

PENSACOLA STATE COLLEGE
PERFORMING ARTS DEPARTMENT

HANDBOOK FOR MUSIC MAJORS

Prepared by the Faculty of Music
Revised August 2016

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INTRODUCTION

PENSACOLA STATE COLLEGE

Pensacola State College was established as Pensacola Junior College in 1948 and, after over sixty years of service to the community, continues to hold a high national ranking among junior colleges. The campus has over twenty-two buildings on 118 acres. There are also campuses at Milton, Warrington, and downtown Pensacola. Pensacola State has the reputation of having one of the most highly qualified faculties in the Florida College system, with its members coming from more than 150 different colleges and universities. In the summer of 2010, the school changed its name to Pensacola State College.

The Pensacola State College Performing Arts Department has a full-time staff of four instructors. In addition, twenty-one part-time instructors are utilized, thus allowing the music department to offer a complete music program.

No matter what area of music a student is considering for their career, the student must have a principal performing area. The faculty provides principals in piano, organ, voice, strings, woodwinds, brass, classical guitar, and percussion as well as music theory and other related courses.

Pensacola State provides two years of college work acceptable for transfer to any college or university including both general education and music. Pensacola State music students have transferred with ease and success to universities such as West Florida, the FSU School of Music, South Florida, Southern Mississippi, Louisiana State, Loyola, Stetson, Samford, and several seminaries. Those graduates are currently working with success in public school music at all levels, as directors of music, as college teachers in applied music, music theory and music history, in composition, in music therapy, and as professional performers. Several are also teaching in their own private studios.

The faculty believes that serious students should enjoy their two years at Pensacola State. By selecting a music career, the student has selected a career which will provide a fulfilling and rewarding future. However, music majors have demands made on them that will not be found in other careers. More credit hours are required in their college program, more contact hours are spent in class each term, and numerous hours of individual practice are expected. These demands prepare students for the equally demanding career.

This handbook has been prepared by the faculty to help students understand what is involved in the college music program. The entire music curriculum is designed to prepare students to be successful not only at Pensacola State, but also when transferring to an upper-level institution.

A student wishing to take lessons or classes may register with permission of the department head. Beginning students often take piano class (MVK1111C) and Fundamentals of Music (MUT1001). The former teaches the basics of piano. The latter teaches students to read music and construct scales and triads. Beginning instruction is also available in all other areas.

The music program is designed both for those students interested in music as a career, and for those who wish to use music to enrich their lives. Available to the general student as well as music majors are the music organizations. These include the Concert Chorale, the Wind Ensemble, the Jazz Ensemble, the Entertainers, the guitar ensemble, and several smaller ensembles in keyboard, woodwinds, brass, and piano.

In addition, two community organizations meet at night and are open to students by permission of the respective conductors. The Choral Society of Pensacola performs a subscription series of concerts each season which features masterworks with orchestra as well as featured guest artists. The Pensacola Civic Band presents three formal concerts and three outdoor concerts each year.

I

AUDITIONS, PLACEMENT EXAMINATIONS, REGISTRATIONS FOR ENTERING MUSIC MAJORS

AUDITIONS AND PLACEMENT EXAMINATIONS FOR ENTERING MUSIC MAJORS WILL BE GIVEN THROUGHOUT THE YEAR BY APPOINTMENT.

AUDITIONS: All entering music majors must be auditioned in their principal instrument or voice. The purpose of the audition is to determine the level of performance the student has attained prior to entering our music program. In some cases, a student with excellent potential, but little formal training, may be deficient in certain areas of performance. The student will need to eliminate this deficiency before attempting freshman-level applied music (1311 series). After consultation with their teacher and the department head, the student may be placed in the 1211 series, or even in the 1311 series for non-credit, so as to reach major level without risk of failure. We are lenient in accepting music majors as freshmen, but we are concerned that students perform at the proper level when leaving PJC. Students must be able to enter upper-level institutions at the proper level and be successful.

Students should prepare something to perform at the audition. It may be a solo, etude or exercise. Selected music should demonstrate all the student's abilities. It need not be memorized.

MUSIC THEORY PLACEMENT EXAM: This exam will be given to identify the student's knowledge of music fundamentals prior to entering freshman theory. Those lacking proficiency in music fundamentals will be required to take MUT 1001 in Term III-B or concurrently with the regular theory course in the fall. This is done to ensure that the student succeed by having the proper background in fundamentals before entering music theory.

ACCEPTANCE: The student will be notified of their acceptance as a music major and the results of the audition and exam. Please consult with the Performing Arts Department Head.

REGISTRATION: Each student must make application to Pensacola State as well as to the Music Department. Students should consult the "Program of Study" section of this handbook and the Pensacola State College Catalog prior to making out their schedules. The trial schedule **MUST** have the signature of the department head or a music faculty member before the student registers for classes. Each student should consult with the department head for assistance in making their schedule. It is advised that the student register as early as possible to avoid schedule conflicts which occur when classes are closed.

II PROGRAM OF STUDY

The **ASSOCIATE OF ARTS** degree will provide all of the general education credits required by Florida universities for graduation. Because of the specialized music courses required during the first two years, the Associate of Arts in music will include from ten to twenty additional hours, depending on the needs of that particular student. It is suggested that some courses be taken during the summer so that the work may be completed in two calendar years.

The music major may desire merely to transfer credits to another college without completing a formal associate's degree. If this is the case, three risks are involved:

- (1) The college or university to which the student transfers may require the student to meet their general education requirements, thus forcing the student to take more hours than planned. This will happen at a Florida university.
- (2) The college or university to which the student transfers may require the student to take certain courses again, which will lead to the same result.
- (3) The student is not guaranteed admission to an upper level institution.

If the student plans to transfer to a college or university outside the state of Florida, the student should obtain a catalog from that school, and in consultation with the department head of music, the student should plan a program to match that of the upper level institution.

Students may choose as their principal instrument piano, voice, organ, any woodwind instrument, any brass instrument, percussion, classical guitar, or strings.

SPECIAL REQUIREMENTS

Students entering this program will need to make an appointment with the Department Head of Performing Arts or be present at one of the formal auditions held by the department. Before beginning a major in music, the student is required to audition on a principal instrument. This audition is not intended to eliminate a student, but merely to advise. The student also is required to take a brief written test in music theory. Again, this test is not designed to eliminate a student but to advise whether or not a student should proceed directly to Music Theory or first take Fundamentals of Music. For more information, contact the Performing Arts Department Head.

The music courses are taught in sequence, one semester for each numbered course. Music principal lessons have a total of one hour of lessons a week, requiring two hours minimum daily practice. Music secondary lessons have one half-hour lesson a week, requiring one hour minimum daily practice.

MUSIC (MUSIC-AA)

This program is designed to provide students with basic skills and concepts in the field of music and to prepare the student completely for transfer to an upper-level institution. Students may choose as their principal instrument -- piano, voice, organ, all woodwind instruments, all brass instruments, percussion, guitar, and strings.

First Year

| Term I-Fall | | Credits |
|--------------------|--|----------------|
| ENC 1101 | English Composition I | 3 |
| MUN ____ | Major Music Ensemble | 1 |
| MUT 1111 | Music Theory I..... | 3 |
| MUT1241C | Ear Training/Sightsinging I..... | 1 |
| MV_ 131_ | Principal Instrument..... | 1 |
| __ __ * | Mathematics (Category III)..... | 3 |
| __ __ | Natural Science (Gen Ed Core and Lab)..... | 4 |
| Total | | 16 |

Term II-Spring

| | | |
|-------------|-----------------------------------|----|
| ENC 1102 | English Composition II..... | 3 |
| MUN ____ | Major Music Ensemble | 1 |
| MUT 1122 | Music Theory II..... | 3 |
| MUT1241C | Ear Training/Sightsinging II..... | 1 |
| MV_ 131_ | Principal Instrument..... | 1 |
| MUS1360 | Music and Computers | 3 |
| __ __ * | Mathematics (Category III)..... | 3 |
| Total | | 15 |

Second Year

| Term I-Fall | | |
|--------------------|---|----|
| MUT 2126 | Music Theory III | 3 |
| MUT2246C | Ear Training/Sightsinging III | 1 |
| MUN2 ____ | Major Music Ensemble | 1 |
| MV_ 232_ | Principal Instrument..... | 1 |
| __ __ * | Humanities (LIT, AML or ENL prefix) | 3 |
| __ __ * | Humanities Elective (Except MUH2011)..... | 3 |
| __ __ * | Social Sciences (Gen Ed course) | 3 |
| Total | | 15 |

Term II-Spring

| | | |
|----------|---------------------------------------|---|
| MUH 2110 | Introduction to Music History..... | 3 |
| MUT 2127 | Music Theory IV | 3 |
| MUT2247C | Ear Training/Sightsinging IV | 1 |
| MV_ 232_ | Principal Instrument..... | 1 |
| ___ ___* | General Psychology..... | 3 |
| ___ ___* | Natural Science (Gen Ed course) | 3 |

Total14

Total Program Credits.....60

* Electives based on general education distribution requirements. Category IV and Category V selections must be writing emphasis courses.

Note: Students will be required to pass a piano proficiency examination during their final term, and are strongly urged to enroll in MVK1111, 1112, 2121, and 2122 to pass this proficiency examination.

III COURSE DESCRIPTIONS

Academic Music Courses

(Numbers indicate terms in which courses are offered)

MUH 2110 Introduction to Music History, 3 hrs. 3 credits. (Spring)

A study of music literature from the beginnings of music up to the present.

MUT 1001 Fundamentals of Music. 3 hours. 3 credits. (Spring, Summer D)

For students who wish to learn the mechanics of music but who have little or no background. Presentation of basic principles of music notation, rhythm, scales, key signatures, and terminology. Also a preparation course for students who wish to major in music.

MUT 1111 Music Theory I. 3 hrs. 3 credits. (Fall)

The fundamentals of musicianship approached through visual and aural analysis, notation, scales and intervals, and formation of triads, leading to a study of harmony and nonharmonicism.

MUT 1241C Ear Training and Sightsinging I. 2 hrs. 1 credit. (Fall)

Elementary exercises in reading at sight and writing from dictation.

MUT 1112 Music Theory II. 3 hrs. 3 credits. (Spring)

Continuation of MUT1111 Music Theory I. Modulation to closely related Keys, chords of seventh.

MUT 1242C Ear Training and Sightsinging II. 2 hrs. 1 credit. (Spring)

Continuation of MUT1241C. Elementary exercises in reading at sight and writing from dictation.

MUT 2116 Integrated Music Theory III. 3 hrs. 3 credits. (Fall)

A continuation of MUT 1112 Music Theory II. A study of modulation to remote keys, binary and ternary form, and formation and use of diminished and diatonic seventh, dominant and ninth, eleventh and thirteenth, and borrowed chords.

MUT 2246C Ear Training and Sightsinging III. 2 hrs. 1 credit (Fall)

A continuation of MUT 1242C Ear Training and Sightsinging II. Advanced problems in sight-reading and melodic dictation.

MUT 2117 Music Theory IV. 3 hrs. 3 credits. (Spring)

A continuation of MUT2116 Music Theory III. A brief introduction to two part counterpoint, instrumentation, and modern composition with emphasis on completing the study of composition of the 18th and 19th centuries. There will be analysis of music of the 19th and 20th centuries.

MUT 2247C Ear Training and Sightsinging IV. 2 hrs. 1 credit. (Spring)

A continuation of MUT2246C Ear Training and Sightsinging III. Advanced problems in chromatics, sight-reading and dictation.

MUS 1360 Music and Computers. 3 hrs. 3 credits. (Fall, Spring)

A course to introduce music students to the abilities of the computer and of MIDI with primary emphasis on entering, performing, and printing music through the program FINALE. Students will also be introduced to tutorials, word processing, and the Internet.

APPLIED MUSIC

GRADUATION OR TRANSFER REQUIREMENTS

Although a student may begin his applied music instruction with a performance level below that which is outlined, when the student has graduated, they should have overcome these deficiencies. In general, by the end of the second year of principal-level study, a student should demonstrate ability to read at sight, compositions of moderate difficulty and to perform effectively in ensembles. Recital solo performance is also desired in both the first and second year.

GENERAL ENTRANCE REQUIREMENTS FOR BRASS OR WOODWIND PRINCIPAL

To enter the program as a principal, the student should have acquired the following: fundamentals of good tone production, a proper (or correctable) embouchure, some degree of technical proficiency, proper hand position and playing posture. The student should also possess a basic knowledge of major and minor scales and arpeggios. The student should be able to perform solos and materials from a basic method book for their particular instrument (i.e. Klose Method for Clarinet, Part I or the Arban Method for Trumpet and Trombone).

GENERAL ENTRANCE REQUIREMENTS PERCUSSION PRINCIPAL

To enter the program as a principal the student should demonstrate the ability to read music or solos of medium difficulty on snare drum, exhibit a proper (or correctable) stickgrip, and possess a basic knowledge of the first 13 rudiments with the ability to perform a proper open and closed roll. The student should also possess a general knowledge of the techniques of playing cymbals, bass drum, and the many percussion "extras." It is desirable, although not required, that the student have some knowledge of tympani and mallet instruments.

PIANO PROFICIENCY

Students must pass a piano proficiency during their last term at Pensacola State College. This is to insure they will pass any proficiency at the upper level institution. Students are strongly urged to take the following courses to achieve this proficiency level.

MVK1111C Beginning Class Piano. 2 hrs. 1 credit.

Lab fee. For beginners in the respective performance area. (For further information see department head).

MVK1112C Beginning Class Piano II. 2 hrs. 1 credit.

Lab fee. Prerequisite: MVK 111 or permission of the instructor. This is a continuation of MVK 1111.

ORGAN REQUIREMENTS

Each organ principal during their first year of study at PSC should reach a level represented by the following works:

Pedal Technique Exercises from Harold Gleason, "Method of Organ Playing", 7th edition, pp. 141-181; Studies and Compositions for Manuals and Pedal pp.184-225.

Second year:

J.S. Bach, Preludes and Fugues in C, F, G from *Eight Little Preludes and Fugues*

Felix Mendelssohn, Adagio from Sonata No.3 for organ; movement III from Sonata No.2.

Cesar Franck, Prelude from "Prelude, Fugue and Variations in b minor" for organ.

REPERTOIRE LIST

Listed are representative materials which a student should have studied and solos which are representative of the technical and interpretive level a student should have attained.

| | |
|-------------------------------------|---|
| <u>Flute</u> MVW 1311-2311 | Cavally-Melodious and Progressive Studies Rubank-Advanced Method for Flute, Vol. I & II Solos: Mozart-Concerto in G & D, Selected Handel and Bach Sonatas |
| <u>Oboe</u> MVW 1312-2311 | Barret-Oboe Method Rubank Advanced Method for Oboe, Vol. I & II Telemann-Sonata in A minor Schumann-Three Romances Selected Handel Sonatas |
| <u>Bassoon</u> MVW 1314-2324 | Weissenborn-Practical Method for Bassoon Rubank Adv. Method for Bassoon, Vol. I & II Galliard-Six Sonatas for Bassoon Mozart-Concerto Telemann-Sonata |
| <u>Clarinet</u> MVW 1313-2323 | Rubank Advanced Method for Clarinet, Vol. I & II Baermann Complete Method for Clarinet, Book III Weber-Concertino Mozart-Concerto Brahms-Sonatas (Selected Movements) |
| <u>Saxophone</u> MVW 1315-2325 | Rubank-Advanced Method for Saxophone, Vol. I & II Klose-Twenty Five Studies Eccles-Sonata in G minor Ostransky-Suite Selected French Solo Pieces |
| <u>French Horn</u> MVB 1312-2322 | Maxime-Alphonse-200 Etudes, Books II and III Kopprasch-60 Etudes, Book I Mozart-Concerto No. 3 Mozart-Concerto Rondo |
| <u>Trumpet</u> MVB 1311-2321 | Bousquet - 36 Studies for Cornet Paudert - 24 Virtuoso Studies Hering - 24 Advanced Etudes for Trumpet Fitzgerald Concerto in A minor Ropartz - Andante and Allegro |

Trombone
MVB 1313-2323

Rochut Melodious Etudes, Vol. I & II
Kopprasch-60 Studies
Blazevich-Clef Studies
Barat-Andante et Allegro
Guilmant-Morceau Symphonique

Tuba
MVB 1314-2324

Tyrell-Advanced Studies for Bass
Eby-Method for Tuba-Book I & II
Bach/Bell-Air and Bouree
Beethoven/Bell-Variations on a them of "Judas
Maccabeus"

Classical Guitar
MVS 1316-2326

Noad-Solo Guitar Playing, Book I
Segovia Diatonic Major and Minor scales
Giuliani - 120 Right Hand Studies
Noad - 100 Graded Classical Guitar Studies

Percussion
MVP 1311-2321

Podemski's Standard Snare Drum Method
Goldenberg-Modern School for Snare Drum
Colgrass-Six Unaccompanied Solos for Snare Drum
Selected Solos

Tympani

Goodman-Modern Method for Tympani
Firth-The Solo Tympanist
Selected Solos

Mallet

Goldenberg-Modern School for Xylophone, etc.
McMillan-Keyboard Technique
Selected Solos

Selected Multiple Percussion Solos

NOTE: It is important to keep practicing during the summer months, and enrollment in the summer terms has proven to be the best method by which this may be accomplished, as well as an excellent opportunity to gain proficiency on the instrument. For those students who start below freshman level, the summer study should be considered a necessity.

PIANO REQUIREMENTS (MVK 1311-2321)

The following list of requirements for piano principals is taken from "Music in the Junior College" published by the Music Educators National Conference, 121 Sixteenth Street, N.W., Washington, D.C. 20036.

Piano principals should possess the necessary technique and repertory suggested by the following examples, upon entering the transfer program:

- A. Hanon: Studies I-XXXI Czerny: Op. 299 - Op. 740
- B. Technique: All major and minor scales in parallel motion (quarter note set at 88-92) in duplets, triplets, quadruplets. All major and minor arpeggios in root position (quarter note set at 88-92).
- C. Repertory: Bach, Little Preludes and Fugues: Clementi, Sonatinas, Op. 55; Mozart, Viennese Sonatinas; Beethoven, Sonatinas; Schubert, Valses Nobles; Mendelssohn, Songs Without Words; Chopin, Preludes, Op. 28, Nos. 6, 7, 20; Waltzes, Op. 69, Nos. 1, 2; Op. 34; Nocturnes, Op. 37, No. 1 Op. 15, No. 3; Bloch; Infantines; Tansman, Polis les Enfants, Set II-III; Bartok, Children's Pieces, Vols. 1-11; Prokofieff, Music for Children; Gretchaninoff, Children's Book, Op. 98.

Each piano principal during their first year of study at PJC should reach a level represented by the following works:

- A. Technique: All major and minor scales in parallel motion in various rhythms (quarter note set at 112-116). All major and minor arpeggios in root position (quarter note set at 100).
- B. Repertory: Bach, Two and Three-part Inventions; Handel, Suites; Mozart, Sonatas, K.289, 283, 545; Haydn, Sonatas, D major, C major, E minor; Mozart Variations; Beethoven Variations; Schubert, Impromptus, Op. 90, Op. 142, Moments Musicaux, Op. 94; Mendelssohn, Song Without Words, Brahms, Intermezzi; Chopin, Preludes, Waltzes, Nocturnes, Mazurkas; Ibert, Histories; Prokofieff, Short Pieces, Visions Fugitives; Kabalevsky, Preludes; Shostakovitch, Preludes and Fugues.

In addition, piano principals should accompany a minimum of one hour per week. Sight-reading should also be stressed.

Pensacola State College
Piano Proficiency Requirements
(August, 2013)

1. Scales:

- All major scales, 2 octaves, and with cadences (I - IV⁶₄ - I - V⁶₃ - I). Hands together: C, G, D, A, E, B, and F. Hands separately: B^b, E^b, A^b, D^b/C[♯], and G^b/F[♯]
- The following minor scales, 2 octaves, hands together, and with cadences (i - iv⁶₄ - i - V⁶₃ - i)
Minor scale list: Am, Em, Bm, Dm, Gm, Cm, and Fm (white key tonics only)
Harmonic and Melodic minor will be the only two forms required.

Note: If the student's transfer institution uses a different style cadence than the one below then that student may use the transfer institution's cadence style on their jurics and proficiency exam.

Cadence Examples in major and minor (suggested fingerings are given above each staff)

Cadence in C major:

Cadence in C minor:

2. Two prepared pieces from contrasting historic periods (prebaroque, baroque, classical, romantic, or 20th-century/contemporary). One of these pieces must be memorized (same requirement as a jury).

- 3A. Sight read a relatively easy work that is technically manageable for the student's level of playing.
- 3B. Sight read a relatively easy lead sheet (single-line melody with letter chord symbols above the staff). The student will play the melody with the right hand and play block chords in the left. The harmonies will consist mostly of major/minor triads with a few 7th chords.

4. Be able to improvise/harmonize a left hand accompaniment to a melody using diatonic chords.

Suggested chords: I, ii, IV, V - i, ii^o, iv, V

The melody will be selected from a list given during the term the student plans to take the proficiency exam. The list has four melodies written on a single treble clef staff line and the student will select one of these to harmonize and use an accompanying style in the left hand. These may include broken chords, Alberti bass, simple stride, waltz style (depending on meter), and may include chord inversions. Other diatonic chords may be used than the ones suggested and the student may use chromatic chords if they wish, such as secondary dominants, borrowed chords, neapolitan/augmented sixth chords, etc.

Piano Proficiency Requirements
Pensacola State College
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5. Transpose a work to two or more keys. This piece will be given to the student prior to taking the proficiency exam so they can have time to prepare.
6. Play any major, minor, diminished, or augmented triad in root position on any given pitch using either hand. The student must also be able to play any major and minor triad in first or second inversion (in either hand).
7. Play any of the following five types of 7th chords on any white key root using either hand. (root position only):

Letter chord example with "C" as the root:

- major-major (major 7th chord)----- CMaj7
- major-minor (dominant 7th chord)----- C7
- minor-minor (minor 7th chord)----- Cm7
- diminished-minor (half-diminished 7th chord)----- C \flat 7 (often notated as Cm7(\flat 5))
- diminished-diminished (fully-diminished 7th chord)--- C \circ 7 (often notated as Cdim7)



VOICE REQUIREMENTS

Consistent, daily practice is required of all voice students in order to ensure that an acceptable level of progress is attained. Through such practice, each student is expected to master all rhythms, pitches and text of any assigned piece of music, clearly demonstrate progress in the technique of correct vocal production, and perform at a generally acceptable level of musicality and artistry.

Students are expected to come to each lesson thoroughly prepared. If a student is not prepared, or if they are too ill to take a lesson, the instructor should be notified that the student will not be attending that particular lesson. Thorough preparation for each lesson means that the student can perform, without error, all rhythms and pitches of any composition assigned during the previous lesson. Students are expected to learn these aspects of the assigned vocal literature on their own without having to rely on an accompanist or other students for aid. Neither should a student expect the voice teacher to teach these aspects of the music except in the case of a particularly difficult passage. In addition, when feasible, each student is expected to have rehearsed with their accompanist before each lesson.

Minimum requirements for each level of voice instruction are as follows:

Minor Level Instruction MVV 1211,2221

- 1st semester of study - two compositions by memory
- 2nd semester of study - four compositions by memory
- 3rd semester of study - four compositions by memory
- 4th semester of study - four compositions by memory

Principal Level Instruction MVV 1311,2321

- 1st semester of study - four compositions by memory
- 2nd semester of study - six compositions by memory
- 3rd semester of study - six compositions by memory
- 4th semester of study - eight compositions by memory

The requirements given above must be met in order for a student to be eligible to perform a Jury Examination at the end of each term. Jury Examinations are required before a grade in voice can be given. Requirements for those students studying beyond four semesters at the same level of instruction are individually designed to fulfill the needs of the student.

PERFORMING ORGANIZATIONS

ALL music majors are required to participate in a major performing group for a minimum of four terms while at Pensacola State College.

All choral and band organizations are open to all students regardless of the student's major field of study. Entrance is by audition; auditions at times other than those listed below maybe scheduled by contacting the conductor of the organization through the music office (484-1800). The conductor of each organization should be consulted before registering for that organization.

MAJOR PERFORMING ORGANIZATIONS

CONCERT CHORALE (MUN 1310, 4 hours, 1 credit)

The Pensacola State College Concert Chorale is a mixed voice (SATB) chorus presenting concert performances of choral masterworks. A wide variety of musical styles centered around the classical repertoire and including popular, ethnic and theatre works performed a cappella, with keyboard and orchestra, provides a well rounded musical experience for the choral student. While most works are performed in English, students will also gain experience singing in the major foreign languages. Students additionally benefit from vocal and sight reading instruction incorporated into the regular rehearsals. A formal public concert is presented at the end of the fall and spring terms with other concerts, workshops, outreach programs, and touring activities scheduled on an ongoing basis. As the premier student chorus at PJC, membership is a prerequisite for other smaller choral ensembles. Auditions for entrance and placement are held during the first and last weeks of the fall and spring terms.

WIND ENSEMBLE (MUN 1120C, 4 hours, 1 credit)

The WIND ENSEMBLE is open to all Pensacola State students regardless of their majors, and is required of all wind and percussion principals. At least four formal concerts and various informal concerts are performed each year both on and off campus. Auditions for seating and placement are held after the beginning of classes each semester.

PENSACOLA GUITAR ENSEMBLE (MUN 1480C, 3 hours, 1 credit)

The Pensacola Guitar Ensemble is a performance-oriented organization open to all guitar students from Pensacola State College, University of West Florida, and the Pensacola community. Participation by all guitar majors from Pensacola State College and UWF is required. Open auditions are scheduled at the beginning of each semester. Prerequisite: MVS 1216 or MVS 1316.

OTHER PERFORMING ORGANIZATIONS

JAZZ ENSEMBLE AND JAZZ COMBO (MUN1710C,4 hrs,1 credit)

This standard jazz ensemble includes students who are members of the Pensacola State Wind Ensemble (any exceptions to this policy must be made by the director). The ensemble is selected by audition. Wind and percussion majors are encouraged to participate in the Jazz Ensemble for the added experience of jazz literature. It should be noted that instrumentation is limited and only the best students will be selected regardless of their major. The director should be consulted before a student registers for the course. Attendance, objectives, and grading will be similar to that of the Pensacola State College Wind Ensemble.

JAZZ CHOIR (MUN1720C, 4 hrs, 1 credit)

The Pensacola State College Jazz Choir is a mixed voice (SATB) chamber vocal ensemble presenting some choreographed and staged performances of pop/jazz/Broadway repertoire. In addition to an end of term public performance, this ensemble of 10-20 voices performs some outreach concerts to schools and community organizations. Additionally, activities include competitions, workshops and tours. All members are required to be members of the Pensacola State College Concert Chorale (any exceptions to this policy must be made by the conductor). It should be noted that membership is limited and only the best students will be selected regardless of their major. Auditions are held during the first and last weeks of the fall and spring terms.

PENSACOLA CIVIC BAND (MUN1180C, 3 hrs, 1 credit)

The Civic Band is a community organization that provides adults an opportunity to continue their musical performance. Emphasis is on the reading of a wide variety of band literature, and at least three concerts are presented each season. Student instrumental majors may be encouraged to perform with the Civic Band by their applied instructors. One hour credit may be earned each term.

CHORAL SOCIETY OF PENSACOLA (MUN1380C, 3 hours, 1 credit)

The CHORAL SOCIETY OF PENSACOLA, an independent community choral organization dedicated to the performance of the most outstanding examples of choral literature from throughout the history of music, enjoys the support and assistance of Pensacola State College. Through mutual agreement between the college and the Choral Society, Pensacola State College students may receive credit for participation in the organization. An audition is required. Interested students should contact the conductor through the Pensacola State Music Office (Room 861, 484-1800) for more information.

WOODWIND, BRASS, PERCUSSION, PIANO ENSEMBLES (MUN 1460, 2 hours, 1 credit)

Open to all instrumentalists in the college regardless of their major. Students must have permission of the instructor prior to registration. The composition of these ensembles depends on the available talent and student interest. Such ensembles may include those for woodwinds, brass, percussion, and piano.

IV STUDENT RECITALS

Student recitals are a showcase of talent and of the results of training at the Pensacola State Music Department. As such, recitals must be well prepared and of high quality. Each student may be required by their applied instructor to perform on at least one recital per semester. Recitals are scheduled on a regular basis on Wednesdays at 2:30 p.m. in the Ashmore Fine Arts Auditorium. A workshop is normally held one week prior to each recital. Dates of recitals and workshops will be posted on the student bulletin board.

Music majors should plan their class schedules with the 2:30 p.m. time slot on Wednesdays free. This will ensure their availability to attend/perform on student recitals.

Note: All music majors are required to attend all student recitals. Failure to attend all student recitals will result in a letter grade dropped for each absence affecting their applied music grade.

The recital workshop is a dress rehearsal for recitals. Stage deportment, balance, ensemble with the accompanist, phrasing, diction, interpretation, and all other aspects of performing will be discussed and practiced. If the faculty member in charge of the workshop finds that any performance does not meet recital standards, the faculty member may delete that number or reschedule it for a later recital. Unlike recitals which are open to the public, workshops are open only to those musicians performing in the recital.

| | |
|---|---------------------|
| STUDENT RECITAL INFORMATION | |
| Name | |
| Title of composition | |
| Composer | |
| Instrument | |
| Accompanist's name | |
| Timing (approximately) | |
| Recital date _____ | Teacher's signature |
| ALL INFORMATION MUST BE COMPLETE BEFORE SUBMITTING | |

Students wishing to perform on recitals must fill out completely the form shown above, including teacher's signature, and turn it in to the Department Head as soon as possible. The participants in the workshop/recital will be included on first come/first serve basis. When the Department Head determines that the recital is full, a notice will be posted on the student message bulletin board outside the Music office.

2016-2017
STUDENT RECITAL WORKSHOPS AND RECITAL DATES

All workshops and recitals begin at 2:35 p.m. They will take place on the stage of the
Ashmore Auditorium *unless otherwise specified.*

Workshop

Wednesday, October 12
Rehearsal Hall, Room 884

Recital

Wednesday, October 19
Rehearsal Hall, Room 884

Workshop

Wednesday, November 16

Recital

Wednesday, November 30

Workshop

Wednesday, January 11

Recital

Wednesday, January 18

Workshop

Wednesday, March 8

Recital

Wednesday, March 15

Workshop

Wednesday, April 19

Recital

Wednesday, April 26

Sophomore Recital

Thursday, April 27

7:30 p.m.

V CONCERT AND RECITAL ATTENDANCE

Listening to live concerts and recital performances is an indispensable part of a well-rounded education in music. Only through broad exposure can the student begin to understand and appreciate all types of serious musical expression and develop adequately in their own performance area. It is because of this that all music majors are required to attend a minimum of twelve (12) live concerts and/or recitals during terms I and II. For purposes of this requirement a music major is a student who is taking major level applied instruction (MV_ 131_ or MV_ 232_). If a student is taking major level applied lessons but is enrolled in less than twelve hours, the student will be expected to attend a number of concerts and recitals equal to the total number of hours in which they are enrolled. The student with the most concert recital cards at the end of each term will be presented with a special recognition during the next major term.

In fulfilling this requirement, music majors will attend performances of all Pensacola State College sponsored organizations and all departmental student recitals. A list of these events is available from the Performing Arts Office. **Applied teachers will not waive any portion of this rule.** In addition, each music major will find that in order to fulfill the attendance requirement, they will need to attend concerts and recitals sponsored by other community and area institutions and agencies. Some examples of acceptable off-campus musical events are: University of West Florida Department of Music concerts and recitals, Pensacola Symphony Orchestra concerts, and Pensacola Opera productions. In general, any concert or recital of high musical quality will be acceptable.

Failure to attend the required number of recitals or concerts during a semester will result in the student receiving a lowered grade in their major applied study. The following formula will be used: one letter grade lower for each concert or recital short of the requirement. Therefore, for example, if Jane Doe made a “B” in piano and was required to attend twelve recitals or concerts that term but attended only ten, she would receive a “D” as her final grade in piano. Only concerts and recitals taking place during a given semester can be used to fulfill that semester’s requirement.

The number of concert and recital cards will be totaled on the morning of the student’s jury. Any grade reduction will be a result of the student not having enough cards listed. Students will not be allowed to turn in recital cards after their jury.

You may receive credit for concert/recital attendance in two ways.

1. Obtain a Music Appreciation Concert List from the Performing Arts Office. This is a list of concerts where an attendance monitor will be issuing cards. The attendance monitor will begin distributing attendance cards twenty minutes before the performance in the lobby of the performance venue. Look for the sign that reads “Pensacola State College Concert Attendance Cards” and the monitor. Cards will not be distributed after the concert has begun. **There will be no exceptions! GET THERE EARLY!**

Fill out the card. Print your name and sign your name. Circle the words "MUSIC MAJOR". Your signature will be compared to a signature sheet that we will have on file in the office.

After the concert is over, return the card to the attendance monitor who will be standing in the same location. He or she will then give the attendance cards to the department secretary the next morning and your attendance will be recorded. The secretary will post the number of concert/recital performances you have attended throughout the semester. That list will be updated weekly and posted on the student message board outside of the Music and Theatre Office.

2. You may attend other concerts not on the Music Appreciation list. These concerts may or may not be approved by the faculty. For approval, you should follow this procedure.

Fill out a RECITAL AND CONCERT ATTENDANCE card found in the small black box on the left as you enter the Music and Theatre Office. Attach a ticket and program to the card and turn in to the department secretary. The music faculty will vote on the acceptability of that particular performance and the student will be notified of the faculty's decision.

FOR ATTENDANCE AT PENSACOLA STATE COLLEGE STUDENT RECITALS:
Get an attendance card from the monitor before the start of the student recital and return it to him or her at the conclusion of the recital.

| RECITAL AND CONCERT ATTENDANCE | |
|--|---------------------|
| Student's Name | |
| Event | |
| Date | |
| Signature of Faculty Member | |
| Attendance at this performance is to be applied toward requirement for (circle one): | |
| TERM I - <u>20</u> _____ | TERM II - <u>20</u> |

VI JURY EXAMINATIONS

MAJOR LEVEL APPLIED

Music majors registered for major level applied music courses must perform an examination before a jury comprised of the members of the music faculty. Juries are held at the end of each term and must be taken in order to receive credit for the work done during the term. Students should regard such performances as their final exam in applied music and should come to the exam fully prepared to give the best performance possible.

Students should perform a minimum of two (2) selections (or movements) for the jury. All voice, piano and guitar majors must perform by memory.

Any student who is unable to perform a Jury Exam because of illness or other legitimate reason will receive a grade of "incomplete" for the semester's work. In order for the "I" to be cleared the student must take the initiative in rescheduling the exam through the Department Head of the Performing Arts Department. Credit cannot be given for major level applied instruction until a Jury Exam has been performed.

Prior to exam week, a jury schedule will be posted on the student bulletin board. The student should obtain, from the music office, a certain number of copies of the Jury Exam form (see example). The form is to be completed by the student prior to the exam and presented to the faculty at the time of the exam. The applied instructor can answer any questions concerning these sheets.

Comments pertaining to the student's performance will be written on the exam form by each faculty member. At the conclusion of the exam, all forms will be returned to the appropriate instructor and may, at the instructor's discretion, be made available to the student concerned.

JURY EXAMINATION

NAME _____ INSTRUMENT _____

APPLIED LEVEL: YEAR - 1st, 2nd (Circle one) SEMESTER - 1st, 2nd (circle one)

SELECTIONS AND COMPOSERS #1
#2

TONE

Intonation
Beauty
Control

TECHNIQUE

Precision
Breathing
Diction
Articulation
Tonguing
Fingering
Memorization
Scales

INTERPRETATION

Tempo
Expression
Phrasing
Rhythm

OVERALL MUSICAL EFFECT

Stage Presence
Artistry

COMMENTS

SIGNATURE _____ PASS: _____ FAIL: _____

LIST REPERTOIRE FOR THIS SEMESTER BELOW.

VII LESSONS

What is accomplished in applied music depends almost entirely on how much and how well the student practices. Musicianship, technique, security, memory, and sight-reading ability develop only with daily work. An instructor's suggestions and corrections mean nothing if they do not influence the performance. The student's own ideas, no matter how imaginative and penetrating, will remain in their head unless the ideas can be realized in sound. Even the rare genius who needs little instruction must practice long and hard to become a first-rate performer.

WHAT IS EXPECTED AT LESSONS

1. The student may be graded each week on preparation, progress, etc. If the materials assigned for a lesson have not been prepared, the student will be dismissed from the lesson early and the student's grade will reflect the amount (or lack thereof) of preparation. If assigned books have not been obtained, the student could be dismissed early from lessons until the books have been obtained, and the lesson grade will, again, reflect the dismissal.
2. **STUDENTS MUST NOTIFY THE TEACHER IN ADVANCE IF THEY WILL NOT BE AT A WEEKLY LESSON** (call the Music and Theatre secretary at 484-1800 and leave a message, leave a message in the teacher's mailbox, on the teacher's door, come and tell the teacher in person, send a friend to tell the teacher, etc.) or a grade of "F" will be given for the lesson. If it is not possible to call in advance, a written excuse may be provided. If more than 15 minutes late (10 minutes for a ½ hour lesson) without prior notification, the teacher will assume the student is not coming. If more than three lessons are missed without notifying the teacher, the student will be officially withdrawn from the course.
3. If the teacher is notified in advance of an absence, the student will receive an "Ab" (Absent) for that weekly lesson. If the teacher notifies **THE STUDENT** that they will miss the lesson, the student will receive an "Ex" (Excused) for that lesson. Students should take the initiative in making up missed lessons by discussing make-up lessons with the teacher. Make-up lessons are not required. "Ab" and "Ex" grades will not affect the final grade.
4. Lessons usually begin the second week of the term. Students must sign up for a lesson time with their instructor by filling out a student class schedule and putting it in the instructor's box before the second week or the student will receive an "F" for each week that passes during which a lesson has not been scheduled.

VIII PRACTICING

The more time spent in practice, the more results achieved. Therefore each student should practice as much as they can, and always enough to fulfill the assignments. Professional musicians average five to seven practice hours a day.

As students advance, practice time needs to be increased. Technical facility, control, and interpretive maturity do not sprout solely from talent and intelligence. They demand sufficient practice. There are no shortcuts or substitutes.

Cramming usually impedes progress. More is accomplished in a week by practicing two hours each day than by practicing many hours in one or two days.

Effective practicing involves quality as well as quantity. Some students practice long hours, but have little to show for it because they do not know how to work or what goals to seek. Good practicing requires more than playing the music repeatedly. It combines three vital processes:

Conception. The student must first determine how the music should sound. Study the composer's instructions thoroughly, and review the teacher's suggestions. Ultimately the individual musical sense must supply what the composer did not or could not supply. It is most important that ideas are formed before work begins. Think the music accurately, but always use imagination.

Listening. Now the student must produce their ideas in sound. The student must listen to the pitch, duration, intensity, and quality of every tone played or sung, and ask if it matches their own musical conception.

Adjusting. Finally the student must adjust the sound to create as best they can the performance he has conceived. This is the goal. Direct every moment of practice toward accomplishment of this goal.

Helpful Practice Hints

1. Certain techniques are essential for practicing efficiently. Always practice slowly enough to think, listen, and adjust. It may be necessary to work considerably slower than the performance tempo, but speed is unimportant until music is fully mastered.
2. Practice the music in segments, working each segment out carefully before proceeding to the next. Practicing many lines at a time prevents concentration on any area long enough to master it. Break down difficult passages into fragments of a few notes. Then gradually connect them. There is no need to practice lengthy pieces in their entirety each day. A well-learned page is preferable to ten pages insufficiently prepared.
3. Always practice with solid tone. Some students approach newly assigned music with trepidation. They proceed gingerly from note to note, producing a thin and lifeless sound. Practicing this way inhibits learning. Without assertive attacks, fully sustained tone, and precise releases, the mechanics of performance fail to fix themselves in the mind.
4. Unless the instructor recommends a different method, work on all aspects of the music simultaneously. Do not concentrate on notes and rhythms one week, slurring the next, and dynamics the next. The student who listens for only certain things must later unlearn the habits inadvertently developed from bad practicing. Students will save much time and effort by attending to everything from the beginning.
5. The metronome is the only reliable device for measuring rhythmic equality. Every applied music student must own one. The instructor may prescribe its use whenever rhythmic problems arise. Any type of metronome will serve as long as it functions properly.
6. Practice where others will not be disturbed and where others will not disturb practicing. The Fine Arts Building houses several practice rooms equipped with pianos. Music students may use them between 7:30 a.m. and 10:00 p.m. Monday through Friday. The electronic pianos in room 860 are also available when not in use for classes.

Pensacola State provides ample facilities for lunching, lounging, and fraternizing. Students should therefore confine their practice room activities to musical concerns. Food, paper, and other debris must not be left in practice rooms. Any student who defaces or otherwise damages a practice room or anything contained therein will face punitive action.

IX STAFF ACCOMPANIST

Students registered for applied instrumental or voice lessons are provided with an accompanist, Ms. Ila Brown. Practice time with the accompanist is by appointment only. A sign-up sheet is posted weekly on Ms. Brown's door, Room 868.

Students are expected to be prompt and prepared for their appointment. This means being warmed-up, having all music, a metronome, and a pencil. Music should be provided to the accompanist seven days prior to the first appointment. Students should be aware that the accompanist will not instruct them on their part, but will focus on the ensemble and performance practices.

Tardiness of ten minutes or more results in cancellation of the appointment. Notification of student's absence is expected.

The accompanist will not be available for student's performance if student has not attended a previous practice session with accompanist. This policy applies to recital workshops, recitals, and juries.