

PLYMOUTH STATE UNIVERSITY

DEPARTMENT OF

MUSIC, THEATRE, & DANCE

MUSIC STUDENT

HANDBOOK

Fall 2013

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Silver Center for the Performing Arts

Building Hours

Check with the Silver Cultural Arts Office to verify times.

Monday – Thursday	8 a.m. – 10 p.m.
Friday	8 a.m. – 5 p.m.
Saturday	Noon – 6 p.m.
Sunday	Noon – 6 p.m.
Holidays	Closed unless otherwise stated.

Practice Rooms

Practice rooms are located in Silver Center on the third level. Available hours for use are the same as the above building hours. Smoking, eating, and drinking are not permitted in the practice rooms. Violations may result in the loss of practice privileges.

Instruments and Lockers

Instrument lockers are primarily for the storage of the Department's instrument collection. However, instrumental majors, Symphonic Band members and Jazz Ensemble members may request a locker for storing their own instrument. Brass requests should be directed to Dr. Stickney and woodwind requests to Dr. Pfenninger.

Instruments and lockers are issued on a semester basis and there is no fee for the use of lockers for music majors and minors.

The return of all school-owned instruments is governed by the following:

- Instruments are to be returned to the Department each semester on or before the last day of final exams or performances.
- If a class is dropped for which an instrument has been assigned, the instrument is to be returned within the same week as the drop is initiated.
- If an instrument is no longer required for a class or performance ensemble, the instrument is to be returned within the week.
- The Department reserves the right to withdraw an instrument from use at any time.
- Students are responsible for damaged or lost instruments.

Becoming a Music Major

In addition to the regular requirements for admission to Plymouth State University, the applicant must audition in his/her major performance area for members of the music faculty and take a music theory placement exam. Prospective music education majors will also be asked to respond to an essay prompt and interview with the Music Education Coordinator. Audition dates are published annually and may be scheduled with the Department Chair or with the appropriate music performance faculty member. The material used for the audition should be representative of the applicant's musicianship and technical proficiency. Students auditioning for the BS Music Education major will also be expected to respond to a writing prompt and interview with the Music Education Program Coordinator. Please consult the Department website for current audition requirements.

Becoming a Music Minor

Before beginning the Music Minor, students are required to have a placement interview with the Department Chair and the appropriate Performance Studies instructor in their area. The student will then perform an audition on his/her instrument for members of the faculty. The material used for the audition will be decided by the student and the appropriate performance study faculty member.

Scholarships, Grants, and Fellowships

The Department awards *Scholarships* annually to music students on the basis of musical ability, academic standing, service to the department, and financial need. These are awarded to new and returning majors and non-majors. *Talent Grants* are scholarships offered to incoming first-year students in Music. All incoming first-year students are considered for these awards; no special application is necessary. These awards vary in amount, and are applied to student tuition costs in the years for which they are awarded. These awards are renewable annually for three additional years at the discretion of the Music Division faculty; in order to be considered for renewal, students must meet a set of requirements stated in the initial award letter. Notification from the Department will be made in the spring semester each year. All MU/ME majors are considered for the following *Talent Grants* and non-renewable *Scholarships* (no special application is necessary):

Roberta T. Bartlett Music Scholarship-Roberta was a friend and longtime supporter of PSU and named PSU to receive a percent of her charitable remainder trust to be used for scholarships for music and art students. Mrs. Bartlett was very generous to PSU in her lifetime having supported the construction of the Silver Center for the Arts and renovations to the Draper Maynard building, which houses the PSU Art Department. Mrs. Bartlett passed away in December of 2006. Her daughter, Sara B. Jones of Lebanon, NH assisted PSU in creating this endowed scholarship in honor of her mother's wishes. Awards will be based on need and/or merit.

Bernice Goodwin Spaulding Memorial Scholarship-The Spaulding Scholarship was established by Miss June Spaulding to honor her mother who graduated from Plymouth Normal School in 1911. Bernice Goodwin was always interested in music and acting and participated in the Oratory Society, Glee Club, and numerous choirs. For many years she taught private piano students in addition to her classroom responsibilities in Lakeport, Laconia, and later in Rumney, NH. The scholarship is awarded on the basis of merit and financial need to students majoring in music education. Recipient must have a cumulative GPA of 3.0 or higher.

Myrtle L. Grover '24 Music Scholarship-Miss Myrtle L. Grover established two scholarship funds in her name, in 1978 and 1979. The earlier fund is awarded to music students, while the second is for undergraduates majoring in accounting, business administration, or business education. Myrtle, a member of the class of 1924, stayed very active in the Plymouth State community after her graduation, as well as in many musical and business teacher organizations around the state. Myrtle passed away in January of 2003 a few weeks prior to her 98th birthday.

Irving Willard Jones 1908 Scholarship-This scholarship originated from the estate of Mrs. Marie Jones, in honor of her husband who was a 1908 graduate from Plymouth Normal School. He died in 1939. Mr. and Mrs. Jones moved to Denmark shortly after Mr. Jones' graduation, where both of them comfortably lived out their lives. The Irving Willard Jones Scholarship Fund recognizes the aspirations of worthy Plymouth State students who are registered in Adult Education or Public School Music. This endowment funds scholarships for students majoring in music education. The scholarship is based on merit with consideration given to financial need.

Ruth W. Metcalffe Annual Music Scholarship-Ruth W. Metcalfe was a long-time friend of Plymouth State contributing regularly to the music and theatre departments. Ruth was a resident of Danbury, NH and was the head of nursing at Massachusetts General Hospital for many years. Ruth was a member of the Pemigewasset Choral Society and played the organ for many events. Ruth died February 15, 2002. Ruth made arrangements for her trust to continue supporting the PSU Music & Theatre departments for years to come with annual donations. The purpose of this award is to provide a scholarship(s) to a student(s) majoring in music. The award is based on financial need, talent, and service to the Department of Music & Theatre.

Michael L. Trimpi '92 Performance Studies Grants-The Michael L. Trimpi '92 Endowment for Performance Studies Talent Grants was established at Plymouth State University of the University System of New Hampshire through a generous gift from Michael Trimpi '92 in April in 2010. Michael Trimpi came to Plymouth State as a non-traditional student to pursue his passion for music, far different from his work in the physics laboratory at Dartmouth College. He completed his music degree at PSU in 1992 and his son, Joshua L. Trimpi, graduated in 1996. Deeply impressed by the quality of the music faculty at Plymouth State and moved by the financial burden many of his fellow music students faced, Mr. Trimpi began making contributions to assist the department and its students, including the Anonymous Performance Studies Grants and the replacement of musical instruments. Music has remained a prime interest and passion for Mr. Trimpi. He often attends ensemble concerts, individual recitals, and other performance events at PSU. He maintains close relationships with members of the music faculty and enjoys meeting current music students, especially when he can mark their progress in music performance through their years studying at PSU. Mr. Trimpi established this fund because he wished to assist students in nurturing their musical talent without additional financial burden required in music coursework. MTD students are selected to receive these awards to defray the cost of one credit of Performance Studies in each of the two semesters of the academic year.

Band Student Fellowship-The band student fellowship provides professional experience for an Instrumental Music Education major. The fellowship provides training in all aspects of the instrumental organization, including administration repertoire selection, and rehearsal technique. In addition, a major component of the Fellowship in the fall semester involves organizational oversight of the All New England Band Festival. The fellowship gives a credit of \$1500 each semester on the recipient's tuition bill. The position requires 10-12 hours per week outside of class time. Please see the Director of Bands for information on the selection process for this fellowship.

Choral Student Fellowship-The choral student fellowship was established in the fall of 1993 to provide a unique professional experience for Music Education majors and Contract Option majors whose emphasis is voice or conducting. The fellowship provides training in all aspects of the choral organization, including administration, repertoire selection, program building, recruitment, touring, and rehearsal technique. The fellowship gives a credit of \$1500 each semester on the recipient's tuition bill. The position requires 10-12 hours per week outside of class time.

SELECTION CRITERIA:

- Applicant should be a junior or senior Music Education or Contract Option major preferably with a voice and/or conducting emphasis. Instrumental education majors who are active participants in the choral area are also encouraged to apply. § Current and potential contribution to the choral/vocal areas of the Department of Music, Theatre, and Dance.
- Talent and development potential.
- Active participation in Choir Council and ACDA.
- Leadership and public relations skills.
- Organizational and office skills.
- Grade point average of at least 3.0
- Applicant must participate in both University Chorale and Chamber Singers for the academic year.

Performance Studies

Please refer to the Undergraduate Catalog for Performance Studies requirements for your degree. Students majoring in Music may study additional performance areas for one credit with the approval of the Performance Studies teachers. Non-music majors may take one credit of Performance Studies if instruction is available. There is an additional per credit fee for Performance Studies instruction.

Performance Studies Registration

All Music students required to enroll in performance studies and performance labs will be scheduled automatically in fall and spring semesters. If a performance studies credit is to be added, the student and instructor must complete a paper **Performance Studies Form** (may be found in the department office), which the student submits to the Office of the Registrar in Speare Administrative Building.

Performance Studies Juries

Each student will perform a jury (final performance exam) at the conclusion of each semester of enrollment. Students should acquire information concerning jury requirements at the beginning of the semester. Level change juries (to 2000, 3000 or 4000) generally occur at the end of two semesters at each level and will be evaluated by the faculty who will then recommend:

1. Performance Studies at the next higher level, **OR**
2. A continuation of Performance Studies at the same level until examination at that particular level has been passed, **OR**
3. A change of major or minor

Accompanying Guidelines

I. Vocal Accompanying

- A. Collaborative pianists are assigned by the voice and collaborative piano faculty. An attempt will be made to honor specific student requests, barring schedule conflicts.
- B. Accompanying time is provided as part of the Performance Studies Fee and is based on 13 lessons and rehearsals per semester. The time allotted to students enrolled in Vocal Performance Studies is as follows:
 1. Voice majors enrolled in two credits at the 1000 level: 15 minutes lesson time and 15 minutes weekly rehearsal time
 2. Voice majors enrolled in two credits at the 2000-4000 levels: 30 minutes lesson time and 30 minutes weekly rehearsal time
 3. Students enrolled in one credit at any level: 15 minutes lesson time and 15 minutes weekly rehearsal time
- C. Collaborative pianists are available to play for student recitals, performance classes, and master classes within the department. For other performances, on or off campus, the student will negotiate a fee to be paid by the student directly to the pianist.
- D. Vocalists are responsible for scheduling a regular weekly rehearsal time with their pianists. Once scheduled, attendance at these rehearsals is mandatory. Vocalists must notify their pianists by phone and/or email by 8:00 pm the preceding day if they need to cancel a rehearsal or lesson. Sessions cancelled without proper notice will not be made up.

II. Instrumental Accompanying

- A. Collaborative pianists are assigned to the instrumental students by the Collaborative Piano Coordinator.
- B. Accompanying time is provided as part of the Performance Studies Fee and is based on 13 weeks per semester. The time allotted to students enrolled in Instrumental Performance Studies is as follows:
 - 1. Instrumental majors enrolled in two credits at the 1000 level: 15 minutes weekly rehearsal time
 - 2. Instrumental majors enrolled in two credits at the 2000-4000 levels: 30 minutes weekly rehearsal time
 - 3. Students enrolled in one credit at any level: 15 minutes weekly rehearsal time
- C. Collaborative pianists are available to play for rehearsals, student recitals, juries, and master classes. For extra rehearsals and other performances, on or off campus, the student will negotiate a fee to be paid by the student directly to the pianist.
- D. Instrumentalists are responsible for scheduling a weekly rehearsal time with their pianists. Once scheduled, attendance at these rehearsals is mandatory. Instrumentalists must notify their pianists by phone and/or email by 8:00 pm the preceding day if they need to cancel a rehearsal. Sessions cancelled without proper notice will not be made up.

Student Accompanists

- I. Student pianists may receive either accompanying credit and/or hourly wages for accompanying voice and/or instrumental students with the approval of the Collaborative Piano Coordinator.
- II. Student pianists must be enrolled in Keyboard Accompanying (MU2100) before they are eligible for hourly wages.
- III. Requirements for Keyboard Accompanying (MU2100: .5 credits) are:
 - A. Accompanying one 2-credit voice major, or
 - B. Accompanying two 1-credit voice students, or
 - C. Accompanying two instrumental students, or
 - D. Accompanying one 1-credit voice student and one instrumental student, or
 - E. Accompanying one instrumental student with a junior or senior recital
- IV. Maximum pay per week will be for 8 hours
- V. The student pianist will be paid for work beyond the .5 credit. The maximum time allowed is:
 - A. Voice
 - 1. 2-credit voice student: 1.5 hours per week
 - 2. 1-credit voice student: 1 hour per week
 - 3. 2-credit voice student the semester before and the semester of a junior or senior recital: 2 hours per week
 - B. Instrumental
 - 1. Instrumentalists enrolled for two credits in 1000 level performance studies will receive 15-30 minutes rehearsal per week
 - 2. Instrumentalists enrolled for two credits in 2000, 3000 and 4000 level performance studies will receive 30-60 minutes rehearsal time per week
 - 3. Instrumentalists enrolled for one credit will receive 15-30 minutes rehearsal per week.
 - C. These hours include all rehearsals, lessons, and coaching sessions. If the student pianist plays recitals, juries and other miscellaneous events, additional pay will be determined by the Collaborative Piano Coordinator.

- VI. Student pianists must file their hours bi-weekly by noon on Friday with the Collaborative Piano Coordinator.
- VII. Student pianists must have worked out all technical aspects of the music prior to a rehearsal.

Public Performance Requirements

Student Recitals

In every regular semester, students enrolled in Performance Studies are required to perform repertoire from their private lessons on a departmental public recital. Students who don't meet this requirement will receive a grade of Incomplete in Performance Studies for that semester, and will be required to perform on the first Wednesday recital of the next semester in order to remove the Incomplete from their transcripts. They will also have to perform on a second public recital later in that next semester in order to fulfill that semester's public performance requirement.

The only students exempt from this requirement are students in the first semester of Performance Studies at the 1000-level, music minors, and music education majors who are student teaching. However, students in these categories who wish to perform on a departmental recital may do so with the permission of their performance studies instructor (students are strongly encouraged to do so). *Otherwise, the only exceptions to this policy will be with special permission from the Chair of MTD.*

Recitals do not exceed 40 minutes of music. Total time per performer should not exceed eight minutes; a request for exceptions should be presented by the performance teacher to the faculty at least two weeks prior to the desired date. Recital forms will be considered in the order in which they are received until the maximum time is filled. *No more than one request per student, per recital will be accepted unless time permits. Once a student has already performed during a semester, additional performances will be permitted only if time permits.*

Scheduling Wednesday Student Recitals

Students will:

- Obtain approval from performance studies instructor
- Go to <http://oz.plymouth.edu/~mkizer/recitals/> OR <http://www.plymouth.edu/department/mtd/music-program/resources-for-music-students/>
- Complete online form and submit
-

Requesting Recordings

- Students may request a copy of the student recital performance by using the online form found at <http://www.plymouth.edu/department/mtd/music-program/resources-for-music-students/>

Junior Recital

All BA Piano Performance & Pedagogy and Voice Performance & Pedagogy majors are required to perform a junior recital in either the first or second semester at the 3000 level.

- A. A half recital (25 minutes of music) performed solo or in collaboration with another student during the Junior year is required for B.A. Music students in the Piano Performance & Pedagogy and Voice Performance & Pedagogy options.
- B. The student must register for MU 3010, Junior Recital.
- C. A pre-recital jury will be performed for the faculty **at least four weeks prior** to the scheduled date of the Junior Recital. The faculty will determine if the program is ready to be performed publicly. The student will not be exempt from the regular level jury at the end of the semester in which the Junior Recital is presented.

- D. Any soloist or ensemble involved in the recital must be present and prepared to perform at the recital jury;
- E. If the recital is shared, each solo performer must fill out a separate application.

Senior Recital

All BA Piano Performance & Pedagogy, Voice Performance & Pedagogy, and BS Music Education majors* are required to perform a Senior Recital in either the first or second semester at the 4000 level. The program should represent music in a variety of styles and periods. Seniors are exempt from the end of semester jury during the recital semester.

**Under special circumstances and with permission of the department, Music Education students may perform the same repertoire in a jury-in-lieu-of-recital.*

- A. BA Piano Performance & Pedagogy and Voice Performance & Pedagogy majors are required to perform a full length solo recital with a minimum of 40 minutes of music. The student must register for MU 4010, Senior Recital.
- B. BS Music Education majors are required to perform at least 25 minutes of solo music This may be performed solo or in collaboration with another PSU music major. The student must register for ME 4500, Senior Recital: Music Education.
- C. A pre-recital jury will be performed for the faculty **at least four weeks prior** to the scheduled date of the Senior Recital. The faculty will determine if the program is ready to be performed publicly or if, in the case of music education majors, a jury-in-lieu-of-recital (see below for more information) will fulfill the requirement.
- D. The student will provide copies of the program* at the pre-recital jury for the faculty to edit and approve.
- E. Any soloist or ensemble involved in the recital must be present and prepared to perform at the recital jury;
- F. If the recital is shared, each solo performer must fill out an application

The Senior Jury-in-Lieu-of-Recital

- A. BS Music Education majors who are not allowed to perform a public Senior Recital may be allowed to perform a jury-in-lieu-of-recital at the discretion of the music faculty;
- B. The jury is performed for the music faculty and should comprise at least 25 minutes of music;
- C. The student will provide printed copies of the program*;
- D. The jury-in-lieu-of-recital is **not** open to the public.
- E. ****See program examples in back of handbook.***

Scheduling Junior and Senior Recitals

Complete the online recital form which can be found at <http://www.plymouth.edu/department/mtd/music-program/resources-for-music-students/> Except under extreme circumstances, the recital date may not be changed once it has been published on the department calendar. In such cases, you are to see that your Performance Studies Teacher notifies both Karen Weldon and Janice Johnson

Programs and Recording of Junior and Senior Recitals

- A. **Programs:** Students will provide printed copies for the faculty jury as outlined above. Preparation and final proofing of the program will be done by the student in consultation with the Performance Studies teacher. Examples are available from Dr. Arecchi, Dr. Stickney, Dr. Pfenninger, and/or Mrs. Oliver. The student is responsible for having the programs and program notes printed.
- B. **Recording:** Students may request a copy of the recital recording using the online form found at <http://www.plymouth.edu/department/mtd/music-program/resources-for-music-students/>

Performance Attendance Requirements

Student Recitals

Music majors are required to attend both Music Convocations and all Wednesday student recitals. All music majors and minors are highly encouraged to attend junior and senior recitals.

Music Theatre majors, Music minors, part-time majors and Interdisciplinary majors are required to attend both Music Convocations and 50% of the Wednesday student recitals.

A faculty member at each recital takes attendance. It is the responsibility of the student to check in with the faculty member responsible for attendance. Do not assume your name has been checked automatically and do not ask others to check in for you.

Permission to be excused from any student recital or convocation must be granted prior to the event. Failure to attend the required number of events will result in your Performance Studies grade being lowered one complete grade, i.e., B to C, B+ to C+, etc.

Professional Performances

Music majors are required to attend a minimum of **5** faculty-approved professional level performances for the **Fall 2013** semester (subsequent semesters will be announced during the first week of classes).

Music Theatre majors, Music minors, part-time majors, and Interdisciplinary majors are required to attend a minimum of 2 faculty-approved professional level performances each semester.

Keyboard Proficiency

Functional keyboard proficiency must be demonstrated by all students studying in a music degree program.

Students in the B.S. Music Education and in the B.A. Music/Voice Performance & Pedagogy are required to complete Piano Class I, II, III and IV. A student must receive a minimum grade of C to progress to each new level. Music Education majors must successfully pass the Piano IV final exam and receive a minimum grade of C to demonstrate keyboard proficiency required for degree completion.

Students in the B.A. Theatre/Music Theatre Performance majors, Music Technology and Music Contract degrees are required to complete Piano Class I, and II. A student must receive a minimum grade of C in Piano Class I to progress to Piano Class II.

Students who have had prior keyboard study may choose to take a functional keyboard placement test in order to be placed in a higher level Piano Class or be exempt from all classes.

Performing Ensemble Requirement

Please note: All Talent Grant recipients must be enrolled in two performing ensembles, one of which must be a major ensemble, each semester. **Major ensembles include Jazz Band, Symphonic Band, Chorale, or Chamber Singers.**

BS Majors- required ensembles each semester:

BS Music Education: Voice	University Chorale OR Chamber Singers
BS Music Education: Wind or Percussion	Symphonic Band
BS Music Education: Piano	One Major Ensemble (University Chorale, Chamber Singers, Symphonic Band, Jazz Band)
BS Music Education: Guitar	One Major Ensemble (University Chorale, Chamber Singers, Symphonic Band, Jazz Band)
BS Music Education: Bass	One Major Ensemble (University Chorale, Chamber Singers, Symphonic Band, Jazz Band)

BA Majors- required ensembles:

BA Voice Performance	University Chorale OR Chamber Singers each semester.
BA Piano Performance	One Major Ensemble (University Chorale, Chamber Singers, Symphonic Band, Jazz Band) for a minimum of 6 semesters.
BA Music Technology	One Major Ensemble (University Chorale, Chamber Singers, Symphonic Band, Jazz Band) for a minimum of 6 semesters
BA Music Contract	One Major Ensemble (University Chorale, Chamber Singers, Symphonic Band, Jazz Band) for a minimum of 5 semesters

Performing Ensembles

University Chorale

University Chorale is a 70-80 voice ensemble open to all PSU students. The ensemble performs works from all periods and styles, often in collaboration with other New Hampshire choirs and orchestras. Recent repertoire includes Ralph Vaughan Williams "Dona nobis pacem," Michael Tippett "A Child of Our Time," Johannes Brahms "Schicksalslied," Morten Lauridsen's "Lux Aeterna," Karl Jenkin's "The Armed Man," and the United States premiere of Qinisela Sibisi (South Africa) "Zulu Mass." One credit per semester is offered, and the course may be repeated for credit.

Chamber Singers

A select ensemble of 16-24 voices open to all PSU students by audition. The Chamber Singers perform music of all periods and styles in concerts both on and off campus. Recent repertoire includes Mozart "Mass in C minor" (in collaboration with NH Master Chorale), J.S. Bach "Komm, Jesu, komm," Haydn "Te Deum," and works by Eric Whitacre, Morten Lauridsen, Arvo Pärt, and Moses Hogan. The Chamber Singers tour annually; the ensemble has performed in England, South Africa, Vietnam, Italy, Canada, the American Southwest, and throughout New England and the East Coast. One credit per semester is offered, and the course may be repeated for credit. Tour fee applies.

Symphonic Band

Symphonic Band is open to all PSU students by audition. Students in Symphonic Band develop ensemble performance techniques, individual performance skills and give public performances, both on and off campus. The band performs a wide variety of music, from standard band literature to new compositions. The Symphonic Band is featured annually at the All New England Band Festival, which is hosted by Plymouth State University. One credit per semester is offered, and the course may be repeated for credit.

Jazz Ensemble

The Jazz Ensemble is open to any student by audition. The ensemble studies and performs works spanning all genres of jazz, from big band to fusion. Performances are given on and off campus throughout the academic year. The jazz ensemble hosts the annual All New England Jazz Festival each March. One credit per semester is offered, and the course may be repeated for credit.

Jazz Workshop

Open to all students by audition. Provides an opportunity to study jazz improvisation, harmony, and performance practice through examination of the history of jazz, the study of recordings and transcriptions of improvised solos. Aspects of music theory specific to the jazz idiom are explored, as are specific improvisational techniques. One credit per semester is offered and the course may be repeated for credit.

Chamber Winds

Chamber Winds encompasses a diverse group of ensembles that typically include woodwind ensembles, clarinet choir, flute choir, saxophone quartet, trumpet ensemble, horn ensemble, trombone choir, brass quintet and low brass choir. Together, the groups present a public performance at the end of each semester. Occasionally, performances are held off campus as well. One credit per semester is offered, and the course may be repeated for credit.

Percussion Ensemble

Open to all students with permission of the instructor. Literature includes contemporary percussion works (sometimes involving bass, guitar and piano), standard pieces, and also original works by members of the ensemble. One-half credit per semester is offered, and the course may be repeated for credit.

Piano Ensemble

Open to all students with permission of the instructor. Ensembles of two or more pianists study and perform piano ensemble literature from the 18th–20th centuries. Designed to develop ensemble skills and to present public performances. One credit per semester is offered, and the course may be repeated for credit.

Guitar Ensemble

Open to all students with permission of the instructor. The ensemble works on building a Guitar Orchestra from the ground up. Without the aid of a drummer, the ensemble must be strong in the Rhythm Section necessitating the need for understanding the complexities of time within a composition. Areas of performance include improvisation in a jazz format and Classical compositions in Quartet, Trio, Duet or solo form. One credit per semester is offered, and the course may be repeated for credit.

Keyboard Accompanying

Open to all keyboard students, with permission of instructors involved, wishing to perform as accompanists in the studio and in recital. One-half credit per semester is offered, and the course may be repeated for credit.

The Music Theatre Company

Open to all students by audition. This ensemble specializes in the music theatre repertory: Broadway-style musicals, revues, operettas, and operas. A show is produced in each regular semester. One credit per semester is offered and the course may be repeated for credit.

Pemigewasset Choral Society

Open to all undergraduate and graduate students; no audition is required. The Pemi Choral Society is a large regional singing society performing appropriate choral literature from all historical styles and periods, including major and minor works. This ensemble does not carry a credit.

Student Organizations

NAfME – National Association for Music Education

The Music Educators National Conference Student Chapter 15 concerns itself with professional matters of music education regionally, statewide, and nationally. The Chapter arranges for programs and activities of interest to music students and sponsors several events on campus in cooperation with the New Hampshire Music Educators Association. All Music Education majors are strongly encouraged to join. Membership is open to all students.

ACDA – American Choral Directors Association Student Chapter

The PSU student chapter of ACDA provides student leadership and educational opportunities in choral music education and performance. The chapter sponsors yearly attendance at national and regional conventions, and hosts on-campus activities related to the choral arts. Membership is open to all students.

MTNA – Music Teachers National Association Student Chapter

The Music Teachers National Association is specifically geared toward the private or studio music teacher. The MTNA Student Chapter provides educational, musical, social and professional experiences that augment the student's formal course of study.

The Chapter presents programs and activities on campus for students throughout the year. The Chapter is also active in the N.H.M.T.A. events. Membership is open to all students.

PERFORMANCE STUDIES

Voice

I. Vocal Study

The voice faculty in the Department of Music, Theatre, & Dance base their instruction on the conviction that vibrant, healthy singing in all classical, musical theatre and other popular forms is founded on the same principles of vocal production. Consequently, all students of voice should expect to study techniques and repertory that have been proven to facilitate the acquisition of a sound, consistent and reliable technique of singing.

- A. All Students in the B.A./Voice Performance & Pedagogy Option and the B.A. in Music Education must enroll in 2 credits of Performance Studies instruction in each semester. They receive one 45-minute private lesson per week and are required to participate in the weekly Voice Performance Lab appropriate to their level (MU 1420 or MU 3420).
- B. Students in other options within the B.A. in Music having voice as the primary instrument must enroll in 1 credit of Performance Studies instruction in each semester (one 30-minute lesson per week). Students in this option are required to participate in the weekly Voice Performance Lab appropriate to their level (MU 1420 or MU 3420).

- C. All students in the B.A./Music Theatre Performance Option must enroll in 1 credit of Performance Studies instruction in each semester (one 30-minute private lesson per week). Students in this option are required to participate in the weekly Voice Performance Lab appropriate to their level (MU 1420 or MU 3420).
- D. All students incorporating music/voice into an Interdisciplinary Program determine, in consultation with the music advisor assisting in the development of this major, the credits of Voice Performance Studies to be included. The Performance Studies teacher should concur that the performance studies plan is appropriate for the student.
- E. All Music/Voice minors will enroll in 1 credit of Performance Studies instruction, one 30-minute private lesson, for **five semesters** of study. They are to participate in the weekly Voice Performance Lab appropriate to their level of study MU 1420 or MU 3420).

II. Performance Studies Notebook

All voice students will maintain a Performance Studies Notebook (see heading under each Performance Studies Level for specific requirements).

III. Grading

Grades at all levels are computed according to the following formula:

Studio Grade:	50 percent
Notebook Grade:	25 percent
Jury Grade:	25 percent

IV. Voice Curriculum

The following courses are required in the curriculum of students enrolled in the B.A. Music/Voice Performance & Pedagogy Option.

1. MU 2000 Diction for Singers
2. MU 3430 Survey of Vocal Literature
3. MU 4280 Voice Pedagogy for Majors
4. MU 4430 Voice Teaching Practicum (By arrangement with Dr. Arecchi)

B.S. Music Education majors will also find MU 2000 Diction for Singers particularly useful to them as choral directors.

Voice majors enrolled in other options within the B.A./Music should consider taking some of these voice specialty courses. MU 2000 Diction for Singers is particularly useful for all voice majors.

B.A./B.S. Interdisciplinary majors should include this coursework if their program is directed toward pre-opera Performance Studies.

V. Voice Performance Lab

Students majoring in B.A./Music/Voice (all options), B.S./Music Education/Voice, and B.A./Theatre (Music Theatre Performance Option) are required to enroll in either:

1. MU 1420 (Performance Lab I): students who are studying voice at the 1000 level
2. MU 3420 (Performance Lab II): students who are studying voice at the 2000, 3000 or 4000 levels

These performance labs meet once a week and carry no specific credit because the credit is already awarded through Voice Performance Studies. Lab participation is reported to the Performance Studies teachers so that this may be factored into the student's semester grade.

For satisfactory completion of each level of private vocal study, the student should demonstrate the following competencies:

1000 Level

I. General Musicianship

- A. The student will demonstrate a basic music reading ability. He/she should be able to learn (independently) assigned repertory and technique.
- B. The student should sing learned repertory with good intonation, rhythmic accuracy and sensitivity both to phrasing and to the interplay between vocalist and accompanist.

II. Vocal Technique

- A. The student will demonstrate an increased understanding of the essentials of vocal production, e.g., body alignment, use of muscles needed for strong breath coordination, legato singing and appropriate resonance for each tone.
- B. The student should demonstrate consistent vocal growth commensurate with age and previous singing experience, and to a degree appropriate for this level of university study.

III. Repertoire

All students at 1000 level will be assigned pieces in English and Italian. At the discretion of the applied voice teacher, work on literature in Italian may be deferred until the second semester of study. Repertory should be selected from anthologies of 17th and 18th century songs, anthologies of American and/or British art songs, concert settings of folk songs, and musical theatre. At the discretion of the applied teacher, repertory may include songs in a foreign language other than Italian that has been previously studied. Music Theatre Performance majors should expect that at least 50 percent of the assigned pieces will be from the standard classical repertory. The balance may be from musical theatre, operetta, cabaret or other genres deemed appropriate by the applied teacher.

1000 Level Minimum Repertory Assignments

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
B.A./MUSIC:			
Voice Perf./Ped.	6-7	7-8	Same as Sem. II, if required
Other Options	4-5	5-6	Same as Sem. II, if required
B.S./MUSIC ED.	4-5	5-6	Same as Sem. II, if required
B.A./B.S. INTERDIS.	4-5	5-6	Same as Sem. II, if required
B.A./THEATRE			
Music Theatre Perf.	5-6	6-7	Same as Sem. II, if required
MUSIC MINOR & VOICE/ 2 ND INSTR.	4	5	5
NON-MUSIC MAJOR or MINOR	3	4	4

IV. Performance Studies Notebook

All voice students at 1000 level are required to maintain a Performance Studies Notebook (loose-leaf binder preferred) including the following:

- A. Verbatim (word-for-word) translations of texts of each foreign language song studied during the semester.
- B. Phonetic (IPA) spellings of texts (this may be combined with the verbatim translation). This should be done for all Italian or other approved foreign language texts in Semester I, and for all texts

(including English) in Semester II. Performance Studies instructors may modify this requirement to suit the skill level of each student.

- C. Paraphrasing (a summary of one or two sentences in one's own words) of each text. This is to be done for English as well as foreign language texts.

(The purpose of the exercises above is to acquaint the student with an important means of approaching the study of vocal literature: thorough analysis of text and music.)

- D. A paragraph giving a brief biographical sketch of the composer of each song or aria studied and any significant information about the song or aria (is it from a song cycle? What opera or oratorio? Etc.). Indicate also whether or not a recording of the piece or total work has been located and listened to.
- E. All materials related to voice Performance Studies (notes on lessons, any photocopies in use, vocalizes and repertory lists).
- F. Other materials as required by individual Performance Studies instructors.
- G. This notebook will be graded on its completeness, organization and legibility.

V. Performance Requirements

A. Jury Examinations

All students will perform a jury for the faculty at the end of each semester of study. Students should be prepared to **sing from memory** selections that are representative of the repertory studied. Majors are expected to sing appropriate scales and intervals during the exam. All voice students seeking to advance to the 2000 level of study must perform literature in both English and Italian. The quantity of repertory which students will offer is dependent on whether they are majors, minors, interdisciplinary, etc., and how many semesters of study they have completed.

Minimum 1000 Level Jury Repertory

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
Music: B.A./B.S. & Theatre: M.T option	3	4 (level change)	Same as Sem. II, if required
Interdisciplinary	2	4 (level change)	Same as Sem II, if required
Music Minors	2	2	3 (level change)
Non-Music Majors	1	1	1

B. Student Recitals

1. All students whose major instrument is voice are exempt from the Student Recital performance requirement in the first semester of study, although they are encouraged to perform if their voice instructor approves. All voice students except for non-music majors or minors are **required** to perform on at least one Student Recital in subsequent semesters of study at the 1000 level.
2. Any waiver of these requirements is at the discretion of the applied music teacher.

2000 Level

I. General Musicianship

- A. The student will demonstrate further development in sight-reading skills.
- B. Beyond requirements of Level 1000, the student should demonstrate an understanding of the form of each piece studied.

II. Vocal Technique

- A. The student will demonstrate continued development of breath coordination, increased tonal resonance, ability to sing staccato, marcato and legato phrases, and increased flexibility and freedom.
- B. The student will exhibit, both in the studio and in performance, the ability to sing with careful attention to good diction as well as correct vocal production.

III. Repertoire

At the 2000 level of study, all music majors in all options and minors will be assigned pieces in English, Italian and German, and one piece may be from the music theatre repertory. Students are encouraged to work on repertory in other foreign languages, particularly those previously studied.

Interdisciplinary majors and Music Theatre Performance majors will be assigned pieces in English and Italian, and at least 50 percent will continue to be from the standard classical repertory. Once minimum requirements have been satisfied, a student may select repertory from other genres with the permission of the Performance Studies instructor. It is recommended that at least 75 percent of the selections be memorized.

2000 Level Minimum Repertory Assignments

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
B.A./Music:			Same as Sem. II, if required
Voice Perf./Ped.	7-8	8-9	Same as Sem. II, if required
Other Options	5-6	6-7	
B.S./Music Ed.	5-6	6-7	Same as Sem. II, if required
B.A./B.S. Interdisc.	5-6	6-7	Same as Sem. II, if required
B.A./Theatre			
Music Theatre Perf.	6-7	7-8	Same as Sem. II, if required
Music Minor & Voice/2nd Inst.	4	4-5	4-5
Non-Music Major/or			
Minor & Voice/ 2 nd Inst.**	4	4-5	4-5

** Study beyond the 1000 level is optional for these students.

IV. Performance Studies Notebook

All students at 2000, 3000 and 4000 levels will maintain a Performance Studies notebook that includes the following:

- A. Verbatim (word for word) translations of texts of each foreign language song studied during the semester.
- B. Phonetic (IPA) spellings of texts, foreign language and English (this may be combined with the verbatim translation)
- C. A paraphrasing, in English, of each text. This is to be done for English texts as well as foreign.
- D. A brief historical sketch of your character (in the song or aria), leading up to the time you express yourself in the song or aria being studied.
(The purpose of this exercise is: 1) to acquaint students with varied ways of approaching the study and interpretation of vocal literature through a) analysis of text and music, and b) the application of acting techniques; and 2) to explore ways of personalizing material while fulfilling the composer's intent.)
- E. A paragraph giving a brief biographical sketch of the composer of each song or aria, and any significant information about the song or aria studied (Is it from a song cycle? Which opera or oratorio? etc). Indicate also whether or not you have located and listened to a recording of the piece.
- F. All materials related to voice Performance Studies (notes on lessons, and photocopies in use, vocalizes and repertory lists, as well as the information above).
- G. Other materials as required by individual Performance Studies instructors.

H. This notebook will be graded on its completeness, organization and legibility.

V. Performance Requirements

A. Jury Examinations

All students will perform a jury for the faculty at the end of each semester of study. Students should be prepared to sing from memory selections that are representative of the repertory studied. All voice students seeking to advance to the 3000 level of study must perform literature in both English and Italian. Majors must offer at least one selection in German, and they will be expected to sing appropriate scales and intervals during the exam. The quantity of repertory which students will offer is dependent on whether they are majors, minors, interdisciplinary, etc., and how many semesters of study they have completed.

*2000 Level Minimum Jury Repertory**

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
Music: B.A./B.S.**			
& Theatre: M.T option**	4	4 (level change) **	Same as Sem. II, if required
Interdisciplinary	3	4 (level change) **	Same as Sem II, if required
Music Minors	2	6 (completion jury)	
Non-Music Majors	1	1	1

*Please note: The 2000 level advancement jury is a particularly important one. It is at this point that the appropriateness of the major for each student will be evaluated. A student's performance in other course work within the major may be factored into the faculty recommendations.

1. If significant vocal progress has not been achieved but future success in the major seems to remain a possibility, then a third semester of study at the 2000 level will be the most likely recommendation.
2. If significant vocal progress has not been achieved and future success in the major appears to be unlikely, then the student will be counseled to consider other academic options.
3. Students must advance to the 3000 level in order to perform a Junior Recital.

All Music/Voice and Theatre/Music Theatre Performance majors seeking to advance to the 3000 level of study will be assigned one selection which must be prepared for jury performance without the aid of the Performance Studies teacher or the accompanist (for note learning). The studio teacher will select the piece and give it to the student three weeks prior to Jury Examinations. This requirement is **in addition to those stated in the chart above. Students may have one short (15 min.) rehearsal with their assigned accompanist prior to the jury for the purpose of creating a musical/expressive performance. The accompanist **may not assist** with the learning of pitches and rhythms, but may coach the singer regarding issues of performance.

B. Student Recitals

1. B.A. Music, B.S. Music Ed., and B.A. Theatre/Music Theatre Performance majors, and Music minors are required to perform on at least one Student Recital each semester.
2. Music minors and Interdisciplinary majors must perform on at least one Student Recital during the 2000 level of study.
3. Any waiver of these requirements is at the discretion of the Performance Studies teacher.

C. Additional Performances

As proficiency and self-confidence increase, the student should take advantage of additional performing opportunities, e.g., soloist with major ensembles, church soloist, chamber music with other student musicians. **The student must discuss with the instructor any proposed solo performance.**

3000 Level

I. General Musicianship

- A. The student will demonstrate continued maturation in vocal interpretive skills as evidence by increased attention to stylistic differences, phrasing and dynamic shading.

- B. The student should give evidence of increased facility in learning accurately and independently all music assigned.

II. Vocal Technique

- A. The student will display greater consistency in correct vocal production. There should be less regression in technique when under performance pressure.
- B. The student will extend the range of voice, and continue to develop good resonance, breath management and an increased range of dynamic shading.

III. Repertoire

At the 3000 level of study, all music majors will be assigned pieces in English, Italian, German and French. Music minors will be assigned pieces in English, Italian and German. For both music majors and minors, one musical theatre piece may be included in the minimum repertoire assignment. Students are encouraged to work on repertoire in other foreign languages, particularly those previously studied.

Interdisciplinary majors and Music Theatre Performance majors will be assigned pieces in English and Italian, and at least 50 percent will continue to be from the standard classical repertoire. Once minimum requirements have been satisfied, a student may select repertoire from other genres with the permission of the Performance Studies instructor.

It is recommended that 75 percent of the selections be memorized.

3000 Level Minimum Repertory Assignments

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
B.A./Music: Voice Perf./Ped.	8-9	8-10	Same as Sem. II, if required
Other Options	6-7	6-8	Same as Sem. II, if required
B.S./Music Ed..	6-7	6-8	Same as Sem. II, if required
B.A./B.S. Interdisc.	6-7	6-7	Same as Sem. II, if required
B.A./Theatre Music Theatre Perf.	7-8	8-10	Same as Sem. II, if required
Music Minor & Voice/2 ND Instr.**	6-7	6-7	Same as Sem. II, if required “

**Study above the 2000 level is optional for these students.

IV. Performance Studies Notebook

Requirements are the same as for Level 2000.

V. Performance Requirements

A. Jury Examinations

All students will perform a jury for the faculty at the end of each semester of study. Students should be prepared to sing from memory selections that are representative of the repertoire studied.

Advancement to the 4000 level of study will signify that performances now demonstrate a high level of technical mastery, musicality and expression. Students must be advanced to the 4000 level in order to perform the Senior Recital.

Advancement to the 4000 level of study is permitted only for students in the B.A. Music/Voice/all options, the B.S. Music Ed./voice, the B.A. Theatre/Music Theatre Performance option and the

B.A./B.S. Interdisciplinary major (students who have included voice Performance Studies at the 4000 level in the contract for the major).

B.A. Music/Voice Performance & Pedagogy and B.S. Music Ed./voice majors seeking to advance to the 4000 level of study must offer jury literature in English, Italian, German and one other language.

B.A. Music/other option majors seeking to advance to the 4000 level of study must offer jury literature in English, Italian and one other language. The remaining literature may reflect the focus of the music option.

B.A. Theatre/Music Theatre Performance majors seeking to advance to the 4000 level of study must include in the jury literature two selections from the classical vocal repertory, one in English and one in Italian. The remainder of the jury repertory offered should be from among the various music theatre genres.

B.A./B.S. Interdisciplinary students seeking to advance to the 4000 level of study must offer jury literature in English, Italian and German. Other literature may reflect the focus of the Interdisciplinary major contract.

Minimum 3000 Level Jury Repertory

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
Music: B.A./B.S.*** & Theatre: M.T option***	4	5 (level change)	Same as Sem. II, if required
Interdisciplinary	4	5 (level change)	Same as Sem II, if required
All Others	2	2	

***All Music/Voice and Theatre/Music Theatre Performance majors seeking to advance to the 4000 level of study will be assigned one selection which must be prepared for jury performance without the aid of the Performance Studies teacher or the accompanist (for note learning). The studio teacher will select the piece and give it to the student three weeks prior to Jury Examinations. This requirement is **in addition to** those stated in the chart above. Students may have one short (15 min.) rehearsal with their assigned accompanist prior to the jury for the sole purpose of creating a musical/expressive performance. The accompanist **may not assist** with the learning of pitches and rhythms, but may coach the singer regarding the issues of performance.

B. Student Recitals

1. B.A. Music/all options, B.S. Music Education, B.A. Theatre/Music Theatre Performance, and B.A./B.S. Interdisciplinary majors are required to perform on at least one Student Recital each semester during the 3000 level of study.
2. If Music minors and Music students studying voice as a second instrument continue their study into the 3000 level, then they, too, must perform on at least one Student Recital each semester.

C. Junior Recitals

Only those students whose degree program requires a Junior Recital may present a departmentally-sponsored junior recital.

1. B.A. Music/Voice Performance & Pedagogy majors are required to enroll in MU 3010 and to present a Junior Recital in one of the semesters of study at the 3000 level. This generally takes the form of one half a program that is shared with another student performer. All departmental procedures for scheduling a public recital performance must be followed. Students must also perform a pre-recital jury (at least four weeks prior to the date of the public performance), and prepare program copy and program notes as described for the Senior Recital (see 4000 level A.7 and 8).

2. B.A. Music/ Music Technology options majors with voice as the major instrument are required to either present a solo recital or to complete a Music Technology project. These students should consult with both the voice teacher and the head of the Music Technology program to determine whether the solo recital or the music technology project would be more appropriate for them. If the solo recital is an appropriate choice, these students should register for MU 3010 and follow all of the guidelines for recitals in #1 above.
- D. Additional Performances
As proficiency and self-confidence increase, the student should take advantage of additional performing opportunities, e.g., soloist with major ensembles, church soloist, chamber music with other student musicians. **The student must discuss with the instructor any proposed solo performance.**

4000 Level

I. General Musicianship

The student will exhibit a high degree of musicianship in all performance skills developed in vocal study at the University.

II. Vocal Technique

- A. The student will demonstrate consistency in correct, expressive vocal production.
- B. The student should possess sufficient stamina to sustain an extended performance such as that required to complete graduation requirements.
- C. The student will continue to explore the potential of his/her voice in the areas of range, flexibility, strength, focus, dynamics and clarity of diction.

III. Repertory and Performance Requirements

At the 4000 level of study, all B.A. and B.S. music majors will be assigned pieces in English, Italian, German and French; one musical theatre piece may be included in the minimum repertory assignment. Students are encouraged to work on repertory in other foreign languages, particularly those previously studied.

Interdisciplinary majors and Music Theatre Performance majors will be assigned pieces in English and Italian, and at least 50 percent will continue to be from the standard classical repertory. Once minimum requirements have been satisfied, a student may select repertory from other genres with the permission of the Performance Studies instructor.

The quantity of repertory studied each semester should be no less than at the 3000 level. It is recommended that 75 percent of the selections be memorized.

Music minors and non-music majors do not generally study voice at the 4000 level.

- A. B.A. Music/Voice Performance & Pedagogy and B.S. Music Education majors.
 1. The focus of study at the 4000 level is preparation for the required final Senior Performance: either a Jury in Lieu of Recital or a Senior Recital (a full or a half solo recital). In order to perform the Senior Recital for a public audience, a recital jury examination must be performed for music faculty **no later than four weeks** prior to the scheduled recital date. See elsewhere in this *Music Student Handbook* for a description of the process for gaining approval to schedule and to perform a public recital.
 2. B.A. Music/Voice Performance and Pedagogy Majors are required to enroll in MU 4010 and to present a Senior Recital in one of the semesters of study at the 4000 level. This must be a full solo recital.
 3. B.S. Music Education Majors are required to present a Senior Recital, ME 4500. This generally takes the form of a full solo recital or one half a program that is shared with another student performer.

4. The vocal literature included in the final performance must represent a variety of musical styles and periods. At least four languages must be represented, and all music, with the exception of chamber, should be sung from memory.
 5. The full solo program should be planned to include at least 40 minutes but not more than 45 minutes of music, and the half program should include at least 25 but no more than 30 minutes of music, distributed according to the following outline:
 - a. Music from the Medieval through Classical Periods
 - b. German Lieder
 - c. French *mélodie* or Spanish art songs
 - d. American, British or Canadian art songs in English
 - e. Opera or oratorio arias, and/or a chamber music piece, according to the interest and capabilities of the vocalist.
 - f. At the discretion of the Performance Studies teacher, the student may include a short group of high-quality music theatre or other specialty material. Such selections may not substitute for other requirements as outline in a.–e. above, and the student should be aware that graduate schools are not impressed by Senior Recital programs that include anything other than “classical” vocal music pieces.
 6. All department procedures for scheduling a public recital performance must be followed.
 7. The **Recital Jury** must be performed for a faculty committee no later than four weeks prior to the scheduled date of the public performance. Everyone who will perform on the recital must participate in the jury. All members of the faculty jury panel must be supplied with a copy of the recital program, in the format in which it will be printed. The faculty hearing the jury have the option to require that some pieces be excluded from the public performance, or even that the performance be canceled due to inadequate preparation.
 8. **Program notes** will be written by each recitalist. These will be generated from the research on each piece that has been included in the Performance Studies notebook. Notes should be submitted to the Performance Studies teacher for editing two weeks prior to the date of the recital.
- B. B.A. Music/Contract option and B.A./B.S. Interdisciplinary majors
 A Senior Recital is not required for these majors. However, they may perform a full or half Senior Recital under the following conditions:
1. The Senior Recital must have been approved for inclusion in the Contract or Interdisciplinary major.
 2. A student must be enrolled in 4000 level Performance Studies for the semester in which the Senior Recital will be performed.
 3. The Department process for securing permission to schedule and to perform a public solo recital must be followed in all respects, including the recital jury, which must be presented for the faculty no later than four weeks prior to the scheduled performance date.
 4. At least 60 percent of the repertory performed must be from the Classical vocal repertory.
 5. The same requirements for program and program notes described above in III. A.8 and III. pertain.
- C. B.A. Music/Music Technology option/voice as primary instrument
 A Senior Recital or a Music Technology Senior Project is required for these majors, but its content will reflect the focus of this option.
1. If the Senior Recital (MU 4010) is performed, then all requirements as described in A. above must be met.
- D. B.A. Theatre/Music Theatre Performance majors do not perform a senior recital.
 A Senior Recital is not required for these majors. However, they may perform a full or half Senior Recital under the following conditions:

IV. Performance Studies Notebook

- A. All students of singing must keep a Performance Studies notebook. Requirements are the same as at the 3000 level of study.
- B. In the semester in which the Senior Recital is performed, a student is exempted from submitting the Performance Studies Notebook at the end of the semester.

V. Semester Jury Examinations

- A. All students will perform a jury for the faculty at the end of each semester of study. Students should be prepared to sing from memory selections that are representative of the repertory studied.
- B. At the end of the semester in which the Senior Recital has been performed, **and at this time only**, the student is exempted from performing a jury exam at the end of the semester.

Minimum 4000 Level Jury Repertory

Degree	Semester I	Semester II	Semester III (& subsequent sems.)
Music: B.A./B.S.*** & Theatre: M.T option***	5	5	Same as Sem. II, if required
Interdisciplinary	4	4	Same as Sem II, if required
All Others	2	2	

Piano Majors

The following proposals are to be viewed as guidelines for piano majors. Individual student needs and abilities will determine actual literature studied. Forms of scales and arpeggios with appropriate tempo indications should be minimum requirements for the respective levels.

All piano majors are required to enroll and participate in Piano Performance lab each semester.

B.A. in Piano Performance and Pedagogy
1000 Level

I. Technique

First semester: Major scales and arpeggios quarter= 60
 Second semester: Major and minor scales and arpeggios quarter= 66
 Selected Technical Studies Schmitt,
 Hanon

II. Repertoire

Each student will be expected to study a minimum of three works from three different style periods per semester Performance of a memorized work at a Student Recital during either semester at the 1000 level is required.

III. Jury Requirements

First semester: 5-6 minutes of music (two contrasting works from different periods). Both works must be performed by memory. Technique as required.
 Second semester: 6-7 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

2000 Level

I. Technique

First semester: Major and minor scales quarter = 72
 Major 10th scales quarter= 60

Major and minor arpeggios	quarter= 69
Diminished seventh arpeggios	quarter= 60
Second semester: Major and minor scales	quarter= 80
Major 10th scales	quarter= 66
Major, minor and diminished seventh arpeggios	quarter= 72
Selected Technical Studies	Hanon,
Pischna	

II. Repertoire

Each student will be expected to study a minimum of three works from three different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 2000 level is required.

III. Jury Requirements

First semester: 6-7 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

Second semester: 7-8 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

3000 Level

I. Technique

First semester: Major and minor scales	quarter= 88
Major 3rd and 10th scales	quarter= 66
Major, minor and diminished arpeggios	quarter= 76
Dominant seventh arpeggios	quarter= 60
Second semester: Major and minor scales	quarter= 92
Major 3rd and 10th scales	quarter= 72
Harmonic minor 10th scales	quarter= 66
Major, minor, diminished and dominant seventh arpeggios	quarter= 84
Selected Technical Studies	Phillipp,
Czerny	

II. Repertoire

Each student will be expected to study a minimum of four works from different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 3000 level is required in addition to the Junior Recital.

III. Jury Requirements

First semester: 7-8 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

Second semester: 8-10 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

4000 Level

I. Technique

First semester: Major, minor and major 3rd and 10th scales	quarter= 96
Harmonic minor 3rd and 10th scales	quarter= 92
Major, minor, diminished and dominant seventh arpeggios	quarter= 92
Second semester: Scales: same as first semester	quarter=100
Arpeggios: same as first semester	quarter=100
Selected Technical Studies	Pischna,
Philip, Czerny	

II. Repertoire

Each student will be expected to study a minimum of four works from different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 4000 level is required in addition to the Senior Recital.

III. Jury Requirements

First semester: 8-10 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

Second semester: 10-12 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required. There will be no jury requirement during the semester in which a Senior Recital is performed.

B.S. in Music Education
1000 Level

I. Technique

First semester: Major scales and arpeggios	quarter=50-60
Second semester: Major scales and arpeggios	quarter = 60
Natural and Harmonic minor scales and arpeggios	quarter=50-60
Selected Technical Studies	Schmitt, Hanon

II. Repertoire

Each student will be expected to study a minimum of three works from three different style periods per semester. Performance of a memorized work at a Student Recital during either semester at the 1000 level is required.

III. Jury Requirements

First semester: 4-5 minutes of music (two contrasting works from different periods). At least one work must be performed by memory. Technique as required.

Second semester: 5-6 minutes of music (two contrasting works from different periods). All works must be performed by memory. Technique as required.

2000 Level

I. Technique

First semester: Major scales and arpeggios	quarter= 66
Minor scales and arpeggios	quarter= 60
Second semester: Major and minor scales and arpeggios	quarter= 66
Selected Technical Studies	Hanon,
Pischina	

II. Repertoire

Each student will be expected to study a minimum of three works from different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 2000 level is required.

III. Jury Requirements

First semester: 5-6 minutes of music (two contrasting works from different periods), Both works must be performed by memory. Technique as required.
 Second semester: 6-7 minutes of music (two contrasting works from different periods). Both works must be performed by memory. Technique as required.

3000 Level

I. Technique

First semester:	Major and minor scales and arpeggios	quarter= 72
	Diminished arpeggios	quarter= 60
Second semester:	Major and minor scales	quarter= 76
	Major 10th scales	quarter= 66
	Major, minor and diminished arpeggios	quarter= 72
Selected Technical Studies		Philipp,
Czerny		

II. Repertoire

Each student will be expected to study a minimum of four works from different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 3000 level is required.

III. Jury Requirements

First semester: 6-7 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.
 Second semester: 7-8 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

4000 Level

I. Technique

First semester:	Major, minor and major 10th scales	quarter= 80
	Major 3rd scales	quarter= 66
	Major, minor and diminished arpeggios	quarter= 80
	Dominant seventh arpeggios	quarter= 60
Second semester:	Scales: same as first semester	quarter= 80
	Arpeggios: same as first semester	quarter= 80
Selected Technical Studies		Pischna, Philipp,
Czerny		

II. Repertoire

Each student will be expected to study a minimum of four works from different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 4000 level is required in addition to the Senior Recital.

III. Jury Requirements

First semester: 7-8 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.
 Second semester: 8-10 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

B.A. in Music Technology
B.A. in Contract Option
1000 Level

I. Technique

First semester: Major scales and arpeggios on white keys	quarter=50-60
Second semester: Major scales and arpeggios	quarter=50-60
Natural and/or harmonic white key minor scales and arpeggios	quarter=50-60
Selected Technical Studies	Schmitt,
Hanon	

II. Repertoire

Each student will be expected to study a minimum of two works from two different style periods per semester. Performance of a memorized work at a Student Recital during either semester at the 1000 level is required.

III. Jury Requirements

First semester: 3-4 minutes of music (two contrasting works from different periods). Memory encouraged. Technique as required.

Second semester: 4-5 minutes of music (two contrasting works from different periods). At least one work must be performed by memory. Technique as required.

2000 Level

I. Technique

First semester: Major scales and arpeggios	quarter= 63
Natural and harmonic minor white key scales and arpeggios	quarter= 60
Second semester: Major scales and arpeggios	quarter= 66
Minor white key scales and arpeggios	quarter= 60
Selected Technical Studies	Schmitt,
Hanon	

II. Repertoire

Each student will be expected to study a minimum of two works from two different style periods per semester. Performance of a memorized work at a Student Recital during at least one semester at the 2000 level is required.

III. Jury Requirements

First semester: 4-5 minutes of music (two contrasting works from different periods). At least one work must be performed by memory. Technique as required.

Second semester: 5-6 minutes of music (two contrasting works from different periods). Both works must be performed by memory. Technique as required.

3000 Level

I. Technique

First semester: Major and minor scales and arpeggios	quarter= 66
Second semester: Major and minor scales and arpeggios	quarter= 69
Major 10th scales on white keys	quarter= 60
Diminished arpeggios	quarter= 60
Selected Technical Studies	Hanon, Philip,
Pischna	

II. Repertoire

Each student will be expected to study a minimum of three works from three different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 3000 level is required.

III. Jury Requirements

First semester: 5-6 minutes of music (two contrasting works from different periods). All works must be performed by memory. Technique as required.

Second semester: 6-7 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

4000 Level

I. Technique

First semester: Major and minor scales and arpeggios	quarter= 72
Major 10th scales	quarter= 66
Diminished arpeggios	quarter= 66
Second semester: Major, minor and major 10 th scales	quarter= 72
Major, minor and diminished arpeggios	quarter= 72
Selected Technical Studies	Philip,
Pischna, Czerny	

II. Repertoire

Each student will be expected to study a minimum of three works from three different style periods per semester. Performance of a memorized work at one Student Recital each semester at the 4000 level is required.

III. Jury Requirements

First semester: 7-8 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

Second semester: 7-8 minutes of music (two to three contrasting works from different periods). All works must be performed by memory. Technique as required.

Piano Minors

The following proposals of technique and repertoire are to be viewed as guidelines for piano minors. Individual student needs and abilities will determine the actual literature studied. Forms of scales and arpeggios should be minimum requirements for the respected levels. Participation in Piano Performance Lab is strongly recommended.

1000 Level

I. Technique

Major and minor scales: 2 octaves
Major arpeggios: 2 octaves

II. Repertoire

Each student will be expected to study a minimum of two works from different style periods per semester. Performance of a memorized work in at least one Student Recital during the 1000 level of study is required. Individual student needs and abilities will determine the actual literature studied. Suggested minimum level repertoire includes:

Minuets	Bach
Sonatinas, Op. 36, No. 1, 2	Clementi
Album for the Young	Schumann

Pieces, Op. 27, 39
Selected exercises

Kabalevsky
Schmitt

III. Jury Requirements

No level change: 3-4 minutes of music (one or two contrasting pieces). Memory optional.

Scales and arpeggios

Level change: 4-5 minutes of music (at least two contrasting works from different periods). One work must be memorized.

Scales and arpeggios

2000 Level

I. Technique

Major scales : 4 octaves

Minor scales: 2-4 octaves

Major and minor arpeggios: 2-4 octaves

II. Repertoire

Each student will be expected to study a minimum of three works from different style periods per semester. Performance of a memorized work in at least one Student Recital during the 2000 level of study is required. Individual student needs and abilities will determine the actual literature studied.

Suggested repertoire includes:

Inventions	Bach
Sonata No. 5 in C Major, No. 7 in D Major	Haydn
Sonata in C Major, K. 545	Mozart
Kinderscenen	Schumann
Preludes, Mazurkas	Chopin
Children's Corner, Prelude #8	Debussy
Sketches in Color	Starer
Selected exercises	Czerny, Philip

III. Jury Requirements

No level change: 3-4 minutes of music (1 or 2 contrasting pieces). Memory optional.

Scales and arpeggios.

Completion of Minor: 5-6 minutes of music (at least two contrasting works from different periods) One work must be memorized.

Scales and arpeggios.

Flute

1000 Level

Technique

Selections from: Marcal Moyse "De La Sonorite"

Taffanel and Gaubert "Grands Exercices Journaliers de Mecanism"

All Major Scales two octaves

Chromatic Scale two octaves

Etudes

Selections from: Robert Cavally "Melodious and Progressive Studies"

Drouet "Twenty Five famous Studies for Flute"

Everett Gates "Odd Meter Etudes"

"Selected Studies for Flute"

Repertoire

Selections from: Boismoitier "Suite in A minor"

Gaubert "Madrival"

Gilliam/McCaskill "Petite Suite"
Handel "Sonata in F Major"
Faure "Sicilienne"
Faure "Morceau de Concours"
Taktakshvili "Sonata Movement 3"
Telemann "Sonata in F Major"

2000 Level

Technique

Selections from: Marcal Moyses "De La Sonorite"
Taffanel and Gaubert "Grands Exercices Journaliers de Mecanism"
All Minor Scales two octaves
Major and Minor Arpeggios

Etudes

Selections from: Berbiguier "18 Studies in all Tonalities"
Drouet "Twenty Five Studies"
Everett Gates "Odd Meter Etudes"
Koehler "Romantic Etudes for Flute"

Repertoire

Selections from: J.S. Bach "Sonata in C Major"
C.P.E. Bach "Sonata in A minor for Solo Flute"
Godard "Suite Opus 116"
La Montaine "Sonata for Solo Flute"
Mozart "Andante in C"
Telemann "Sonata in F Minor", Telemann "Suite in A Minor"

3000 Level

Technique

Selections from: Marcal Moyses "De La Sonorite"
Taffanel and Gaubert "Grands Exercices Journaliers de Mecanism"
Arpeggios with 7^{ths}

Etudes

Selections from: Anderson Opus 15, Anderson Opus 33
Piazzolla "Tango Etudes"
Donjon "Eight Etudes de Salon"

Repertoire

Selections from: J.S. Bach "Sonata in E Minor"
Bloch "Suite Modale"
Debussy "Syrinx"
Hindemith "Sonata"
Kuhlau "Six Divertissements"
Mozart "Concerto in G"
Orchestral Excerpts

4000 Level

Technique

Selections from: Marcal Moyses "De La Sonorite"
Taffanel and Gaubert "Grands Exercices Journaliers de Mecanism"
Thirds in all Keys

Etudes

Selections from: Anderson Opus 15, 33
JeanJean "Etudes Modernes"
Karg Elert "Thirty Caprices"

Repertoire

Selections from: Copland "Dou for Flute and Piano"
Doppler "Hungarian Pastorale Fantasic"
Griffes "Poem"
Hindemith "Eight Pieces"
Martinu "Sonata"
Muczynski "Three Preludes"
Reinecke "Ballade"
Varese "Density 21.5"
Widor "Suite for Flute"

Oboe

1000 Level

Technique

M/m scales in 1 ½ or 2 octaves, M/m arpeggios; Pares: scales

Repertoire

Albinoni, Concerti, Op. VII No. 3 & 6; Handel, Concerto in B Flat; Vivaldi, Sonata in G minor

Etudes

Prestini, Studies; Andraud, Practical and Progressive Oboe Method

Reed Making

Jay Light, the Oboe Reed Book; Tying on cane and knife scraping technique

2000 Level

Technique

Suggested Method: Barret, Complete Method

Repertoire

Cimarosa, Concerto in C Minor.
Marcello, Concerto in D Minor.
Vivaldi, Concerto Op. 8, No. 0.
Handel, Sonata in C Minor and Sonata in G Minor.
Hindemith, Sonata.
Schumann, Three Romances, Op. 94.

Etudes

Ferling, 48 Etudes
Prestini Studies

Reed Making

Rough scraping of reeds.

3000 Level

Technique

Suggested Method: Andraud, Vade-Mecum

Repertoire

Britten Six Metamorphoses
Handel, Concerto Grosso No. 8, 9, and 10 (w/ strings)

Mozart, Concerto in C Major
 Strauss, Concerto
 Piston, Suite
 Sint-Saens, Sonata
 D. Smith, Sonata

Etudes

Bozza, 18 Etudes for Oboe
 L. Wiedemann, 45 Studies

4000 Level

Technique

Suggested Method: Andraud, Vade-Mecum; Barret, Complete Method.

Repertoire

Mozart, Quartet
 Vaughan Williams, Concerto
 Bach, Difficult Passages

Reed Making

Complete independence in reed making.

Bassoon

Please see instructor for requirements

Clarinet

The guidelines listed below are the minimum expectations for a music major taking a one hour (two credit) lesson each week in clarinet. Repertoire may be substituted or accelerated as best fits the student’s abilities and interests, but each semester should include at least one work from the suggested repertoire.

Repertoire

Bach-Hite	<i>Bourree</i>	<i>M</i>
Bach-Woxman-Block	<i>Andante and Rondeau</i>	<i>M-MD</i>
Baermann-Forrest	<i>Patorale</i>	<i>M</i>
Baermann-Hite	<i>Adagio</i>	<i>M</i>
Corelli-Hite	<i>Adagio and Gigue</i>	<i>M</i>
Debussy-Hite	<i>La Fille Au Cheveux deLin</i>	<i>M</i>
Debussy-Hite	<i>Petite Piece</i>	<i>M</i>
Donjon-Guertin	<i>Invocation</i>	<i>M-MD</i>
Ferling-Jeanjean	<i>Andante do Concert</i>	<i>M</i>
Garwood, Margaret	<i>A Joyous Lament for a Gilly Flower</i>	<i>M-MD</i>
Handel-Ephross	<i>Sonata No.5</i>	<i>M</i>
Jaekel, Wayne	<i>Swing Suite – unaccompanied</i>	<i>M</i>
Lacome-Andraud	<i>Rigaudon</i>	<i>M-MD</i>
Lazarus-Bolls	<i>Studio Expressivo</i>	<i>M</i>
Mozart-Hite	<i>Larghetto from Quintet</i>	<i>M</i>
Mozart-Voxman-Block	<i>Sonata No. 8</i>	<i>M</i>
Reboerts, Trevor	<i>Trois Promendades</i>	<i>M-MD</i>
Schumann-Gee	<i>Romance No. 3</i>	<i>M</i>

1000 Level

Technique

Scales
quarter = 88
quarter = 88

Chromatic Scale – tongued/slurred, triplets; quarter = 88
E and F Major Scales & arpeggios - 3 octaves; tongued/slurred, triplets;
All other Major Scales & arpeggios - 2 octaves; tongued/slurred, triplets;

Scale Method

24 Varied Scales and Exercises for Clarinet
J.B. Albert; Carl Fisher - 099; ISBN 0-8258-2382-X

Etudes

Rose
Klose
Heim, Norma

32 Etudes OR 40 Etudes, Book 1
Celebrated Method for the Clarinet
The Development of the Altissimo Register

2000 Level

Technique

Scales
quarter = 96

Chromatic Scale – tongued/slurred, triplets; quarter = 96
E, F, & G Major scales– 3 octaves, all other scales - 2 octaves
All other Major Scales & arpeggios - 2 octaves; tongued/slurred, triplets;

Scale Method

Technical Studies For Clarinet
Norman Heim; Kendor Music

Etudes

Bona, Pasquale
JeanJean, Paul
Klose, H.
Heim, Norman

Rhythmical Articulation
Etudes Progressives et Melodiques
The Celebrated Method of the Clarinet
Development of the Altissimo Register of the Clarinet

Repertoire

To be selected from master list.

3000 Level

Technique

Scales
triplets;
triplets;

Chromatic Scale – tongued/slurred, triplets; quarter = 120
E, F, G, & A Major & minor scales & arpeggios– 3 octaves, tongued/slurred,
Quarter = 120
All other Major & minor scales & arpeggios - 2 octaves; tongued/slurred,
Quarter = 120

Scale Method

6088-8

Practical Study of the Scales for the Clarinet
Emile Stievenard Schirmer's Library of Musical Classics; ISBN 0-7935-

Etudes

Baermann, Carl/

Bettoney, Harry	<i>Clarinet Method, Part 5</i>
Polatschek, Victor	<i>Advanced Studies for the Clarinet</i>
Uhl, Alfred	<i>48 Studies for Clarinet</i>
Klose, H.	<i>Celebrated Method for the Clarinet</i>
Heim, Norman	<i>The Development of the Altissimo Register For Clarinet</i>
Bonade, Daniel	<i>Orchestral Studies for Clarinet</i>

Repertoire

Selections to be taken from master list.

4000 Level

Technique

Scales:	Chromatic Scale – tongued/slurred, triplets; quarter = 120
tongued/slurred, triplets;	E, F, G, A, B, & C- Major & minor scales & arpeggios– 3 octaves,
120	quarter =
triplets; quarter = 120	All other Major & minor scales & arpeggios - 2 octaves; tongued/slurred,
Scale Method	<i>Technical Studies for Clarinet</i> , Norman Heim, Kendor Music

Etudes

Cavalini, Ernesto	<i>30 Caprices</i>
Opperman, Kalmen	<i>Virtuoso Studies for the Clarinet</i>
Klose, H.	<i>The Celebrated Method for Clarinet</i>
Heim, Norman	<i>The Development of the Altissimo Register For Clarinet</i>
McGinnis, Robert	<i>Orchestral Excerpts, Vol. 2</i>

Repertoire

Selections to be taken from the master list.

Saxophone with Classical Emphasis

1000 Level

Suggested Technical Method

Selected Studies for Saxophone

Repertoire

ALTO

Concert & Contest Collection for Tenor Saxophone	H. Voxman, ed
Solos for the Saxophone Player	L. Teal, ed

TENOR

Concert & Contest Collection for Tenor Saxophone	H. Voxman, ed
Solos for the Tenor Saxophone Player	L. Teal, ed
Selected Studies for Saxophone	H. Voxman, ed
25 Daily Exercises for Saxophone	Klose

2000 Level

Repertoire

ALTO

Concertino
 Music for Saxophone
 Sketches for Alto Saxophone
 Prelude Cadence et Finale
 First Concertino

E. Bozza
 Bassett
 Caravan
 Concerto
 Guilhaud

TENOR

Poem
 Sonata
 Music for Saxophone and Piano
 Ballade
 48 Famous Studies
 144 Etudes
 Etudes Variete
 Berbiguier

Hartley
 Hartley
 Karlins
 Martin
 Ferling
 Ferling
 Mule
 Mule

3000 Level

Repertoire**ALTO**

Sonata
 P 19
 Concertino
 Concerto
 Sonata
 Concerto
 Rhapsodie

Creston
 Creston
 Ibert
 Glazunov
 Heiden
 Benson
 Debussy

TENOR

Sonata
 Two Pieces
 Sonata
 Intermezzo
 Ballet Impressions
 Chant Course
 Etudes Terschak
 Paradigms
 25 Capricien
 Contemporary Etudes

DiPasquale
 Reilly
 Ostrander
 Koepke
 Ostrander
 Tomasi
 Mule
 Caravan
 Karg-Elert
 Schmidt

4000 Level

Technique

Other possible texts include Joseph Viola's book; the Charlie Parker Omnibook; and others.

Repertoire and Etudes

See the requirements for Clarinet Performance Studies.

Methods and Literature

20 Melodious Etudes
 20 Exercises
 The Saxophone Workbook
 The Art of Saxophone Playing
 L. Teal 158 Exercises

Blemant
 Blatt
 L. Teal
 L. Teal
 S. Rascher

Exercises

Reverse Chromatic – Triplets mm 60
Direct Chromatic Scale
All major, minor, diminished scales

Saxophone with Jazz Emphasis

1000 Level

Suggested Technical Methods

Jazz Conception for Saxophone; Volumes 1, 2
Charlie Parker Omnibook
Patterns for Jazz
Jazz Scale Studies

Lennie Niehaus
Michael H. Goldson
Jerry Coker
Rik Pfenninger

Improvisation

10 selections from standard jazz repertoire performed by memory.
Aural musicianship ear-to-hand skill in transcribing five solos to be selected from memorized standard jazz repertoire.

Jazz Theory and Jazz Keyboard Skills

The Jazz Theory Book
Jazz Keyboard for All Musicians
Chord through 10 selections from standard jazz repertoire.
Slight transposition.

Mark Levine
Jerry Coker

2000 Level

Suggested Technical Methods

Jazz Conception for Saxophone; Vol. 3, 4.
Charlie Parker Omni Book
Patterns for Jazz
Jazz Scale Studies

Lennie Neihaus
Michael H. Goldson
Jerry Coker
Rik Pfenninger

Improvisation

10 selections from standard jazz repertoire performed by memory.
Aural musicianship ear-to-hand skill in transcribing 5 solos to be selected from memorized standard jazz repertoire.
Perform improvised solo with jazz ensemble or jazz combo in concert setting.

Jazz Theory and Jazz Keyboard Skills

The Jazz Theory Book
Jazz Keyboard for all Musicians
Chord through 10 selections from standard jazz repertoire.
Slight transposition

Mark Levine
Jerry Coker

3000 Level

Suggested Technical Methods

Jazz Conception for Saxophone
Advanced Studies
Charlie Parker Omni Book
Extended Technique for Saxophone
Top Tones for Saxophone

Lennie Niehaus
Michael H. Goldson
Michael Leonard
Siguard Rascher

Improvisation

10 selections from standard jazz repertoire performed by memory.

Aural musicianship ear-to-hand skill in transcribing 5 solos to be selected from memorized standard jazz repertoire.

Perform improvised solo utilizing multi-media collaboration and music technology.

Jazz Theory and Jazz Keyboard Skills

The Jazz Theory Book

Mark Levine

Jazz Keyboard for all Musicians

Jerry Coker

Chord through 10 selections from standard jazz repertoire.

Slight transposition.

4000 Level

Suggested Technical Methods

Jazz Conception for Saxophone

Lennie Niehaus

Advanced Studies

Charlie Parker Omni Book

Michael H. Goldson

Extended Technique for Saxophone

Michael Leonard

Top Tones for Saxophone

Siguard Rascher

Improvisation

10 selections from standard jazz repertoire performed by memory.

Aural musicianship ear-to-hand skill in transcribing 5 solos to be selected from memorized standard jazz repertoire.

Perform improvised solo utilizing multi-media collaboration and music technology, or perform an improvised solo with jazz ensemble or jazz combo in a concert setting.

Jazz Theory and Jazz Keyboard Skills

The Jazz Theory Book

Mark Levine

Jazz Keyboard for all Musicians

Jerry Coker

Chord through 10 selections from standard jazz repertoire.

Slight transposition.

Trumpet

The trumpet literature listed for each level is representative of the material to be covered. Not every student will progress through all of this material, but everyone should develop some familiarity with each of the method books and solos listed here. Students are required to purchase all of the music that is assigned.

1000 Level

Technique

Scales: All Major and Minor Keys (tongued 16th; quarter = 80)

Chromatic Scale (full range; 8ths; quarter = 80)

Methods

The Addition System

Gary Corcoran

Pub: ADDSYS

Arban's Complete Method

J.B. Arban (ed., Goldman/Gordon)

Pub: Fischer

Selected Studies

H. Voxman

Pub: Rubank

Thirty-Six Celebrated Studies

N. Bousquet (ed., Goldman)

Pub: Fischer

Representative Solo Repertoire

Andante et Allegretto

Guillaume Balay (Nagel)

Pub: Internat.

Mont Saint-Michel

Geoffrey Robbins

Pub: Leduc

Petite Piece Concertante

G. Balay (Concert & Contest Collection)

Pub: Rubank

<i>Prelude to "Te Deum"</i>	M.A. Charpentier (Glover)	Pub: Brass Press
<i>Sonata</i>	Henry Purcell (Lillya/Isaac)	Pub: Fischer
<i>Thème Varié</i>	Robert Clérisse	Pub: Leduc
<i>Presto, from Sonata in B</i>	G.P. Telemann(Chidester)	Pub: Southern
<i>Prayer of St. Gregory</i>	Alan Hovhaness	Pub: Peer

2000 Level

Technique

Scales & Arpeggios: All Major and Minor Keys (tongued 16ths; quarter = 96)
Major 7th, Minor 7th, Dominant 7th Chords in the Circle of 4ths (slurred; quarter = 96)

Modes: Dorian, Mixolydian, Lydian

Methods

<i>The Addition System</i>	Gary Corcoran	Pub: ADDSYS
<i>Arban's Complete Method</i>	J.B. Arban (ed., Goldman/Gordon)	Pub: Fischer
<i>Selected Studies</i>	H. Voxman	Pub: Rubank
<i>Thirty-Six Celebrated Studies</i>	N. Bousquet (ed., Goldman)	Pub: Fischer

Representative Solo Repertoire

<i>All' Antica</i>	A. Goeyens	Pub: Southern
<i>Aria con Variazioni</i>	G.F. Handel (Fitzgerald)	Pub: Belwin
<i>Concert Etude</i>	Alexander Goedicke	Pub: MCA
<i>Concerto</i>	Leopold Mozart (Lillya/Isaac)	Pub: Fischer
<i>Morceau de Concours</i>	G. Alary (Concert & Contest Collection)	Pub: Rubank

3000 Level

Technique

Scales & Arpeggios: All Major and Minor Keys (tongued 16ths; quarter = 120)
Chromatic Scale (full range; 8ths; quarter = 120)
All Modes (tongued 8ths; quarter = 60)

Methods

<i>34 Studies & 24 Last Studies</i>	Vassily Brandt (Vacchiano)	Pub: Leduc
<i>Technical Studies</i>	Herbert L. Clarke	Pub: Fischer

Representative Solo Repertoire

<i>Andante et Scherzo</i>	J.E. Barat	Pub: Leduc
<i>Badinage</i>	Eugène Bozza	Pub: Leduc
<i>Concerto in E-Flat</i>	J.G.B. Neruda (Hickman)	Pub: Musica Rara
<i>Concerto in E-Flat</i>	F.J. Haydn (Voisin)	Pub: Internat.
<i>Concerto</i>	Telemann, G.P. (Voisin)	Pub: Internat.

4000 Level

Methods

<i>36 Etudes Transcendates</i>	Theo Charlier	Pub: Leduc
<i>Daily Drills</i>	Max Schlossberg	Pub: Baron

Representative Solo Repertoire

<i>Concerto</i>	Alexander Arutunian	Pub: Internat.
<i>Concerto in E-flat</i>	J.N. Hummel (Ghitalla)	Pub: King
<i>Concerto</i>	Vincenzo Bellini (Thilde)	Pub: Billaudot
<i>Sonata</i>	Flor Peters	Pub: Peters
<i>Sonata</i>	Kent Kennan	Pub: Remick
<i>Sonate</i>	Paul Hindemith	Pub: Schott

Horn

The below listed guidelines are the minimum expectations for a music major taking a one hour (two credit) lesson, each week. Tempo indications are minimums for passing each level; students who excel will exceed these minimums. Repertoire may be substituted or accelerated as best fits the student's abilities and interests, but each semester should include at least one work from the suggested repertoire.

1000 Level

Technique

Scales:	Minors (natural, melodic, harmonic); 3 octaves	quarter = 80
	Major (tongued/slurred in 16ths); 3 octaves	quarter = 80
	Chromatic (slurred in triplets); 3 octaves	quarter = 80
Arpeggios:	Major and Minor (quarter notes); 3 octaves	quarter = 80
Method:	60 Studies for Horn – Book 1	Kopprasch/Gumbert

Representative Solo Repertoire

Artik	Hovhaness
Elegy for Horn	Bernstein
Concerti #3 and 4 in Eb	Mozart
Concertpiece	Sain-Saens
Selections from Solos for the Horn Player	Joens, ed.
Sonata for Horn	Beethoven
Sonata in F Minor	Telemann/Leloir

2000 Level

Technique

Scales:	Major (tongued/slurred in 16ths); 3 octaves	quarter = 100
	Chromatic (slurred 4 to a beat); 3 octaves	quarter = 100
	Minor (all modes in 16ths); 3 octaves	quarter = 80
Arpeggios:	Major and Minor (quarter notes); 3 octaves	quarter = 80
Method:	60 Studies for Horn – Book 2	Kopprasch/Gumbert

Representative Solo Repertoire

Concerti #1 and 2	Haydn
Concerto #3	Hovhaness
Concerti #1 in D and 2 in Eb	Mozart
Concerto op. 8	F. Strauss
Selections from Solos for the Horn Player	Jones, ed.
Sonata for Horn	Heiden

3000 Level

Technique

Scales:	Major (in 16ths); 3-5 octaves	quarter = 100
	Chromatic (6 to a beat); 3-5 octaves	quarter = 100
	Minors (in 16ths); 3-5 octaves	quarter = 100
Arpeggios:	Major/Minor (in triplets); 3-5 octaves	quarter = 100
Methods:	200 Studies – Books 1-4	Maxime-Alphonse
	48 Etudes for French Horn	Reynolds

Representative Solo Repertoire

Adagio and Allegro	Schumann
Concerto for Horn	Hindemith
Concerto #1 Opus 11	R. Strauss
Fantasy for Horn	Arnold
Parable	Persichetti

Selections from Solos for Horn Player
Sonata for Horn

Jones, ed.
Adler

4000 Level

Technique

Methods: 200 Studies Books 5-6
48 Etudes for French Horn
Unmeasured Preludes
Orchestral Excerpts

Maxime-Alphonse
Reynolds
Gallay/Thevet
Chambers

Representative Solo Repertoire

Concertino op. 45
Concertino op. 45 #5
Concerto #2
En foret
Scherzo Concertante
Sonata for Horn
Suite

Weber
Larsson
R. Strauss
Bozza
Nelhybel
Hindemith
Wilder

Trombone

1000 Level

Technique & Methods

Tone production, breathing techniques, embouchure development; major scales and arpeggios, mm = 120 Rochut Melodious Etudes Book I; Schlossber, Daily Drills and Technical Exercises; selected solos.

2000 Level

Technique & Methods

Extension of range, multiple tonguing, minor scales and arpeggios, m = 120 Kopprasch 60 Etudes; Blazhevich Clef Studies; (alto, tenor, bass), selected solos.

3000 Level

Technique & Methods

Development of phrasing, styles or interpretation; Rochut Melodious Etudes Book III, Blazhevich Clef Studies; LaFosse Complete Method for Trombone; Kopprasch 60 Etudes; selected solos (classical and baroque transcriptions and original compositions).

4000 Level

Techniques & Methods

Refinement of technique and musicianship; LaFosse Complete Method; orchestral excerpts, Senior Recital or jury, major work such as Guilmant, Morceau Symphonique; McKay Sonata; Hindemith Sonata; Stevens Sonata.

Euphonium – Baritone

1000 Level

Technique & Methods

Tone production, breathing technique, embouchure development. Major scales and arpeggios mm = 120 Rochut Melodious Etudes Book I; Kopprasch 60 Etudes; selected solos.

2000 Level

Technique & Methods

Extension of range, multiple tonguing. Minor scales and arpeggios mm = 120 Rochut Melodious Book II; Ostrander Shifting Meter Studies; selected solos.

3000 Level

Technique & Methods

Development of phrasing, styles of interpretation. Rochut Melodious Etudes Book III, Blazhevich Clef Studies; selected solos (classical and baroque transcriptions as well as original compositions).

4000 Level

Technique & Methods

Refinement of technique and musicianship. Blazhevich Clef Studies, orchestral excerpts, W. Smith Top Tunes; Senior Recital or jury, major works such as Guilmant Morceau Symphonique; McKay Sonata; Hindemith Sonata; Stevens Sonata.

Tuba

1000 Level

Technique & Methods

Tone production, breathing technique, embouchure development. Major scales and arpeggios mm = 120 Rochut Melodious Etudes Book I; Kopprasch 60 Etudes; selected solos.

2000 Level

Technique & Methods

Extension of range, multiple tonguing. Minor scales and arpeggios mm = 120 Rochut Melodious Book II; Ostrander Shifting Meter Studies; selected solos.

3000 Level

Techniques & Methods

Development of phrasing, styles of interpretation. Rochut Melodious Etudes Book III; Blazhevich 70 Etudes Book I; selected solos (classical and baroque transcriptions as well as original compositions).

4000 Level

Technique & Methods

Refinement of techniques and musicianship. Blazhevich 70 Etudes Book II Orchestral excerpts, W. Smith Top Tunes; Senior Recital or jury, major work such as Wilder Sonata; Lebedev Concerto; Hindemith Sonate; etc.

Percussion

1000 Level

Technique & Methods

Introduction to keyboard percussion (Goldenberg Modern School for Xylophone), Introduction to timpani (Goodman Timpani Method), Concert Snare Drum Technique (Goldenberg Modern School for Snare Drum), Snare Drum Method (Podemski).

2000 Level

Technique & Methods

Continued 1000 level keyboard percussion, Percussion Keyboard Technique-McMillan, and simple solos (Bach 2-part Inventions). Continue 1000 level timpani, add tuning, simple 2 drum solos, Tump Tunes-Schinstine, study contemporary snare drum rhythms (Vic Firth The solo Snare Drummer), Portraits in Rhythm (Circone), Contemporary Snare Drum (Albright).

Multiple percussion playing.

3000 Level

Technique & Methods

Introduce keyboard literature and solos, 3 and 4 drum timpani studies and solos, Seven Solo Dances-Froch, introduction multiple percussion Begin 4 mallet techniques, marimba, xylophone, vibraphone.

Multiple percussion playing.

4000 Level

Technique & Methods

An understanding of the total spectrum of percussion instruments and the ability to perform satisfactorily on all instruments. A study of technique and literature as directly applied to performance in the contemporary band and or orchestra.

Techniques involved in performing on the smaller traps.

Drum set technique (jazz, rock, symphonic, and general playing).

Advanced study includes solo literature in an effort to present a solo performance or to prepare for a professional performance audition. Solos to be considered will vary from student to student, but may include: Eliot Carter – 8 Pieces for Timpani, J.S. Bach – Violin Concert (A Minor), Jan Williams – Dream Lesson.

Jazz improvisation for keyboard.

Multiple percussion playing.

Classical Guitar

1000 Level

Major and minor scales (Andre Segovia) covering two to three octave range. Emphasis on projection of tone and volume. Selected easy pieces of Aguado, Giuliani, and Carcassi.

2000 Level

All major and minor scales (Segovia) in three octaves. Selected studies by Sor, Brouwer Selections from 120 Right Hand Studies by Giuliani.

3000 Level

Sor Studies 13, 14, 15, 8. Works of Tarrega and Renaissance lute pieces.

4000 Level

Sor Studies 10, 11, 16, 17; Villa-Lobos Studies 1, 8, 11 or of equivalent difficulty.

Bass Guitar

1000 Level

R. Reid, Book I
Studies in Jazz, Rock and Fusion techniques
Improvisational studies with standard jazz blues and rhythm changes.

2000 Level

R. Reid, Book I: continued
Studies in Jazz, Rock and Fusion techniques continued
Improvisational studies into more complex jazz standards, continued.

3000 Level

R. Reid, Book II
Studies in Jazz, Rock and Fusion continued with emphasis on style and sight reading
Improvisational studies continued.

4000 Level

R. Reid, Book II, continued
Appleman Chord Studies for the Electric Bass
Advanced improvisational techniques studied.

String Bass

1000 Level

E. Simandl, Book I
Orchestral Studies: such as Orchestral Excerpts, Zimmermann, Vol. 1-6
Jazz studies: Rufus Reid, Book I
Appropriate solo literature such as Vivaldi, Bach or Marcello sonatas

2000 Level

F. Simandl, Book I: continued
Orchestral studies: continued
Jazz Studies: R. Reid, Book I continued
Appropriate solo literature such as Dragonetti Concerto or Romberg

3000 Level

F. Simandl, Book II
Orchestral studies: continued
Jazz studies: R. Reid, Book II
Appropriate solo literature such as Hindemith Sonata or Klose Concerto

4000 Level

F. Simandl, Book II: continued
Orchestral studies: Continued
Jazz studies: R. Reid, Book II continued
Appropriate solo literature such as Koussevitzky Concerto, Divertimento Concertante (Ramsier).

Violin

Pre-College: The student should have studied and be able to demonstrate acceptable performance of standard pedagogical material including Kayser Books I, II and III; Mazas Books I & III; Dancla Op. 74, School of Mechanism. Solo literature should include such works as the Vivaldi Concerto in A minor Op. 3, No. 6, and others of similar difficulty.

1000 Level

Kreutzer Studies #1 – 15 Appropriate solo literature such as Handel Sonatas #1 – 6, J.S. Bach Concerto in A Minor No. 1 Scales in conjunction with musicianship studies.

2000 Level

Kreutzer Studies #16 – 30 Appropriate solo literature according to needs of student Grade V. Three octave scales and arpeggios.

3000 Level

Kreutzer Studies #31 – 42 Appropriate solo literature Grades V and VI. Extensive uses of all positions.

4000 Level

Fiorillo and Done Studies Solo literature should include Grade VI material and major concertos, and movements from all appropriate periods.

Viola

Pre-College: Wohlfahrt Etudes Book I and II, Kayser Etudes Op. 43, Don't Etudes Op. 38, Sevcik Op. 1, Book 1, Scale Studies such as Hrimaly or Schradieck Solo literature: Baroque sonatas such as Corelli, Marcello, Vivaldi or movements from Bach Cello Suites.

1000 Level

Vivaldi Sonatas, Bach Gamba Sonatas, Telemann Concerto, Flackton Sonata, Milhaud Sonata No. 1.

2000 Level

Handel (Casadesus) Concerto, C.P.E. Bach (Casadesus) Concerto, Bach Cello Suites, Handoshkin Concerto, Vaughan-Williams Suites (movements).

3000 Level

Reger Unaccompanied Suites, Stamitz Concerto, Hoffmeister Concerto, Juon Sonata, Schumann Marchenbilder, Bloch Suite Hebraique, Schubert Arpeffione Sonata, Berlioz Harold in Italy.

4000 Level

Brahms Sonatas Op. 120 No. 1 and 2, Hindemith Sonata Op. 11, No. 4, Bloch Meditation and Processional, Walton Concerto, Bartok Concerto, Weber Andante and Rondo Ongarese.

Equally important for the undergraduate years is the mastery of study material. It cannot be categorized by level since technical development is such an individual matter. Study material will be chosen from: Don't Opus 37, Schradieck Books 1,2 and 3, Fiorillo, Kreutzer, Rode, Fuchs, Campagnoli, Gavinies, Dounis Scale material will include Flesch or Lifschey and Galamian Scale Studies. Upon graduation the student will be expected to know thoroughly all Kreutzer Etudes, selected Rode Caprices, and all major and minor scales and arpeggios in three octaves at brisk speed.

Organ

The Organ major or minor should have completed sufficient piano study to perform piano pieces of moderate difficulty.

1000 Level

Gleason, Stainer, other studies as needed; preparatory manual and pedal exercises; Bach Choral Preludes for manuals; Choral Preludes from Orgelbüchlein, Eight Little Preludes and Fugues; "Little" Fugue in G Minor; selected appropriate compositions by Romantic and contemporary composers.

2000 Level

Continuation of technical exercises for manuals and pedals, including major and minor scales; Chorale Preludes; selected Bach preludes and fugues; pieces from Historical Organ Recitals; Brahms Chorale Preludes; Franck Cantabile; compositions by contemporary composers.

3000 Level

Bach Chorale Preludes; Toccata and Fugue in D Minor; Toccata (Dorian) and Fugue in D Minor; First Trio Sonata; Franck Prelude, Fugue and Variation; Piece Heroique; selected compositions by Romantic and contemporary composers.

4000 Level

Works selected from the following: Bach Toccata, Adagio and Fugue in C Major; Prelude and Fugue (St. Anne) in E-flat Major; Passacaglia and Fugue in C Minor; Fantasie and Fugue in G Minor; Trio Sonatas; Franck Chorales; Mendelssohn Sixth Sonata; Widor Symphonies for Organ; Vierne Symphonies for Organ; Sowerby Suite; Dupre Preludes and Fugues; Hindemith Sonatas; Alain Litanies; etc.

Faculty and Staff Biographies

Alba, James – Adjunct Instructor: Guitar. Mr. Alba studied guitar with Chet Cruely, Fletcher Henderson's guitarist. He left school to play professionally for the next 7 years thru the 1970's and began teaching private lessons in the late 1970's. Mr. Alba did session work in Boston and Methuen through the 1980's and toured with several big name acts like Greg Allman, along with a band of his own. He and his family moved to New Hampshire where he taught at New Hampton Prep School and Holderness Prep School thru the 1990's and now is currently teaching Guitar courses, ensembles and private lessons at PSU.

Arecchi, Kathleen – Professor: voice. Director of Voice Performance Studies and The Music Theatre Company. Professor Arecchi has been a member of the Plymouth State faculty for 21 years. She holds a Master of Music degree in Vocal Performance and Literature from the Eastman School of Music, and the Doctor of Musical Arts degree in Voice Performance and Pedagogy from the University of Maryland. A lyric soprano, Dr. Arecchi has performed with the New Hampshire Music Festival in opera, cantata, oratorio and chamber music. For Opera North (N.H./Vt.), Dr. Arecchi has performed the title role in *The Merry Widow*, Adele in *Die Fledermaus*, and soubrette roles in several Mozart operas. She has appeared in numerous musical theatre, operetta and opera production in California, Connecticut, Massachusetts, Maryland and New York. In summer 2001, Dr. Arecchi joined the faculty/staff of Opera Festival di Roma and spent the month of July in Rome teaching voice and staging a concert of American musical theatre for Italian audiences. For 10 years, Dr. Arecchi has served as a casting consultant for the North Country Center for the Arts Papermill Theatre. Currently, Dr. Arecchi is the NATS Governor for New Hampshire and a member NATS New England Region governing board.

Blood, Charles – Collaborative Pianist. Charles Blood graduated Summa Cum Laude from the University of New Hampshire where he also earned a Master of Arts degree in Music. He taught Music for many years for the Derry Cooperative School District and prior to that, taught in the Music Department at Notre Dame College in Manchester where he founded and served as director of the college's Community Music School and coordinator of the Summer Concert Series. He has also taught at St. Paul's School and in the Manchester public schools. Mr. Blood is the music director at the New Castle Congregational Church and serves as accompanist for the Manchester Choral Society. He has also filled this role for musical productions throughout the region, high school and college choirs on two European tours, and numerous area choral workshops, festivals and recitals.

Chesebrough, Constance - a collaborative pianist and an adjunct instructor of piano for the Department of Music and Theatre & Dance at Plymouth State University. She received a Bachelor of Music Education degree with honors from Heidelberg College in Tiffin, Ohio, and a Master of Music

degree in piano performance from the University of Cincinnati, where she studied piano with John Meretta and Richard Morris, and harpsichord with Eiji Hashimoto.

Ms. Chesebrough has performed in master classes for John Wustman and Martin Isepp. She has collaborated with numerous guest artists, faculty and students in recital at Plymouth State University. As a soloist and chamber artist, she has performed throughout New England, with concerts at the Rockport Art Association in Rockport, MA, the Beauport Museum in Gloucester, MA, and the Mount Washington Hotel in Bretton Woods, NH. She is known for her work in musical theatre both at Plymouth State and as music director for the North Country Center for the Arts in Lincoln, NH. Ms. Chesebrough is currently serving as the President of the New Hampshire Music Teachers Association and received the Sr. Anita Marchesseault Teacher-Member Award for the year 2000.

Coppola, AJ- Adjunct Instructor: Bassoon. Mr. Coppola graduated from Ithaca College in Ithaca, NY with a degree in music education with a concentration in bassoon. While at Ithaca he was one of the first to receive the Peggy R. Williams Award for Academic and Community Leadership and Ithaca College's IDRS Award for Commitment to Artistic Excellence and Teamwork, as well as being named one of the 40 under 40 for the Ithaca Community. He now teaches K-8 band, chorus and general music at Campton Elementary School in Campton, New Hampshire and performs with the New Hampshire Master Chorale, the Plymouth Educational Theater Collaborative (ETC) and is the assistant conductor of the Gilford Community Band. He has volunteered with the International Double Reed Society at the 2007 (Ithaca, NY), 2008 (Provo, UT), 2009 (Birmingham, UK) and 2010 (Norman, OK) conferences. He has studied bassoon with Lee Goodhew Romm, Maria Isaak and Janet Polk.

Corcoran, Gerard --Dr. Gary Corcoran is Professor Emeritus of Music in the Department of Music, Theatre, and Dance at Plymouth State University in Plymouth, New Hampshire. He served as Director of Bands from 1991 until 2011, and now continues as Coordinator of the M.Ed. program in Instrumental Music Education. Dr. Corcoran held similar positions at Pittsburg State University in Kansas and Georgia State University in Atlanta, having taught previously in the public schools of Maine and Massachusetts. He was a Phi Beta Kappa graduate of the University of Maine and later earned his master's degree and doctorate at the University of Illinois, where he studied conducting with Dr. Harry Begian.

Dr. Corcoran has served as President of the New England College Band Association, NH State Chair for the National Band Association, and former NBA Eastern Division Chair. He is the founder and Past President of the New Hampshire Band Directors Association and is Past President of the Eastern Division of the College Band Directors National Association. He also served as President of the Kansas Bandmasters Association and served on the Executive Board of that organization for 10 years. He was the founding editor of the *CBDNA Report*, an international publication for college band directors, and served for 10 years in that position. The New England Band Directors Institute, established by Dr. Corcoran in 1992, continues as one of the nation's most successful summer workshops for school band directors.

Dr. Corcoran is also the author of *The Addition System for Teaching and Learning Rhythm* and was a contributing author for the *Music Director's Cookbook: Creative Recipes for a Successful Program*. His chapter on "Linear Balance" was included along with those from 50 nationally known conductors and educators.

In 1990, Dr. Corcoran was honored as the "Outstanding Band Director" by the Kansas Bandmasters Association. He was also the 2002 recipient of the "Outstanding Band Director" award presented by the New Hampshire Band Directors Association. Throughout his career, Dr. Corcoran has maintained a very close relationship with public school musicians assisting as a clinician and as a guest conductor with concert bands and wind ensembles.

Corcoran, Kenda – Adjunct Instructor: Oboe. Mrs. Corcoran holds the Bachelor of Music Education from Morehead (Ky.) State University and the Master of Music in Oboe Performance from Pittsburg (Kan.) State University. For 12 years she was a member of the Springfield (Mo.) Symphony Orchestra and has since performed frequently with orchestras and wind ensembles in the Midwest, South and Northeast. In New Hampshire, Mrs. Corcoran has performed with the Arts Jubilee Symphony Orchestra, Granite State Wind Symphony and the Lakes Region Symphony Orchestra. She has more than 15 years of teaching experience in both vocal and instrumental music.

DiBiase, Allan –Collaborative Pianist. Dr. DiBiase holds a B.S. in Music Education from Wagner College in New York City and a Doctor of Education degree in the Social and Philosophical Foundations of Education from Rutgers: The State University of New Jersey. Dr. DiBiase was director of student activities and adjunct assistant professor of philosophy for 25 years at the College of Staten Island/City University of New York, before relocating to New Hampshire in 1996. Among other positions held, Dr. DiBiase was organist and cappella choral director at the First Presbyterian Church of Staten Island for many years. He is a frequent vocal accompanist in recitals and a composer of vocal and choral music. Dr. DiBiase is Associate Professor in the Doctor of Arts Degree program in Leadership at Franklin Pierce University. He also teaches part time in the Masters of Education program at PSU

Dionne, Aubrie- Adjunct lecturer: Flute – Aubrie Dionne is an active performer, teacher, conductor, and adjudicator in the New England Region. As a flutist, she has performed in conjunction with the Great Water Music Festival, the Granite State Opera, the New Hampshire Philharmonic Orchestra, the Granite State Symphony Orchestra, the Longy Chamber Orchestra, the Brockton Symphony, the Manchester Chamber Players, the Hanover Chamber Orchestra, and the Manchester Choral Society. She has also performed in various solo recitals throughout the region and as a soloist with the New Hampshire Symphony, the University of New Hampshire Symphony and Wind Symphony, the Strafford Wind Symphony, and the Lakes Region Community Orchestra. Her upcoming solo performance will be in spring 2006 with the Lakes Region Symphony Orchestra. Aubrie has also won several performance awards. Among them is first place in the Music Teachers National Association Collegiate Artist Performance Competition for four consecutive years in 1996-1999. She has also won the University of New Hampshire Concerto Competition twice in 1999-2000.

Ms. Dionne is on the faculty at Plymouth State University, The Manchester Community Music School, and is a former faculty member at The Bell Center for Music and the Arts. She teaches flute master classes every summer at the Summer Youth Music School at the University of New Hampshire. Her prize-winning students have won the Emerson Scholarship, the Granite State Auditions, and participated in The New Hampshire All State Music Festival. They have played in the Greater Boston Youth Symphony Orchestras, the Greater Manchester Youth Symphony Orchestras, the North East Youth Symphony Orchestra, Interlochen Arts Camp, and the Tanglewood Summer Music Festival. Aubrie currently conducts a collegiate flute choir at Plymouth State University and an advanced and beginner flute choir at the Manchester Community Music School. In 2003 she was the guest conductor/clinician at the New Hampshire All State Chamber Music Festival where she worked with their flute choir. She has also adjudicated the New Hampshire Music Educators All State Auditions, the NHMEA Solo and Ensemble Festival, and the Greater Boston Flute Association Solo and Ensemble festival.

Her biography was published in the 58th edition of the Marquis Who's Who in America directory in 2004 and is resubmitted to appear in the 2005 edition.. She received her B.M. in music performance from the University of New Hampshire and has studied at the graduate level at the Longy School of Music. Her Teachers include Robert Willoughby, Peggy Vagts, Susan Gall, and Kathy Iovieno

Ellsworth, Roger-Adjunct Lecturer: Violin, Viola. Mr. Ellsworth, a native of Washington, D.C., is a graduate of the New School of Music, Philadelphia, Pa., and the North Carolina School of the Arts, Winston-Salem, N.C. His teachers have included such prominent soloists as Max Aronoff, Gerald Horner, Alan de Veritch, Joseph Gingold, Jascha Brodsky and the Curtiss Quartet. Mr. Ellsworth has had a distinguished career as a violist with some of the leading orchestras in the Washington, D.C., and San Francisco areas, including the Kennedy Center Opera House Orchestra, San Francisco Opera and Ballet Orchestra, Chautauqua Symphony Orchestra and Wolf Trapp Summer Festival. In addition to a performance career of more than 25 years, he has served as music librarian for numerous Washington, D.C., and New York productions. He has taught for many years, training students for major music schools and preparing professionals for positions in orchestras and ensembles.

Gilmore, Tim – Adjunct Instructor: Percussion. Mr. Gilmore is a member of Brownstone Recording Artists, the Harry Skoler Jazz Quartet and CCMS Musicians of Wall Street. He has performed with the Cape Ann Symphony, Symphony by the Sea, the Paul Madore Chorale, and Boston Percussion Ensemble. He has also performed with Lester Bowie, Marion McPartland, Fred Hersch, Tower of Power, Tiger Okoshi, and Warren Vache. He received his Bachelor of Science degree, *magna cum laude* in elementary/music education from

Salem State College and pursued further study in composition and jazz performance at Berklee College of Music.

Graff, Carleen - Professor of Music at Plymouth State University in Plymouth, New Hampshire. Dr. Graff teaches piano performance, class piano and piano pedagogy. She holds the D.A. in Piano Performance and Pedagogy from the University of Northern Colorado, the M.A. in Applied Piano from the University of Denver and the B.M.E. from Illinois Wesleyan University. She is the recipient of the Master Teacher Certificate from the Music Teachers National Association and the New Hampshire Music Teachers Association's Teacher-Member of the Year Award.

Dr. Graff is the founder of the biennial Piano Monster Concerts (1982), the summer Junior and Senior Piano Monster Festivals (1993), and the Contemporary Piano Festival (1999) at PSU. She is a workshop clinician for music teachers' groups, presenting master classes, lecture/recitals, and sessions in digital keyboard ensembles, technology for the piano studio, class piano techniques and numerous piano pedagogy topics. A frequent adjudicator for competitions and evaluations throughout the United States and Canada, she has performed solo and chamber recitals in New England, the Mid-West and Germany, and her students have received numerous awards for their performances and studies.

Dr. Graff also teaches pre-college piano students, and oversees the community young piano students at PSU. In addition, she directs the Plymouth Digital Keyboard Orchestra for young students and has several digital keyboard works published by Ogilvy Music in Denton, Texas: Saint-Saëns' *Carnival of the Animals* for two pianos; Haydn's *Piano Concerto in D Major*; Mozart's *Piano Concerto in F Major*, K. 413, Beethoven's *Piano Concerto in B-flat Major*, Op. 19; two original works, *Determined Drummer* and *Thoughts*, and eight arrangements of symphonic works and Christmas Carols: *Beethoven's Fifth*, *Haydn's Surprise*, *Mozart's Eine kleine Nachtmusik*, *Beethoven's Ode to Joy*, *Up On the Housetop*, *Joy to the World*, *Jingle Bells*, and *We Wish You a Merry Christmas*.

She has served Music Teachers National Association for two terms as the National Coordinator of the MTNA Collegiate Artist Performance Competition and as National Chair of the MTNA Composition and Performance Competitions. As past-president of MTNA Eastern Division, she completed a two-year term on the Board of Directors in March 2004 and served as Chair of the Collegiate Chapter Forum and Chair of the Collegiate Chapter Task Force. She also served two two-year terms on the national nominating committee. She has had several articles published in the *American Music Teacher*, on Festivals and Competitions, on MTNA Collegiate Chapters, and a review of ensemble music. Currently an MTNA National Certification Commissioner, one of seven on the national board, Dr. Graff works in administering the MTNA Professional Certification program, which exists to improve the level of professionalism in music teaching. In addition, she has held many offices in the NHMTA and recently served as Treasurer and is currently President-elect.

Jaworski, Emily-Adjunct Lecturer: Voice. Ms. Jaworski received her Bachelor of Arts in Music from Susquehanna University in 2002 and her Master of Music from Boston University in 2005. Ms. Jaworski's performance experience includes numerous operatic roles with the Opera Academy of California, New England Gilbert & Sullivan Society, George Mason Summer Music Institute, New Hampshire Opera Theatre, New York Opera Studio, and the Granite State Opera. She has been a soloist with the Concord Community Chorus, Concord Chorale, Opera North, Music at the Meeting House Series, Mass Theatrica, and the Masterworks Chorale. She has consistently earned high accolades from the American Traditions Competition in Savannah, GA; Washington International Competition, Washington, DC; NATS Artist Award, Littleton, MA; International Young Concert Artists, New York, NY. Ms. Jaworski presently serves as a private studio teacher at the Concord, NH Community Music School, Director of Church Choirs at the Henniker, NH Congregational Church, and Director of Choral Activities at John Stark Regional High School in Weare, NH. Emily has completed all three levels of Somatic Voicework with Jeanette LoVetri at the Contemporary Commercial Music Institute at Shenandoah Conservatory.

Marsit, Matthew An active conductor and clarinetist, **Matthew M. Marsit** has led ensembles and performed as a solo, chamber, and orchestral musician throughout Pennsylvania, New Jersey, and New York. Before joining the faculty of Cornell University as Assistant Director of Wind Ensembles and clarinet instructor,

Matthew held conducting posts with the Drexel University Bands, the Chestnut Hill Orchestra, the Bucks County Youth Ensembles and the Performing Arts Institute of Wyoming Seminary. In his young career, he has served as a guest conductor and clinician at several institutions and for many festivals.

As a clarinetist, Matthew has played with ensembles ranging from the Chamber Orchestra of Philadelphia to the Fairmont Chamber Orchestra, and has made solo appearances with the Cornell University Jazz Ensemble, the Drexel University Symphony Orchestra, the Chestnut Hill Orchestra and at the [Performing Arts Institute of Wyoming Seminary](#). A native of Hazleton, Pennsylvania, Matthew completed his undergraduate studies in music education with a concentration in clarinet performance at Temple University, graduating Summa Cum Laude in 2003. He has studied clarinet with Anthony Gigliotti and Ronald Reuben and conducting with Luis Biava, Arthur Chodoroff, and Mark Davis Scatterday. In addition to his degree from Temple University, Matthew has continued to advance his study of conducting by working with such well-known teachers as Larry Rachleff and H. Robert Reynolds.

McCarthy, Justin - collaborative pianist. Dr. McCarthy received his Bachelor of Music degree in Piano Performance and Composition from Rice University in 1996, concurrent with a Master of Music degree in Composition. He earned his Doctor of Music degree in Composition from Boston University in 2000. His teachers have included Paul Cooper, Robert Roux, Bruce MacCombie, and Lukas Foss. Dr. McCarthy has performed in master classes with Richard Goode and Abbey Simon. Dr. McCarthy has given recitals in Houston, Dallas, New York, Boston, Ireland, the Czech Republic, and the Philippines. Active as a liturgical composer, his collection, *Piano Meditations*, is published by GIA Publications, Inc. Dr. McCarthy serves as organist and directs the contemporary ensemble at St. Elizabeth Seton Parish in Bedford, NH. In addition to maintaining an active teaching studio, Dr. McCarthy runs performance workshops, and is the staff accompanist at the Manchester Community Music School.

Melloni, Romeo-Born in Milan, he began to study music at an early age. After attending Milan University where he studied musicology with Francesco Degrada, Mr. Melloni moved to Boston.

In Boston he received his Master of Music (1989) and the honorary Graduate Diploma in composition (1991) from the New England Conservatory. He continued his education in the DMA program at Boston University. His teachers include Robert DiDomenica, Theodore Antoniou and Giacomo Manzoni. Mr. Melloni has written more than sixty five works, including seven sonatas for piano and various instruments, two piano trios, two piano quartets, two string quartets, four song cycles, two overtures for orchestra, two symphonies, one piano concerto. His music has been performed in Europe and in the United States by numerous groups including: The New Hampshire Music Festival, The Slovak Radio Orchestra, The Silesian Philharmonic, The Moravian Philharmonic, The Cambridge Symphony, The Merrimack Valley Philharmonic, The Nashua Chamber Symphony, The Martinu Quartet, The Solati Trio, The Manchester Chamber Players and the Magellan Ensemble. In the United States his music has been performed in New York City at Carnegie Hall, in Boston at Jordan Hall and in several other cities of the east coast. In Europe his music has been performed in Prague at the Rudolfinum and at Martinu Hall, in Milan at the Centro Filologico Milanese and in other European cities such as Olomoc (Czech Republic), Bratislava (Slovak republic), Katowice (Poland). Some of his compositions have been recorded on MMC label. Mr. Melloni is a member of the panel for the appropriation of the state funds for the New Hampshire Council for the Arts; he teaches Music Theory and Composition at Plymouth State University and at the Manchester Music School in New Hampshire. He has published articles about music and has written a textbook on the principles of musical composition. Mr. Melloni enjoys playing the piano, viola, painting; he is also a Kripalu yoga instructor..

Oliver, Holly - Holly Oliver is the Program Coordinator for Music Education at Plymouth State University. She earned a Bachelor of Music Education Degree at the University of New Hampshire, a Master of Educational Administration & Supervision Degree at Plymouth State College, a Certificate of Advanced Graduate Study in Arts Learning & Leadership at Plymouth State University, and is presently a doctoral candidate enrolled in the EdD program at PSU. Holly's research focus is on the physical and psychological health of undergraduate music education majors. Holly spent more than 20 years in New Hampshire public schools teaching general, choral, and instrumental music. She currently teaches undergraduate music education courses, advises all music education majors, and supervises pre-service music teachers at PSU. Holly serves on

various campus committees and continually works with New Hampshire's public schools to develop meaningful experiences for both PSU's music education majors and in-service music teachers throughout the state.

Perkins, Dan - Dr. Daniel R. Perkins is professor of music and director of choral activities at Plymouth State University. In 2007, he was appointed the first Stevens-Bristow Distinguished Professor at PSU. At Plymouth State he conducts both the University Chorale and the much acclaimed Chamber Singers, as well as teaching music history, conducting, choral literature, and private voice. Perkins is active as a guest conductor and clinician throughout the United States and abroad. He founded the New Hampshire Master Chorale and serves as music director; he is also music director for the Manchester Choral Society and Principal Guest Conductor of the Vietnam National Opera and Ballet in Hanoi. This past season Dan served as the music director for the Hanover Chamber Orchestra. He conducted the New Hampshire Friendship Chorus on their tours to the southern Adriatic, Eastern Europe, Brazil, South Korea, and Vietnam, and will conduct their 2010 tour to Morocco. Perkins is also a co-founder, with Dr. Trish Lindberg, of the award-winning Educational Theatre Collaborative, and pianist for the Trio Veritas. Throughout his conducting history, Perkins has developed programs that reflect his interest in repertoire that is well rounded and multi-cultural, and that encourages work by contemporary composers. Perkins holds the degrees Doctor of Musical Arts and Master of Music in Choral Music from the University of Southern California, and Bachelor of Music in Piano Performance from Brigham Young University. He continued his studies as a Fulbright scholar in Helsinki, Finland. While there, he worked as the associate conductor of the Finnish Chamber Choir and associate conductor of the Savonlinna Opera Festival Chorus.

Perry, Eric-Adjunct Lecturer: Voice. Mr. Perry holds a Bachelor of Music in Vocal Performance from Fredonia State University in New York, a Master of Music in Vocal Performance from Arizona State University, and a Master of Music in Choral Conducting from the University of Massachusetts in Amherst, MA. Mr. Perry has performed with the Tafelmusik Summer Baroque Institute, Opera New Jersey, and the Martina Arroyo Foundation: Prelude to Performance. Mr. Perry's opera and musical theatre experience includes the portrayal of numerous roles: Don Basilio in Mozart's *Le Nozze de Figaro*, Ferrando in Mozart's *Così fan tutte*, Alexis in Gilbert & Sullivan's *The Sorcerer*, George in Soundheim's *Sunday in the Park with George*, and Jekyll/Hyde in Wildhorn's *Jekyll and Hyde* to name just a few. He has performed in choirs and as a featured soloist in vocal works such as Bach's *St. Mattheus Passion*, Beethoven's *Symphony No. 9*, and Handel's *Israel in Egypt*. He has served as a guest clinician, guest conductor, and adjudicator in Australia, Chicago, and Phoenix, AZ. Mr. Perry's work experience includes Lecturer of Voice at the University of Ballarat in Victoria, Australia; Freelance Performer in the Boston area, Graduate Studio Instructor, and private studio instructor in MA, AZ, & NY.

Pfenninger, Rik – Associate Professor: saxophone, jazz studies. Dr. Rik Pfenninger holds degrees from Eastman School of Music, The University of Michigan, and Temple University. Rik's music can be heard on the Weather Channel, the Warner Bros. Network's "Survival of the Rich and Famous", MobyGames "Sniper, the Art of Victory", "All Star Strip Poker I and II", The TLC Network, PBS network's "The Difference Between Right and Wrong", commercials for Xerox, Ski New Hampshire and WMUR TV, the WMUR New Hampshire Chronicle, and various indie films including "My Secret Season" and "Distance Makes". Rik's ten solo jazz recordings can be heard on Apple i-tunes, MusicMine Records, and "The Best of Smooth Jazz Christmas" by the Universal Music Group.

Robinson, Tom- Adjunct Lecturer: Jazz Piano and Jazz Ensembles. Mr. Robinson received his B.M. in Jazz Studies from Capital University in Columbus, Ohio where he studied saxophone with Michael Cox and piano with Mark Flugge. He is a member of the PSU faculty jazz group and the CCMS Musicians of Wall Street. He has a busy performance schedule throughout New England with several jazz groups as well as leading and writing for his own trio. Tom has been a featured artist at the Catamount Arts Center. The trio has been featured in concerts at the Paul Creative Arts Center, the Mountaintop Music Center, and at the Concord Community Music School. The trio's recording "Skylight" features original music.

Santore, Jonathan – Chair, Department of Music, Theatre, and Dance. Associate Professor: Music Theory, Composition. Before joining the PSU faculty in 1994, Dr. Santore held teaching positions at Occidental

College, California State University, Los Angeles and the University of Minnesota. An All State trumpet player in high school, he began the formal study of composition as an undergraduate at Duke University. He holds an A.B. *magna cum laude* with departmental distinction in music from Duke, an M.M. in composition from the University of Texas at Austin, and a Ph.D. in music from the University of California, Los Angeles. Selected as a winner in the 1999 American Composers Forum Welcome Christmas! Carol Contest, Dr. Santore was also named New Hampshire Composer of the Year for 1999. He has won several other awards, fellowships and scholarships for his compositions, including performances at the national conferences of the North American Saxophone alliance and the Society of Composers, Inc. and twice at the Ithaca College Choral Composition Contest. His works have been performed by ensembles including Minnesota's Plymouth Music Series Chorus, the Choir of Rochester Cathedral, England, and the New York University Choral Arts Society, and have been broadcast regionally by Maine Public Radio and Television, and nationally by Public Radio International. He has conducted performances of his own compositions in the United States and Europe, and his work has been recorded by California's Octagon New Music Ensemble and published by Manduca Music Publications, Walton Music Corporation and American Carillon Music Editions (forthcoming). Dr. Santore is also active as a music theorist (with publications on 20th Century opera in *The Opera Journal* and forthcoming in *In Theory Only*) and as a conductor.

Sienkiewicz, Fred-Adjunct Instructor: Voice. Mr. Sienkiewicz earned a Bachelor of Music in Trumpet Performance from the University of Massachusetts and a Master of Music in Trumpet Performance at the New England Conservatory of Music. He is presently a freelance performer in the Boston area; adjunct trumpet instructor at Gordon College; brass instructor at the Governor's Academy in Byfield, MA; trumpet instructor at the Instrumental Music School of Concord & Carlisle, MA; brass instructor at the Wayland, MA Fine Arts Department; and brass instructor for the Lincoln, MA Public Schools. He was a visiting teaching artist for the Boston University Tanglewood Institute *Trumpet Workshop* and trumpet and chamber music coach for the Boston University's Tanglewood Institute *Young Artist Wind Ensemble*. Freelance orchestral work includes the Cape Cod Symphony Orchestra, Nashua Symphony Orchestra, Vermont Symphony Orchestra, New Bedford Symphony Orchestra, Symphony by the Sea, White Rabbit Sinfonia, and the Plymouth Philharmonic Orchestra. He has been a trumpet soloist for a recital at King's Chapel, St. John's *Ministry of the Arts*, Gordon College Wind Ensemble, and the Parkway Orchestra. He is featured in a WGBH documentary, *On-Screen Trumpeter* and on a Naxos recording of the Hot Springs Music Festival Orchestra. Mr. Sienkiewicz also has extensive training as a research assistant and solfège instructor.

Stickney, Mark-Assistant professor of music and Director of Bands. He was most recently Director of Bands at Southern Utah University, and has held conducting positions at Oklahoma Panhandle State University and the University of Rhode Island. He has served on the brass faculties of Salve Regina University and the Community College of Rhode Island, where he taught trombone, euphonium and tuba. He has performed with the American Band, Fanfare Brass, The Narragansett Tuba Quartet, and the Rutgers Wind Ensemble. As a member of the Rutgers Wind Ensemble, he appears on multiple recordings on the Mark Custom label. He has performed at The Newport Music Festival and throughout Southern New England as a soloist and chamber musician. As a conductor, Dr. Stickney has premiered a number of works. His research on contemporary Swedish wind music has led to North American premieres of several works by composers Rolf Martinsson, Max Käck, and Ingvar Karkoff, and an article in the WASBE journal. He has conducted the Rutgers Wind Ensemble, Rutgers Symphony Band, Montclair State University Symphonic Band, and the University of Rhode Island Wind Ensemble, as well as many brass, woodwind, and percussion ensembles. He guest conducted the Rutgers Wind Ensemble at their Carnegie Hall debut in 2005. An active clinician, Dr. Stickney has worked with bands in California, New Jersey, Oklahoma, Kansas, Rhode Island, Texas, and Utah. He has done brass clinics with the Ocean State Youth Orchestra, judged the RIMEA Solo and Ensemble Festival, and auditioned low brass for the Five States Honor Band, and the OMEA Intercollegiate Band.

Dr. Stickney holds a Doctor of Musical Arts degree in Wind Conducting from Rutgers, the State University of New Jersey, where he studied with William Berz. He received his Master of Arts degree in Tuba Performance from Montclair State University and his Bachelor of Arts degree from Gettysburg College. He studied tuba with Gary Buttery, Stephen Johns, and John Jones.

Swift, Robert – Professor: Music Education, Choral, Interdisciplinary Studies. Dr. Swift received his B.S. degree in music education *summa cum laude* from Hartwick College, and his M.A. and PhD degrees from the Eastman School of Music in music education. He has taught public school music grades 3-12, and college and university courses at the undergraduate and graduate level, at Ithaca College, Eastman School of Music, Memphis State University and Plymouth State University. He directs the Pemigewasset Choral Society and holds active memberships in NHMEA (past president), MENC, ACDA, NATS, and the Royal School of Church Music. He is an active church musician and currently the organist at the Christian Science Church in Plymouth, N.H. The author of more than 30 published musical compositions, Dr. Swift has served as a choral conductor, clinician and adjudicator in the United States, Canada, Great Britain, South America, Australia and New Zealand. He is author of the book *Music from the Mountains, New York State Music Camp 1947-1996* and of *Exploring Music Supplemental Packet*, and in 2005 he served as compiler and editor of *Teaching Moments: Selected Memories of PSU Faculty*. In addition, he has authored numerous articles for professional journals. In 1998 Dr. Swift was selected Music Educator of the Year by the New Hampshire Music Educators Association. He also received Plymouth State's Distinguished Teaching Award that year.

Templeton, Peter – Adjunct Instructor: Piano, Class Piano. Mr. Templeton holds a B.A in music from Plymouth State University. The winner of several piano competitions and a Carnegie Hall veteran, he also operates a private studio in Plymouth, N.H., where he teaches both individual and group lessons.

Ward, Meg – Adjunct Lecturer: Horn

Williams, Don – Adjunct Lecturer, electric bass.