

**MUSIC MAJOR
HANDBOOK**

**DEPARTMENT
OF
FINE AND PERFORMING
ARTS**

Effective Fall 2023

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MUSIC UNIT MISSION

The mission of this music unit is to prepare a diverse group of learners for success in performance, education, and music technology by readying them for graduate studies or today's job market. Through rigorous study in the music core, graduates are ready to be effective K-12 teachers, classical and jazz performers, and commercial artists. The unit promotes the music of underrepresented composers and arrangers and equips students to successfully navigate diverse working environments. The music faculty seek to maintain a high level of performance and scholarly activity in their respective areas. Teaching, performing, and scholarly activity occur live on campus, in various venues throughout the nation, and online.

MUSIC UNIT PURPOSE

The purpose of the Music Unit is to cultivate capable and qualified music educators; train proficient and professionally viable classical musicians; and teach the traditions, techniques, and history of jazz music.

MUSIC UNIT OBJECTIVES

Within the framework of this mission, the objectives of the music unit are to:

1. Create and sustain a nurturing academic, intellectual, and artistic environment in which students will find the process of learning satisfying;
2. Develop in students the ability to perceive, write about, react to, perform, conceptualize, analyze, evaluate, and value music;
3. Provide students with the opportunity to develop critical thinking skills in their respective disciplines;
4. Expose students to music of other cultures, to examine the cultural significance and role of music in those societies, and to explore the influences that human societies share through the arts, particularly music;
5. Prepare students for the various professions (performance, music business/industry, and public/private school teaching) related to their respective degree programs and/or certificate: performance, jazz studies, and education;
6. Prepare students for graduate studies by addressing student weaknesses and emphasizing student strengths;
7. Encourage and promote the serious study of the music of African-Americans, drawing attention to various genres of African-American music;
8. Develop performing ensembles that will enhance musical performance skills and perception: wind ensemble, concert band, marching band, university chorus, university singers, opera workshop, world music ensembles, jazz ensemble, jazz workshop, and jazz lab band; and brass, woodwind, and percussion ensembles;
9. Expose students to outstanding scholars, teachers, and performers.

MUSIC UNIT POLICIES

Each student is expected to be familiar with the following policies and to adhere to them.

MUSIC UNIT ADMISSION REQUIREMENTS

In addition to the regular university requirements, all students enrolling in a music degree program are required to take a music theory placement test (written theory, dictation, and sight singing). Those students who do not fully meet the music theory entrance requirement, but demonstrate the potential for satisfactory achievement will be required to do supplementary courses designed to assist them in satisfying these requirements. These supplementary requirements may extend the time that a student would be enrolled at Central State University and delay the student's graduation.

After the first two semesters of principal applied study, all *performance* majors must perform an audition. See Appendix A for the requirements for each instrument.

MUSIC SCHOLARSHIPS

In addition to other scholarships at this university, if funding is available, the music unit awards music scholarships. These scholarships are awarded on the basis of academic performance and should not be considered as financial aid. In order for a student to retain or qualify for a Fine & Performing Arts scholarship, a minimum of 3.0 cumulative grade point average must be maintained.

The Department of Fine & Performing Arts may also grant scholarships for those who participate in the marching, concert, jazz, choir, and percussion ensembles. Those who wish to participate in any of these organizations and receive one of these awards should contact the appropriate ensemble director for further information prior to registration or at the time of initial admission to the university.

In order for a student to retain or qualify for a BAND scholarship a minimum of a 2.5 cumulative grade point average should be maintained.

In order for a student to retain or qualify for a CHOIR scholarship a minimum of a 2.7 cumulative grade point average should be maintained.

STUDENT COMPLAINTS

If the student has a complaint regarding the outcome of a course, then the first step in the student complaint process is to refer to the course syllabus. If after reviewing the syllabus, the student feels as if there has been a violation of the syllabus, then he or she should discuss this with the faculty member.

If the student has a complaint regarding the faculty member, then he or she should discuss this first with the faculty member. If the student is dissatisfied with the result of that discussion, then he or she must follow the chain of command to have the issue resolved, meeting with the chair, dean, and then provost. The chair will hear both sides of the issue and then seek to find a mutually agreeable resolution. If the student is dissatisfied with the efforts of the chair, then he or she should take it to the next level in the chain. If the issue is in regard to a grade, there is a university grade appeal process that is available to the student.

https://forms.office.com/pages/responsepage.aspx?id=KHZI3jhahEWLXuTurjDE6iLgFkWEI_9HojFPRGddaphUNzBIRlpQSjNDU1czNIRKOTNBTFdYQTZHUYQIQCN0PWcu

If there is a complaint or in which the student feels unsafe speaking with the faculty in question, immediately contact the chair and know his or her available resources.

<https://www.centralstate.edu/marauder-life-health-and-wellness/counseling-services>

ADVISING

Freshmen (students with 30 earned credits or less) are assigned to a professional academic advisor. All other students are assigned to a music faculty advisor and should see the department secretary or chair for music advisor assignments. The academic advisor substantively reviews the student's abilities and achievements and confers with the student on the interrelationship of each area of study to his/her professional development. Individual counseling is given to the student by his/her advisor during each registration period and whenever necessary. Students should only meet with and be counseled by their assigned advisor. If there is an emergency or a time-sensitive issue that must be resolved and the student's assigned advisor is not available, another music faculty member could agree to serve as the student's advisor on that one occasion. All students should see their assigned advisor each semester for scheduling, dropping, and/or adding courses, etc.

Students are urged to adhere to the university and department's chain of command: first meet with your assigned academic advisor; then meet with either the head of the University Student Success Center or the Chair of the Department of Fine and Performing Arts, depending on your classification.

MINIMUM GRADES AND MAXIMUM ATTEMPTS

- 1) The minimum passing grades for principal applied courses and ensembles:
 - a. For the B.M. in Music Education: a grade of "C" or better
 - b. For the B.M. in Performance: a grade of "B" or better
 - c. For the B.M. in Jazz Studies: a grade of "B" or better
- 2) Students in the B.M. in Jazz Studies must achieve a grade of "B" or better for *all* jazz studies courses.
- 3) Piano majors are required to pass four credits of secondary applied music or Introduction to Collaborative Piano with a grade of "C" or better to substitute for piano class.
- 4) Students may *not* take any of the following courses more than two times: MUS 1100, Fundamentals of Theory; MUS 1101, Music Theory I; MUS 1102, Music Theory II; MUS 1151, Piano Class I; MUS 1152, Piano Class II; MUS 2271, Jazz Keyboard Harmony I; MUS 2272, Jazz Keyboard Harmony II; MUS 2280, Intro to Music Education; and MUS 3391, Jazz Improvisation I.

PROFICIENCY EXAMS

Class Piano. Students have the option to test out of all four piano classes (MUS 1151, MUS 1152, MUS 2251, MUS 2252). The student must register for and stay enrolled in the class in which he or she is testing out of. He or she must take the proficiency exam within the first 2 weeks of the semester and earn a "C" or better. The grade earned on the proficiency exam will be assigned to the student for interim and final grades.

Music Theory. Students entering into the university and/or program have the option to test out of any of the Music Theory classes (MUS 1101, MUS 1102, MUS 2201, MUS 2202). He or she must take the proficiency exam within the first 2 weeks of the semester and earn a "C" or better. This class will be waived from the student's graduation requirements. The student must still earn the required number of credits to graduate.

ENSEMBLE REQUIREMENTS

- 1) It is the belief of the music faculty that our ensembles are the “flagships” of the university. Therefore, every music major is required to participate in an appropriate ensemble each semester while he/she is in attendance at Central State University. Music Education majors are exempt from this requirement during the student-teaching semester. Because of the extraordinary amount of time demanded for Marching Band, MUS 1127, and University Chorus, MUS 1131, students may not participate in both courses unless he or she is given permission by the department chair in consultation with the faculty.
- 2) Jazz majors are required to take two jazz ensembles per semester for two years.
- 3) In order to satisfy graduation requirements, music education majors are required to register for 4 credit hours of the ensemble that utilizes his/her major applied instrument. *In order to meet the department’s policy*, music education majors must be registered for 3 additional credit hours, for a total of 7 credit hours of the ensemble that utilizes his/her major applied instrument. Those in music education whose principal applied is piano may elect either a vocal or instrumental major ensemble. Instrumentalists (winds and percussion) in the music education program must have a minimum of 2 semesters in the University Band (Marching Band, MUS 1127) and two semesters in either the Robeson Chamber Winds (MUS 1129) or the Concert Band (MUS 1128). In addition, beginning in Spring 2024, each music education student must have at least one semester of performance in a choral ensemble.
- 4) Music students will not perform as ambassadors of C.S.U. in public without the consent of the faculty.

JURIES

- 1) All music majors are required to take a jury examination in their respective principal applied area each semester of study unless they have successfully presented a junior or senior recital during that semester. The principal applied instructor may require a student to perform a jury even if the student has successfully presented a degree recital. Those enrolled in secondary applied need not take juries unless the instructor chooses to require a jury examination.
- 2) Students should be at the recital hall door ten (10) minutes prior to their jury time. Tardiness will not be tolerated. If the student is late, the faculty may choose not to hear the student’s jury. As a result, the student’s grade will be affected adversely.
- 3) Failure to attend a jury will result in a failing grade. If students wish to appeal this decision, then they may follow the incomplete grade process. Justifiable reasons for an incomplete include documentation of death to family member, physical injury, illness, and/or hospitalization. Written approval from the chair of the department and the applied instructor must be obtained.
- 4) See Appendix B for the jury requirements of each instrument.

RECITALS

WEEKLY STUDENT RECITALS. The purpose of weekly student recital class (MUS 1000) is to provide students with opportunities to perform in public, establish an appreciation for a variety of music, hear artist-performers, develop critical listening skills, improve proper recital decorum, and cultivate a high-standard recital experience.

Student recitals are scheduled during each semester of the school year on Thursdays at 3:00 p.m. Attendance is mandatory for music majors. Outside performances may be substituted for student recital attendance with the student recital equivalency form properly approved and signed along with the permission of faculty and the chair. Non-traditional students may request a waiver from the chair, the appropriate applied faculty member, and his or her advisor. This waiver may be granted for reasons including, but not limited to, regular music employment that creates a schedule conflict.

Students are strongly urged to develop the habit of attending evening and weekend performances.

The literature to be performed on recital will be assigned by the applied instructor. Fifty minutes is allocated for each student recital including time for performance, set-up, applause, entrance, and exit. Credit toward student recital attendance will be given only to those who remain for the entirety of each program.

In order to satisfy the requirements for MUS 1000, the student must do the following:

- 1) Sign up for their performance(s) by Week 6 with the instructor of record
- 2) Perform at least once each semester, depending on classification
 - o Junior (61+ earned credits) and seniors (91+ earned credits) must perform at least *twice* each semester on their primary instrument.
 - o First-semester freshmen and Music Education majors during their student-teaching semester do NOT have to perform.
- 3) See the MUS 1000 syllabus for the complete requirements and policies of the course.

Failure to meet the above requirements will result in failure of the course.

HONORS RECITAL

At the end of each semester, students who have met the requirements of MUS 1000 *and* presented exemplary performances in student recital will be nominated by the music faculty to perform on Honors Recital. All participants will be presented with a special certificate appropriate for framing.

DEGREE RECITALS

- 1) The CSU Degree Recital Hearing Form (See Appendix E) must be submitted within the first six weeks of each semester.
- 2) Students are required to perform selections from their degree recital satisfactorily for a hearing by the music faculty committee no later than two weeks preceding the intended recital date. Approval of the faculty is required to present a degree recital. Three faculty signatures must be signed in the CSU Degree Recital Hearing Form. Failure to pass this hearing will require that the recital be postponed. In case of a failed hearing or a missed hearing, refer to the procedure for receiving an “incomplete” from the Registrar’s Office.
- 3) In order to present a recital, a student must be enrolled in a principal applied lesson. Any deviation from this practice must be approved by the principal applied faculty and chair.
- 4) Approval of the ensemble director must also be secured for use of an ensemble to accompany soloists on a degree recital. Degree recitals may only include compositions approved by the applied instructor. Any changes of recital program plans (e.g. hour of the day, place of the performance, etc.) must be approved by the music faculty and the chair. Students should plan to

arrive at least fifteen (15) minutes before the designated hour of the program. Failure to appear will result in a failing grade.

- 5) Degree recitals require formal attire. Sweaters, sportswear or any casual or distracting attire are unacceptable. Discretion, neatness, and modesty are to be considered in choosing dress for performers.
- 6) It is the responsibility of the applied instructors to plan and advise the students in the first six weeks of each semester so that programs may be printed, public announcements made, and the departmental calendar invite sent to faculty.
- 7) No degree recitals will be given during final exam week.
- 8) Special requirements for junior recitals
 - The junior recital should demonstrate proficiency on the instrument. Repertoire must be approved by the principal applied instructor and represent various styles. No student will be allowed to progress to the 4000 level in principal applied lessons without passing the junior recital.
 - Courses and *minimum* lengths are as follows:
 - Jazz Studies majors, MUS 3495, Junior Recital, 50 minutes
 - Music Education majors, MUS 3495, Junior Recital, 25 minutes
 - Performance majors, MUS 3397, Junior Recital and Research, 45 minutes
- 9) Special requirements for senior recitals
 - The senior recital should demonstrate proficiency on the instrument. Repertoire must be approved by the principal applied instructor and represent various styles.
 - Courses and *minimum* lengths are as follows:
 - Jazz Studies majors, MUS 4495, Senior Recital, 50 minutes
 - Music Education majors, MUS 4495, Senior Recital, 45 minutes
 - Performance majors, MUS 4497, Senior Recital and Research, 50 minutes

COLLABORATIVE PIANO/COACHING POLICY

- 1) Coaching Requests
 - a. Dr. Qiang offers Collaborative Piano/Coaching for Degree Recital, Recital Class, Masterclass, Jury, and others events approved by the department chair.
 - b. Students must contact Dr. Qiang to request directly (in-person) or by email (nqiang@centralstate.edu) at least two (2) weeks before the desired performance date.
 - c. Students must have at least one coaching before their performances in Masterclass, at least two coachings before Recital Class.
 - d. Evening or weekend recitals requests must be presented to Dr. Qiang at least six (6) weeks before the desired date.

- 2) Allocation of Coaching Hours
 - a. Degree Recital – 4.5 hours
 - i. Time allotment is for coachings (including the dress rehearsal), lessons, and masterclasses. If total time of music with piano is less than 31 minutes, hours will be allotted as follows: 2 hours for 1-15 mins of music, 3 hours for 16-30 mins of music.
 - b. Recital Class – 1.5 hour
 - c. Masterclass – 1 hour
 - d. Jury – 1.5 hours

- 3) Scheduling and Deadlines. In advance of the performance, students must sign up online for their coachings. Students must leave the original or a copy of music in Dr. Qiang's office 7 days BEFORE the first coaching. Students may also email the electronic copy/scan in a clean and readable format to Dr. Qiang. Only PDFs will be accepted. students plan to perform without Dr. Qiang, program info must be submitted at least 3 days prior to the performance date. Dr. Qiang offers Collaborative Piano/Coaching for the above events only if the following deadlines are met:
 - a. Degree Recital – See Appendix E. (For degree recitals occurring in the first 6 weeks, contact the Department Chair for special assistance)
 - b. Recital Class – Applications must be submitted and repertoire confirmed within the first 6 weeks of the semester (no exceptions).
 - c. Masterclass – Applications must be submitted and repertoire confirmed 1 week prior to the Masterclass.
 - d. Jury – Applications must be submitted and repertoire confirmed 2 weeks prior to the last day of class in any given semester. In the case of repertoire change, consult Dr. Qiang at least 48 hours before the jury.
 - e. Honors Recital and other events – Applications must be submitted and repertoire confirmed 2 weeks prior to the date. Generally students submit the same repertoire in which they were nominated for honors recital. In the case of a repertoire change, consult Dr. Qiang at least 48 hours before the date of the performance.

- 4) Cancellation / No-Show
 - a. Students must notify Dr. Qiang of changes to or cancellations of all coaching **at least 24 hours ahead of time** via email or the Online Sign-up System.
 - b. The following are very unprofessional and unacceptable behaviors:
 - i. Failure to notify of a change or cancellation of a coaching
 - ii. Last minute coaching cancellations
 - iii. Failure to show up to a coaching without notice
 - iv. Lateness of more than 15 minutes to a coaching without notice
 - c. In the cases mentioned above, Dr. Qiang will report repeated infractions to the applied professor and the department chair. These infractions will potentially affect the final grade of the student's principle applied lesson.
 - d. Dr. Qiang will not make up coachings or performances with students who are absent or extremely late without notification. Being absent or tardy would result in the reduction of coaching time.
 - e. If more than THREE absences in a semester occur, the student is no longer eligible for coaching from Dr. Qiang. The student will have to find someone else and Dr. Qiang can provide a list of local pianists.

FACILITIES

In order to ensure that present and future generations of students continue to receive the maximum amount of educational benefit from the use of these facilities, the following regulations have been established. Failure to comply with these regulations and/or misuse of equipment may result in loss of practice privileges and/or disciplinary action.

1) PRACTICE ROOMS

- a. A \$15.00 payment is required for the use of a practice room and key. The key must be returned at the end of each semester. At the beginning of the following semester, the key will be returned to the student.
- b. Practice rooms are intended for academic purposes only.
- c. PRACTICE ROOM KEYS ARE NOT TO BE LENT. Access to the practice room should not be given to persons not affiliated with the music department.

2) LOCKERS

- a. Each music major may request a storage locker located on the second floor of the music wing. Locker and combination numbers are assigned upon request. It is the student's responsibility to keep lockers tidy.
- b. The university reserves the right to inspect lockers.

3) USE OF PIANOS

- a. The following is not allowed in the practice rooms – food, non-water drinks.
- b. Closed water bottles, instruments, instrument cases, coats, hats, umbrellas, etc. should not be placed on pianos.
- c. A piano technician is employed by the Music Unit. However, since 30 pianos are in daily use, it is almost impossible to keep up with all the necessary repairs. Students are urged to treat instruments with respect and to email needed piano repairs to the department secretary and/or chair.
- d. Pianos may not be moved without authorization from the chair of the Department of Fine and Performing Arts.
- e. Use of the pianos in the Recital Auditorium for practice is by permission of both the chair and the piano professor.

4) BULLETIN BOARDS

- a. Important information is posted both on the large bulletin board near the front entrance of the Music Wing as well as on the 2nd floor near the Chair's office. All students are expected to read the bulletin boards regularly to avoid missing urgent messages.

5) MUSIC LISTENING RESOURCES

- a. The Hallie Q. Brown Library houses thousands of classical and jazz CD that are available for checkout. Almost every composer and composition you will study at C.S.U. is on a CD in the library. In addition, students have access to the Ohio Music Link which has 78,000 tracks available online at <http://music.ohiolink.edu>, as well as the open source website, imslp.org

6) UNAUTHORIZED USE OF THE RECITAL HALL

- a. Use of the recital hall is considered unauthorized if it has not been approved in writing by the chair or has not been requisitioned through the building manager's room requisition process. All unauthorized people will be immediately asked to leave.

HEARING HEALTH

Based upon recommendations from the National Association of Schools of Music, all instrumentalists should have access to sound reduction earplugs for every instrumental rehearsal and performance. Every faculty member in the same area as an instrumental ensemble should wear sound reduction earplugs at every rehearsal and concert (without exception) and every director of an instrumental ensemble should require every student in a rehearsal room or a concert venue to wear sound reduction earplugs at all times.

All singers and voice faculty should have access to and wear sound reduction earplugs whenever there is any instrument accompanying or performing with the singers. All singers and voice faculty should have access to and wear sound reduction earplugs whenever amplification is being used in a rehearsal room or in a concert venue (even in a setting with no instrumental accompaniment).

SPECIAL REQUIREMENTS FOR MUSIC EDUCATION

Methods Classes

All Music Education majors, regardless of their principal-applied focus, must take all methods classes. Vocal Music Education majors may waive MUS 2230, but must still earn the required number of credits to graduate.

Admission to Teacher Education Program

All music education majors must apply for admission to the Professional Education program by submitting an application to the chair of Professional Education in the College of Education at the end of the sophomore year (or as soon as the requisite courses in Professional Education have been completed). Specifically, the requirements are as follows:

- 1) **ADMISSION CRITERIA**
 - a. Successfully complete a minimum of 32 semester hours of course-work (a combination of general education and education content courses including MUS2280).
 - b. Minimum GPA of 3.0 at CSU (Transfer students, after 12 credits hours)
 - c. Clear state/FBI background check results OR School District Verification Form
- 2) **BASIC ACADEMIC SKILLS COMPETENCY--(Check which one(s) apply):**
 - a. High school/CCP GPA of at least 3.0, grades of at least "B" in MTH 1550/1750, and ENG 1100/1101 and ENG 1102 (if ACT or SAT scores are not met).
 - b. ACT Scores: Reading ≥ 21.25 ; Writing ≥ 6.60 ; Math ≥ 21.25 ; SAT Scores: Combined Reading, Writing, and Math ≥ 162.14 .
 - c. Praxis Core: Reading ≥ 168.06 ; Writing ≥ 165 ; Math ≥ 162.14 ACCURATE?
 - d. Community College GPA of 3.0 or higher with a minimum of 60 credit hours, grades of at least "B" in MTH 1550/1750, and ENG 1100/1101 and ENG 1102
 - e. College/University GPA of 3.0 or higher with a minimum of 60 credit hours, grades of at least "B" in MTH 1550/1750, and ENG 1100/1101 and ENG 1102
 - f. CBEST: Reading ≥ 41 ; Writing ≥ 41 ; Math ≥ 41 ACCURATE?

STUDENTS MUST HAVE BEEN OFFICIALLY ADMITTED TO THE TEACHER EDUCATION PROGRAM TO ENROLL IN 3000 LEVEL TEACHER EDUCATION COURSES. Because of the number of credit hours, a double major or minor in a non-music area for purposes of additional teaching certification is discouraged except for those rare cases where it is feasible.

Admission to Student Teaching

- 1) All music education majors must meet all Professional Education and University requirements before student teaching (i.e. completion of all comprehensive examinations, junior and senior recitals, and all course work). The student teaching experience is the last requirement to be admitted to Student Teaching. The following is required:
- 2) Successfully obtain a 3.0 or higher cumulative grade-point average.
- 3) Successfully complete the Licensure Exams. The Licensure Exams measure the knowledge of the subjects the students will teach, also, their general and subject-specific pedagogical skills and knowledge. Presently, the State of Ohio requires all music education majors to successfully complete Professional Knowledge: Grades K-12; and Music: Content Knowledge (with Listening Sections).
- 4) Successfully complete all other requirements as determined by the College of Education and the Music Unit.

SPECIAL REQUIREMENTS FOR THE B.M. IN PERFORMANCE

To ensure that only the most talented performers who honestly have a chance to make a career in the highly competitive music business are accepted into and progress through the performance curriculum culminating in a B.M. in Performance, the following special requirements shall be met.

AUDITIONS

After two semesters, performance majors will perform an audition during juries. See Appendix A, Audition Requirements for Performance Majors. After consultation with the faculty, the chair will write a written recommendation as to whether it is advisable for the student to continue as a performance major.

Students in the program will be expected to exhibit improvement every semester and to achieve a high level of performance ability. At the end of each year the student's jury will be evaluated, and the faculty will decide if the student will proceed to the next level of study. If his/her performance at this jury is not acceptable, the student will receive a letter explaining the faculty's decision and informing him/her that he/she is on probation. The student will have one semester to rectify this situation. If the faculty finds the student's performance unacceptable at the end of the following semester, the student will be advised to withdraw from the performance program.

See Appendix C for the Performance Major Control log. This must be signed by the student during the appropriate semesters. This log will be facilitated by the chair until the student is assigned to a music faculty advisor. It will be held in the Music TEAMS shared drive.

SPECIAL REQUIREMENTS FOR THE B.M. IN JAZZ STUDIES

Jazz Studies Comprehensive Examination

Jazz Studies majors must pass a battery of proficiency exams in a semester prior to the performance of the Senior Recital. The proficiency consists of the following:

1. **Repertoire:** the following 25 tunes must be performed from memory (one chorus melody, one solo chorus, and one chorus of comping, if piano, guitar, or vibes major):

A Night In Tunisia	_____	All The Things You Are	_____
Autumn Leaves	_____	Blue Bossa	_____
Billie's Bounce	_____	Cherokee	_____
The Days Of Wine & Roses	_____	Donna Lee	_____
Four	_____	Giant Steps	_____
Have You Mett Miss Jones	_____	In A Sentimental Mood	_____
Just Friends	_____	Now's The Time	_____
Oleo	_____	On Green Dolphin Street	_____
Out Of Nowhere	_____	Recordame	_____
Satin Doll	_____	Scrapple From The Apple	_____
Sophisticated Lady	_____	Stella By Starlight	_____
Take The "A" Train	_____	Yardbird Suite	_____
There Will Never Be Another You	_____		

2. **Scale Technique:** play the following scales or modes at 200 m.m.

MAJOR			
Ionian	_____	Dorian	_____
Phrygian	_____	Lydian	_____

Mixolydian	_____	Aeolian	_____
Locrian	_____		
MELODIC MINOR			
Melodic Minor	_____	Dorian b2	_____
Lydian Augmented	_____	Lydian Dominant	_____
Mixolydian b6	_____	Locrian #2	_____
Altered Scale	_____		
HARMONIC MINOR			

SYMMETRIC			
Diminished	_____	Dominant Diminished	_____
Whole Tone	_____	Chromatic	_____
BLUES			

3. 2-5-1 Technique: perform in all keys around the cycle, ascending whole steps, or ascending ½ steps			
Ten 2-bar major 2-5-1's	_____	Ten 2-bar minor 2-5-1's	_____
Five 4-bar major 2-5-1's	_____	Five 4-bar minor 2-5-1's	_____

For Jazz Drummers Only

Jazz majors whose principal instrument is the drum set will be required to play and solo over tunes from the repertoire list, all seven major scale modes, and three 2-bar major 2-5-1's, three 2-bar minor 2-5-1's, two 4-bar major 2-5-1's, and two 4-bar minor 2-5-1's. They also should be able to sing all of the tunes on the standard repertoire list while playing in the appropriate style and emphasizing major kicks (accents). Mallet majors play the standard proficiency.

APPENDIX A

AUDITION REQUIREMENTS FOR PERFORMANCE MAJORS

After the first two semesters of principal applied study, students majoring in Performance must successfully demonstrate the following:

VOICE

- Sight reading exercise
- Major scale and arpeggiated triad
- Two contrasting selections to be chosen from the following: 17th- or 18th-century Italian art song or aria, Art Song in English, French, or German; an arranged Folk Song or Spiritual; Aria from an Opera or Oratorio; Musical Theater selection

LOW BRASS

- All major scales (one octave) from memory to be chosen at random
- F major scale (two octaves), Bb chromatic scale (one octave)
- Two contrasting movements of a solo or two contrasting solos

PERCUSSION

- Snare Drum Solo
- Mallet Solo
- Optional other percussion solo work
- All major scales

PIANO

- All major scales
- 2 contrasting pieces from memory

GUITAR

- In any key, one (1) major scale one (1) minor scale, and (1) pentatonic scale
- One (1) technical study — ii-V-I exercise, scale study, chord drill, etc.
- Two (2) pieces chosen from a ten-minute repertoire

TRUMPET

- All Major Scales with arpeggios (2 octaves on G, Ab, A, Bb, B, C)
- Chromatic Scale – 2 Octaves
- Sight Reading
- Prepared Solo (Level 6) + Etudes (Lyrical and Technical)
- Orchestral Excerpts
- Terminology

FRENCH HORN

- All Major Scales with arpeggios (2 Octaves) (F and Bb fingering system)
- Chromatic Scale (3 Octaves)

- Sight Reading
- Prepared Solo (Level 6) + Etudes (Lyrical and Technical)
- Orchestral Excerpts
- Terminology

INSTRUMENTAL JAZZ – 20-minute Audition

- All Major Scales
- Performance of a Blues – melody and one solo chorus
- Performance of a piece from the standard repertoire – melody and one solo chorus
- Sight Reading from a Lead Sheet

VOCAL JAZZ – 20-minute Audition

- Performance of a Blues – melody and lyrics
- Performance of a piece from the standard repertoire – melody and lyrics. During the Audition, at least one chorus of scat singing
- Sight Reading from a Lead Sheet

Principal Applied Woodwinds Audition Requirements

Instrument	Grade	Performance	Education	Jazz
Flute				
	Freshman	All major and minor scales 3 Sonatinas or recital pieces	All major scales 2 or 3 Sonatinas or recital pieces	All major and jazz minor scales – 6 introductory jazz tunes
Clarinet	Grade	Performance	Education	Jazz
	Freshman	All major and minor scales 2 sonatinas or recital pieces	All major scales 2 or 3 Sonatinas or recital pieces	All major and jazz minor scales – 6 introductory jazz tunes
Saxophone	Grade	Performance	Education	Jazz
	Freshman	All major and minor scales 3 Sonatinas or recital pieces	All major scales 2 or 3 Sonatinas or recital pieces	All major and jazz minor scales – 6 introductory jazz tunes

APPENDIX B

Jury Requirements

VOICE

Freshman

- 3 songs in two languages (English and Italian)
 - o Italian Art Songs, Art Song in English or Spiritual

Sophomore

- 4 songs in three languages (English, Italian, German)
 - o Italian Art Song, German Lied, English Art Song, Spiritual, *Musical Theater piece (at teacher's discretion)

Junior

- 4 songs in three languages
 - o French Melodie, Italian Art Song, German Lied, English Art Song, Spiritual, Aria from Opera or Oratorio, *Musical Theater piece (at teachers discretion)

Senior

- 5 songs in at least 4 languages
 - o 1 Self Prepared Song- *Learned apart from Voice Teacher or Coach*
 - o 4 songs chosen from the following : French Melodie, Italian Art Song, German Lied, Spanish Song, English Art Song, Spiritual, Aria from Opera or Oratorio, Musical Theater piece (at teachers discretion)

No jury in the same term as recital.

GUITAR

Students are judged by their ability to play scales, technical studies, and pieces.

Freshman

- In any key, one (1) major scale and one (1) pentatonic scale
- One (1) technical study — ii-V-I exercise, scale study, chord drill, etc.
- One (1) piece chosen from a ten-minute repertoire

Sophomore

- In any key, one (1) major scale, one (1) minor scale, and one (1) pentatonic scale
- One (1) technical study — ii-V-I exercise, scale study, chord drill, etc.
- Two (2) pieces chosen from a twenty-minute repertoire

Junior

- In any key, one (1) major scale, one (1) minor scale, one (1) diatonic mode, and one (1) pentatonic scale
- Two (2) technical studies — ii-V-I exercises, scale studies, chord drills, etc.
- Two (2) pieces chosen from a forty-minute repertoire

Senior

- In any key, one (1) major scale, one (1) minor scale, one (1) diatonic mode, one (1) pentatonic scale and one (1) mode of jazz or harmonic minor

- Two (3) technical studies — ii-V-I exercises, scale studies, chord drills, etc.
- Two (2) pieces chosen from a sixty-minute repertoire

LOW BRASS

Freshman, first semester

- C, F, Bb, Eb, Ab major scales (one octave) from memory to be chosen at random
- one solo, etude, or movement of a solo (no other requirements)

Freshman, second semester

- all flat major scales plus C, G, and D major scales (one octave) from memory to be chosen at random
- Bb chromatic scale (one octave)
- one solo, etude, or movement of a solo (no other requirements)

Sophomore, first semester

- all major scales (one octave) from memory to be chosen at random
- F major scale (two octaves)
- two contrasting movements of a solo or two contrasting solos (may sub one movement or solo out for an etude of similar style)

Sophomore, second semester

- all major scales (one octave) with arpeggios from memory to be chosen at random
- two major scales (two octaves) of student's choice (not F scale)
- F chromatic scale (two octaves)
- two contrasting movements of a solo or two contrasting solos (may sub one movement or solo out for an etude of similar style)

Junior, first semester

- all major scales (one octave) with arpeggios and flat natural minor scales (one octave) with arpeggios from memory to be chosen at random
- four major scales (two octaves) of student's choice
- two movements of a major work for primary instrument or entire solo piece (multi-movement)

Junior, second semester

- all major scales (one octave) with arpeggios and all natural minor scales (one octave) with arpeggios from memory to be chosen at random
- four natural minor scales (two octaves) of student's choice
- two movements of a major work for primary instrument or entire solo piece (multi-movement)

Senior, first semester

- all major, natural minor, and flat harmonic minor scales (two octaves) with arpeggios from memory to be chosen at random
- two contrasting major works for primary instrument or a full concerto

Senior, second semester

- all major, natural minor, and harmonic minor scales (two octaves) with arpeggios from memory to be chosen at random
- two contrasting major works for primary instrument or a full concerto

PERCUSSION

Freshman

- Major Scales in 2 Oct. with arpeggios- C, G, D, A, F, B flat, E flat (Second Semester add E, B, F sharp, A flat, D flat)
- Snare Drum Piece
- Short Two Mallet Pieces or a single longer mallet work

Sophomore

- Minor Scales in 2 Oct. with arpeggios- C, G, D, A, F, B flat, E flat (Second Semester add E, B, F sharp, A flat, D flat)
- 2 Snare Drum Solo in contrasting styles (concert and rudimental styles)
- four mallet piece
- xylophone rag (fall jury)
- timpani solo piece (spring jury)

Junior

- One concert snare drum solo
- One two mallet work
- One four mallet work
- Orchestral Excerpt List (fall jury)
- one multi percussion work (spring jury)

Senior

- One two mallet work
- One four mallet work (fall)
- One electroacoustic work (fall)
- One multi percussion solo
- Other solo repertoire as studied

Instrument	Grade	Performance	Education	Jazz
Flute				
	Freshman	All major and minor scales 3 Sonatinas or recital pieces	All major scales 2 or 3 Sonatinas or recital pieces	All major and jazz minor scales – 6 introductory jazz tunes
	Sophomore	1 major sonata or concerto 2 recital pieces	All major and minor scales 3 Sonatinas	Diminished, Whole Tone, and modes of major 2-5-1 licks – 5 two-bar major 3 two-bar minor 10 intermediate to advanced jazz tunes
	Junior	1 major sonata or concerto Junior Recital	1 major sonata or concerto Junior Recital	All scales and modes 1 original tune All 25 jazz proficiency tunes All 5 four-bar 2-5-1 licks (major & minor) All 10 two-bar 2-5-1 licks (major & minor)

				All 25 jazz tunes Jazz Proficiency
	Senior	1 major sonata or concerto Senior Recital	Senior Recital	Senior Recital
Clarinet				
	Freshman	All major and minor scales 2 sonatinas or recital pieces	All major scales 2 or 3 Sonatinas or recital pieces	All major and jazz minor scales – 6 introductory jazz tunes
	Sophomore	1 major sonata 2 recital pieces	All major and minor scales 3 Sonatinas	Diminished, Whole Tone, and modes of major 2-5-1 licks – 5 two-bar major 3 two-bar minor 10 intermediate to advanced jazz tunes
	Junior	1 major sonata or concerto Junior Recital	1 major sonata or concerto Junior Recital	All scales and modes 1 original tune All 25 jazz proficiency tunes All 5 four-bar 2-5-1 licks (major & minor All 10 two-bar 2-5-1 licks (major & minor All 25 jazz tunes Jazz Proficiency
	Senior	Senior Recital	Senior Recital	Senior Recital
				All major and jazz minor scales – 6 introductory jazz tunes
Saxophone				
	Freshman	All major and minor scales 3 Sonatinas or recital pieces	All major scales 2 or 3 Sonatinas or recital pieces	All major and jazz minor scales – 6 introductory jazz tunes
	Sophomore	1 major sonata or concerto	All major and minor scales 3 Sonatinas	Diminished, Whole Tone, and modes of major 2-5-1 licks – 5 two-bar major 3 two-bar minor

				10 intermediate to advanced jazz tunes
	Junior	1 major sonata or concerto Junior Recital	1 major sonata or concerto Junior Recital	All scales and modes 1 original tune All 25 jazz proficiency tunes All 5 four-bar 2-5-1 licks (major & minor) All 10 two-bar 2-5-1 licks (major & minor) All 25 jazz tunes Jazz Proficiency
	Senior	Senior Recital	Senior Recital	Senior Recital
Voice - Jazz				
	Freshman	N/A	N/A	N/A
	Sophomore	N/A	N/A	N/A
	Junior	N/A	N/A	2 transcriptions of scat tunes Self-accompany at the piano on 5 tunes Jazz Proficiency Junior Recital
	Senior	N/A	N/A	Senior Recital

TRUMPET

Freshmen, Fall Semester

- All 12 Major Scales with Arpeggios
- Lyrical and Technical Etudes
- Graded solos
- Trumpet Ensemble

Freshmen, Spring Semester

- Minor Scales – Natural, Melodic and Harmonic
- Lyrical and Technical etudes
- Graded Solos
- Trumpet Ensemble
- Orchestral etudes

Sophomore, Fall Semester

- Hybrid Scales – whole tone, blues,
- Lyrical and Technical etudes
- Transcribed Jazz Solo
- Graded Solos
- Orchestral etudes
- Trumpet Ensemble

Sophomore, Spring Semester

- Discuss scale chord relationships (Jazz)
- Perform a Jazz melody, play transcribed solo, improvise on chord progression
- Lyrical and Technical etudes
- Orchestral etudes (STRAVINSKY Petrouchka (1. in Bb)
- Graded solos
- Hybrid Scales
- Trumpet Ensemble

Junior, Fall Semester

- Lyrical and Technical etudes
- Orchestral etudes
- Graded solos
- Trumpet Ensemble

Junior, Spring Semester

- Junior Recital
- Lyrical and Technical etudes
- Orchestral etudes
- Graded solos
- Trumpet Ensemble

Senior, Fall Semester

- Lyrical and Technical etudes
- Orchestral etudes
- Graded solos
- Trumpet Ensemble

Senior, Spring Semester

- Lyrical and Technical etudes
- Orchestral etudes
- Trumpet Ensemble
- Senior Recital

FRENCH HORN

Freshmen, Fall Semester

- All 12 Major Scales with Arpeggios
- Lyrical and Technical Etudes
- Graded solos
- Horn Orchestral Excerpts (Lincolnshire Posy: Rufford Park Poachers)

Freshmen, Spring Semester

- Minor Scales – Natural, Melodic and Harmonic
- Lyrical and Technical etudes
- Graded Solos (Mozart)
- Horn Orchestral Excerpts (Overture To Candide)

Sophomore, Fall Semester

- Lyrical and Technical etudes
- Transcribed Jazz Solo
- Horn Orchestral Excerpts (Till Eulenspiegel – Strauss)
- Graded Solos (Mozart)
- Horn Orchestral Excerpts

Sophomore, Spring Semester

- Lyrical and Technical etudes
- Orchestral etudes
- Horn Orchestral Excerpts (American Overture For Band)
- Horn Ensemble
- Graded solos (Beethoven Sonata)

Junior, Fall Semester

- Lyrical and Technical etudes
- Orchestral etudes
- Horn Ensemble
- Horn Orchestral Excerpts
- Graded solos (Contemporary – Gordon Jacobs)

Junior, Spring Semester

- Lyrical and Technical etudes
- Orchestral etudes
- Horn Orchestral Excerpts
- Horn Ensemble
- Graded solos
- Junior Recital

Senior, Fall Semester

- Lyrical and Technical etudes
- Orchestral etudes
- Horn Orchestral Excerpts
- Horn Ensemble
- Graded solos

Senior, Spring Semester

- Senior Hearing
- Senior Recital

PIANO

Classification	Semester	Music Education	Performance
Freshman	Fall	Scales – all major sharp scales Two short pieces from any style	Scales – all major sharp scales Two pieces from any style
Freshman	Spring	Scales – all major flat scales Two short pieces from any style	Scales – all major flat scales Two pieces from any style

Sophomore	Fall	Scales – all harmonic minor sharp scales Two short pieces from any style	Scales – all harmonic minor sharp scales Two pieces from any style
Sophomore	Spring	Scales – all harmonic minor flat scales Two short pieces from any style	Scales – all harmonic minor flat scales Two pieces from any style
Junior	Fall	Two pieces from any style	Two long pieces OR multi-movement pieces from any style
Junior	Spring	Recital given in lieu of jury	Recital given in lieu of jury
Senior	Fall	Two pieces from any style	Two long pieces OR multi-movement pieces from any style
Senior	Spring	Recital given in lieu of jury	Recital given in lieu of jury

ALL JAZZ (15 minutes in duration)

FRESHMAN

FALL

(repertoire)

Maiden Voyage

Blue Bossa

Autumn Leaves

Now's The Time

(technique)

Major Scales

Dorian Mode

Mixolydian Mode

Lydian Mode

Chromatic Scale

SPRING

(repertoire)

Summertime

Doxy

Bb Blues

Song For My Father

(technique)

Aeolian Mode

Locrian Mode

Phrygian Mode

Blues Scales

(required software)

iReal Pro (downloaded onto digital device)

SOPHOMORE

FALL

(repertoire)

Take the "A" Train

Scrapple From The Apple

In A Sentimental Mood

I'll Remember April

Billie's Bounce

(technique)

Diminished Scales

Five 2-bar major 2-5-1's

Five 4-bar major 2-5-1's

Altered Scale

Harmonic Minor

SPRING

(repertoire)

Perdido

A Night In Tunisia

Yardbird Suite

Just Friends

Invitation

(technique)

Five 2-bar minor 2-5-1's

Whole Tone Scale

Jazz Minor

Dominant Diminished Scale

JUNIOR

FALL

(repertoire)

SPRING

(repertoire)

There Will Never Be Another You	Confirmation
Stella By Starlight	Body & Soul
Sophisticated Lady	Bluesette
On Green Dolphin Street	Donna Lee
Recordame	Prelude To A Kiss
<i>(technique)</i>	<i>(technique)</i>
One jazz solo transcription	One jazz solo transcription
Lydian Dominant	Diminished “waggle” and licks
Five 2-bar minor 2-5-1’s	Dominant Cycle with turnbacks
2-5 Chain (ascending ½ steps)	Whole Tone adaptations
Five turnarounds (3-6-2-5-1)	

SENIOR

FALL

(repertoire)

Lazy Bird

Yes And No

Moment’s Notice

Cherokee

(technique)

Pentatonic Scales

4th patterns (Maj/Pent)

SPRING

(repertoire)

Ceora

Speak No Evil

Juju

Giant Steps

(technique)

One jazz solo transcription

Second jazz solo transcription

APPENDIX C CONTROL LOG

This will be facilitated by the chair until the student is assigned to a music faculty advisor. It will be held in the Music TEAMS shared drive.

1. I am a student interested in auditioning for the Bachelor of Music in Performance program. I understand that only after a successful audition will I be allowed to continue as a performance major. (Signed by September 15th)

Student _____ Date _____

Advisor _____ Date _____

Applied Instructor _____ Date _____

2. I have read and I understand the Special Requirements for the B.M. in Performance on p. 13 of the Music Major Handbook. (Signed by September 15th)

Student _____ Date _____

Advisor _____ Date _____

Applied Instructor _____ Date _____

3. Audition Approval (Signed after 2nd semester jury/audition has been completed)

Faculty _____ Date _____

Faculty _____ Date _____

Faculty _____ Date _____

4. Junior Recital Hearing

Student _____ Date _____

Advisor _____ Date _____

Applied Instructor _____ Date _____

5. Senior Recital Hearing

Student _____ Date _____

Advisor _____ Date _____

Applied Instructor _____ Date _____

APPENDIX D
Instrument Loan Agreement

Name _____ Student ID _____

Address _____
(Street) (City) (State) (Zip Code)

Home Phone Number _____ Cell _____

Freshmen _____ Sophomore _____ Junior _____ Senior _____

Instrument _____ Model _____

Serial # _____

Mouthpiece _____ Case _____

Date Issued _____ Condition _____

The instrument registered above is the property of Central State University. School instruments and all materials pertaining to which are provided for students enrolled in the ensembles, methods classes, and principal applied courses. All students must meet and/or follow the guidelines as stated.

The student must be in good standing with the university

The student is responsible for maintenance throughout the loan period

The student cannot rent or lend the instrument to a second party

The student will be billed for any damages recorded during the loan period **(all accounts must be satisfied prior to the end of the semester)**

The student is expected to participate in all musical activities sponsored/associated with their ensemble, methods class, and/or principal applied course.

I _____ have read the guidelines affixed and agree to all the terms and conditions.

Student's Signature _____ Date _____

Date Returned _____ Condition _____

Student's Signature _____ Date _____



**APPENDIX E
DEGREE RECITAL FORM**

Name: _____

Hearing Date (must be on the 2nd Tuesday of the month): _____

Length of recital: _____

Recital Program Information. Include the name of the piece, movements played, composer, length of piece. If needed, attach an additional sheet.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

I acknowledge that I have read and received a copy of the Collaborative Piano policy. Further, I understand that my failure to abide by the policy may have significant academic consequences.

Signed _____ Date _____

Approval

Yes _____

No _____

Faculty Signature 1 _____

Faculty Signature 2 _____

Faculty Signature 3 _____

-
- The Degree Recital Hearing Form must be turned in within the first 6 weeks of the semester. The actual hearing must be completed at least 14 days prior to the recital date. The entire program should be prepared for the hearing. The jury will request selections from the proposed program. If the jury determines that the hearing is satisfactory or unsatisfactory, the recital will proceed or be postponed. The student must submit this form with required signatures to the Recital Coordinator immediately following a satisfactory hearing and confirm the recital date with the Recital Coordinator.
 - Provide recital program below with time information. Refer to the Music Major Handbook for specific minimum lengths requirements. Only the Junior Recital may be shared with a peer junior (i.e. Joint Junior Recital).
 - All Performance majors giving a degree recital must provide written program notes. This is optional for Music Education and Jazz Studies majors. Performance majors must turn in program notes to applied faculty for approval 14 days before the recital. If program is to be printed by the department, 7 days is needed for production. All music should be performed from original scores to avoid copyright issues.
 - Instrumental recitals must demonstrate at least **THREE** different styles and time periods of music and be appropriate to the instrument. Memorization requirement is at the discretion of applied faculty.
 - Vocal recitals must offer English and at least **THREE** other foreign languages pieces. Vocal recital program notes must include original language texts and English translations. Memorization requirement is at the discretion of applied professor.

Central State University Collaborative Piano/Coaching Policy

- 5) Coaching Requests
 - a. Dr. Qiang offers Collaborative Piano/Coaching for Degree Recital, Recital Class, Masterclass, Jury, and others events approved by the department chair.
 - b. Students must contact Dr. Qiang to request directly (in-person) or by email (nqiang@centralstate.edu) at least two (2) weeks before the desired performance date.
 - c. Students must have at least one coaching before their performances in Masterclass, at least two coachings before Recital Class.
 - d. Evening or weekend recitals requests must be presented to Dr. Qiang at least six (6) weeks before the desired date.

- 6) Allocation of Coaching Hours
 - a. Degree Recital – 4.5 hours
 - i. Time allotment is for coachings (including the dress rehearsal), lessons, and masterclasses. If total time of music with piano is less than 31 minutes, hours will be allotted as follows: 2 hours for 1-15 mins of music, 3 hours for 16-30 mins of music.
 - b. Recital Class – 1.5 hour
 - c. Masterclass – 1 hour
 - d. Jury – 1.5 hours

- 7) Scheduling and Deadlines. In advance of the performance, students must sign up online for their coachings. Students must leave the original or a copy of music in Dr. Qiang's office 7 days BEFORE the first coaching. Students may also email the electronic copy/scan in a clean and readable format to Dr. Qiang. Only PDFs will be accepted. students plan to perform without Dr. Qiang, program info must be submitted at least 3 days prior to the performance date. Dr. Qiang offers Collaborative Piano/Coaching for the above events only if the following deadlines are met:
 - a. Degree Recital – See Appendix E. (For degree recitals occurring in the first 6 weeks, contact the Department Chair for special assistance)
 - b. Recital Class – Applications must be submitted and repertoire confirmed within the first 6 weeks of the semester (no exceptions).
 - c. Masterclass – Applications must be submitted and repertoire confirmed 1 week prior to the Masterclass.
 - d. Jury – Applications must be submitted and repertoire confirmed 2 weeks prior to the last day of class in any given semester. In the case of repertoire change, consult Dr. Qiang at least 48 hours before the jury.
 - e. Honors Recital and other events – Applications must be submitted and repertoire confirmed 2 weeks prior to the date. Generally students submit the same repertoire in which they were nominated for honors recital. In the case of a repertoire change, consult Dr. Qiang at least 48 hours before the date of the performance.

- 8) Cancellation / No-Show
 - a. Students must notify Dr. Qiang of changes to or cancellations of all coaching **at least 24 hours ahead of time** via rmail or the Online Sign-up System.

- b. The following are very unprofessional and unacceptable behaviors:
 - i. Failure to notify of a change or cancellation of a coaching
 - ii. Last minute coaching cancellations
 - iii. Failure to show up to a coaching without notice
 - iv. Lateness of more than 15 minutes to a coaching without notice
- c. In the cases mentioned above, Dr. Qiang will report repeated infractions to the applied professor and the department chair. These infractions will potentially affect the final grade of the student's principle applied lesson.
- d. Dr. Qiang will not make up coachings or performances with students who are absent or extremely late without notification. Being absent or tardy would result in the reduction of coaching time.
- e. If more than THREE absences in a semester occur, the student is no longer eligible for coaching from Dr. Qiang. The student will have to find someone else and Dr. Qiang can provide a list of local pianists.

CENTRAL STATE UNIVERSITY

DEPARTMENT OF FINE AND PERFORMING ARTS

presents

XXX RECITAL

John Smith, Trumpet
Dr. Nanyi Qiang, Piano

6:00 PM, Nov 29, 2022

Paul Robeson Cultural & Performing Arts Center
Recital Hall

• PROGRAM •

Sonata for Trumpet and Piano

Jean Hubeau
(1917-1992)

I. Sarabande
II. Intermède
III. Spiritual

Trumpet Concerto

Alexander Arutiunian
(1920-2012)

Sonata for Trumpet and Piano, 1st & 2nd Movement

Raleigh Dailey

Serenade

Brenda Collins

This Recital is given in partial fulfillment of the requirement for the Bachelor of Music degree in XXX. John Smith is a student of Prof. XXXXXXXX.

Jean Hubeau (22 June 1917 – 19 August 1992)

A [French pianist](#), [composer](#), and [pedagogue](#) known especially for his recordings of [Gabriel Fauré](#), [Robert Schumann](#) and [Paul Dukas](#), which are recognized as benchmark versions. This piece was composed in 1943 during the German occupation of France in World War II, and thus the piece's themes relate to this trying time in French history. The first movement, "Sarabande", is intended to instill a heroic, nostalgic, and sensual image of France gone by. It has a broad, sweeping tone. The second movement, "Intermède" is meant to represent a war hero in the midst of battle, with the piano part representing the conflict and the trumpet the hero. The third movement, "Spiritual", has a Western blues feel. The piano plays a "swinging" triplet accompaniment, contrasted by the trumpet's primarily "straight" melody. The section ends with both parts coming together in a blues style.

Alexander Arutiunian (23 September 1920 – 28 March 2012)

Armenian composer and pianist. The Trumpet Concerto begins with a dramatic Andante introduction, before the soloist presents a melody of Armenian inflection. (Arutiunian asserts that he used no actual folk melodies.) A sprightly dance tune emerges (*Allegro energico*) and is then contrasted by a romantic melody reminiscent of Borodin. These ideas develop while progressing to a central section in which muted trumpet voices a reflective tango. The sprightly opening materials return, then are treated with syncopated development. The work culminates with a brief, but demanding, cadenza written in 1977 by the Soviet Russian virtuoso Timofei Dokschitzer.

Raleigh Dailey

Raleigh Dailey is an internationally recognized jazz pianist, composer, scholar, and educator. As Associate Professor of Jazz Studies at the University of Kentucky, Dailey currently teaches courses in jazz piano, jazz improvisation, and small and large ensembles.

Brendan Collins

Australian composer and performer. Collins is currently the Chief Brass Examiner of NSW for the Australian Music Examinations Board and the Composer-in-residence at Barker College, Sydney. 'Serenade' was composed for American trumpet player Judith Saxton in appreciation for her premiering the Collins Trumpet Concerto at ITG 2012. The piece is a lyrical work with hints of the Broadway musical style. Originally composed for trumpet and piano, Serenade has been re-orchestrated for brass band, wind ensemble and orchestral accompaniment.