



**Idaho State
University**

**Department
of Music**

Departmental Handbook

music@isu.edu | 208-282-3636 | isu.edu/music

Whether a student wants a career in music or just the pleasure of taking part or listening, there are courses of interest at Idaho State University. The Department of Music offers performance experiences for all university students' side by side with professional musicians; professional education for teachers of elementary and secondary school music; courses in music appreciation, theory, and history; courses in classical, folk and jazz.

You can get more than one kind of music degree at ISU, in fact, ISU offers four different music degrees.

They are: **Bachelor of Music in Performance, Bachelor of Music Education, Bachelor of Arts in Music and Bachelor of Science in Music.** This fact sheet will help you in deciding which degree is best for you. Read the following description and then answer the questions which follow. You should have a good idea of the degree you want to earn when you are finished.

Bachelor of Music in Performance: This is the degree for you if you plan on an eventual career as a music performer. It takes a very special talent to earn this degree as well as many hours spent in the practice rooms preparing your skills. The next step after you earn this degree would be a music conservatory or large graduate school or an apprenticeship with a major orchestra or opera company.

Bachelor of Music Education: This is the degree for you if you ever plan to teach music to others, especially in a public school. Courses in this degree prepare you to teach as well as perform to the best of your ability. It will take several years of hard work to prepare your skills as a musician and teacher, but when you are done you will be certified to teach music in any public school from kindergarten through high school. The next step after earning this degree would be a teaching career or graduate school.

Bachelor of Arts in Music: This is the degree for you if you have a love for music but want to teach it or enjoy it from a larger perspective. If you would enjoy teaching students in your home to perform well, you should investigate this degree. In addition to the regular music courses, you will also make a comprehensive study of the liberal arts. If during the earning of this degree you develop a desire to explore music in a more specialized way you may do so. You will find this degree prepares you especially well for graduate school.

Bachelor of Science in Music: This degree is very similar to the Bachelor of Arts in Music except there is more emphasis placed upon the sciences rather than the liberal arts. Many students who are interested in electronic music or music recording will find this degree especially suitable.

Answer these questions:

1. Would you enjoy teaching music to young people in your home?
2. Do you want to study music but not to the exclusion of everything else?
3. It is your goal to become a music teacher?
4. Do you dream of performing on the concert stage?
5. Does the idea of working with computers and music appeal to you?
6. Do you enjoy studying philosophy as well as performing music?
7. Do you want to go to graduate school when you finish this degree?
8. Are you ready to spend four years of very intensive study to earn a degree?
9. Do you want to study one-on-one with professional musicians?

If you answered YES to question 3 then the Bachelor of Music Education might be right for you

If you answered YES to question 2 and 5 then look at the Bachelor of Science in Music.

If you answered YES to questions 1, 2 and 6 then consider the Bachelor of Arts in Music.

If you answered YES to question 4 then ask us about the Bachelor of Music in Performance degree.

If you answered YES to question 7 then all of our degrees will serve you well.

If you answered question 8 with a NO, then don't consider a music degree, but if you answered YES to question 9 then ISU is the place for you!

Auditions for the ISU Department of Music

All prospective students, who desire to be recognized as music majors or minors at Idaho State University, must be accepted by the Music Department through a 3-step auditioning process.

1. Placement Examinations in Music Theory and Piano

Used to determine the initial level of theory study and class piano prior to completion of the functional Piano Proficiency.

2. Performance Audition

Ascertain the student's level of accomplishment on their major instrument or voice. The audition committee requires the following:

a. Instrumental

- i. Major and minor scales, tonic chord arpeggios, and chromatic scale over the full range of instrument
- ii. Two musical selections - a solo and an etude/exercise from standard instrumental literature
- iii. Sight reading

b. Vocal

- i. Two vocal selections from standard literature (more than one language if possible)
- ii. Sight reading

c. Percussion

- i. Major and minor scales, tonic chord arpeggios, and full range chromatic scale, if mallet keyboards are used; otherwise, standard rudiments
- ii. Two musical selections – a solo and an etude/exercise from standard percussion literature
- iii. Sight reading

3. Personal Interview

Conducted by the audition committee and used to determine whether a student has the necessary qualifications, talent, and interest to develop a career in music.

Prospective music students are encouraged to investigate music fundamental books such as the following in order to prepare themselves for entrance into freshman theory:

Practical Music Theory Complete by Sandy Feldstein (published by Alfred)
Scales, Intervals, Keys, and Triads by John Clough (published by W.W. Norton)
Foundations of Music: A Computer-Assisted Introduction by Robert Nelson and Carl J. Christensen (published by Wadsworth)
Fundamentals of Music by Raymond Elliot (published by Prentice-Hall)

NOTE: If you are auditioning only for a scholarship, only #2 above applies.

Auditions in Piano Studies

1. Performance of two or three contrasting works by memory
2. Selected major and harmonic minor scales and arpeggios, hands together for four octaves, 4 notes/beat, metronome at least at 80.
3. Sight reading at the intermediate level
4. Interview questions

Examples for Audition Repertoire

Choose two or three compositions or movements (pieces from different historical periods) from the advanced, standard (Classical) repertoire for solo piano. The following are merely examples. If you want to perform something else and are not sure if it is appropriate, don't hesitate to contact Dr. Kori Bond at ISU at 208-282-2551.

Baroque:

- Any Prelude and/or fugue from the Well-Tempered Clavier by J. S. Bach, except for the C major Prelude, Book I
- Any movement from a French or English Suite or Partita by J. S. Bach
- Any sonata by Domenico Scarlatti

Classic:

- Any outer movement from a sonata by Wolfgang Amadeus Mozart
- Any outer movement from a middle or late sonata by Franz Joseph Haydn
- Any outer movement or scherzo from a sonata by Ludwig van Beethoven, except for the Op. 49 or 79 Sonatas
- Any outer movement or scherzo from a sonata or Impromptu by Franz Schubert

Romantic:

- Any *Lied ohne Worte* (Song Without Words) by Fanny or Felix Mendelssohn
- Any Waltz, Nocturne, Polonaise, Scherzo, Ballade, Prelude, or Etude by Frederic Chopin
- Any piece by Robert Schumann, except for those from Op. 68 (Album for the Young)
- Any piece by Franz Liszt
- Any Intermezzo, Romance, Capriccio, Rhapsody, or Ballade by Johannes Brahms
- Any shorter character pieces can be performed in pairs (Examples: two of the Schumann *Kinderszenen*; two of the Chopin Preludes from Op. 28).

20th-Century:

- Any Prelude, or any movement from *Pour le piano* by Claude Debussy
- Any piece or movement from a composition by Maurice Ravel
- Any two of the *Visions fugitives* by Sergei Prokofiev
- Any Prelude or Prelude and Fugue by Dmitri Shostakovich
- Any Excursion by Samuel Barber
- Any two of the Romanian or Bulgarian Dances by Bela Bartok
- Any Prelude by Dmitri Kabalevsky, Kent Kennan, or Robert Muczynski

Notes:

1. If you are auditioning for the Bachelor of Music (performance) degree, at least one of the chosen pieces should show an appropriate level of technical facility.
2. Arrangements of hymns, popular songs, or jazz arrangements are not allowed for the audition.
3. Choose original compositions for piano, not arrangements of pieces for other instruments or orchestra. Transcriptions, such as Liszt's transcriptions of Schubert songs, are allowed.

Auditions in Brass Studies

1. Major and minor scales, chromatic scale, all two octaves where possible, over the full range of the instrument (low E concert – high B^b concert)
2. Two musical selections:
 - A. a solo from the suggested lists below
 - B. an etude/exercise from any standard brass method book, including
 - a. Rubank: Advanced Method (any instrument)
 - b. Arban: Complete Conservatory Method (trumpet)
 - c. Getchell: Practical Studies (trumpet)
 - d. Vizzutti: Trumpet Method
 - e. Rochut: Melodious Etudes (trombone/euphonium)
 - f. Blazevich: Clef Studies (trombone/euphonium)
 - g. Koprash: Selected Studies (trombone/euphonium)
3. Sightreading

Suggested Solos

Trumpet

Balay	Prelude et Ballade	Belwin Mills
Corelli	Sonata VIII	Belwin Mills
Goedicke	Concert Etude	MCA
Handel	Aria con Variazioni	Belwin Mills
Haydn	Concerto (any movement)	Kalmus/Schirmer
Hummel	Concerto (any movement)	Kalmus/King

Horn

Beethoven	Sonata, Op. 17 (movement 1 or 3)	C Fischer/Int.
Mozart	Concertos (any movement)	Schirmer/Int.

Trombone

Barat	Andante and Allegro	CF/Southern
Blazevich	Concertpiece No. 5	Belwin Mills
Guilmant	Morceau Symphonique	International
Telemann	Sonata in F minor	International
Telemann	Fantasies for Trombone (any)	C. Fischer
Marcello	Sonata in A minor	International
Sanders	Sonata (any 2 movements)	Warner

Auditions in String Studies

Violin

1. Assigned Scales (CM/am, GM/em, DM/bm, FM/dm, B-flat M/gm):

- 3 octaves separate bows as quarter notes with the quarter note =104mm
- All minors need to be the melodic minor

2. One Etude from Mazas Speciales Op. 36 or Kreutzer 42 Studies

3. Any solo piece of the applicant's choice

Viola

1. Assigned Scales (CM/am, GM/em, DM/bm, FM/dm, B-flat M/gm):

- 2 or 3 octaves separate bows as quarter notes with the quarter note = 104mm
- All minors need to be the melodic minor

2. One Etude from Mazas Speciales Op. 36 or Kreutzer 42 Studies

3. Any solo piece of the applicant's choice

Cello

1. Assigned Scales (CM/am, GM/em, DM/bm, FM/dm, B-flat M/gm):

- 2 or 3 octaves separate bows as quarter notes with the quarter note = 104mm
- All minors need to be the melodic minor

2. One Etude from Schroeder Etudes or Duport 21 Etudes or Popper Studies Op.76

3. Any solo piece of the applicant's choice

Bass

1. Assigned Scales (CM/am, GM/em, DM/bm, FM/dm, B-flat M/gm):

- 2 or 3 octaves separate bows as quarter notes with the quarter note = 104mm
- All minors need to be the melodic minor

2. One Etude from Simandl NEW METHOD or 30 Etudes

3. Any solo piece of the applicant's choice

Auditions in Guitar Studies

1. A representative selection of:
 - 2 and 3 octave major and minor scales, Segovia edition;
 - Play using IM, MA and IA fingerings with rest stroke throughout
2. Any study from
 - 20 studies by Sor; Segovia edition
 - Or 25 etudes Opus 60, by Carcassi or equivalent
3. Any solo piece of the applicant's choosing

Auditions in Percussion Studies

Be prepared to play the following:

- Any prepared major/minor scales and arpeggios
- At least two contrasting works for percussion: One work for snare drum, and one work for keyboard percussion (ie. marimba or vibraphone). More information can be found at www.isu.edu/music/programs-of-study/percussion/
- Possible sight reading

Auditions in Wind Studies

Be prepared to play the following:

- Any prepared major/minor scales and arpeggios
- Chromatic scale over the range of the instrument
- One portion of a solo work (with or without accompaniment) and one other contrasting etude/study/exercise; OR two contrasting etudes/studies/exercises
- Possible sight-reading
- Jazz auditions: Prepare one standard chart for your instrument. Optional improvisation

Auditions in Voice Studies

Students auditioning as voice majors, voice minors, or voice secondaries must prepare **at least two (2)** vocal selections chosen from the categories listed below. At least one (1) of the songs performed must be sung in a language other than English, and **only one** selection may be chosen from category "C".

A). Art Song Literature

Twenty-four Italian Songs and Arias

English Songs (Barber, Britten Copland, Vaughan Williams, etc.)

French Songs (Berlioz, Debussy, Duparc, Faure, Poulenc, etc.)

German Lieder (Brahms, Mozart, Schubert, Schumann, Wolf, etc.)

Spanish Songs (Chavez, Da Falla, Villa-Lobos, etc.)

Old English lute songs, aires, or accompanied songs

B). Solo arias or songs taken from major works

Anthem (Boyce, Handel, Purcell, etc.)

Cantata (Bach, Telemann, Pinkham, Stravinsky, etc.)

Mass (Bach, Beethoven, Haydn, Mozart, Schubert, etc.)

Vocal/Orchestral (Berlioz, Mahler, Schoenberg, Strauss, etc.)

C). Songs taken from "popular" idioms

Folk Songs

Musical (Rogers and Hammerstein, Lloyd Weber, etc.)

Operetta (Gilbert and Sullivan)

Spirituals

Sight reading & vocalization

Voice students will also be assessed in the following areas:

A. Melodic sight reading

B. Rhythmic sight reading

C. Vocal range

D. Vocal technique

Be Advised

Student Advising

Note your current advisors within the music department

For student advising:

- 1) See your primary advisor FIRST (include your main applied teacher in all discussions, if they are different people.) This information is provided in your ISU Department of Music admission letter.
 - a. If you are a BME music ed student, also see Dr. Kloss at least once in the year, if he is not already your advisor.
 - b. If you intend to minor in music, but BengalWeb doesn't show your minor status, contact your applied teacher, Liz in the central office, or Dr. Hasenpflug; in that order.
- 2) If you have a GRH issue, See Dr. Sorensen
- 3) For larger-scale issues that your primary advisor cannot help you with, then see Dr. Hasenpflug (these would be items pertaining to specifics in graduation, or items regarding transfer of certain credits, or student-petitionable items)
- 4) Some issues at the college level have to go through the Dean's office. For example: override approval for more than 18 credits.

Students please also note:

- Faculty advising assignments can sometimes change. To see the most current information, check your advisor status on BengalWeb.
- If an advisor change is needed, students can request a change by contacting Dr. Hasenpflug. Requests must have legitimate reasons. Not all requests are guaranteed approval, however the department will make every effort to be accommodating.
- If your student record contains incorrect information related to advising, please put a note in Dr. Hasenpflug's box in the music office (FA. 205).

Be Advised

FRESHMAN REGISTRATION ADVISING SHEET majors / minors

Required Music Classes (9 cr.)

MUSC 1107 <i>Recital Attendance</i> (Required each semester)	0 cr.	3:00 – 3:50	T
MUSI 1108 <i>The World of Music</i>	4 cr.	11:00 – 11:50	M-W-F
*MUSC 1103 <i>Theory of Music I</i>	3 cr.	10:00 – 10:50	M-W-F or (alternate times based on demand)
*(Must pass Theory Placement Exam, otherwise take MUSC 1102 <i>Elements of Music</i>)			
MUSC 111 <i>Aural Skills I</i> (Co-requisite with MUSC 1103)	1 cr.	10:00 – 10:50	T-R and (alternate sections based on demand)
MUSC 1118 <i>Class Piano I</i>	1 cr.	8:00 – 8:50 or 9:00 – 9:50	M-W M-W
(or higher class piano course, based on Piano Placement Exam)			

Large Music Ensemble (1 cr.)

MUSP 1169 <i>Idaho State Civic Symphony</i> (Required for string majors)		6:30 – 9:30pm	T
MUSP 1173 <i>Concert Choir</i> (1173 required for voice majors)		1:30-2:50	M-W-F
MUSP 1177 <i>Symphonic Band</i>		3:30-4:50	M-W-F
MUSP 1179 <i>Bengal Marching Band</i> (if applicable) (MUSP 1177 required for wind & percussion majors)		12:00-2:00	M-W-F

Other Music Ensembles, available by audition

MUSP 1163 <i>Chamber Orchestra</i>	1 cr.	6:00-8:00 pm	R
MUSP 1166 <i>Chamber Choir</i>	1 cr.	1:30-2:50	T-R
MUSP 1168 <i>Percussion Ensemble</i>	1 cr.	4:00 – 5:15	T-R
MUSP 1178 <i>Jazz Bands</i>	1 cr.	12:20- 1:40	T-R

Applied Music Lesson

(BME, BA, BS majors register for 1 credit; BM-voice majors register for 2 credits; BM-piano or Instrumental majors register for 3 credits.)

MUSA 1121 <i>Piano</i>	MUSA 1165 <i>Brass</i>
MUSA 1131 <i>Voice</i>	MUSA 1175 <i>Woodwinds</i>
MUSA 1141 <i>Organ</i>	MUSA 1185 <i>Percussion</i>
MUSA 1161 <i>Strings</i>	

Suggested General Education Courses

ENGL 1101 or 1102 <i>English</i>	3 cr.	(Objective 1) and/or
COMM 1101 <i>Principles of Speech</i>	3 cr.	(Objective 2) and/or math, science, etc.

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Piano Proficiency Requirements

All music majors are required to pass the functional piano proficiency examination as one of the graduation requirements for any music degree. Students should pass the piano proficiency by the end of the sixth semester of study at ISU or sooner. Students unable to fulfill the examination requirements upon entrance must register for Class Piano (MUSC 1118-1119-2218-2219) until able to complete MUSC 2219 with a grade of "C" or higher. Placement in the proper course is determined by the instructor through an interview/audition. Students should take Class Piano concurrently with Music Theory (MUSC 1103-1104-2203-2204). The proficiency requirements are:

1. Demonstrate sufficient knowledge of the keyboard and reasonably good hand-finger technique for facility and fluency, note and rhythm reading knowledge and fluency, basic knowledge of pianistic and music theory terminology, and command of musical usage of pedal.
2. Play all major and harmonic minor scales and arpeggios (root position), two octaves, hands together at quarter note = 84; cadential progressions I-IV-I-V7-I (i-iv-i-v7-i) in all major and minor keys, root position only.
3. Sight-read material such as Burgmuller Op. 100, easier pieces of Schumann *Album for the Young*, hymns, etc.
4. Transpose an arrangement of a folk, national or community song up or down a step.
5. Demonstrate open score reading by playing one inner line of a choral score with one hand and conducting with the other.
6. Harmonize a simple melody, such as those found in elementary music songbooks.
7. Supply accompaniments to commonly sung folk, national or community songs including *The Star Spangled Banner* and *Happy Birthday*.
8. Play a composition comparable in difficulty to the Beethoven and Haydn *German Dances*, Bach and Mozart *Minuets* and short *Preludes*, and Schumann's *Album for the Young*. Demonstrate correct performance practice for the style of the period of the chosen solo.

Ensemble Policy

A music major is required to successfully complete 7 semesters of enrollment in their appropriate major ensemble (4 semesters for music minors) for graduation.

Furthermore, Music majors and minors enrolled in major or minor level applied study (MUSA) are required to be concurrently enrolled in an appropriate major ensemble regardless of degree / graduation requirements.

The appropriate major ensembles are currently defined as follows:

String – Orchestra (the Idaho State Civic Symphony)

Chamber Orchestra will count for those not selected to the ISCS.

Voice – Concert Choir or Camerata Singers

Winds and Brass – Symphonic, Concert, or Wind Ensemble

Percussion – Symphonic, Concert, Wind Ensemble; Orchestra for selected individuals

Guitar, piano, or organ – any of the above as appropriate to the skills of the individual, though **ONLY 4** semesters of the above are required for these individuals, while jazz band or another appropriate chamber ensemble may count for the remaining three.

Only one large ensemble per semester may count toward degree requirements. Participation in chamber ensembles is expected during the degree program, along with a chamber ensemble performance required on the student's senior recital.

Placement:

If there is more than one qualifying ensemble in a given semester (example: concert band versus wind ensemble), then the appropriate area coordinator will place the student accordingly as per their abilities. The assignment of ensemble in such a case therefore is left to the department, not the student.

Exceptions:

Exceptions must be agreed to by the student, appropriate ensemble coordinator, and the Chair / Chair's Designee.

General Recital Hour and Studio Class

General recital Hour (Tuesdays at 3:00) rotates with area studio classes. The schedule is changed every semester and is typically posted around the department and on Moodle.

The program for General Recital will be kept to fifty (50) minutes. Students who plan to perform on a General Recital must submit the signed General Recital Form to the music office by NOON on the preceding Monday. The form *must* be signed by the student's applied music teacher and reported piece length must be accurate.

Students enrolled in MUSC 1107 Recital Attendance, must attend twelve (12) concerts during the semester including General Recital Hour.

Juries will be scheduled at the end of the semester by Area Coordinators:

KEYBOARDS – Kori Bond

WOODWINDS- Shandra Helman

VOICE- Diana Livingston Friedley

BRASS- Patrick Brooks

STRINGS- Hyeri Choi

PERCUSSION-Thom Hasenpflug

Applied Music

Jury Examinations

A jury is a performance by the student which is given for the faculty in the major applied area at the end of each semester. It is expected that this performance be prepared as carefully as if for public performance. Each music faculty member will give written commentary to the student regarding the performance. Then, based upon this performance and the semester's work, the final grade will be determined by the appropriate faculty member. Each student should obtain either the [Term Repertoire Report - Vocal \(downloadable\)](#) or the [Term Repertoire Report - Instrumental \(downloadable\)](#) from the Music Department Website which must be completed and brought to the jury. This sheet becomes a part of the total record of each student.

Grading Policy in Applied Music

It is the faculty's desire to graduate students having performing skills suited to the degree they receive. The grading of studio lessons is necessarily subjective; it involves the consideration both of a student's motivation/progress and of the level of performance skills (taking into account both the student's degree program and the course number in which the student is enrolled). Students should be aware that "passing" grades alone for studio lessons do not guarantee automatic advancement to the next level. Therefore, students should familiarize themselves with these guidelines:

1. Students registered for **1000**-level lessons will remain at that level until, at an end-of-semester jury exam, the faculty in that area (voice, strings, etc.) unanimously agree that the given student should register for 2000-level lessons for the following semester.
2. Students registered for **2000**-level lessons will remain at that level until the *Junior Standing Examination* is passed; they may then register for 3000-level lessons.
3. Students registered for **3000**-level lessons will remain at that level until, at an end-of-semester jury exam, the area faculty unanimously agree that the student should register for 400-level lessons for the following semester.

Satisfactory Progress Requirement

Upon completion of three consecutive semesters of applied music at the same course number without advancement, students who wish to receive a fourth probationary semester at the same course number must meet with the department chair, primary academic advisor and studio teacher to evaluate progress and goals (e.g., Junior Standing Examination, Senior Recital, Graduation). At that meeting the student must bring a letter explaining why the student should receive a fourth probationary semester at the same course level. If approved at the meeting, the student will be granted a fourth semester of applied music at the same course level.

If the student does not progress to the next course level after the fourth probationary semester, applied music studies in that specialty will end. Any appeal of this decision must follow the ISU policy regarding "Appeal of Dismissal from an Undergraduate Program" as contained in the ISU Undergraduate Catalog.

Any student receiving a grade of "F" in an applied music course will not be permitted to register for applied music courses. Any appeal must follow the procedures established above.

Applied Music outside the primary area of focus

ENSEMBLES

A student who has been accepted into a specific major instrumental / vocal area may in select cases wish to explore opportunities to perform in ISU ensembles outside the primary area. Unless that student has been originally accepted into multiple areas (i.e., voice and brass), certain criteria should apply:

- The student should be passing all their music courses, with a C+ or better.
- The student should be making satisfactory progress both in their home applied studio, and the concurrent major ensemble. Satisfactory progress is defined as maintaining a reasonable grasp of technical and literature assignments, such that adding an additional ensemble obligation will not cause the student to suffer in their existing musical obligations.
- The student's year in school is also a consideration. The department strongly advises against branching out in this fashion until after the freshman year, and in many cases, until after the junior standing. This will depend on the individual student's pace of development.
- Communication between all parties is essential, and is expected from the student. This involves the Principals in the home studio, ensemble, and the desired new ensemble.

ENROLLED PRIVATE LESSONS

A student must both seek and receive favorable counsel from their primary applied lesson teacher before embarking on formal study with a new instrument (/ voice).

(Note this does not apply to students who were originally accepted to the ISU music department in multiple specified areas.)

Junior Standing

Applied music students who wish to register for upper division credit in applied music (Music courses 3321, 3331, etc.) must pass a *Junior Standing Examination*. This examination, ordinarily taken at the end of the sophomore year, consists of a special 30-minute exam. In order to take the Junior Standing Exam a student must have the status of an Intended Music Major, and must meet the following grade point requirement:

- B.M., B.A., B.S. - An overall accumulative grade point average of 2.0, and a Music GPA of 2.5.
- B.M.E. - An overall accumulative grade point average of 2.75, and a Music GPA of 2.5.

The exam will consist of a technique component (except vocal exams), repertoire component and a verbal component regarding the repertoire. Information about specific requirements is available for each applied music area. Additionally, all aspects of the student's progress are reviewed, including potential for successful completion of the degree program, overall grade point average, progress toward completion of the piano proficiency, and potential for future employment. Student performance on the exam must be approved by a music faculty committee consisting of the student's major applied professor, another full-time professor from the same (or related, if necessary) applied area, and at least one other full-time faculty member. Obtain the [Junior Standing Form \(downloadable\)](#) from the Music Department Website.

Sample Questions for the Junior Standing Examination

1. When did the composer live? What about your composition makes it typical or atypical of its time of composition?
2. Was this composition written for or dedicated to a particular person?
3. How have you worked to solve any performance problems encountered in learning this composition?
4. In a vocal composition, what is the relationship between the text and the musical setting? Be able to give a literal translation in English.
5. How are the title and character of your composition linked?
6. What is the form of your composition? If it is part of a larger work, how does it relate to the whole? If your piece is a sonata, does the overall organization of the work match the usual profile for a sonata? If there are major differences, describe them.
7. What are general characteristics of the historical period represented by the composer of your composition? For example, know general characteristics of the Classical period if the composer was Mozart.

Discuss the performance practice of stylistic consideration you gave to the composition, or discuss the contrast between two pieces from different style periods.

Independent Study

In order to enroll in *MUSC 4491 Independent Study* a student must submit a written proposal for approval by a supervising faculty member and the department chair. The written proposal must state the nature of the independent activities, and describe the final project that will be submitted for grading. Once approved, the student may enroll for variable credit of 1-4 credits depending on the scope and complexity of the final project.

Student Recitals

The following student recital policies will be observed:

1. Any student planning to present a public recital at the University is required to audition before a music faculty committee at least *30 days* before the proposed date of the recital. The music faculty committee will consist of the student's major applied professor and at least two more full-time professors from the same (or related, if necessary) applied area. The student is responsible for arranging this audition with his/her major professor and for reserving the Recital Hall. The [Recital Audition Form \(downloadable\)](#) must be submitted to the Music Department **Administrative Assistant** at least **three business** days before the recital audition. Immediately following the audition, the faculty will discuss the performance and vote to approve or disapprove the recital. If the recital is disapproved the student may schedule another audition no sooner than two weeks hence. If disapproved a second time, the student may schedule another audition no sooner than the next semester.
2. In order to be eligible for a senior recital (MUSC 4495) a student must have reached and be registered for, or have just completed, the appropriate 4000-level lessons.
3. A 30-minute solo or joint recital in the senior year is required of all *B.M.E. (Music Education)* majors.
4. A full recital in the senior year is required of all *B.A., B.S., and B.M. (Performance)* majors. A solo or joint recital in the junior year for *B.M. (Performance)* majors is optional, except for piano majors, and must also have the approval of the faculty.
5. All senior recitals shall include one chamber ensemble as a portion of the program. Use of other ISU student musicians is strongly encouraged.
6. Students shall prepare and present program notes (brief biographical and structural or compositional comments) and any foreign language translations to their applied music teacher for approval two weeks prior to the recital date.
7. A *Recital Fee of \$50* must be paid to the Music Department before the Recital Jury. This fee will pay for use of the Recital Hall for the dress rehearsal and performance, printing recital programs, personnel costs (stage hand, recording technician, door monitor), and a copy of the recording of the recital. The master recording will be placed in the Listening Lab. All other expenses, such as accompanist fees and additional copies of the recording, will be paid for by students. (See suggested fee schedule for accompanists under [Piano Accompanist Policies](#) of the Student Handbook.) If piano tuning is desired immediately before the performance, a tuning fee of \$40 is required. See [Goranson Hall Policy](#) for important information about scheduling.

Facilities

The ISU Music Department is housed in the Fine Arts Building located on the southwest corner of the campus. Music facilities, located on the first three floors of the building, include a 450-seat recital hall, classrooms, large and small ensemble rehearsal rooms, studios, listening laboratory/record library, practice rooms, electronic piano lab, and Musical Instrument Digital Interface (MIDI) computer lab.

Practice rooms are available to students. Schedules are posted on the doors so that students can sign up for practice time. The use of practice rooms for anything other than musical purposes is prohibited. Private teaching in Music Department facilities is prohibited except by special permission of the Music Department Chair.

Lockers for instruments, music, and personal belongings, are located in the hallways directly outside the practice rooms. Students must check out combination locks from the Music Department Administrative Assistant. *No individually-owned locking devices are to be used on music lockers.* Additional storage space is provided adjacent to the instrumental rehearsal room - FA 109.

Music MIDI Computer Lab (FA 216) hours of operation will be posted each semester on the door. Any time during the posted hours students may utilize the computing and listening facilities. The lab contains MIDI workstations, each with an Apple Macintosh computer, a MIDI keyboard and MIDI sound sources. No university records, compact discs, tapes, recordings or listening equipment may be checked out.

Goranson Recital Hall is reserved for recitals, concerts, and specified preparatory rehearsals. Reservations for use of the Hall are to be made through the Music Department Administrative Assistant, and should be made as far in advance of a program as possible to avoid any conflict.

Goranson Hall Policy

To ensure fair and equitable usage of Goranson Hall amongst Music Department Faculty and Students, the following policies have been adopted by the Music Department:

1. Large Ensembles always have first priority in Goranson Hall. Goranson Hall should not be used or reserved by any student rehearsal when a Large Ensemble is scheduled in the Band and/or Choir Rooms.
2. Only students preparing for an upcoming recital, recital jury, or junior standing exam may reserve Goranson Hall for practice, with the exception of piano students **with approval from their primary instructor**. Pianists may reserve Goranson during the last two weeks of the semester for jury or junior standing preparation.
3. Music Department Faculty may schedule rehearsals for themselves in Goranson Hall at any time. If a faculty member should find the need to schedule an event in Goranson Hall during a regular Large Ensemble rehearsal time, arrangements should be made in advance with the Large Ensemble Director.

4. Music Department Faculty may reserve Goranson Hall for lessons and small ensemble coaching at any time in preparation for an upcoming performance.
5. In exceptional circumstances, a student's rehearsal in Goranson Hall may be preempted for a faculty member's need. In such cases, arrangements should be made between the faculty member and student well in advance to allow the student ample time to make up the lost rehearsal time.



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