

Studio Lesson Policy

This studio policy includes the following information:

1. Audition requirements and procedures for studio lessons for incoming students. Returning students who have already successfully begun studio lessons do not need to re-audition.
2. Audition requirements and procedures for upper division level of studio for junior and senior Performance and Music Education majors.
3. Procedures for approval and registration
4. Other general information regarding studio lessons; for specific information regarding studio teachers' individual policies and expectations, please refer to the course syllabus for your studio.
5. Information about the ensemble requirement.

II. Studio Lessons

Studio lessons consist of 15 individual lessons per semester and are a required part of the curriculum. The maximum number of studio units allowed is determined by the option/emphasis area requirement. Exceptions must be approved by the studio teacher, department chair and lead person of each area.

All students are required to audition in order to qualify for placement in studio lessons. Auditions are normally 8-10 minutes in length. **The student should select material for the audition which best illustrates his or her abilities.** Specific audition requirements for each instrument are listed below.

Four general departmental auditions are held each year. Each hears multiple kinds of presentations, such as entrance auditions, jury auditions, upper-division auditions, auditions for studio and change-of-option auditions:

August "Fall-Conference" Audition: Wednesday afternoon, the day before classes begin
Primarily for studio-placement auditions

December "Fall Semester" Juries and Audition: during finals week of Fall semester
Signup sheets are posted physically or online for the two weeks prior

February "Applicant" Audition: on the first Saturday of February
For incoming freshmen and transfer applicants

Students are emailed links to sign up for audition times

May "Spring Semester" Juries and Audition: during finals week of Spring semester
Signup sheets are posted physically or online for the two weeks prior

Studio lessons are not offered during summer term. In order to continue in studio, the student must qualify at his/her jury each semester.

Qualifying for studio lessons does not guarantee that the student will be awarded the lessons immediately. The chair will consider the overall budget and faculty availability before awarding lessons. If a student has been accepted into studio and is not awarded lessons immediately, the student does not need to re-audition at a later date.

To facilitate department planning and scheduling and to best serve the student, MIS and General Option students are expected to take studio lessons on the same instrument for 2 consecutive semesters.

IV. Audition Requirements

Faculty in each area/instrument shall determine minimum requirements for vocal and instrumental studios. **If the student does not meet the requirements, s/he is encouraged to either enroll in one of the beginning classes, an ensemble, and/or to take private instruction in order to reach the minimum requirements.** The committee that hears the audition will make recommendations to individual students who do not qualify for studio.

Incoming students will be notified by email of the audition times and locations. Students should prepare the material as explained below. **Please provide the following information in writing to the audition committee:**

1. a list of repertoire studied during the past 3 years
2. prior musical training
3. performance experience (solo and ensemble)

Minimum Entrance Audition Requirements for Studio Lessons

Minimum requirements are listed by instrument. For more detail on repertoire requirements, please contact the individual studio teacher. The department will provide an accompanist for auditions, if requested.

Composition

The student will submit a portfolio of scores and recordings of 3 pieces of music with varying instrumentation. These pieces should demonstrate evidence of skill in written music notation, as well as the basics of how to write music for multiple instruments.

Piano

The student will be asked to perform two pieces of contrasting styles, musical periods and tempos. The selections need to demonstrate the student's musical and technical abilities. Students will be evaluated for their command of tone, phrasing, rhythmic accuracy, articulation, stylistic appropriateness and for their interpretation. Students need to be prepared to play any Major scale, 4 octaves, up and down. Students will need to show good control of key signatures and fingerings.

Voice

The student will be asked to sing two memorized songs in contrasting styles and tempos that the student is capable of singing on pitch and with some musical understanding. The songs may be from the classical, Broadway, jazz, folk, or pop repertoire. The student will provide sheet music or a background track for each song. The student will be expected to demonstrate tonal memory skills. The student will be expected to demonstrate vocal potential as shown through tone quality, clear diction, rhythmic aptitude and the ability to communicate emotion. On the department website, see the Voice Handbook for further information.

Guitar

Students will be asked to play one instrumental piece representing their highest level of accomplishment, preferably from memory, and the two-octave major-scale form for the keys of C, D, and E. Students will

be expected to demonstrate a minimal level of potential as shown through tone quality, rhythmic aptitude and the ability to communicate.

Flute

The student will be asked to perform 2 contrasting pieces. One should be a piece from the standard repertoire and one should be an etude by Andersen, Kohler or Garibaldi. The student should be able to perform the following Major scales (2 octaves): C, G, D, A, F, Bb, and Eb. The student will also play a two-octave chromatic scale .

Clarinet

The student will be asked to perform two contrasting pieces. One should be an etude (from *32 Etudes*, by Camille Rose). The student will be asked to show capability of performing each piece with rhythmic accuracy and musical understanding. The student should be able to perform the following Major Scales (two octaves): C, G, F, D, Bb, A and Eb as well as a full range Chromatic Scale (from E below the treble staff to F above the treble staff).

Oboe

The student will be asked to perform two contrasting pieces: a classical etude and a classical solo (grade 3). He/she will be asked to show capability of performing each piece with some rhythmic accuracy and musical understanding. The student should be able to perform the following Major Scales: C, G, F, D, Bb, A, Eb, E and Ab as well as a full range Chromatic Scale.

Saxophone

The student will be asked to perform two contrasting pieces (may be classical etude, classical solo, jazz solo or pop style solo that covers the entire range of the horn). He/she will be asked to show capability of performing each piece with rhythmic accuracy and musical understanding.

The student should be able to perform the following Major Scales (encompassing the range of the saxophone): C, G, F, D, Bb, A, Eb, E and Ab as well as a full range Chromatic Scale.

French Horn

The student will be asked to perform two contrasting pieces. One should be an Etude from either the Preparatory Melodies by Pottag, Book I or II by Maxime Alphonse or from a comparable book. The student should be able to perform major scales through 4 flats and sharps, one or two octaves. The student should demonstrate a good tone, articulation, musicianship and rhythmic accuracy.

Trumpet

The student will be asked to perform major scales through 4 flats and sharps (one or two octaves) a chromatic scale for the full available range of the performer, an etude from **32 Etudes** by Sigmund Herring or any comparable book/etude/solo in classical, or jazz styles demonstrating good tone, rhythm, intonation, articulation and musicianship.

Trombone

The student will be asked to perform one excerpt from the *Melodious Etudes for Trombone*, book 1 by *Joannes Rochut*. The student should also perform four major scales, two sharp and two flat of their choice and should be prepared with all scales if asked to play more. S/he must also perform one chromatic scale two octaves.

Percussion

The student will prepare the following based on his/her chosen emphasis area: Performance (classical): Three prepared etudes (snare, timpani, marimba)* Performance (commercial): Three prepared chart excerpts (swing, latin, rock) Music Ed: One prepared etude (chosen from snare, timpani, marimba, drumset) MIS: Choice of the above, in accordance with past experience

*If a student has had limited or no experience on some instruments, then the department may waive multiple etudes.

Harp

Major scales from C to E
A piece that demonstrates two-hand coordination and musicality.

Violin and viola

The student is expected to know basic fundamentals of violin or viola playing: balanced posture, left-hand position and bow arm techniques; open-string exercises; studies and simple pieces in first and third positions; 2-octave scales and arpeggios in the first position (G major; A major; Bb major; C major) and the 2-octave D major scale which uses third position.

Repertoire should include 2 selections comparable to a movement by Vivaldi or Lully that demonstrate the student's abilities on the instrument.

Cello

The student is expected to know basic fundamentals of cello playing: balanced posture, left-hand position and bow arm techniques; open-string exercises; studies and simple pieces in first position and third (or fourth) position; forward and backward extensions; scales and arpeggios in the first position. Two-octave scales: C major; D major; Eb major. Two-octave F major scale using third position.

Repertoire should include two pieces comparable to or more advanced than those in Muffat's Old Masters for Young Players or Cellist's Favorite Contest Album, that demonstrate the student's abilities on the instrument.

Double Bass

The student will be expected to demonstrate fundamental performance skills, including balanced posture, left hand position and bowing techniques; studies and pieces in first, half, and third (or fourth) position; one-octave scales and arpeggios in Bb, C and D major. Two-octave scales in E major; F major; G major.

Repertoire should include two etudes or solo pieces comparable to a movement from a Marcello Sonata or something from Vance's Progressive Double Bass book three, or Sturm 110 Etudes.

Electric Bass

The student will be expected to demonstrate tonal memory skills and give evidence of some knowledge of the rudiments of music. Students must demonstrate fundamental performance skills, studies and simple pieces; scales and arpeggios in F, G, Bb, C and D major.

Required repertoire: two etudes or transcriptions that demonstrate left and right hand technique. A walking bass line or an active rock/pop bass line played along with a CD is acceptable.

Music Education and Performance freshmen who play electric bass but not upright will start studio in electric bass. By the end of two semesters, the studio teacher will develop a plan for integrating upright bass into the student's course of study. Transfer students will be encouraged to study both instruments based their previous experience and goals.

MIS students may choose either instrument in consultation with the studio teacher based on their previous experience and goals.

Ensemble and Performance Seminar Requirements

All students enrolled in studio lessons must be concurrently enrolled in an ensemble that relates to or supports the studio class. This will be determined by the curriculum requirements, the studio teacher, and the ensemble director. In addition, students on scholarship may be required to enroll in particular ensembles as indicated by the scholarship letter. Many students are enrolled in more than one ensemble and should plan on participating throughout the entire year in most cases.

Any student enrolled in Studio (other than composition or conducting studio), is required to also be enrolled in the appropriate section of MU 2700 Performance Seminar.

Students need to communicate frequently with their advisors and with the studio area anchors to assure that they will graduate in a timely manner with all requirements met.

V. Applying for Upper Division Studio (3000 level)

At the end of the 4th semester of studio lessons (or possibly sooner for transfer students), students are eligible to apply for upper division standing. These auditions are part of the regular annual cycle of four auditions.

Students will have two opportunities to qualify for upper division status. Students who fail their initial audition will have one additional attempt. If they fail the second attempt, they will not be allowed to continue in the Performance or Pedagogy options. At that point, they must either change to the MIS or General option, or change out of the music major altogether.

Each instrument has specific repertory and technical requirements for eligibility into upper division standing. Students should be notified of these when they begin studio lessons so they can see what is ahead of them and have a clear understanding of what needs to be done to prepare for the audition.

Upper Division Requirements:

Composition:

The student will submit a portfolio of scores and recordings of 3 pieces of music with varying instrumentation. These pieces should demonstrate advanced skill in written music notation, as well as facility with writing for a variety of ensembles both large and small. They should also demonstrate advanced facility with compositional elements including form, harmony, melody, rhythm, counterpoint, and timbre.

Piano:

1. At least 3 contrasting solo works (e.g. a polyphonic work by J. S. Bach, a movement of a classical sonata by Haydn, Mozart or Beethoven, a Romantic and/or contemporary work (could include a work in a jazz style))
2. All Major and minor scales (harmonic and melodic) and arpeggios in four octaves.

Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons, organized to show each category studied.

Guitar:

1. At least 3 contrasting solo works (for example, a prelude of Villa-Lobos, or a movement of a Bach Suite or Partita, by memory)
2. All major and minor scales in two or three octaves (according to range).

Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons, organized to show each category studied.

Voice:

a. Performance (classical) and Music Education

Students will prepare seven songs to include:

1. One Italian song
2. One English art song
3. One German Lied
4. One French art song
5. One song from the contemporary period
6. One aria from an opera or oratorio
7. One selection of the student's choice
8. Independently-learned song*

b. Performance (commercial)

Students will prepare seven songs (at least one should demonstrate microphone technique) that include:

1. One art song in Italian, German, French, or English

2. One classic or modern pop ballad
3. One classic rock or R & B song
4. One classic country or folk/acoustic song
5. One standard/jazz song
6. One contemporary Musical Theatre song or contemporary popular song in Spanish or Brazilian Portuguese
7. Independently-learned song*

*The Independently-learned song for the Voice area students is assigned during Week 9 of the semester of the Upper Division Audition. Student must learn the non-English language selection without assistance from instructors or coaches. A translation element is included in this portion of the audition. See Voice Handbook for detail.

Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons that is organized to show each category studied. The standard grid document (Classical Performance/Music Education or Commercial) should be used for the submitted organization of this information. The student will obtain the grid, in advance, from the studio teacher or from our website (student documents).

Woodwind and Brass instruments:

Two contrasting solo works one accompanied (a concerto/sonata movement is recommended, however, a technical solo will also suffice); the other can be an etude or additional solo movement in contrasting styles (lyrical/technical).

All major and minor scales (all versions of the minor)

Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons, organized to show each category studied.

Harp:

- a. All major and minor scales
- b. Three contrasting pieces (or movements from larger works). One of these pieces must involve a key change or chromatic passages to demonstrate levering or pedaling.
- c. Students will provide the jury panel with a complete list of all repertoire studies during their lower division lessons, organized to show each category studied.

Strings:

Violin and Viola

- a. At least 3 contrasting solo works (should include a concerto movement and/or a movement of a Bach Suite or by memory)
- b. At least 4 orchestral excerpts or 2 excerpts and 2 jazz/pop transcriptions
- c. All major and minor scales (all 3 versions of minor for all keys) in three octaves

Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons that is organized to show each category studied.

Cello

- a. At least 3 contrasting solo works (should include a concerto movement and/or a movement of a Bach Suite or by memory)
- b. At least 4 orchestral excerpts or 2 excerpts and 2 jazz/pop transcriptions
- c. All major and minor scales (all 3 versions of minor for all keys) in three octaves

Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons that is organized to show each category studied

Double Bass

- a. At least 3 solo contrasting works, including one movement from a concerto or a Bach Suite
- b. At least 6 orchestral excerpts or 3 excerpts and 3 jazz transcriptions
- c. all major and minor scales (all 3 versions of minor for all keys) in two or three octaves (E, F, F# and G in 3 octaves)

Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons that is organized to show each category studied

Electric Bass:

- a. At least 3 contrasting solo works (for example, a bass melody arrangement, or a rhythmically clear “walking bass line” presentation of a chordal accompaniment to a standard, or demonstrated ability to improvise over changes presented by an accompanist or recording.)
- b. Major and minor scales in all keys in two or three octaves (according to range).

Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons, organized to show each category studied.

Percussion:

- a. All major and minor scales
- b. multiple-perc solo or drumset
- c. timpani solo d. marimba solo

VI. Enrollment and approval procedures; course syllabi and other policies

Semester-end juries serve as the audition for studio for the following semester. Students will submit the Studio Request form that should also show the expected ensemble in which the student will enroll, and faculty will either approve or make a recommendation for additional classes or private instruction. Approval does not guarantee that the student will continue in lessons (unless part of their curriculum). That will be determined by budgeting and overall need.

Incoming students will provide the requested information (see above) and fill out an audition form. Names of those who have been awarded studio along with other necessary information regarding how to register will be posted or communicated by the department office (posted by the administrative assistant via department chair). Those students who do not qualify will receive an email from either the lead person of the appropriate area or the studio teacher of the instrument on which the student auditioned.

Registration procedures:

The department administrative assistant will notify each student who is eligible for studio each semester and send him/her an enrollment permission number. It is up to the student to enroll in studio and ensemble before the add deadline. The administrative assistant will check studio lists to ensure that all studio students are enrolled in an ensemble. **If the student is not enrolled in the ensemble on the day after the last day to add, he or she will be administratively dropped from studio lessons and may not be allowed to continue in the future.**

Distribution of the Course Syllabus

It is the responsibility and duty of each studio teacher to **email** the syllabus to his/her studio students **EVERY SEMESTER** and **cc the administrative assistant at the same time**. That way, the office will have a copy each semester of the new syllabus and the students will be informed of any changes in requirements or office hours. We strongly urge each studio syllabus to include language about the teacher's recommended practice time for the students. This needs to be clearly spelled out to the student and to the department accompanist where applicable.

Purchase of Music

We encourage students to build a library of materials and repertoire that support their individual needs and goals in studio lessons. It is the policy of the department to require all studio students to purchase music each term. In lower division, the purchase of one book or anthology per semester is sufficient. In upper division, it is expected that all students purchase copies of all repertoire they are studying. The purchase of music may include hard copies, authorized down-loads, etc. This information should be added to the studio syllabi.

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