazevitch Clef Studies	Barat: <i>Andante et Allegro</i> Berlioz <i>Recitative and Prayer</i> Galliard: <i>Sonata No. 1</i>	Performance Lab Two Class Recitals Jury
321	All major scales in thirds Dominant 7 th arpeggios Kopprasch <i>Trombone Studies Book 1 and 2</i> Rochute <i>Melodious Etudes Book 1 and 2</i> Bach <i>Cello Suites</i>	Serocki: <i>Sonatinee</i> Rimsky-Korsakov <i>Trombone Concerto</i> Bernstein: <i>Elegy for Mippy II</i>	First Semester: Jury Performance Lab Three Class Recitals Second Semester: Performance Lab Half Recital
421	Arpeggios, all three dim. 7 th chords Minor scales (all forms) full range Kopprasch <i>Trombone Studies Book 2</i> Rochute <i>Melodious Etudes Book 2</i> Bach <i>Cello Suites</i> Bitche	Hindemith: <i>Sonata</i> David: <i>Concertino</i> Saint-Saens: <i>Cavatine</i> A. Pryor: <i>Annie Laurie</i>	First Semester: Jury Performance Lab Four Class Recitals Second Semester: Performance Lab Full Recital

PERCUSSION

	Snare Drum Technique	Timpani and Mallet Materials	Performance Requirements
122	<p>Goldenburg: <i>Modern School for Snare Drum/Guidebook for Artist Percussion.</i></p> <p>Albright: <i>Contemporary Studies for the Snare Drum</i></p> <p>Cirone: <i>Portraits in Rhythm</i></p> <p>Whaley: <i>Musical Studies for the Intermediate Snare Drummer</i></p>	<p>Peters: <i>Fundamental Method for Timpani</i></p> <p>Friese and Lepak: <i>The Complete Timpani Method</i></p> <p>Whaley: <i>Solos and Duets for Timpani</i></p> <p>Peters: <i>Fundamental Method for Mallets</i></p> <p>Goldenburg: <i>Modern School for Xylophone, Marimba, Vibraphone.</i></p>	<p>Jury</p> <p>Class Recital (after first semester of study)</p> <p>Performance Lab (after first semester of study)</p>
222	<p>Goldenburg: <i>Modern School for Snare Drum/Guidebook for Artist Percussion.</i></p> <p>Albright: <i>Contemporary Studies for the Snare Drum</i></p> <p>Cirone: <i>Portraits in Rhythm</i></p>	<p>Peters: <i>Fundamental Method for Timpani</i></p> <p>Friese and Lepak: <i>The Complete Timpani Method</i></p> <p>Whaley: <i>Solos and Duets for Timpani</i></p> <p>Peters: <i>Fundamental Method for Mallets</i></p> <p>Goldenburg: <i>Modern School for Xylophone, Marimba, Vibraphone.</i></p>	<p>Performance Lab</p> <p>Two Class Recitals</p> <p>Jury</p>
322	<p>Goldenburg: <i>Modern School for Snare Drum/Guidebook for Artist Percussion.</i></p> <p>Albright: <i>Contemporary Studies for the Snare Drum</i></p> <p>Cirone: <i>Portraits in Rhythm</i></p>	<p>Peters: <i>Fundamental Method for Timpani</i></p> <p>Friese and Lepak: <i>The Complete Timpani Method</i></p> <p>Whaley: <i>Solos and Duets for Timpani</i></p> <p>Peters: <i>Fundamental Method for Mallets</i></p> <p>Goldenburg: <i>Modern School for Xylophone, Marimba, Vibraphone.</i></p>	<p>First Semester:</p> <p>Jury</p> <p>Performance Lab</p> <p>Three Class Recitals</p> <p>Second Semester:</p> <p>Performance Lab</p> <p>Half Recital</p>
422	<p>Goldenburg: <i>Modern School for Snare Drum/Guidebook for Artist Percussion.</i></p> <p>Albright: <i>Contemporary Studies for the Snare Drum</i></p> <p>Cirone: <i>Portraits in Rhythm</i></p>	<p>Peters: <i>Fundamental Method for Timpani</i></p> <p>Friese and Lepak: <i>The Complete Timpani Method</i></p> <p>Whaley: <i>Solos and Duets for Timpani</i></p> <p>Peters: <i>Fundamental Method for Mallets</i></p> <p>Goldenburg: <i>Modern School for Xylophone, Marimba, Vibraphone.</i></p>	<p>First Semester:</p> <p>Jury</p> <p>Performance Lab</p> <p>Four Class Recitals</p> <p>Second Semester:</p> <p>Performance Lab</p> <p>Full Recital</p>

FLUTE

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
124	Major Scales up to 4# and 4b, two octaves with related arpeggios	Soussman: <i>Complete Method for Flute</i> Trevor Wye: <i>Practice Book (Tone), Vol. 1</i>	Telemann <i>Suite in A minor</i> W.A. Mozart <i>Andante in C Major</i> Godard <i>Allegro and Idylle</i> Marcello <i>Sonata</i>	Jury Class Recital (after first semester of study) Performance Lab (after first semester of study)
224	All major scales two octaves with related arpeggios	Garibaldi: <i>20 Studies</i> Moyses: <i>24 Small Melodious Studies</i>	Telemann <i>Concerto in C Major</i> Gluck <i>Melodie from Orpheus</i> Handel <i>Sonatas</i> Bloch <i>Suite Modale</i>	Performance Lab Two Class Recitals Jury
324	All major scales Minor scales (all three forms) up to 4# and 4b, 2 octaves with related arpeggios	Cavally: <i>Melodious & Progressive Studies</i> Moyses: <i>Art and Technique</i>	Debussy <i>Syrinx</i> Varese <i>Density 21.5</i> Vivaldi and W.A. Mozart <i>Concertos</i> Hindemith <i>Acht Stucke</i> Brahms and Beethoven: <i>Symphonies</i>	First Semester: Jury Performance Lab Three Class Recitals Second Semester: Performance Lab Half Recital
424	All major scales and minor scales 2 octaves with related arpeggios	Taffanel and Gaubert: <i>Daily Exercises</i>	Telemann <i>12 Fantasias</i> J. S. Bach <i>Sonatas</i> Hindemith <i>Sonata</i> Faure <i>Fantasia</i> Chaminade <i>Concertino</i>	First Semester: Jury Performance Lab Four Class Recitals Second Semester: Performance Lab Full Recital

CLARINET

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
124	All Major Scales, 2 octaves Chromatic scale, low E to altissimo E.	Stievenard, <i>A Practice Study of Scales</i> Kroepsch, <i>416 Studies 1</i> Klose, <i>20 Studies; Scales and Exercises</i> Rose: <i>32 Etudes, 40 Studies</i>	Carl Stamitz, <i>Concerto No.3 in Bb Major</i> Brahms, <i>Sonatas 1 and 2</i> Saint-Saens, <i>Sonate</i> Finzi, G. <i>Five Bagatelles</i> Ralph V. Williams, <i>Folksongs</i>	Jury Class Recital (after first semester of study) Performance Lab (after first semester of study)
224	All major scales full range. Thirds up to 4# and 4b. Chromatic scale, low E to altissimo G	Baermann, <i>Complete Method for Clarinet</i> Kroepsch, <i>416 Studies 2</i> Rose, <i>32 Etudes; 40 Studies</i> Cavallini, <i>30 Caprices</i> Stark, <i>Arpeggio Studies</i>	Osbourne, <i>Rhapsody</i> Weber, <i>Concertino; Concerto No. 1</i> Schumann, <i>Fantasy Pieces</i> Rabaud, <i>Solo de Concours</i> Miklos Rozsa, <i>Sonatina for Clarinet Solo, op.27</i>	Performance Lab Two Class Recitals Jury
324	All major scales full range and all related thirds. Two-octave minor scales: up to 4# and 4b Chromatic, low E to G	Jeanjean, <i>Le Vade-Mecum</i> Opperman, <i>Modern Daily Studies</i> Polatschek, <i>Advanced Studies</i> Jettel, <i>Preliminary Studies</i>	Penderecki, K., <i>Three Miniatures</i> Poulenc, <i>Sonata</i> Weber, <i>Duo Concertante; Concerto No.2</i> Lutoslawski, <i>5 Dance Preludes</i> Mozart, <i>Concerto</i>	First Semester: Jury Performance Lab Three Class Recitals Second Semester: Performance Lab Half Recital
424	All major scales and minor scales, with all related thirds.	Jeanjean: <i>Etudes Modernes; 18 Etudes</i> Uhl, <i>48 Studies</i> Jettel, <i>The Accomplished Clarinetist</i>	Debussy, <i>Premiere Rhapsodie</i> Stravinsky, <i>Three Pieces</i> Muczynski, <i>Time Pieces</i> Bernstein, <i>Sonata</i> Joan Tower, <i>Wings</i>	First Semester: Jury Performance Lab Four Class Recitals Second Semester: Performance Lab Full Recital

SAXOPHONE

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
124	All major scales full range. Chromatic scale full range.	Rubank: <i>Advanced Studies Vol. I and II</i> Hite: <i>Foundation Studies</i>	Eccles, H. <i>Sonata</i> Handel, G. F. <i>Sonata No. 3 (arr. Rascher)</i> Handel, G.F. <i>Adagio and Allegro (arr. Rousseau)</i> Massenet, J. <i>Meditation from Thais (arr. Rousseau)</i> Russell, A. <i>Particles</i> Teal, L. <i>Solos for the Saxophone Player</i>	Jury Class Recital (after first semester of study) Performance Lab (after first semester of study)
224	All major scales in thirds and arpeggios full range. Minor scales – all forms – to 4# and 4b with arpeggios.	Voxman: <i>Selected Studies for Saxophone</i> M. Mule: <i>18 Exercises</i> Rousseau: <i>Saxophone High Tones</i>	Bach, J.S. <i>Sonata No. 6, for Flute and Piano (arr. Mule)</i> Bencriscutto, F. <i>Serenade</i> Bonneau, P: <i>Suite</i> Bozza, E. <i>Aria</i> Francaix, J. <i>Exotic Dances</i> Lantier, P. <i>Sicilienne</i> Ravel, M. <i>Piece en Forme de Habenera (arr. Viard)</i> Tull, F. <i>Sarabande and Gigue</i>	Performance Lab Two Class Recitals Jury
324	All major scales full range and in thirds. Arpeggios – all chord forms	Ferling: <i>48 Famous Studies</i>	Glazounov, A <i>Concerto</i> Jacobi, W. <i>Sonata</i> Muczynski, R. <i>Sonata</i> Noda, R. <i>Improvisation I</i> Persichetti, V. <i>Parable</i>	First Semester: Jury Performance Lab Three Class Recitals Second Semester: Performance Lab Half Recital
424	All major scales and minor scales in modes. Whole tone scales.	Karg-Elert: <i>28 Caprices</i>	Bozza, E. <i>Improvisation and Caprice</i> Boutry, R. <i>Divertimento</i> Creston, P. <i>Sonata</i> Desenclos, A. <i>Prelude, Cadence, and Finale</i> Ibert, J. <i>Concertino da Camera</i> Woods, P. <i>Sonata</i>	First Semester: Jury Performance Lab Four Class Recitals Second Semester: Performance Lab Full Recital

VIOLIN

	Scales, Arpeggios and Études	Samples of Repertoire Level	Performance Requirements
123	Hrimaly: Major and minor scales Études by Wohlfart, Kayser	Suzuki School, vol. 1. Bach: <i>Jesu, Joy of Man's Desiring</i>	Jury Class Recital (after first semester of study) Performance Lab (after first semester of study)
223	Hrimaly, Flesch: Major and minor scales Études by Kreutzer, Rode and Fiorillo. Sevcik: Shifting, op. 8; Double-stops, op. 9.	Gingold: <i>Solos for the Violin Player</i> Suzuki School, vol. 3. Concertos by Seitz, Vivaldi, De Bériot.	Performance Lab Two Class Recitals Jury
323	Flesch: scales. Études by Kreutzer, Rode, Gaviniès, Dont.	Kreisler, Heifetz transcriptions. Gingold: <i>Solos for the Violin Player</i> Sonatas by Händel, Vivaldi, Mozart. (Participation in ensemble with pianist) Concertos by Bach, Kabalevsky, De Bériot.	First Semester: Jury Performance Lab Three Class Recitals Second Semester: Performance Lab Half Recital
423	Scales by Flesch; Ysaÿe. Études by Kreutzer, Dont, Vieuxtemps.	Kreisler, Heifetz transcriptions. Sarasate, Falla, Wieniawski. Sonatas by Mozart, Vivaldi, Bach, Concertos by Bach, Kabalevsky, Bruch, Lalo, Saint-Saëns, Viotti.	First Semester: Jury Performance Lab Four Class Recitals Second Semester: Performance Lab Full Recital

VIOLA

	Scales/Arpeggios	Samples of Repertoire Level	Performance Requirements
123	All two-octave major and minor scales All two-octave major and minor arpeggios	Bach: <i>Solo Suite in G Major</i> Telemann: <i>Concerto</i> Schubert: <i>Sonata in D Major, D. 384</i> (transcribed for viola)	Jury Class Recital (after first semester of study) Performance Lab (after first semester of study)
223	All three octave major scales All three-octave major arpeggios	Bach: <i>Solo Suites in D Minor and C Major</i> Stamitz: <i>Concerto</i> Corelli: <i>La Folia</i> (edited by William Lincer)	Performance Lab Two Class Recitals Jury
323	All three-octave major and minor scales All Flesch or Galamian arpeggios patterns	Bach: <i>Solo Suite in E-Flat Major</i> Hoffmeister: <i>Concerto</i> Schumann: <i>Märchenbilder</i>	First Semester: Jury Performance Lab Three Class Recitals Second Semester: Performance Lab Half Recital
423	All three-octave major and minor scales All Flesch or Galamian arpeggios patterns	Bach: <i>Solo Suite in C Minor</i> Brahms: <i>Sonatas in F Minor and E-Flat Major</i> Mozart: <i>Sinfonia Concertante, K. 364</i> Walton: <i>Viola Concerto</i>	First Semester: Jury Performance Lab Four Class Recitals Second Semester: Performance Lab Full Recital

GUITAR

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
125	Two octave major and minor scales in first position, starting in second position and shifting to fifth position, rest and free stroke M.M. = 88	Footstool and Metronome required F. Noad: <i>Solo Guitar Playing Vol. 1</i>	Noad Method: Five pieces, three from memory Ensemble music: Popular Spanish Dances, transcr. L. Williams; Renaissance and Baroque duets	Jury Class Recital (after first semester of study) Performance Lab (after first semester of study)
225	Two and three octave scales M. Giuliani, 45 <i>Arpeggios (Noad, vol. 2)</i>	F. Noad: <i>Solo Guitar Playing Vol. 1 and 2</i> Left-hand strengthening exercises	J. S. Bach <i>Cello Suite No. 1</i> Sor <i>Studies</i> Giuliani <i>Studies</i> Brouwer: <i>Etudes</i> Hindemith: <i>Trio for Three Guitars</i> Valderrabano: <i>Variations on a Theme</i> Dowland: <i>Duets</i>	Performance Lab Two Class Recitals Jury
325	Three octave scales, arpeggios Tremolo studies	F. Noad: <i>Solo Guitar Playing Vol. 2</i> A. Shearer: <i>Learning the Classic Guitar</i>	Villa-Lobos: <i>Five Preludes</i> Tarrega: <i>Recuerdos de la Alhambra</i> J. S. Bach <i>Cello Suite No. 1</i> Ensemble Music: Chamber music with voice, flute, and/or violin	First Semester: Jury Performance Lab Three Class Recitals Second Semester: Performance Lab Half Recital
425	Famenco Rasguados, arpeggios and scales M. M. = 132	R. Iznaolo: <i>Workshop for Virtuoso Class Guitar Technique</i>	Villa-Lobos: <i>Etudes</i> J. S. Bach <i>Lute Suites</i> Works by: Sor Giuliani, Brouwea, Berkeley, Rodrigo Ensemble Music: Duets, accompanying voice recitals	First Semester: Jury Performance Lab Four Class Recitals Second Semester: Performance Lab Full Recital

Voice

	Technique	Repertoire	Performance Requirements
131	Adequate breath support throughout range, proper posture, balanced onset. Vocalises by Vaccai	3-5 pieces learned and performed from memory per semester of study, at least one in Italian and at least one in English.	Jury Class Recital (after first semester of study)
231	Clear diction and textual understanding in English and Italian Can demonstrate varied dynamics, increased agility, growing pitch range, and interpretive skills.	4-6 pieces from 2-3 different musical styles. Introduction of German and/or French.	Jury Two class recital performances
331	Even tone throughout range, messa di voce, and a growing palette of vocal colors. Strong sense of interpretation and stage presence.	4-6 pieces learned and performed from memory per semester of study including: Opera, Operetta and Musical Theatre. Proper diction in English, French, Italian, and German. Half Recital: Approximately 30 minutes of music including at least three musical styles and at least three different languages. Two consecutive semesters are REQUIRED for 300 level study and the associated recital. ALL MATERIAL WILL BE SUNG FROM MEMORY.	Jury Three class recital performances Second semester: Half recital
431	Further development of tone quality, musical interpretation, and serious musical analysis of core works.	Perform music in 4-5 languages and in multiple styles. Students will be encouraged to choose appropriate repertoire and to collaborate with other musicians (instrumental or vocal)	Jury Four class recital performances Second semester: Full recital including at least four periods or styles and four languages.

PIANO

	Scales	Samples of Repertoire Level	Performance Requirements
141	All major scales (two octaves)	Bach, easier Little Preludes Beethoven and Clementi Sonatinas Schumann <i>Album for the Young</i> Grieg <i>Lyric Pieces</i> Schubert waltzes Burgmuller <i>Op. 100</i>	Jury Class Recital (after first semester of study) Performance Lab (after first semester of study)
241	All major and minor scales (two octaves)	Bach Inventions Mozart easier sonatas (first movement) Beethoven <i>Op. 14 no. 1 Op. 49 no. 1</i> Chopin <i>Preludes</i> Bartok <i>Roumanian Dances</i>	Performance Lab Two Class Recitals Jury
341	All major and minor scales (four octaves) All major arpeggios	Bach <i>Preludes and Fugues</i> Scarlatti <i>Sonatas</i> First movement of a sonata by Haydn, Mozart or Beethoven Chopin <i>Nocturnes, Waltzes</i> Schubert <i>Impromptus</i> Debussy <i>Children's Corner Suite</i> Gershwin <i>Preludes</i>	First Semester: Jury Performance Lab Three Class Recitals Second Semester: Performance Lab Half Recital
441	All major and minor scales (four octaves) All major and minor arpeggios	Bach <i>Preludes and Fugues</i> Bach <i>Suites</i> Beethoven <i>Sonatas</i> Chopin <i>Ballades, Scherzos, Etudes</i> Rachmaninoff <i>Preludes</i> Scriabin <i>Etudes</i> Brahms <i>Op. 118 or 119</i> Prokofiev <i>Sonatas</i> Ravel <i>Sonatine</i> Bolcom <i>Rags</i> Bartok <i>Suite</i>	First Semester: Jury Performance Lab Four Class Recitals Second Semester: Performance Lab Full Recital

APPENDIX A

Faculty Comment Sheet

(Printed or typed in black)

*See Reverse and Complete

Provide ten (10) copies of your completed Faculty Comment Sheet and 3 (three) copies of your music at the Jury Examination. Please have your instructor sign the bottom of the Sheet.

Name _____

Major _____

Instrument _____

Instructor _____

Number of semester studied at Bridgewater _____

Circle level: 100 200 300 400

Works prepared for the Jury (place an * before each memorized work)

Title

Movement (if applicable)

Composer

Technical studies and other works studied

REQUEST FOR PERMISSION FOR PROMOTION OR RECITAL APPROVAL:

Circle as appropriate. Details concerning the requests listed below may be found in the Performance Studies Handbook.

Not Requesting Advancement

Permission to Enroll in Level 200

Permission to Enroll in Level 300

(SIGN FOR TWO ADJACENT JURY TIME SLOTS)

Permission to Enroll in Level 400

(SIGN FOR TWO ADJACENT JURY TIME SLOTS)

Recital Preview - Level 300 or 400

(SIGN FOR TWO ADJACENT JURY TIME SLOTS)

Instructor Signature _____ Date _____

Comments

(Faculty Use Only)

:

Examiner grade	Examiner signature	Date
Average Jury Grade (20%) _____	Recital Participation _____	
Instructor Grade (80%) _____		
Final Grade (100%) _____		
Permission to Enroll in Level 200 _____		
Permission to Enroll in Level 300 _____		
Permission to Enroll in Level 400 _____	Recital Preview – Level 300 or 400 _____	

APPENDIX B

Recital Information Sheet

Must be signed by your instructor

Please complete one sheet for each recital

Name_____

Instrument_____

Performance Date_____

Accompanist_____

Selection 1:

Title_____

Movement_____

Composer_____

Composer Dates_____

Catalogue No. (Op., K, L, H, BWV)_____

Selection 2:

Title_____

Movement_____

Composer_____

Composer Dates_____

Catalogue No. (Op., K, L, H, BWV)_____

Selection 3 (if necessary):

Title_____

Movement_____

Composer_____

Composer Dates_____

Catalogue No. (Op., K, L, H, BWV)_____

Instructor's Name_____

Instructor's signature: (Required)_____

Please return completed form to Dr. Running's mailbox, Music Department, room 312,
at least two weeks in advance in order to perform on your requested date.