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
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This Music Handbook is a departmental extension of the Nyack College Catalog and 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 and for all of the requirements of your degree.
The School of Music Student Handbook and additional information about the School of Music may also be found on the Nyack College NYC School of Music website. [Changed after the website is done.] In addition, there is a general Nyack College Student Handbook for all majors is found on the e360 site.

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 on all e360 class sites and on the School of Music website. 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.”

— Philippians 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.

NYACK COLLEGE CORE VALUES & UNDERGRADUATE STUDENT LEARNING GOALS

Socially Relevant
- 1a. Students will recognize the value of economic, political, social, and systems as tools for positive change.
- 1b. Students will apply a foundation of compassion and integrity to their chosen field of study.
- 1c. Students will demonstrate servant leadership as they engage the community and marketplace.

Academically Excellent –
- 2a. Students will attain an educational foundation in arts and humanities, science, mathematics, and social science.
- 2b. Students will be able to communicate in oral and written form and demonstrate information and technological literacy.
- 2c. Students will demonstrate critical thinking, problem-solving, and research skills across the curriculum.

Globally Engaged –
- 3a. Students will understand the interplay of historical, cultural, and geographical realities of the global community.
- 3b. Students will value diversity through an understanding of worldviews, languages, cultures, and peoples.
3c. Students will engage in service opportunities within the global community.

**Intentionally Diverse** –
- 4a. Students will understand the heritages and traditions of diverse peoples and cultures.
- 4b. Students will appreciate the need to promote biblical principles of social equality.
- 4c. Students will engage in interactions and relationships with those from diverse backgrounds.

**Emphasizing Personal Transformation** –
- 5a. Students will grow in their faith as they pursue God’s purpose in their lives.
- 5b. Students will integrate their Christian worldview into learning and service.
- 5c. Students will apply discipleship principles to assist in the personal transformation of others

**SCHOOL OF MUSIC GOALS & OBJECTIVES**

The School of Music of Nyack College, New York City, graduates students with the following skills and understandings, by creating a curriculum that is:

**Socially relevant**
- 1a. Students will develop an understanding and awareness of significant social and spiritual issues as they choose and perform music relevant to their communities and the college milieu.
- 1b. Students will demonstrate servant leadership in the areas of Christian music performance, composition, and direction.
- 1c. Students will understand the potential of music to promote psychological, physical, and spiritual well-being and will study the means by which they might utilize their discoveries to benefit others.

**Academically Excellent**
- 2a. Students will learn to understand and interpret the language of music through studying its literature and materials in the well-integrated areas of music history, theory, and performance.
- 2b. Students will connect the literature and materials of music with the historical literary, artistic, and political movements which provoked their creation and development.
- 2c. Students will demonstrate their understanding of Christian and human values in the study, creation and performance of diverse musical styles.
- 2d. Students will apprehend and deliver the meaning inherent in every musical phrase, be it in art song, in jazz, in music drama, in opera, in Gospel, or in other instrumental or vocal media.
- 2e. Technologically as well as verbally literate, students will demonstrate the skills needed to write and speak critically and accurately about music and related fields.

**Globally Engaged**
- 3a. Music students will study international culture and demonstrate the interplay of musical themes to global cultural ideas.
- 3b. Music students will familiarize themselves with geographical realities and gain a working relationship with some of the instruments that have informed classical composers since the Impressionists and continue to gain prominence through the ascendency of “world music.”
- 3c. Music students experiencing international culture first-hand will prioritize both the respect due the culture they are visiting, and the humble sharing of their music and Christians ideals with the persons of another global culture.
- 3d. Music students will study and learn music of other countries besides their own, in recognition of the dignity of other civilizations and their great contributions to world music, as well as to further respectful dialogue with other cultures

**Intentionally Diverse**
4a. Music studied and performed by students in this School of Music will be deliberately chosen from diverse fields—founded in classical precepts and literature, enriched by jazz, Gospel music, folk music, spiritual music both old and new, and the music of contemporary Christian culture.

4b. Studies in diverse music will represent a broad spectrum of human achievement and be characterized by a contemporary Christian understanding of human dignity.

4c. Communities currently served by Nyack College are and will be represented by students and faculty of rich cultural heritage which will continue to inform our musical understanding. This fortuitous inclusion will help us to create an atmosphere of tolerance and filial affection which must extend far beyond the walls of our campus.

Personally Transforming

5a. Students and faculty in the School of Music will continually be transformed by the music they rigorously study as its inspiration comes from the hand of our beautiful and excellent Creator God.

5b. Students will use many forms of music as tools for ministry and self-discovery.

5c. Students will be philosophically and academically transformed as they apply the rigorous technique and theory of music learning and make the study of music a life-long pursuit.

5d. Students and faculty will proceed in these directions and discoveries together, in the spirit of a college as a center of mutual learning and respect.

FACULTY AND STAFF
Sue Lane Talley – Dean
Marie Herseth Kenote, Director, Rockland Campus

Please click on the professor’s name for biographies and, for some, audio examples of their work.
[The following list of faculty will be updated AFTER the website is done with links to all professors Bios., Note: full time and artists in residence first and then others in alphabetical order.]

The underlined, and those in red, have web addresses on the NYC site. All of the remainder will as well, so website needs editing first. TOC done AFTER NEW website is done. (Possibly names formatted better?)
The School of Music has a mission statement which focuses on the diversity and versatility we all need to be effective musicians. This Handbook and the catalog must be followed, with few adaptations, allowed by the Dean of the School of Music.
Nevertheless, located as we are in Nyack, Rockland County, and at Battery Park in lower 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 has a vision and emphasis of its own among schools of music. 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, worship music, Gospel 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, musicians, 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, and communicate music as a language, we will have done a great service to them, no matter where their future roads may lead.

**REQUIRED USE OF THE APPLE iPAD. (iSUCCEED)**

All School of Music students are required to purchase and use an iPad for their classes and performing ensembles while they are attending Nyack College. The School of Music Administrators will arrange for the iPad to be purchased at a reduced cost, and for many apps installed, to be used for your classwork and performances. If you already have an iPad or prefer to purchase it on your own, the Administrator will only provide you with the necessary music apps.

The applied teachers and conductors of performing ensembles will expect you to use your iPad for all your music. Ensemble music will be provided free of charge, but it is the responsibility of the student to obtain digital copies of the assigned music for their private lessons. The student will also be able to access class sites through e360 and download material for their iPads. As a result, there will be few text books assigned and digital copies of most material will be used by the professor. Beginning in Fall 2015, the School of Music adopted “iSucceed,” Nyack College’s iPad initiative program. All music majors are required to have an iPad for use in their courses of study while at Nyack College. These iPads can be purchased through the school or through a third-party, but must be a full sized iPad with 32GB or greater storage with airplay functionality.

iPads are expected to be fully-charged each day so as to not run out of battery power while in a classroom setting. Since the iPads are owned by the student, all maintenance will be the responsibility of the student. iPads purchased through Nyack College will be enrolled in the Apple Care+ program starting when it is shipped to Nyack College. Students will be responsible for lost, stolen, or broken devices not covered by Apple Care+. It is strongly recommended that each student purchase a protective cover for their iPad, and enable the “Find my Phone” app in case of emergencies and/or loss.

**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, Keyboard or Voice
- Bachelor of Music in Gospel Performance
- 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 are prepared for careers as performers, ministers of music, Music Business, 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. Please see the following link for more information:

http://www.nyack.edu/content/MusicNYCPrograms [Edit link when new website is done]

**ADMISSION TO THE PROGRAM**

All students, freshman, and transfer, are admitted to the music program on the basis of an audition and a written essay. The audition is generally scheduled following the student’s acceptance by the college. Students auditioning for the B.M. in Performance degree should perform a minimum of three contrasting compositions, two that are from the classical repertory. Prospective students for the B.M. in Music Education B.M. in Gospel Performance, and B.M. in Composition should perform a minimum of three complete compositions. B.A. in Music, B.S. Music in Worship, A.S. in Music, and Music Minors should perform two compositions commensurate with their background, ability, and interests.

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), or an email link to YouTube or Vimeo, 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 the start of the semester. 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 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 Class Piano courses by audition. For more information, contact the Dean of the School of Music.
APPLIED MUSIC REQUIREMENTS FOR MUSIC MAJORS

Music Majors taking taking professional degree courses (B.M.) 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 optional because of the additional applied lesson fees. 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 ALL applied lessons, unless there is an exception approved by the Dean for work, child care, or an unavoidable required class conflict. Each student is required to attend 8 sessions each semester unless the Dean waives the requirement. 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 and are not 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 majors may register for 30 minute or 1 credit lessons each semester, if they are sure they will not later change to a BM major. Usually BA students will take 4 semesters of one hour lessons instead of 8 semesters of one credit to give the flexibility to change majors later. BA majors should have one major instrument but can be allowed to have two different instruments for their 8 required credits. BM majors 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: 10-15 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 and usually add digital copies to their iPads. 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. ALL REPERTORY IS ASSIGNED BY THE APPLIED INSTRUCTOR. 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 12 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 teacher’s master class in order to receive credit for private lessons. Students taking one credit lessons may, however, take eight 45 minute 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 or Pardington Hall. The most important “teaching” is self-teaching and the art of practicing is one which must be mastered by every serious musician.**

If students or faculty were unable to complete the required number of lessons within the semester due to excused absences, they may give a makeup lesson during Finals Week. If there is an extended serious illness, lessons may be made up during the coming semester.

**MINOR IN APPLIED PIANO, CLASS PIANO, AND PIANO PROFICIENCY (BM, BMusEd, BS)**

**Class Piano** (MUS 101, 102, 201, 202) classes prepare Mus Ed majors to accompany in the school classroom. **Class Piano also serves as a preparation for BM and BS students (non-piano major) needing Piano Proficiency, MUS 277, as well as MusEd students who are not piano, harpsichord, 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.

**Technical and Repertory Requirements for Piano Proficiency (MUS 277)**

If a student passes each level of Class Piano with a “B” grade, the final exam in that class serves as the jury examination. (Mus 101, 102, 201, 202.) At the end of any given semester, however, a student who can complete the Final Exam for MUS 277 should be allowed to take it. If it is passed, the student need not pursue further classes in Piano Proficiency.

The purpose of Piano Proficiency is as follows:

1.) To assist students who are not piano majors or minors to recognize and play scales, arpeggios, and other exercises, so that they might learn the notes and rhythms of pieces for their major instrument and to enhance their theoretical understanding of music. Vocal majors will be able to play their assigned vocal exercises and the tunes of their assigned pieces.

2.) To enable Music Education majors to help their students learn the rudiments of music as they play and transpose simple and appropriate repertoire for their music classes.

3.) To assist those preparing for a career in church music to sightread the literature they will be leading and help church musicians sing with greater skill and understanding. For these students, the ability to play
each line separately of a four-part hymn, and to be able to transpose hymn or praise song melodies is an excellent goal.

Piano Proficiency is a jury which should not be more difficult than the following:

1. Play major and minor scales, one octave and hands separately, in two sharp keys, two flat keys, and in the relative minor key of each of those scales.
2. Play I IV V I chord progressions for three keys (one sharp, one flat, and one minor key) in root position, with the left hand playing the scale degree and the right playing the chord.
3. Play hand-over-hand or single-handed arpeggios (broken chords) in three keys.
4. Play a simple hymn in four parts, reading each part separately.
5. Demonstrate basic chord accompaniments for one folk song and one hymn tune.
6. If a Vocal Performance major, demonstrate the melody of one art song and be able to accompany and demonstrate scale and arpeggiated vocal exercises on the keyboard.
7. If a Music Education major, show the ability to transpose “My Country, ’Tis of Thee” or “Happy Birthday to You” to another key, using the basic cadence to accompany.

These are suggestions about what is required to demonstrate piano proficiency at a passing level. Students are advised to take as many semesters of Class Piano as their schedules permit. BM Performance majors are not required to take all semesters if they can pass the test earlier than the last semester. The Jury is offered each semester to those who are prepared, from the first semester to the last semester of the senior year. However, the student is strongly advised to pass the jury as soon as possible. The Jury is administered by the Piano faculty.

Those students wishing an in-depth study of piano should plan to minor in the instrument.

**JURY EXAMS IN THE APPLIED MAJOR**

*Juries, after the student’s first semester, will receive a letter grade.* The first semester jury may be waived by the School of Music Dean and a minimum 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 credit hours of applied music.

Music majors are required to perform jury exams in their major area at the end of each semester they are taking applied lessons. Part time students are required to take a jury only once a year. Juries are normally scheduled during 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 by the day before the next semester begins. In the cases of illness and dire emergencies, the applied lesson teacher may submit a written recommendation and request for a jury postponement to the Dean. This request should include supportive information from the proper authorities. A make-up jury may then be scheduled when the student is well or the day before 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 on their jury will be asked to change their major. In addition, students who fail more than once at a required academic benchmark will be asked to change majors.

Piano, guitar, and voice juries are to be performed by memory. All instrumentalists must perform at least one selection from memory. All concertos must be performed from memory in all instruments. 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 BEFORE the time of your jury. 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. Please make sure that you register for concerto, at the beginning of the semester, if you will be presenting one for your jury.

VIDEOS OF NYACK COLLEGE (NYC) PERFORMANCES

Videos of most Nyack College performances done at the Manhattan campus, and some done at other venues, can be found on a hard drive at the Secretary’s station in front of the administrator’s office or in Dr. Dana Talley’s office. Please bring a flash drive to download a file you wish to view at home. These are available only to current students, faculty, and alumni of the school. The videos are from the Fall, 2000 semester to the present.

STUDENT Email, E360, AND THE STUDENT PORTAL

Nyack students are required to use Nyack email as their primary means of communication with their professors and staff at the school. All important communication including emergency notifications will be via this email account or the school’s FaceBook or Twitter accounts. You should check into the e360 email communication and all class sites for course work, assignments, syllabi, and other information pertaining to the academic classes at Nyack College. Please do not expect faculty or staff to contact you via a personal account. It is also important that the school have a current cell phone or home phone number.

The Student Portal gives you access to the grades, attendance, and notifications for all classes you are taking each semester. It also will allow you to register and receive web alerts from your advisor, Registrar, Financial Aid councilors, and a listing of classes completed and required for graduation. Please check all of these sites frequently for important school information.

Full tutorials for using e360 and the student portal are available on the e360 site. Please ask another student or your advisor to aid you in accessing e360 for the first time. You will log in with the user name and password given you by admissions or the IT department.

STUDENT ADVISEMENT

Students majoring in music are assigned an advisor by the Dean of the School of Music during their first semester of the freshman year. This advisor is usually a full-time faculty member, administrator, or assigned adjunct instructor, who serves as the academic advisor and will counsel the music student throughout their course of study at Nyack College and assist towards career development or graduate school. 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. Please check the student portal for web alerts, possible academic or other holds, and classes needed for the next semester before seeing your advisor. 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 View is only a guide, or synthesis, of your progress toward completion of your degree.

Changing catalogs: Students normally follow the catalog of the year they begin at Nyack, or matriculate. Students have the liberty to switch to a newer catalog if the requirements change to their benefit. Warning: when switching catalogs the student must fulfill ALL the requirements in the new catalog, which might differ substantially from their original catalog.

Music Major Required Benchmarks (For all classes taken after 2014)

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 determined by jury exam. 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. After an F on a jury the student will be on probation for a semester.

First two semesters:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Grade Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 101-College Writing I</td>
<td>3</td>
<td>a minimum grade of B-</td>
</tr>
<tr>
<td>MUS 190–Freshman Music Seminar</td>
<td>1</td>
<td>a minimum grade of C</td>
</tr>
<tr>
<td>MUS 171-Jury</td>
<td>0</td>
<td>a minimum grade of P</td>
</tr>
<tr>
<td>ENG 102-College Writing II</td>
<td>3</td>
<td>a minimum grade of B-</td>
</tr>
<tr>
<td>MUS 102-Funct. Piano II</td>
<td>1</td>
<td>a minimum grade of C</td>
</tr>
<tr>
<td>MUS 122-Ear Training 2</td>
<td>1</td>
<td>a minimum grade of C</td>
</tr>
<tr>
<td>MUS 124-Theory 2</td>
<td>3</td>
<td>a minimum grade of C</td>
</tr>
<tr>
<td>MUS 172-Jury</td>
<td>0</td>
<td>a minimum grade of B-</td>
</tr>
</tbody>
</table>

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. After two semesters the student will be asked to change semesters if the minimum GPA is not met.

Second two semesters: (Note: most of these are only for BM or MusEd candidates, not BA or BS students.)

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

**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:**

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, (B.M. or MusEd), 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 from Class piano and may substitute two music electives, taken from MUS 103, MUS 105, or MUS 106.
4. MUS 277, 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, for AS, BA, or BS candidates not continuing on 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 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.
11. Two semesters of Italian, German, or French are required for all BM candidates, and four semesters of any language, for the BA, and BS candidate.
Applied Credit and Alternative Recital Repertoire for all Music Majors

Beginning with the 2014-2015 catalog and applied retroactively for the BA, AS, BS, MusEd, 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 2017-2018 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. However, beginning in 2018-2019 the 8 credits should have at most two instruments for the required 8 credits.

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 unless modified by the Dean if the major instrument changes. The BMusEd degree requires 14 credits of applied music in the same discipline unless modified by the Dean if the major instrument changes, and 0 credits for the senior recital, which is 30 (minimum) to 45 minutes (maximum) in length.

The above requirements can be changed as follows with the approval of the Dean:

1. In consultation with the Dean and the applied instructor, selected students will be allowed to substitute 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 applied 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 taken, as outlined above.

4. A minor instrument, 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 MUS 400 (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 repertoire with the approval of the applied instructors and Dean. If a vocal major, with the approval of the Director of Vocal Music and the Dean.

6. Senior recital, in like manner, may substitute 30% of their selections for classical repertoire in consultation with the applied teachers and the Dean or the director 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. Please see recommendations of approved repertory in this handbook.

DEGREE OFFERINGS, DEGREE REQUIREMENTS, & RECOMMENDED REPERTORY:

Please refer your catalog for information regarding specific course details and program sequences, music pages from the catalog, and requirements for music as a minor. This is usually the catalog in force in the semester of your matriculation. You may, with faculty approval, change to any catalog subsequent to the semester you began as a student but you cannot use a catalog prior to your first year at the college. Students that drop out and later return must make application to the Registrar to use their original catalog or they will be placed in the catalog used in the semester of their return, as if they were a new student.

Please see the following link for general information:
http://www.nyack.edu/content/MusicNYCPrograms [needs to be changed when we get a new website]

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 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 INTERDISCIPLINARY STUDIES

New for the Fall 2018 semester we have a Bachelor of Science degree in Interdisciplinary studies with concentrations in Communications and Music, with a Musical Theater emphasis. This program will help prepare students for performing careers on the stage. Here is the specific curriculum, or Four-Year Plan, for the degree in addition to the normal Bible and core requirements.

**FIRST YEAR:**  Fall (15 cr.)

- DRA 205 Intro to Theatre
- ENG 101 College Writing I
- MUS 125 Applied Voice (2)
- MUS 159 Studio Class
- PMN 101 Intro to Spiritual Form
- MUS 171 Jury Examinations
MUS 115 Music Appreciation
Electives (2 cr.)

FIRST YEAR: Spring (15 cr.)

BIB 102
DRA 335 Acting I
ENG 102 College Writing II
LIB 101-Info Literacy
MUS 125 Applied Voice
MUS 159 Studio Class
MUS 172 Jury Examinations
Electives (3 cr.)

SECOND YEAR: Fall (15 cr.)

BIB 201 New Testament Lit.
DRA 104 Intro to Dance
MUS 125 Applied Voice (2)
MUS 159 Studio Class
MUS 271 Jury Examinations
MUS 237 Acting for the Musical Stage I
MUS 365/366 Opera or Theatre Workshop (1)
Electives (4)

SECOND YEAR: Spring (15 cr.)

ENG 201 or 202-Glob. Lit. I or II
DRA 206 History of Broadway
MUS 125 Applied Voice (2)
MUS 159 Studio Class
MUS 272 Jury Examinations
MUS 338 Acting for the Musical Stage II
MUS 365/366 Opera or Theatre Workshop (1)
Electives (4)

THIRD YEAR: Fall (15 cr.)

Foreign Language Elective
HIS 113-Hist. of World Civ. I
DRA 113 Oral Interpretation
MUS 233 Singer's Diction
MUS 365/366 Opera or Theatre Workshop (1)
Electives (3)

THIRD YEAR: Spring (15 cr.)

Foreign Language Elective
HIS 114-Hist. of World Civ. II
COM 316 Script Analysis for Performers
COM 337 Voice and Articulation
MUS 365/366 Opera or Theatre Workshop (1)
Electives (4)

FOURTH YEAR: Fall (15 cr.)

BIB 303 Christian Thought
INT 481 Integrative Capstone Seminar (Performance of a leading role in a musical)
Mathematics elective
MUS 365/366 Opera or Theatre Workshop (1)
MUS 410 Auditioning and Career Prep
PMN 201 Nyack Heritage
Electives (3)

FOURTH YEAR: Spring (15 cr.)

BIB Elective
PHI 101-Intro. to Philosophy
Science Elective
SOC 347- Contemporary American Society
Social Science elective
MUS 365/366 Opera or Theatre Workshop (Optional)
Total 120 Credits

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.

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. One selection on the senior recital must be a major work such as a ballet, opera, musical, oratorio, song cycle, symphony, etc.
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.

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 1000 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 Piano Performance at the Freshman or Sophomore level. Music Ed piano majors are not required to take class piano, MUS 101 and MUS 102 and can substitute two music elective credits either MUS 105, Guitar Class and an an additional performing ensemble or two additional performing ensembles. (MUS 103, Fundamentals of Singing and MUS 106, Baroque Recorder class are required of all MUSEd candidates.)

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/20th Century: Ravel – Pavane, Valse Nobles et Sentimentales, Ondine; Albeniz – Suite Española; Crumb – Dream Images, and other 20th century compositions of comparable difficulty. **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.). **Class Piano Requirement:** Piano majors must take MUS301, Advanced Functional Piano, and pass the jury exam instead of MUS 201. MUS 202 can be replaced by any Music elective.

**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 BA, AS, and BS vocal students, are required to perform in a student recital once a year, and in a studio class each semester as long as they are taking lessons. Vocal performance and Music Education majors are required to perform in a student recital, perform in a studio class, and participate in juries each semester. Your grade will be reduced if you do not perform in a student recital or studio class. All songs learned will be listed on the jury forms and 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, regardless of their major. 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, (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.

**The Bachelor of Music in Gospel Music Performance**

The Bachelor of Music in Gospel Music Performance offers students the opportunity to pursue a degree which is not only focused in Gospel Music but which includes a strong biblical, academic, and musical foundation for its specialization. Performance degrees represent the highest standards of professional studies, including the history, theory, and practice of many genres of music, from classical to jazz. The inclusion of Gospel Music as a Performance major at Nyack College reflects not only our deep respect for the genre, but our desire to prepare our students to be complete musicians, able to minister effectively and perform globally in this inspiring field.

First year:

**Technical requirements** – At the end of the first year, students should demonstrate good communication skills, a proper command of legato and breathing, good diction in English, 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.

**Repertory requirements** – Spirituals and Hymns from 1870-Present in conjunction with two Art Songs in either Italian or English and other repertory assigned by the teacher. Total of 10-12 songs memorized for the year.

Second year:

**Technical requirements** – Continue first-year requirements as detailed above. Begin studies in coloratura technique and improvisational style. Students should study at least one Baroque aria with ornamentation. Know all the scales and arpeggios in major keys.

**Repertory requirements** – Add 20th and 21st century hymns along with Traditional Gospel music from 1930-1970 from artists and composers such as Thomas Dorsey, James Cleveland, Mahalia Jackson, etc…

Third and fourth year:

**Technical requirements** – Continue all studies from the first two years adding minor key scales and arpeggios and a much broader use of improvisational style. The student will study and understand the poetry and emphasis of the text. *During the third year, with permission, a student may choose to take one credit per semester of Jazz improvisation, additional Classical style, or Broadway studies in lieu of two credits of standard Gospel vocal lessons.*

**Repertory requirements** – continue to add songs from previous categories along with Contemporary Gospel 1985 To the present such as John P. Kee, Yolanda Adams, The Winans, Commissioned, etc… Since the Gospel Performance Major places emphasis on versatility, fourth year students are required to add two to three more advanced Art Songs or a complete or partial song cycle and at least 2 miscellaneous songs, including but not limited to Jazz, Musical Theater, and Opera.

**Junior recital requirements:** (30 –40 minutes of music)

- 2 art songs (Italian, German or French)
- 10-15 minutes of Negro spirituals
- 10-15 minutes of traditional Hymns prior to 1920’s
- 1 or 2 contemporary gospel songs are allowed but not required

**Senior recital requirements:** (60 -75 minutes of music)

The recital shall show great diversity and understanding of style. Required are a minimum of three classical selections, three spirituals, three hymns, either traditional and contemporary. The remainder of the program will be both traditional and contemporary Gospel music, including but not limited to music of Thomas Dorsey, James Cleveland, Mahalia Jackson, Richard Smallwood, Yolanda Adams, Kirk Franklin, etc. as assigned by the vocal teacher. The recital may include 1/3 of music in another category of music if studied such as, classical, opera, musical theater, or jazz.

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**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 if taking only ½ hour lessons. 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. 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.

**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 THE 4TH 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, plus all method’s classes EDM 245-248.

**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 BM in 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.

**BACHELOR OF MUSIC IN VOCAL PERFORMANCE**

**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, the student 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 MUS 277 **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, but not required until the student has completed MUS 233, Singer’s Diction I.

**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 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 19th century African-American Spiritual
- English and Italian Art Songs of the 15th to 18th 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 both 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 or Spanish could be switched with German as an emphasis for the second year.

**Repertory requirements:** All of the selections below should 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. ALL RECITAL PROGRAMS MUST BE APPROVED BY THE DIRECTOR OF VOCAL MUSIC AND THE PIANO FACULTY BEFORE THE RECITAL PROGRAM IS OFFICIAL.

**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 or two credits per semester of improvisational studies in lieu of one credit of standard vocal lessons.

**Repertory requirements** – All of the selections below should 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 20th-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. Lehar, 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: From the Baroque, Classical, Romantic, and Modern 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 Director of the Vocal Program, the piano faculty, 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, or internet links, if that is the student’s desire. A fee will 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 a 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 or Musical Theater Workshop, are 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 but could substitute Spanish or Russian.

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 aria, including Gershwin.
• American Song Literature, such as S. Barber, A. Copland, D. Diamond, L. Bernstein, C. Ives or L. Hoibé, and C. Porter or Jazz selections 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,
• 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, not done on the Junior recital. (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% of the recital can be optional repertory as approved by the Director 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 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 or there will be a minimum of a full letter grade reduction. The recital program must consist of the exact selections approved in the recital jury.

Opera Theater Workshop, or Musical Theater Workshop and Small Ensembles – BM Students are obligated to participate in a minimum of two (2) consecutive semesters of Opera or Musical 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. 120 credit hours are required for the Bachelor of Music in Performance degree. See catalog.

PIANO PERFORMANCE

The student who aspires to a piano performance major must realize that at least three hours of practice per day are necessary in order to fulfill the difficult requirements of the major. That is especially true for those who may be coming into the program who do not read music. With sufficient effort and the
permission of the instructor based upon current aptitude, such students may be permitted to list Piano Performance upon their matriculation. It is rare that a person with less than at least 10 years of piano lessons will be ready for this major. **The following is a minimal requirement for the first semester jury after becoming a piano performance major, with the understanding that the pieces will increase in difficulty in succeeding semesters until the standard is reached:**

1. The student will perform the first four major scales, with their relative minors and chord patterns (I-IV-V) with hands one octave apart in contrary and parallel motion, 2 octaves.
2. S/he will include two Czerny etudes in each jury, of increasing difficulty, in addition to the pieces listed below. At least one but no more than two Czerny Etudes are to be played each semester thereafter. The student must continue to meet the requirements of a balanced program, with selections presented at their juries from each major segment of music history, including the 20th or 21st Centuries.
4. S/he will be able to play five (equivalent) pieces from memory, from the following list:
   a. Bach: A selection from the Notebook of Anna Magdalena, or Two-Part Invention #1
   b. A Sonata movement equivalent to the Clementi Op 36 in difficulty
   c. A Chopin Prelude or selected Waltz
   d. Debussy: A selection from "Children's Corner"
   e. Bartok: A selection from Mikrokosmos, Book IV or higher.

The piano instructor will be the final judge of the student's ability to meet the standard for Piano Performance during the following semesters. At least one extra semester may be necessary in order to bring the student who comes as a non-reading pianist up to the standard required of the Piano Performance major (see the Nyack catalog). Piano study should continue year around if possible, in this case. The Piano Performance equivalency requirements are listed in the Nyack catalog and are shown below.

The Piano Performance major who meets the classical standards at the end of the Junior year may elect to take two credits of Improvisation during the senior year as well as two credits of classical piano studies if s/he intends to continue in graduate school in Jazz studies. It is recommended that one or two credits be taken each semester of each type of lessons. Up to 1/3 of the Senior Recital may then, and then only, consist of jazz selections. Please consult with your major teacher about this accommodation.

Finally, **please note the accompanying requirement for Piano Performance majors.** Each major must accompany a vocal or instrumental student for every semester that s/he is in the Performance program. The first year only may be waived if the student is a new reader.

**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 (mvt. 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 19th century compositions of comparable difficulty. 4) Contemporary/20th Century: Debussy – Preludes, Children’s Corner, Suite Bergamasque; Bartok – Suite Op. 14, Allegro Barbaro; and other 20th 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 19th century compositions of comparable difficulty. 4) Contemporary/20th 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 20th 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 19th century compositions of comparable difficulty. Etudes by Chopin, Rachmaninoff, Scriabin, Liszt. Contemporary/20th 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 20th 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 19th century composition of comparable difficulty. Etudes by Chopin, Rachmaninoff, Scriabin, Liszt, Bartók, Godowsky & Debussy. Contemporary/20th 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 20th 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.
Again 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.

**ORGAN PERFORMANCE**

**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading. Students are not required to take MUS 277, piano proficiency. Gospel Organ performance majors will have alternative requirements determined by the applied teacher and the Dean.

**FIRST YEAR:** **Technical requirements:** studies in manual and pedal techniques in Gleason, Johnson, Peeters, and Nilson. Early works by Froberger, Pachelbel, Dandrieu and Bull. Buxtethude – *Praeludia (Praeludium in F Major)* and *Chorale Preludes*. Bach – *Eight Little Preludes and Fuges, & Orgelbuchlein*. 19th century composers such as Mendelssohn, Brahms - *Eleven Chorale Preludes*, and Vierne - *Twenty-four Pieces*. 20th 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: Buxtethude – *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. Buxtethude – *Praeludia* (Prelude, Fugue and Ciacona) or Lubeck – *Praeludia*. Bach – *Little Fugue in G Minor, Prelude and Fugue in C Minor* (BWV 549) or *Toccata D Minor* (BWV 565), *Chorale Preludes from the Great Eighteen*. Franck – *Pastorale, Prelude, Fugue and Variation, and Cantabile*. Reger – *Thirty Short Chorale Preludes*. Additional 20th 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 – *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. Buxtethude – *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 20th Century American Composer such as William Bolcom or William Albright. Score reading and Transposition. **Jury requirements:** Fall: Buxtethude – *Praeludia*; a work from the Renaissance or Early Baroque; a 20th 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 20th 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)*, *Toccata, Adiago and Fugue (BWV 564).* Vierne – *Symphonies* (selected movements.) Tournemire – *Movements from L’Orgue Mystique*. Distler – Organ partitas. A large scale work by a 20th 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 20th century work; prepare a hymn improvisation. Spring: The student should be prepared to play their Senior Recital; improvise on a selected hymn.

**HARPSCICHTHORD PERFORMANCE**
**Requirements for Entrance:** Prospective students should perform at least two compositions in addition to technical exercises, scales, and sight-reading. Students are not required to take MUS 277, piano proficiency.

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

**Second Year:** Frescobaldi, *Toccatas from Book I*; F. Couperin, selected movements from individual ordres; Sweelinck, *Variation Sets and Fantasias*; Buxtehude, *Dance Suites*; and J.S. Bach 3-part Inventions.

**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. Instrumental majors 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. Instrumental requirements listed below are minimal and will be adjusted for each student by their applied instructor. 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.

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.


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 sight-reading. 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.


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

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 Blazevitch; Fink. School for Sightreading Vol. A-B, Kopprasch, Selected Studies Vol. I. 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, Guiilmant, 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; Blazevitch; Etudes by Werner and Uber. Bach, Suites for Unaccompanied Violincello; solos by Sparke, Jacob, Uber, Cords; and works of comparable difficulty. Passages form the orchestral repertoire.

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; Moya 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 Sonorite, 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; Locillet 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/Étude/Method books:** Andersen op. 24; Drouet Études; Fürstenau 26 Exercises; Hughes op. 75; Karg-Elert 30 Caprices; Piazzola Tango Études; 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/Étude/Method books:** Casterede Twelve Studies; Jean-Jean Études; 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 Varie 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 ELECTRIC GUITAR

Entrance Requirements: The prospective students should demonstrate knowledge of the fingerboard by being able to improvise over chord changes, such as a basic blues progression or a simple pop song. Bar-chords should be mastered prior to entrance.

First Year: Mastery of all seventh chords in all inversions. Mastery of ii-V-I/i progressions and relevant modes.

Second Year: Sight reading of chord progressions commonly found in Latin jazz and Broadway repertoire. Improvisation in three octaves, using the relevant modes as well as octatonic scales.

Third Year: Sight reading of jazz chart heads of light to medium difficulty one octave down. Demonstrate fluent improvisation skills in progressions using substitute chords and altered dominants.

Fourth Year: Fluent sight reading of bebop heads (such as Charlie Parker's Donna Lee) at concert pitch at moderate speed. Demonstrate complete command of the harmonic capabilities of the electric guitar in chords and scales, using 'shell-chords', alterations, substitutions, and all scales, including whole-tone scales.

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.


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 Tschaikovsky.
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; 1st movement – *Concerto in B Flat Major* by Handel/Grandjany; *Chanson dans la Nuit* by C. Salzedo; 1st movement – *Concerto* by Dittersdorf; 1st movement – *Sacred et Profane Danses* by C. Debussy. Orchestral excerpt: *Romeo and Juliet* by Tchaikovsky.


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 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/tempo 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 RECORDER**

**Requirements for Entrance:** Students who desire to major in Recorder should 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 easy 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. Baroque recorder class (MUS 106) is 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), Hans-Martin Linde: Modern Exercises for Treble Recorder (Schott), Handel: Sonata in F Major, Telemann: Sonata in G Major. 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), Barsanti: Sonata #5 in F Major. Ensemble: Orchestral excerpts for Recorder: Wachet 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
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.


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, Pfiiffer, 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.


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, Harty, and works of comparable difficulty. Passages form 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.


*Majors in bassoon or other orchestral instruments not listed above, and lute will be determined by the individual applied teacher following the general difficulty of repertoire for the instrumental majors listed in this handbook.*

**APPLIED MUSIC MINOR INFORMATION**

**APPLIED MINORS ARE OPTIONAL FOR ALL MUSIC MAJORS**

As of Fall 2008 the catalogs no longer require music majors to declare an applied minor, although it is recommended for students who wish to develop skills in a secondary area.

**CHOOSING AN APPLIED MINOR**

Music majors in professional degree programs who demonstrate the potential to reach the level of the appropriate minor requirements within approximately four semesters of college study may minor in any applied area offered by the college.

**HOW TO QUALIFY FOR STUDYING AN APPLIED MINOR**

Those who have received training prior to college may be approved for their minor area on the basis of their entrance audition. Others will be approved on the basis of a jury exam following one semester of college study (Fall or Spring Minor Jury Exam.) The music faculty will make the final decision in consultation with the private instructor.

**WHEN TO STUDY AN APPLIED MINOR**

The freshman year is preferable to allow ample time to complete the minor requirements.

**APPLIED MUSIC MINOR REQUIREMENTS**
The first year level for the applied major area as stated in this Handbook; consult the Repertoire Requirements applicable to each instrument.

APPLIED MINOR JURIES (Only offered on the Rockland campus)

Applied Minor juries take place during the fall and spring semesters of the first and second year, or until the student passes their jury exam. Students will receive a letter from the School of Music upon successful completion of the minor requirement and a passing grade for their registered minor jury exam. If a student has not successfully passed their minor jury exam, an “F” grade will be given. In order to continue in their applied minor, the “F” jury needs to be retaken and passed by the beginning of the following semester.

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. (Sometimes a Summer tour may be scheduled.) Within the past fifteen years, Nyack touring groups have represented the College in Italy, Germany, Puerto Rico, China, Japan, and Korea and in regional tours to other states. 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 two ensembles each semester they are enrolled as full-time students. The following conducted musical organizations available at Nyack College: Chorale, Christian Folk Ensemble, Small Jazz Ensemble, Collegium Musicum, Chamber Singers, String Orchestra, Women’s Chorale, Wind or Brass Ensemble, Hand Bell Choir, and Gospel Choir, including the small Gospel group, Purpose. All voice majors must participate in Chorale or show documented evidence to the Dean as to why they cannot, for a minimum or six semesters. Instrumental students may choose Collegium, String Orchestra, or Jazz Ensemble, though they should spend at least four semester participating in the chamber orchestra, Collegium Musicum or String Orchestra. Students majoring in electronic instruments or instruments not appropriate for Collegium must substitute four semesters of chorale with the approval of the Dean. Vocal students enrolled in Opera or Musical Theater Workshop should limit their ensemble participation to only one ensemble. Chamber Music, Opera and Musical Theater Workshop are not considered ensembles. 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 in order to meet SAP minimums.

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. Extra rehearsals must be listed in the syllabus prior to the start of any semester and are not required if they are not in the syllabus.

MANDATORY CONCERT ATTENDANCE

All full time Music Majors in all degree programs are required to attend a minimum of five concerts or recitals as a commuter, or ten if you reside on campus. These programs are intended to enrich the academic program and may include student and faculty recitals, performances featuring Nycack 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 administrator of the SOM and the Dean 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 School of Music. Currently, as a residential campus, Rockland students, that are not commuters, are required to attend ten concerts a semester.

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 or their applied music grade will be reduced at least one full grade. AS, BA, and BS candidates must perform once a year in a student recital as long as they are taking lessons but are encouraged to participate every semester.

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 via email to the School Administrator’s 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, guitarists, 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. All composition majors must present at least one major work such as a multi-movement work, opera, ballet, symphony, or oratorio.

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 Director Vocal Music, and piano faculty 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 $150 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. **Recital Hall 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 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 three 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, FB or other social media 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, including our website and FB pages. 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!**

Nyack College, Manhattan
School of Music

JUNIOR & SENIOR RECITAL Confirmation form:

This form has been created to assist students in planning and preparing for their Junior/Senior recitals. Each section must be reviewed and signed by the student and his/her Major Teacher. As each section is completed the student will submit them to the School of Music administrative assistant to be placed in their student file.

PART I – PERSONAL & ACADEMIC INFORMATION:
(Completed at the beginning of Jr. year for Jr. recitals and beginning of Sr. year for Sr. recitals)

STUDENT INFORMATION:
Name: ________________________, _________________________   ID #:________________
 Last     First

Home Phone: (____) _____ - _____________      Mobile Phone: (____) _____ - _____________

Address: ______________________________________________________________________
 Street   Apt. #  City  State   Zip-code

DEGREE PROGRAM:
Instrument/Voice-type: ____________________     Major Teacher: _______________________

[    ] Vocal Performance 
[    ] Instrumental Performance

[    ] Keyboard Performance 
[    ] Gospel Performance

[    ] Music Education 
[    ] Composition

Academic Advisor: _______________________

Year in school: ________      Semester: ________      GPA: _________

Are you a provisional student?        
[    ] Yes.  
[    ] No.

Are you currently on academic probation?     
[    ] Yes.  
[    ] No.

Are you currently enrolled in private lessons?       
[    ] Yes.  
[    ] No.

If you are a senior in your last semester, are you certified for graduation?  
[    ] Yes.  
[    ] No.

Please check the type of recital…   
[    ] Junior Recital  
[    ] Senior Recital

________________________    ________      ________________________    ________
Student’s signature      Date       Major Teacher’s signature          Date

________________________    ________
Advisor’s signature      Date
PART II – SPACE & TIME CONSIDERATIONS:

(Completed at the beginning of Junior year for Jr. recitals and beginning of Senior year for Sr. recitals)
The following must be completed the summer before the recital

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: (Normally this is done in the summer.)

1. ____________________________________________ 4. ____________________________________________
2. ____________________________________________ 5. ____________________________________________
3. ____________________________________________ 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: ______________________________________________________________________

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 three [3] weeks before the event for approval)? __________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______         ________      ________         ________
Student’s signature Date Major Teacher’s signature Date Administrator 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)

<table>
<thead>
<tr>
<th>Title of Piece</th>
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<th>Opus #</th>
<th>Name of Composer/Arranger</th>
<th>Dates</th>
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________________________    ________                      ________________________    ________
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 the piano faculty 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, pictures, art, 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 —

BERTHIE ELIZABETH MARIE JONES, SOPRANO & CARLOS ANDRÉS CUESTAS, GUITAR

“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

“Alllelujah”  
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 Palma  
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 degree of Bachelor of Music
2. Performance Senior Recital: (here are four examples [A, B, C, & D]

A. Nyack College, School of Music Presents

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<th>– SENIOR RECITAL –</th>
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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

\[ \text{INTERMISSION} \]

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**

| “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

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| 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      | Habañera  
|                  | from Carmen |
| GEORGES BIZET (1838-1875) | Extase  
|                  | Le Manoire de Rosemond  
|                  | Chanson Triste |
| HENRI DUPARC (1848-1933) | Voi Che Sapete  
|                  | Aprite**  
|                  | from Le Nozze di Figaro |
| WOLFGANG A. MOZART (1756-1791) | Ezekial saw da Wheel  
|                  | Motherless Child  
|                  | Gossip  
|                  | Wade in da Water |
| TRADITIONAL SPIRITUALS (arranged by Sue Talley) |  |

*with Lawrence Andrews ** with Teneall Santillon
D. This is an example of a Hybrid recital which is both Classical and Jazz. Other Hybrid recitals are possible with Broadway selections or Gospel Music. Please see Handbook above.

Nyack College, School of Music Presents

– SENIOR RECITAL –

STEPHANIE FISHER, SOPRANO
SUE TALLEY, PIANO
PETER HOLZBERG TRUMPET

WITH THE NYACK COLLEGE JAZZ ENSEMBLE

GEORGE F. HANDEL (1685-1759)  
Let the Bright Seraphim from Joshua, HWV 64

ROGER QUILTER (1877-1953)  
Selections from Elizabethan Songs, Opus 12
Weep You No More
Come, O Come, My Life’s Delight!
Brown Is My Love

GIACOMO PUCCINI (1858-1924)  
Donne lieta from La Bohème

JOHANNES BRAHMS (1833-1897)  
Immer leiser wird mein Schlummer
Klage
Wie Melodien

REYNALDO HAHN (1874-1947)  
À Chloris
La Primavera
La biondina in gondoletta
La barcheta
L’Heure exquise

GEORGE GERSHWIN (1898-1937)  
My Man’s Gone Now from Porgy and Bess

INTERMISSION

JAZZ SELECTIONS :

MICHAEL OLATUJA (1990-)  
Soki (A Little While)

ARTIE BUTLER (1942-)  
Here’s to Life

DIZZY GILLESPIE (1917-1993)  
And the Melody Still Lingers On (Night in Tunisia)

ALVIN LOVE III (1985-)  
He’s Never Failed Me Yet

MATT DENNIS (1914-2002)  
Angel Eyes
SCHOLARSHIPS, AWARDS, AND GRANTS

Scholarship awarding is highly competitive at Nyack College and awarding of these grants are 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 may be awarded to freshman or first-semester transfer music majors on the basis of their entrance audition. With the grant, the student must accept responsibility to perform off-campus in ministry or outreach for the College, according to the terms of the contract they receive when the grant is awarded.

Grants 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.

REGISTRATION SUGGESTIONS & REGULATIONS

Nyack College is committed to the successful graduation of 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 190, Freshman Seminar.

- Schedule (days in advance) an appointment time with your advisor, then show up on time after your advisor has given you a WebConnect message, and you have responded.
- 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 in the catalog and the CALENDAR of when the classes are offered below.
- Arrive at your appointment with your intended courses already reserved through the student portal’s online registration link, following the selections of your advisor in their WebConnect message. The WebConnect message is saved permanently and the Registrar will ask both the advisor and student why the recommendations in a WebConnect are not followed. The Registrar will ask for an override of changes by your advisor in writing.
- 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.
- Please do not come to your appointment with no idea of what you may wish to take. **YOU 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. Again, the advisor does not choose classes for you but affirms and helps you in the process.
- 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.**
• **Please, you must have your next semester’s schedule approved before your jury or you will not be permitted to take your jury. (Complete your schedule even if you have a HOLD.)**

• Try to **follow the suggested four-year plan.** Each catalog has a suggested program for your major, 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 will 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 might need to request aid from the music office to make some 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 administrator 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, Collegium, Gospel Choir, String Orchestra, or Small Jazz Ensemble, require an audition and professor’s approval and have been blocked from online registration. These modifications can be made only by the administrator for the school of Music. All other changes should be done online or with the registrar.

• Only the registrar can add independent study or “Y” classes when all the appropriate forms are filled out and signed.

• All classes that are failed and need to be repeated are added by the Registrar only, not the School of Music Administrator. (Failed classes must be repeated the next semester they are offered to maintain financial aid. This is a State of New York requirement, not Nyack College regulation.)

• 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** when you have taken classes for four years. (In all catalog 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 REQUIRED FOR YOUR DEGREE are necessary for full-time status and financial aid, but you must average at least 15 required credits a semester to graduate in four years.**

• **Some new Financial aid grants beginning in 2017-2018 from the State of New York require that you complete your education in four years and remain a resident of NY State for four years following graduation OR the full amount of the grants must be repaid to the State of NY as a student loan. IT IS VERY IMPORTANT THAT YOU PLAN ON GRADUATING IN FOUR YEARS IF YOU ACCEPT THESE GRANTS.** (Five years for Music Education majors. 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 rotation calendar below** that follows when you plan your own individual program. The classes in the calendar, YEAR and days, and sometime time, **cannot easily be altered** if you do not plan ahead. All faculty have been asked to **not** offer any Independent Study contracts, just because a student did not wish to take a class when offered. If you see a class is offered only in the fall or spring 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 to achieve good grades. **Plan all outside activities**, including any church responsibilities, with your classes in
mind. If a class conflicts with a church service you regularly attend you will need to take the class and let your family and the Church know that is only for the semester ahead. We cannot change class offerings because you have an outside conflict as they vary for each student.

- 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 by taking of the advisor hold and send a WebAlert.**

- 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 2nd 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 WILL PROVIDE A GRADUATION AUDIT, IF REQUESTED. IF YOU HAVE LESS THAN 85CR. YOU SHOULD NOT EXPECT AN AUDIT.)**

- Reminder: Either 1, 2 or 4 semesters of a required language must be taken for graduation. Often students speak a second language and are allowed to take a CLEP exam, for a small fee, to receive credits for a foreign language. (This can save a great deal of tuition!) **DO NOT wait to take this exam.** If you do not take the exam before the second month of your last semester the test may not be graded in time and you will not graduate.

- **You must also request a form, and pay a fee, 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. **If SAP regulations are not met the Registrar will ask that all financial aid be withdrawn at the beginning of the semester so BE CAREFUL!** 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 register for 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 will 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 are 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. (A higher GPA is required for you to remain a music student. Please see Benchmarks earlier in this Handbook.)

6. If on Nyack College 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.** 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 required state certification exams before you can enter your junior and senior years and also 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. Progress reports are kept by the School of Education School of Education requirements, and must be followed in addition those of the School of Music. Please see your advisor for more information and to receive a chart of normal progression towards your Education Degree.

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 unless you bring your GPA up, you will 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 you, drop out for 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. **DO NOT** expect us to give a class in a different semester than offered solely because you need it. We are required to follow this progression of classes.*

**Core and Bible classes:**

All core and required Bible classes are offered every semester, usually both as day and night classes, and most of them online. Summer classes offer most of the Core and Bible curriculum, sometimes as Fast Track classes of four weeks in length, often with reduced tuition. Be very careful when choosing your
Core to take classes in order, such as College Writing 1 and 2. Many music students begin as AS, BA, or BS in Music candidates. If your eventual goal is to graduate with a performance degree, music education, or BM in Gospel 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, a second year of 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 or BS, to a BM, or MusEd degree. If you are unsure what classes qualify, look at the hypothetical major option, with your advisor, on the portal.

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.

It is now the responsibility of each student to track their progress on the Student Portal 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.

Again, 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 BM or MUS.ED major as most students begin with the AS, BS, or BA program. 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 AS, BA, or BS candidates and many make the change as soon as musical requirements are met and demonstrated in a jury.

Some of these course rotations are not in place for the Rockland campus for 2018-2019 but both campuses will follow this progression after 2019. Please plan accordingly!

Music Classes required by all music majors: (AS, BA, BM, and Mus.Ed) For applied lessons, the instructor is assigned by Dr. Sue Talley, Dean.

The following classes are offered ONLY for the semesters 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, recorder, Improvisational studies, conducting, or composition should be taken every semester. Students who anticipate a BM or MUS.ED degree, must take 2 credits or hour lessons every semester, and will be credited for 1 credit as well 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. Usually BA and BS candidates will take four semesters of 2-credit lessons.

All full-time music students must be in two conducted ensembles every semester, to retain any music scholarship. BS, BM, Gospel, and 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 often be Thursday and Friday evenings and Saturday afternoon. There may also be other college sponsored concerts. Other recitals can be pre-approved by the Dean. You must attend a minimum of five concerts or recitals as a commuter, or ten if you reside on campus.

MUS 171,2; 271,2; 371,2; 471,2 Jury Examinations each semester, enrolled in applied music.

MUS 159 Studio Class required each semester you are enrolled in applied music, unless waived by the Dean.

MUS 277- Piano Proficiency Requirement, All but Piano Majors should finish the requirement at the end of the sophomore year. Waived with a B in MUS 202. Please see Handbook for requirements.

**FALL SEMESTER ONLY:**

MUS 101 Piano Class I

MUS 106 Baroque Recorder Class

MUS 111 and MUS 112 Fundamentals of Theory and ET, if necessary, or required by exam. This will be offered 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.

MUS 176 Piano Proficiency I

MUS 190 Freshmen Seminar (Sometimes also offered in the spring if enrollment dictates.)

MUS 201 Piano Class III

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, always on Monday AND Wednesday. Offered day and evening if possible.

MUS 276 Piano Proficiency III
MUS 319 Music of the 19th Century (Not required of BS candidates but could be an elective.)

MUS 490 Senior Seminar

**SPRING SEMESTER ONLY:**

MUS 102 Functional Piano Class II

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, day and evening if possible.

MUS 177 Piano Proficiency 2

Piano Class IV 202

MUS 214 Music of the 18th Century online only. (Not required of BS candidates but could be an elective.)

MUS 222 and MUS 224 Ear Training and Music Theory, available day and possibly evening sections as needed.

MUS 320 Music of the 20th & 21st 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.

MUS 415 Music and Worship, online only [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 103 Fundamentals of Singing

MUS 206 Piano Accompaniment - Piano Majors only. ALL Piano majors must also do piano accompanying for four semesters as required in the catalog. One semester may be MUS 400, Opera Coaching.

EDM 349 Piano Pedagogy Piano Performance majors only as needed, usually online as a Guided Study.

MUS 350 Piano Literature - Piano Majors only, usually online as a Guided Study.
MUS 354 Intro to Music Technology

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

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 online as a Guided Study.

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

MUS 365 Opera Theater Workshop or MUS 366 Musical Theater Workshop, All BM Vocal majors (2 semesters minimum).

EDM 351 – Instrumental Pedagogy, usually online as a Guided Study. (all instrumental majors only)

**FALL SEMESTER ONLY:**

MUS 225 Elementary Counterpoint usually online as a Guided Study. (Only Piano, instrumental, and composition majors) alternate years 2019, 2021, 2023, usually online as a Guided Study. *Will usually not be a requirement in the 2018-2019 catalog.*

MUS 233 Singer’s Diction vocal and MusEd majors only

MUS 236 Songwriting can be used by all vocal majors instead of MUS 321 Composition.

MUS 237 Acting for the Musical Stage

MUS 331 Fundamentals of Conducting, [replaces MUS 333]

**SPRING SEMESTER ONLY:**

MUS 321 Composition and Improvisation, as needed. *Will usually not be a requirement in the 2018-2019 catalog.*

MUS 323 Form and Analysis online only

MUS 235 Singer's Diction II, vocal majors only *Will usually not be a requirement in the 2018-2019 catalog.*

MUS 327 Instrumentation and Orchestration, usually online as a Guided Study. [Only some BM candidates need this class. Please check your catalog.] alternate years 2018, 2020, 2022 *Will usually not be a requirement in the 2018-2019 catalog.*

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

MUS 337 Acting for the Musical Stage II vocal majors only
MUS 434 Orchestral Conducting II [required only of MUS.Ed], as needed. [Will usually not be a requirement in the in the 2018-2019 catalog.]

EDM 350 Vocal Pedagogy (Senior Vocal Performance majors only)

MUS 234 Vocal Lit. II Vocal majors only [Will usually not be a requirement in the in the 2018-2019 catalog.]

**ADDITIONAL CLASSES REQUIRED ONLY FOR MUSIC EDUCATION**

**OFFERED EVERY SEMESTER:**

MUS 301 Advanced Functional Piano - piano Mus.Ed Piano Majors only as needed [Will usually not be a requirement in the in the 2018-2019 catalog.]

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 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

**After Spring, 2019 only one Methods class will be offered each semester**

**FALL SEMESTER ONLY: (Beginning Fall, 2019)**

EDU 258 Development and Learning Theory - alternates Day/evening

EDM 346 Brass Methods–in alternate years 2018, 2020, 2022, etc.

EDM 348 Percussion Methods - in alternate years 2019, 2021, etc.

EDM 441 Music in the Elementary School - as needed

**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 2019, 2021, etc.
EDM 347 Woodwinds Methods—in alternate years, 2020, 2022, etc. (Fall 2018 as fast track class)

M EDM 444 Music in the Secondary School

**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 259 and 270 Gospel Choir, 267 Chamber Singers, MUS 268 Small Jazz Ensemble, 2-4 semesters required, such as String Orchestra, and Collegium along with a second ensemble such as Chorale.

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

MUS 476 Oratorio and Cantata (jury only, for vocal students only.)

**FALL SEMESTER ONLY:**

MUS 338 Gospel Music History every other year. 2018, 2020, 2022, as needed.

MUS 329 Theory and Harmony of Contemporary Worship in alternate years, 2019, 2021, 2023, 2tc..

MUS 357 Hymnology—every other year. 2018, 2020, 2022, online only

MUS 375 Field Work in alternate years 2017, 2019, 2021

**SPRING SEMESTER ONLY:**

MUS 376 Field Work in alternate years 2018, 2020, 2022

MUS 328 Basic Arranging, 2018, 2020, etc., in alternate years or as needed.


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

MUS 322 Composition II Usually with Applied Lesson fee

MUS 226 Advanced Counterpoint - [Will usually not be a requirement in the in the 2018-2019 catalog.]

MUS 421 Advanced Composition—Applied Lesson with fee

MUS 422 Advanced Composition—Applied Lesson with fee

MUS 427 Advanced Orchestration - [Will usually not be a requirement in the in the 2018-2019 catalog.]
ADDITIONAL CLASSES FOR THE BM IN Gospel Performance *(All of these classes can be used as music electives for Music BA, BS, or BM students.)*:

MUS 358  Jazz Gospel Harmony every other spring, 2018, 2020, 2022

MUS 318  Gospel Music History I  every other Fall online only, 2018, 2020, 2022

MUS 324 Gospel Music History II every other Spring online only, 2019, 2021, 2023

MUS 349 Music Business II, online only, every other spring, 2018, 2020, 2022

MUS 360 Seminar in Contemporary Gospel Performance every other fall 2017, 2019, 2021

MUS 375 Field Work every other fall, 2017, 2019, 2012

MUS 376 Field Work every other spring, 2018, 2020, 2022

**Miscellaneous Music Electives:**

All Music majors except Mus.Ed require electives that are split between miscellaneous, liberal arts electives, and music electives. The BA has 27 credits of electives, 15 music and 12 liberal arts and 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.

**IMPORTANT:** Check with the Registrar to see what classes fulfill the Required Liberal Arts Electives. (Usually a class that requires writing and research.)

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 353-Introduction to Jazz
MUS 345-Entertainment Industry Economics  MUS 356 - Music Technology II
MUS 347-Music Business I  MUS 349-Music Business II (Required for Gospel Majors)
MUS 450-Music History Seminar  MUS 460- Music Business Seminar
MUS 400 - topical class as needed on any subject  MUS 317 Intro to Therapeutic Music

*You are required to follow the academic requirements of the catalog year that you began your studies at Nyack College. This is a New York State requirement for any accredited institution. Please refer to that catalog year for all exact curricular requirements. You may change to any subsequent catalog year after your matriculation if you wish.)* Please look at the Nyack catalog for the exact requirements for each major including the four year plans and the course descriptions. The following is a link to all Nyack catalogs after 2008. If you are using a catalog prior to 2008 please see our Nyack library for copies.

http://www.nyack.edu/content/Catalogs
FREQUENTLY ASKED QUESTIONS (FAQ’S) ABOUT NYACK COLLEGE

By Dr. Sue Lane Talley, Dean

1. Why do I need, in addition to the CampusVue materials, both a catalog and a handbook to figure out my classes and requirements?

   Both the catalog and the handbook contain information about the many rules and regulations for your major. Every major will eventually have a handbook of its own, if it doesn’t already. The Catalog doesn’t have room to list all the requirements of each Music major.

2. What do I do if I want to change from a BA to a “professional” major (BMus Ed, BSM, or BM, Performance or Composition?)

   You may audition for a professional major at your jury at the end of the semester or year, provided you have advanced sufficiently to do so at that time. Please refer to the Handbook for the appropriate pieces to sing or play so that you may qualify for a different major. You will also have to demonstrate the talent and ability necessary to successfully complete a professional program. For example, if you play violin, you will need to be familiar with orchestral and solo literature and concertos so that within a reasonable time, you may be expected to demonstrate the ability to play first or second chair in a community orchestra.

3. What about changing from Performance or MusEd or Composition to BA or BS Degrees (or AA or AS)?

   Changing from BM or MusEd Degrees to the BA or BS Degrees, or the AA or AS, does not require an audition. As in the case of the changes stated above, however, you must get the signature of the Dean of the School of Music (Dr. Sue Talley) and file your Change of Major request, when approved, with the Administrative Assistant. From then on, the new major should appear in your CampusVue records. If it does not, please see the Administrative Assistant, so that she can be in touch with the Registrar.

4. Why do all music majors have to be in a “large” or conducted ensemble?

   One of the most enjoyable and important experiences of being a music major is the opportunity you get to be a part of a large or conducted ensemble. Most Music majors will do a great deal of work with others, either in leadership positions, or as a member of a group. This is so even for “soloists.” All BM vocal students must take two ensembles.

   Chorale: Six semesters of Chorale participation are required. Chorale attendance is required unless you are a night only student or have a documented, legitimate (work- or child-care) related reason) which prevents you from attending Chorale during the day.

   Collegium Musicum (a mini-orchestra featuring works before 1750.

   Small Jazz Ensemble (instrumentalists and vocalists).

   Gospel Choir: While it does not replace Chorale as a large conducted ensemble, Gospel Choir is required for BS Majors for 2 – 4 semesters. There are other groups which (though
required of some majors) may be taken as electives for 0-1 credits, such as Chamber Singers, Touring Gospel Ensemble, Chamber Music, and Opera Theater Workshop. Depending upon your major, one such group per semester may be taken for elective credit in addition to chorale.

5. Why don’t I get a mid-semester report card? How will I know my grade?

You will now be able to follow your academic progress online through your online course (E360). Feel free to ask your professor if you feel uncertain about your academic progress. Be proactive!!

6. My parents want to know how I am doing. Will you tell them?

If you have signed a waiver (FERPA) stating what we may tell them, we will inform them if they ask. Otherwise your privacy is protected by law. Grades are only given by the Registrar for those that have signed a waiver and professors cannot give out grades to a parent or guardian for any reason.

7. How do I get my class assignments and find out requirements concerning attendance and the weight of exams, etc. for all my courses?

You receive that information in the lessons and syllabi of your E360 courses. Assignments are given separately on the online course for your convenience. Read responses to your Dropbox assignments, which contain dialogue and a grade.

8. Is Concert (recital) Attendance required of all music majors?

Yes. All full-time music majors, including those in the AS Degree, must take Concert Attendance. Five concerts each semester satisfy the requirement for all commuters. Ten for residential students only on the Rockland campus. That is a minimal requirement compared with a residential college or graduate school! (MSN requires 20!) You sign in at each concert, and your attendance record is kept. Please note that there are occasionally student recitals on Tuesday afternoons, at the time of Studio Class. Studio Class does not take the place of concert attendance, but is another class.

9. So, what is Studio Class for?

Studio class is a time when you get together with others who are either instrumentalists/pianists or singers, and with the guidance of a faculty member, you discuss problems common to all musicians. All Schools of Music have Studio Classes along with lessons. Should you have an unavoidable and demonstrable class conflict, you may be excused from Studio Class, for that semester only. Please write your instructor.

10. What is a jury, and do I have to have one each semester?

A jury is a performance of scales, exercises, and pieces you have learned throughout the semester, which you must sing or play before the Music Faculty. Your teacher is present at your Jury, so you should sign up when s/he can attend. Each jury lasts approximately 15
minutes and you must bring a list of your music to the jury. A jury form will be shown you well in advance of the event so you will know what to prepare. You are asked to dress as you would for a student recital. All Music majors (excepting Interdisciplinary majors) must prepare for juries as long as you are taking Applied Lessons and are full time. If you wish to change from a BA or BS Major to one of the BM/BMusEd majors, you must state that wish on a Jury form at the end of the semester when you wish to change. Please note: GPA requirements are higher for some majors than for others. Know your requirements. The reason for this is that many students go on to graduate school and to be admitted, a “B” average is a minimal requirement. 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 the day before the beginning of the following semester.

MYTHS AND FACTS

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. Most failure originates from carelessness in attendance.

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. However, the instructor must make up any lessons he or she might have missed for any reason.

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 or text the instructor 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 Administrator of the SOM.
8. **Myth:** If I can’t take a class at the regular time, I will just take it as a Guided Study.

   - **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 Guided Study, or independent study courses, if any, 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, 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. Ensembles are also a required course for every music major. After three absences, you may fail this course; if the absences 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 Ensembles, even if you are taking them 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). As of Fall 2018, all BM, BA, AS, BS and Mus.Ed majors have a Jury at the end of EACH semester they are taking lessons. 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 or ten 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 or online. 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 up to six credits the summer session for all remaining classes, 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.** Taking more than 4 years to graduate jeopardizes some forms of financial aid.

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 and only in the semester they are normally offered.
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 MOP, modification of Program, is done for any necessary substitution. 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 Library, it is the responsibility of the student to purchase the music. The duplicating machine 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 Administrator of the SOM will change my schedule.

- **Fact:** The Administrator 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. **MANYGrANTS, 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.

**RESUMÉ**

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. Complete resources for writing resumes that get noticed. Please follow the link below: http://www.nyack.edu/content/CareerResume. This is also part of the curriculum in Senior seminar, required of all students. There is also an abundance of helpful information on the Internet concerning writing a resumé.

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 after 1923 is copyrighted and cannot be photocopied or arranged without permission from the publisher.

ROCKLAND CAMPUS INFORMATION ONLY:

HISTORY & ACCREDITATION:

The Department of Music was formally established under the leadership of Dr. Lee Olson in 1938 as an integral part of Nyack College’s educational program. In 1942, the first music program was created as a three-year program with a degree of Diploma in Music. Four years later, Nyack College became the first school in New York State authorized to grant the Bachelor of Sacred Music degree. On November 23, 1962, Nyack was accepted as a member of the National Association of Schools of Music (NASM), the highest accrediting body of music schools in the United States.

MUSIC BUILDINGS, FACILITIES, & EQUIPMENT:

Pardington Hall:
• 3 music classrooms, technology equipped
• Handbell rehearsal room
• Olson Auditorium
• 6 artist studios
• Harp studio
• D. Jacques Way Double Flemish Harpsichord
• Peragallo studio pipe organ and Italian Box Virginal studio
• Macintosh Music Technology Lab
• Mark Bainer Recording Studio
• MacMillan Music Resource Center
• Music Ensemble Library
• WNYK office and broadcast studio
• Faculty offices
• School of Music Office
• Wireless internet

Music Education Building:
• Instrumental rehearsal room
• Music education methods classrooms
• Computer lab
- Percussion studio
- Roland & Yamaha Electronic Piano Lab
- Wireless internet

**Music Practice Annex:**
- 3 grand pianos
- 13 practice/teaching studios
- Wireless internet
- Wenger music/instrument lockers
- Student Lounge with beverage and snack machines

**Music Equipment**
- 2 Steinway concert grand pianos & 1 upright
- 2 Baldwin baby grand piano
- 6 Kawai grand pianos
- 18 Kawai practice pianos
- 5-octave Schulmerich Handbells & Malmark Choir Chimes
- Allen Renaissance 3 manual chapel organ
- D. Jacques Way- Zuckermann Custom Flemish Double harpsichord
- D. Jacques Way Italian Box Virginal
- Computer-assisted instruction in theory, ear training, orchestration, and music education
- Mark Bainer professional recording studio
- Orff instrument lab
- Peragallo studio pipe organ
- Lyon & Healy Concert Harp
- Roland and Yamaha electronic pianos
- Wenger instrument storage facilities

**MacMillan Music Resource Center:**
Scores, recordings, current music periodicals, books on theoretical topics, and listening stations are available in the music library in Pardington Hall. The main collection of books and periodicals is housed in Bailey Library. The listening room houses CDs, vintage LPs, listening stations, a video/DVD player, computer and printer. Hours for the Bailey Library and the Macmillan music library are posted online on the Nyack website, and on prominent displays at their respective locations. An online catalog is available in both libraries. An interlibrary loan service is available by filling out a request form and entering it into the computer, which will provide information as to the availability of the material and the loan policy of the lending library.

**MUSIC MAILBOXES AND MUSIC MAILROOM:**
Every music student has been assigned a music mailbox, located outside the music office on the third floor of Pardington Hall. Music faculty and staff members will use the music mailboxes to communicate with music students. Music students are expected to check their music mailbox once a day and are held solely responsible for communications left in their boxes (although they maintain their regular mailboxes in Boon Center). Faculty mailboxes are located in the mailroom (Room 306) as is the School of Music’s kitchenette area (microwave and refrigerator), which is off limits to students that are not employed by the School of Music.
CHAPEL MUSICIANS

Students are encouraged to participate in Chapel worship teams if their schedule permits. However, first priority is given to School of Music requirements. Performances in chapel do not count as extra credit for music majors. Students are **limited to participation in one chapel team per semester**. If a student requires to be excused from class to make practice, they are **excused no more than ten minutes early**. **This right is revoked if the student is tardy to class**. It is the student’s responsibility to catch up on class assignments that were missed due to leaving early.

EMPLOYMENT OPPORTUNITIES

Employment and ministry positions in music may be posted on the bulletin board outside the music office. Students may also consult Nyack College Career Services.

MUSIC LOCKERS

Music lockers for student use are located on both the first and second floors of the Music Annex. Students are encouraged to supply their own combination lock for use on any of the lockers. Larger lockers should be reserved for instrumentalists. Students who claim a locker must let the music office know which one they will be using for the year. The lockers are to be empty each spring, as they will be cleaned out by facilities. The School of Music is not responsible for anything left in the lockers over the summer. If there is an issue of storage, please see the Music Office concerning the matter.

NATIONAL ASSOCIATION FOR MUSIC EDUCATION (NAfME) –(Will be available for NYC students in Fall, 2018) NYC students please contact Prof. Jennifer Scott for more information. Jennifer.Scott@nyack.edu

Nyack College maintains an active student chapter (Chapter 313) of National Association for Music Education (NAfME), an organization devoted to the field of Music Education. Music Education majors are automatically enrolled in NAfME during their freshman year. Membership includes a valuable subscription to the Music Educators Journal, a monthly periodical. Nyack’s NAfME chapter also sponsors field trips, professional workshops, fund raising activities, concerts, and guest lecturers on campus. (http://www.nafme.org)

ART SERIES

The Nyack School of Music proudly hosts a number of concerts each year by world-class musicians. These events are free to Nyack College students and staff.

FACULTY RECITALS & PERFORMANCES

Throughout the year, the School of Music Faculty present world-class performances of great Classical music, often in collaboration with their friends from the New York Philharmonic and West Point. These concerts are always an inspiration to students.

GPS ADDRESS TO PARDINGTON HALL
It is helpful for family, friends, and community members to know exactly where Pardington Hall is located. For this purpose, all our concert publications use the building’s address instead of the official mailing address for the School of Music. When creating posters, event invites, and programs, please use:

NYACK COLLEGE SCHOOL OF MUSIC
PARDINGTON HALL
45 SOUTH BOULEVARD
NYACK, NY 10960

LOCAL COMMUNITY PERFORMANCES

With Rockland and Westchester Counties so rich in culture, students have continual access to highest quality performances. Students are encouraged to take advantage of many concerts offered in the area. Listings can be found online, or by strolling through downtown Nyack and looking in the shop windows. Also, winners of the Invitational Scholarship Competition are required to perform off-campus a number of times each semester. They often give concerts in churches, schools, and homes for the elderly.

NYC CONCERTS

The music office maintains a file on musical opportunities in New York City for all interested students. The city takes kindly to students and has many free concerts available in central park and throughout the city all year long. A quick online search will provide ample information on location and venues.

PLACES OF INTEREST IN WESTCHESTER COUNTY

Donald M. Kendall Sculpture Gardens (914) 253-2000 700 Anderson Hill Road, Purchase, NY
Tarrytown Music Hall (914) 631-3390 13 Main St. Tarrytown, NY 10591
West Point 626 Swift Road, West Point, NY 10996 Information (845) 938-4011
Eisenhower Hall (845) 938-3507
United States Military Academy Band (845) 938-2445

REQUIRED CHAPEL AT NYACK COLLEGE

Nyack College is committed to providing quality experiences to assist students in their spiritual development. Because spiritual growth is foundational to the intellectual, social, and relational growth that students will experience at Nyack, Chapel is considered to be an integral part of the college program.

SCHEDULED ON CAMPUS CHAPEL SERVICES

Chapel credit is offered as follows:
• 10:05AM – Monday, Wednesday, Friday in Pardington Hall according to the chapel schedule which can be found online at http://www.nyack.edu/content/RocklandSF.
• Departmental Chapel
• Participation in Small Groups previously approved by the Spiritual Formation Office
• Specially scheduled evening events, including the Deeper Life Series and Prayer Summit

ID scanners are located at the main entrance to record chapel attendance. Students must scan in at the beginning of the chapel services to be counted present. **Students are responsible to verify that their ID has their correct student information and is scanning properly.** Students must remain until the chapel service is concluded.
Because of the large number of attendance opportunities available, there are no excused absences except by petition to the Dean of Students (see section on Chapel Exemptions below). The number of chapel attendance options will cover all eventualities: e.g., illness, doctor appointments, academic field trips, extended test session, participation in intercollegiate athletics, death in the family, birth of children, appearance in court, emergencies of any kind (car breakdown, snow days, late arrival on campus from vacation, etc.).

THE REQUIREMENT FOR THE SEMESTER IS 27

Full-time students enrolled in 12 or more units of course work during a regular semester are required to attend 27 chapels per semester.

ID cards will be scanned daily until 10:15am at regular chapel services.

Each student is responsible for the number of chapels he/she attends and should regularly check his or her chapel attendance on the report posted in the student portal.

For questions regarding your attendance record, please see the Administrative Assistant for Spiritual Formation at the Spiritual Formation Office (heather.garcia@nyack.edu)

ATTENDANCE FOR SENIORS

Seniors in their last semester of college must acquire 20 chapel credits in order to walk in graduation. Seniors who do not complete their total number of chapel attendance requirements in their last semester may not be permitted to walk in graduation.

VIOLATIONS

If a student fails to meet their chapel attendance requirement, the following series of sanctions will be imposed:

- **Chapel Warning** – Failing to meet the chapel requirement in any single given semester will result in a written warning being issued to the student. The warning status will remain until the student completes his or her chapel requirement the next semester or goes on to chapel probation.

- **Chapel Probation** – Failing to meet the chapel requirement in 2 consecutive semesters will result in the student being placed on probation status with Nyack College. While on probation status the student may not do the following: represent the college in any way, hold a leadership position, represent the college in intercollegiate athletics, participate in any performances for the School of Music, participate in any school plays or productions, live in upperclassmen housing, begin or continue employment on the Nyack College campus during the semester and during the summer, participate in a GSL trip, nor participate in campus events such as Homecoming and other major campus events. Probation status will remain until the student completes his or her chapel requirement in subsequent semesters. **There is no appeal process for chapel sanctions.**

CHAPEL EXEMPTIONS

- **Commuter Students** with no MWF class at any time before chapel or directly after chapel (for example, 8:30am or 11:10am class) may be exempted from the Chapel requirement for that semester. The Chapel Exemption Form is available in the Spiritual Formation Office. The completed form, with a copy of the student’s class schedule attached as verification, must be submitted to the Office of Spiritual Formation by the last day of the add/drop period. When a partial exemption is granted, an appropriately lower chapel requirement will be imposed. The Chapel Exemption Form must be submitted to the Office of Spiritual Formation by the last day of the add/drop period of the semester where it applies.

- **Student Teachers** will have an automatic chapel requirement of 5 credits during the semester of student teaching. At the beginning of each semester, the School of Education forwards a listing of current student teachers to the Office of Spiritual Formation.

RESIDENT STUDENTS

If it is necessary to be excused from chapel on a regular basis, a Chapel Exemption Form must be filed each semester with the Office of Spiritual Formation. Only those absences that must occur on a regular basis will be
considered for exemption. Chapel Exemption regarding employment must include an employer letter on company letterhead verifying the student’s work schedule. A Chapel Exemption Form and employer letter (if work related) must be submitted to the Office of Spiritual Formation by the last day of the add/drop period of each semester. An attendance requirement of a minimum of 10 chapel opportunities will be required of each full-time residential student whose Chapel Exemption is granted.

If new employment begins after the add/drop period, students are fully responsible for all chapel requirements prior to new employment. An employer letter, including employment start date, with a Chapel Exemption Form must be submitted within 10 business days of new employment.

Exemptions will only be given for the following reasons:
- Employment
- Commuter Class Schedule
- Childcare needs for primary caregiver
- Other: Any unavoidable circumstances, such as a prolonged and severe illness will be taken into consideration. A student should submit a Chapel Exemption Form to the Office of Spiritual Formation giving exact dates and verification of the reason for absences.

The Office of Spiritual Formation will consider each Chapel Exemption Form on its own merit and make the best possible decision based on the information provided. After the application review, notice of the decision will be sent to your campus email. Students submitting a Chapel Exemption Form must do so by the last day of the add/drop period of each semester. Chapel Exemptions are valid only during the semester they are issued, therefore the Chapel Exemption Form must be filled out EACH semester. ALL CHAPEL EXEMPTION FORMS MUST BE SUBMITTED TO HEATHER GARCIA IN THE SPIRITUAL FORMATION OFFICE BY THE END OF THE ADD/DROP PERIOD.

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<thead>
<tr>
<th>First Offense - Chapel Warning</th>
<th>Second Offense - Chapel Probation</th>
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<tr>
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<tr>
<td>The warning status will remain until the student completes his or her chapel requirement the next semester or goes on chapel probation.</td>
<td>The student may not represent the college in any way.</td>
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<td>The student will lose the privilege of living in upperclassmen housing.</td>
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ENDOWED SCHOLARSHIPS, AWARDS AND GRANTS (Rockland Campus only)

Sarah B. Carlson Endowment for Music Education awards a portion of the earnings as scholarships for students studying piano or organ.

Marion B. Howe Jubilee Scholarship is awarded to a music department or music education student. Preference given to: (1) students majoring in Sacred Music and/or students intending to service in church music vacation; (2) musical promise, and (3) academic ability.

Dr. Paul Liljestrand Memorial Scholarship established in memory of late music professor. It is awarded to worthy music majors with preference to a student preparing for a career in a music ministry.

J. Buchanan MacMillan Scholarship was established in memory of Dr. J. Buchanan MacMillan, former professor of music at Nyack College to be awarded to a music major.

Lee Olson Scholarship was established in memory of Dr. Lee Olson, founder of the Department of Music at Nyack College and is awarded to a music major.

David Sheng Memorial Scholarship for music majors gives priority to Chinese students of music who come to Nyack on a student visa. Established in memory of Dr. David Sheng, late professor of music at Nyack College.

E. Cynthia Thomas Scholarship was established for students who have demonstrated excellence in music and whose interest is in the field of sacred music.

Anne Jackson Memorial Scholarship for music majors involved in the athletic department at Nyack.

This Handbook was completed at the beginning of the Fall semester, 2018 and takes the place of all past handbooks. All curricular information, links, and faculty were correct as of September 6, 2018.