

Nyack College  
*Manhattan Campus*

School of Music  
Student Handbook



**Sing joyfully to the LORD, you righteous;  
it is fitting for the upright to praise him.  
Praise the LORD with the harp;  
make music to him on the ten-stringed lyre.  
Sing to him a new song; play skillfully, and shout for joy.  
Psalm 33: 1-3**

2014-2016

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**Music students are expected to meet the curricular requirements outlined in this Music Handbook, which is a departmental extension of the Nyack College catalog.**

The *School of Music Student Handbook* may also be found on the Nyack College website.

## PREFACE

The School of Music Student Handbook is written as a guide for students majoring in the study of music at Nyack College. Each year the school makes continued efforts to enhance the program of study. The School of Music Student Handbook is updated Every two years, and copies are made available to all music majors at the beginning of the fall semester. The contents of this handbook, along with the Nyack College Catalog, are to be studied and referred to concerning questions relating to the music program. Students are responsible for the contents of this document and will be expected to meet the various curricular requirements.

## NYACK COLLEGE MISSION STATEMENT & PHILOSOPHY OF EDUCATION

Nyack College, a Christian liberal arts college of The Christian and Missionary Alliance, seeks to assist students in their spiritual, intellectual, and social formation, preparing them for lives of service to Christ and His church and to society in a way that reflects the Kingdom of God and its ethnic diversity.

*“Whatever is true, whatever is noble, whatever is just, whatever is lovely, whatever is admirable—if anything is excellent or praiseworthy— think about such things.”*

– Philipians 4:8

In keeping with this wisdom, Nyack College is committed to providing its students a broad education based upon the liberal arts and rooted in the historic Christian faith. Thus Nyack College is a Christian liberal arts college dedicated to pursuing, integrating, communicating, and applying truth.

## CORE VALUES & UNDERGRADUATE STUDENT LEARNING GOALS

Nyack College and Alliance Theological Seminary seek to exalt Jesus Christ and fulfill their mission by being:

### **Socially Relevant**

- Preparing students to serve in ministerial, educational, healing, and community-building professions. Students will recognize the value of economic, political, social, and organizational systems as tools for positive change.
- Students will apply a foundation of compassion and integrity to their chosen field of study. Students will demonstrate servant leadership as they engage the community and marketplace.

### **Academically Excellent –**

- Pursuing academic excellence in the spirit of grace and humility.
- Students will attain an educational foundation in arts and humanities, science, mathematics, and social science.
- Students will be able to communicate in oral and written form and demonstrate information and technological literacy.
- Students will demonstrate critical thinking, problem solving, and research skills across the curriculum.

### **Globally Engaged –**

- Fostering a global perspective within a multi-ethnic and multicultural Christian academic community.
- Students will understand the interplay of historical, cultural, and geographical realities of the global community.

- Students will value diversity through an understanding of worldviews, languages, cultures, and peoples.
- Students will engage in service opportunities within the global community.

#### **Intentionally Diverse –**

- Providing educational access and support to motivated students from diverse socioeconomic backgrounds.
- Students will understand the heritages and traditions of diverse peoples and cultures.
- Students will appreciate the need to promote biblical principles of social equality.
- Students will engage in interactions and relationships with those from diverse backgrounds.

#### **Emphasizing Personal Transformation –**

- Emphasizing the integration of faith, learning, and spiritual transformation.
- Students will grow in their faith as they pursue God’s purpose in their lives.
- Students will integrate their Christian worldview into learning and service.
- Students will apply discipleship principles to assist in the personal transformation of others.

## **SCHOOL OF MUSIC GOALS & OBJECTIVES**

- GOAL 1.** To graduate students who have acquired and developed the foundational academic skills of reading carefully and critically, communicating clearly and cogently, and thinking analytically and synthetically:
- *By designing into music courses a cognitive approach to the language and syntax of harmony, form, and the structure of music.*
  - *By designing into the music history sequence a comprehensive overview of Western music and related religious, philosophical, political, scientific, and social developments.*
  - *By designing into music literature courses the appreciation and understanding of non-Western music and music of the church, including research components and the analysis of contemporary phenomena in these areas.*
  - *By fostering the aural development, kinesthetic processes, and aesthetic sensitivities which form the basis of professional caliber musicianship.*
- GOAL 2.** To graduate students who have achieved a broad understanding of human learning:
- *By fostering in our students the skills and motivation for life-long learning and participation in music.*
  - *By encouraging all students to value the creativity of the human spirit and the aesthetic dimension of life.*
  - *By promoting involvement in campus life through participation in aesthetic and cultural activities.*
- GOAL 3.** To graduate students who have achieved an in-depth understanding of one particular field of study by meeting the requirements of at least one major:
- *By training our students to acquire the theoretical and practical skills required by music educators, church musicians, performers and composers.*
  - *By fostering a broad knowledge of music literature, both sacred and secular, through study and performance.*
  - *By employing a competency-based approach for course design and requirements throughout the program while encouraging artistic creativity.*

- *By cultivating career programs and awareness in the various music and music-related fields.*
- *By utilizing the cultural resources of various metropolitan New York area institutions.*

**GOAL 4.** To graduate students who have achieved a basic Christian worldview understanding that can serve as a basis for interpreting experience:

- *By providing experiences in Christian ministry involving music in the Christian and Missionary Alliance and other churches.*
- *By promoting a sense of Christian love and caring throughout the endeavors of the School of Music.*
- *By building the self-esteem of the individual through musical achievement in the Christian context.*
- *By fostering a respect for diverse forms of music, worship, and culture.*

**GOAL 5.** To strengthen a sense of civic responsibility to the community:

- *By promoting in our students an appreciation for the opportunities and responsibilities, which exist in a democratic society concerning the arts.*
- *By encouraging involvement in civic affairs through music and the allied arts.*

## **VISION STATEMENT, NCNYC**

We on the Manhattan campus share a mission statement with the Rockland campus, which you have just read. With our sister campus we also share regulations governing the School of Music. These regulations are based upon the practice of colleges accredited by the National Association of Schools of Music and by other accrediting agencies. Such regulations are stated within this Handbook and must be followed, with few adaptations, by all Nyack campuses.

Nevertheless, located as we are within the City of Manhattan, attended by many commuters and others who desire to experience the urban environment unique to this world center of culture, the School of Music at NCNYC has a vision and emphasis of its own. This vision, expressed in the classes offered by our outstanding faculty, takes shape within our major programs. Our vision is nurtured by the exciting surroundings of this city, and is refreshed and inspired by the talents and enthusiasm that our students bring to our campus.

Nyack students who major in music are given an introduction to classical music and to its wholesome discipline. Where that experience leads upon graduation is entirely up to the student. We encourage excellence in classical music, jazz, and contemporary and traditional Christian music. Undergirding improvisational and creative expression is a strong theoretical and historical background. Of all our students, we urge musical and verbal literacy, so that they can graduate as well-educated, mature people, prepared to serve wherever they are called. The vision as here presented offers both a platform for ongoing discussion and a common purpose to which we, as Christian musicians and educators, can commonly ascribe.

Our desire is that the learning techniques mastered within this four-year program will last many of our students throughout their lifetime, so that we may all be life-long learners with the ability to use our practice and study time efficiently and well. If, while preparing future graduates in the best way we know how, we equip our students with the art of learning how to learn, we will have done a great service to them, no matter where their future roads may lead.

## FACULTY AND STAFF

<b>Glenn Koponen</b> –	<b>Dean</b> , School of Music; Professor of Music Education & Applied Music Teaches—Trumpet, Orchestration, Orchestral Conducting, Wind Ensemble, Brass Ensemble, 20th Century Music History
<b>Sue Lane Talley</b> –	<b>Assistant Dean</b> , School of Music NYC Campus; <i>Teaches</i> —Piano, Recorder, Harpsichord, Opera Coaching, Music History, Worship Studies, Opera Theater Workshop, Collegium Musicum, Freshman Seminar, Composition, Music Education
<b>Lars Frandsen</b> –	<b>Music Theory Coordinator</b> ; <i>Teaches</i> —Music Theory, Guitar, Music History, Viol, Early Plucked Instruments, Senior Seminar, Collegium Musicum
<b>Joan Mallory</b> –	<b>Music Education Department Head</b> , Functional Piano, Music Education courses
<b>Elizabeth Swanson</b> –	<b>Chorale Director</b> ; <i>Teaches</i> —Conducting, Music History, Ear Training and Sight Singing, Select Vocal Ensembles
<b>Dana Talley</b> –	<b>Coordinator of Vocal Program</b> . Teaches—Voice, Music History, Opera and Broadway History, Opera Theater Workshop, Senior Seminar, Vocal Pedagogy, Studio Class
<b>Margrit Zimmerman</b> –	<b>Artist in Residence in Piano Performance</b> , <i>Teaches</i> —Piano, Functional Piano, Piano Pedagogy and Literature, Opera Theater Workshop, Chamber Music, Studio Class, Accompanying
<b>Jamée Ard</b>	Therapeutic Music
<b>Jhasoa Agosto</b> –	Voice, Ear Training and Sight Singing, Composition, Singers’ Diction, Vocal Literature, Music Appreciation, Christian Folk Ensemble
<b>Mary Carey</b> –	Voice, Music Education
<b>Tom Christensen</b> –	Sax, Clarinet, Music Education
<b>Carlos Cuestas</b> –	Music Theory, Guitar, Collegium Musicum, Early Music Studies
<b>David Edwards</b> –	Double Bass, Improvisation
<b>Marjorie Fitts</b> –	Harp
<b>Darryl Jordan</b> –	Vocal Improvisation, Small Jazz Ensemble
<b>Peter Holsberg</b> –	Trumpet, Brass Methods, Jazz Improvisation
<b>Lisa Holsberg</b> –	Acting, History and Performance in the Broadway Theater
<b>Sharmi Harper</b> –	Voice
<b>Kyle Hoyt</b> –	Horn
<b>Chris Hughes</b> –	Percussion, Jazz, Composition, Orchestration, Jazz History and Theory
<b>Byung Kwak</b> –	Violin, Viola, String Orchestra
<b>Natalia Lipkina</b> –	Violin, Viola, String Methods
<b>Willana Mack</b> –	Voice, Worship leading, Christian Folk Ensemble, Gospel Music Studies
<b>Crystal Medina</b> –	Clarinet
<b>Sanae Miyazaki</b> –	Organ
<b>Mark Patterson</b> –	Trombone
<b>Debbie Shen</b> –	Flute
<b>Jonathan Werking</b> –	Piano, Jazz Ensemble, Piano Improvisation, Music Technology, Songwriting, Hymnology
<b>Autumn Nova</b> -	Administrative Assistant to the Dean and Office Manager
<b>Student Workers</b> -	(2014-2015) Sara Donado, Paulino Diaz

(Biographies, audio examples, and pictures of all professors can be found at the following website:  
<http://www.nyack.edu/content/MusicNYCFaculty>)

## MUSIC PROGRAM

The School of Music provides professional training for qualified students in the following degree programs:

*Associate of Science in Music*

*Bachelor of Arts in Music*

*Bachelor of Music in Composition*

*Bachelor of Music in Music Education*

*Bachelor of Music in Performance: Instrumental, Piano, Organ or Voice*

*Bachelor of Science in Music in Worship*

All curricula stress sound musicianship, active musical experience, knowledge of theoretical and practical issues in the field of specialization, acquaintance with professional literature, both sacred and secular, as well as responsible participation in all phases of instruction. Graduates will have prepared for careers as performers, ministers of music, organists and choir directors, composers and teachers of music in public and private elementary and secondary schools. Graduates may also be qualified for advanced studies in graduate schools.

### ADMISSION TO THE PROGRAM

All students, freshman and transfer, are admitted to the music program on the basis of an audition, applied teacher recommendation and written essay. If an applied teacher recommendation is not possible before the program is started, it must be obtained from the Nyack private instructor after one semester of applied studies. The audition is generally scheduled following the student's acceptance by the college.

Prospective music majors may, upon request, audition for the music faculty prior to submitting an application for admission to the college, but they cannot be admitted to the program prior to their admission to Nyack. Prospective students who reside within a 200-mile radius of the college are requested to audition in person before the music faculty. Prospective students living outside the 200-mile radius may submit a recorded audition (audio or video) for review by the music faculty.

### ADVANCED PLACEMENT

Placement tests in music theory, ear training and sight-singing are given to all new music majors during or before Freshman Orientation. Students who display competence in any of these areas may ask that one or both semesters of the first year courses be waived:

AP exam with separate sub-scores for Music Theory and Aural Skills:

*Score of 3-5 on AP Music Theory exam = MUS 123 Music Theory I (3 credits)*

*Score of 3-5 on AP Aural Skills exam = MUS 121 Ear Training/S.S. I (1 credit)*

**Note:** Students with AP Music Theory credits are still required to take Nyack's music theory and ear training placement exams. **In some cases, students may be required to take freshman theory or ear training even though they also receive AP credits. Such AP credits would count as electives.** On the other hand, students with a score of 3-5 on the AP exam, and who test very high on Nyack's placement exams, may receive up to 8 credits in theory and ear training upon the recommendation of the music faculty. Music Education majors with a strong piano background may also waive the beginning Functional Piano courses by audition. For more information, contact the Dean of the School of Music.

## APPLIED MUSIC REQUIREMENTS FOR MUSIC MAJORS

All music majors (except students in the B.A. in Music program) are required to satisfy a certain level of performance in addition to the completion of the minimum number of credits in applied music. **Occasionally this may require taking additional credits of applied music to achieve the graduation standard.** Students enrolled in the Performance and Music Education degree programs are required to fulfill applied major requirements. Applied minor study is recommended and optional. Composition majors are required to fulfill the second year level in their applied major instrument. Instrumental and Piano Performance majors must also complete the Concerto requirement (MUS 476) as described in the Music Handbook. All concertos must be memorized to receive credit. Performance majors will present a Junior Recital in their third year, 30-40 minutes of music, and a Senior Recital in the fourth year, 60-75 minutes of music. Students enrolled in Music Education are required to present a Senior Recital of 30-40 minutes of music in length prior to graduation.

### STUDIO CLASS

Studio Class, MUS 159, will be a required co-requisite for applied lessons for all full-time BM, BS, and MusEd students. Each student is required to attend 8 sessions each semester unless the requirement is waived by the Dean of the School of Music. Attendance is not required in a semester when students that are doing their student teaching. BA in Music, AS in Music, and students who are not music majors enrolled in applied lessons are encouraged, but not required, to take Studio Class.

### PRIVATE LESSONS

Music majors normally register for 60 minute lessons (2 credits) in their major performing area each semester. BA students can register for 30 minute or 1 credit lessons each semester. BM students must register for 2 credits during the preparation of a junior or senior recital plus one credit for the recital. The private lesson instructors assign semester grades which reflect the student's progress and performance. Applied instruction is an integral part of the overall program for each student. Adequate practice time needs to be scheduled to assure progress in both the major and minor areas.

The following guidelines are considered to be **the minimum**:

1 credit per semester 4-6 hours of practice per week

2 credits per semester 8-12 hours of practice per week

**It is the responsibility of the student to purchase any and all music scores required by the instructor as soon as they are assigned.** Students will be assigned specific mandatory hours in our on-campus practice rooms. Students are expected to adhere to their scheduled time for private lessons. Attendance at all private lessons is mandatory and absolutely no unexcused absences or "cuts" are allowed. The following policies will help in planning for your lessons each semester:

### WEEKLY LESSON GUIDELINES

- If students miss lessons for any reason without *notifying the teacher 8 hours in advance*, the lesson is not made up. Teachers must assign a zero grade for lesson cuts.
- The student and teacher should establish the method for communicating with each other (text message or phone—please obtain the professor's cell phone number) at the first lesson each semester. **Students are responsible for responding to their teacher's communications.**
- If students or teachers miss lessons due to illness, required field trips, or professional commitments, it is up to the teacher to schedule makeup lessons. Students must supply documentation for illness (from the doctor) or field trip participation (from the professor).

- Students need to complete 12 lessons per semester or 11 lessons and 1 master class in order to receive credit for private lessons.
- **Performance Majors must sign up for practice rooms and use them at least for the minimum time required (above) for their major instrument or voice. Please see the Music Office to schedule. Students who have practice facilities in their home must sign up for at least 2 hours per week on campus. Other students may sign up for available hours as well. Organ majors must sign up to practice the instrument in Room 2241. The most important “teaching” is self-teaching and the art of practicing is one which must be mastered by every serious musician.**
- “Left over” make up lessons may be scheduled during final exam week when necessary, and rarely, if there is an extended illness, at the beginning of the next semester.

## **APPLIED PIANO, FUNCTIONAL PIANO, AND PIANO PROFICIENCY (BM, BMusEd, BS)**

**Functional Piano** (MUS 101, 102, 201, 202) classes prepare Mus Ed majors to accompany in the school classroom. **Functional Piano also serves as a preparation for BM and BS students (non-piano major) needing MUS 477, as well as MusEd students who are not piano or organ majors.**

**Piano Minors** study privately and are required to demonstrate piano skills approximately equivalent to the first-year level required for piano majors as described in the School of Music Handbook.

**Piano Proficiency in All Degree Programs (MUS 477)**, is the minimum level of piano skill required for all music majors in the professional degree programs (BM, MusEd) who are not majoring in piano, organ, or harpsichord. Students may need to study privately or take Functional Piano for a few semesters to achieve the piano proficiency level as described in the School of Music Handbook. Those students completing four semesters of Functional Piano, with a minimum grade of B in MUS 201, are not required to pass MUS 477. (**Note:** Students having a piano background may take the Piano Proficiency Exam upon request during any semester.)

**Applied Piano Lessons**, besides being required for all majors, may provide an opportunity for the non-piano student to augment the performance and accompanying requirement of Mus 477. The School of Music also provides private piano instructions for students in non-keyboard majors to prepare for the supplemental requirement of Mus 477 besides the curriculum of functional piano. These lessons are not required but are strongly recommended for students in order to reach the best results in MUS 477.

### **Technical and Repertory Requirements for Piano Proficiency (MUS 477)**

**Students are required to begin working on this essential knowledge in their Freshman year.**

- Students are required to perform by memory one octave scales in all keys (major and harmonic minor), hands separately two notes to a beat (minimum = 50), two octaves in all keys, hands separately and together.
- Students are also required to play the chord progression/cadences for tonic-predominant-dominant-tonic exercise in all keys (major and minor). Students are encouraged to play by memory. A sample of required cadences is available upon request.

#### **Solo Repertoire:**

Choose one piece from the following list or compositions equivalent in difficulty:

**Anthology of Baroque Keyboard Music** (ISBN 10: 0882849433)

**Anthology of Classical Piano Music** (ISBN 10: 0739013661)

**Anthology of Romantic Piano Music** (ISBN 10: 0739032879)

**Anthology of Impressionistic Piano Music** (ISBN 10: 073903524X)

Intermediate to Early Advanced Works by 36 Composers. Ed. Maurice Hinson

### **Accompanying Skills:**

**Voice majors:** simple art song accompaniment, a 4-part hymn, various vocal exercises (A sample of the required vocal exercises is available upon request).

**Instrumental majors** – simple instrumental accompaniment (e. g., Suzuki Level 1 or 2, or a 4-part hymn)

**Composition majors** – student’s own original accompaniment, a 4-part hymn.

**Music Education major-** a simple melody or a 4-part hymn, played and transposed up or down from half step to the interval of minor 3<sup>rd</sup>, and various vocalise exercises (A sample of the notated vocalise exercises is available upon request).

**Jury Requirements: Piano Proficiency juries are required to be taken beginning in the spring semester of the sophomore year until the minimum proficiency level is satisfied.** However, students may request to take Piano Proficiency juries early if they wish to satisfy the requirements. Sheet music may be used for the jury exam. The music faculty will determine if the student has satisfied the proficiency level requirement in piano on the basis of the jury examination. Those students completing all four functional piano classes, with a minimum grade of B, are not required to take the jury.

## **JURY EXAMS**

**Beginning in 2014, Juries, after the first semester, will receive a letter grade.** All music majors will take a jury exam during the first four semesters of their study of music. The first semester jury may be waived by the School of Music Dean and a level of expertise in the jury at the end of the sophomore year will determine admittance to the BM and MusEd degrees. Please see the required benchmarks in this handbook. Music majors enrolled in a professional music degree program (BM or MusEd) are required to satisfy a certain level of performance, as described in this handbook, in addition to the completion of the minimum number of credits in applied music. **In some cases, this will require additional hours of applied music.**

Music majors (except those in the BA and BS programs) are required to perform jury exams in their major area at the end of each semester. BS and BA candidates must take a jury once a year, in their junior and senior years, usually in the spring semester. BA and BS or part time students are not required to take a jury if they are not taking applied lessons. Juries are normally scheduled at the beginning of the final exam period. Students will receive an “F” grade if they do not perform their jury exam. The “F” will automatically change to FX if the jury is not made up within the allotted time limit. In the cases of illness and dire emergencies, the private lesson teacher may submit a written recommendation and request for a jury postponement to the Music Office. This request should include supportive information from the proper authorities. A make-up jury may then be scheduled in the beginning of the following semester. Students performing a junior or senior recital perform a recital jury four to six weeks prior to the recital. (For detailed information see Student Handbook.) **Any student that receives an “F” grade twice in succession will be asked to change their major.**

Piano and voice juries are to be performed by memory. All concertos must be performed from memory in all instruments, unless waived by the Dean, in consultation with the applied music instructor. **The jury form is to be typed and five copies brought to the jury exam.** It is the responsibility of the student to have all forms thoroughly prepared for the jury exam, as no incomplete forms will be accepted under any circumstances. Jury forms may be obtained from the Music Office. The information listed under each

major will serve as a general guide to the levels of competence that are expected in each area of performance.

## STUDENT ADVISEMENT

Students majoring in music are assigned an advisor by the Dean of the School of Music during the fall semester of the freshman year. This advisor is usually a full-time faculty member, or assigned adjunct instructor, who serves as the academic advisor and will counsel the music student throughout their course of study at Nyack College. While all changes in registration require the signature of the faculty advisor, **it is the primary responsibility of the student** to maintain comprehensive files of academic progress and accept full responsibility for completing all degree requirements. The student’s personal advisement file should include:

- Registration forms.
- Grade reports from each semester at Nyack College.
- Any and all in-house documentation and correspondence affecting course of study, including medical exemptions, outside work requirements, etc.
- Recital programs for **all performances** by the student, including group recitals.
- Projections for course completion at Nyack College leading to graduation, found in CampusVue.
- All documentation as a transfer student to Nyack College including a copy of the transcript from the former school.
- **The catalog and this Handbook are the official statements of curricular requirements and Campus Vue is only a guide, or synthesis, of your progress toward completion of your degree.**

### Music Major Required Benchmarks beginning with the 2014-2015 Catalog

*The first four semesters for all majors in music have almost identical requirements as seen in the four year plans in the catalog. The Dean of the School of Music, in consultation with the music faculty, may reassign a student to any desired major at the beginning of a semester or at the completion of their jury exams, at any time when the level of expertise has been reached. Meeting minimum performance standards and satisfying academic requirements will determine their continuance for the various music majors. Music Education students will be accepted after their third semester as BMusEd candidates. Students need to earn a “B” grade in MUS 111 to continue on to MUS 123.* The minimum grades below are needed to continue to the next level of a sequential class such as music theory or functional piano. If the required grade is not achieved the class will need to be repeated.

First two semesters:

ENG 101-College Writing I	3	☞ a minimum grade of B-
MUS 110–Freshman Music Seminar	2	☞ a minimum grade of B
MUS 159-Studio Class	0	is Optional the first semester
MUS 171-Jury	0	☞ a minimum grade of P
ENG 102-College Writing II	3	☞ a minimum grade of B
MUS 102-Funct. Piano II	1	☞ a minimum grade of B
MUS 122-Ear Training 2	1	☞ a minimum grade of B-
MUS 124-Theory 2	3	☞ a minimum grade of B-
MUS 172-Jury	0	☞ a minimum grade of B

At the end of the first two semesters, ☞ **a minimum GPA of 2.50 is required in all classes, for a BA or BS major.** The student will have provisional status for a semester to bring their GPA up to 2.50.

Second two semesters:

HIS 114-World History 2	3	☞ a minimum grade of B
Foreign Language 1	3	☞ a minimum grade of B-
MUS 201-Funct. Piano III	1	☞ Required for those desiring a BM or BMusEd degree
MUS 221-Ear Training 3	1	☞ a minimum grade of B to continue to the BMusEd degree
MUS 223-Theory 3	3	☞ a minimum grade of B to continue to the BMusEd degree
MUS 271 Jury	0	☞ a minimum grade of B for those desiring a BM or BMusEd degree
ENG 201 or 202-Global Lit. I or II	3	ENG 202 suggested for all BM candidates
Foreign Language 2	3	☞ a minimum grade of B for BM candidates
MUS 202-Funct. Piano IV	1	☞ Required for those desiring a BM or BMusEd degree
MUS 222-Ear Training 4	1	☞ a minimum grade of B to continue to BM or BMusEd
MUS 224-Theory 4	3	☞ a minimum grade of B to continue to BM or BMusEd
MUS 272-Jury	0	☞ a minimum grade of B to continue to BM or BMusEd
Social Science Elective	3	☞ PSY 101 required for all BMusEd candidates
Applied Music (fourth semester)	2	☞ a minimum Grade of B+ to continue to a BM

### General Benchmark Requirements:

- ☞ a minimum GPA of 2.75 in **music** classes to graduate for a BA or BS degree
- ☞ a minimum GPA of 3.0 in music classes for BMusEd
- ☞ a minimum GPA of 3.0 in Education classes for BMusEd
- ☞ a minimum GPA of 3.0 to graduate with a BMusEd degree
- ☞ a minimum GPA of 3.0 to graduate with a BM degree
- ☞ a minimum GPA of 3.25 in **music** classes to graduate with a BM degree
- ☞ MUS 477-Piano Proficiency Required for all BM and BMusEd candidates not finishing MUS 202 with a B

### Additional suggestions and requirements for a music major beginning in 2014-2015 and later:

1. All students will take a jury each semester, their first two years. After the first two years, only those students taking applied lessons are required to take a jury.
2. All students with any intention of changing to the professional degrees **MUST** take 2 credits of applied lessons their first two years in order to finish their requirement in a timely manner.
3. MUS 101 and 102, Functional Piano, will be required of all music students. Piano majors will be excused and may substitute music electives.
4. MUS 477, Piano Proficiency, must be passed at the end of the sophomore year for all music candidates aspiring to Music Education or Bachelor of Music degrees. (*Unless MUS 202 has been completed with a B*)
5. No Music History should be taken until the sophomore year, as it is not required for the BS or AS degrees, and **College Writing II will be pre-requisite** to take Music History 319 and 320.
6. Jury exams will be once a year after the sophomore year, if the candidate does not continue to the BM or BMusEd degree and only is for a fulltime student taking applied lessons.
7. The BA elective requirements, and two year program, will be modified the catalog two-year plan, in consultation with the Developmental Studies faculties. **Probationary students will be admitted to AA or AS programs and will become eligible for a four-year program upon successful completion of the required benchmarks.**
8. Juries (excepting the jury of the student's first semester) will have a letter grade instead of P/F as part of the required benchmark.

9. **Students will be allowed to repeat a class no more than twice if the benchmark is not met.**
10. MUS 237, Acting for the Musical Stage, will be strongly recommended for the BM in vocal performance, as well as for BS students who aspire to church ministries.
11. MUS 111, Basic Music Theory, and MUS 112, Basic Ear Training, if required by examination, will be offered as a fast-track class as part of the Fall Schedule. A grade of B will be necessary in MUS 111 and 112 to continue to Music Theory I and Ear Training I.
12. Two semesters of Italian, German, or French are required for all BM candidates.

## **DEGREE OFFERINGS, DEGREE REQUIREMENTS, & RECOMMENDED REPERTORY:**

*Please refer your catalog for information regarding specific course details and program sequences.*

### **New Applied Credit and Alternative Recital Repertoire for all Music Majors, Beginning in 2014-2015**

Beginning in 2014 and applied retroactively for the BA, AS, BS, and BM degrees in all catalog years, the following alternatives will be allowed for applied lessons and in the planning of junior and senior recitals.

Currently the catalog has the following requirements:

The AS degree requires 4 credits of applied lessons, in any combination of instruments, including improvisational studies.

The BA and BS degrees require 8 credits of applied lessons, in any combination of instruments. If a concentration for the BS degree is chosen, then an additional 4 credits of applied lessons, which include applied conducting, may be taken.

The BM Performance degree requires 18 credits of applied lessons, with 16 credits in the same discipline and 1 credit each for the junior and senior recitals.

The BMusEd degree requires 14 credits of applied music in the same discipline and 0 credits for the senior recital, which is 30 (minimum) to 45 minutes (maximum) in length.

As of 2014-2015 the above requirements will be changed as follows:

1. In consultation with the Dean and the applied instructors, selected students will be allowed to include from four to six credits of specialized lessons for their applied music credits. The junior and senior recitals will be modified with the approval of the Dean, only if applied lessons in the specialty field are taken. **Students are required to take applied lessons on their instrument for a minimum of three semesters before an Improvisational lesson is allowed**, unless approved by the Dean. Students may, if they wish, take additional credits of Improvisational studies. **During the recital semester, at least 1 credit of classical lessons must be taken, along with 1 credit of Improvisational studies. The 12 half-hour lessons may be changed to 8 forty-five minute lessons with the lessons distributed as evenly as possible throughout the semester.**
2. Instrumentalists and jazz singers may substitute four to six credits of MUS 146, Improvisational Studies, after 3 to 4 semesters of vocal lessons. Singers also have the option of using four to six credits of MUS 156, Gospel Music Improvisation, or MUS 400, Vocal Music for the Broadway Theater, as an applied lesson.
3. With permission of their regular instructor, guitarists desiring focus in the area of Early Music may elect two semesters of Renaissance or Baroque plucked instruments in lieu of their classical guitar lesson, permitting them to take Theorbo, Lute, or Viol, for example. During the recital

semester in particular, *at least* 1 credit of the major instrument and 1 credit of a secondary instrument should be taken, as outlined above.

4. A minor, requiring 8 credits of applied lessons in improvisational studies, may be taken, in addition to a regular course of study.
5. Students performing Junior recitals, as well as those performing MusED senior recitals, if MUS146, 156, or MUS400 (Broadway) are taken, may present 3-4 selections or approximately 10 minutes' Jazz, Gospel, or Broadway music in the course of a half-hour recital, in lieu of classical repertory.
6. Senior recital in like manner may substitute 30-50% of their selections for classical repertory in consultation with the applied teachers and the Dean or the coordinator of the vocal department for vocal students. The final programs for the junior and senior recitals will need to be approved with the specific languages and styles considered and for the best needs of the students involved. In all recitals, the classical repertory will need to show a variety of periods of composition and, for vocalists, a minimum of three languages. The selections are to be coached and approved by the appropriate faculty person and are expected to be performed at a high level of both preparation and difficulty.

## **Degrees Offered by the School of Music**

### **ASSOCIATE OF SCIENCE IN MUSIC**

There are many students who desire to complete a degree program in Music within the space of two years. The Associate of Science in Music is a solid two-year program with a Music major, which will serve both the College and surrounding community, particularly those in the church music ministries. Please see the Nyack College Catalog.

### **BACHELOR OF ARTS IN MUSIC**

The Bachelor of Arts in Music program affords students the opportunity to study music primarily from a liberal arts perspective. It provides a strong foundation in music literature and history, theory and ear training, and consistent studies in performance areas, both individual and ensemble. This program is designed to serve students having solid intellectual interests and a commitment to aesthetic and artistic values. Students may also pursue significant studies in other liberal arts areas such as English, Psychology, Philosophy, Religion, or History. Depending upon the secondary areas of concentration, graduates of this program are prepared for careers in music-related fields, such as church music ministries, music business, management, marketing, public relations, recording, radio and television, musical theater and communications. Students may also pursue graduate studies in musicology, music education, and other music-related fields. 120 credit hours are required to the Bachelor of Arts degree. Please see the Nyack College Catalog.

### **BACHELOR OF SCIENCE IN MUSIC IN WORSHIP**

The Music in Worship Major is designed to train musicians for leadership positions in the church and community as music worship leaders, keyboardists and instrumentalists, choir directors, sound and recording engineers, and songwriters. The course of study includes specialized training in contemporary worship music, studio recording, composition, and arranging, as well as Biblical studies which help support and develop the character and spirituality of an effective

worship leader. An audition is required, for which the student must prepare two pieces of their choice demonstrating readiness to enter a college degree program. 120 credit hours are required to the Bachelor of Science degree. A 2.5 high school grade point average is required for admission to the program. One of these three concentrations is encouraged, and may be chosen:

### 1. KEYBOARD OR FRETBOARD

4 Applied lessons in a Keyboard instrument, Guitar, or Lever Harp  
4 MUS 206 Accompanying (4 semesters of the 1 cr. Classes)  
2 MUS 437 Service Playing & Improvisation

### 2. CONDUCTING AND WORSHIP LEADING

2 MUS336 - Worship Leading (2 semesters of the 1 cr. Classes)  
2 MUS 431 - Advanced Conducting  
2 MUS 233 - Singers' Diction  
4 MUS151 - Applied Conducting

### 3. CONCENTRATION IN GOSPEL MUSIC

2 MUS 290 - Gospel Music Practicum  
2 MUS 318 - Gospel Music History  
4 MUS 146 - Gospel Music Improvisation (2-4 semesters of the 1 or 2 cr. Applied lessons)  
2 MUS 360 - Seminar in Gospel Historical Performance Practice  
2 additional semesters of MUS 269, Christian Folk Ensemble, are required for the concentration. (0 cr.)

## BACHELOR OF MUSIC IN COMPOSITION

This degree program is designed to prepare qualified students for careers in the fields of composition and arranging, as well as graduate study in these fields. Applied requirements for composition majors include a major area of performance, and each student will present a senior recital (one hour in length) of original compositions organized, conducted, or performed by the student. **Composition majors not majoring in piano will be required to pass a Piano Proficiency exam.** 120 credit hours are required for the Bachelor of Music degree. Please see the Nyack College Catalog.

### BM IN COMPOSITION – PIANO MAJORS

**Requirements for Entrance:** Prospective students should perform by memory at least two compositions in contrasting styles in addition to scales, arpeggios and sight-reading. **Scales & Arpeggios:** Major and minor (harmonic) scales up to three sharp and flat keys, four octaves of scales and arpeggios (triads) in parallel motion, played with hands together one octave apart, at four notes to a beat at a moderate tempo. **Solo Repertoire:** Choose two pieces from the following list or compositions equivalent in difficulty: 1) J.S. Bach - Invention or a Prelude and Fugue (WTC I); 2) an Allegro movement from an early sonata by Haydn, Mozart, or Beethoven (e.g. Haydn - D Major, Hob. XVI: 37, Mozart - K. 282 or Beethoven - Op. 79; 3) Schubert - Impromptu Op. 142, No. 2; 4.) Khachaturian - Toccata. **Sight-Reading:** Applicants may be asked to sight-read a simple song or four-part piece.

**FIRST YEAR:** Four octaves of all major and harmonic minor scales and arpeggios in parallel motion, played with hands together one octave apart, at four notes to a beat (scales = 50-60, arpeggios = 40-50). **Solo Repertoire:** Choose pieces from the following list or compositions equivalent in difficulty): 1) Baroque: J.S. Bach - Inventions, Preludes and Fugues (WTC I); two Sonatas by Scarlatti or Soler. 2)

Classical: Early Sonatas by Haydn, Mozart and Beethoven (mvts. I/III; mvt. II has to be combined with either I or III). 3) Romantic: Chopin – Preludes, Waltzes, Nocturnes; Mendelssohn - Songs Without Words; Brahms – Ballade; Schubert –Impromptus; MacDowell Woodland Sketches; Liszt - Consolations and other 19<sup>th</sup> century compositions of comparable difficulty. 4) Contemporary/20<sup>th</sup> Century: Debussy – Preludes, Children’s Corner, Suite Bergamasque; Bartok Romanian Dances and other 20<sup>th</sup> century compositions of comparable difficulty. **Sight-Reading:** Hymns and vocal accompaniment.

**SECOND YEAR:** All major and minor (natural, harmonic and melodic) scales one octave apart, and also in thirds, sixths, tenths, and chromatic scales = 80-90. **Arpeggios:** all major and minor arpeggios in triads, dominant and diminished seventh chords, in root position and inversions = 70-80. **Solo Repertoire:** Choose pieces from the following list or compositions equivalent in difficulty: 1) Baroque: Bach - Preludes and Fugues, French Suites. 2) Classical: Sonatas by Haydn, Mozart or Beethoven. 3) Romantic: Mendelssohn Song without Words; Schubert – Impromptus; Schumann Kinderszenen; Brahms – Variations, St Anthony; Liszt – Liebesträume, Concert Etudes; and other 19<sup>th</sup> century compositions of comparable difficulty. 4) Contemporary/20<sup>th</sup> Century: Debussy –Preludes, Suite pour le piano; Ravel – Sonatine; Rachmaninoff – Preludes; Gershwin – Preludes; Albeniz – Sevilla, Seguidilla; Ginastera – Danzas Argentinas; Messiaen – Preludes; Webern – Variations Op. 27; Crawford Seeger – Four Preludes; and other 20<sup>th</sup> century compositions of comparable difficulty. **Sight-Reading:** Vocal, choral and instrumental accompaniment. **Requirements for Composition Piano Juries:** Memorized scales and arpeggios and two selections of solo repertoire in contrasting styles at the end of each semester. Music may be used for the solo repertoire. No juries required during the semester of senior recital.

## BACHELOR OF MUSIC IN MUSIC EDUCATION

The Music Education major is designed for the training of teachers in elementary and secondary school music in accordance with the requirements of the Division of Teacher Education and Certification of the Department of Higher Education of the State of New York. In New York, permanent certification for teaching in the public schools is open only to those holding a master’s degree and having two years teaching experience; this curriculum, therefore, leads to recommendation for the provisional certificate for teaching (K-12) in the elementary, middle and high schools of New York. The State of New York certification procedures require that recommended students make personal application for this provisional certificate. The State of New York also requires that periodic testing administered for and that students demonstrate competency by passing these tests—list and reward students will receive individualized programs detailing required examinations and dates of administration. Education students must pass these tests in order to be admitted to upper division classes.

Graduates are also qualified to teach music on the mission field in schools for children of missionaries and government officials. The teacher education program of Nyack College has been approved by the Certification Commission of the Association of Christian Schools International (ACSI) for the preparation of teachers for ministry in Christian school education. The focus of this course is the development of well-rounded and effective teachers. The inclusion of Bible courses makes an ideal program for one who wishes to serve both the community and church interests. In addition to the general admission requirements listed in the Nyack College catalog, applicants will be expected to have satisfactory scores on the Scholastic Aptitude Test of the College Entrance Examination Board (generally 920 or more). Applicants wishing to transfer into the program in cases where the SAT scores are insufficient or not readily available will be expected to present a grade point average of not less than 2.50 on a four-point scale. 140 credit hours are required for the Bachelor of Music in Music Education degree. See catalog.

## MUS.ED – PIANO MAJORS

**Requirements for Entrance:** Prospective students should perform by memory two compositions in contrasting styles in addition to scales, arpeggios, and sight-reading. **Scales & Arpeggios:** Major and minor (harmonic) scales up to three sharp and flat keys, four octaves of scales and arpeggios (triads) in parallel motion, played with hands together one octave apart, at four notes to a beat at a moderate tempo.

**Solo Repertoire:** Choose two pieces in contrasting styles from the following list or compositions equivalent in difficulty: 1) J.S. Bach – Two part inventions; 2) Clementi – Sonatina Op. 36; 3) Chopin – Preludes Op. 28 (Any one) 4.)Bartok – Sonatina. **Sight-Reading:** Applicants may be asked to sight-read a simple song or four-part piece.

**FIRST, SECOND, & THIRD YEARS: Same as BM IN COMPOSITION – PIANO MAJORS ABOVE**

**WITH THE ADDITION OF THE FOLLOWING: Sight-Reading:** Vocal, choral and instrumental accompaniment. An oratorio chorus piano accompaniment (e.g. J.S. Bach – Cantatas; Vivaldi – Gloria; Mendelssohn - Elijah; Handel - Messiah, Judas Maccabaeus; Rutter – Requiem.)

**FOURTH YEAR:** Continued study of scales and arpeggios at four notes to a beat (scales = 90-100, arpeggios = 80-90) and preparation of senior recital. **Solo Repertoire:** Choose pieces from the following list or compositions equivalent in difficulty: 1) Baroque: J.S. Bach - Preludes and Fugues, Partitas, Italian Concerto; 2) Classical: Sonatas by Mozart or Beethoven. 3) Romantic: Etudes by Chopin, Rachmaninoff, Scriabin, Liszt. Contemporary/20<sup>th</sup> Century: Ravel – Pavane, Valse Nobles et Sentimentales, Ondine; Albeniz –Suite Española; Crumb – Dream Images, and other 20<sup>th</sup> century compositions of comparable difficulty. **Jury Repertoire must include an etude and a twentieth century work. Sight-Reading:** Vocal, choral and instrumental accompaniment. An oratorio chorus piano accompaniment (e.g. J.S. Bach – Cantatas; Vivaldi – Gloria; Mendelssohn - Elijah; Handel - Messiah, Judas Maccabaeus; Rutter – Requiem.). **Requirements for Music Education Piano Juries:** Memorized scales and arpeggios and two selections of solo repertoire in contrasting styles at the end of each semester. A movement of a standard piano concerto may replace two solo pieces during the semester of concerto jury. During the semester of senior recital, the recital jury takes the place of the regular jury. **Functional Piano Requirement:** Piano majors must take MUS301, Advanced Functional Piano, and pass the jury exam.

## **MUS.ED – VOCAL MAJOR**

Students enrolled in a four-year course of study in Music Education, whose major instrument is voice, will audition for the faculty of the School of Music upon matriculation or at the end of semester juries, with the same requirements as the vocal performance major. The faculty will determine if the candidate's skills are sufficient to complete the professional major's requirements. Students will be assessed for their progress at their jury examination in both fall and spring semesters. The singer will be required to complete the vocal performance repertory requirements of three years of study in four years. Each student will learn the five songs required each semester and students who receive two (2) consecutive failures in their jury examinations will be dropped as a Mus.Ed candidate. Students are required to take a one hour, or 2 credit lesson each semester, excepting the semester in which they are student teaching. All of the piano classes or four semesters of private piano instruction are required, plus either guitar or Baroque recorder class, for the Mus.Ed vocal major.

## **SENIOR RECITAL VOCAL REQUIREMENTS FOR THE MUS.ED CANDIDATE**

Usually students in their fourth year will be required to present their Senior Recital. Many of the procedures for the vocal performance major's Junior Recital will be followed with the changes noted

below. The same skill level as a vocal performance junior recital is expected from each senior recitalist in the Mus.Ed program, including the option to add an improvisational music section as described above..

- The program must be shared and will consist of a minimum of 30 and a maximum of 45 minutes of **new** music (about 10-12 songs).
- All four compositional periods for the Mus.Ed student must be represented.
- Mus.Ed students will present selections in four languages.
- Extensive program notes and translations should be included in the program for all Mus.Ed candidates.
- Eight to nine art songs, in three groups, with the same composer for each group, in different styles, languages, and periods, are required.
- One group of songs must be from the Romantic period.
- Only one opera aria and one oratorio aria or two of either is allowed.
- Encores should be approved by the Applied teacher ahead of the recital.

### **GENERAL REQUIREMENTS FOR ALL VOCAL MAJORS**

**Introduction:** Repertory will be assigned appropriate for the age and ability of the singer **and his or her accompanist** and **all repertory must be approved by the teacher.** All vocal students, are required to perform in a recital and take a jury once a year, as long as they are taking lessons. Vocal performance and Music Education majors are required to perform in a recital and participate in juries each semester. Your grade will be reduced if you do not perform in a student recital. All songs learned will be listed on the jury forms. In the first semester of study, the jury might be waived, with the permission of the instructor and the coordinator of the vocal program. However, certain repertory goals need to be attained for each year and are required for the vocal majors offered at Nyack College. Each student should have five songs memorized each semester for a one-hour lesson (2 cr.) and three songs for a half hour (1 cr.) lesson. If a student does not learn enough repertory, or reach the repertory requirement appropriate to their year of study, they will receive a failing grade for their jury. Students who receive two (2) consecutive failures in their jury examinations will be dropped as vocal majors.

Vocal lessons, or fundamentals of singing, (class voice Mus 103) are available to all Nyack College students. If voice is the secondary instrument, or the student is a non-major, requirements are entirely up to the teacher and no jury participation is required unless the student wishes to officially declare a voice as their minor instrument and take a minor jury.

### **BS IN MUSIC IN WORSHIP AND BACHELOR OF ARTS IN MUSIC: MAJOR IN VOICE**

**Audition Guidelines:** Entering Bachelor of Arts and BS in Music in Worship, for which voice is their major instrument, may perform a selection or two of their choice commensurate with their background, ability, and interests. To be accepted into the vocal program, the student should be able to sing with a clear sound, on pitch, with good phrasing, musical perception, and with clear diction. Students should also demonstrate good communication skills.

Each student should have three songs memorized each semester. The BA and BS candidates are required to take (1 credit) ½ hour lessons each semester but often choose 2 credits or one-hour lessons, using the additional credits as music electives. Beginning in 2014-2015 all students will be encouraged to take 2 credit lessons for the first four semesters. Students also may finish their eight required total credits in fewer than eight semesters and will need to take juries only as long as they are still taking lessons, but they must take a total of eight credits of applied lessons.

As a general rule, the requirements for the four-year course of study and the jury exam are approximately equal to the first two-year repertory requirements as detailed below for vocal performance majors. Repertory will be assigned appropriate for the age and ability of the singer but will follow an individual program designed by the voice instructor. All BA and BS candidates are required to perform in a recital and prepare a jury once a year. Two (2) consecutive failures in their jury examinations will cause the student to be dropped as music major. NO RECITAL is required for the BS or BA degrees but students may present one if they wish with faculty approval.

## **Bachelor of Music in Vocal Performance (BM)**

**Audition Guidelines:** Students auditioning for a professional degree, the Bachelor of Music in Vocal Performance, or for the BM in Music Education, must show exceptional promise and talent, and good musicianship skills. A candidate should prepare five songs contrasting in style and tempo that consist of two songs in English and three additional songs or arias in at least two foreign languages, totaling 15 minutes of music. Students may choose to sing in Italian, German, French, Russian, or Spanish and must include either an opera aria or a selection from a Baroque oratorio or cantata. The student is allowed to re-audition to declare a new major in a jury in a subsequent semester. For the performance degree, (Bachelor of Music in Voice) will audition for the faculty of the School of Music either upon matriculation or at the end of semester juries. The student will enter the BM course of study when the requisite skill level is attained as determined by the music faculty. Vocal performance students, or students expecting to later be a BM candidate, must take a one hour, or 2 credit voice lesson each semester. Four semesters of piano class (MUS 101, 102, 201, & 202) or private instruction in piano are also recommended, so that the singer may pass a **Piano Proficiency** requirement.

### **THE FIRST YEAR:**

**Technical requirements** – At the end of the first year, students should demonstrate good communication skills, a proper command of legato and breathing, improved ability in diction in English and Italian, consistent sound, blending throughout the registers, and an understanding of the dynamic range of the voice. Students will learn to spend time learning how to warm up the voice and use required vocal exercises, assigned by the instructor, which help establish good vocal technique. This assigned repertory will assist students in their understanding of vocal technique and performance practice. Students will keep a journal which will include translations, notes, repertory assigned, and an introduction to the International Phonetic Alphabet.

**Repertory requirements** – A student will be assigned repertory which is contrasting in style, dynamics, and tempo. It is the task of the individual teacher, not the student, to choose the selections for the lessons. All of the selections below should be of easy to moderate difficulty, depending on the student's ability. The vocal instructor may choose from, but is not limited to, the following repertory in the student's first year:

- Standard arias from the sacred repertory, including oratorio or cantatas
- At least one 19<sup>th</sup> century African-American Spiritual
- English and Italian Art Songs of the 15<sup>th</sup> to 18<sup>th</sup> century
- Folk songs, such as those arranged by Britten or Copland
- Broadway musical numbers (Limit: one or two)
- A minimum of at least one song from the classical and Romantic periods.
- Adjustments to the repertory as outlined above must be approved by the instructor.

## **THE SECOND YEAR:**

**Technical requirements** – Continue first-year requirements as detailed above. Begin studies in coloratura technique and required use of the International Phonetic Alphabet (IPA). Students should demonstrate the mastery of Baroque, Classical, and early Romantic period styles and should show skill in English and Italian diction, and should also have some basic understanding of German diction. If the vocal teacher thinks it is appropriate, French could be switched with German as an emphasis for the second year.

**Repertory requirements:** All of the selections below should be of moderate to advanced difficulty, depending on the student's ability. Continue repertory from the first year and add selections from the following categories:

- Baroque, Classical, or early Romantic period opera arias (with coloratura).
- More difficult Baroque and/or Classical oratorio arias (with coloratura).
- Early German Lieder such as Schubert or Schumann
- An easy Romantic period opera aria

*Vocal performance majors in their third year are required to present their Junior Recital. In the final semester of a student's second year, the vocal instructor will assign the repertory for the student's Junior Recital. It is recommended that students take the full year (summer, fall, and spring semesters) to prepare; however, as individuals' skill and ability vary, there may be some who are prepared to present their recital the first semester of their third year. Please see the section on fees, credits, etc. found in "Recital Requirements and Procedures" in the Handbook for further details. **IMPORTANT:** An accompanist's fee is attached to Junior and Senior recitals.*

## **THE THIRD YEAR:**

**Technical requirements** – Continue all studies from the first two years. Begin studies in *secco* and accompanied recitative. Students should demonstrate an understanding of Baroque, Classical and Romantic compositional styles and should show basic proficiency in English, Italian, French and German diction. *During the third year, with permission, a student may choose to take one credit per semester of improvisational studies in lieu of one credit of standard vocal lessons.*

**Repertory requirements** – All of the selections below should be of moderate-advanced difficulty, depending on the student's ability. Continue repertory from the first two years and add selections from each of the following:

- *Bel canto* opera aria (with *secco* and/or accompanied recitative).
- An aria from a mass or cantata of J. S. Bach or other Baroque composer.
- An oratorio aria from the works of G. F. Handel, G. Faure, G. Bizet, Brahms, W. A. Mozart, F. Mendelssohn, Beethoven, etc.
- Romantic period opera arias
- Middle-late German art songs such as J. Brahms or H. Wolf.
- French art songs such as C. Gounod, G. Fauré, R. Hahn, or H. Duparc.
- Italian art songs such as the *15 Canzone di camera* of V. Bellini.
- Early 20<sup>th</sup>-Century works and/or Broadway musical numbers.
- **Optional songs** by composers from the Romantic period such as A. Dvořák, C. Franck, C. Saint-Saëns, G. Bizet, M. Mussorgsky, R. Quilter, P. Tchaikovsky, J. Massenet, A. Sullivan, E. Chausson, M. de Falla, R. Vaughan Williams, S. Rachmaninoff, M. Reger, F. Lehár, O. Respighi, etc...

### **Junior Recital Requirements:**

- 30-40 minutes of **new** music or 10-12 songs (each participant). The recital **must** be shared with another student.
- Three compositional periods: Baroque, Classical and Romantic, should be represented.
- Only one composer per language, 2-3 German, 2-3 French, 2-3 Italian, and 2-3 English songs, from each cycle or composer.
- Only 1-2 opera arias or 1-2 oratorio or cantata arias and sacred songs allowed.
- Please limit Broadway selections or other styles or duets to an approved encore, Students beginning improvisational studies may use them in place of the English art songs.

In the final semester of a student's third year the vocal instructor will assign the repertory for the student's Senior Recital, which will be approved by both the Coördinator of the Vocal Program and later confirmed by the recital jury. Students will not be permitted to present their Senior Recital in the semester immediately following their Junior Recital.

*While not a requirement, at the end of the third year, the instructor may assign repertory for graduate school auditions and make preparations for recording an audition CD if that is the student's desire. A fee will be charged for the service to pay the accompanist and the recording engineer. The following list will prepare the student for all of the major music conservatories and public colleges in New York City. Usually the CD, or posting to the internet, will contain six of selections taken from the following:*

1. An Italian art song or aria from 18th century or before.
2. Both an art song and opera aria in English (not a translation).
3. An additional aria from an opera
4. An aria from an oratorio.
5. Two German art songs (Lieder). [two only for The Juilliard School]
6. Two French art songs (Mélodie). [two only for The Juilliard School]
7. A 20th or 21st-century art song in any language.
- (8). Jazz selections, if appropriate for the desired school.

### **THE FOURTH YEAR:**

**Technical requirements** – Preparation for the Senior Recital! Continue technical studies from the three previous three years of study. **Two consecutive semesters** in Opera Workshop is required and suggested for both semesters of the in the fourth year. Students must demonstrate the mastery of Baroque, Classical, Romantic, and Contemporary styles and should show proficiency in English, Italian, German and French diction.

**Repertory requirements** – All of the selections below should of an advanced level of difficulty, depending on the student's ability. Continue all repertory from the first three years and add selections from the following:

- Contemporary period opera aria, including Gershwin.
- American Song Literature, such as S. Barber, A. Copland, D. Diamond, L. Bernstein, C. Ives or L. Hoibe, G. Gershwin, and C. Porter can be used if the student is taking improvisational studies.
- Advanced French art songs such as M. Ravel, C. Debussy, E. Satie, or F. Poulenc.
- Continued study in Middle-late German art songs such as G. Mahler, R. Strauss, A. Schoenberg, A. Berg, or A. Webern.
- Optional, but recommended: Study of an entire, or partial, song cycle.

### **Senior Recital Requirements for the Vocal Performance Major:**

- 60-75 minutes of **new** music, (17-22 songs). May not be a shared recital.
- All four compositional periods are to be represented
- Italian, French, German, and Italian must be included. Other languages are optional as assigned by the instructor, such as a Spanish or Russian group.
- The recital will consist mostly of art songs and be placed in groups of approximately three contrasting songs for each composer.
- There will be a limit of 2-3 opera arias or oratorio selections and 1-2 Broadway arias, unless the student is taking improvisational or gospel studies. In that event 30-50% of the recital can be optional repertory as approved by the Coördinator of the Vocal Program.
- Extensive program notes and translations are required for the program for all Mus.B candidates.
- An entire or partial song cycle is strongly recommended.
- Duets and ensembles are optional encores.

**Accompanists:** Vocal students should ask the Dean of the School of Music AND Prof. Margrit Zimmermann to recommend a student tutor/accompanist who may help them learn their music and who may be assigned to accompany the student at lessons. Accompanists, either advanced piano students or designated piano teachers, are paid a fee to accompany Junior and Senior Recitals (see Recital Requirements). An accompanist for a student recital **MUST** be given the music and an opportunity to rehearse with the student in advance. The selections to be performed must be given to the Administrative Assistant three weeks in advance of her printing the program.

**Opera Theater Workshop and Small Ensembles** – BM Students are obligated to participate in a minimum of two (2) consecutive semesters of Opera Theater Workshop while at Nyack College; however, it is recommended that performance vocal majors take more than is required as a music elective to further their studies and performing skills, and participate every semester after the freshman year possible.

**BM IN PERFORMANCE: MAJOR IN PIANO, HARSICHORD, or ORGAN.**

The experiences in these degree programs are designed to prepare qualified students for graduate study and professional pursuits in these fields. Organ, Harpsichord, or Instrumental majors not majoring in piano will be required to pass a Piano Proficiency exam. 120 credit hours are required for the Bachelor of Music in Performance degree. See catalog.

### **PIANO PERFORMANCE**

**Requirements for Entrance:** Prospective students should perform by memory at least two compositions in contrasting styles in addition to scales, arpeggios and sight-reading. **Scales & Arpeggios:** Major and minor (harmonic) scales up to three sharp and flat keys, four octaves of scales and arpeggios (triads) in parallel motion, played with hands together one octave apart, at four notes to a beat at a moderate tempo.

**Solo Repertoire:** Choose two pieces from the following list or compositions equivalent in difficulty: 1) J.S. Bach - Two or Three-Part Inventions or a Prelude and Fugue (WTC I); 2) an Allegro movement from an early sonata by Haydn, Mozart, or Beethoven (e.g. Haydn - D Major, Hob. XVI: 37, Mozart - K. 282 or Beethoven - Op. 79; 3) Schubert - Impromptu Op. 142, No. 2; 4.) Khachaturian - Toccata. **Sight-Reading:** Applicants may be asked to sight-read a simple song or four-part piece.

**FIRST YEAR:** Four octaves of all major and harmonic minor scales and arpeggios in parallel motion, played with hands together one octave apart, at four notes to a beat (scales = 70-80, arpeggios = 60-70).

**Solo Repertoire:** Choose pieces from the following list or compositions equivalent in difficulty): 1) Baroque: J.S. Bach - Two or Three-part Inventions, Preludes and Fugues (WTC I); two Sonatas by Scarlatti or Soler. 2) Classical: Early Sonatas by Haydn, Mozart and Beethoven (mvts. I/III; mvt. II has to be combined with either I or III). 3) Romantic: Chopin – Mazurkas, Waltzes, Nocturnes; Mendelssohn - Songs Without Words; Brahms – Intermezzi; Schubert – Impromptus; Schumann Op. 1, 2, 12, 15, 18, 19\* 21, 23, 28; 82; Liszt - Consolations and other 19<sup>th</sup> century compositions of comparable difficulty. 4) Contemporary/20<sup>th</sup> Century: Debussy – Preludes, Children’s Corner, Suite Bergamasque; Bartok – Suite Op. 14, Allegro Barbaro; and other 20<sup>th</sup> century compositions of comparable difficulty. **Sight-Reading:** Hymns and vocal accompaniments.

**SECOND YEAR:** All major and minor (natural, harmonic and melodic) scales one octave apart, and also in thirds, sixths, tenths, and chromatic scales = 80-90. **Arpeggios:** all major and minor arpeggios in triads, dominant and diminished seventh chords, in root position and inversions = 70-80.

**Solo Repertoire:** Choose pieces from the following list or compositions equivalent in difficulty: 1) Baroque: Bach - Preludes and Fugues (WTC II), French Suites. 2) Classical: Sonatas by Haydn, Mozart and Beethoven. 3) Romantic: Mendelssohn – Variations Serieuse; Schubert – Impromptus, Sonatas; Schumann Op. 6, 7, 9, 26; Brahms – Variations, Liszt – Liebesträume, Concert Etudes; Hungarian Rhapsodies, and other 19<sup>th</sup> century compositions of comparable difficulty. 4) Contemporary/20<sup>th</sup> Century: Debussy –Preludes, Estampes, Images 1905, Suite pour le piano; Ravel – Sonatine; Prokofiev – Visions Fugitives, Sonata No. 3; Rachmaninoff – Preludes; Gershwin – Preludes; Albeniz – España; Ginastera – Danzas Argentinas; Messiaen – Preludes; Webern – Variations Op. 27; Crawford Seeger – Four Preludes; and other 20<sup>th</sup> century compositions of comparable difficulty.

**Sight-Reading:** Vocal, choral and instrumental accompaniment.

**THIRD YEAR:** Continued study of scales and arpeggios at four notes to a beat (scales = 90-100, arpeggios = 80-90) and preparation of junior recital. **Solo Repertoire:** Choose pieces from the following list or compositions equivalent in difficulty: 1) Baroque: J.S. Bach - Preludes and Fugues (WTC with 4/5 vcs.), English Suites, Partitas, Chromatic Fantasy and Fugue, Fantasy and Fugue in a; Italian Concerto. 2) Classical: Sonatas by Mozart and Beethoven. 3) Romantic: Sonatas by Schubert; Mendelssohn, Schumann and Brahms; and other 19<sup>th</sup> century compositions of comparable difficulty. Etudes by Chopin, Rachmaninoff, Scriabin, Liszt. Contemporary/20<sup>th</sup> Century: Debussy - L’Isle joyeuse, Ravel – Miroirs, Valse Nobles et Sentimentales; Prokofiev – Sonata No. 3 Op. 28; Scriabin – Sonata No. 2 Op. 19, No. 4 Op. 30; Albeniz –Suite Española; Crumb – Dream Images, and other 20<sup>th</sup> century compositions of comparable difficulty. **Jury Repertoire must include an etude and a twentieth century work. Sight-Reading:** Vocal, choral and instrumental accompaniment. Students electing to add improvisational studies will adjust their repertory in the third year for both of their recitals.

**FOURTH YEAR:** Advanced study of scales and arpeggios at four notes to a beat (scales = 100-120, arpeggios = 90-100) and preparation of senior recital. **Solo Repertoire:** Choose pieces from the following list or compositions equivalent in difficulty: 1) Baroque: J.S. Bach - large works. 2) Classical: Late Sonatas by Mozart and Beethoven. 3) Romantic: Sonatas by Chopin, Schumann and Brahms; and other 19<sup>th</sup> century composition of comparable difficulty. Etudes by Chopin, Rachmaninoff, Scriabin, Liszt, Bartók ,Godowsky & Debussy. Contemporary/20<sup>th</sup> Century: Ravel –Le Tombeau de Couperin; Jeux d’Eau; Sonatas by Prokofiev; Ginastera, Scriabin, Copland, and Barber; Albeniz – Iberia (any piece); Crumb – Five Piano Pieces, and other 20<sup>th</sup> century compositions of comparable difficulty. **Jury Repertoire must include an etude and a twentieth century American work. Sight-Reading:** Vocal, choral and instrumental accompaniment and other larger chamber music works. **Requirements for Piano Performance Juries:** Memorized scales and arpeggios and three selections of solo repertoire in contrasting styles from the following list. A movement of a standard piano concerto may replace two solo pieces during the semester of concerto jury. During the semesters of junior and senior recitals, the recital juries take the place of the regular juries.

**Note: As is described in the Nyack Catalog, ALL piano majors must accompany ONE applied lesson in voice or an instrument for 10 sessions for four semesters and play for their recitals.**

## PIANO MINORS IN ALL DEGREE PROGRAMS

Students minoring in piano will normally use the following two-year curriculum to meet the piano minor requirement: (Often beginning in the sophomore or junior year.) Improvisational studies may be introduced as part of the piano minor beginning in the junior year.

**First Year:** Two octaves of all major scales and arpeggios in parallel motion, played with hands together one octave apart, at four notes to a beat (scales = 50, arpeggios = 40).

**Solo Repertoire:** Choose 2 pieces from the following list or compositions equivalent in difficulty:

- J.S. Bach – Two Part Invention
- Clementi – Sonatinas, Op. 36
- Chopin – Preludes Op. 28 (any one)
- Bartok – Sonata
- Debussy – Arabesques.

**Second Year:** Four octaves of all major and (harmonic) minor scales and arpeggios in parallel motion, played with hands together one octave apart, at four notes to a beat (scales = 60, arpeggios = 50).

**Solo Repertoire:** Choose pieces from the following list or compositions equivalent in difficulty:

- J.S. Bach – Three-part Invention, or a Prelude and Fugue (WTC I)
- An Allegro movement from an early sonata by Haydn, Mozart, or Beethoven.  
i.e.: Haydn - D Major, Hob. XVI: 37; Mozart - K. 282; Beethoven - Op. 79
- Schubert - Impromptu Op. 142, No. 2
- Debussy – Preludes (any one)
- Gershwin – Preludes, or original song arrangements.

**Jury Requirements:** Minor juries are required to be taken during all spring semesters of piano study until the minor level is satisfied. However, students may request to take a piano minor jury in the fall if they wish to satisfy the requirements. Students are expected to perform scales and arpeggios by memory, and two solo selections in contrasting styles. Sheet music may be used for the solo repertoire.

The music faculty will determine if the student has satisfied the minor level requirement in piano on the basis of the jury examination. The student will be notified by letter when he/she has met the minor level requirement.

## ORGAN PERFORMANCE

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading.

**FIRST YEAR: Technical requirements:** studies in manual and pedal techniques in Gleason, Johnson, Peeters, and Nilson. Early works by Froberger, Pachelbel, Dandrieu and Bull. Buxtehude – *Praeludia (Praeludium in F Major)* and *Chorale Preludes*. Bach – *Eight Little Preludes and Fuges, & Orgelbuchlein*. 19<sup>th</sup> century composers such as Mendelssohn, Brahms -*Eleven Chorale Preludes*, and Vierne -*Twenty-four Pieces*. 20<sup>th</sup> Century American composers such as Rorem, Pinkham and Locklair.

Hymn playing. **Jury requirements:** Fall: Bach – Chorale Preludes from *Das Orgelbuchlein*; One of the *Eight Little Preludes and Fuges*; prepare a hymn. Spring: Buxtehude – *Praeludia*; a contrasting work from a different period; sight read a hymn.

**SECOND YEAR: Technical requirements:** continuation of the above. Early works by Frescobaldi, Sweelinck, Du Mage and Clerambault. Buxtehude – *Praeludia* (Prelude, Fugue and Ciacona) or Lubeck – *Praeludia*. Bach – *Little Fugue in G Minor, Prelude and Fugue in C Minor* (BWV 549) or *Tocatta D Minor* (BWV 565), *Chorale Preludes from the Great Eighteen*. Franck – Pastorale, Prelude, Fugue and Variation, and Cantabile. Reger – *Thirty Short Chorale Preludes*. Additional 20<sup>th</sup> Century American Works by Persichetti and Rorem. Anthem Accompaniment. **Jury requirements:** Fall: Bach – a larger work such as the *Little Fugue in G Minor*; a contrasting work by an early composer; prepare an anthem accompaniment. Spring: Bach – a Prelude and Fugue; a contrasting work from a different period; sight-read an anthem accompaniment.

**THIRD YEAR:** Early works by J. Praetorius, Scheidemann or D'Aquin. Buxtehude – *Praeludia in F# Minor* or *G Minor*. Bach – *Trio Sonatas, Prelude and Fugue in G Major* (BWV 541.) Mendelssohn – Sonatas. Widor – Symphonies (selected movements.) Works by Langlais, Messiaen, or Dupre. A large scale work by a 20<sup>th</sup> Century American Composer such as William Bolcom or William Albright. Score reading and Transposition. **Jury requirements:** Fall: Buxtehude – *Praeludia*; a work from the Renaissance or Early Baroque; a 20<sup>th</sup> century American work; prepare an unaccompanied anthem in open score; prepare a transposition of a hymn. Spring: Bach – Prelude and Fugue; a work from the Romantic Period; a 20<sup>th</sup> century American work; read an unaccompanied anthem in open score, transpose a hymn at sight.

**FOURTH YEAR:** Early works by Schlick, Byrd and Gibbons. Bruhns – *Praeludia*. Bach – *Passacaglia* (BWV 582), *Prelude and Fugue in E-flat Major* (BWV 552), *Tocatta, Adagio and Fugue* (BWV 564.) Vierne – Symphonies (selected movements.) Tournemire – Movements from *L'Orgue Mystique*. Distler – Organ partitas. A large scale work by a 20<sup>th</sup> Century American Composer such as *Organ Sonata – Vincent Persichetti. Improvisation.* **Jury requirements:** Fall: Bach – Prelude and Fugue; a work from the Renaissance or early Baroque; a work from the Romantic Period; a 20<sup>th</sup> century work; prepare a hymn improvisation. Spring: The student should be prepared to play their Senior Recital; improvise on a selected hymn.

## HARPSICHORD PERFORMANCE

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading.

**First Year:** Pieces from the Mulliner Book; Frescobaldi, smaller dance pieces; Froberger, *Ricercares*; Bach, *Two and Three Part Inventions*.

**Second Year:** Frescobaldi, *Toccatas from Book I*; F. Couperin, selected movements from individual ordres; Sweelinck, *Variation Sets and Fantasias*; Buxtehude, *Dance Suites*; C.P.E. Bach, *Fantasieren*.

**Third Year:** Rameau, selected works; Bach, *Well-tempered Clavier*; pieces from the Fitzwilliam *Virginal Book*; Soler, sonatas; Haydn, early sonatas.

**Fourth Year:** Bach, *Partita* or *Italian Concerto*; Scarlatti, sonatas; Froberger - capriccios; a work by a twentieth century composer like Pinkham or Sierra.

## INSTRUMENTAL PERFORMANCE MAJOR – B.M.

*(MusEd instrumental majors will give a recital equivalent to a junior recital for instrumental performance majors)*

The experiences in these degree programs are designed to prepare qualified students for graduate study and professional pursuits in these fields. Organ, Harpsichord or Instrumental majors not majoring in piano will be required to pass a Piano Proficiency exam. 120 credit hours are required for the Bachelor of Music in Performance degree. The requirements listed below may be modified by the individual applied teacher with the approval of the Dean of the School of Music. Each instrumental performance candidate is required to learn one concerto which will be performed from memory. See catalog.

### MAJOR IN CELLO

**Requirements for Entrance:** Prospective students should perform at least two compositions of contrasting style, scales and arpeggios, and sight-reading. Admission is contingent upon the audition, which is held for each incoming freshman.

**First Year:** Technical requirements: major and minor scales and arpeggios in three octaves. This is a requirement for each of the four years of the undergraduate curriculum. Studies by Schroeder, Lee and Dotzauer. Concerti by Vivaldi, J.S. Bach, and Sonatas by Marcello, Vivaldi and Sammartini or works of comparable difficulty.

**Second Year:** Studies by Schroeder, Popper, and Klengel. Concerti by Goltermann, Romberg, Boccherini, and Haydn. Sonatas by Boccherini, J. S. Bach, Brahms, and Vivaldi.

**Third Year:** Studies by Popper, Kreutzer, and Klengel. Concerti by Haydn, Saint-Saens, and Lalo. Sonatas by Brahms, Beethoven, and Schubert.

**Fourth Year:** Studies by Popper and Piatti. Concerti by Dvorak, Prokofieff, and Tchaikovsky. Sonatas by Beethoven, Schubert, and Rachmaninoff.

### MAJOR IN CLARINET

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading. Admission is contingent upon the audition, which is held for each incoming freshman.

**FIRST YEAR: Technical requirements** – through study of major and minor scales and arpeggios with different articulations. Perier - *Le Debutant Clarinettiste*. Rose - *3 books*. Clerisse - *Promenade*. Gade - *Fantasiestucke*. Stamitz - *Concerto in E Flat*. Mozart - *Concerto in A*. Weber - *Variations*.

**SECOND YEAR: Technical requirements** – major and minor scales and arpeggios with increased speed; major and minor scales in thirds; chromatic scales; transposition for A clarinet. Blancou - *Forty Etudes*. Jean-Jean - *Books I and II*. Schumann - *Fantasiestucke*. Weber - *Concerto No. 1*. Williams - *Six Studies in English Folk Song*. Brahms - *Sonata No. 2* (or comparable works).

**THIRD YEAR: Technical requirements** – review of previous work with increased speed; augmented, diminished, seventh arpeggios; continued transpositions at various intervals. Cavallini - *Thirty Caprices*. Jean-Jean - *Book III*. Bitsch - *Twelve Etudes of Rhythm*. Weber - *Grand Duo Concertante*. Debussy - *Premiere Rhapsodie*, Spohr - *Concerto No. 1*. Brahms - *Sonata No. 1*. Saint-Saens - *Sonata*.

**FOURTH YEAR: Technical requirements** – review of previous work with increased speed and with more difficult articulation; whole tone scales; continued transpositions at various intervals. Stark - *The Art of Transposition (Rahter, 2 vols.)*, Orchestral Studies. Weber - *Concerto No. 2*. Hindemith - *Sonata*. Copland - *Concerto*. Reger -- *Sonata in F# (or in B flat)*. Stamitz - *Concerto for Clarinet and Strings*. Stravinsky - *Three Pieces* (or comparable works).

## MAJOR IN DOUBLE BASS

**Requirements for Entrance:** Prospective students should perform two compositions of contrasting style, major scales and arpeggios in two octaves, and sightreading. Admission is contingent upon the audition, which is held for each incoming freshman.

**First Year:** Technical requirements: methods used include Simandl, Nanny, Bille. Studies by Wolfart, Morton, Yorke. Solo pieces include various Baroque composers. Orchestra studies of Haydn, Mozart, Beethoven.

**Second Year:** Continue in Simandl, Nanny, Bille. Studies by Zimmerman, Morton. Solo pieces by Vivaldi, Bach, various Classical composers. Orchestral studies of Beethoven, Mozart, Mendelssohn.

**Third Year:** Studies by Storch-Hrabe, Sturm, Zimmerman. Solo pieces of Eccles, Bach, various Romantic composers. Orchestral studies of Brahms, Tchaikovsky.

**Fourth Year:** 20<sup>th</sup> century technique, studies by Benfield, Robert. Solo pieces include concerti of Bottesini, Koussevitsky, Dragonetti, Dittersdorf. Orchestral studies of Strauss, Mahler.

## MAJOR IN FLUTE

**Requirements for Entrance:** Prospective students should perform at least two compositions of contrasting style, scales and arpeggios, and sight reading. Admission is contingent upon the audition, which is held for each incoming freshman.

**FIRST YEAR: Scales and Arpeggios:** Two-octave scales and arpeggios in all major keys; three-octave chromatic scale **Technical Studies/Etude/Method books:** Andersen op. 41; Berbiguier 18 Etudes; Cavally Melodious and Progressive Studies, book I; Clardy Flute Fundamentals; Gariboldi Etudes; Hovey Daily Exercises for Flute; Moyse 24 and 25 Little Etudes; Soussmann Complete Method for Flute; Vester 100 Classical Studies; Webb and Thorson Building the Tone from the Bottom Up; Wye Practice Books (tone, vol. I) **Solo Repertoire:** Devienne Concerto in D major; Faure Fantaisie; Gluck Dance of the Blessed Spirits; Handel Sonatas; Telemann Sonatas and Suite in A minor; Quantz Concerto in G major. **Duets, Trios, Quartets, Flute Choir:** Beethoven; Boismortier; Mozart; Quantz; Telemann; etc.

**SECOND YEAR: Scales and Arpeggios:** two-octave scales and arpeggios in all major and minor keys; three-octave chromatic scale. **Technical Studies/Etude/Method books:** Altes 26 Selected Studies; Andersen op. 33; Cavally Melodious and Progressive Studies, book II; Karg-Elert 30 Caprices; Moyse De La Sonorité, Wye Practice Books. **Solo Repertoire:** C.P.E. Bach Sonata in A minor for solo flute; J.S. Bach Sonatas in E-flat major, C major, and G minor, Suite in B minor; Chaminade Concertino, Debussy Syrinx; Doppler Hungarian Fantasy; Handel Sonatas; Honegger Danse de la Chevre; Hummel Sonata in D major; Mozart Concerto in G major; Muczynski Three Preludes for solo flute; Telemann Twelve Fantasias. **Duets, Trios, Quartets, Flute Choir:** Beethoven Trio; Boismortier; Haydn London Trios; Kuhlau Duets, Trios; Kummer Flute Trio; Loeillet Trio Sonata in E minor; Reicha; Telemann Tafel Musik.

**THIRD YEAR: Scales and Arpeggios:** two-octave scales and arpeggios in all major and minor keys with all articulations, double tongue, triple tongue; three-octave chromatic scale, with all articulations, double tongue, triple tongue. **Technical Studies/Etude/Method books:** Andersen op. 24; Drouet Etudes; Fürstenau 26 Exercises; Hughes op. 75; Karg-Elert 30 Caprices; Piazzola Tango Etudes; Taffanel/Gaubert 17 Daily Exercises. **Solo Repertoire:** C.P.E. Bach Hamburg Sonata, Concerto in D minor; J.S. Bach Sonatas in A major and E major; Enesco Cantabile et Presto; Griffes Poem; Hindemith 8 Pieces for Solo Flute, Sonata; Hoover Kokopeli for solo flute; Hüe Fantaisie; Karg-Elert Sonata Appassionata for solo flute; Kuhlau Fantaisies for solo flute; La Montaine Sonata for solo flute; Mozart Concerto in D major; Reinecke Undine Sonata. **Duets, Trios, Quartets, Flute Choir:** Bozza Flute Quartet; Doppler; Ibert Two Interludes; Kuhlau Quartet; Mozart Flute Quartets; Muczynski Duets; Reicha Flute Quartet, Rossini Wind Quartets. **Orchestral Excerpts:** Major orchestral flute solos (Bach, Bartok, Beethoven, Brahms, Debussy, Dvorak, Hindemith, Mendelssohn, Prokofieff, Ravel, Rossini, Saint-Saëns, Strauss, etc.)

**FOURTH YEAR: Scales and Arpeggios:** two-octave scales and arpeggios in all major and minor key with all articulations, double and triple tongue, three-octave chromatic scales, with all articulations. **Technical Studies/Etude/Method books:** Casterede Twelve Studies; Jean-Jean Etudes; Karg-Elert 30 Caprices; Paganini 24 Caprices; Reichert Daily Studies; Taffanel/Gaubert 17 Daily Exercises. **Solo Repertoire:** J.S. Bach Sonatas in E and B minor; Boehm Air Varié de La Molinara; Bozza Image for solo flute; Copland Duo; Feld Introduction, Toccata, and Fugue for solo flute; Hoover Winter Spirits for solo flute; Ibert Concerto; Kuhlau Six Divertissements; Martinu Sonata; Prokofieff Sonata; Reichert Fantaisie Melancolique; Schubert Introduction, Theme and Variations; Taktakishvilli Sonata; Varèse Density 21.5 for solo flute. **Duets, Trios, Quartets, Flute Choir:** Heiss Trio; Hoover Duets and Trio; Hughes Duets; Kuhlau Duets; Rossini Wind Quartets; advanced flute quartets, flute choir. **Orchestral Excerpts:** Major orchestral flute solos (Bach, Bartok, Beethoven, Brahms, Debussy, Dvorak, Hindemith, Mendelssohn, Prokofieff, Ravel, Rossini, Saint-Saëns, Strauss, etc.)

## MAJOR IN CLASSICAL GUITAR

**Requirements for Entrance:** Prospective students should perform at least three contrasting compositions from different style periods, in addition to technical exercises, diatonic scales and sight-reading. Admission is contingent upon the audition, which is held for each incoming freshman.

**FIRST YEAR:** Diatonic scales in three octaves. Pieces and etudes from the classical period by, for example, Fernando Sor, Matteo Carcassi, Mauro Giuliani, Ferdinando Carulli, as well as pieces from the renaissance and the baroque. Use of free and rest strokes.

**SECOND YEAR:** In addition to the works from the first year, works by J.S. Bach, such as the “lute” suites (BWV 995-1006A), the ‘cello suites (BWV 1007-1012), and the solo violin works (BWV 1001-1006), are studied in the second year. Also required are works by contemporary composers, such as, those by Heitor Villa Lobos or Leo Brouwer.

**THIRD YEAR:** In addition to the repertoire from first and second years, a complete work in sonata form, or a theme and variations work is required for the third year. Also required is a work from the Spanish national romantic repertoire, such as those by Isaac Albeniz, Manuel de Falla, Joaquin Turina or Enrique Granados. During the junior and senior year, a Classical Guitar major may elect one or more semesters of early plucked instruments as part of their recital.

**FOURTH YEAR:** In addition to the works studied in the first three years, a guitar concerto will be required in the fourth year, as will a work by a contemporary composer, such as Alberto Ginastera, Hans Werner Henze, Reginald Smith Brindle or Benjamin Britten.

## MAJOR IN EUPHONIUM

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading. Admission is contingent upon the audition which is held for each incoming freshman.

**First Year:** Technical requirements - development of embouchure, breathing, staccato, and legato tonguing. All major scales. Arban method; Bordogni-Rochut, *Melodious Etudes Vol. 1*; Solo material by Arban, Barat, de la Nux, Busser, and others of comparable difficulty.

**Second Year:** Technical requirements – All major scales, minor scales. Continuation of Bordogni-Rochut; Slama Etudes; clef studies by Blazeitch; Fink. *School for Sightreading Vol. A-B*, Kopprasch, *Selected Studies Vol. 1*. Solo material from Galliard, *Six Sonatas*; Telemann Sonata; Arban; Clarke; and works of comparable difficulty.

**Third Year:** Continuation of clef studies and scales; Tyrell Etudes; Bordogni-Rochut, *Melodious Etudes Vol. II*; Kopprasch, *Selected Studies Vol. II*; Vobaron, *34 Etudes*. Solo material by Saint-Saens, Guilmant, Handel, *Concerto in F Minor*, Barat ; and works of comparable difficulty. Passages from the orchestral repertoire.

**Fourth year:** Continuation of clef studies and scales in thirds and fourths. Bordogni-Rochut, *Melodious Etudes Vol. III*; Blazeitch; Etudes by Werner and Uber. Bach, *Suites for Unaccompanied Violincello*; solos by Sparke, Jacob, Uber, Cords; and works of comparable difficulty. Passages from the orchestral repertoire.

## MAJOR IN HORN

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading. Admission is contingent upon the audition, which is held for each incoming freshman.

**FIRST YEAR: Technical requirements:** all major and minor scales, study of the transpositions commonly used for horn. *Maxime-Alphonse Method, Book 3*; *Pottag-Andraud Method, Book 1*. Solo material of the difficulty of Mozart, *Concerto No. 2*.

**SECOND YEAR:** Continuation of transpositions; orchestra excerpts. *Maxime-Alphonse Method, Book 4*; *Pottag-Andraud Method, Books 1 and 2*. Solo material of the difficulty of Mozart, *Concerti No. 1 and 3*.

**THIRD YEAR:** Continuation of orchestral studies; *Maxime-Alphonse Method, Book 5*; *Pottag-Andraud Method, Book 2*. Schumann - *Adagio and Allegro*; R. Strauss - *Concerto No. 1*; Hindemith - *Concerto for Horn and Sonata for Horn*; solos by Stevens and Beversdorf.

**FOURTH YEAR:** Continuation of orchestral studies. *Maxime-Alphonse Method, Book 6*; Reynolds - *Forty-two Etudes*; Mozart - *Concerto No. 4*; R. Strauss - *Concerto No. 2*; Gliere - *Concerto*; solos by Jacob and Tomasi and other works of comparable difficulty.

## MAJOR IN PEDAL HARP

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading. Admission is contingent upon the audition which is held for each incoming freshman.

**First Year:** 4 *Etudes* by Boscha; 2 pieces from *Automates* by Bernard Andres; *Petite Suite Classiques* by M. Grandjany; *Automme* by M. Grandjany; *Minstrel's Adieu to His Native Land* or *Watching the Wheat* by John Thomas. Orchestral excerpt: *Nutcracker Cadenza* by Tchaikovsky.

**Second Year:** *La Source* by Hasselmans; *Sonata* by Naderman; *Ground in F* by Purcell/Thomson; *La Melodieuse, Tambourin or Rondeau des Songes* by H. Renie. Orchestral excerpt: *L'apres-midi d'un faune*.

**Third Year:** *Sonata* by Naderman; *Passacalia* by Handel/Beon; 1<sup>st</sup> movement – *Concerto in B Flat Major* by Handel/Grandjany; *Chanson dans la Nuit* by C. Salzedo; 1<sup>st</sup> movement – *Concerto* by Dittersdorf; 1<sup>st</sup> movement – *Sacred et Profane Danses* by C. Debussy. Orchestral excerpt: *Romeo and Juliet* by Tchaikovsky.

**Fourth Year:** *Etude #6 in C Major* by M. Grandjany; *Au Matin* by M. Tournier; *Ceremony of Carols* by B. Britten; 3<sup>rd</sup> movement – *Concerto for Harp* by Dittersdorf; 2<sup>nd</sup> movement – *Sacred et Profane Danses* by C. Debussy. Orchestral excerpt: *Young Persons Guide to the Orchestra* by B. Britten.

## MAJOR IN OBOE

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading. Admission is contingent upon the audition, which is held for each incoming freshman.

**Recommended Repertoire/Literature List, Oboe:** Albinoni, *Concerto Op. 7 No. 6 D Major*; J.S. Bach, *Flute Sonatas BWV 1011 Eb Major and BWV 1020 G Minor* and *Oboe Sonata in G Minor BWV 1030b*; Britten, *Six Metamorphoses After Ovid Op. 49*; Cimarosa, *Concerto in C Minor*; Corelli/Barbirolli, *Concerto*; Fisher, *Concerto in C Major*; Handel, *Concerto Grosso #8 in Bb Major* and *Concerto in G Minor* and *Sonatas G Minor and C Minor*; F. J. Haydn, *Concerto in C Major*; M. Head, *Gavotte and Elegiac Dance and Presto*; Hindemith, *Sonata for Oboe and Piano*; Jacob, *Interludes and Seven Bagatelles for Solo Oboe and Sonatina*; Loeillet, *Sonata in C Major*; Marcello, *Concerto in C Minor*; Mozart, *Concerto for Oboe in C Major*; Nielsen, *Fantasystucke Op. 2*; Persichetti, *Parable for Solo Oboe*; Piston, *Suite for Oboe and Piano*; Poulenc, *Sonata for Oboe and Piano*; Saint-Saens, *Sonata for Oboe and Piano Op. 166*; Schumann, *Drei Romanzen Op. 94*; Telemann, *Triosonata in Eb Major* and *Twelve Fantasies and Sonata in G Minor and Partitas*. **Solo collections include:** *Oboe Solos* by Amsco Music; *Oboe Solos Vol I and II* by Brown; *Solos for the Oboe Player* by Tustin; *Concert and Contest Collection* by Voxman. **Method Studies include:** *Oboe Method* by Barret; *Oboe Method Book III* by Debondue/Sellner; *Progressive Etudes* by Billaudot Ferling; *48 Etudes* by Southern Music; *Oboe Method Book II* by Gekeler; *20 Minutes a Day* and *Studies for the Advanced Teaching of the Oboe* by Gillet; *Racolta di Studi* by Leduc Prestini; *Oboe Method Book II* by Sellner; *Progressive Etudes* by G. Billaudot. **Recommended requirements upon graduation:** All major and minor scales, 2 octaves, played in sixteenth notes at MM: quarter note = 60. All major and minor arpeggios, throughout the range of the instrument closest to 2 octaves, played in eighth notes at MM: quarter note = 60. Three pieces of literature of different historical time periods played to the satisfaction of the teacher/jury. Two technical/musical etudes or pieces of literature reflecting different styles/tempi played to the satisfaction of the teacher/jury. Basic proficiency in adjusting and making reeds. Knowledge of and skills with tools to make reeds.

## MAJOR IN PERCUSSION

**Audition Requirements:** Prospective students should display skills on keyboard percussion, snare drum (drum set or multiple percussion as well) and timpani with a piece

for each group. Technical exercises, scales, snare rudiments and sight-reading should be prepared for audition.

**First Year:** Development of a sound rhythmic foundation through multiple percussion and drum set. Four mallet marimba and vibraphone literature; Gomez, Peters and Friedman

**Second Year:** Snare Drum repertoire and etudes by Delecluse and Pratt.  
Keyboard Percussion pieces by Rosario, Abe and various arrangements of Baroque music  
Study of percussion ensemble literature and conducting.

**Third Year:** Multiple percussion study for concert performance and studio, the study of clave in Latin music.  
Orchestral repertoire for percussion and performance techniques.  
Timpani pieces of Bergamo and Kahn

**Fourth Year:** Care and tuning of percussion instruments will be studied as well the making of mallets and setting of heads. Continual development of time and tone on all percussion instruments. Timpani repertoire of Carter, Marimba repertoire of Stout and further studies.

## MAJOR IN BAROQUE RECORDER

**Requirements for Entrance:** Incoming students who desire to major in Recorder should be able to demonstrate slurred half-scales in three rhythms and arpeggios throughout the range of the instrument, using standard fingering, and should demonstrate good finger technique and posture, the ability to sustain long tones without wavering, the ability to match pitches with other players and control pitches, and the ability to sight-read soprano or alto material in the treble clef. They should be able to play scales within the first two and one half octaves. They should also demonstrate ability to play upper-intermediate recorder repertoire (2 selections). Mastery of the following technical and repertoire selections, or their equivalents, will lead to the Performance Degree in Recorder. The Recorder is recommended as a minor instrument for flautists and Baroque recorder classes are recommended for Education and BS Majors.

In addition to being an amazing pedagogical instrument for children, the recorder is the most commonly-played instrument of any throughout the world. Students who would major in recorder must know more than the technique required of the Baroque recorder. They must become acquainted with the five most common recorders: sopranino, soprano, alto, tenor, and bass. They must know the difference between Renaissance and Baroque recorders and should have some experience with the literature of each. Nyack College generally uses A=440 pitch for Collegium instruments but students possessing an instrument having may play with harpsichord and some instruments tuned together in Baroque tuning.

**FIRST YEAR: Soprano:** Kallay: Key Exercises for descant recorder (EMB), Dexterity Exercises and Dances for *F (or C) Recorders* by G. Rooda, **Morley:** Madrigals for Two Voices; Bach: Arrangements for Soprano with guitar accompaniment; Van Eyck: Der Fluyten Lust-Hof – Doen Daphne, Amarilli.  
**Alto:** Monkmeyer: Advanced School of Recorder-Playing (Moeck), Telemann: Sonata in F Major, Handel: Sonata in G minor. Participation in Collegium Musicum required.

**SECOND YEAR: Soprano:** Kallay, Key Exercises for descant recorder (EMB), Heyens/Bowman: Advanced Recorder Technique (I); Der Fluyten Lust-Hof – Books 2, 3; Telemann: Sonata in C Major  
**Tenor:** Satie: Gymnopedie, #1. **Alto:** Monkmeyer: Advanced School of Recorder-Playing (Moeck), Hans-Martin Linde: Modern Exercises for Treble Recorder (Schott), Handel: Sonata in F major, Sonata in C major. Barsanti: Sonata #5 in F Major. Ensemble: Orchestral excerpts for Recorder: Wacht Auf (solo from the Cantata, complete. Demonstrated ability to play S, A, T in recorder group or mixed consort,

Renaissance or Baroque music. Demonstrated ability to play Baroque trills. Participation in Collegium Musicum.

**THIRD YEAR: Soprano:** Sammartini Concerto in F Major for Descant Recorder and Strings, Movt. 1  
**Alto:** Demonstrated ability to play chromatic scales (Monkmeyer, 79) in pitch. Advanced Scales and Arpeggios in all major and minor keys at 3 speeds, Kees Boeke, The Complete Articulator, Heyens/Bowman, Advanced Recorder Technique, Vol. II (particularly double-tonguing and finger-vibrato), Handel: Sonata in Bb Major, Barsanti: Sonata in C Major  
**Tenor:** Sammartini Concerto in F Major, Movt. 2. **Bass:** Marcello: Sonata 1, for Bass Recorder and Continuo (Arcadian Press)  
Demonstrated ability to play SATB in recorder or mixed consort and to read Bass clef. The student is to participate in Collegium Musicum each semester. Students, particularly those possessing an Elodie or Eagle recorder, may participate in Jazz Ensemble during the last semester of the Junior year.

**FOURTH YEAR: Technique:** Kees Boeke, The Complete Articulator, Heyens/Bowman, Advanced Recorder Technique, Vol. II, Articulations in single and double-tonguing, using different vowels, Demonstrated use of alternate fingerings and finger vibrato. Demonstrated ability to read Soprano, Alto, Tenor and Bass clefs and to play Renaissance music with or without bar-lines. **Sopranino:** Vivaldi: One movement from the C major Concerto for Flautino; Handel: Bb Major Sonata; **Soprano:** Sammartini: Concerto in F Major, Movt. 3; Van Eyck, Vol. 3, 4; **Tenor:** Bach for Recorder and Guitar, Jazz selections. **Alto:** Bach: Brandenburg Concerto #4, Telemann: Sonate Methodique; Handel: Sonata in D minor, "Furioso"; Bruggen: Studies, Murrill: Sonata. **Bass:** Demonstrated ability to play continuo for Handel Sonata. The student is to play a concerto during the last semester of the senior year, such as the Concerto in E minor for Flute and Recorder by Telemann, or the Sammartini Concerto, with the Collegium Musicum. The student may participate in Jazz Ensemble during the Senior year. An Elodie or Eagle recorder is recommended for Jazz but not required. Contemporary recorder techniques are to be demonstrated.

## MAJOR IN SAXOPHONE

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading. Admission is contingent upon the audition which is held for each incoming freshman.

**FIRST YEAR:** Development of sound, technique, and musical interpretation. Technique - scales, arpeggios, long tone studies, Klose, Voxman, Ferling, Teal. Repertory examples: Teal, Solos for the Alto Saxophone; Bach and Handel transcriptions, Lantier, Sicilienne; Bozza, Aria.

**SECOND YEAR:** Continual development of sound, technique, and musical interpretation. Technique - scales, arpeggios, long tone studies, Ferling, Rascher, Teal. Repertory examples: Mauk, Medici Masterworks for Alto Saxophone; Platti, Sonata No. 5; Eccles, Sonata; Hindemith, Sonata.

**THIRD YEAR:** Continual development of sound, technique, and musical interpretation. Technique - scales, arpeggios, long tone studies, Mule, 53 Etudes after Boehm, Terchak, Furstenau Vol. 1, Dufresne, Karg-Elert, Bozza. Repertory examples: Creston, Sonata; Heiden, Sonata; Glazunov, Concerto.

**FOURTH YEAR:** Continual development of sound, technique, and musical interpretation. Technique - scales, arpeggios, long tone studies, Mule, 53 Etudes after Boehm, Terchak, Furstenau Vol. 2. Repertory examples: Bozza, Improvisation and Caprice; Bonneau, Caprice en Forme de Valse.

## MAJOR IN TROMBONE

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading. Admission is contingent upon the audition which is held for each incoming freshman.

**FIRST YEAR: Technical requirements** – development of embouchure, breathing, staccato, and legato tonguing; tenor clef reading. Arban and Cornette methods; Bordogni-Rochut, Melodious Etudes, Vol. 1; Mantia, The Trombone Virtuoso. Paris Conservatoire solo material by Barat, de la Nux, Busser, Croce-Spinelli, and others of comparable difficulty.

**SECOND YEAR: Technical requirements** – continuation of tenor clef and introduction of alto clef reading. Continuation of Bordogni-Rochut and manti studies; clef studies by Blazevitch, Stefaniszin; LaFosse, School for Sight-reading, Vol. A-B; Kopprasch, Selected Studies, Vol. 1. Solo material from Solo Book No. 1 (E. Glover), Paris Conservatoire solos by Busser, Pfeiffer, and Saint-Saens; Galliard, Six Sonatas; Blazevitch, Concert Piece No. 5; and works of comparable difficulty. Passages from the orchestral repertoire.

**THIRD YEAR:** Continuation of clef studies; LaFosse, Vol. C-E; Bordogni-Rochut, Melodious Etudes, Vol. II; Kopprasch, Selected Studies Vol. II; Vobaron, 34 Etudes; Aaron Harris, Method, Vol. II; Kreutzer-Schaefer, 10 Etudes. Solo material from Solo Book No. 2 (E. Glover); solos by Guilmant, Sonatas; Handel-LaFosse, Concerto in F minor; Hindemith, Sonata; and works of comparable difficulty. Passages from the orchestral repertoire.

**FOURTH YEAR:** LaFosse, Advanced Method, Vol. II. Bordogni-Rochut, Melodious Etudes, Vol. III; Blazevitch, Equences. Etudes by Bitsch, Bozza, Boutry, and Pichaureau. Bach--LaFosse, Suites for Unaccompanied Violincello; solos by Defay, Berghmans, Salzedo, and Tomasi. Creton, Fantasy; Bloch, Symphony; Takacs, Sonata; Martin, Ballade; Corello-Gibson, Sonata in D minor; and works of comparable difficulty. Passages from the orchestral repertoire.

## MAJOR IN TRUMPET

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading. Admission is contingent upon the audition, which is held for each incoming freshman.

**FIRST YEAR:** Emphasis on fundamental techniques of tone production and articulation. Studies of Arban, Clarke, Sachse, and Schollossberg. Solos by Balay, Bozza, Goedicke, Hovhaness, Nelhybel, and Purcell.

**SECOND YEAR:** Emphasis on transposition and solo repertoire. Studies of Bousquet, Brandt, Sachse, and Bartold. Solos of Barat, Corelli, Frackenpohl, Haydn, Kennan, Peeters, and Copland.

**THIRD YEAR:** Emphasis on solo and orchestral repertoire. Use of the C and D trumpets. Studies of Bartold, Brandt, Charlier, and Harris. Solos of Bozza, Enesco, Giannini, Hindemith, Hummel, Kaminski, Riisager, and Torelli in preparation of a junior recital.

**FOURTH YEAR:** Continuation of solo and orchestral repertoire. Studies of Bartold, Bitsch, Charlier, Petit, and Tomasi. Solos of Addison, Bitsch, Honegger, Pakmutova, Stevens, and Telemann in preparation of a senior recital.

## MAJOR IN TUBA

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading. Admission is contingent upon the audition which is held for each incoming freshman.

**FIRST YEAR: Technical requirements** – development of embouchure, breathing, staccato, and legato tonguing. All major scales. Etudes by Fink, Tyrell, Blazevich. Solos by Bach, Haddad, Holmes, and works of comparable difficulty.

**SECOND YEAR: Technical requirements** – all major and minor scales. Etudes by Bordogni-Rochut, Kopprasch and Blazhevich. Solos by Barat, McKay, Hogg, Childs, and works of comparable difficulty. Passages from the orchestral repertoire.

**THIRD YEAR: Technical requirements** – all major and minor scales. Etudes by Bordogni-Rochut, Sear, Ostrander. Solos by Morris, Vivaldi, Ross, Hartly and works of comparable difficulty. Passages from the orchestral repertoire.

**FOURTH YEAR: Technical requirements** – All major and minor scales, scales in thirds and fourths. Etudes by Maenz, Bordogni-Rochut and Kopprasch. Solos by Stevens, Tomasi, Vaughan Williams, Hindemith and works of comparable difficulty. Passages from the orchestral repertoire.

## MAJOR IN VIOLA

**Audition Requirements:** Prospective students should perform at least two compositions of contrasting style in addition to technical exercises, scales, and sight-reading. Admission is contingent upon the Entrance Audition.

**First Year:** Technical requirements: further facility in major and minor scales and arpeggios. This is a requirement for each of the four years of the undergraduate curriculum. Studies by Kreutzer, Kayser, Flesh, Galamian, Hoffmeister, Fuchs. Concerti by M. Haydn, Hoffmeister, Telemann. Sonatas and Suites by J. S. Bach. *Elegie* by Glazunov, *Adagio* by Kodaly, *Fantasy in G* by Hummel, and works of comparable difficulty.

**Second Year:** Continuation of viola studies listed above. Concerti by Stamitz, Bruch, J.S. Bach. Sonatas by Hindemith, Fuchs, Stamitz. Suite No. 3 by J.S. Bach. *Romanze* by Bruch, *Fantasy Pieces* by Schumann, Bach's *Brandenburg Concerto No. 6*, and works of comparable difficulty.

**Third Year:** Continuation of viola studies listed above. Concerti by Bartok, Walton. Sonatas by Brahms, Reger, Schubert, Bax. *Sinfonia Concertante* by Mozart, *Suite No. 5* by J.S. Bach, *Lachrymae* by Britten, and works of comparable difficulty.

**Fourth Year:** Continuation of viola studies listed above. Sonatas by Shostakovich, Hindemith. Suite No. 6 by J.S. Bach, solo pieces by Enesco, Harnly, Hindemith, Bloch, and works of comparable difficulty.

## MAJOR IN VIOLIN

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading. To enter the four-year course in violin, the student should be able to play three octave major and minor scales and arpeggios, at moderate speed. The student should also have the ability to perform works with the difficulty of the Kreutzer Etudes and concerti by Viotti, Nardini, Vivaldi, and J.S. Bach. Elementary knowledge of the piano desirable.

**FIRST YEAR: Technical requirements** – further facility in major and minor scales and arpeggios. This is a requirement for each of the four years of the undergraduate curriculum. Studies by Dont, Mazas, and Kreutzer. Concerti by J.S. Bach, Kreutzer, Nardini, Rode, and Viotti. Sonatas by Corelli and Handel; works of comparable difficulty.

**SECOND YEAR:** Studies by Fiorillo, Kreutzer, and Rode. Concerti by de Beriot, Haydn, Mozart, Rode, Spohr, and Viotti. Sonatas by Leclair, Mozart, and Nardini. Solo pieces by Beethoven and Kreisler.

**THIRD YEAR:** Studies by Campagnoli, Dont, Fiorillo, and Rode. Concerti by Bruch, Mendelssohn, Mozart, and Spohr. Sonatas by J.S. Bach, Beethoven, Mozart, and Vivaldi. Passages from the orchestra repertoire.

**FOURTH YEAR:** Advanced technical studies by Gavinies, Rovelli, and Wieniawski; preparation of senior recital. Concerti by Barber, Beethoven, Dvorak, Lalo, Paganini, Saint-Saens, Vieuxtemps, and Wieniawski. Sonatas by J.S. Bach, Beethoven, Brahms, Franck, Faure, and Schubert. Solo pieces by Bartok, Chausson, Saint-Saens, Sarasate, Vitali, and Wieniawski. Passages from the orchestral repertoire.

*Majors in bassoon or other orchestral instruments, and lute will be determined by the individual applied teacher following the general difficulty of repertoire for the instrumental majors above.*

## **PERFORMANCE OPPORTUNITIES TOURING OPPORTUNITIES**

Students have various opportunities, regionally, nationally and internationally, for concert tours and performances during their college experience. Our performing ensembles alternate regional and international tours during spring breaks and the Winterim. Within the past twelve years, Nyack touring groups have represented the College in Italy, Puerto Rico and Korea and in regional tours to other states on the east coast. Each ensemble has presented many concerts in the New York metropolitan area. Students are required to purchase a standard uniform for each ensemble.

## **MUSIC ENSEMBLES**

Music majors are **required** to participate in one of the following musical organizations each semester they are enrolled full-time in the program: Chorale, Christian Folk Ensemble, Small Jazz Ensemble, Collegium Musicum, or Percussion Ensemble. Voice majors who are day students must participate in Chorale or show documented evidence to the Dean as to why they cannot. Instrumental students may choose Collegium or Jazz Ensemble, though they should spend at least one semester participating in the chamber orchestra, Collegium Musicum. **To participate in two ensembles, students must have a 2.50 GPA. A third ensemble during the same semester requires academic excellence and is allowed only with the approval of the Dean.** These regulations are to prevent a student's feeling pressured to be in too many ensembles at once, and exist for the sake of their college success. Vocal students enrolled in Opera Theater Workshop should limit their ensemble participation to only one ensemble. OTW is not considered an ensemble. Students may register for an ensemble for either 0 or 1 credit, but all BM and MusEd candidates can only take ensembles for zero credits.

Participation in music ensembles provides not only the development of musical skills, but training in working together as an ensemble as well. With the exception of extreme cases, which are usually health

or work related, attendance at all rehearsals and performances of the ensemble for which the students is registered is required, including anticipated extra rehearsals.

## **MANDATORY CONCERT ATTENDANCE**

All full time Music Majors in all degree programs are required to attend a **minimum of five** on campus and off campus recitals every semester. These programs are intended to enrich the academic program and may include student and faculty recitals, performances featuring Nyack College ensembles, and two **approved** off-campus classical or Jazz performances. Our location in the New York metropolitan area enables students to attend outstanding performances at Carnegie Hall, Lincoln Center, Trinity Church and St. Paul's Chapel and other churches such as St. Bartholomew and St. Thomas Episcopal, and Holy Trinity and St. Peter's Lutheran Churches, featuring the New York Philharmonic, Metropolitan Opera, New York City Opera, resident ballet companies, music conservatories, and solo and chamber music programs. Students in all music degree programs (BA, BM, BS, AS, and MusEd) are required to demonstrate to the administrative assistant attendance at the concerts they attend each semester. The Music Office will supply students with a sign-up sheet during each Nyack concert, and a program for all off-campus events must be given to and pre-approved by the Dean of the NYC School of Music.

## **STUDENT RECITALS**

Recitals are an exciting opportunity for students to demonstrate the talents and abilities God has given them as well as an opportunity for development and growth as a performer. These valuable experiences teach demonstrating stage presence, handling stage pressures, communicating effectively with the audience and becoming more relaxed with the physicality of performing.

Students majoring in music (except for the AS, BA, and BS majors) are required to perform in at least one Student Recital each semester in their major applied area. AS, BA, and BS candidates must perform once a year in a student recital as long as they are taking lessons.

The School of Music and the private instructors will serve the student in a supportive capacity. Attention to the details below will assure smooth and orderly preparation, and should go a long way in making the recital experience effective and enjoyable.

## **RECITAL PREPARATION**

- Teachers only enroll their students for recitals on the form provided by the Music Office.
- Students may not add or delete selections from the program without the teacher's approval.
- For students using accompanists, teachers are required to hear them perform with their accompanist before the recital.
- Once the program is submitted, only faculty members may make changes or cancellations.
- Vocalists and pianists are required to memorize recital music. Other performers should consult with their teacher regarding memorization.
- Teachers will coach students concerning stage etiquette. (Please see following.)

## **STAGE ETIQUETTE/ PERFORMANCE SUGGESTIONS**

- The soloist, regardless of gender, always precedes the accompanist when entering the stage. When exiting the stage, the accompanist always follows the soloist.
- The soloist's entrance is made with a moderately quick, but graceful walk to a definite spot.

- When a soloist reaches their spot, if greeted by applause, s/he acknowledges the courtesy with a graceful bow and acknowledges the pianist with a hand gesture, who will also bow. The soloist then positions him/herself with the proper stance for his/her performance.
- When the audience is quiet and ready to listen, a slight nod is given to the accompanist as a signal to begin.
- During any introductions or interludes, the soloist maintains an attentive attitude at all times, remembering that the music continues and mentally being a part of it.
- The mood of the song is reflected in the general manner of the soloist's performance. The performer should try to "look like the music."
- When singing or playing, the performer(s) should try not to stare at any one person or spot as well as not glance about in a nervous, restless manner.
- At the end of a selection or performance, the soloist should not bow until applause begins, at which time they bow and acknowledge any collaborating musicians.
- An encore is *not* sung or played unless the audience applause calls for one by additional applause.
- Encore selections will be pre-approved by the faculty.
- The performer should be in control, poised, with an air of dignity and sincerity. If the performer appears ill at ease or nervous, the audience will certainly feel uncomfortable. The best way to learn good stage deportment is to watch the stage presence of seasoned professional performers. Modest assurance is the ideal manner, and nothing will give a performer that assurance like intelligent practice and skill.
- All recital attire is to be *modest and appropriate* to the occasion, as well as subject to the approval of the private instructor. One change of attire will be permitted during a senior recital.
- All advertising for Senior Recitals *must* be approved before it is posted throughout the school, and then, permission must be given by the Office of Student Services.

## **JUNIOR AND SENIOR RECITALS**

Performance majors must present a Junior Recital in their third year to be comprised of 30-40 minutes of music and a Senior Recital in the fourth year to be comprised of 60-75 minutes of music. Students enrolled in the Music Education program are required to present a Senior Recital of 30-40 minutes of music prior to graduation. Composition Majors will present a Senior Recital (one hour in length) of original compositions organized, conducted or performed by the student.

### **The following are important steps in preparing for Junior and Senior Recitals:**

1. Repertory should be selected by the teacher two semesters prior to the recital jury. (Junior or Senior). Repertory will be approved by the Coordinator of Vocal Program for all vocal recitals and the Dean of the School of Music for all other programs. Repertory in the case of collaborating artist will also be approved by the piano faculty with the difficulty of the piano accompaniment considered. Vocal students must have the repertory approved and an accompanist assigned two semesters before the recital.
2. **Junior and Senior recitals cannot be given in successive semesters.**
3. **Recital Date** (*Set date usually in the summer for the fall or spring semesters. Summer recital dates are to be set one month before the beginning of the semester the recital is given.*) In consultation with the private instructor, a date will need to be determined which will afford the best possible audience. This date should be set to take advantage of the available openings on the college calendar. It is the responsibility of the student to secure a recital date through the Music Office. **The private instructor's schedule and the school calendar need to be consulted by the student and only the Dean can confirm recital dates or adjust the schedule if a change need be made.**

4. **All official recitals must be given on campus unless approved by the Dean.** Aside from reserving the hall for the recital alone, it is highly recommended that the student reserve the hall for one dress rehearsal with the private instructor as well.
5. **Collaborating Artists** (*Arrange for an accompanist when the repertory is approved two semesters before the event.*) Instrumentalists and vocalists requiring piano collaboration for their recital are personally responsible for making these arrangements. Use of non-college persons as accompanists, assisting artists, etc., must be approved by the School of Music, and such persons **MUST** appear at the recital jury. The School of Music will assist in arranging for an accompanist when necessary. A fee of \$125 is required to be given to the accompanist for all senior recitals. A fee of \$75 is required to be given to the accompanist for all junior recitals. This will include the performance and **two rehearsals**. **NO EXCEPTIONS.** It is essential to work out a rehearsal schedule with the accompanist and private instructor at least two (2) months prior to the recital. **Since the accompanist will be giving both time and professional expertise, it is important to acknowledge this appropriately.** The student should ask the accompanist what their additional fees are for additional rehearsals and **it is not the occupation of the accompanist to teach the student their music.** That is true whether the accompanist is college faculty, a student, or a guest. Payments are to be made as follows: \$25 after the first rehearsal, \$25 after the second rehearsal, and the remainder at the conclusion of the performance. If payments are not made when scheduled, the next rehearsal or performance will be cancelled. If the student does not pay the accompanist's fee the grade will be withheld and the grade will be changed to an "F" after one month has elapsed.
6. **House and Technical Assistants** (*Make arrangements one month before the recital.*) Students are responsible for organizing ushers, stage help and other personnel needed for the recital. The Music Office must be consulted concerning who has been approved to run the sound, recording and lighting equipment, if any. If a video or audio recording of the recital jury and/or performance is desired, it is the student's responsibility to make and pay for these arrangements. This feedback will be invaluable for reviewing the performance. Audiotapes, videotapes or CD recordings may also be included in a professional portfolio.
7. Room 2241 must be returned to its original configuration at the end of the recital.
8. **Receptions** (*Reserve room and make arrangements one month before the recital.*) Students who choose to have a reception following their recital are responsible for coordinating the reception, and assuming the cost of the food and paper-ware. The room, which is usually the hall outside room 2241, must be returned to its proper configuration following the reception. Garbage must be secured in heavy-duty garbage bags.
9. **Recital Jury** (*Must take place a minimum of four weeks before the recital.*) Four weeks prior to the recital date, recitalists will perform a recital jury before the music faculty. A minimum of two full-time faculty members and the primary applied teacher must be present. **The jury date is to be scheduled by the Music Office at the same time that the recital is scheduled.** The purpose of the recital jury is to ensure that the repertoire is fully prepared and meets the curricular standard. If the student is unprepared for the recital jury, the recital may be postponed to a later date, later semester, or cancelled at the discretion of the faculty. Vocalists, keyboardists and guitarists must be prepared to perform the complete recital jury and recital from memory. For the jury, at least 2/3 of recital material must be memorized. The recital jury is not a dress rehearsal. The playing time in the juries will be limited to 20 minutes for junior recitals, and 30 minutes for senior recitals. Students are required to provide the jury with five copies of the completed jury form and the final draft of their recital program, which have been reviewed by their private instructor. The faculty will select the pieces to be performed during the recital jury. **No additions to the program will be permitted** subsequent to the approved recital jury without the permission of the music faculty.
10. **Programs** *First draft presented to faculty at jury; print program two weeks before the recital. If the program is not completed two weeks before the recital the recital is cancelled.* Students are

asked to create their own recital programs and it can be sent via email for printing. The Music Office can assist the student with the proper standard formatting of a recital program. The Music Office can provide the student with the use of the copier and stock paper. The School of Music must approve all programs, formatting, and materials before they can be duplicated and distributed.

11. **Publicity** (*All publicity projects are completed three weeks before the recital.*) Good attendance at the recital is a direct result of good publicity (e.g., posters, announcements in the Internet, personal invitations, etc.). This publicity is the responsibility of the student, although the School of Music may be able to assist in some areas. The copy machine and stock paper are available for use for publicity projects.
12. **Date** The date of the recital, chosen at least six months prior to the recital, may not be changed except in an emergency and must be approved by the Dean. If the recital date cannot be kept it may be necessary to postpone the recital to a later semester. Incompletes, which must be made up within a month of the end of a semester, are granted because of illness or approved emergency. Incompletes are not given due to lack of preparation!
13. **GUIDELINES FOR SCHEDULING A JR/SR RECITAL JURY & RECITAL PREPARATION CHECKLIST WILL BE GIVEN TO YOU AT THE BEGINNING OF THE SEMESTER BY THE ADMINISTRATIVE ASSISTANT AND ALL FORMS REQUIRED ARE PLACED ON THE ONLINE PORTION OF THE CLASS. PROPER PLANNING, AND COMPLETING THE FORMS, AND SCHEDULE OF PUBLICITY, REHEARSALS, AND PROGRAMS ARE PART OF YOUR GRADE ACCORDING TO THE SYLLABUS FOR THE RECITAL AND LACK OF ATTENTION TO THESE REQUIREMENTS CAN MEAN FAILURE OF THE RECITAL.**



**PART II – SPACE & TIME CONSIDERATIONS:**

*(Completed at the beginning of Junior year for Jr. recitals and beginning of Senior year for Sr. recitals)*

Please consult your applied lesson instructor and list at least six (6) dates and times that are suitable for both you and your major teacher:

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_
- 5. \_\_\_\_\_
- 6. \_\_\_\_\_

*The administrative office will select a date that does not conflict with other school events and that meets time requirements for graduation. Once a date and time has been approved for your recital you will receive an email stating the date and time selected as well as the date and time of your recital jury. You must complete your recital jury 30 days prior to your recital in order to receive approval to proceed.*

Where will your recital be given? \_\_\_\_\_

If APPROVED for off-campus, where?

Address: \_\_\_\_\_  
Street Apt. # City State Zip-code

Will you need any special accommodations (instruments, stands, electronic equipment, etc.)?

\_\_\_\_\_  
\_\_\_\_\_

Will there be a reception? [ ] Yes. [ ] No.

Who will prepare the promotion and publicity for your recital (any programs or publicity must be submitted two [2] week before the event for approval)? \_\_\_\_\_

_____ Student's signature	_____ Date	_____ Major Teacher's signature	_____ Date
_____ Administrative Assistant	_____ Date		

**PART III – REPERTORY:**

*(Must be submitted to Dr. Dana Talley and the piano faculty for vocal recitals, and Dr. Sue Talley for all instrumental recitals review and approval at nine (9) months prior to recital NOT at the jury)*

	Title of Piece	from	Opus #	Name of Composer/Arranger	Dates	Length
1.	_____					
2.	_____					
3.	_____					
4.	_____					
5.	_____					
6.	_____					
7.	_____					
8.	_____					
9.	_____					
10.	_____					
11.	_____					
12.	_____					
13.	_____					
14.	_____					
15.	_____					
16.	_____					
17.	_____					
18.	_____					
19.	_____					
20.	_____					
21.	_____					
22.	_____					
23.	_____					
24.	_____					

_____ Student's signature	_____ Date	_____ Major Teacher's signature	_____ Date
_____ Dr. Dana Talley (vocal only)	_____ Date	_____ Dr. Sue Talley	_____ Date

**PART IV ACCOMPANIST:**

*(Must be submitted to Dr. Sue Talley and/or Prof. Margrit Zimmerman for review and approval when the recital date is chosen)*

Have you secured a primary accompanist? [ ] Yes. [ ] No.

If so, who? \_\_\_\_\_

Have you paid the accompanying fee (\$75 for Jr., \$125 for Sr.)? [ ] Yes. [ ] No.

In addition to you and your primary accompanist are there any other musician/performers will be involved in your recital? [ ] Yes. [ ] No.

Names & instruments:

_____	_____
_____	_____
_____	_____
_____	_____

**Regular rehearsal schedule:**

*(Must begin rehearsals with accompanist three (3) months prior to recital jury and no more than one (1) rehearsal per month)*

**FIRST REHEARSAL:**      Date: \_\_\_\_\_      Time: \_\_\_\_\_      Duration: \_\_\_\_\_

**(SECOND REHEARSAL):**      Date: \_\_\_\_\_      Time: \_\_\_\_\_      Duration: \_\_\_\_\_  
*Extra fee required*

**(THIRD REHEARSAL):**      Date: \_\_\_\_\_      Time: \_\_\_\_\_      Duration: \_\_\_\_\_  
*Extra fee required*

**DRESS REHEARSAL:**      Date: \_\_\_\_\_      Time: \_\_\_\_\_      Duration: \_\_\_\_\_

*(Major Teacher must be present at the dress rehearsal)*

_____	_____	_____	_____
Student's signature	Date	Major Teacher's signature	Date
_____	_____	_____	_____
Accompanist	Date	Dr. Sue Talley	Date

**SAMPLE PROGRAMS FOR JUNIOR AND SENIOR RECITALS.**

*(The general format and types of selections are included. It is understood that programs will also include bios, dedications, translations, and other program notes not included here.)*

- 1. Senior Recital for Music Education, or Junior recital for a performance major: (These recitals must be shared with a second performer.)**

**Nyack College, School of Music Presents**

**– JUNIOR RECITALS –**

**BRIGHTNIE ELIZABETH MARIE JONES, SOPRANO & CARLOS ANDRÉS CUESTAS, GUITAR**

**FRIDAY, DECEMBER 14<sup>TH</sup> 2007 – 7:00PM**

**“Quia Respexit”**

*from Magnificat*

J.S. Bach (1685-1750)

Brightnie Jones, Soprano & Sue Talley, Piano

**“Danza Paraguaya”**

A.B. Mangoré (1885-1944)

Carlos Cuestas and Luis Antonio Peñalva, Guitar

**“Allelujah”**

*from Exultate Jubilate*

W.A. Mozart (1756-1791)

Brightnie Jones, Soprano & Sue Talley, Piano

**“Batti Batti”**

*from Don Giovanni*

W.A. Mozart (1756-1791)

Brightnie Jones, Soprano & Sue Talley, Piano

**Etude #11**

H. Villa-Lobos (1887-1959)

Carlos Cuestas, Guitar

**“Chanson Triste”**

**“Extase”**

**“Le Galop”**

H. Duparc (1848-1933)

Brightnie Jones, Soprano & Sue Talley, Piano

***Bajo la Palmera***

Isaac Albéniz (1860-1909)

Carlos Cuestas, Guitar

***Seis por Derecho (Joropo)***

Antonio Lauro (1917-1986)

Carlos Cuestas, Guitar

**“Quando men vo”**

*from La Bohème*

G. Puccini (1858-1924)

Brightnie Jones, Soprano & Sue Talley, Piano

– INTERMISSION –

**Concerto for Guitar and Orchestra**

**I.** *Allegro Preciso*

**II.** *Andantino e Andante*

**III.** *Allegro non troppo*

H. Villa-Lobos (1887-1959)

Carlos Cuestas, Solo Guitar & Sue Talley, piano

**“What a Curse for a Woman is a Timid Man...Steal Me”**

*from Old Maid and the Thief*

G. Menotti (1911-2007)

Brightnie Jones, Soprano & Sue Talley, Piano

***Danza Española***

Enrique Granados (1867-1916)

Carlos Cuestas, Guitar

***Variations on a Theme by Mozart, Op. 9***

Fernando Sor (1778-1839)

Carlos Cuestas, Solo Guitar & Sue Talley, piano

**“Deep River”**

**“Motherless Child”**

**“Every time I feel the Spirit”**

Traditional Spirituals Arr. By Sue Talley

Brightnie Jones, Soprano & Sue Talley, Piano

**“Summertime”**

*from Porgy And Bess*

G. Gershwin (1898-1937)

Brightnie Jones, Soprano & Sue Talley, Piano

*These junior recitals are in partial fulfillment for the of degrees of Bachelor of Music*

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2. Performance Senior Recital: (here are three examples [A, B & C])

A.

**Nyack College, School of Music Presents**

– *SENIOR RECITAL* –

**HONG IK KIM, VIOLIN**

**FRIDAY, MARCH 5<sup>TH</sup> 2010 – 7:00PM**

**Partita No. 2 in D minor, BWV 1004**

Allemanda

Corrente

Sarabanda

Giga

Ciaccona

J.S. Bach (1685-1750)

Hongik Kim, Violin

**Chaconne in g minor for Violin and Piano**

T.A.Vitali (1663-1745)

Hongik Kim, Violin

Sanae Miyazaki, Piano

**Introduction And Rondo Capriccioso, Op. 28**

C. Saint-Saëns (1835-1921)

Hongik Kim, Violin

Margrit Zimmermann, Piano

**Violin Concerto in D minor Op.47 1st. Mov.**

J. Sibelius (1865-1957)

Hongik Kim, Violin

Sanae Miyazaki, Piano

**INTERMISSION**

**Suite in G Minor, Opus 71**

M. Moszkowski (1854-1925)

Sanae Miyazaki, Piano

Maurice Ivan Saraza, Violin

Hongik Kim Kim, Violin

**Trio in d minor Op.49 1st. Mov.**

**Molto Allegro Agitato**

F. Mendelssohn (1809-1847)

Hongik Kim, Violin

Marisol Espada, Cello

Sanae Miyazaki, Piano

**B.**

**Nyack College, School of Music Presents**

**– SENIOR RECITAL –  
JINA KWAK**

**December 15, 2007, 7:00 PM**

**“Pour Le Piano”**

1. Prélude
2. Sarabande
3. Toccata

Claude Debussy (1862-1918)

**Ballade No. 3, Op.47**

**Scherzo No. 2, Op.31**

Fryderyk Chopin (1810-1849)

**Chromatic Fantasia & Fugue BWV 903**

Johann Sebastian Bach (1685-1750)

**\*INTERMISSION\***

**Three sonatas:**

Sonata in D minor, Kk 9  
Sonata in C major, Kk 461  
Sonata in D major, Kk 491  
Domenico Scarlatti (1685 – 1757)

**“Appassionata” Sonata No. 23, Op.57**

**Allegro assai**

**Andante con moto**

**Allegro ma non troppo - Presto**

Ludwig Van Beethoven (1770-1827)

C.

Nyack College, School of Music Presents

– SENIOR RECITAL –  
WILLANA MACK

APRIL 14, 2005

**ALESSANDRO SCARLATTI**  
(1659-1725)

*Gia Sole de Gange*  
*O Cessate Di Piagarmi*  
*Son Tutta duolo*

**HENRY PURCELL**  
(1659-1695)

*When I am Laid in Earth*  
from *Dido and Aeneas*

**ROBERT SCHUMANN**  
(1810-1865)

*Frauenliebe und leben*  
*Seit ich ihn gesehen*  
*Er, der Herrlichste von allen*  
*Ich kann's nicht fassen*  
*Du Ring an meinem Finger*  
*Helft mir, ihr Schwestern*  
*Süsser Freund, du blickest*  
*An meinem Herzen*  
*Nun hast du mir der ersten Schmerz getan*

**GIOCCHINO ROSSINI**  
(1792-1868)

*Una Voce Poco Fa*  
*Dunque io son\**  
from *Il barbiere di Seviglia*

INTERMISSION

**GEORGES BIZET**  
(1838-1875)

*Habañera*  
from *Carmen*

**HENRI DUPARC**  
(1848-1933)

*Extase*  
*Le Manoire de Rosemond*  
*Chanson Triste*

**WOLFGANG A. MOZART**  
(1756-1791)

*Voi Che Sapete*  
*Aprite\*\**  
from *Le Nozze di Figaro*

**TRADITIONAL SPIRITUALS**  
(arranged by Sue Talley)

*Ezekial saw da Wheel*  
*Motherless Child*  
*Gossip*  
*Wade in da Water*

\*with Lawrence Andrews

\*\* with Teneall Santillon

## SCHOLARSHIPS, AWARDS AND GRANTS

Scholarship awarding is highly competitive at Nyack College and awarding of these monies is administered using various criteria. In addition to the grants listed in the Nyack College Catalog, the following scholarships are awarded specifically to outstanding music majors who demonstrate discipline, achievement and high academic standing:

**Music Achievement Grants** - awarded to freshman or first semester transfer music majors on the basis of their entrance audition and participation in the annual ISC competition. **They are renewable for up to 5 years provided a minimum GPA of 2.5 is maintained, during semesters in which the student is enrolled fulltime.** If the GPA falls below 2.5 there will be one probationary semester and then the scholarship will be withdrawn.

### NATIONAL ASSOCIATION FOR MUSIC EDUCATION (NafME)

Nyack College maintains an active student chapter of NATIONAL ASSOCIATION FOR MUSIC EDUCATION (NafME), a national organization devoted to the field of Music Education. Music Education majors are encouraged to join MENC during their freshman year. Membership includes a valuable subscription to the Music Educators Journal, a monthly periodical. Nyack's MENC chapter also sponsors field trips, professional workshops, fund raising activities, concerts and guest lecturers on campus.

### REGISTRATION SUGGESTIONS & REGULATIONS

FOR STUDENTS AT THE NYACK COLLEGE SCHOOL OF MUSIC, NEW YORK CITY

By Glenn Koponen and Dana Talley

*Nyack College is committed to the successful graduation of our students, well prepared for careers in performance, education, and church music. These suggestions and calendar are given to you so that you can take ownership of your education and chart your own success. Learn to **plan ahead** for your entire career at Nyack College. Your advisor's job is to help you down this path, not decide it for you. **This is a great deal to read.** It will be discussed with your advisor before registration begins and in MUS 110, Freshman Music Seminar.*

- Schedule (days in advance) an appointment time with your advisor, then show up on time
- Use the Suggested four year Program Plan as your guide for which courses to schedule next and refer to **\*FOUR-YEAR MUSIC COURSE OFFERING PLAN CALENDAR below**
- Arrive at your appointment with your intended courses already reserved through the student portal's online registration link
- Be aware of prerequisites in your upper-level concentration courses so you can take the prereqs early
- **IMPORTANT:** READ NYACK COLLEGE CATALOG FOR THE YEAR YOU MATRICULATED AND THE SCHOOL OF MUSIC HANDBOOK FOR ALL ADDITIONAL REQUIREMENTS INCLUDING FOUR YEAR COURSE SCHEDULE AND RECITAL PREPARATION.
- **Plan your schedule early** and then show it to your advisor. Keep in mind which classes, taken as a whole, will move you towards graduation. You may need to be creative because of unusual schedules or events. All advisors are there to help you through any unforeseen problems. Please do not come to your appointment with no idea of what you may wish to take. You do not need to finish your financial aid or erase other holds to meet with your academic advisor. They also have busy schedules, particularly at the ends of semesters or the week before school begins, should you miss the scheduled registration days. You lose nothing, even if you are not sure you can return the next semester, if you meet with your advisor.

- Try to **follow the suggested four-year plan**. Each catalog has a suggested program for your major. These plans are also included in the School of Music Handbook found online on every class e360 portal, along with a wealth of other information. Your advisor also has a copy. All students that are conditional must follow your contracts signed when you were admitted. You may also need to see two advisors and you might not be allowed to register on line but by your second advisor in the academic success office and then the Registrar.
- Music majors are required to make changes, after you register online, to Applied Music and Ensembles, such as Chorale or Opera Workshop, that require you to change credits from 1-2 or 1-0, etc. The administrative assistant for the School of Music will assist you with this. **BE CAREFUL** as some classes such as concert attendance, studio class, required ensembles, and jury are required every semester and are not found in Campus view. In addition, some classes such as Chorale, Christian Folk Ensemble, Collegium, or Small Jazz Ensemble, require an audition and professor's approval and have been blocked. These modifications can be made only by Autumn Nova, administrative assistant for the school of Music. All other changes should be done online or with the registrar on the first floor. Only the registrar can add independent study or "Y" classes when all the appropriate forms are filled out and signed. Changes to your schedule cannot be made after the **add/drop period** is over except for a **WD** which will appear on your transcript. **Be careful when withdrawing from a class that you maintain the required number of credits.** See SAP requirements below.
- You graduate when you finish the required 120 credits for your degree, **not** take classes for four years. In all years prior to 2010-2011, 126 credits were required. Please see the appropriate catalog in the year you matriculated. **NY State TAP and Federal Pell grants and student loans might end after eight semesters.** Nyack financial aid may not. Cumulative totals of student loans are limited by the state depending on your income and type of loan. Please see your **financial aid advisor** not your academic advisor. **Twelve credits is full-time credits REQUIRED FOR YOUR DEGREE, but you must average at least 15 credits a semester to graduate in four years.** Music Education requires 140 credit for graduation because of an additional semester spent student teaching.
- It is important that you look at the four year class calendar below that follows when you plan your own individual program. The classes in the calendar, days, and time, **cannot easily be altered** if you do not plan ahead. All faculty have been asked to not offer any Ind. Study contracts, "Y" course, just because a student did not wish to take a class when offered. If you see a class is offered only in the fall then plan accordingly. **Many classes require pre-requisites** and go in a sequential order. Exceptions are made only for some graduating seniors.
- Most of our students work. Do not try to take more than you successfully can with good grades. **Plan all outside activities**, including any church responsibilities, with your classes in mind.
- Again, **REGISTER EARLY** each semester. Classes that fit with your work and personal schedule may not be available after the first weeks. **Online classes fill up immediately** and new sections are not usually added even if you have a need. If you are a night-only student or have other commitments register early! Since Juniors and Seniors have less flexibility they are allowed to register first.
- A list showing your advisor will be posted at the beginning of the semester. Do not go to any music professor but to your **assigned advisor**, please. **Only your advisor is authorized to approve you class schedule and to activate your online registration.**
- **Do not leave all your core classes to the end!** A good rule of thumb is **one Core, and one Bible class per semester** for BM majors and **two Core classes** each semester minimum for all BA candidates. Try to finish college writing requirement early. It is suggested strongly that you take ENG 101 and ENG 102 your freshman year.
- All 2<sup>nd</sup> semester Juniors, or students who have completed 85 credits, should make sure they have a copy of their official graduation audits that are obtained from the Registrar upon request only. Students should meet with their advisors to plan their last two semesters using this as a guide. *(THE RULE IS, ONCE A STUDENT REACHES 85 CR. TOWARD THEIR DEGREE, THE*

*REGISTRAR PROVIDE A GRADUATION AUDI, IF REQUESTED. IF YOU HAVE LESS THAN 85CR. YOU SHOULD NOT EXPECT AN AUDIT.)*

- You must also request a form for graduation to be allowed to participate in commencement.

**Finally, and maybe most importantly**, is the state SAP requirements. (SATISFACTORY ACADEMIC PROGRESS) These took effect in the Fall, 2009 semester and must be followed by all students to retain financial aid or be retained as a student. The registrar will check all student's schedules to make sure the following state regulations are followed at the beginning of the semester and met at the conclusion of the semester. The registrar will issue a warning that SAP conditions are not met to the students and copy to their advisor before the semester begins. At the end of the semester a report will be sent to the Provost of anyone not meeting the state requirements will be placed on probation for one semester. If then, the academic record does not change, the student will be dropped from the college. (It does not matter how well you do as a performer or in certain areas of your schedule. It is your cumulative record that must be reported to the state by the Provost's office.)

These rules will now be enforced by all NY State colleges not just Nyack College. Since this is the State of New York law for all colleges and universities, the Dean cannot make decisions as to probation or status or appeals if state regulations are not met. The State of New York will deny all financial aid **RETROACTIVELY** and that is why we must all be so careful. The State requirements are as follows:

1. All full time students must take a **minimum of 12 credits that count towards their degree, NOT any 12 credits**. You may take up to 18 credits for no additional tuition, but 12 credits each semester must be classes required by the catalog in your particular major. The major, even if you change it later, in force at the beginning of the semester determines official requirements. If you desire to take more than 18 credits you will need approval of the Dean of the School of Music and pay an additional fee.
2. **At the end of a semester all students must pass 9 credits of required classes to keep their financial aid**. This is cumulative. For example, if you fail classes and pass only 6 credits and be put on probation, you will need to then pass 12 credits the next semester to total 18 credits to stay in school. At the end of each semester you would then need 9, 18, 27, 36, etc. total credits passed.
3. If you are on **probation you are limited to 13 total credits** making this very difficult.
4. If you fail any class it is a state requirement that you must repeat the class the next semester it is offered. If you repeat it you erase the "F".
5. Minimum GPA must be retained in addition to passing 9 credits. You must maintain a cumulative GPA of 2.0 to avoid school probation.
6. If on probation, you must raise the cumulative GPA to 2.0 that semester.
7. If you are on probation you will need to sign an **Academic Recovery Contract** and also agree to meet with a designated professor(s) every week.
8. **You also will be put on probation as a music major, if the required benchmarks are not fulfilled above. Probation as a music major is not limited to 13 credits. The Dean of the School of Music will determine your status as a probationary music student and a contract with the Dean will be necessary.**
9. **If you are a music education major you will need to pass the state certification exams before you can student teach**. You will also need to have a minimum cumulative 3.00 GPA, and 3.0 in both Music and Education classes, and cannot receive lower than a B in any Education class, College Writing II, or Music theory, 224. The latter two requirements are for all education students including music education majors. Specific requirements are found at the School of Education website.
10. In order to graduate in any degree you must have a 2.0 cumulative GPA or higher.
11. To retain any **MUSIC grant** you must maintain a minimum cumulative GPA of 2.5 and this is also true for most other Nyack College scholarships or grants. (You can retain the Music grant only for the semester you are on probation, and then lose it for all following semesters.) This is a grant probation not an academic probation. If you drop out for a semester you keep your grants.

If it is more than one semester you must either re-apply for Nyack College general grants or scholarships or re-audition for **music grants**.

**This is complicated!** Sorry for all the rules, but they are given to us by the board of Regents in Albany not our School of Music or Nyack College!

## **FOUR YEAR MUSIC COURSE OFFERING PLAN CALENDAR**

*This is offered as a guide to plan your registration*

### **Core and Bible classes:**

All core and required Bible classes are offered every semester, usually both as day and night classes. Summer classes offer most of the Core and Bible curriculum, sometimes as fast track classes of four weeks in length. Be very careful when choosing your Core to take classes in order, such as College Writing 1 and 2. Most music students begin as BA in Music candidates. If your eventual goal is to graduate with a performance degree, music education, or church music, **do not take core that will not apply for these majors**. Core courses required for a BA and BS but not other music degrees include science, math, foreign language, World Civ I, and Fine Arts, and should not be taken until you decide, with your advisor, that you will not be changing from BA to BS, BM, or Music Education. Try to plan your classes each semester by following the four year plan in the catalog for the major that is your goal. **It is very important that you do not leave all your Core and Bible classes for your last few semesters but follow the normal progression of classes as closely as you can as outlined in the catalog. BE CAREFUL:** Please look at the calendar of course offerings below so that you will plan on taking a class in the semester offered. As a general rule, College writing should be taken in your freshman year NOT left to other semesters as writing intensive classes, such as music history, require the skills needed for your term papers.

We have not had rating sheets since the fall of 2012. It is now the responsibility of each student to track their progress on the CampusView site. There still are a few mistakes in requirements, and if a class is placed in the wrong section of Campus View, the catalog description is always the final say on requirements. Please work this out with your advisor and then the registrar will make the necessary changes. **NOTE: You MUST take classes in order as described by the catalog.**

If you think your major will eventually change, plan accordingly, and access CampusView to use the Hypothetical Program option to evaluate the effect of changing the program and/or the areas of study. Click on Program Options to evaluate how completed courses and areas of study will count towards the new hypothetical program/areas of study. Then choose your classes so that each class and will apply to your eventual major as most students begin with the AS or BA program AND the BA or AS you are currently enrolled in.. You may change majors only after a jury, and at the recommendation of the music faculty and Dean, at the end of any semester. Most music students do enter as BA candidates and many make the change as soon as musical requirements are met and demonstrated in a jury.

### **Music Classes required by all music majors: (AS, BA, BM, and Mus.Ed)**

*For the following classes, applied lessons, the instructor is assigned only by Dr. Sue Talley, Dean.*

**The following classes are offered ONLY for the semesters and times below: (day and evening sections will be determined both by need and enrollment.)**

### **EVERY SEMESTER:**

**MUS 125-151 Applied Music: Private lessons** such as voice, piano, violin, guitar, Improvisational studies, conducting, composition, or recorder should be taken every semester. Students who anticipate a BM, MUS.ED, or SMB degree, must take 2 credits or hour lessons every semester, and will be credited for 1 credit for their Junior and Senior Recitals. BA and BS music majors are only required to take 8 credits of applied Music. AS majors take only 4 credits of applied lessons but all students may take more if that is their desire.

All full-time music students must be in a conducted ensemble, MUS 161 Chorale, MUS 266 Percussion Ensemble, MUS 268 Small Jazz Ensemble, MUS 269 Christian Folk Ensemble, or MUS 362 Collegium Musicum, every semester. BS, BM, SMB, Mus.Ed majors usually do not always take these ensembles for credit. Students that are part time or student teaching are not required to be in an ensemble.

Some classes require either an audition or permission of instructor which will be stated in the course offering booklet and the catalog.

MUS 100 Concert Attendance. Required each semester. Student and faculty recitals will be posted on the School of Music calendar and will be Thursday and Friday evenings and Saturday afternoon. There may also be other college sponsored concerts. Other recitals can be pre-approved by the Director. You must attend a minimum of five concerts or recitals each semester.

MUS 171,2; 271,2; 371,2; 471,2 Jury Examinations

MUS 354 Intro to Music Technology, usually Friday at 12:00.

## **FALL SEMESTER ONLY:**

MUS 101 Functional Piano Class I 1-2 sections as needed.

MUS 103 Fundamentals of Singing

MUS 106 Baroque Recorder Class usually Thursday at 1pm.

MUS 110 Freshmen Music Seminar usually Thursday at 11:10 am.

MUS 111 and MUS 112 Fundamentals of Theory and ET.; if necessary, or required by exam. This will be offered, usually on Monday or Wednesday, as a fast-track class September through mid-October.

MUS 121 and MUS 123 Ear Training and Music Theory I This will be offered, usually on Monday or Wednesday, as a fast-track class mid-October through December.

Functional Piano Class IV 202 – every Spring 1-2 sections as needed.

MUS 213 Western Music to 1700– online only (Not required of BS candidates but could be an elective.)

MUS 221 and MUS 223 Ear Training and Music Theory III, 1-2 sections available day and possibly evening sections as needed, always on Monday AND Wednesday. Day and evening if possible.

MUS 319 Music of the 19th Century, Thursday morning at 11:10. (Not required of BS candidates but could be an elective.)

MUS 490 Senior Seminar usually Friday 11:10 am.

## **SPRING SEMESTER ONLY:**

MUS 102 Functional Piano Class II 1-2 sections as needed.

MUS 105 Beginning Guitar Techniques—as needed

MUS 107 Baroque Recorder Class II –as needed

MUS 122 and MUS 124 Ear Training and Music Theory II usually 2 sections, always on Monday AND Wednesday. Day and evening if possible.

MUS 201 Functional Piano Class III, 1-2 sections as needed.

MUS 214 Music of the 18th Century, either Thursday morning at 11:10, or online. (Not required of BS candidates but could be an elective.)

MUS 222 and MUS 224 Ear Training and Music Theory, 1-2 sections, available day and possibly evening sections as needed, always on Monday AND Wednesday, day and evening if possible.

MUS 320 Music of the 20<sup>st</sup> & 21<sup>st</sup> Century online only\_(Not required of BS candidates but could be an elective.)

MUS 352 Music of Diverse Cultures, Fast Track for 6 weeks on Saturday, 9 AM to 5 PM., beginning week two of the semester. [2 credits for Mus.Ed.]

MUS 415 Music and Worship, usually online [Required of all Music Majors except MUS.ED.]

**All Bachelor of Music Degrees: Music Education, and Performance Piano, Voice, Instrumental and Composition. (BM, and Mus.Ed) must take all of the following. (All of these classes can be used as music electives for Music BA or BS students.):**

**OFFERED EVERY SEMESTER:**

MUS 206 Piano Accompaniment - Piano Majors only. ALL Piano majors must also do piano accompanying for four semesters as required in the catalog.

MUS 350 Piano Literature - Piano Majors only, usually as a “Y” class or as needed

MUS 370 Junior Recital [except Mus.Ed majors] Required your junior year.

MUS 470 Senior Recital - Required your senior year. [May not be semester following junior recital without approval of the Dean.]

MUS 452 Piano Literature II Piano Majors only, usually as a “Y” class or as needed

MUS 475 Concerto Requirement, All piano and instrumental majors only.

MUS 365 Opera Theater Workshop, All BM Vocal majors (2 semesters minimum).

MUS 477- Piano Proficiency Requirement, All but Piano Majors, should begin taking at the end of the sophomore year. Waived with a B in MUS 202 Please see Handbook for requirements.

EDM 351 – Instrumental Pedagogy (all instrumental majors only) Usually as a “Y” class as needed.

### **FALL SEMESTER ONLY:**

MUS 233 Singer's Diction

MUS 236 Songwriting (can be used by all vocal majors instead of MUS 321. Usually Friday at 10 am on Friday.

MUS 323 Form and Analysis 1-2 sections as needed. (may also be offered Spring, 2015)

MUS 331 Fundamentals of Conducting, [replaces MUS 333] usually Monday evening

### **SPRING SEMESTER ONLY:**

MUS 321 Composition and Improvisation, usually an evening class as needed.

MUS 225 Elementary Counterpoint in alternate years beginning 2015, 2017, etc. as needed. (Only Piano, instrumental, and composition majors)

MUS 235 Singer's Diction II

MUS 327 Instrumentation and Orchestration, in alternate years beginning 2015, 2017, etc. as needed offered as needed. [Only some BM candidates need this class. Please check your catalog.]

MUS 332 Conducting methods. (Required of only some BM majors. See catalog.)

MUS 434 Orchestral Conducting II [required only of MUS.Ed], as needed.

EDM 349 Piano Pedagogy Piano Performance majors only- Sometimes as a "Y" class as needed.

EDM 350 Vocal Pedagogy all Vocal majors (Senior Vocal Performance majors only) Sometimes as a "Y" class.

MUS 234 Vocal Lit. II alternating every other year with History of Opera MUS 351 or MUS 237 Acting for the Stage

### **ADDITIONAL CLASSES REQUIRED FOR MUSIC EDUCATION**

#### **OFFERED EVERY SEMESTER:**

MUS 301 Advanced Functional Piano - piano MUS.Ed Majors only as needed  
Often as a "Y" class.

EDU 246 Foundations of Education - alternates Day/evening

EDU 191, 291, 292, EDM 391, and 392 Field Experience – concurrently with EDU 246, EDU 258, EDU 259, EDM 441, and EDM 444. [note: the requirements may change in 2014 so please contact the School of Education for field experience.]

EDM 470 Senior Seminar - concurrently with Student teaching.

EDM 493 Student Teaching of Music in the Elementary School– ½ of last semester

EDM 495 Student Teaching/Music in Middle and/or High School - ½ of last semester

**FALL SEMESTER ONLY:**

EDU 258 Development and Learning Theory - alternates Day/evening

EDM 346 Brass Methods—in alternate years 2014, 2016, 2018, etc. 5 PM usually Friday

EDM 348 Percussion Methods - in alternate years 2015, 2017, 2019, etc.

EDM 441 Music in the Elementary School Usually Monday 2:20-5:15

**SPRING SEMESTER ONLY:**

EDU 247 Health Issues— Every two years or as needed, Usually fast track for two Saturdays AND MUST BE TAKEN WHEN OFFERED

EDU 259 Teaching and Learning Strategies - alternates Day/evening

EDU 441 The Christian Teacher usually online.

EDM 345 Strings Methods - in alternate years 2016, 2018, etc. 5 PM usually Tuesday.

EDM 347 Woodwinds Methods—in alternate years, 2015, 2017, etc.

M EDM 444 Music in the Secondary School, Usually Monday 2:20-5:15

**ADDITIONAL CLASSES FOR THE BS IN MUSIC IN WORSHIP** (*All of these classes can be used as music electives for Music BA or BM students.*):

**OFFERED EVERY SEMESTER:**

MUS 115 Music Appreciation, in class and online.

MUS 267 Chamber Singers, MUS 268 Small Jazz Ensemble, or MUS 269 Christian Folk Ensemble  
2-4 semesters required

MUS 335 Worship Music Leading (two semesters of one credit each.)

MUS 355 Church Music Administration— Usually as an online class as needed

MUS 437 Service Playing and Improvisation— Piano Majors only Usually as a “Y” class as needed with Applied Music fee or non-piano majors can take 2 credits of Class piano or Applied Piano lessons.

MUS 476 Oratorio and Cantata (jury only)

**FALL SEMESTER ONLY:**

MUS 338 Gospel Music History every other year. 2015, 2017, 2019, as needed.

MUS 329 Theory and Harmony of Contemporary Worship in alternate years, 2014, 2016, 2018.

MUS 357 Hymnology—every other year. 2015, 2017, 2019, as needed.

MUS 375 MUS 478 Field Work (formerly MUS 391-491)

**SPRING SEMESTER ONLY:**

MUS 376 MUS 479 Field Work (formerly MUS 392-4921)

MUS 236 Songwriting, 2014-2016, etc., in alternate years or as needed.

MUS 328 Basic Arranging, 2015-2017, etc., in alternate years or as needed.

MUS 359 Survey of Contemporary Worship Music in alternate years, 2015, 2017, 2019.

**COMPOSITION MAJOR - MUS.B (MUS 322, 421, 422 are applied lessons)**

MUS 322 Composition II Usually as a “Y” class with Applied Lesson fee

MUS 226 Advanced Counterpoint - Usually as a “Y” class as needed

MUS 421 Advanced Composition— Usually as a “Y” class with Applied Lesson fee

MUS 422 Advanced Composition— Usually as a “Y” class with Applied Lesson fee

MUS 427 Advanced Orchestration - Usually as a “Y” class as needed

**Miscellaneous Music Electives:**

All Music majors except MUS.ED require electives that are split between miscellaneous and music electives. The BA has 27 credits of electives, 15 music and 12 miscellaneous, and these are replaced by additional classes depending on the degrees listed above. Miscellaneous electives can be music classes if desired. The more additional classes required for a specific BM degree the fewer the electives. BM degrees also have more private lessons required and less core requirements than the BA. The following classes are not required for any music major but often are used to fulfill the electives required. ALL of the BM classes listed above can be also used as electives for any music major except classes that state Vocal or Piano majors only, etc.

The following are offered every few years as needed or requested by 8 or more students or as guided studies. Classes numbered 400 and above are usually reserved for seniors:

MUS 218-History of Broadway Music Theater

MUS 345-Entertainment Industry Economics

MUS 347-Music Business I

MUS 450-Music History Seminar

MUS 400 - **topical class as needed on any subject**

MUS 353-Introduction to Jazz

MUS 356 - Music Technology II

MUS 349-Music Business II

MUS 460- Music Business Seminar

MUS 317 Intro to Therapeutic Music

*(You are required to follow the requirements of the catalog year that you entered. Please refer to that catalog for all exact requirements. You may change to any subsequent catalog year after your matriculation if you wish.)*

## **School of Music**

Dr. Glenn Koponen, Dean  
Dr. Sue Lane Talley, Assistant Dean, New York City Campus

*Nyack College (Rockland campus) is an accredited institutional member of the National Association of Schools of Music (NASM).*

### **MUSIC PROGRAMS**

The School of Music provides professional training for qualified students enrolled in the following degree programs:

Associate of Science in Music  
Bachelor of Arts in Music  
Bachelor of Music in Composition  
Bachelor of Music in Music Education  
Bachelor of Music in Voice, Piano, and Instrumental Performance  
Bachelor of Science, Music in Worship

All curricula stress sound musicianship, active musical experience, knowledge of theoretical and practical issues in the field of specialization, acquaintance with sacred and secular professional literature, and responsible participation through all phases of instruction.

#### **Mission**

The School of Music, in its various degree programs, is committed to excellence in personal, musical, and spiritual development, in an atmosphere which fosters creativity, dedication, energy and vision.

#### **Goals and Objectives**

The goals and objectives of the School of Music are determined primarily by the mission statement and the core values of Nyack College. They are further shaped by the National Association of Schools of Music (NASM) standards for accreditation and the desire to serve Christ through His people, in cooperation with The Christian and Missionary Alliance.

Graduates will have prepared for careers as performers, music educators in public and private elementary and secondary schools, church musicians, composers, private studio instructors, choral and instrumental directors, and various music-related careers (music recording, marketing, publishing, music business, etc.). Graduates are also qualified for advanced studies in graduate schools.

#### **Student Learning Goals:**

To graduate students who have acquired and developed the foundational academic skills of reading carefully and critically, communicating clearly and cogently, and thinking analytically and synthetically.

- By designing into music courses a cognitive approach to the language and syntax of harmony, form, and the structure of music.
- By designing into the music history sequence a comprehensive overview of western music and related religious, philosophical, political, scientific, and social developments.
- By designing into music courses the appreciation and understanding of non-Western music and music of the church, including research components and the analysis of contemporary phenomena in these areas.

- By fostering the aural development, kinesthetic processes, and aesthetic sensitivities which form the basis of professional caliber musicianship.

To graduate students who have achieved a broad understanding of human learning,

- By fostering in our students the skills and motivation for life-long learning and participation in music.
- By encouraging all students to value the creativity of the human spirit and the aesthetic dimension of life.
- By promoting involvement in campus life through participation in aesthetic and cultural activities.

To graduate students who have achieved an in-depth understanding of one particular field of study by meeting the requirements of at least one major [comma or consistent punctuation]

- By training our students to acquire the theoretical and practical skills required by music educators, church musicians, performers and composers.
- By fostering a broad knowledge of music literature, both sacred and secular, through study and performance.
- By employing a competency-based approach for course design and requirements throughout the program while encouraging artistic creativity.
- By cultivating career programs and awareness in the various music and music-related fields.
- By utilizing the cultural resources of various metropolitan New York area institutions.

To graduate students who have achieved a basic Christian worldview understanding which can serve as a basis for interpreting experience:

- By providing experiences in Christian ministry involving music in the Christian and Missionary Alliance and other churches.
- By promoting a sense of Christian love and caring throughout the endeavors of the School of Music.
- By building the self-esteem of the individual through musical achievement in the Christian context.
- By fostering a respect for diverse forms of music, worship, and culture.

To strengthen a sense of civic responsibility to the community

- By promoting in our students an appreciation for the opportunities and responsibilities which exist in a democratic society concerning the arts.
- By encouraging involvement in civic affairs through music and the allied arts.

### **Program Assessment**

Courses in music theory and ear training, music history and literature, and instruction and experience in performance are required of all music majors beginning in the freshmen year and provide the foundation for advanced music study. The School of Music continually assesses student achievement in these areas through classes, private lessons, rehearsals, recitals, and concerts. In addition, a formal assessment is conducted at the end of each school year to identify areas of strength as well as areas of deficiency which would benefit from changes in the program. The following assessments are used to assess music program effectiveness.

Assessment	Context	Location in Program
1. Written evaluation of knowledge of theory and aural	Required theory and ear training courses	Fr. and Soph. years

skills		
2. Written evaluation of knowledge of music history and literature	Required music history courses	Soph. and Jr. years
3. Evaluation of performance juries, private instruction, ensemble and recital participation	Live performances	End of each semester

Assessment results are evaluated on an annual basis for program improvement. No individual student is identified in the evaluation of the program data. Results are reported below with percentage of students in each performance category.

### 2011-2012

Assessment	Exceeds Expectations	Meets Expectations (Pass)	Approaches Expectations	Does not meet Expectations (Fail)
1. Written evaluation of knowledge of theory and aural skills	35%	34%	19%	12%
2. Written evaluation of knowledge of music history and literature	30%	32%	28%	10%
3. Performance juries, private instruction, ensemble and recital participation	59%	34%	2%	5%

### Admission to Program

All freshmen and transfer students are admitted to the music degree programs on the basis of audition, teacher recommendation, and written essay. Prospective students for the B.M. degree programs should perform at least two compositions in addition to technical exercises, scales, arpeggios, and sight-reading. A.S. in Music, B.A. in Music, or B.S. in Music in Worship majors may perform a selection of choice commensurate with their background, ability, and interests. The audition is generally scheduled following the student's acceptance by the college. Prospective music majors may, upon request, audition for the music faculty prior to submitting an application for admission to the college. Prospective students who reside within a 200-mile radius of the college are expected to audition in person. Prospective students living outside a 200-mile radius may submit a recorded audio or video audition for review by the faculty, along with a letter explaining the contents of the recording and the conditions under which it was recorded. Applicants should consult the Recommended Repertoire section found in the Music Handbook, found on the Nyack Web site, for further audition guidelines. Transfer students should follow the repertoire suggestions for the appropriate year.

### Advanced Placement

Placement tests in music theory, ear training, sight singing, and dictation are given to all new music majors during Freshman Orientation. For students who display competence in these areas, the first year courses may be waived. Credits for music courses waived by exam or audition must be replaced by music elective credits.

Nyack College also accepts Advanced Placement (AP) music credits earned during high school. Contact the School of Music for more information.

### Applied Music Requirements for Music Majors

All music majors (except students in the B.A. in Music, the AS in Music, or the BS in Music in Worship Degree) are required to satisfy a certain level of performance in addition to the completion of the minimum number of credits in applied music. Occasionally this may require taking additional credits of applied music to achieve the graduation standard.

Students enrolled in the Performance and Music Education degree programs are required to fulfill applied major requirements. Applied minor study is recommended and optional.

Composition majors are required to fulfill the requirements of the second level in their applied major.

### **Performance**

Performance majors will present a Junior Recital in their third year, one-half hour of music, and a Senior Recital in the fourth year, one hour of music. Students enrolled in Music Education are required to present a Senior Recital of one-half hour in length prior to graduation.

Instrumental and Piano Performance majors must also complete the Concerto requirement (MUS 476) as described in the Music Handbook.

### **Piano Proficiency**

All music majors not majoring or minoring in piano or [completing] Functional Piano are required to demonstrate Piano Proficiency (MUS 477) by audition or jury exam as described in the Music Handbook. (A.S. or B.A. in Music majors are exempt from this requirement.)

### **Jury Examinations**

Students will perform before the music jury each semester in their applied major area, Functional Piano, Piano Proficiency and in an optional applied minor when applicable. The purpose of the jury is to determine whether significant progress has been achieved or if the required level of competence has been attained to satisfy the degree requirement for graduation. The faculty will hear a student's initial applied minor jury to approve the optional applied minor. Piano and voice juries are to be performed by memory, however piano minor juries do not require memorization. The memorization of Instrumental juries is at the discrepancy of the Applied teacher.

Students preparing junior or senior recitals will perform Recital Juries approximately four weeks before the recital, and are exempt from regular semester juries. Details about juries and recitals are in the Music Handbook.

### **Accompanying Requirement**

A minimum of four semesters of accompanying experience in instrumental and voice studios and student recitals is required of all piano majors. Students are encouraged to receive coaching from their private piano instructor. (This experience is in addition to the requirements of MUS206, Piano Accompanying.)

### **Ensemble Requirements**

Music majors are required to participate in at least one musical organization each semester they are enrolled full-time in the program. Voice majors are required to participate in a choral organization and instrumental majors in an instrumental organization. Keyboard majors may select either a choral or instrumental organization. Students may register for zero or one credit. (Chamber music is not considered to be a musical organization.)

### **Ensemble Requirements for Orchestral Instrument Majors**

First Year: Membership in one of Nyack College's instrumental ensembles in a second or third desk position.

Second Year: Membership in one of the college's instrumental ensembles, and capability of filling a second desk position in works of medium difficulty.

Third Year: Membership in one of the college's instrumental ensembles with sufficient ability to fill a first desk position.

Fourth Year: Membership in one of the college's instrumental ensembles, and sufficient experience and technique to hold a first or second desk in a professional instrumental ensemble. The candidate for graduation should have covered the standard literature of the various instrumental media, from chamber to symphony, and demonstrate proficiency to appear as soloist with a symphony orchestra.

### **Course Rotations**

The following music courses may be offered in alternate years and must be taken when offered:  
Music History courses:

MUS 213 (Western Music to 1700) alternates with MUS 319 (Music/19<sup>th</sup> c.)  
MUS 214 (Music of the 18th c.) alternates with MUS 320 (Music/20<sup>th</sup> c.)

## COMPOSITION MAJOR - MUS.B.

Primary Faculty, Rockland: Dr. Marie Kenote, Dr. Glenn Koponen, Dr. Tammy Lum  
 Primary Faculty, NYC: Dr. Lars Frandsen, Dr. Elizabeth Swanson, Dr. Sue Talley, Dr. Dana Talley,

This degree program is designed to prepare qualified students for careers in the fields of composition and arranging, as well as graduate study in these fields.

Applied requirements for Composition majors include a major area of performance at the second year level. Students not majoring in piano are required to demonstrate Piano Proficiency (MUS 477) by audition or jury exam as described in the Music Handbook. In addition, each student will present a senior recital (one hour in length) of original compositions organized, conducted, or performed by the student.

120 credit hours, distributed as follows, are required for the Bachelor of Music degree in Composition:

<b>Liberal Arts and Sciences Core Component (28 credits)</b>	<b>Credits</b>
LIB 101 - Information Literacy .....	1
ENG 101-102 - College Writing I and II .....	6
ENG 201 or 202 - Global Literature I or II .....	3
HIS 113 or (add space)114 - History of World Civilization I or II* .....	3
PHI 101 - Introduction to Philosophy .....	3
MUS 352 – Music of Diverse Cultures ( <i>replaces SOC 347 in core</i> ).....	3
MUS 123- Theory 1 ( <i>replaces core Math elective</i> ).....	3
Social Science elective .....	3
MUS 213,214- Music History ( <i>replaces core HIS core credit</i> ) .....	3
*If MUS113 replaces HIS113, HIS114 should be selected	
<b>Foreign Language Component</b> .....	<b>6</b>
1 year (2 semesters) of the same language	
<b>Bible and Ministry Minor Curriculum</b> .....	<b>9</b>
<b>Major Field Component (64 credits)</b>	
MUS 110 Freshmen Music Seminar .....	2
MUS 121,122 - Ear-training 1,2 .....	2
MUS 123,124 – Theory 1,2 ( <i>MUS 123 replaces MAT elective, 3</i> ).....	3
MUS 171,2; 271,2 - Jury Examinations .....	0
*MUS 213, 214 - Western Music to 1700, Music of 18 <sup>th</sup> Cent ( <i>replaces HIS113</i> )	1
MUS 221,222 - Ear-training 3,4 .....	2
MUS 223,224 – Theory 3,4 .....	6
MUS 225 - Elementary Counterpoint.....	2
MUS 226 - Advanced Counterpoint .....	2
MUS 319 - Music of the 19th Century.....	2
MUS 320 - Music of the 20th Century.....	2
MUS 321,322 – Composition and Improvisation .....	4
MUS 323 - Form and Analysis .....	2
MUS 327 - Instrumentation and Orchestration.....	2
MUS 333 - Choral Conducting or MUS 331 Fundamentals of Conducting (NYC)	1-2
MUS 354 – Intro to Music Technology.....	2
MUS 415 –Music and Worship .....	2
MUS 421,422 - Advanced Composition (private) .....	4
MUS 427 - Advanced Orchestration (private).....	2
MUS 433 - Orchestral Conducting (RCK).....	1
MUS 470 - Senior Recital.....	0
MUS 490 - Senior Seminar .....	2
Applied music major area .....	8
Applied electives from EDM 345-348 MUS 101-106.....	6
Music electives .....	4

Music organization each term .....	0
MUS 100- Concert Attendance each term.....	0
<b>Miscellaneous Elective Component (13 credits)</b>	
Miscellaneous electives.....	9
Liberal Arts Electives .....	4
<b>Total credits required .....</b>	<b>120</b>

**Composition Major Suggested Program Plan**

**FIRST YEAR: Fall**

PMN 101-Intro to Spiritual Form.2
MUS 110 –Fresh Music Seminar2
ENG 101-College Writing I .....3
MUS 121-Ear Training 1 .....1
MUS 123-Theory 1 .....3
MUS 171-Major Jury .....0
Applied Music .....2
Music Organization** .....0
Elective .....1

**SECOND YEAR: Fall**

BIB 201-New Testament Lit.....3
MUS 213-Western Music to 1700 or MUS 319# .....2
MUS 221-Ear Training 3. ....1
MUS 223-Theory 3.....3
MUS 271-Major Jury .....0
MUS 333/331 Conducting..... 1-2
Applied Music .....2
Liberal Arts Elective .....3
Music Organization** .....0

**THIRD YEAR: Fall**

Foreign Language .....3
MUS 319-Music 19th Century or MUS 213# .....2
MUS 321- Composit & Improv.2
MUS 327-Orchestration .....2
MUS 371-Major Jury .....0
MUS 433-Orchestral Conduct. ..1
Music Elective .....2
MUS 354- Intro to Music Tech...2
Music Organization** .....0

**FOURTH YEAR: Fall**

HIS 113-Hist. of World Civ. I* ....3
MUS 352-Music of Div. Cult.....3
MUS 421-Adv. Composition .....2
MUS 427-Adv. Orchestration.....2
MUS 471-Major Jury .....0
MUS 490-Senior Seminar.....0
Social Science Elective .....3
Music elective .....1
Liberal Arts Elective .....1
Music Organization** .....0

**FIRST YEAR: Spring**

BIB 102-Old Testament Lit. ....3
ENG 102-College Writing II .....3
MUS 122-Ear Training 2.....1
MUS 124-Theory 2 .....3
MUS 172-Major Jury.....0
MUS-Elective .....1
Applied Music.....2
Music Organization** .....0
LIB 101-Info Literacy.....1

**SECOND YEAR: Spring**

MUS 214-Music of 18th Century or MUS 320# .....2
MUS 222- Ear Training 4.....1
MUS 224-Theory 4 .....3
MUS 225-Elem. Counterpoint ...2
MUS 272-Major Jury.....0
PHI 101-Intro. to Philosophy ....3
PMN 201-Nyack Heritage.....1
Applied Music.....2
Music Organization** .....0

**THIRD YEAR: Spring**

MUS 226-Adv. Counterpoint ....2
MUS 320-Music of 20th Century or MUS 214# .....2
MUS 323- Form & Analysis .....2
MUS 322-Adv. Composition .....2
MUS 372-Major Jury.....0
Foreign Language.....3
Music elective.....1
Music Organization** .....0

**FOURTH YEAR: Spring**

MUS 415-Music and Worship ...2
MUS 422-Adv. Composition .....2
MUS 470-Senior Recital .....0
ENG 201 or 202 Global Lit I/II ...3
Music elective.....2
Elective .....7
Music Organization** .....0

\* May be taken, if desired, during the sophomore year if not enrolled in Learning Theory.

\*\* Music Organizations may be taken for zero or for one credit.

# These courses are offered alternate years and must be taken when offered.

## INSTRUMENTAL PERFORMANCE MAJOR - MUS.B.

Primary Faculty, Rockland: Dr. Marie Kenote, Dr. Glenn Koponen, Dr. Tammy Lum  
 Primary Faculty, NYC: Dr. Lars Frandsen, Dr. Elizabeth Swanson, Dr. Sue Talley

The experiences in this degree program are designed to prepare qualified students for graduate study and professional pursuits in these fields.

Applied requirements for performance majors must be completed on their major instruments. Applied minor areas are optional, and for graduation, proficiency in the applied minor level shall be at the first year level (see Recommended Repertoire found in Music Handbook). Students not minoring in piano are required to demonstrate Piano Proficiency (MUS 477) by audition or jury exam as described in the Music Handbook.

120 credit hours, distributed as follows, are required for the Bachelor of Music degree in Instrumental Performance:

<b>Liberal Arts and Sciences Core Component (28 credits)</b>	<b>Credits</b>
LIB 101 - Information Literacy .....	1
ENG 101-102 - College Writing I and II .....	6
ENG 201 or 202 - Global Literature I or II .....	3
HIS 113 or 114 - History of World Civilization I or II .....	3
PHI 101 - Introduction to Philosophy .....	3
MUS 352 – Music of Diverse Cultures ( <i>replaces SOC 347 in core</i> ).....	3
MUS 123- Theory 1 ( <i>replaces core Math elective</i> ).....	3
Social Science elective .....	3
MUS 213,214- Music History ( <i>replaces ARH core credit</i> ).....	3
<b>Foreign Language Component</b> .....	<b>6</b>
1 year (2 semesters) of the same language	
<b>Bible and Ministry Minor Curriculum</b> .....	<b>9</b>
<b>Major Field Component (59 credits)</b>	
MUS 110 Freshman Music Seminar .....	2
MUS 121,122 - Ear-training 1,2 .....	2
MUS 123,124 – Theory 1,2 ( <i>MUS 123 replaces core MAT 3</i> ).....	3
MUS 171,2; 271,2; 371,2; 471,2 – Major Jury Examinations .....	0
MUS 213, 214 - Western Music to 1700 and Music of 18 <sup>th</sup> Cent ( <i>replaces ARH core credit</i> ) .....	1
MUS 221,222 - Ear-training 3,4 .....	2
MUS 223,224 – Theory 3,4 .....	6
MUS 225 - Elementary Counterpoint.....	2
MUS 319 - Music of the 19th Century.....	2
MUS 320 - Music of the 20th Century.....	2
MUS 321 – Composition and Improvisation .....	2
MUS 323 - Form and Analysis .....	2
MUS 327 - Instrumentation and Orchestration.....	2
MUS 333 - Choral Conducting or MUS 331 Fundamentals of Conducting	1-2
MUS 354 – Intro to Music Technology .....	2
MUS 370 - Junior Recital .....	1
MUS 415 –Music and Worship .....	2
MUS 433 - Orchestral Conducting .....	1
MUS 470 - Senior Recital.....	1
MUS 490 - Senior Seminar .....	2
MUS 475 - Concerto Requirement.....	0
EDM 350 - Independent Study/Pedagogy .....	1
Applied music major area.....	16
Music electives.....	4
Music organization each term .....	0

MUS 100- Concert Attendance each term.....	0
<b>Miscellaneous Elective Component (18 credits)</b>	
Miscellaneous electives.....	16
Liberal Arts electives .....	2
<b>Total credits required .....</b>	<b>120</b>

**Orchestral Instruments Major Suggested Program Plan**

**FIRST YEAR: Fall**

PMN 101-Intro to Spiritual Form.2
MUS 110 Freshman Music Sem2
ENG 101-College Writing I .....3
MUS 121-Ear Training 1 .....1
MUS 123-Theory 1 .....3
MUS 171-Major Jury.....0
Applied Music.....2
Liberal Arts Electives.....2
Music Organization** .....0

**SECOND YEAR: Fall**

BIB 201-New Testament Lit. ....3
MUS 213-Western Music to 1700
Or MUS 319# .....2
MUS 221-Ear Training 3.....1
MUS 223-Theory 3 .....3
MUS 271-Major Jury.....0
MUS 333-Choral Conducting ....1
Applied Music.....2
Elective.....3
Music Organization** .....0

**THIRD YEAR: Fall**

ENG 201 or 202-Global Lit. I or II3
MUS 319-Music 19th Century or
MUS 213# .....2
MUS 321-Composition & Improv2
MUS 371-Major Jury.....0
MUS 433-Orchestral Conduct. ..1
Applied Music.....2
Foreign Language.....3
Music Organization** .....0

**FOURTH YEAR: Fall**

HIS 113-Hist. of World Civ. I* ....3
MUS 327-Orchestration.....2
MUS 352-Music of Div. Cult. ....3
MUS 471-Major Jury.....0
MUS 490-Senior Seminar .....2
MUS-Elective .....2
Applied Music.....2
Elective.....3
Music Organization** .....0

**FIRST YEAR: Spring**

BIB 102-Old Testament Lit. ....3
ENG 102-College Writing II .....3
MUS 122-Ear Training 2 .....1
MUS 124-Elementary Theory ....3
MUS 172-Major Jury .....0
MUS-Elective.....1
Applied Music.....2
Music Organization** .....0
LIB 101-Info Literacy .....1

**SECOND YEAR: Spring**

MUS 214-Music of 18th Century
or MUS 320# .....2
MUS 222-Ear Training 4. ....1
MUS 224-Theory 4.....3
MUS 272-Major Jury .....0
MUS 354-Intro Music Tech .....2
PHI 101-Intro. to Philosophy.....3
PMN 201-Nyack Heritage .....1
Applied Music.....2
Music Organization** .....0

**THIRD YEAR: Spring**

MUS 225-Elem. Counterpoint....2
MUS 320-Music 20th Century or
MUS 214# .....2
MUS 323-Form & Analysis .....2
MUS 370-Junior Recital.....1
MUS 372-Major Jury .....0
Foreign Language.....3
Applied Music.....2
Elective .....1
Music Organization** .....0

**FOURTH YEAR: Spring**

MUS 415-Music and Worship....2
MUS 470-Senior Recital .....1
MUS 472-Major Jury .....0
EDM 350-Ind. Study/Pedagogy.1
Social Science Elective.....3
MUS-Elective.....2
Applied Music.....2
Elective .....3
Music Organization** .....0

\* May be taken, if desired, during the sophomore year if not enrolled in Learning Theory.

\*\* Music Organizations may be taken for zero or for one credit.

# These courses are offered alternate years and must be taken when offered.

## **MUSIC MAJOR - B.A.**

*Primary Faculty, Rockland:* Joel Jameson, Dr. Marie Kenote, Dr. Glenn Koponen, Dr. Tammy Lum

*Primary Faculty, NYC:* Dr. Lars Frandsen, Dr. Elizabeth Swanson, Dr. Dana Talley, Dr. Sue Lane Talley

The B.A. in Music program affords students the opportunity to study music primarily from a liberal arts perspective. It provides a strong foundation in music literature and history, theory and ear training, and consistent studies in performance areas, both individual and ensemble. This program is designed to serve students having solid intellectual interests and a commitment to aesthetic and artistic values. Students may also pursue significant studies in other liberal arts areas such as English, Psychology, Philosophy, Religion, or History.

Depending upon the secondary areas of concentration, graduates of this program are prepared for careers in music-related fields, such as church music ministries, music business, management, marketing, public relations, recording, radio and television, musical theater, and communications. Students may also pursue graduate studies in musicology, music education, and other music-related fields.

An audition is required to enter the B.A. in Music program.

120 credit hours, distributed as follows, are required for the Bachelor of Arts degree in Music:

### **Liberal Arts and Science Core Component.....35**

^Music Majors: take MUS 352 (Music of Diverse Cultures) in place of SOC 347 and PHY 120 The Physics of Wave and Sound for lab science requirement.

### **Foreign Language Component ..... 12**

2 years (4 semesters) of the same language

### **Bible and Ministry Minor Curriculum ..... 15**

### **Major Field Component (47 credits)**

MUS 110- Freshmen Music Seminar.....	2
MUS 121,122 - Ear Training 1,2 .....	2
MUS 123,124 – Theory 1,2 .....	6
MUS 213 - Western Music to 1700.....	2
MUS 214 - Music of the 18th Century.....	2
MUS 221,222 - Ear Training 3,4 .....	2
MUS 223,224 – Theory 3,4 .....	6
MUS 319 - Music of the 19th Century.....	2
MUS 320 - Music of the 20th Century.....	2
MUS 354 – Intro to Music Technology.....	2
MUS 415 - Music and Worship .....	2
MUS 490 – Senior Seminar .....	2
MUS-Electives.....	7
Applied music major area.....	8
Music Organization each semester.....	0
MUS 100- Concert Attendance each semester.....	0

\* Students taking MUS 123-Elementary Theory (3) are required to take MUS 111-Basic Music Skills (3) if they fail to achieve a minimum score on the music theory placement test administered to all incoming music students.

### **General Electives Component (11 credits)**

Liberal Arts electives..... 11

### **Total credits required ..... 120**

## Music Major Suggested Program Plan

### FIRST YEAR: Fall

PMN 101-Intro to Spiritual Form.2	
MUS 110 – Fresh Music Sem....2	
ENG 101-College Writing I .....3	
MUS 121-Ear Training 1 .....1	
MUS 123-Theory 1 .....3	
MUS electives.....2	
Applied Music .....1	
Music Organization** .....0	

### SECOND YEAR: Fall

BIB 201-New Testament Lit .....3	
ENG 201 or 202-Global Lit. I or II3	
MUS 213-Western Music to 1700 or MUS 319# .....3	
MUS 221-Ear Training 3. ....1	
MUS 223-Theory 3.....3	
MUS-Elective .....1	
Applied Music .....1	
Elective .....2	
Music Organization** .....0	

### THIRD YEAR: Fall

BIB 303 Christian Thought.....3	
Foreign Language .....3	
HIS 113-Hist. of World Civ. I* ....3	
MUS 319-Music 19th Century or MUS 213# .....2	
Applied Music .....1	
Elective .....3	
Music Organization** .....0	

### FOURTH YEAR: Fall

Foreign Language .....3	
MUS-Elective .....2	
Applied Music .....1	
Music Organization** .....0	
MUS 490 –Senior Seminar .....2	
Elective .....6	
MUS 354- Intro to Music Tech...2	

### FIRST YEAR: Spring

BIB 102-Old Testament Lit. ....3	
ENG 102-College Writing II .....3	
MUS 122-Ear Training 2.....1	
MUS 124-Theory 2 .....3	
MUS-Elective .....2	
Elective .....1	
Applied Music.....1	
Music Organization** .....0	
LIB 101-Info Literacy.....1	

### SECOND YEAR: Spring

Art History requirement.....3	
MUS 214-Music of 18th Century or MUS 320# .....2	
MUS 222-Ear Training 4.....1	
MUS 224-Theory 4 .....3	
PHI 101-Intro. to Philosophy ....3	
PMN 201-Nyack Heritage.....1	
MUS-Elective .....1	
Applied Music.....1	
Music Organization** .....0	

### THIRD YEAR: Spring

BIB-Elective.....3	
HIS 114-Hist. of World Civ. II....3	
Foreign Language.....3	
MAT-Elective.....3	
MUS 320-Music of 20th Century Or MUS 214# .....2	
Applied Music.....1	
Music Organization** .....0	

### FOURTH YEAR: Spring

Foreign Language.....3	
MUS 415-Music and Worship ...2	
PHY120- Phy of Wave/Sound...4	
Social Science Elective .....3	
MUS-Elective .....1	
Applied Music.....1	
Music Organization** .....0	

\*\* Music Organizations may be taken for zero or for one credit.

# These courses are offered alternate years and must be taken when offered.

## MUSIC EDUCATION MAJOR - MUS.B.

Primary Faculty, Rockland:

Dr. Glenn Koponen, Joan Mallory

Primary Faculty, NYC:

Dr. Elizabeth Swanson, Dr. Sue Talley, Dr. Dana Talley

*Nyack College (Rockland campus) is an accredited institutional member of the National Association of Schools of Music (NASM).*

The School of Education is accredited by the National Council for Accreditation of Teacher Education (NCATE) The Music Education major is designed for the training of teachers in elementary and secondary school music in accordance with the requirements of the Division of Teacher Education and Certification of the Department of Higher Education of the State of New York. In New York, permanent certification for teaching in the public schools is open only to those holding a master's degree and having two years teaching experience; this curriculum, therefore, leads to recommendation for the provisional certificate for teaching (K-12) in the elementary, middle, and high schools of New York. The State of New York certification procedures require that recommended candidates make personal application for this initial certificate. Nyack College is not required to make recommendation for certification of a candidate not

meeting the standards. For example, a grade of B- or better is required in Senior Seminar and both placements of Student Teaching or recommendation for certification will be withheld.

The regulations of the Commissioner of Education stipulate that initial certification will be granted in New York on the basis of passing scores on the Academic Literacy Skills Test (ALST), the Educating All Students test (EAS), the Content Specialties Test (CST), and the Teacher Performance Assessment (edTPA). The candidate must take the ALST at least once before the end of the sophomore year and pass the exam prior to admission to methods courses. It is recommended that the candidate take the EAS and CST during junior/senior year, as passing scores are required for admission to student teaching. The edTPA is a video-taped assessment completed during student teaching.

Title II, Section 207 of the Higher Education Act requires all institutions with teacher preparation programs that enroll students receiving federal financial assistance to prepare annual reports on teach preparation and licensing. Additionally, institutions must publish licensure test pass rate information for all programs, with ten or more students who completed their prescribed programs within the previous reporting year, in official documents. Nyack College's Childhood Education, Early Childhood Education, and Early Childhood-Childhood B.S. programs each had fewer than ten program completers in 2011-2012 and are prohibited from publishing program pass rate data. However, the institutional pass rates for undergraduate and graduate program completers combined are below:

Graduation Years	<u>2011-2012</u>	<u>2010-2011</u>	<u>2009-2010</u>
Nyack College Overall Pass Rates	88% (n=25)	80% (n=35)	89% (n=28)
NY State Average Overall Pass Rates	N/A	93%	94%

Students who intend to pursue certification in other states should be aware of the requirements for those states. Many states have a reciprocity agreement with New York State and by meeting another state's testing requirements a NYS certificate can be exchanged for a certificate in that state. Students should also be aware that Pennsylvania now requires teachers to have a 3.0 GPA and other states may also. Such GPA requirements are above the current minimum GPA requirements for Nyack College, meaning that, graduation with a degree does not guarantee certification in other states.

### Program Assessment

The following assignments are used to assess program effectiveness.

Assessment	Context	Location in Program
1. Content Specialty Test (CST)	Licensure Test	Junior year
2. Competency Attainment Checklist	Student Teaching	Senior year
3. Clinically-based project: Teacher Work Sample (TWS)	Senior Seminar	Senior year

Assessment results are evaluated on an annual basis for program improvement. No individual student is identified in the evaluation of the program data. Results for past years are reported below with percentage of students in each performance category for the Rockland Campus (RC) and Manhattan Campus (MC).

Assessment	Exceeds Expectations	Meets Expectations	Approaches Expectations	Does Not Meet Expectations
	RC / MC	RC / MC	RC / MC	RC / MC
1. CST 11-12 (n=2)		50% / -	50% / -	- / -
10-11 (n=2/6)		- / 17%	50%/50%	50% / 33%
2. CAC 11-12 (n=2)	- / -	50% / -	- / -	50% / -
10-11 (n=2/3)	50% /	50% /100%	- / -	- / -
3. TWS 11-12 (n=2)	50%/	- / -	- / -	50% / -
10-11 (n=2/5)	50%/60%	50% /40%	- / -	- / -

Graduates are also qualified to direct music in churches and to teach music on the mission field in schools for children of missionaries and government officials. The teacher education program of Nyack College has been accredited by the Certification Commission of the Association of Christian Schools International (ACSI) for the preparation of teachers for a ministry in Christian school education. Candidates, upon successful completion of the program of study, will also be awarded an ACSI teaching certificate.

### **Admission to the Music Education Methods (EDM 441, 444)**

In addition to the general admission requirements listed in the catalog, admission to the Music Education program requires the following items:

1. Submission of departmental application.
2. Completion of 30 Community Service to Students hours.
3. Satisfactory grade point average (overall GPA of 3.0, 3.0 in music courses, and 3.0 in education courses). Specifically, a grade of C or better is required in each education course, or the course must be repeated.
4. Passing score on ALST certification exam for NY.
5. Satisfactory faculty review of professional attitudes and behaviors on the Undergraduate Assessment of Dispositions, having met at least 80% of the dispositional expectations.
6. Approval by School of Education faculty.

The focus of this course of study is the development of well-rounded and effective teachers. The inclusion of Bible courses makes an ideal program for one who wishes to serve both the community and church interests.

In addition to the general admission requirements listed in the Nyack College catalog, applicants will be expected to have satisfactory scores on the Scholastic Aptitude Test of the College Entrance Examination Board (generally 1500 or more on all three sections), or the ACT equivalent of at least 33, and a high school grade point average of not less than 2.75 on a four point scale. Applicants wishing to transfer into the program in cases where the SAT scores are insufficient or not readily available will be expected to present a college grade point average of not less than 2.75 on a four-point scale. Each education and education-related course must be a grade of C or better in order to transfer as applicable to the Education programs. Students transferring in large numbers of credits should present a GPA closer to the 3.0 requirements outlined below so admission to the School of Education is not delayed.

### **Disposition Requirements**

In addition to evaluation of content, pedagogical, and professional knowledge and skills, Music Education majors are evaluated on their attitudes and behaviors in class, in field experience, and in relating to peers, faculty, and college/schools staff as indicators of the appropriateness of their dispositions for the education profession. The Undergraduate Assessment of Dispositions form will be utilized in five phases:

Phase I- Introduction to the School of Ed: candidate self-assessment

Phase II- Exiting EDU246 Foundations of Ed: professor assessment

Phase III- Application for Admission to the School of Ed: faculty assessment by committee

Phase IV- Application for Admission to Student Teaching: faculty assessment by committee

Phase V- Program Completion: faculty assessment by committee

Candidates must meet at least 80% of the dispositional expectations at Phase III and IV reviews.

### **Applied Requirements**

Students majoring in Music Education will select a major applied area by audition. Applied minors are optional. For graduation, proficiency in the applied major should be at the third year level in the Music Student Handbook. Proficiency in the optional applied minor should be equivalent to the first year level. Functional piano skills are required of all Music Education majors. Vocal and instrumental Music Education majors normally take the four-semester Functional Piano sequence unless waived by exam. For piano majors, a specially designed one-semester Advanced Functional Piano Course (MUS 301) is required.

### **Field Experiences**

All music education candidates are required to complete 135 hours of supervised observations prior to beginning their student teaching experience. Part of these observations will be done in conjunction with

EDU 246 and 259. Methods courses will provide 70 hours of observation in elementary, middle, and high school classrooms. The candidates will also be required to complete 30 hours of pre-approved, Community Service to Students hours prior to methods courses. All field experiences require access to one's own transportation.

### Admission to Supervised Student Teaching

Candidates enrolled in this curriculum will be required to satisfy the following before registering for student teaching:

1. Candidates must receive satisfactory faculty review of professional attitudes and behaviors on the Undergraduate Assessment of Dispositions, having met at least 80% of the dispositional expectations. One Faculty Recommendation form must also be submitted by a specialization professor.
2. Candidates must present a health certificate, including the results of a Mantoux tuberculin test, within 6 months prior to student teaching indicating that they are free from physical and health conditions which might be detrimental to teaching.
3. All course requirements except EDM 470, 493, 495, and MUS 352 must be satisfied prior to student teaching. A grade of C or better is required in each education course, or the course must be repeated.
4. Candidates must have a cumulative grade point average of not less than 3.0, not less than 3.0 in all of their Education courses, and not less than 3.0 in all of their Music courses.
5. Candidates must have the ability to sing in tune with tone quality worthy of imitation and sufficient command of the voice to teach rote songs effectively in the elementary classroom. In order to appraise the vocal quality of candidates not majoring or minoring in voice, a recommendation will be made by the Fundamentals of Singing instructor. Candidates must also pass vocal proficiency in EDM 441.
6. The candidate must have passing scores on the Academic Literacy Skills Test (ALST), the Educating All Students test (EAS), and the Music Content Specialty Test (CST).
7. The candidate must submit an Application for Admission to Student Teaching and accompanying resume to the Education Office by February 1 junior year for Fall student teaching or May 1 junior year for Spring student teaching.

Other issues to consider with regard to Student Teaching include the following:

- The candidate must have access to his/her own means of transportation for the supervised student teaching experience. Transportation and other costs for student teaching are at the candidate's expense.
- The department advises extreme caution against engaging in any and all activities that usurp time/attention from the professional preparation of student teaching and Senior Seminar, including additional coursework, employment, and extra-curricular activities (e.g., sports, etc.). Planning ahead is expected in order to avoid the stress and distraction of being overscheduled during this capstone experience, where possible.

140 credit hours, distributed as follows, are required for the Bachelor of Music degree in Music Education:

<b>Liberal Arts and Sciences Core Component (31 credits)</b>	<b>Credits</b>
LIB 101 - Information Literacy.....	1
MUS 110 - Freshman Music Seminar .....	2
ENG 101-102 - College Writing I and II .....	6
ENG 201 or 202 - Global Literature I or II .....	3
HIS 113 - History of World Civilization I .....	3
PHY 120- The Physics of Wave and Sound.....	4
EDU 445 – Educating a Diverse Population ( <i>replaces SOC 347 in core</i> )....	3
MAT elective- .....	3
PSY 101- General Psychology.....	3
MUS 213,214- Music History ( <i>replaces ARH core credit</i> ).....	3
 <b>Language Requirement (3 credits)</b>	
One semester foreign language requirement. ....	3

**Bible and Ministry Minor Curriculum** ..... 9

**Major Field Component (97 credits)**

MUS 101,102 - Functional Piano Class 1 and 2 (except piano majors).....	2
MUS 103 - Fundamentals of Singing (except voice majors).....	1
MUS 105 or 106 - Beginning Guitar Techniques, Baroque Recorder Class	1
MUS 121,122 - Ear-Training 1,2 .....	2
MUS 123,124 – Theory 1,2 .....	6
MUS 171,2; 271,2; 371,2; 471,2 – Major Jury Examinations .....	0
MUS 201,202 - Functional Piano Class 3 and 4 (except piano majors).....	2
MUS 213 - Western Music to 1700, Music of 18 <sup>th</sup> Cent ( <i>replaces core ARH</i> )	1
MUS 221,222 - Ear-Training 3,4 .....	2
MUS 223,224 – Theory 3,4 .....	6
MUS 233 - Singer’s Diction (except instrumental majors) .....	2
MUS 301 – Advanced Functional Piano (keyboard majors only) .....	1
MUS 319 - Music of the 19th Cent.....	2
MUS 320 - Music of the 20th Cent.....	2
MUS 321 - Composition and Improvisation .....	2
MUS 323 - Form and Analysis .....	2
MUS 327 - Instrumentation and Orchestration .....	2
MUS 333,334 - Choral Conducting or MUS 331 Fund of Conducting.....	3
MUS 352 - Music of Diverse Cultures.....	2
MUS 354 - Introduction to Music Technology.....	2
MUS 361 – Chamber Music (2 semesters required).....	0
MUS 433,434 - Orchestral Conducting or MUS 332 Conducting Methods	2
MUS 470 - Senior Recital.....	0
MUS 490 - Senior Seminar .....	2
Applied music major area.....	14
Music Organization each semester.....	0
EDU 246 - Foundations of Education .....	3
EDU 247 - Health Issues.....	1
EDU 258 - Development and Learning Theory .....	3
EDU 259 - Teaching and Learning Strategies.....	3
EDU 353 – The Exceptional Child .....	3
EDU 441 - The Christian Teacher (Worldview requirement).....	2
EDM 345 - Strings Methods .....	1
EDM 346 - Brass Methods .....	1
EDM 347 - Woodwinds Methods .....	1
EDM 348 - Percussion Methods .....	1
EDM 441 - Music in the Elementary School.....	3
EDM 444 - Music in the Secondary School.....	3
EDM 470 - Senior Seminar .....	2
EDM 493 - Supervised Student Teaching of Music in the Elementary School	5
EDM 495 - Supervised Student Teaching/Music in Middle and/or High School	5
Field Experience – EDU 191, 292, EDM 391, and 392	

**Total credits required** ..... 140

**Music Education Major Suggested Program Plan (9 semester plan)**

**FIRST YEAR: Fall**

PMN 101-Intro to Spiritual Form.2	
ENG 101-College Writing I .....	3
HIS 113-Hist. of World Civ. I.....	3
MUS 110-Freshman Mus Sem .2	
MUS 101-Functional Piano 1 * ..1	
MUS 121-Ear Training 1 .....	1
MUS 123-Theory 1 .....	3
MUS 171-Major Jury .....	0

**FIRST YEAR: Spring**

BIB 102-Old Testament Lit. ....	3
EDU 191-1 <sup>st</sup> Yr Field Experience0	
EDU 246-Found. of Education ...	3
MUS 102-Functional Piano 2* ...	1
MUS 122-Ear Training 2.....	1
MUS 124-Theory 2 .....	3
MUS 172-Major Jury.....	0
PSY 101-General Psychology...3	

Applied Music .....2  
 Music Organization~ .....0

**SECOND YEAR: Fall**

BIB 201-New Testament Lit.....3  
 EDU 258-Dev & Lrng Theory.....3  
 EDU 291-2<sup>nd</sup> Yr Field Exp.....0  
 MUS 103-Fund. of Singing .....1  
 MUS 201-Functional Piano 3\* ...1  
 MUS 213-West Music to 1700  
   Or MUS 319<sup>#</sup> .....2  
 MUS 221-Ear Training 3. ....1  
 MUS 223-Theory 3.....3  
 MUS 271-Major Jury .....0  
 MUS 333-Choral Conducting.....1  
 Applied Music .....2  
 Music Organization~ .....0

**THIRD YEAR: Fall**

MUS 354-Intro for Mus Tech ....2  
 EDM 345-Strings Methods.....1  
 ENG 201 or 202-Global Lit. I or II3  
 MAT-Elective .....3  
 MUS 319-Music 19th Century or  
   MUS 213<sup>#</sup> .....2  
 MUS 321-Comp. & Improv. ....2  
 MUS 371-Major Jury .....0  
 MUS 433-Orchestral Conduct. .1  
 Applied Music .....2  
 Music Organization~ .....0

**FOURTH YEAR: Fall**

EDM 347-Woodwinds Meth. ....1  
 EDM 391-Methods Fld Exp .....0  
 EDM 441-Music Elem. School...3  
 EDU 445-Educ Diverse Soc .....3  
 Foreign Language .....3  
 MUS 327-Orchestration .....2  
 MUS 352 Music of Diverse Cult. 2  
 MUS 471-Major Jury .....0  
 Applied Music .....1  
 Music Organization~ .....0

**FIFTH YEAR: Fall**

EDM 470-Student Teach Sem. .2  
 EDM 493-Student Teaching .....5  
 EDM 495-Student Teaching .....5

Applied Music.....2  
 Music Organization~ .....0  
 INT 101-Info Literacy .....1

**SECOND YEAR: Spring**

ENG 102-College Writing II .....3  
 EDU 259-Tchg & Lrng Strategies3  
 EDU 292-2<sup>nd</sup> Yr Field Experience0  
 MUS 202/MUS 301-Func.  
 Piano4\* .....1  
 MUS 214-Music of 18th Century  
   or MUS 320<sup>#</sup> .....2  
 MUS 222-Ear Training 4.....1  
 MUS 224-Theory 4 .....3  
 MUS 272-Major Jury.....0  
 MUS 334-Choral Conducting  
   Methods.....2  
 Applied Music.....2  
 Music Organization~ .....0

**THIRD YEAR: Spring**

EDU 353-The Except Child .....2  
 EDM 346-Brass Methods .....1  
 EDU 233-Singer's Diction.....2  
 MUS 105 or 106 Guitar, Rec... 1  
 MUS 320-Music 20th Century  
   Or MUS 214<sup>#</sup> .....2  
 MUS 372-Major Jury.....0  
 MUS 434-Orchestral Conduct...1  
 PMN 201-Nyack Heritage.....1  
 MUS 323-Form and Analysis ...2  
 MUS 354-Intro. Music Tech.....2  
 Applied Music.....2  
 Music Organization~ .....0

**FOURTH YEAR: Spring**

EDM 348-Percussion Methods .1  
 EDM 444-Music Sec. School.....3  
 EDM 392-Methods Field Exp ....0  
 EDU 247-Health Issues .....1  
 EDU 441-Christian Teacher .....3  
 MUS 470-Senior Recital .....0  
 MUS 472-Major Jury.....0  
 PHY 120- Phys of Wave/Sound 4  
 Applied Music.....1  
 Music Organization~ .....0

\* Functional piano courses MUS 101, 102, 201, 202 are required of all non-keyboard majors unless waived by exam. Keyboard majors are required to take MUS 301-Advanced Functional Piano (1 credit) and add 3 music elective credits to their program. Non-keyboard majors who test out of any semester of Functional Piano will replace it with 1 music elective credit for each semester.

~ Music organizations may be taken for 0 or 1 credit.

# These courses are offered in alternate years and must be taken when offered.

## MUS 103 – Fundamentals of Singing, is not required for Music Education voice majors. The credit is to be replaced with one music elective credit.

## KEYBOARD INSTRUMENTS MAJOR - MUS.B.

Primary Faculty, Rockland: Dr. Tammy Lum  
 Primary Faculty, NYC: Dr. Sue Talley, Margrit Zimmerman

The experiences in this degree program are designed to prepare qualified students for graduate study and professional pursuits in the fields of piano, organ, or harpsichord. The following are requirements for the Piano major. Organ and harpsichord requirements are similar and are listed in the Music Handbook.

Applied requirements for piano performance majors include their major area of performance. Applied minor areas are optional, and for graduation, proficiency in the applied minor level shall be at the first year level (see Recommended Repertoire found in departmental handbook).

126 credit hours, distributed as follows, are required for the Bachelor of Music degree in Keyboard Instruments:

<b>Liberal Arts and Sciences Core Component (28 credits)</b>	<b>Credits</b>
LIB 101 - Information Literacy .....	1
ENG 101-102 - College Writing I and II .....	6
ENG 201 or 202 - Global Literature I or II .....	3
HIS 113 or 114 - History of World Civilization I or II .....	3
PHI 101 - Introduction to Philosophy .....	3
MUS 352 – Music of Diverse Cultures ( <i>replaces SOC 347 in core</i> ).....	3
MUS 123- Theory 1 ( <i>replaces core Math elective</i> ).....	3
Social Science elective .....	3
MUS 213,214- Music History ( <i>replaces HIS core credit</i> ) .....	3
<b>Foreign Language Component</b> .....	<b>6</b>
1 year (2 semesters) of the same language	
<b>Bible and Ministry Minor Curriculum</b> .....	<b>9</b>
<b>Major Field Component (64 credits)</b>	
MUS 110- Freshman Music Seminar.....	2
MUS 121,122 - Ear-training 1,2 .....	2
MUS 123,124 – Theory 1,2 ( <i>MUS 123 replaces MAT elective 3</i> ).....	3
MUS 171,2; 271,2; 371,2; 471,2 - Major Jury Examinations .....	0
MUS 206 - Piano Accompaniment (4 semesters required) .....	4
MUS 207 – Two Piano Ensemble .....	1
MUS 213, 214 - West Mus to 1700/Music of 18 <sup>th</sup> Cent ( <i>replaces HIS113</i> )	1
MUS 221,222 - Ear-training 3,4 .....	2
MUS 223,224 – Theory 3,4 .....	6
MUS 225 - Elementary Counterpoint.....	2
MUS 319 - Music of the 19th Century.....	2
MUS 320 - Music of the 20th Century.....	2
MUS 321 - Composition and Improvisation .....	2
MUS 323 - Form and Analysis .....	2
MUS 327 - Instrumentation and Orchestration .....	2
MUS 333 - Choral Conducting or MUS 331 Fundamentals of Conduct1-2	2
MUS 350 - Piano Literature .....	1
MUS 354 – Intro to Music Technology .....	2
MUS 370 - Junior Recital .....	1
MUS 415 - Music and Worship .....	2
MUS 433 - Orchestral Conducting .....	1
MUS 452 – Piano Literature 2 .....	1
MUS 470 - Senior Recital.....	1
MUS 490 - Senior Seminar .....	2
MUS 475 - Concerto Requirement .....	0
EDM 349 - Piano Pedagogy.....	1

Applied music.....	16
Music electives.....	2
Music organization each term .....	0
MUS 100- Concert Attendance each semester.....	0

**Miscellaneous Elective Component (13 credits)**

Miscellaneous electives.....	10
Liberal Arts electives.....	3

**Total credits required ..... 120**

**Keyboard Instruments Major Suggested Program Plan**

**FIRST YEAR: Fall**

PMN 101-Intro to Spiritual Form.2	
MUS 110- Freshman Mus Sem.2	
ENG 101-College Writing I .....	3
MUS 121-Ear Training 1 .....	1
MUS 123-Theory 1 .....	3
MUS 171-Major Jury .....	0
MUS 173-Minor Jury .....	0
Applied Music .....	2
Elective .....	2
Music Organization** .....	0

**SECOND YEAR: Fall**

BIB 201-New Testament Lit.....	3
MUS 213-Western Music to 1700	
Or MUS 319# .....	2
MUS 221-Ear Training 3. ....	1
MUS 223-Theory 3 .....	3
MUS 271-Major Jury .....	0
MUS 273-Minor Jury .....	0
MUS 333-Choral Conducting.....	1
Applied Music .....	2
Elective .....	3
Music Organization** .....	0

**THIRD YEAR: Fall**

ENG 201 or 202-Global Lit. I or II3	
MUS 319-Music 19th Century or MUS 213# .....	2
MUS 321-Composition & Improv2	
MUS 350-Piano Lit. ....	1
MUS 371-Major Jury .....	0
Applied Music .....	2
MUS 354 – Intro to Music Tech....	2
Foreign Language.....	3
Music Organization** .....	0

**FOURTH YEAR: Fall**

HIS 113-Hist. of World Civ. I.....	3
MUS 327-Orchestration .....	2
MUS 352-Music of Div. Cult.....	3
MUS 433-Orchestral Conduct. ..	1
MUS 471-Major Jury .....	0
MUS-Elective.....	2
MUS 490-Senior Seminar.....	2
Applied Music .....	2
Elective .....	2
Music Organization** .....	0

**FIRST YEAR: Spring**

BIB 102-Old Testament Lit. ....	3
ENG 102-College Writing II .....	3
MUS 122-Ear Training 2.....	1
MUS 124-Theory 2 .....	3
MUS 172-Major Jury.....	0
MUS 174-Minor Jury.....	0
Applied Music.....	2
Music Organization** .....	0
LIB 101-Info Literacy.....	1

**SECOND YEAR: Spring**

MUS 206-Piano Accomp. ....	1
MUS 214-Music of 18th Century or MUS 320# .....	2
MUS 222-Ear Training 4.....	1
MUS 224-Theory 4 .....	3
MUS 272-Major Jury.....	0
MUS 274-Minor Jury.....	0
PHI 101-Intro. to Philosophy ....	3
Applied Music.....	2
Music Organization** .....	0

**THIRD YEAR: Spring**

Foreign Language.....	3
MUS 225-Elem. Counterpoint ...	2
MUS 320-Music 20th Century or MUS 214# .....	2
MUS 323-Form & Analysis .....	2
MUS 349-Piano Pedagogy.....	1
MUS 370-Junior Recital.....	1
MUS 372-Major Jury.....	0
PMN 201-Nyack Heritage.....	1
Applied Music.....	2
Music Organization** .....	0

**FOURTH YEAR: Spring**

MUS 415-Music and Worship ...	2
MUS 470-Senior Recital .....	1
MUS 472-Major Jury.....	0
Misc. Elective .....	2
Applied Music.....	2
Social Science Elective .....	3
Elective .....	5
Music Organization** .....	0

\*\* Music Organizations may be taken for zero or for one credit.

# These courses offered in alternate years and must be taken when offered.

## **MUSIC in WORSHIP – B.S.**

*Primary Faculty, Rockland:* Joel Jameson, Shelley Jameson, Dr. Marie Kenote, Dr. Glenn Koponen, Dr. Tammy Lum, Joan Mallory  
*Primary Faculty, NYC:* Dr. Lars Frandsen, Dr. Elizabeth Swanson, Dr. Sue Talley, Dr. Dana Talley, Margrit Zimmermann

The Music in Worship major is designed to train musicians for leadership positions in the church and community as music worship leaders, keyboardists and instrumentalists, choir directors, sound and recording engineers, and songwriters. The course of study includes specialized training in contemporary worship music, studio recording, composition, and arranging, as well as Biblical studies which help support and develop the character and spirituality of an effective worship leader. An audition is required, for which the student must prepare two pieces of their choice demonstrating readiness to enter a college degree program.

120 credit hours, distributed as follows, are required for the Bachelor of Science degree in Music in Worship:

<b>Liberal Arts and Sciences Core Component (32 credits)</b>	<b>Credits</b>
LIB 101 - Information Literacy .....	1
ENG 101-102 - College Writing I and II .....	6
ENG 201 or 202 - Global Literature I or II .....	3
HIS 113 -114 - History of World Civilization I and II .....	6
PHI 101 - Introduction to Philosophy .....	3
MUS 352 – Music of Diverse Cultures ( <i>replaces SOC 347 in core</i> ).....	3
MAT Elective .....	3
Social Science elective .....	3
PHY 120 -The Physics of Waves and Sound.....	4
<b>Foreign Language Component</b> .....	<b>6</b>
1 year (2 semesters) of Italian, German or French	
<b>Bible and Ministry Minor Curriculum</b> .....	<b>15</b>
• BIB 316 Psalms is the required Bible/Theology elective	
<b>Major Field Component (58 credits)</b>	
*MUS 101-102 Functional Piano I and II .....	2
**MUS 103 -Fund of Singing 105 Beg Guitar Tech or 106 Recorder .....	1
MUS 110 – Freshmen Music Seminar.....	2
MUS 115 – Music Appreciation.....	3
***MUS 121,122 - Ear-training 1,2 .....	2
***MUS 123,124 – Theory 1,2 .....	6
MUS 172; 272; 372; 472 - Major Jury Examinations once a year .....	0
MUS 221,222 - Ear-training 3,4 .....	2
MUS 223,224 – Theory 3,4 .....	6
MUS 236 Songwriting or MUS 328 Basic Arranging.....	2
MUS 329 – Theory and Harmony of Contemporary Worship Music .....	2
MUS 331 – Fundamentals of Conducting.....	2
MUS 332 – Conducting Methods and Pedagogy .....	2
MUS 354 – Intro to Music Technology.....	2
MUS 357 - Hymnology .....	2
MUS 359 – Survey of Contemporary Worship Music.....	2
MUS 415 – Music and Worship .....	2
MUS 476 - Oratorio and Cantata .....	0
MUS 477 – Piano Proficiency .....	0
Applied music (MUS 159 Studio Class required each semester) .....	8
Music 267 Cham Sing, 268,Sm Jazz Ens. or 269 Christ Folk Ens. (2x)	0
Music organization each term .....	0
MUS 100 – Concert Attendance each term.....	0
Concentration (see next page) or music electives .....	10

*\*All keyboard majors will replace MUS 101 and 102 with 2 credits of music electives.*

*\*\* All keyboard and guitar majors will take MUS 103. All vocalists will take MUS 106 or MUS 105.*

*\*\*\* Students taking MUS 123 are required to take MUS 111 and MUS 112 if they fail to achieve a minimum score on the music theory and ear training placement test administered to all incoming music students.*

**Concentrations:**

One of the two following concentrations may be chosen as part of the Music in Worship Major. These are intended to prepare students for positions of leadership involving sacred music and worship. The courses count as music electives (10) and are planned under faculty supervision.

**1. Keyboard or Fretboard:**

- 4 applied lessons in a Keyboard instrument or Guitar
- 4 MUS 206 Piano Accompanying (a repeatable class)
- 2 MUS 437 Service Playing & Improvisation

**2. Conducting and Worship Music Leading:**

- 2 MUS 336 Worship Music Leading (2 semesters)
- 2 MUS 431 Advanced Conducting
- 2 MUS 233 Singer's Diction
- 2 MUS 151 Applied Conducting
- 2 Applied Music Credits

**Miscellaneous Elective Component [9 credits (19 if no concentration)]**

Miscellaneous electives..... 9

**Total credits required 120** \*Second credit of Applied Music is replaced by two semesters of MUS 336 Worship Leading and two semesters of MUS 151 Applied Conducting \*\*Replaced by MUS 233 Singer's Diction in the last semester and the electives are adjusted to an elective credit in the first semester of the senior year and two elective credits the second semester of the senior year.

**Music in Worship Major  
Suggested Program Plan**

**FIRST YEAR: Fall**

PMN 101-Intro to Spiritual Form.2  
 MUS 110-Freshman Music Sem2  
 ENG 101-College Writing I .....3  
 \*\*\*MUS 121-Ear Training 1.....1  
 \*\*\*MUS 123-Theory 1 .....3  
 MUS 115-Music Appreciation ...3  
 \*MUS 101- Functional Piano I ...1  
 Applied Music .....1  
 Music Organization .....0  
 MUS 159 -Studio Class.....0  
 MUS 100- Concert Attendance..0

**SECOND YEAR: Fall**

BIB 201-New Testament Lit.....3  
 \*\*MUS 103-Fund. of Singing. ....1  
 ENG 201 or 202 Glob. Lit 1/2 ....3  
 MUS 221-Ear Training 3. ....1  
 MUS 223-Theory 3.....3  
 Applied Music .....1  
 Music electives .....3  
 Music Organization .....0  
 MUS 159- Studio Class.....0  
 MUS 100- Concert Attendance..0

**THIRD YEAR: Fall**

BIB 303 Christian Thought.....3  
 HIS 113-World Civ. I .....3  
 MUS 333 Choral Cond.....1  
 PHY 120 Physics of Waves.....4  
 Applied Music .....1  
 Music electives .....3  
 Music Organization .....0  
 MUS 159- Studio Class.....0  
 MUS 100- Concert Attendance..0

**FOURTH YEAR: Fall**

MUS 329-Theory/Cont/Worshp 2  
 MUS 357-Hymnology.....2  
 Foreign language elective.....3  
 Social Science Elective.....3  
 Applied Music .....1  
 Music electives .....2  
 Electives .....2  
 Music Organization .....0  
 MUS 267/268/269 ChSing, etc..0  
 MUS 159-Studio Class.....0  
 MUS 100- Concert Attendance..0  
 MUS 477-Piano Proficiency.....0  
 MUS 476-Oratorio .....0

\*All keyboard majors will replace MUS 101 and 102 with 2 credits of music electives.

\*\*All keyboard and guitar majors will take MUS 103. All vocalists will take MUS 106 or MUS 105.

\*\*\* Students taking MUS 123 are required to take MUS 111 if they fail to achieve a minimum score on the music theory and ear training placement test administered to all incoming music students.

**FIRST YEAR: Spring**

BIB 102-Old Testament Lit. ....3  
 ENG 102-College Writing II .....3  
 MUS 122-Ear Training 2.....1  
 MUS 124-Theory 2 .....3  
 \*MUS 102-Functional Piano 2...1  
 MUS 354- Intro to Music Tech...2  
 LIB 101-Info Literacy.....1  
 Applied Music.....1  
 Music Organization .....0  
 MUS 159- Studio Class .....0  
 MUS 100- Concert Attendance.0  
 MUS 172-Major Jury.....0

**SECOND YEAR: Spring**

MUS 359 Survey Cont W.Mus .2  
 MUS 222-Ear Training 4.....1  
 MUS 224-Theory 4 .....3  
 PHI 101-Intro. to Philosophy ....3  
 PMN 201-Nyack Heritage.....1  
 MUS 236/SongW or 328/Arrang.2  
 Applied Music.....1  
 Electives .....2  
 Music Organization .....0  
 MUS 159-Studio Class .....0  
 MUS 100- Concert Attendance..0  
 MUS 272-Major Jury.....0

**THIRD YEAR: Spring**

BIB 316 – Psalms .....3  
 HIS 114-World Civ II .....3  
 MUS 334-Chorale Cond Meth 2  
 MAT Elective .....3  
 Applied Music.....1  
 Music electives.....1  
 Electives .....2  
 Music Organization .....0  
 MUS 159-Studio Class .....0  
 MUS 100- Concert Attendance..0  
 MUS 372-Major Jury.....0

**FOURTH YEAR: Spring**

MUS 352-Music of Div. Cult. ....3  
 MUS 415-Music and Worship ...2  
 Foreign language elective .....3  
 Music electives.....3  
 Applied Music.....1  
 Electives .....3  
 Music Organization .....0  
 MUS 267/268/269 ChSing, etc..0  
 MUS 159-Studio Class .....0  
 MUS 100- Concert Attendance..0  
 MUS 472-Jury Major.....0

## VOICE MAJOR - MUS.B.

Primary Faculty, Rockland: Joel Jameson  
 Primary Faculty, NYC: Dr. Dana Talley

This degree program is designed to prepare qualified students for professional performance in classical singing, graduate study in this field, or teaching voice privately.

Applied requirements for Voice include their major area of performance. Applied minors are optional, and for graduation, proficiency in the applied minor shall be at the first year level (see Recommended Repertoire found in departmental handbook). Students not minoring in piano are required to demonstrate Piano Proficiency (MUS 477) by audition or jury exam as described in the Music Student Handbook. Graduates of this program may function as professional singers in the field of opera, recital, and concert performing careers.

120credit hours, distributed as follows, are required for the Bachelor of Music degree in Voice:

<b>Liberal Arts and Sciences Core Component (28 credits)</b>	<b>Credits</b>
LIB 101 - Information Literacy .....	1
ENG 101-102 - College Writing I and II .....	6
ENG 201 or 202 - Global Literature I or II .....	3
HIS 113 or 114 - History of World Civilization I or II .....	3
PHI 101 - Introduction to Philosophy .....	3
MUS 352 – Music of Diverse Cultures ( <i>replaces SOC 347 core credit</i> )..	3
MUS 123- Theory 1 ( <i>replaces core Math elective</i> ).....	3
Social Science elective .....	3
MUS 213,214- Music History ( <i>replaces ARH core credit</i> ).....	3
<b>Foreign Language Component</b> .....	<b>6</b>
1 year (2 semesters) of the same language (Italian, French or German)	
<b>Bible and Ministry Minor Curriculum</b> .....	<b>9</b>
<b>Major Field Component (64 credits)</b>	
MUS 110 – Freshman Music Seminar.....	2
MUS 101,102 – Functional Piano .....	2
MUS 121,122 - Ear-training 1,2 .....	2
MUS 123,124 – Theory 1,2 ( <i>MUS 123 replaces MAT</i> ) .....	3
MUS 171,2; 271,2; 371,2; 471,2 –Major Jury Examinations .....	0
MUS 213, 214 - West Music to 1700/Music of 18 <sup>th</sup> Cent ( <i>replace ARH</i> )..	1
MUS 221,222 - Ear-training 3,4 .....	2
MUS 223,224 – Theory 3,4 .....	6
MUS 233 - Singer’s Diction .....	2
MUS 235- Singer’s Diction II .....	2
MUS 234- Vocal Lit. or MUS 351 History of Opera .....	2
MUS 238- Vocal Literature 2 .....	2
MUS 319 - Music of the 19th Century.....	2
MUS 320 - Music of the 20th Century.....	2
MUS 321 - Composition and Improvisation or MUS 236 Songwriting.....	2
MUS 323 - Form and Analysis .....	2
MUS 333 - Choral Conducting or MUS 331 Fund of Conducting .....	1-2
MUS 354 - Introduction to Music Technology.....	2
MUS 365 - Opera Theater Workshop (two semesters minimum).....	0
MUS 370 - Junior Recital .....	1
MUS 415 –Music and Worship .....	2
MUS 470 - Senior Recital.....	1
MUS 490 - Senior Seminar .....	1
EDM 350 - Independent Study/Pedagogy .....	1
Applied music major area.....	16

Music electives incl. MUS 365 Opera Theater Workshop (2 cr. min).....	4
Music organization each term .....	0
MUS 100 – Concert Attendance each term.....	0

**Miscellaneous Elective Component (13 credits)**

Miscellaneous electives.....	13
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**Total credits required ..... 120**

**Voice Major Suggested Program Plan**

**FIRST YEAR: Fall**

PMN 101-Intro to Spiritual Form.2	
MUS 110 Music Freshmen Sem2	
ENG 101-College Writing I .....	3
MUS 121-Ear Training 1 .....	1
MUS 123-Theory 1 .....	3
MUS 171-Major Jury .....	0
Applied Music .....	2
Elective .....	1
Music Organization** .....	0

**SECOND YEAR: Fall**

BIB 201-New Testament Lit.....	3
MUS 213-Western Music to 1700 or MUS 319#.....	2
MUS 221-Ear Training 3. ....	1
MUS 223-Theory 3.....	3
MUS 233-Singer's Diction.....	2
MUS 271-Major Jury .....	0
MUS 333-Choral Conducting or MUS 331 Fund of Conducting 1-2	
Applied Music .....	2
Elective .....	2
Music Organization** .....	0

**THIRD YEAR: Fall**

ENG 201 or 202-Global Lit. I or II3	
Foreign Language .....	3
MUS 319-Music 19th Century or MUS 213# .....	2
MUS 234-Vocal Literature 1 .....	2
MUS 321-Comp & Improv or MUS 236 Songwriting .....	2
MUS 371-Major Jury .....	0
Applied Music .....	2
Music Organization** .....	0

**FOURTH YEAR: Fall**

HIS 113-Hist. of World Civ. I.....	3
MUS 352-Music of Div. Cult.....	3
MUS 354- Intro to Music Tech...2	
MUS 490- Senior Seminar .....	2
MUS 471-Major Jury .....	0
Social Science Elective .....	3
Applied Music .....	2
Elective .....	3
Music Organization** .....	0

**FIRST YEAR: Spring**

BIB 102-Old Testament Lit. ....	3
ENG 102-College Writing II .....	3
MUS 122-Ear Training 2.....	1
MUS 124-Theory 2 .....	3
MUS 172-Major Jury.....	0
MUS-Elective .....	2
Applied Music.....	2
Music Organization** .....	0
LIB 101-Info Literacy.....	1

**SECOND YEAR: Spring**

MUS 214-Music of 18th Century or MUS 320# .....	2
MUS 222-Ear Training 4.....	1
MUS 224-Theory 4 .....	3
MUS 272-Major Jury.....	0
MUS 235- Adv. Singer's Dict....2	
PHI 101-Intro. to Philosophy .....	3
PMN 201-Nyack Heritage.....	1
Applied Music.....	2
Elective .....	1
Music Organization** .....	0

**THIRD YEAR: Spring**

Foreign Language.....	3
MUS 323- Form & Analysis .....	2
MUS 320-Music 20th Century or MUS 214# .....	2
MUS 370-Junior Recital.....	1
MUS 372-Major Jury.....	0
MUS 238-Vocal Literature 2 .....	2
Applied Music.....	2
MUS-Elective .....	1
Music Organization** .....	0

**FOURTH YEAR: Spring**

MUS 415-Music and Worship ...2	
MUS 470-Senior Recital .....	1
MUS 472-Major Jury.....	0
EDM 350-Ind. Study/Pedagogy.1	
MUS-Elective .....	2
Applied Music.....	2
Elective .....	5
Music Organization** .....	0

\*\* Music Organizations may be taken for zero or for one credit.

# These courses offered in alternate years and must be taken when offered.

## **MUSIC MAJOR - A.S.**

*Primary Faculty, Rockland:* Joel Jameson, Dr. Marie Kenote, Dr. Glenn Koponen, Dr. Tammy Lum

*Primary Faculty, NYC:* Dr. Lars Frandsen, Dr. Elizabeth Swanson, Dr. Dana Talley, Dr. Sue Lane Talley

The A.S. in Music degree is a two-year program designed to provide training in music reading, analysis, and performance which will enhance the skills needed for employment in music related fields. The intention of this degree is to provide music skills, experience, and knowledge appropriate for music related occupations rather than to prepare for transferring into a four-year degree program. Persons currently employed in music business or ministry may find the two-year degree program of particular value. The degree may also appeal to students who desire a credible but significantly shortened preparation for employment in fields requiring knowledge of music at this level. An audition is required for which the student must prepare two pieces of their choice demonstrating readiness to enter a college music degree program.

60 credit hours, distributed as follows, are required for the Associate in Science degree in Music:

<b>Liberal Arts and Science Core Component</b> .....	20
LIB 101 - Information Literacy.....	1
ENG 101-102 - College Writing I and II .....	6
HIS 113 ,114 - History of World Civilization I and II.....	6
Social Science elective .....	3
PHY 120- The Physics of Wave and Sound .....	4
<b>Bible and Christian Ministry Curriculum</b> .....	9
<b>Major Field Component (26 credits)</b>	
MUS 110- Freshman Music Seminar.....	2
MUS 115 Music Appreciation.....	3
MUS 121,122 - Ear Training 1,2.....	2
MUS 123,124 – Theory 1,2 .....	6
MUS 354 – Intro to Music Technology.....	2
MUS 171-272 Jury Major (once a year) .....	0
MUS-Electives.....	7
Applied music major area.....	4
Conducted Music Organization each semester.....	0
MUS 100- Concert Attendance each semester.....	0
<b>General Electives Component (5 credits)</b>	
Miscellaneous electives.....	5
<b>Total credits required</b> .....	<b>60</b>

## A.S. in Music Major Suggested Program Plan

### FIRST YEAR: Fall

PMN 101-Intro to Spiritual Form.2	
MUS 110-Freshman Mus Sem.2	
ENG 101-College Writing I.....3	
MUS electives..... 3	
Applied Music.....1	
Music Organization** .....0	
MUS 100 Concert Attendance...0	
PMN 201-Nyack Heritage.....1	
MUS 115-Music Appreciation....3	

### SECOND YEAR: Fall

BIB 201-New Testament Lit.....3	
MUS 122-Ear Training 2.....1	
MUS 124-Theory 2.....3	
HIS 113-World Civ I.....3	
MUS-Elective .....1	
Applied Music.....1	
Liberal Arts Elective .....3	
MUS 100 Concert Attendance...0	
Music Organization** .....0	

### FIRST YEAR: Spring

BIB 102-Old Testament Lit.....3	
ENG 102-College Writing II.....3	
MUS 121-Ear Training 1.....1	
MUS 123-Theory 1 .....3	
MUS-Elective .....2	
Liberal Arts Elective .....1	
Applied Music.....1	
LIB 101-Info Literacy.....1	
MUS 100 Concert Attendance ..0	
MUS 172- Jury Exam Major .....0	
Music Organization** .....0	

### SECOND YEAR: Spring

HIS 114- World Civ II.....3	
MUS Electives.....3	
MUS 354-Intro to Technology ...2	
Social Science Elective .....3	
Liberal Arts Elective .....3	
Applied Music.....1	
MUS 100 Concert Attendance ..0	
MUS 272- Jury Exam Major .....0	
Music Organization** .....0	

\*\* Music Organizations may be taken for zero or for one credit.

# These courses are offered alternate years and must be taken

## REQUIREMENTS FOR MUSIC AS A MINOR (18-20 Credits)

Students wishing to minor in music are required to audition prior to acceptance into the program. They will perform a selection of their choice commensurate with their ability, background, and interests, which should demonstrate their potential and readiness to enter the program. Sight-reading may be included. Required courses: MUS123- Elem. Theory (3) [may require MUS 111(2)]; MUS 121- Elem. Ear Training (1); private instruction in one area (4); minor juries (0); music electives (6); music ensembles-2 semesters minimum; and 4 credits from the following: MUS 213-Western Mus. to 1700 (2), MUS 214-Mus. of the 18th c. (2), MUS 319-Mus of the 19th c. (2), MUS 320-Mus. of the 20th c. (2). Total credits: 18-20.

**Music Minor audition procedure:** Student presents one selection in any style that shows a readiness for college level music study. Sight-reading, ear-training, and piano skills are evaluated. A Basic Music Skills Assessment Test is given after the audition.

**MUS123, Elementary Theory (3 credits)** Music Theory Placement Test required. For students with no background in theory, MUS111 Basic Music Skills may be required.(2 credits)

**MUS121, Elementary Ear Training/Sight Singing (1 credit)**

**Private Music Lessons in 1 area (4 credits)** Recommended: 4 semesters of 1 credit (½-hour) lessons.

**Music History (4 credits)** – 4 credits from the following:

MUS213 Western Music to 1700 (2 credits)

MUS214 Music of the 18th Century (2 credits)

MUS319 Music of the 19th Century (2 credits)

MUS320 Music of the 20th Century (2 credits)

**Music Elective (6 credits)**

A Music Elective can be any course whose prefix is “MUS” or “EDM”

**Ensemble** 2 semester minimum of participation in a Nyack College School of Music Ensemble.

Ensembles may be taken for 0 credits or 1 credit. Credits earned in this area may count as Music Elective credits.

## ***APPLIED MUSIC (Private Instruction) Voice, Keyboard, Fretted, Orchestral Instruments***

One 30-minute private lesson per week plus a minimum of three compositions or movements. 1 credit per semester.

One 60-minute private lesson per week plus a minimum of six compositions or movements. 2 credits per semester.

One 60-minute private lesson per week plus completion of a junior or senior recital. 3 credits.

The required numbers of compositions per credit may vary according to the instrument being studied and the method of a particular teacher. For instance, in voice the teacher may require a greater number of compositions than those listed above. A keyboard teacher may wish to make use of a complete sonata in which case the number of movements would be counted separately.

Although the music faculty does not require a weekly schedule of practice hours, it is understood that consistent practice habits are fundamental to sensitively performed repertoire. As a general guideline the music faculty consider a minimum of three hours of practice per week per credit to be essential.

### **Private Applied Lessons in the following: (MUS 125-151)**

***VOICE***

***ORGAN***

***PIANO***

***TRUMPET***

***EUPHONIUM***

***CELLO***

***FLUTE***

***FRENCH HORN***

***GUITAR***

Gospel Music Improvisation

***TROMBONE***

***VIOLA***

***VIOLIN***

***CLARINET***

***BASSOON***

***SAXOPHONE***

***TUBA***

***PERCUSSION***

***OBOE***

***STRING BASS***

***HARPSICHORD***

***HARP***

***IMPROVISATIONAL***

***STUDIES(Jazz)***

***BAROQUE RECORDER***

***LUTE***

***PRIVATE COMPOSITION***

***APPLIED CONDUCTING***

#### **MUS 101,102-Functional Piano Class 1 and 2 (1,1)**

A comprehensive course for beginners designed specifically for Music Education students who do not have the equivalent of at least one year of college piano. Emphasis is on harmonization, improvisation, sight reading, and development of elementary piano skills. Required for Music Education majors unless waived by examination.

#### **MUS 103-Fundamentals of Singing (1)**

Class instruction in basic vocal techniques including proper breathing, posture, basic diction skills, vocal hygiene, elementary repertoire, and audition preparation. Open to all students.

#### **MUS 104-Basic Piano Skills (1)**

Class instruction in elementary piano skills, designed for students having no previous keyboard instruction. The class will include scales, arpeggios, sight reading, and elementary levels of technique and repertoire. Open to all students.

#### **MUS 105-Beginning Guitar Techniques (1)**

Class instruction in the skills of playing and teaching the guitar for recreational and professional activities (church or school). The course is designed for students who have little or no previous experience in guitar performance. The class will also involve a study of elementary music theory, notation, transposition, song leading, the use of the capo, and care of the instrument. Prerequisite: Elementary knowledge of the treble clef.

#### **MUS 106- Baroque Recorder Class (1)**

Introduction to the fundamentals of recorder playing and teaching. Emphasis is placed upon a singing, legato tone, secure fingering in two octaves, appropriate repertoire, and correct intonation. SATB instruments are introduced. Recommended for students interested in teaching elementary school music as well as for those preparing for music ministry.

#### **MUS 107- Baroque Recorder Class II (1)**

Class instruction for students who have completed one semester of class recorder. Concentration on alto recorder provides a foundation for solo recorder study and Collegium Musicum participation as well as providing potential recorder teachers with additional playing and teaching skills. Prerequisite MUS 106.

#### **MUS 156- Gospel Music Improvisation (1-2)**

Applied lesson, which covers the techniques necessary to sing or play gospel music in an appropriate style. May replace MUS 437, Service Playing and Improvisation, for singers enrolled in the BS Degree Program. Music in Worship. (2 credits required).

#### **MUS 171,172; 271,272; 371,372; 471,472-Jury Examination: Major (0)**

All Music majors, except those enrolled in the B.A. in Music program, are required to register for Major Jury Examinations each semester. Expected repertoire is listed under "Recommended Repertoire" in *the Nyack College Music Student Handbook*.

**MUS 173,174; 273, 274; 373,374; 473,474-Jury Examination: Minor (0)**

All Music majors, except those enrolled in the B.A. in Music program, are required to register for Minor Jury Examinations each semester until the proficiency level in the applied minor is satisfied.

**MUS 201-202-Functional Piano Class 3 and 4 (1-1)**

Emphasis on skills needed by the public school music teacher-harmonization, improvisation, transposition, modulation, and sight reading. Exploration and performance of piano literature representative of various musical periods and compositional styles. Necessary technical studies. Prerequisite: MUS 101,102 (first year) or entrance by examination. Required for Music Education majors unless waived by examination.

**MUS 206-Piano Accompanying (1)**

The principles of accompaniment as applied to the hymn, the art song from Schubert to Debussy, operatic and oratorio excerpts, and the accompaniment of stringed and wind instruments.

**MUS 290- Gospel Music Practicum (2cr)**

A course covering the practical aspects of performing gospel music, including vocal health, communication, harmony, and improvisation. Prerequisite: MUS 111 or permission of the instructor.

**MUS 301-Advanced Functional Piano (1)**

The focus of this course is on the advanced concentration of the skills needed by the public school music teacher in the areas of harmonization, improvisation, transposition, sight reading, and accompanying. Open to MusEd piano majors only or by the permission of the instructor.

**MUS 370-Junior Recital (0)**

(See recital requirements in Music Programs section.)

**MUS 470-Senior Recital (0)**

(See recital requirements in Music Programs section.)

**MUS 475-Concerto Requirement (0)**

A complete concerto (normally three movements) from the standard repertoire is required of all keyboardists and instrumentalists in order to graduate from the Performance degree programs. The concerto may be performed in a recital or jury, and pianists are required to perform by memory.

**MUS 477- Piano Proficiency Requirement (0)**

All music majors not majoring or minoring in piano or Functional Piano (except B.A. in Music majors) are required to demonstrate Piano Proficiency by audition or jury exam as described in the Music Student Handbook.

**MUSIC (MUS) *Traditional Undergraduate*****MUS 100-Concert Attendance (0)**

Required for all music majors each semester.

**MUS 110- Freshman Music Seminar (2)**

A required course designed for first year music majors. Topics include organizational skills, time management, planning for academic success, music career options, practice habits, learning styles and study skills, advisement, the artistic temperament, motivation, encouraging intellectual curiosity, concert attendance, recital preparation and etiquette, community service, mission, and related topics.

**MUS 115-Music Appreciation (3)**

The course will trace the evolution of musical styles through history. It includes the primary elements of music, the instruments of the orchestra, highlights in music history, representative types of great composers and historic forms. Included are classical music, spirituals, American jazz, and the music of the Western hemisphere. The course is designed to promote greater enjoyment in listening for all students, as well as to provide an introductory survey course for music majors.

**MUS 213-Western Music to 1700 (2)**

A study of the music of Western Civilization from the beginning of the Christian era to the end of the seventeenth century. (liberal arts elective)

**MUS 214-Music of the Eighteenth Century (2)**

A survey of musical style from that of the older contemporaries of Bach and Handel to the mature classicism of Haydn and Mozart. (liberal arts elective)

**MUS 218- Introduction to Musical Theatre (3)**

(same as DRA 206, see course description)

**MUS 234-Vocal Literature (2)**

A broad study of art song literature, from Baroque to Contemporary, and significant repertoire from oratorios and operatic works. The course will include interpretation and foreign language diction. Prerequisite: MUS 233, liberal arts elective.

**MUS 236- Songwriting (2)**

In-depth analysis of song form and structure, couple with in-class writing and performance of songs. The student will be given specific songs to analyze, and then will be required to write original music in similar style. The course includes a strong emphasis on lyric content and development, as well as experimentation with new and original approaches to songwriting.

**MUS 238- Vocal Literature II (2)**

This course is a continuation of MUS 234. This course will provide students with an in-depth study of French, English, and Italian literature and add American musical and standard operetta repertoire with Slavic and Spanish songs. This will enhance and refine the knowledge and skills already acquired in Vocal Literature 1. Through analysis and required performance this class will examine and become familiar with compositional aspects and performance practices of additional solo vocal repertoire beginning in the baroque period and progressing chronologically through the Classical, Romantic, and Modern eras. Prerequisite: MUS 234.

**MUS 317- Introduction to Therapeutic Music (3)**

An overview of the history, theory, and practice of music in those disciplines devoted to the alleviation of human suffering and to the promotion of the physical, mental, and spiritual health of the individual and community. Includes an overview of recent neurological, psychological, and cognitive studies on the effects of music, the recent history of music therapy, and trends in therapeutic music, and a study of the historical relationship of music to the human being in healing and counseling, especially within the Christian tradition. Practical components include observation outside of class at selected therapeutic music settings. Students also engage in spiritually reflective practices to explore and foster their awareness, listening ability, and critical thinking skills. Prerequisite: one semester of musical training on approved acoustic instrument or voice, or permission of instructor.

**MUS 318- Gospel Music History (2)**

A study of the history of gospel music from the 1870's to the present. The course includes the study of various musical genres that led to gospel music, from its origins in the spiritual through the influence of hymns, jazz, and popular music.

**MUS 319-Music of the Nineteenth Century (2)**

The music of Beethoven. The music of the Romantic Era, including those composers who belong primarily to the nineteenth century. ( liberal arts elective)

**MUS 320-Music of the Twentieth Century (2)**

A survey of musical trends from Debussy to the present, with special emphasis on Stravinsky, Schoenberg and his followers, Bartok, and Hindemith. Avant-garde and electronic music are introduced, and a brief overview of the American scene is included. (liberal arts elective)

**MUS 328- Basic Arranging (2)**

Designed with the minister of music, as well as the classical conductor in mind, this course covers the production of chord charts for contemporary songs (guitar, bass, drums and keyboards) as well as arranging for traditional instruments (strings, brass and woodwinds) and SATB voices. Chord voicing, layering and suitable instrumentations will be emphasized.

**MUS 345-Entertainment Industry Economics (3)** (For course description see BUS 345)**MUS 347-Music Business I: The Legal Aspects of the Music Industry (3)** (For course description see BUS 347)**MUS 349-Music Business II: Music Industry, Recording, Merchandising, Contracts, and Career Development (3)**

(For course description see BUS 349)

**MUS 350-Piano Literature (1)**

A broad study of the repertoire for solo piano and its compositional forms from the common practice period to include sonatas, variation form, preludes and fugues, the etudes, and character pieces. Composers like Bach, Czerny, Hummel, Beethoven, Liszt, Tomaszek, Henselt, and others are discussed. Score study is central to this course. Prerequisite: MUS 124, liberal arts elective.

**MUS 351-History of Opera (2)**

An exploration into the history of Western opera from its birth at the end of the 16th century through the present. The course includes an analysis of musical styles, characterization, staging, voice classification, interpretation, and technical aspects of opera production. Major opera composers such as Monteverdi, Rossini, Verdi, Puccini, Tchaikovsky, Wagner, and Berg will be studied. Liberal arts elective.

**MUS 352-Music of Diverse Cultures (3)**

A survey of the musical culture of the non-Western world; selected areas from Africa, the Middle East, Central Asia, Southeast Asia, and the Far East; the role music plays in the social, economical, educational, religious, and political and areas of social justice in the lives of the people. (Same as ANT 352, liberal arts elective)

**MUS 353-Introduction to Jazz (2)**

Introduction to the diverse styles of the jazz genre. Emphasis on listening to jazz and recognizing its unique characteristics including identifying instruments and their roles in jazz ensembles. The course will cover a wide range of styles including some of its earliest forms. Additionally, the influence of folk and popular music from all cultures and their effect on the developing art form will be discussed, as well as social issues which affected the music's growth.

**MUS 354-Introduction to Music Technology (2)**

An introduction to music technology and hands-on experience in the fundamentals of live music recording and music editing. The course will include basic music computer skills, microphones, principles of sound, digital editing, MIDI, computer-based sequencing and notation, mixers and mixing, cables, sampling, an introduction to digital audio, recording principles, effects processing and audio live performance.

**MUS 356- Music Technology II (2)**

A continuation of Music Technology I. Digital recording techniques, as well as live music applications will be covered in this course, which will include an in-depth study of Pro-Tools® digital audio workstation as well as Sibelius® software. The student will be required to record and mix a significant composition over the course of the semester. Mixing boards, microphones, and digital affects will also be covered.

**MUS 360- Seminar in Traditions in Contemporary Gospel Performance (2)**

A course comparing and contrasting the similarities and differences of gospel music to classical and contemporary popular music. The course will cover the performance practice of notable artists, as well as the musical form of various gospel music genres. Prerequisite: gospel music history.

**MUS 450-Music History Seminar (3)**

An in-depth study of significant aspects of music history. This course is intended to prepare students for graduate studies in music and includes advanced research techniques in musicology. Each course will cover topics in music history and will include stylistic and aesthetic principles, theoretical developments, performance practice, and major composers and their works. This course may be repeated for up to 6 credits. Prerequisites: MUS 213, 214, 224, 319, 320; liberal arts elective.

**MUS 452- Piano Literature II (2)**

This course is a continuation of MUS 350. Piano literature of the Romantic, Impressionistic, and contemporary periods and additional works of major and secondary piano composers are studied, analyzed, and categorized as teaching material. Continued developments in instrumental design of piano discussed.

**MUS 460- Music Business Seminar (3) (For course description see BUS 460)****MUS 480-Independent Study (1-3)**

Independent study in an approved topic in music. Permission of the Department Head and Dean is required.

**MUS 490- Senior Seminar (3)**

This Capstone experience of the School of music encompasses material from all segments of the required core music curriculum. Topics will focus on preparation for graduate study, audtiation techniques, career development, and standardized and graduate school entrance exams. Specific content and format will be determined by the students' concentration, if applicable. All Bachelor of Music students are required to take senior seminar but it is available as a music elective to all BA and BS music candidates.

**MUSIC EDUCATION AND PEDAGOGY (EDM) *Traditional Undergraduate*****EDM 345-String Methods (1)**

Class instruction in playing and teaching the instruments of the string family.

**EDM 346-Brass Methods (1)**

Class instruction in playing and teaching the instruments of the brass family.

**EDM 347-Woodwind Methods (1)**

Class instruction in playing and teaching the instruments of the woodwind family.

**EDM 348-Percussion Methods (1)**

Class instruction in playing and teaching the percussion instruments of the band and orchestra.

**EDM 349-Piano Pedagogy (1)**

The psychology and principles of teaching the beginning and intermediate level piano student, together with consideration of suitable repertoire.

**EDM 350-Vocal Pedagogy (1)**

A survey and comparative study of pedagogical materials in the teaching of singing, both privately and for voice classes. Various vocal methods are analyzed, compared, criticized, and adapted to each individual's use with an emphasis on standard repertoire, vocal exercises, physiology, acoustics, diction, and Bel Canto technique. For advanced voice students. Prerequisite: Permission of instructor.

**EDM 351- Instrumental Pedagogy (1)**

The psychology and principles of teaching the beginning and intermediate levels instrumental student, together with consideration of suitable repertoire.

**EDM 391-Methods Field Experience: Music Ed (0)**

Thirty-five hours of supervised field experience in grades 1-6 elementary music with emphasis on tutoring. Required prior to or in conjunction with EDM 441.

**EDM 392- Methods Field Experience: Music Ed (0)**

Thirty-five hours of supervised field experience in grades 7-12 secondary music with emphasis on tutoring. Required prior to or in conjunction with EDM 444.

**EDM 441-Music in the Elementary School (3)**

Techniques of teaching music to children, including the approaches of Dalcroze, Orff, and Kodaly. Survey of related materials. Prerequisite: EDU 258, EDU 259, School of Education approval. For Music Education and Music majors only.

**EDM 444-Music in the Secondary School (3)**

Methods, materials, and problems related to performing groups and classes in general music, theory, appreciation, and related arts. Prerequisite: EDU 258, EDU 259, School of Education approval. For Music Education and Music majors only.

**EDM 470-Senior Seminar (2)**

Philosophical and practical problems of the classroom experience of student teaching. Analysis of curricular theory, classroom management and decision-making, and consideration of other contemporary issues in Christian and public school education. Prerequisite: School of Education approval and successful completion of all methods courses and field experiences.

**EDM 493-Supervised Student Teaching of Music in Elementary School (5)**

Application of professional knowledge and skills in music in the elementary school (1-6) under the direction of a fully certified cooperating teacher and with the supervision of Nyack College Education faculty. Prerequisite: School of Education approval and successful completion of all methods courses and field experiences.

**EDM 495-Supervised Student Teaching of Music in the Middle and/or High School (5)**

Application of professional knowledge and skills in music in the middle or high school (7-12) under the direction of a fully certified cooperating teacher and with the supervision of Nyack College Education faculty. Prerequisite: School of Education approval and successful completion of all methods courses and field experiences.

**MUSIC ENSEMBLES *Traditional Undergraduate*****MUS 161-Chorale (0-1)**

The chorale is composed of approximately 75 men and women, selected by audition at the beginning of each semester. The repertoire includes major works and selected choral literature from major historical periods and styles. Activities include a fall retreat, Christmas concert, and annual spring tour, campus and community appearances, and periodic European tours. Pre-requisite: Audition required.

**MUS 163-String Orchestra (0-1)**

The Nyack College String Orchestra is comprised of students and community musicians. Music of all periods is performed on-campus and off-campus. Pre-requisite: Audition required.

**MUS 207-Two-Piano Ensemble (0-1)**

A performance/study-oriented course for keyboardists investigating the standard repertoire for pianos-four hands and two pianos during the common practice period. Prerequisite: MUS 124.

**MUS 261-Wind Ensemble (0-1)**

Emphasis on original works for wind ensemble and concert band. The Wind Ensemble performs in several concerts a year. Membership is open to all interested students by audition.

**MUS 263-Brass Ensemble (0-1)**

Performs at various concerts and other events of the college, as well as in churches in the New York metropolitan area. Major works for brass ensemble are performed, in addition to instrumental accompaniments for college choral ensembles. Membership by audition.

**MUS 266-Percussion Ensemble (0-1)**

Percussion ensemble utilizing a wide array of instruments such as marimba, vibraphone, xylophone, snare and bass drum, cymbals, timpani, orchestral percussion, drum set, congas, bongos, tabla, and berimbau. Includes a wide range of styles including contemporary percussion works, Brazilian samba, Afro-Cuban, and transcriptions ranging from string quartets to ballet music to jazz. May include piano, guitar, bass, and winds. Prerequisite: Audition required.

**MUS 267- Chamber Singers (0-1)**

A select advanced vocal ensemble consisting of 10-12 students. Repertoire includes music of many styles and periods. Students should demonstrate proficiency in sight reading and will be asked to tour. There will be several performances on and off campus each semester. This is a repeatable class. Audition and instructor permission are required.

**MUS 268- Small Jazz Ensemble (0-1)**

An instrumental performance based course, including a study of jazz harmony, improvisation, and performance practices based on selected repertoire covering a wide variety of jazz styles.

**MUS 269- Christian Folk Ensemble (0-1)**

Music explored and performed in Christian Folk Ensemble will include Christian music of Hispanic America and the Caribbean, African American spirituals and hymns, Appalachian American folk hymns of the British Isles, and Asian music. Other areas of world folk music, including the music of Taizé, may be included. Instruments appropriate to the styles will accompany the music. By audition and permission of Instructor.

**MUS 361-Chamber Music (0-1)**

Study and participation in duets, trios, quartets, and various kinds of chamber music. Pre-requisite: Instructor's permission required.

**MUS 362-Collegium Musicum (0-1)**

Ensemble that specializes in instrumental and vocal music from the Medieval through the Baroque periods. Repertoire is chosen from a different area of concentration each semester, such as Renaissance madrigals and motets, Baroque opera, concerti grossi, and anthems by Purcell and Handel. Instruments include strings, woodwinds, recorders, harpsichord, organ, guitar, and some percussion. Audition required, MUS 213 Western Music to 1700 recommended.

**MUS 363-Handbell Choir (0-1)**

Ensemble experience is provided in the development of musical skills and handbell technique in particular. The Handbell Choir performs on the annual Carol and Candlelight Tour and at other college functions, as well as in churches in and around the New York metropolitan area. Pre-requisite: Instructor's permission required.

**MUS 365-Opera Theater Workshop (0-1)**

The study and performance of chamber operas, one-act operas, scenes from major operas, and selected Broadway musicals. Open to all students. Pre-requisite: Audition required.

**Music METHODS and CONDUCTING *Traditional Undergraduate*****MUS 233-Singer's Diction (2)**

An introduction to Singer's and Actor's Diction in English, French, Italian, German, and Latin. This is an introductory course, using IPA, in the essentials of pronunciation and communication of these five languages. Poetry, basic vocabulary, rudimentary grammar, and the study of regional idioms prepare the singer and church musician to perform and conduct all styles of music. Prerequisite: MUS 122.

**MUS 235-Advanced Singer's Diction (2)**

Advanced diction study of French, Italian, German, English, Latin, and Russian art songs and operatic repertoire including intensive IPA study. Prerequisite: MUS 233

**MUS 331-Fundamentals of Conducting (2)**

Designed for beginning choral and/or instrumental conductors. Students learn basic conducting gestures (with and without baton) through exercises in meter patterns, preparatory beats and cut-offs, cueing, dynamics, fermata, articulations, phrasing, left hand independence, and face/eye usage. Includes introduction to score study, score preparation, and video self-evaluation of gesture. Prerequisite: MUS 221, MUS 223.

**MUS 332- Conducting Methods and Pedagogy (2)**

Students learn conducting techniques for choral and instrumental literature including rehearsal techniques, in-depth score study, administrative skills, and video self-evaluation of gesture and rehearsal. Course work also includes observation of conductors on campus and off campus. Prerequisite: MUS331

**MUS 333-Choral Conducting (1)**

An introduction to the basic techniques of choral conducting. Experience with a laboratory ensemble is provided. Consideration of philosophical and pragmatic issues relating to choral groups in varied circumstances. Prerequisite: MUS 123,124.

**MUS 334-Choral Conducting Methods (2)**

Continued development of conducting techniques, repertoire selection, and performance considerations. Rehearsal techniques, with a laboratory ensemble. Prerequisite: MUS 333.

**MUS 431- Advanced Conducting (2)**

Students gain experience in working with a live ensemble. Students learn and conduct complete movements and/or entire works and encounter a variety of advanced baton techniques. Course activities develop skills in reading, preparing, interpreting scores, with further focus on rehearsal procedures, performance practice, and concert programming. Participants are required to observe a variety of rehearsals on and off campus. Prerequisite MUS 332.

**MUS 433,434-Orchestral Conducting (1,1)**

Modern baton technique, interpretation, and score reading using live music in the classroom as well as recorded works. Prerequisite: MUS 123,124.

**MUSIC THEORY and COMPOSITION *Traditional Undergraduate*****MUS 111-Basic Theory (2)**

Provides an introduction to music language skills of the Common Practice period understood as general knowledge. Enrollment to this course based on placement exams in Theory and ET/SS. Open to non-music majors as an elective. (liberal arts elective)

**MUS 112-Basic Ear Training 1 (1)**

An introductory skills course teaching the basic concepts of rhythm, intervals, music notation, and solfege. Open to non-music majors as an elective and to music majors, based on placement.

**MUS 121-122- Ear-training 1, 2 (1-1)**

The course emphasizes tonic sol-fa sight-singing, ear training, dictation in all clefs, diatonic melody, intervals, and basic chord identity. Study of double, triple, and quadruple division of the beat; the dotted note. Two hours weekly.

**MUS 123-124- Theory 1, 2 (3-3)**

Scales, keys, intervals, triads, and their inversions. Transposition. Principles of harmonic progression and voice-leading. Harmonization of basses and melodies. Non-harmonic tones. The dominant and non-dominant seventh chords. Phrase and period structure. Introduction to species counterpoint. Keyboard harmony. 3 hours weekly. (liberal arts elective)

**MUS 221-222-Ear-training 3, 4 (1-1)**

Practiced and intermediate reading and hearing of music in one through four parts. Course content includes diatonic, chromatic, and twentieth-century harmonies. Drill in rhythm, intervals, clefs, and melodic and harmonic, dictation. Two hours weekly. Prerequisites: MUS 121,122.

**MUS 223-224- Theory 3, 4 (3-3)**

Review of diatonic theory, and continuing through chromatic and twentieth-century harmonies. Keyboard harmony. 3 hours weekly. Prerequisite: MUS 123,124 (liberal arts elective)

**MUS 225-Elementary Counterpoint (2)**

Introduction to 16th- and 18th-century contrapuntal techniques through the use of five species in two-part writing in major and minor modes. Canon, double counterpoint. Two-part invention. Attention is drawn to both instrumental and vocal texture problems. Prerequisite: MUS 123,124 (liberal arts elective)

**MUS 226-Advanced Counterpoint (2)**

A continuation and expansion of contrapuntal techniques, including 19th- and 20th-century techniques. Prerequisite: MUS 225 (liberal arts elective)

**MUS 321-Composition and Improvisation (2)**

Writing of original hymn tunes. Simple binary and ternary forms, leading into larger classical forms. Development and accompanimental devices are studied. Compositions to be written in which both contrapuntal and harmonic skill is demonstrated. Prerequisite: MUS 224

**MUS 323-Form and Analysis (2)**

Detailed structural analysis of homophonic and polyphonic forms, fugue and motive through simple and compound song form to larger forms of rondo and sonata form. Polyphonic forms of the invention, figure, and variations. Prerequisite: MUS 224 (liberal arts elective)

**MUS 327-Instrumentation and Orchestration (2)**

A study of the instruments of the orchestra and band together with practical work in orchestral and band scoring. Prerequisite: MUS 223,224

**MUS329-Theory and Harmony in Contemporary Worship Music (2)**

Introduction to the basic harmonic and melodic components used in contemporary worship music. Styles including gospel, jazz, pop, rock, Latin and world music are discussed, analyzed, and applied. Includes study of chordal structure, counterpoint, and polyphony, as it applies to contemporary worship music. Prerequisite: MUS 124.

**MUS 322, 421-422-Advanced Composition (2-2-2)**

Private instruction in composition for composition majors, culminating in the Senior Recital of original pieces. Prerequisite: MUS 321

**MUS 427-Advanced Orchestration (2)**

Private instruction in orchestration for composition majors, including larger instrumental forms, chamber music, and arranging in preparation for the Senior Composition Recital. Prerequisite: MUS 327

## **MUSIC in Worship *Traditional Undergraduate***

### **MUS 237- Acting for the Musical Stage**

Fundamental training of the actor for musical stage. In addition to libretto and script analysis, musical interpretation, characterization, and psychological and emotional preparation there will be general studies of physical awareness, movement, and improvisations in scene and monologue study.

### **MUS 336-Worship Music Leading (1)**

This course focuses on honing the skills of today's worship leader, including the vital ingredients of personal character and pastoral leadership skills. The student will be expected to lead the class in worship music throughout the semester, with the class culminating in a final project. This is a repeatable course and two semesters are required for the Music and Worship degree concentration. Prerequisite: MUS 331

### **MUS 337- Songwriting II (2)**

A continuation of MUS 236, this course covers more advanced forms of the genre. The student will continue to analyze and write original songs in diverse styles, experiment with varied forms, and utilize different instrumentation and performance techniques. Development of both lyric and musical content will be explored in depth, leading to a public performance of the songs. Prerequisite: MUS 236.

### **MUS 355-Church Music Administration (2)**

Philosophy of music ministry with consideration of administration and development of total church music program, including a multiple-choir system and survey of choral and instrumental literature.

### **MUS 357-Hymnology (2)**

A study of the development of Christian hymnody from its earliest times to the present; examination and criticism of hymns in the light of their function, spiritual values, and relevance in an age of change. (liberal arts elective)

### **MUS359-Survey of Contemporary Worship and Popular Music (2)**

Beginning with the introduction of Western European classical music with the blues and field hollers in New Orleans and gospel, Motown, R&B, rap, and rock and roll, this course will focus on the music unique to the United States. The effects on contemporary worship music, positive and negative, will be analyzed and discussed. The goal of this course will be to recognize the musical, personal and spiritual elements that have shaped our culture, affecting the church, our worship and our future. This class is open to all students.

### **MUS 375/376-Field Work (1 per semester)**

Under supervision of a faculty member, the student assumes the responsibility of a church music program during each semester of his final two years of residency.

### **MUS 415- Music and Worship (2)**

A capstone course for music majors which explores the Biblical theist worldview within the study of Old and New Testament music and worship. Historical traditions, modern liturgical traditions, non-liturgical traditions, New Testament ordinances, sacred versus secular music and competing ideologies will be studied, leading to a creative approach to music in Christian worship - the "living liturgy" of life as an ongoing "sacrifice of praise." (liberal arts elective)

### **MUS 428- Contemporary Worship Orchestration and Instrumentation (2)**

A continuation of Basic Arranging I, this class explores orchestration for specific types of worship song. Students will analyze musical examples and compose and perform different pieces, utilizing various combinations of both acoustic and electronic instruments. Prerequisites: MUS 224, MUS 328.

### **MUS 437-Service Playing and Improvisation (2)**

A course in the practical aspects of service playing, including improvisation, modulation, choir accompaniment, anthem score reading, and congregational hymn playing.

### **MUS 454-Music Technology III (2)**

A continuation of Music Technology II, this course focuses on larger projects. Having utilized various electronic instruments (such as soft synthesizers and samplers) and media programs, the student will present a major project at the end of the semester. The student will be required to record, mix and master a piece of music, input, then print the score and parts, finally present it live in class, and publish it on the class internet site. Prerequisite: MUS 356.

### **MUS 478/479-Field Work (1 per semester)**

A continuation of MUS 375/376.

## FREQUENTLY ASKED QUESTIONS (FAQ'S) AND MYTHS AND FACTS ABOUT NYACK COLLEGE

*By Dr. Sue Lane Talley, Assistant Dean*

### **What happens if a student fails a jury?**

An “F” grade will be given. In order to continue in their applied lessons, the failed jury needs to be retaken and passed by the beginning of the following semester.

- 1. Myth: The teacher will never fail me because it isn't Christian to fail somebody.**
  - **Fact:** The teacher doesn't fail students. Students fail themselves.
- 2. Myth: My ministry comes first; therefore, I get excused absences when I sing or play at funerals, weddings, street ministry, and choir tours.**
  - **Fact:** While there is some flexibility and understanding given to ministry considerations, these are not considered excused absences as a rule.
- 3. Myth: I do not have to do the work for days that I am excused, because I couldn't get the homework.**
  - **Fact:** Whether you are excused or not, *you are responsible for every assignment.* Get it from the professor or from your friends. It is important to follow the syllabus.
- 4. Myth: Christian colleges have lower standards and are easier than secular universities.**
  - **Fact:** Christians should have higher standards, not lower ones.
- 5. Myth: I deserve a high grade because I am paying so much for my education.**
  - **Fact:** Tuition does not cover the cost of a college education, and anyway, grades that are given because of financial “bribery” are meaningless. You must earn your grades.
- 6. Myth: If I bring a health professional's excuse, the music instructor must make up my private lesson.**
  - **Fact:** Instructors are required to make up private lessons *only if the student has given 8 hours advance notice for an absence.* All make-up lessons without prior notice are at the discretion of the instructor and are not required.
- 7. Myth: If I leave word on the office phone, my professor will excuse me from a lesson when I am sick.**
  - **Fact:** Professors do not have access to the office phone. *You must call them at their private numbers and try until you know they have been reached.* **Reaching your Applied Music instructor is not the job of another student, another professor, or the Administrative Assistant.**
- 8. Myth: If I can't take a class at the regular time, I will just take it as a “Y” course.**
  - **Fact:** It is extremely important that when you plan your classes that you follow the calendar of course offering rotations in this handbook. The student may take very few “Y” courses per semester, and only if it is impossible to take the course at the regular time, only if he or she needs the course for graduation, and *only if their GPA is sufficiently high.*
- 9. Myth: I can turn my homework in whenever it is done and the professor must accept it.**

- **Fact:** Homework is due when the syllabus says it is due. *The professor has every right not to accept late homework.*
10. **Myth: If I do not finish a course on time, I will just ask for an extension and finish it late.**
- **Fact:** Extensions are given ONLY in the case of a genuine emergency. Example: A death in the family, which necessitates the student being out of town, could be considered a genuine emergency. So could a lengthy hospitalization. Missing a class or two because of an illness does not constitute an “emergency.”
11. **Myth: If I am having trouble in class, there is nothing I can do but speak with the professor.**
- **Fact:** Your first *obligation* is to speak with the professor. If, for some reason, this does not help, your next choice is to drop a note to the Dean of the School of Music, New York City, or make an appointment. If a class is collectively having difficulty, the Dean of the School of Music is obligated to speak with the professor and try to straighten out the matter. That is true of any of the disciplines. You are also protected from every kind of harassment that any secular institution protects you from, and you are under the same regulations. If you believe that a professor or student is harassing you for racial, sexual, or other reasons, please do not hesitate to let the Dean of the School of Music know so that appropriate investigation can be made and action taken.
12. **Myth: If I must be absent from a class so I can do extra studying, it should probably be Chorale or other ensemble, because it doesn’t count much.**
- **Fact:** Ensembles are the most “visible” of the music classes and therefore is extremely important to the institution. It is also a *required* course for every music major. After three absences, you can fail this course; if they are consecutive, you are *automatically dropped* (unless there is a medical or personal emergency that is well documented). You can lose your status as a music major by not coming to Chorale, *even if you are taking it for no credit.* **Warning: Scholarship students will lose their scholarships if they do not go to scheduled events. This is the understanding upon which ensemble scholarships are granted.**
13. **Myth: I’m paying for my applied music lessons, so it doesn’t matter if I go or not.**
- **Fact:** Applied Music lessons are graded just as any other class is. Music majors should NEVER skip lessons, because they get a zero grade when they do. Unless you are ill, there is NO obligation on the part of the professor to make them up (see #6). **All BM and Mus.Ed majors have a Jury at the end of EACH semester, and B.A, AS, and BS, at the end of the second semester, or once a year.** You must be prepared to play a certain number of pieces from memory. **Music lessons are the “heart” of the major. Don’t skip them!!**
14. **Myth: Unless I play or sing during a recital, I don’t need to go.**
- **Fact:** You are *required* to attend five recitals, each semester. **You are there to learn and to support others, even if you aren’t performing.** This is what it means to be a good colleague--an essential part of your college experience.
15. **Myth: All classes must be offered when I can attend them.**
- **Fact:** We make every effort to plan our classes in day/evening rotation. Rarely (but sometimes), something may come up which you cannot attend, either a music course or another Core course. You need to prepare for this and make other arrangements--even if

you might have to take a class at another college and transfer the credit. Again, please see the calendar of course rotation and **plan your schedule several semesters ahead**. Work this out with your advisor.

**16. Myth: My advisor is responsible for my success and will see that I get all the classes I need.**

- **Fact:** YOU are responsible for picking out your classes, and ultimately, for making sure that you get all the classes you need in time to graduate. Keep track of what you are doing!

**17. Myth: I should only take classes in which I am pretty sure I can get an “A”.**

- **Fact:** You must take Core classes, and the sooner you take some of them (such as College Writing I), the better--you'll do better in other courses if you get some of these “out of the way,” and you won't graduate without them, anyway. It is best to follow the 4 year plan as outlined in the catalog. *You must take a minimum number of classes each semester that show you are progressing toward graduation or you will lose your financial aid. Additionally, you must earn grades required by the benchmarks to continue in the music degree program.*

**18. Myth: If I only have a few classes left, I may “walk” at graduation (participate in the ceremony).**

- **Fact:** You must have completed everything (including appropriate ETS, Music Education, or CELT tests or other assessments) if you are to “walk” at graduation, as well as to be awarded the diploma. The College will not grant you the Degree and your diploma until you have finished all of the required coursework. If you register for the summer session, AND PAY SUMMER TUITION, before commencement you are allowed to walk.

**19. Myth: If I go to college for four years, I will graduate.**

- **Fact:** While this is possible, it is very difficult under some conditions. Music Education people must take an extra semester for student teaching, for example; Conditional students may be required to take non-credit classes which extend the time necessary to graduate; student's work and study schedules may not permit the load necessary (15 credits per semester NOT INCLUDING DEV or conditional classes). Graduation means completing 120 of the **correct** credits for the major, or more if more are required. (140 for Music Education) This is especially difficult if you change majors. Some majors require the senior thesis (Interdisc) and all music majors, a minimum GPA. All majors require a 2.0 GPA to graduate. Know your requirements! Refer to the *Benchmarks* above.

**20. Myth: I can take classes in any order I want to.**

- **Fact:** Some classes have prerequisites and **MUST** be taken in order, whether it is convenient or not.

**21. Myth: If I am placed in a higher course, I don't have to make up the credits for the ones I skipped.**

- **Fact:** If you place into a higher division, for example, of Music Theory, or if you are allowed, by placement, to skip any other foundation class, you **must** make up the credits with other electives, often music electives. A degree in New York State is almost always 120 or more credits. **However, you can, by taking a CLEP test, receive college credit for knowledge gained, and NOT have to replace the credit, since you get credit for it**

**by passing the test. This is especially helpful in any of the Core subjects. If you are fluent in a foreign language and write well in that language, try to CLEP out of it.**

**22. Myth: I may take private lessons from whomever I choose, and if I don't get along with them, I may change to someone else.**

- **Fact:** Assignments are made only by the Dean of the School of Music in consultation with other faculty, with your needs and your schedule--*as well as the professor's*--in mind. Normally, when you start with one professor, you continue with them throughout your schooling. However, adjustments can be made if there is sufficient reason. Classes are filled according to schedule. Don't expect a professor who teaches lessons on Monday or Tuesday to come in on a Wednesday, Thursday, or Friday to teach you.

**23. Myth: My professor will provide me with my music or duplicate it for me.**

- **Fact:** While there is some music available on CD Rom in the Wilson Library, it is the responsibility of the student to purchase the music. *The duplicating machine on the 22<sup>nd</sup> floor is for faculty only and not to be used by students to duplicate textbooks or music.* There are rather strict guidelines in place about music copyright and the School of Music is obligated by law to live within these regulations.

**24. Myth: If I have a problem, the Administrative Assistant will change my schedule.**

- **Fact:** The Administrative Assistant will **NOT** change your schedule. Only upon consultation with your advisor, and only according to school policy, can your schedule be changed, by the registrar or online at the Student Portal, which has very strict date requirements. Please **DO NOT** change your schedule without your advisor's knowledge.

**25. Myth: My financial aid will continue as long as I am in college.**

- **Fact:** The State and Federal financial aid programs are four-year programs. It is therefore important for you to finish college in a timely manner, if you are depending upon TAP, PELL, and some student loans. **MANY GRANTS, AND ALL MUSIC GRANTS, ARE GIVEN ONLY TO FULL TIME STUDENTS.**

## **PERSONAL PROPERTY**

The college is not responsible for damage or loss of personal property stored or used in college owned buildings or on college-owned property. Students are advised to maintain adequate insurance coverage for instruments, computers, stereos, etc.

## **RESUMES**

Students may find it advantageous to develop a resume that is readily available when employment, educational and ministry opportunities arise. The Nyack College Career Services is available for assistance in this area. There is also an abundance of helpful information on the Internet concerning writing a resume. The following Internet sites may prove especially useful:

Complete resources for writing resumes that get noticed.

<http://editorial.careers.msn.com/gettinghired/resumes>

Resume Templates: Market your skills with job-specific, situation-specific resume templates.

Includes over 100 customizable templates.

<http://search.officeupdate.microsoft.com/TemplateGallery/ct116.asp>

## MUSIC THEORY WEBSITES

The following FREE websites are useful for learning or reviewing basic theory skills. They contain much of the information covered in our Basic Music Skills course (MUS111), which is taken by students who have had little background in music theory.

**Ricci Adams musictheory.net** [www.musictheory.net](http://www.musictheory.net)

**Gary Ewer's "Easy Music Theory"** [www.easymusictheory.com/lessons.html](http://www.easymusictheory.com/lessons.html)

**Teoría Music Theory Web** [www.teoria.com](http://www.teoria.com)

## LIBRARY RECOURCES

*You will need to use your user name and password*

<b>Nyack College:</b>	<a href="http://www.nyack.edu/library.php">http://www.nyack.edu/library.php</a>
The Wilson Library has a dedicated Music Room on the 19 <sup>th</sup> floor	
<b>Naxos Listening</b>	<a href="http://nyack.naxosmusiclibrary.com.ezproxy.nyack.edu/">http://nyack.naxosmusiclibrary.com.ezproxy.nyack.edu/</a>
<b>Grove Music Online</b>	<a href="http://www.oxfordmusiconline.com.ezproxy.nyack.edu">http://www.oxfordmusiconline.com.ezproxy.nyack.edu</a>
<b>Oxford Reference Online</b>	<a href="http://www.oxfordreference.com.ezproxy.nyack.edu">http://www.oxfordreference.com.ezproxy.nyack.edu</a>
<b>Piano Street</b> (2,500 piano pieces for free download)	<a href="http://lib.pianostreet.com.ezproxy.nyack.edu/">http://lib.pianostreet.com.ezproxy.nyack.edu/</a>
<b>Opera in Video</b> (ON CAMPUS ONLY 250 videos of complete operas for online viewing)	<a href="http://opiv.alexanderstreet.com/">http://opiv.alexanderstreet.com/</a>
<b>DRAM (Music Database)</b> (ON CAMPUS ONLY 2,300 CDS for online listening, contemporary music)	<a href="http://www.dramonline.org/">http://www.dramonline.org/</a>
<b>Academic Search Premier</b>	<a href="http://web.ebscohost.com.ezproxy.nyack.edu">http://web.ebscohost.com.ezproxy.nyack.edu</a>
<b>Books in Print</b>	<a href="http://www.booksinprint.com.ezproxy.nyack.edu/bip/">http://www.booksinprint.com.ezproxy.nyack.edu/bip/</a>
<b>NYC Public Library:</b>	<a href="http://www.nypl.org">www.nypl.org</a>

## SHEET MUSIC

*(You can also find almost anything online.)*

**Julliard School Bookstore:** [www.bookstore.julliard.edu/](http://www.bookstore.julliard.edu/)

60 Lincoln Center Plaza 212.799.5000

**Carl Fischer Inc.:** [www.moravianmusic.org/publishers.htm](http://www.moravianmusic.org/publishers.htm)

65 Bleeker Street Fl8 212.777.0900

**T.I.S. Music Catalog:** [www.tismusic.com](http://www.tismusic.com)

**J.W. Pepper:** [jwpepper.com](http://jwpepper.com)

**Barnes & Noble:** [www.b&n.com](http://www.b&n.com)

**HMV Records:** [www.hmv.com](http://www.hmv.com)

**CD World:** [www.cdworld.com](http://www.cdworld.com)

**Citidex:** (guide to all the music stores in NYC) [www.citidex.com](http://www.citidex.com)

## FREE SHEET MUSIC

[www.geocities.com/Area51/Realm/5747/thelinks.html](http://www.geocities.com/Area51/Realm/5747/thelinks.html)

[www.freesheetmusic.net/downloads.html](http://www.freesheetmusic.net/downloads.html)

[www.MusicOfYesterday.com](http://www.MusicOfYesterday.com)

**The Messiah Score** (the entire score and it can be printed in PDF)

[www.ccel.org/h/handel/messiah/htm/TOC.htm](http://www.ccel.org/h/handel/messiah/htm/TOC.htm)

**Public Domain Music :** [www.pdinfo.com/list.htm](http://www.pdinfo.com/list.htm)

Christian Classics Ethereal Library: [www.ccel.org](http://www.ccel.org)

**The Internet Public Library:** [www.ipl.org](http://www.ipl.org)

**Essentials of Music:** [www.essentialsofmusic.com](http://www.essentialsofmusic.com)

**Naxos:** [www.naxosusa.com](http://www.naxosusa.com)

**NY Radio Stations:** [www.nyradioguide.com/listings.htm](http://www.nyradioguide.com/listings.htm)

**Song Literature Scores** <http://www.dlib.indiana.edu/variaticns/scores/song.html>

*Online scores from Indiana University Library. However, usually in urtext and rarely include translations.*

**FREE MUSIC NOW** Free Mp3 downloads, Soundfiles, Audio, Greeting Cards, Sheet Music, Jazz, Classical, Christmas and more... <http://freemusicnow.com/index2.htm?mp3signup>

**Free Sheet Music Links** <http://www.geocities.com/Area51/Realm/5747/thelinks.html>

<http://www.freesheetmusic.net/downloads.html>

**Messiah Score** The entire score and it can be printed in PDF format.

<http://www.ccel.org/h/handel/messiah/hm/TOC.htm>

**CDR Media** a cheap source for blank CDR's. <http://www.ioproducts.com/ioproduct/>

**Lists of Public Domain Music** <http://www.pdinfo.com/list.htm>

A reference site to help identify public domain songs and public domain music,. royalty free music you can use anywhere and any way you choose . . . performance, sing-along, film, video, advertising, business, or personal use.

**Christian Classics Ethereal Library** <http://www.ccel.org/>

*Hymnal Indexes, Bibles, Classic Christian books in electronic format, selected for your edification. There is enough good reading material here to last you a lifetime, if you give each work the time it deserves! All of the books on this server are believed to be in the public domain in the United States unless otherwise specified. Copy them freely for any purpose.*

## NYACK COLLEGE SCHOOL OF MUSIC WEBSITES

**NYC School of Music Website:** <http://www.nyack.edu/music/nyc>

**Nyack College:** <http://www.nyackcollege.edu/> and <http://www.nyack.edu/>

Many additional helpful links can be found at the following website:

<http://www.ncmcmusic.com/links.html>

## PERFORMANCE VENUES

**92nd Street Y:** [www.92y.org](http://www.92y.org)

**The Brooklyn Academy of Music:** [www.bam.org](http://www.bam.org)

**Brooklyn Center:** [www.brooklyncenter.com](http://www.brooklyncenter.com)

**City Center:** [www.citycenter.org](http://www.citycenter.org)

**Dixon Place:** [www.dixonplace.org](http://www.dixonplace.org)

**The Irish Arts Center:** [www.irishartscenter.org](http://www.irishartscenter.org)

**The Japan Society:** [www.japansociety.org](http://www.japansociety.org)

The Juilliard School <http://www.juilliard.edu/>

**La Mama:** [www.lamama.org](http://www.lamama.org)

**Lincoln Center:** [www.lincolncenter.org](http://www.lincolncenter.org)

**Le Poisson Rouge** <http://www.lepoissonrouge.com/>

**Miller Theater:** [www.millertheater.org](http://www.millertheater.org)

**NY State Theater:** [www.nycballet.com](http://www.nycballet.com)

**Metropolitan Opera:** [www.metoperafamily.org](http://www.metoperafamily.org)

**Radio City Music Hall:** [www.radiocity.com](http://www.radiocity.com)

**Symphony Space:** [www.symphonyspace.org](http://www.symphonyspace.org)

**Town Hall:** [www.the-townhall-nyc.or](http://www.the-townhall-nyc.or)

**Manhattan School of Music:** [www.msmyc.edu](http://www.msmyc.edu)

**Mannes College The New School for Music:** <http://www.newschool.edu/mannes/>

**HERE ARE THE NAMES AND LINKS OF SOME OF OUR NYC THEATER COMPANIES:**

[The Acting Company](#)

[American Place Theater](#)

[Atlantic Theatre Company](#)

[Creation Production Company](#)

[The Drama Department](#)

[Jean Cocteau Repertory](#)

[Judith Shakespeare Company](#)

[Manhattan Ensemble Theatre \(M.E.T.\)](#)

[Manhattan Theatre Club](#)

[Mint Theatre Company](#)

[New Dramatists](#)

[New Georges](#)

[New York Shakespeare Festival](#)

[New York Theatre Workshop](#)

[Pan Asian Repertory](#)

[Pearl Theatre](#)

[Playwrights Horizons](#)

[Richard Foreman's Ontological Theater](#)

[Roundabout Theatre](#)

[Teatro Repertorio Español](#)

[The Wooster Group](#)

[Theater for the New City](#)

[Theatre for a New Audience](#)

[TheatreWorks/USA](#)

[Ubu Repertory Theater](#)

[Vineyard Theatre Company](#)

[Wings Theatre](#)

**Theatre Guides**

[City Search](#)

[The Internet Broadway Database](#)

[New York Theatre Wire](#)

[The New York Theatre Experience](#)

[The New York Times: Current Theater](#)

[Playbill Online](#)

[Village Voice: Theatre Reviews and Articles](#)

**Theatre Organizations**

[Alliance of Resident \("Off Off-Broadway"\) Theaters](#) [Theatre Development Fund](#)

[The Nederlander Group](#)

[Theatre Communications Group](#)

## Theatre Ticket Agencies

Telecharge Broadway Tickets  
Ticket Central Off Off-Broadway  
TicketMaster  
TicketWeb

## SITES FOR THE STUDY OF MUSIC

**The Aria Database:** [www.aria-database.com](http://www.aria-database.com)  
**Choralnet:** [www.choralnet.org](http://www.choralnet.org)  
**American Choral Directors Assoc:** [www.acdaonline.org](http://www.acdaonline.org)  
**Music Educators Conference:** [www.menc.org](http://www.menc.org)  
**MUSICA:** [www.musicanet.org](http://www.musicanet.org)  
**ClassicalNet:** [www.classical.net](http://www.classical.net)  
**The Classical Music Pages:** <http://w3.rz-berlin.mpg.de/cmp/>  
**A Concise History of Western Music:** [www.wwnorton.com/concise](http://www.wwnorton.com/concise)  
**Tips for singers:** <http://www.vocalsplendor.com/voice.html>

### Sites of Interest for Music History and Musicologists:

[http://www.sas.upenn.edu/music/ams/musicology\\_www.html](http://www.sas.upenn.edu/music/ams/musicology_www.html)  
**Web based Classical Radio station:** [www.Beethoven.com](http://www.Beethoven.com)  
**Chronology of Christianity** <http://www.cwo.com/%7Epentrack/catholic/chron.html>  
*The purpose of this chronology is to assist Christians of any denomination in their search for knowledge and truth regarding the development of the Christian religion.*  
**FreeTranslation** <http://www.freetranslation.com/>  
*Will translate any text in about 6 languages but should be used only as a guide.*  
**QuotationReference** <http://www.quotationreference.com/links.php>  
*Quotes for almost anything!*  
**The Internet Public Library:** <http://www.ipl.org/>  
*Exactly what it sounds like.*  
**Crosswalk.com:** <http://www.crosswalk.com/>  
*Everything you need for a bible study and many bible links.*  
**Essentials of Music:** <http://www.essentialsofmusic.com/>  
*Whether you're a casual listener or a serious music student, here's the site for basic information about classical music. Created in cooperation with W.W. Norton & Company, it's built around Essential Classics, the series specially designed to introduce you to the best music of every period. All through the site you'll find almost 200 excerpts from Essential Classics.*  
**Naxos.com Classical Music:** <http://www.naxosmusiclibrary.com/>  
*Please see the music secretary for your password. Large library of classical music which will stream from the site. All Nyack students have access to this site from school computers.*  
**Musica Viva The Free Sheet Music:** <http://www.MusicOfYesterday.com/>  
**OVATION The Arts Network** <http://www.ovationtv.com/>  
*Watch it! Much of the videos in our fine arts and music classes come from this one channel.*  
**Thirteen-WNET - Arts, Drama & Culture** Channel 13, PBS in NYC.  
[http://www.thirteen.org/homepage/subject\\_arts.php#music](http://www.thirteen.org/homepage/subject_arts.php#music)  
**World History** [http://www.hyperhistory.com/online\\_n2/History\\_n2/a.html](http://www.hyperhistory.com/online_n2/History_n2/a.html)  
*Hyperhistory covers the major epochs of world history during the last 3000 years. Over 2000 files.*

### **Dr. Estrella's Incredibly Abridged Dictionary of Composers**

<http://www.stevenestrella.com/composers/index.html?style=timeline.html>

*The dictionary contains: basic and accurate biographical information on more than 500 composers, links to books and CDs about composers, links to sheet music, and links to additional information at other web sites.*

## **PLACES OF INTEREST**

### **NEW YORK CITY MUSEUMS (Just a few of hundreds)**

*Please be aware that all national museums run on a donation basis. This means that the suggested price is just that, a suggestion. All private museums are obliged to open their doors once a month to the public, gratis.*

*Metropolitan Museum of Art - 82nd Street & 5th Avenue (Suggested donation) (212) 535-7710*

*Museum of Modern Art – 53rd Street between 5th & 6th Avenues (212) 708-9400*

*Guggenheim Museum - 1071 5th Avenue at 89th Street (212) 423-3500*

*Whitney Museum of American Art - Madison Avenue & 75th Street (212) 570-3600*

*The Cloisters Museum - Fort Tryon Park (212) 923-3700*

### **NEW YORK CITY CONCERT HALLS**

Carnegie Hall - 57th Street & 7th Avenue (212) 247-7800

Lincoln Center - 65th Street & Broadway

Avery Fisher Hall (212) 875-5030

Metropolitan Opera (212) 362-6000

New York City Opera and Ballet (212) 870-5500

Alice Tully Hall (212) 875-5050

Symphony Space - Broadway & 95th Street (212) 864-5400

92nd Street “Y” - Lexington Avenue & 92nd Street (212) 996-1100

Merkin Hall – Broadway & 67th Street (212) 501-3330

Le Poisson Rouge 158 Bleecker St (212) 505-3474

## **COPYRIGHT LAWS**

The School of Music is totally committed to compliance with United States copyright laws as they concern printed and recorded music. Faculty, staff and students are expected to understand copyright laws and refrain from illegal photocopying or recording. Older printed music not having a copyright notice is often in the Public domain and may be freely copied. Most music of the 20th century is copyrighted and cannot be photocopied or arranged without permission from the publisher.

**The handbook above is considered an official representation of additional requirements for all music students on the Nyack New York City campus. Please refer to the Nyack catalog for your specific year of matriculation for all of the requirements of your degree.**

**In addition to the School of Music Handbook, the following link is for the general Nyack College Student Handbook, which contains information about student lifestyle regulations for both Nyack campuses:**

[http://www.nyack.edu/files/NYACK\\_StudentHandbook\\_2013-14.pdf](http://www.nyack.edu/files/NYACK_StudentHandbook_2013-14.pdf)

The Nyack College catalogs for 2011-2014 can be found at the following addresses:

[http://www.nyack.edu/files/NYACK\\_InstitutionalCatalog\\_11-12.pdf](http://www.nyack.edu/files/NYACK_InstitutionalCatalog_11-12.pdf)

[http://www.nyack.edu/files/NYACK\\_Catalog\\_2013-14.pdf](http://www.nyack.edu/files/NYACK_Catalog_2013-14.pdf)

**Other necessary information, and documents, such as class offerings and required forms, are found at the following address: (Follow the links below for all of the following information for the online version of this handbook.)** <http://www.nyack.edu/>

Student Development	New York's <i>Christian</i> College	Academic Calendar
Student Government	President	Nyack ATS Libraries
Spiritual Formation	Executive Team	Center for Scholarship and Global Engagement
Off Campus Housing Options	Academic Calendar	Writing Center (Manhattan)
Clubs and Organizations	College of Bible and Christian Ministry	Undergraduate Registrar
Student Financial Services	College of Arts and Sciences	Graduate Registrar
Career Services	School of Business and Leadership	Division of Student Success
Counseling Services	School of Education	Disability Support Services
Auxiliary Services	School of Music Rockland	Distance Education
Student Email	School of Music NYC	Study Abroad
Distance Education/Online Courses	School of Nursing	
Student Computing	Division of Adult Education	
Online Registration Instructions	Academic Overview	
Who We Are	List of All Majors & Degrees	
Campuses/Location	Graduate Programs	
Facts	Catalog	
Nyack History		