

**The Division of Fine and Performing Arts**

**of**

**Judson College**

**MUSIC DEPARTMENT  
HANDBOOK**

Revised January, 2012

## Table of Contents

	Page
Chapter 1: Music Department: Integration with Judson College Mission Statement Vision Statement of Judson College Mission Statement of Judson College Statement of Core Values of Judson College Music Department Goals Accreditation	2
Chapter 2: NASM General Standards Degrees Offered: Bachelor of Arts in Music Online Bachelor of Arts in Music Bachelor of Science in Music Education Music Minor Minor in Church Music	5
Chapter 3: Music Department Policies	12
Chapter 4: Private Lessons Piano Organ Voice	13
Chapter 5: Juries	16
Chapter 6: Recitals—Performance or Research Tracks Recital Requirements for All Tracks	18
Chapter 7: Piano Proficiency	24
Chapter 8: Ensembles Large Ensembles Small Ensembles	
Chapter 9: Delta Omicron	28
Appendix A: Research and Writing	29
Appendix B: Faculty	30
Appendix C: Careers in Music	31

## CHAPTER 1

### **Music Department — Integration with Judson College Mission Statement**

Judson College is about “women, faith, and knowledge.” To that end, the Music Department, a department within the Division of Fine and Performing Arts, incorporates into all that we do a recognition and commitment to the college’s Mission Statement and Core Values. That commitment cannot be overstated and bears repetition within the department. The faculty of the Music Department always seeks to better interpret how the college’s vision and mission is incorporated into the academic curriculum. Our commitment to a Christian higher education in the chosen discipline of music prepares you, the student, to integrate your faith into your profession. Within the context of a liberal arts curriculum, the Music Department provides opportunities for students who either major or minor in music to develop their skills and knowledge of music through a wide range of courses including musicianship and the history of music, private lessons in a performing discipline culminating in a solo recital experience, and large and small performing ensembles.

### **Vision Statement of Judson College**

The twenty-first century marks the beginning of Judson’s third century of service. We must consider all that is behind us a preamble to our future. We endeavor to become the finest Christian liberal arts college for women in America. Our twenty-first century students must be academically prepared for life and learning, yet always ready to exemplify the life and teachings of Christ.

### **Mission Statement of Judson College**

Judson College, a private, undergraduate institution of liberal learning and professional study related to the Alabama Baptist State Convention, offers distinguished student centered academic programs in a residential single gender setting and through distance education to both genders. As a caring collegiate community, Judson College is dedicated to maturing its students into well adjusted and productive citizens through the transmission of knowledge, refinement of intellect, the nurturing of faith, and the development of character. Resulting from these efforts, Judson graduates will:

- Know general information common to the educated public and detailed information of an academic discipline;
- Do critical thinking and effective communicating;
- Be persons of enduring faith and character who are eager to serve and to lead.

### **Statement of Core Values of Judson College**

Judson College is a purposeful, caring community of students and employees who live, work, and learn together, and who are united by faith in God and adherence to Christian traditions. Based upon the character and teaching of Christ, the Judson community commits itself to “Principles of Light and Truth” that frame our common concerns and core values. Acceptance of these values is a pledge to exercise them consistently in our treatment of others, and to expect to be treated in kind.

As a Christian, liberal arts institution for women, Judson College seeks to adhere to convictions best exemplified in the life and teachings of Jesus Christ. As a Christian community, the College embraces:

- faith in God, adherence to Christian traditions, commitment to the ministry and mission of the Christian church;
- the infinite worth of persons and the development of the full potential of each person at every stage in life, and “love of neighbor as one’s self”
- the lifelong pursuit of knowledge and understanding;
- the making of ethical choices based on the life of Jesus Christ, the teachings of the Bible, the well-being of others, and an informed conscience;
- openness, truthfulness, justice, and fairness to all people regardless of gender, ethnic origin, age, and level of ability; and respect for opinions, convictions and beliefs different from our own;
- the aspiration for personal achievement, economic self-sufficiency, and public usefulness;
- a work ethic characterized by diligence, honesty, stewardship, and a sincere effort to do one’s best;
- service to community and constituency, within the College and the wider society.

### **Music Department Goals**

- To provide students a program for the development and acquisition of skills, abilities, and knowledge commensurate with those found in the Bachelor of Arts in Music Degree or the Bachelor of Science in Music Education Degree.
- To encourage each music student to achieve her highest music potential and to recognize her individual, unique, God-given gifts and how they may be used.
- To help each student to understand God’s purpose for her life and how her musical gifts can make an artistic contribution to others, the community, church, world and God.
- To provide opportunities for musical growth through studying, performing, and listening to the literature of music.
- To encourage music students to develop effective work habits in the study of music.
- To encourage music students to understand the importance of music in society through personal involvement.
- To explore with music students the varieties of music careers.
- To help music students see themselves as potential community musicians and leaders.
- To encourage music students to seek and appreciate excellence in all musical experiences and activities.

### **Accreditation**

Judson College is accredited by the **Commission on Colleges of the Southern Association of Colleges and Schools (SACS)** toward baccalaureate degrees. The Music Department is an accredited member of the **National Association of Schools of Music (NASM)** and has been accredited since 1934. The Bachelor of Science in Music Education is accredited by the Alabama State Department of Education.

## CHAPTER 2

The following are general standards for graduation from curriculum leading to Baccalaureate degrees in Music through the National Association of Schools of Music (NASM). The music curriculum at Judson College is designed to reflect the standards stated by NASM:

Musicians work in many contexts. Music influences and is influenced by ideas, events, and trends. Musicians influence culture both through the practice of music and through interactions with musicians, other professionals, and the public. All undergraduate curricula should provide the basic foundation for addressing these conditions and responsibilities.

### A. Musicianship

1. Purpose. Musicianship is the body of knowledge, skills, practices, and insights that enables music-making at any level. To some extent, every musician functions regularly as a performer, a listener, an historian, a composer, a theorist, and a teacher.

Completion of an undergraduate program in music indicates acquisition of sufficient musicianship to perform these functions appropriate to the areas of concentration and to communicate effectively across the specializations of musical practice.

2. Content. Musicianship begins with acquisition of fundamental competencies such as aural and rhythmic skills, the reading of notation, and the use of musical terminologies. Development then proceeds through constant use and expansion of previously acquired skills.

Undergraduate musicianship studies focus on: (1) conceptual understanding of musical components and processes; (2) continued practice in creating, interpreting, presenting, analyzing, and evaluating music; (3) increasing understanding of various musical cultures and historical periods; (4) acquiring capacities to integrate musical knowledge and skills; and (5) accumulating capabilities for independent work in the music professions.

### B. General Studies

Studies in other areas of human achievement are important in the education of musicians. Students should have opportunities for study in natural and physical sciences, social sciences and communications, as well as in other areas of the arts and humanities. Since the musician must be equipped to function and interact with the total society, to adapt to changes in the society, and to fulfill a role as a public advocate for music, individuals should be encouraged to select offerings that will be significant throughout their lives.

*Excerpted from the National Association of Schools of Music 1999-2000 Handbook, pages 75-76*

## Degrees Offered

*The Bachelor of Arts in Music* (45-47 hours) is intended for those who wish to major in music within the context of a Liberal Arts education. Students develop skills in musicianship, capabilities in the use of principles and procedures that lead to an intellectual grasp of the art, and the ability to perform. Each student develops a performance area in voice or piano.

- |      |   |           |
|------|---|-----------|
| I.   | <b>Music Theory</b><br>(Prerequisite: successful completion of the diagnostic assessment)<br>101, 102, 201, 202   | 12 hours  |
| II.  | <b>Sight Singing/Ear Training</b><br>103, 104, 203, 204   | 4 hours   |
| III. | <b>Music History</b><br>305, 306  | 6 hours   |
| IV.  | <b>Form and Analysis</b><br>300   | 3 hours   |
| V.   | <b>Applied Major</b><br>(Including the junior and senior recital) NOTE: Any prior applied study at below the 100 level would receive degree credit only with the approval of the music faculty.<br>Year 1 - 1 credit hour per semester<br>Year 2 - 2 credit hours per semester<br>Year 3 - 2 credit hours per semester<br><b>Recital Attendance:</b> All majors and minors are enrolled in MUS 099 for recital attendance every semester for zero credit. | 10 hours  |
| VI.  | <b>Large Ensemble</b><br>*Degree requirement is 6 hours of ensemble; departmental requirement is 8 hours; two of which are taken for zero-credit  | 6 hours*  |
| VII. | <b>Music Electives</b> (chosen from the following)  | 4-6 hours |
|      | MUS 303 Conducting  | 2 hours   |
|      | MUS 304 Keyboard Harmony  | 2 hours   |
|      | MUS 401 Vocal Pedagogy  | 2 hours   |
|      | MUS 402 Piano Pedagogy  | 2 hours   |
|      | MUS 403 Vocal Literature  | 2 hours   |
|      | MUS 404 Keyboard Literature   | 2 hours   |
|      | MUS 406 Choral Literature   | 2 hours   |
|      | MUS 407 Advanced Conducting   | 2 hours   |
|      | MUS 408 Choral Arranging  | 2 hours   |
|      | MUS 411 Special Topics in Music   | 3 hours   |

Music Methods or Church Music courses may also be taken as electives.

**The piano proficiency must be passed by test and/or by taking class piano (MUS 141 – 144)**

<b>TOTAL</b>	<b>45-47 hours</b>
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***The Online Bachelor of Arts in Music*** (45-47 hours) is intended for those who wish to earn a concentration in music within the context of a Liberal Arts education. Students develop skills in musicianship, capabilities in the use of principles and procedures that lead to an intellectual grasp of the art, and the ability to perform. Each student develops a performance area in voice or piano. In lieu of an on campus interview and audition, students will complete an online application which will include a video/DVD of a recent performance.

While many music courses may be taken through the online program, others such as the applied lessons and skills-based courses are not available and must be transferred from an accredited institution of higher education. The following courses are offered online through Judson College:

- |      |   |           |
|------|---|-----------|
| I.   | <b>Music Theory</b><br>( <i>Prerequisite:</i> successful completion of an online diagnostic assessment)<br>101, 102, 201, 202 | 12 hours  |
| II.  | <b>Music History</b><br>305, 306  | 6 hours   |
| III. | <b>Form and Analysis</b><br>300   | 3 hours   |
| IV.  | <b>Music Electives</b> (chosen from the following)  | 4-6 hours |
|      | MUS 403 Vocal Literature  | 2 hours   |
|      | MUS 404 Keyboard Literature   | 2 hours   |
|      | MUS 411 Special Topics  | 3 hours   |

Online courses in the Church Music curriculum may also be taken as electives to fulfill this requirement. See below for additional courses not offered online but may be transferred from a regionally accredited institution

The following courses are *not* available online and must be transferred to Judson College:

- |      |   |          |
|------|---|----------|
| V.   | <b>Sight Singing/Ear Training</b><br>103, 104, 203, 204   | 4 hours  |
| VI.  | <b>Applied Study*</b><br>This will include junior and senior recitals in voice, piano, and organ. A residency requirement** calls for the student to perform a public recital on campus.<br>Year 1 - 1 credit hour per semester<br>Year 2 - 2 credit hours per semester<br>Year 3 - 2 credit hours per semester | 10 hours |
| VII. | <b>Large Ensemble</b> (Choir)***  | 6 hours  |

VIII. **Music Electives** (continued from above)

MUS 303 Conducting I	2 hours
MUS 401 Vocal Pedagogy	2 hours
MUS 402 Piano Pedagogy	2 hours
MUS 407 Advanced Conducting	2 hours

**Evidence of successful completion of Piano Proficiency (minimum four credit hours) must be transferred from an accredited institution.**

**TOTAL**

**45-47 hours**

**Admission to the Music Program Online:**

Students must submit a video tape or DVD with the following information: Name, address, contact information, rationale for pursuing online degree option, and sample performance. A sample performance can be vocal or instrumental, and performances other than solo piano should be with accompaniment. Performances will be evaluated based on criteria for admission to the music program and students will be notified of their acceptance in a timely manner.

**\*Applied Study**

Voice and keyboard students must enroll at a regionally accredited institution for applied study and transfer credits to Judson. At the end of each semester students will send a video jury of their progress to be evaluated by Judson music faculty. This is in addition to the regular grade earned for the semester.

**\*\*Residency requirement:**

Students will schedule a date to come to Judson College campus and meet with Applied Faculty for one week prior to the Senior Recital. They will be housed on campus and will perform a public recital in the Alumnae Auditorium. If meeting this requirement presents extreme circumstances, consultation with the department head will be necessary.

**\*\*\*Large Ensemble information**

Acceptable large ensembles include the following:

- College or University choir or instrumental ensemble where academic credit can be earned and transferred to Judson College
- Community or church choir that performs at a professional artistic level
- A sample repertoire of major works should be submitted
- Performance validation will be required including complete program with student name listed and written comments from the director

Unacceptable ensembles include the following:

- Pre-college ensemble
- Popular music ensembles
- Jazz ensembles
- Show Choir
- Church Praise Choir

**The Bachelor of Science Degree in Music Education: Vocal Choral** (61 hours) is intended to prepare those individuals who wish to teach N-12 general/vocal choral music in public or private schools. In addition, the Alabama Department of Education requires that 19 of these hours be in upper level courses (300 or higher).

I.	<b>Music Theory</b> (Prerequisite: successful completion of the diagnostic assessment) 101, 102, 201, 202	12 hours
II.	<b>Sight Singing/Ear Training</b> 103, 104, 203, 204	4 hours
III.	<b>Music History</b> 305, 306	6 hours
IV.	<b>Form and Analysis</b> 300	3 hours
V.	<b>Applied Major</b> NOTE: Any prior applied study at below the 100 level would receive degree credit only with the approval of the music faculty. Year 1 - 1 credit hour per semester Year 2 - 2 credit hours per semester Year 3 - 2 credit hours per semester	10 hours
VI.	<b>Large Ensemble</b> (Choir) *Degree requirement is 6 hours of ensemble; departmental requirement is 7 hours; one of which is taken for zero-credit	6 hours*
VII.	<b>Required Upper Division Electives</b> MUS 304      Keyboard Harmony MUS 401      Vocal Pedagogy MUS 303/407    Conducting I-II MUS 406      Choral Literature MUS 408      Choral Arranging	12 hours 2 hours 2 hours 4 hours 2 hours 2 hours
VIII.	<b>Required courses for Music Education</b> MUS 307      Elementary Methods MUS 308      Secondary Methods MUS 309/310    Instrumental Techniques	8 hours 3 hours 3 hours 2 hours

**The piano proficiency must be passed by test or by taking class piano (MUS 141-144)**  
NOTE: Additional Education courses are required. Music Education majors should check the current Music Education checklist for exact course work required by the State of Alabama Education Department for N-12 Music Teacher Certification.

**TOTAL** **61 hours**

### ***The Music Minor***

The Minor in Music consists of the following 22 hours:

I.	<b>Music Theory</b> (Prerequisite: successful completion of the diagnostic assessment) 101, 102	6 hours
II.	<b>Sight Singing/Ear Training</b> 103, 104	2 hours
III.	<b>Music History</b> 305, 306	6 hours
IV.	<b>Applied Minor</b> (1/2 hour lessons only: 1 credit hour each) Voice, Piano, Organ, other instrument	4 hours
V.	<b>Large Ensemble (Choir)</b>	4 hours
	<b>TOTAL</b>	<b>22 hours</b>

### ***The Church Music Minor***

**24-26 hours**

The following core music requirements include:

I.	<b>Music Theory</b> (Prerequisite: successful completion of the diagnostic assessment) 101, 102	6 hours
II.	<b>Sight Singing/Ear Training</b> 103, 104	2 hours
III.	<b>Applied Major</b> NOTE: Any prior applied study at below the 100 level would receive degree credit only with approval of the music faculty. A recital option is available. <b>The piano proficiency must be passed by test or by taking class piano (MUS 141, 142, 143, 144. These credits are not counted toward the minor)</b>	2+ hours
IV.	<b>Large Ensemble (Choir)</b>	2+ hours
	<b>TOTAL</b>	<b>12+ hours</b>

The following courses from the Church Music Track\* are also required:

V.	<b>CHM 100</b> Introduction to Church Music	2 hours
	<b>CHM 201</b> Music in Worship	3 hours
	<b>CHM 300</b> Church Choir Methods	3 hours

**TOTAL**

**8 hours**

Choose elective hours from the following:

**4-6 hours**

VI.	<b>CHM 301</b> Writing Music Materials for Children	2 hours
	<b>CHM 302</b> Current Trends in Church Music Education	2 hours
	<b>CHM 304</b> Sacred Solo Literature	2 hours
	<b>CHM 307</b> Accompanying in the Church	2 hours
	<b>CMH 411</b> Seminar in Church Music	3 hours
	<b>CHM 472</b> Supervised Ministry Experience	3 or 6 hours

**TOTAL HOURS for Church Music Minor**

**24-26 hours**

### CHAPTER 3 Music Department Policies

1. All incoming freshmen and transfer students must take placement examinations in music fundamentals. Those applying for music scholarships must audition in their applied area(s).
2. A minimum of three (3) hours of practice each week on assigned literature is required for each credit hour of applied music. Practice time is considered in determining the final applied music grade. Each discipline may determine additional requirements that exceed this minimum standard.
3. Private lessons missed by the instructor will be made up at the convenience of the student and instructor. Unexcused student absences will not be made up. Excused student absences will be made up at the discretion of the instructor.
4. Because performance experience is critical for success in music, each major and minor will be required to perform in studio and department recitals. Each student enrolled in an applied area as a major is required to perform a minimum of once per semester in a music studio/department recital (or Junior/Senior). In addition, Delta Omicron sponsors regular musicales which offer additional performance experience and may be required by the instructor.
5. Music majors must secure approval from the Music Department to appear in public performances which officially represent the department.
6. Music students must participate in a large performing ensemble (choir) during each semester in which they are enrolled for every semester they are a declared major or minor up to eight (8) semesters. A total of six (6) semester hours large ensemble credit will be applied for degree requirements for the music major, but no more than one (1) semester hour credit will be granted each semester. A total of four (4) semester hours large ensemble credit will be applied for degree requirements for the Minor, with a maximum of one (1) semester hour credit granted each semester.
7. All music majors, including keyboard, are required to pass a piano proficiency examination. This can be completed through the class piano course or by examination by the faculty. This must be passed before the senior recital hearing.
8. Majors and minors are enrolled in MUS 099 Recital Attendance and required to attend ALL department recitals, individual Junior and Senior Recitals, faculty recitals and other events sponsored by the Music Department. All students should keep the Thursday 11:00-12:00 hour available for music studio/department recitals and/or extra choir rehearsals. Students should check the calendar in their Student Handbook before planning weekend activities that would prevent them from attending a weekend recital event. Attendance will be taken. Attendance of less than 90% will result in the lowering of a letter grade in your applied area.

## CHAPTER 4

### PRIVATE LESSONS

Private lessons are offered in the following areas: piano, organ, voice, brass and woodwind instruments. Majors and minors register at the MUS 100 level or above. Other students who wish to study music in private lessons register at the MUS 000 level and only with the permission of the applied instructor. The course in each applied area follows.

#### Private Lessons: Piano

##### Technique: (minimum)

First year: all major and harmonic minor scales, 2 octaves in eighths at quarter note 100, hands together. Major and minor arpeggios, 2 octaves, hands together.

Second year: add scales in 3 octaves in triplets, 4 octaves in sixteenths, quarter = 100  
Major and minor arpeggios, 4 octaves  
First semester: add the dominant seventh and minor seventh arpeggios, 4 octaves  
Second semester: add the half and full diminished seventh arpeggios, 4 octaves

Third year and above: scales and arpeggios as above at quarter = 120  
All other technical skills as assigned and as required by *the piano proficiency exam*.

##### Repertoire

Standard literature from the Baroque, Classical, Romantic, Impressionistic, and Contemporary periods, appropriate to the student's level of performance, including works by composers such as J.S Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, Debussy, Bartok, and others, An entering freshman should be playing at a minimum level of difficulty as the Bach Two-Part Inventions and easier classical sonata movements.

##### Service Playing

Hymn playing and expansion beyond the printed SATB  
Appropriate preludes and postludes for chapel and church service use

##### Jury

All pieces studied during the semester shall be listed on the jury sheet. The student shall choose one piece which shall be played from memory. The faculty may request any other piece listed, and it is expected at least one other selection will be performed from memory. Memory requirements will be determined by the instructor based on the difficulty of the student's repertoire and length of pieces. At the upper level, it is expected that a minimum of two substantial works will be performed from memory. The semester grade shall be determined in accordance with published syllabus guidelines.

## Private Lessons: Organ

### Lower Level

#### *Technique*

*Manual for Organists*, Roger Davis (or other alternate text\*) as assigned

Manual exercises

Pedal exercises (organ shoes required)

All skills required on the piano proficiency exam

#### *Repertoire*

Pieces for manual only from the Davis book\*

Pieces for manual and pedal from the Davis book\*

Other supplementary literature as appropriate.

#### *Service Playing*

Begin study of hymn playing

#### *Jury*

All pieces studied during the semester shall be listed on the jury sheet. The student shall choose one piece which shall be played from memory. The faculty may wish to hear any other piece studied, but the student may use music. The semester grade shall be determined in accordance with published syllabus guidelines.

### Upper Level

#### *Technique*

Any exercises deemed necessary by the instructor. These may include advanced manual and pedal exercises from texts such as Gleason's *Method of Organ Playing*, scales in various rhythms.

#### *Repertoire*

Selections from standard organ literature including, but not limited to the following:

Works of pre-Bach composers

Works of J.S. Bach

Works from the French Classical school

Works from the French Symphonic tradition

Works from the German Romantic periods

Works from the Twentieth Century

#### *Service Playing*

Continuation of the study of hymn playing: improvisation and re-harmonization

Accompanying skills

Choir

Soloists

Instrumentalists

#### *Jury*

All pieces studied during the semester shall be listed on the jury sheet. The student shall choose one major work to play from memory. The faculty may choose to hear any of the other work done during the semester, but the student may use music for these selections. The semester grade shall be determined in accordance with published syllabus guidelines.

## Private Lessons: Voice

### Lower and Upper level

1. Practice requirements as stated in the “Policies” section of the handbook.
2. All students studying voice may be required to take Class Voice their first semester of study.

### Technique:

Vocal exercises for:

1. Development of “Legato” singing style
2. Expansion of vocal range and singing range
3. Development of “Breath Control”
4. Correct performance of the Italian Singing Vowels
5. Development of a “Vocal Line”
6. Development of “Staccato” in singing

These techniques are continuous each semester. Other technical problems related to the student’s specific needs will be addressed individually.

### 3. Repertoire:

Art songs in Italian, French, German, Spanish, English, sung in the original language.

Appropriate arias from Opera, Oratorio, or other large works.

Literature from early art songs, Baroque, Classical, Romantic, Impressionistic, and

Contemporary periods of music.

The repertoire for one (1) hour credit will include a minimum of eight songs, (or the equivalent thereof), six of which must be memorized.

The repertoire for two (2) hours credit will include a minimum of ten songs (or the equivalent thereof), eight of which must be memorized.

Each semester will include more difficult literature as appropriate to the student’s progress and anticipated solo recitals.

### Grading:

1 hour credit	A - 8 songs studied, 6 songs memorized B - 5 songs memorized C - 4 songs memorized
2 hours credit	A - 10 songs studied, 8 songs memorized B - 7 songs memorized C - 6 songs memorized

## CHAPTER 5

### JURIES

Every student studying above the 100-level (all majors and minors) is required to take a jury exam every semester for each applied area in which she is studying privately with the exception of the applied area in which a junior or senior recital is given. A sheet will be posted on the Choral Rehearsal Room door in Tucker Hall on which you should sign-up for a jury time. Class voice students should see your instructor for instructions about juries.

#### **Student's Responsibilities**

##### **I. Jury sheets**

- a. Each student should complete online the appropriate jury sheets for each applied area. They are found on the Music link of the Judson College website. From the home page, select Academics/Fine Arts/Music. Handwritten sheets are unacceptable.
- b. List completely all repertoire and techniques studied during the semester. This should include the following correctly spelled: composition title and composer.
- c. You must list the number of hours per week you practice. The current *minimum* practice requirement is three (3) hours per week for each hour you are studying. The grade from your instructor is reflected in this requirement.
- d. Four (4) copies of the Jury Sheets should be prepared: three (3) for the jury panel and one (1) for the student to keep for her portfolio.
- e. After your jury, your instructor will discuss your evaluation with you. Your jury evaluations will then be placed in your student file in the music department. Copies can be made for your personal portfolio.

##### **II. Jury Day**

- a. Dress nicely. Visual impressions are important.
- b. Arrive 10-15 minutes before your scheduled jury time. If you are late, the jury panel will go on to the next student. Unexcused tardiness or absence will result in an automatic jury grade of F.
- c. You will select one composition to perform first. This should be done in advance of the jury and in consultation with your instructor. The jury panel will have the opportunity to request other selections from your current repertoire as listed on your jury sheet.
- d. If a student does not have the completed jury sheets, the panel may elect not to hear her jury until all materials are in order.

##### **III. Grading**

The student's grade will be evaluated as follows:

- a. 1/3 of the grade for the semester will be based on the jury performance
- b. 2/3 of the grade for the semester will be assigned by the instructor based on the applied syllabus requirements.

- c. Required recital/concert attendance of less than 90% will result in the lowering of a letter grade.

#### **IV. Incomplete**

Occasionally, because of extreme circumstances beyond the student's control (illness, death in the family), it may become necessary to postpone a semester jury. In these rare instances the student must request an "Incomplete" grade prior to jury day. The Vice President and Dean of Faculty must approve all "Incomplete" grades. The "Incomplete" must be removed within the first six (6) weeks of the following term. Failure to do so will result in an automatic "F" for the grade.

A make-up jury to remove an "Incomplete" must be scheduled through the student's private instructor. In Short Term, a make-up jury must be completed prior to that term's regular jury. The regular requirements for private study for the semester would still apply after the make-up jury has been completed.

## CHAPTER 6

### RECITALS: PERFORMANCE OR RESEARCH TRACKS

All music majors must prepare and perform a recital as a partial fulfillment of the requirements toward graduation for the degrees Bachelor of Arts in Music and Bachelor of Science in Music Education. Two tracks of study are available to best meet the needs and abilities of the individual student. They are **Research Track** and **Performance Track**. Performance Track is for students who have exhibited the musicianship, performance ability, and discipline necessary for a successful full senior recital. Each student shall declare (**using Recital Declaration form**) which track she plans to pursue by the end of the fourth regular semester of study at Judson. The faculty will determine the merits of the student's declaration during the regular jury that semester based on the following: strength of the jury performance that semester, the student's repertoire list, academic performance to date, and work habits. The Declaration Form should be completed with the advisement of your applied teacher and submitted to the department head prior to the fourth semester jury. Upon approval, it will be kept in your official music file.

#### **Option 1: Performance Track**

Performance Track is designed for students who have exhibited the musicianship, performance ability, and discipline necessary for a successful full senior recital. The Performance Track consists of two parts: a junior recital (25 minutes) given early in the junior year, and a senior recital (50 minutes).

- A. Junior Recital.** This recital will be approximately 30 minutes of music and should be scheduled during the junior year. Recital music must be memorized except for chamber works. Repertoire for the recital shall be selected from standard literature and should be representative of the various style periods of music. Program notes are required. This recital is open to the general public.
- B. Senior Recital.** This recital will be a minimum of 50-minutes of music and should be scheduled during the senior year. Recital music must be memorized except for chamber works. Repertoire for the recital shall be selected from standard literature and should be representative of the various style periods of music. Program notes are required. This recital is open to the general public.

#### **Option 2: Research Track**

The Research Track is designed to give the student an opportunity to develop those individual performing skills which demonstrate a mastery of the literature appropriate to the level of her performing abilities plus a concentration on an academic discipline. The Research Track consists of two parts: a senior recital (30 minutes) and an approved research project described below.

- A. Studio Recital.** The Studio Recital is a 25 minute recital presented in the Tucker Recital Hall and attended by the music faculty, members of the students applied studio, and the student's family. Programs are expected as described, memorization of some of the compositions is required to best demonstrate mastery of the composition being formed.

**B. Research Project.** The student shall prepare, in conjunction with her applied professor, a senior project. The senior project must be approved in advance by the entire music faculty no later than one year before the student's anticipated last semester to allow adequate time for research and completion of the project. The project will be supervised by the faculty member with the most expertise in your area of research. The project will be graded by the music faculty. The project will most likely fall into one of the following categories:

- a. **Document.** Write a major research document on an approved topic related to the student's area of musical interest. The size and scope of the document will be shaped by the student and her instructor but must reflect scholarship, depth and breadth of work. It is to exceed the expectations of a course term paper. Topics may include aspects of music history, theory, analysis, music education, women composers, etc.
- b. **Conducting.** Plan and conduct a 30-minute program of music representing various styles of music under the supervision of the conducting teacher. The program should include well-researched program notes.
- c. **Lecture/Recital.** Present a minimum 40-minute lecture/recital on a research topic. The presentation can involve other performers. Memorization is not required. Any performance preparation must be supervised by the applied teacher. The final presentation should include PowerPoint and is to be given in The Thomas Choral and Recital Room. The presentation is open to the general public.

### **Music Education Majors**

All Music Education majors must demonstrate proficiency in a performing area, but may elect not to pursue the performance track. If a Music Education major elects the Research Track option she must prepare and perform a Studio recital (25 minutes) but may use her student teaching experience to satisfy the research project part of the requirement.

## Recital Requirements for all Tracks

### 1. Programs

- a. The recital cover page will be provided by the Music Department and will include proper recognitions and format.
- b. Copies of the program order must be submitted to the music faculty for review and comments by the date of the hearing.
- c. Programs should include the following:
  - i. The program order. This should include an obvious grouping of compositions performed as denoted by Roman numerals or significant spacing between groups.
  - ii. Names of compositions. Include the name of the larger work if the selection performed is a single movement or section from a larger work.
  - iii. Names and dates of composers.
  - iv. Translations for foreign language vocal text.
  - v. Notes about the compositions, composers, or arrangers if they are to be included.
  - vi. Closing message. "This recital is presented in partial fulfillment of the requirements for the degree Bachelor of Arts with a Major in Music" or "Bachelor of Science in Music Education."
- d. All programs are to use the following format for consistency:
  - i. 11 x8 2 pages (17x 11 if copier accepts)
  - ii. Two (2) columns to the page
  - iii. The cover page will be prepared by the Music Department based on information provided by the student.
  - iv. The program order, translations, and notes are to be prepared by the student in consultation with her major professor.
  - v. Copies of the program, once approved, are produced by the Music Department staff. Adequate time of at least one week prior to the scheduled recital is required for preparation.
  - vi. Submit both a printed copy and a computer version sent via e-mail attachment of the complete program, including translations and notes.

### 2. Length

All recital programs are to be timed for an exact total time. A Senior recital is considered approximately 50 minutes of music plus applause, stage movement, and pauses between groups. A Junior recital is considered approximately 30 minutes of music plus applause, stage movement, and pauses between groups.

### 3. Hearings

- a. All recitals (regardless of whether Research or Performance Track) must be approved for readiness during the last regular jury prior to the semester in which a student wishes to perform her recital. During this jury the student will sign up for an additional jury time slot. She will perform additional compositions (from memory as

- required for each discipline) from the proposed recital program. The jury panel will evaluate the student's readiness for a public recital experience.
- b. A minimum of two weeks prior to the recital date, the student must perform her entire recital for the music faculty. The faculty will determine if the student is approved to give the recital on the anticipated date. This applies to junior and senior recitals, Performance and Research Tracks. Lecture/recitals do not require and hearing but are approved by the supervising faculty member.
  - c. All compositions scheduled for the recital must be included in the hearing and be performed from memory as required in your specific applied area. Chamber works are not memorized.
  - d. A copy of the proposed recital program is required for each faculty member present at the time of the hearing. This should be as close to the final draft as possible. The program should include correct program order, names and dates of composers and arrangers, any notes and translations anticipated.
  - e. Immediately following the hearing, the student, in consultation with her instructor, should submit the final draft with changes as suggested by the music faculty during the hearing.

#### **4. Memorization**

Memorization requirements vary for each discipline. Each discipline specifies the exact amount required for memorization. Consult your applied instructor for the exact requirement.

#### **5. Scheduling**

- a. No recitals will be scheduled during December, during the last week of class for the semester, or during final exams.
- b. All students must be registered for private lessons to receive instruction and perform a recital.
- c. All recitals must be scheduled through the facilities reservation process so that adequate notice can be given to students, faculty, staff, and friends. Once a possible date is determined by the student and her applied instructor, that date must be tentatively checked with the head of the music department. The student will also want to select a date that does not have other college conflicts. This can be determined by calling the Student Life office which manages the printed calendar. Once a tentative date has been checked, each student must complete a Facilities Reservation Form available from the Maintenance Office. This process insures proper coordination of campus facilities in terms of building use, campus calendar, use of maintenance personnel, cleaning the facility, set-up, etc. This form includes space for listing rehearsals which may also need coordination as well to avoid duplicate booking of the same physical space.

#### **6. Publicity**

The Music Department and the College's Public Relations Director will assist in publicizing the recital on campus to faculty, staff, and students as well as in local and hometown newspapers. The student may want to prepare her own flyers for campus announcements or invitations for special friends and family members.

**7. Receptions**

Receptions are often provided for guests following a formal recital. The reception is the responsibility of the student and is not required but is recommended as an appropriate way to receive special guests who have attended. Usually receptions are held in Tucker Hall Gallery or the President's Home. The facility request for a reception can be made on the same Facility Reservation form used for your recital.

**8. Other Personnel**

Each student will need to secure the assistance of persons to operate lights, usher, and handle the backstage during the recital.

## STUDENT RECITALS

Because performance experience is critical for success in music, each major and minor will be required to perform in studio and department recitals, Each student enrolled in an applied area as a major is required to perform a minimum of once per semester in a music studio/department recital (or Junior/Senior). In addition Delta Omicron sponsors regular musicales which offer additional performance experience and can be required by your teacher.

## ATTENDANCE

Majors and minors are required to attend ALL respective applied studio and department recitals, individual Junior and Senior Recitals, faculty recitals as well as other events sponsored by the Music Department. **All students should keep the Thursday 11:00-12:00 hour available for music studio/department recitals and/or extra choir rehearsals.** Students should check the music department schedule before planning any additional activities that may conflict with calendar events. **Attendance will be taken. Attendance of less than 90% will result in the lowering of a letter grade in your applied area.**

Note: The requirements related to attendance at college events are monitored independently from these requirements. Some Music Department events will also count toward a college event.

## RECITAL AND CONCERT ETIQUETTE

Recitals and concerts have some specific conventions. Several things that will help you show respect to the performer and fellow concert-goers.

- Arrive early enough to be seated before the performance. Allow time to have your attendance checked and still get settled. Turn off electronic devices such as cell phones or pagers.
- In Alumnae Auditorium events, always use the front entrance, never the side doors or stage entrance from Tucker Hall.
- If you are late, wait for a time when the audience is applauding, then enter the auditorium quickly and quietly.
- Refrain from talking or making other noise.
- Leave all reading and writing materials outside the room. Focus your full attention on the performer(s).
- If you have to leave (e.g., coughing, rest room), try to stay at least until the end of the song or movement before you leave. Move quickly and quietly to the foyer to exit the auditorium.
- Applause is typically at the end of a group of compositions or multi-movement work. When in doubt, wait for the music faculty to applaud.
- Refrain from whistling and cat-calls in a formal concert. Applause is the way to show your support of the performer.
- Dress appropriately. The Office of Student Life will try to make sure you know the appropriate dress for concerts. If you are not certain, feel free to ask. For more formal occasions such as a senior recital or concert/lecture event, more formal dress is preferred.

## CHAPTER 7

### PIANO PROFICIENCY

All students who are music majors must demonstrate piano proficiency. The NASM catalog states that for music education [or in any music area], “functional ability in keyboard is essential.” Proficiency is more than minimally passing a test at the piano. Functional ability means that you can adequately accompany from the piano a choir or soloist. If a student has never studied the piano, she will need to enroll in class piano. If the student completes the four semesters of class piano, she will have completed the stated objectives for passing the proficiency exam. If a student has had prior piano studies, she can apply to either take the exam or enter at the level needed in the four-semester sequence.

A student may test out of a semester if she can demonstrate proficiency in that semester’s requirements prior to the first week of class and enter at the next level. All music majors, including piano, must pass the piano proficiency.

Each semester will gradually add to the student’s skills in the following areas: scales, chord progressions, arpeggios, harmonization/transposition, repertoire, hymn playing, accompanying and playing from a lead sheet.

Students who began as a music major at Judson College prior to Fall can elect to continue in the handbook requirements at that time or meet the current requirements.

Various skills such as harmonization, transposition, repertoire, scales, etc. which have in the past been tested separately as one section of the proficiency and then “completed” will be worked on *continually* over the four semesters with regular testing in increments of difficulty rather than as a one-time test. This assures continued progress.

If a student has had considerable piano studies before college, she may see the instructor and get a copy of the skills necessary to pass each of the four semesters. Preferably before the semester begins, but within the drop/add period, any student who thinks she may not need the course should meet with the class piano teacher to assess her abilities and make recommendations.

***Those who have not had piano studies are STRONGLY ADVISED to complete the class piano requirements of four semesters in order that proficiency can be achieved. This should be done as soon as possible since failure to complete this requirement will prevent your giving your senior recital. No student can have her senior recital hearing scheduled until the proficiency is passed, either by the full faculty or by completing the class piano sequence. It is strongly advised that students take the class piano sequence without lapse of semesters in order that developing skills will not be lost. Putting off completion is generally detrimental to your music studies.***

Those who have had some piano but still do not have all the skills required for the proficiency as well as those who advance quickly in class can be put on a “fast-track” through the class piano sequence.

Students who have not passed the proficiency or completed the class piano requirements *cannot* enroll in private piano lessons in the college or Community School of Fine Arts.

***Students who successfully complete the class piano curriculum for credit are not required to take a proficiency exam before the full music faculty.***

**First semester:**

1. The 12 major and minor five-finger patterns.
2. Scales. The major and harmonic minor scales C, G, D, A, E, and F hands separately, 2 octaves in eighth notes, ascending and descending.
3. Harmonic Progressions.  
Part I: The I-V6/5-I, I-IV6/4-I, I-IV6/4-I-V6/5-I, and I-IV6/4-V6/5-I progressions hands separately in the same keys as the scales.  
Part II: The above progressions in right hand with the left hand playing the root of each chord.
4. Repertoire. Play easy, short pieces from the textbook that will include playing hands together.
5. Harmonization. Harmonize and play melodies with I, IV, V7 chords in the keys of the scales. Initially blocked chords will be used but will later include an accompaniment pattern.
6. Transposition. Transpose short melodies.
7. Sight-reading. Play at sight simple, short exercises, keeping the eyes on the page and keeping the beat going.
8. Lead sheet. Play right hand melody with chords/accompaniment pattern in left hand from given chord letter symbols.

**Second semester:**

1. Scales: all majors and white key harmonic minors, 2 octaves, hands separately
2. Chord progressions: I- IV6/4-I-V6/5-I chords in RH, root in LH in all major keys and all white key minors.
3. Harmonization/transposition: as above with secondary chords and simple LH accompaniment patterns. This includes playing from a lead sheet.
4. Repertoire: short pieces from the text, Alfred's Group Piano for Adults, I
5. Technique: Arpeggios, all major and minor white keys, hands separately.  
Chord inversions, blocked and broken, all major and minor keys.

**Third semester:**

1. Scales: all major keys and all white key harmonic minors, 2 octaves, hands together in eighth notes. Minimum tempo: quarter note mm 50. Black key minors, hands separately.
2. Chord progressions: I-ii6-IV6/4-V7-I in all major keys and in all white key minors. (page 224 textbook)
3. Harmonization/transposition: continued.
4. Repertoire: short pieces from the text, Alfred's Group Piano for Adults, I and easy hymns and accompaniments.
5. Arpeggios: major and minor, 2 octaves hands together in eighths at quarter
6. Lead sheet with seventh chords and 2-hand accompaniments from lead sheet.

**Fourth semester:**

1. Scales: (same as MJS 143) continued in all major keys and all white key harmonic minors, 2 octaves, hands together in eighth notes. Minimum tempo: quarter note = mm 50. Black key minors, hands separately.
2. Chord progressions: I-vi-IV-ii6-16/4-V7-I in major keys through 4#s and 4bs and minor keys of c g d a e. (page 255 textbook)
3. Harmonization/transposition: continued.
4. Repertoire: short solo and ensemble pieces from the text, Alfred's Group Piano for Adults, I.
5. Accompanying.
  - a. Play a hymn without stops at a sing-able tempo while someone sings.
  - b. Play a vocal/instrumental/choral accompaniment while either you or a soloist sings/plays.
  - c. Open score reading: Be able to play 3 of the 4 parts simultaneously, one being the tenor.
6. Arpeggios: (same) all major and minor, 2 octaves hands together.
7. Lead sheet with seventh chords (same)

## **CHAPTER 8**

### **ENSEMBLES**

Music majors must participate in a large performing ensemble (choir) during each semester they are enrolled (except during student teaching) for a minimum of eight semesters, six of which count toward the degree. Music minors must participate in a large performing ensemble for the same number of semesters who wish to do with the same;. While credit hours are earned for each ensemble each semester students are enrolled, only those in large ensemble count towards the required hours.

All performing ensembles represent Judson College both on and off-campus and members should exemplify a Christian spirit.

### **LARGE ENSEMBLES**

#### **BAND**

Band is offered as a class in conjunction with Marion Military Institute. If you take band, you must fulfill the requirements as a music minor unless excused by the band instructor.

#### **CHOIR JUDSON SINGERS**

Judson Singers (Concert Choir) is a non-auditioned choral ensemble open to all students. The choir prepares and performs music for Christmas Vespers, chapel services and Spring Concerts as well as concert tours in the United States and internationally. In 1980, Drs. Bracey and Betty Campbell began the British Isles Concert Tour which has continued every three years. During the years the choir does not go to the British Isles, an annual tour is planned in the region.

### **SMALL ENSEMBLES**

#### **FAITH**

*FAITH* Vocal Ensemble is an auditioned, small, performing group that represents Judson College and the Music Department at functions on and off campus. Membership is open to all students regardless of major. Auditions are usually held by the Music Department in the spring to select members for the following academic year. Occasionally, additional auditions will be held at the beginning of the fall semester. This ensemble performs in venues such as churches, the Alabama Baptist State Convention meetings and other state Baptist events, high schools, off-campus concerts, and events of the College such as College Days, chapels, and Christmas Vespers.

#### **HAND-BELLS: Judson Ringers**

The Hand-bell Ensemble is a small performing ensemble. They perform as needed, usually in conjunction with Vespers or other choir events and on tours. All students are invited to play hand-bells, regardless of major or minor.

## CHAPTER 9

### DELTA OMICRON

#### **Description**

Delta Omicron is an international music fraternity, with collegiate chapters established throughout the United States and abroad. It is also a professional fraternity in the field of music. Judson College's chapter, Delta Psi, was founded in 1955. Its purpose is to:

- create and foster fellowship through music
- give music students an opportunity to meet with one another and, by personal contact and exchange of ideas, to broaden the individual outlook
- to strengthen a devotion and loyalty to alma mater
- to develop character and leadership
- to encourage the highest possible scholastic attainment, excellence of individual performance, and appreciation of good music
- to give material aid to worthy students
- to manifest interest in young musicians entering the professional world

#### **Membership**

Membership is on the basis of talent, scholarship, and character and is open to music students enrolled in those schools where Delta Omicron chapters are located, to music faculty members in those schools, and to professional musicians. Students must be music majors or minors, have a "B" average in music studies, and a "C" average in other studies in the semester prior to membership. If you are eligible for membership, you will be contacted and initiated into Delta Omicron.

## APPENDIX A: Research and Writing

Music students will write research papers and listen to great deal of music. In addition to the many books and scores in the library, two other very valuable and convenient resources for classical music listening and research are available through the Bowling Library Virtual Library. From the Judson website, you can connect to the *Classical Music Library* and listen classical music selections through the online *New Groves Dictionary of Music and Musicians*.

As part of the Judson College QEP (Quality Enhancement Plan), Judson began in the Fall of 2005 the *Write Now! Writing to Communicate* program to improve writing skills. To be effective in your career and field, one must be articulate both in spoken and written communication. Good writing opens doors and helps you to better present your potential as an employee and leader,

In the music department, students are encouraged to develop writing and research skills that will equip them for graduate school, publication, and professionalism.

All music faculty and students are encouraged to use the same writing and style guidelines for consistency and improvement in the music discipline.

Two recommended guides in the Bowling Library for writing *in* the music discipline are:

***Writing About Music/An Introductory Guide (3rd ed.)* Richard J. Wingell.** (University of Southern California)  
Prentice Hall, Saddle River, NY2002, 1997, 1990  
ISBN: 0-13-040603-1  
ML 3797 .W54 2002

***Irvine's Writing About Music.* Demar Irvine. 3rd ed. Revised and enlarged by Mark A. Radice.** Amadeus Press. Portland, OR. 1999.  
(First appeared in 1956; 2' ed. 1968.)  
ML 3979 .179 1999  
ISBN: 1-57467-049-2

## APPENDIX B

### Faculty

Dr. Judy L. Ransom

Department Head

B.M., Greensboro College, piano performance

B.S., Secondary Music Education, Old Dominion University, K-12 vocal/general

M.S., Music Education, Old Dominion University, K-12

D.M.A., Shenandoah University, Music Education

Dr. Betty Campbell

Professor Of Music

B.M., Louisiana State University, piano performance

M.M., Northwestern University, vocal performance

Ed. D., Columbia University, music education

Postdoctoral study, Ecole d'Art Americaines, Palais de Fontainebleau

Private study, Germany

Dr. Jonathan Brown

Adjunct Faculty: Piano

B.Mus., Music Education, Samford University

M.M., Piano Performance

Southern Illinois University, Edwardsville

D.M.A. Louisiana State University

Dr. Mary Hansard

Adjunct Faculty

B.A., University of Alabama

M.M., University of Georgia

D.M.A., University of Kentucky

## APPENDIX C

CAREERS IN MUSIC	<i>Teacher/Supervisor</i>	<i>Music Therapist</i>
Opportunity for Employment	<ul style="list-style-type: none"> <li>a. Public School</li> <li>b. Parochial School</li> <li>c. College, university, or conservatory</li> <li>d. Private School or studio</li> <li>e. Supervisor, consultant</li> <li>f. Administrator of university</li> </ul>	<ul style="list-style-type: none"> <li>*Hospitals: general psychiatric</li> <li>* Special education facilities</li> <li>*Clinics for handicapped children</li> <li>*Mental health centers</li> <li>*Nursing homes</li> <li>*Connectional facilities</li> <li>*private voice</li> </ul>
Personal Qualifications	<ul style="list-style-type: none"> <li>*Musical talent</li> <li>* Ability to work with people</li> <li>*Ambition to continually study and improve.</li> <li>*Be inspiring, convincing, and patient</li> <li>*Enjoy people and desire to help them learn</li> </ul>	<ul style="list-style-type: none"> <li>*Musical talent and skill</li> <li>* Ability to work with handicapped people</li> <li>*Human understanding</li> <li>*Enjoy people and desire to improve their physical and mental health</li> <li>*Emotional stability</li> <li>*Physical stamina</li> </ul>
Knowledge & Skills Required	<ul style="list-style-type: none"> <li>*Broad cultural background</li> <li>*Extensive knowledge of music</li> <li>*performance skill on one instrument or voice</li> <li>*Ability and skill in teaching people</li> <li>*Administrative ability necessary for supervisor and self-employed studio teacher</li> </ul>	<ul style="list-style-type: none"> <li>* Skilled and versatile musician</li> <li>*Knowledge of behavioral and physical sciences</li> <li>*Facility on piano, guitar, or other instruments</li> <li>* Skilled in adapting music for special needs</li> <li>*Knowledge of instruments and voice</li> </ul>
Recommend Pre-college Training	<ul style="list-style-type: none"> <li>*Completion of high school</li> <li>*Ability to read music</li> <li>*Some performance skill on one instrument or voice</li> <li>* Study of music in school or privately</li> <li>*Keyboard skill</li> </ul>	<ul style="list-style-type: none"> <li>*Completion of high school</li> <li>*Ability to read music</li> <li>*Some performance skill on one instrument or voice</li> <li>* Study of music in school or privately</li> <li>*Keyboard skill</li> </ul>
Minimum College Training	<ul style="list-style-type: none"> <li>*public school: teaching certificate, bachelor's degree</li> <li>* College, university: doctoral degree or equivalent training</li> <li>*MI others: degrees not always required but the equivalent training is necessary</li> </ul>	<ul style="list-style-type: none"> <li>*Bachelor' s degree in music therapy, including six month internship</li> </ul>

CAREERS IN MUSIC	<i>Instrumentalist</i>	<i>Vocalist</i>
Opportunity for Employment	<ul style="list-style-type: none"> <li>a. Armed forces: bands, orchestra</li> <li>b. Symphony orchestra</li> <li>c. Dance band, night club</li> <li>d. National TV (very limited)</li> <li>e. Small ensemble</li> <li>f. Concert soloist (very limited)</li> <li>g. Rock or jazz group</li> <li>h. Clinician</li> </ul>	<ul style="list-style-type: none"> <li>a. Church choir soloist</li> <li>b. Community choral group</li> <li>c. Radio, TV shows</li> <li>d. Dance band, night club</li> <li>e. Concert choral group</li> <li>f. Opera chorus</li> <li>g. Opera soloist</li> <li>h. Concert soloist</li> </ul>
Personal Qualifications	<ul style="list-style-type: none"> <li>*Musical talent and skill</li> <li>*Ability to work with people</li> <li>*Ambition to continually study and improve</li> </ul>	<ul style="list-style-type: none"> <li>*Musical talent and skill</li> <li>*Ability to work with people</li> <li>*Ambition to continually improve</li> <li>*Excellent voice</li> <li>*Showmanship</li> </ul>
Knowledge & Skills Required	<ul style="list-style-type: none"> <li>*Specialized skill in one or more instruments</li> <li>*Fluency in sight-reading, transposing, and improvising</li> <li>*Skill in ensemble playing</li> <li>*Knowledge of instrumental literature</li> </ul>	<ul style="list-style-type: none"> <li>*Specialized skill in singing and interpretation of songs</li> <li>*Knowledge of choral music techniques</li> <li>*Knowledge of foreign languages and vocal literature</li> <li>*Skill in sight singing and memorizing</li> <li>*practical facility at the piano</li> </ul>
Recommend Pre-college Training	<ul style="list-style-type: none"> <li>*Completion of high school</li> <li>*Ability to read music</li> <li>*Some performance skill on one instrument or voice</li> <li>*Experience in high school orchestra, band, or small ensembles</li> <li>*Solo experience</li> </ul>	<ul style="list-style-type: none"> <li>*Completion of high school</li> <li>*Ability to read music</li> <li>*Background in piano</li> <li>*Some performance skill in singing</li> <li>*Experience in singing groups</li> </ul>
Minimum College Training	*Degrees not always required but the equivalent training is usually necessary	*Degrees not always required but the equivalent training is usually necessary

<b>CAREERS IN MUSIC</b>	<i>Church/Temple</i>	<i>Composer/Arranger/ Orchestrator/Copyist</i>
<b>Opportunity for Employment</b>	<ul style="list-style-type: none"> <li>*Organist</li> <li>*Choir director</li> <li>*Minister of music</li> <li>*Liturgist</li> <li>*Choir soloist</li> </ul>	<ul style="list-style-type: none"> <li>*Educational music; art music</li> <li>*Commercial: popular, films, and TV</li> <li>*Church music</li> <li>*Music for schools</li> <li>*Higher Education teaching (see Teacher/Supervisor)</li> </ul>
<b>Personal Qualifications</b>	<ul style="list-style-type: none"> <li>*Musical talent</li> <li>*Commitment to religion and religious music</li> <li>*Ability to work with and motivate people</li> <li>*well. organized</li> </ul>	<ul style="list-style-type: none"> <li>*great musical talent</li> <li>*Creativity</li> <li>*Continual perseverance</li> <li>*Confidence</li> </ul>
<b>Knowledge &amp; Skills Required</b>	<ul style="list-style-type: none"> <li>*organ performance</li> <li>*Conduction and voice pedagogy</li> <li>*sight-reading and open score reading</li> <li>*Keyboard transposition and improvisation</li> <li>*History of music and liturgy</li> <li>*Knowledge of languages, especially Latin and German</li> </ul>	<ul style="list-style-type: none"> <li>*Knowledge of electronic instruments, synthesizer, and electronic theory</li> <li>*Superior musicianship in theory and literature</li> <li>*understanding of qualities and limitations of instrument and voices</li> <li>*Experience in playing and singing</li> <li>*Familiarity with computers and desktop copying and publication</li> </ul>
<b>Recommend Pre- college Training</b>	<ul style="list-style-type: none"> <li>*Completion of high school</li> <li>*Ability to read music</li> <li>*High level keyboard skills (organists)</li> <li>*Foreign language study</li> </ul>	<ul style="list-style-type: none"> <li>*Completion of high school</li> <li>*Ability to read music</li> <li>*Some performance skill on one or more instruments</li> <li>*Experience in playing and singing</li> </ul>
<b>Minimum College Training</b>	<ul style="list-style-type: none"> <li>*Degrees in organ or sacred music not always required but equivalent training and professional certification necessary</li> <li>*Foreign language study</li> <li>*Choral and instrumental techniques</li> </ul>	<ul style="list-style-type: none"> <li>*college degrees not always required but equivalent training is necessary; doctoral degrees are a common expectation for teaching in higher education</li> </ul>

CAREERS IN MUSIC	<i>Conductor</i>	<i>Music Industry</i>
Opportunity for Employment	a. Choir b. Dance bands c. Symphony d. Opera e. Choral group	*Publisher or editor: music books, periodicals, music software *Manufacturer, importer, wholesaler: instruments, accessories, electronics, recordings, and computer software *Music software programmer *Manager, booking agent *Music dealer: management/sales *Newspaper critic reporter *Tuner technician, and instrument repair
Personal Qualifications	*Great musical talent *Leadership *Superior diplomacy *Dynamic and unique stage personality	*Ability to work with people *Interest in music and business
Knowledge & Skills Required	*Superior musicianship *Skill in group management *Decisive and expressive baton technique *Specialized skill on one instrument or voice	Specialized skill and knowledge in one or more of the music industries; varies widely
Recommend Pre-college Training	*Completion of high school *Ability to read music *Some performance skill on piano and one instrument or voice *Experience in performing groups	*Completion of high school *Experience in one or more of the related music industries
Minimum College Training	*Graduate music degree not always required but the equivalent training is necessary, especially at the professional level	*College degrees not always required but recommended, especially programs in music/business *Technical careers: at least 2-3 years training or apprenticeship is usually necessary

CAREERS IN MUSIC	<i>Television/Radio Industry</i>	<i>Music Librarian</i>
Opportunity for Employment	<ul style="list-style-type: none"> <li>* Copyright/clearance administrator</li> <li>* Music license administrator</li> <li>* Music editor, producer, or composer</li> <li>* Sound mixer</li> <li>* post production scoring</li> <li>* Disc jockey or video jockey</li> <li>* Program director (radio)</li> <li>* Music advisor or researcher</li> </ul>	<ul style="list-style-type: none"> <li>a. College, university, or conservatory</li> <li>b. Public library</li> <li>c. Orchestra, band, or chorus</li> <li>d. Radio or TV station music coordinator</li> </ul>
Personal Qualifications	<ul style="list-style-type: none"> <li>* Musical talent</li> <li>* Interest in music and media</li> <li>* Ability to work with people, often under tight deadlines and intense pressure</li> </ul>	<ul style="list-style-type: none"> <li>* Ability to work with people</li> <li>* Interest in music, books, recordings, professional problems, and research</li> </ul>
Knowledge & Skills Required	<ul style="list-style-type: none"> <li>* Specialized skill and knowledge in one or more of the TV/radio industries; varies widely</li> </ul>	<ul style="list-style-type: none"> <li>* Thorough knowledge of music and musicology</li> <li>* working knowledge of German and French</li> <li>* Library training of some knowledge of library and research techniques</li> <li>* Some knowledge of copyright and performance rights</li> </ul>
Recommend Pre-college Training	<ul style="list-style-type: none"> <li>* Completion of high school</li> <li>* Experience in one or more of the related fields</li> </ul>	<ul style="list-style-type: none"> <li>* Completion of high school</li> </ul>
Minimum College Training	<ul style="list-style-type: none"> <li>* college degree not always required, but recommended; equivalent training is necessary, especially in production related areas</li> </ul>	<ul style="list-style-type: none"> <li>* Bachelor's degree with major in music history or theory (preferably, plus at least one year graduate study in musicology)</li> <li>* Graduate library degree</li> </ul>