

Music Matters!



Salem State University Music Department Handbook

A Text and Resource
for Music Majors



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INTRODUCTION

Welcome to the Music Department! The faculty and staff welcome you to the exciting, challenging, and enriching study of music. Our goal is to encourage you along your way to being the best student and musician that you can be, emphasizing the importance of music study and performance within your undergraduate liberal arts education.

This handbook provides you with useful information about the music curriculum, department policies, advising and registration activities, and many other things. We hope that you will refer to it often, and that you will also share any thoughts and ideas that you think would be important to include in future handbooks.

2011-2012 Handbook Committee:

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I. MUSIC FACULTY AND STAFF INFORMATION

Full Time Faculty

Dr. Mark Aldrich, Associate Professor

Bachelor of Music in Music Education, Keene State College NH

Master of Music in Music Education and Instrumental Conducting, University of Massachusetts, Amherst, MA

Doctor of Musical Arts in Instrumental Conducting and Literature, University of Colorado, Boulder, CO

Concert Band, University Band, Conducting, Music Technology

Dr. Mary-Jo Grenfell, Associate Professor, Department Chair

Bachelor of Arts in Music Education, Colorado State University, Pueblo, CO

Master of Music in Music Education and Instrumental Conducting, University of Colorado, Boulder, CO

Doctor of Arts in Wind Conducting and Music History & Literature, University of Northern Colorado, Greeley, CO

Seminars for Music Majors, Music History & Literature, Chamber Orchestra, Instrumental Music Skills

Dr. Dirk Hillyer, Professor

Bachelor of Music in Performance, New England Conservatory of Music, Boston, MA (French Horn)
Master of Music in Musicology, New England Conservatory of Music, Boston, MA
Ph. D. Tufts University, Medford, MA Interdisciplinary (Music/Theater)
Music History and Literature, Guitar Class, Coordinator of Applied Music

Dr. Peter Kvetko, Assistant Professor

Bachelor of Arts in English, Wittenberg University, Springfield, OH
Master of Music in Ethnomusicology, University of Texas, Austin, TX
Ph.D. in Ethnomusicology, University of Texas, Austin, TX
Introduction to World Music, History of Rock and Roll, World Music Ensemble, Music and Culture, Applied Tabla, Applied Sitar

Dr. Philip Swanson, Associate Professor

Bachelor of Music, University of Miami, FL
Undergraduate Study at Oberlin Conservatory of Music, OH
Master of Music, Eastman School of Music, Rochester, NY
Doctor of Musical Arts, New England Conservatory of Music, Boston, MA
Music Theory, 20th Century Theory, Jazz Theory and Improvisation, Ear Training, Applied Trombone, Applied Piano, Applied Music Composition

Dr. Gary F. Wood, Associate Professor

Bachelor of Arts, Monmouth College, Monmouth, IL
Master of Sacred Music, Southern Methodist University, Dallas, TX
Doctor of Musical Arts in Choral Conducting, University of Illinois at Urbana-Champaign, IL
University Chorus, Chamber Singers, Music Theory, Ear Training

Full Time Staff

Nick Giarratani, Staff Assistant in Music

Bachelor of Science in Computer Science, Summa Cum Laude, Salem State College, Salem, MA
Master of Arts in English, Highest Honors, Salem State College, Salem, MA
Performing Musician, 20 Years Experience as Freelance Audio Engineer, Live and Studio
Manages the Recital Hall, Music Department Labs, and Recording Studio

Pat Whynott, Administrative Assistant

Works exclusively for the Chairperson, assists faculty when needed, Oversees Daily Routine of Music Department
Appointed by Dean's Office as Recording Secretary for the Ad Hoc Committee for Core Curriculum
SSU Employee of the Quarter, Second Quarter, 2008
Likes Desserts (No Nuts, Please!)

Office Hours, Music: T/TH 8-4:30 & F 1-4:30, Phone #978-542-6296
Geography: M/W 8-4:30 & F 8-12, Phone #978-542-6225

Applied and Adjunct Faculty

Robert Bradshaw, Visiting Lecturer

Bachelor of Music in Theory/Composition, University of South Carolina, Columbia, SC
Master of Music in Composition, University of South Carolina, Columbia, SC
Music Industry, Songwriting, Music Technology, Applied Music Composition

Joan Brayton, Visiting Lecturer

High Honors, Oberlin Conservatory of Music
Artium Baccalaureatus Government, Oberlin College
Artium Magister, Russian Language and Literature, Bryn Mawr College
Applied Violin and Viola

Stephanie Busby, Visiting Lecturer

Bachelor of Music Performance and Music History, Boston University, Boston, MA
Graduate Studies, University of Memphis, Memphis, TN
Master of Music Performance, Boston University, Boston, MA
Applied Bassoon

Todd Clancy, Visiting Lecturer

Bachelor of Arts in Classical Guitar, Nazareth College of Rochester, Rochester, NY
Master of Music in 8-string Guitar, University of Denver, Denver, CO
Foundations Jazz Ensemble, Applied Guitar, Music & Humanities, Popular Music in America

Jean Danton, Visiting Lecturer

Bachelor of Music in Voice Performance, State University of New York, Fredonia, NY
Bachelor of Fine Arts in Musical Theater, State University of New York, Fredonia, NY
Master of Music in Opera Performance, Hartt School of Music, University of Hartford, West Hartford, CT
Applied Voice

Abe Finch, Visiting Lecturer

Bachelor of Music in Percussion Performance, University of Massachusetts, Lowell, MA
Master of Music in Percussion Performance, New England Conservatory of Music, Boston, MA
Percussion Ensemble, Applied Percussion

Peggy Friedland, Visiting Lecturer

Undergraduate Studies at Juilliard School, New York City, NY
Chamber Music Fellowship, Yale School of Music, New Haven, CT
Bachelor of Music in Flute Performance, New England Conservatory of Music, Boston, MA
Master of Music in Flute Performance, New England Conservatory of Music, Boston, MA
Applied Flute

Griff Gall, Visiting Lecturer

Bachelor of Music in Music Education, Westminster Choir College of Rider University, Princeton, NJ
Pursuing Master of Music in Music Education, Boston University, Boston, MA
Hand Bell Ensemble

Raymond Gonzalez, Visiting Lecturer

Bachelor of Music in Composition and Theory, University of the Pacific, Stockton, CA
Master of Music in Composition, New England Conservatory of Music, Boston, MA
Applied Classical Guitar

Dr. Sanae Kanda, Visiting Lecturer

Bachelor of Arts in Piano Performance, Osaka University for the Arts, Osaka, Japan
Master of Music in Piano Performance, Boston University, Boston, MA
Doctor of Musical Arts in Collaborative Piano Performance, Boston University, Boston, MA
Piano Class, Piano Proficiency, Applied Piano, Accompanist

David Landoni, Visiting Lecturer

Bachelor of Music, Berklee College of Music, Boston, MA
Additional Studies with John Lockwood, David Clark, Pascale Delache-Feldman, Michael Hartery
Applied Bass

Mark W. Lee, Visiting Lecturer

Bachelor of Music Education, Central Missouri State University, Warrensburg, MO
Additional Studies at the Conservatoire National de Nice, France, Oberlin Conservatory of Music, and training in
Estill Compulsory Figures with Mary McDonald Klimek
Master of Music in Voice, New England Conservatory of Music, Boston, MA
Applied Voice

Amy McGlothlin, Visiting Lecturer

Bachelor of Fine Arts in Saxophone Performance, Marshall University, Huntington, WV
Master of Music in Saxophone Performance, Longy School of Music, Cambridge, MA
Applied Saxophone, SSU Pep Band

Michael S. Milnarik, Visiting Lecturer

Bachelor of Music in Music Performance, Mansfield University of Pennsylvania, Mansfield, PA
Master of Music in Music Performance, Boston University, Boston, MA
Applied Tuba and Euphonium

Cynthia Napierkowski, Visiting Lecturer

Bachelor of Music in Music Education, University of Massachusetts—Amherst, Amherst, MA
Master of Education, Cambridge College, Cambridge, MA
Applied Oboe

Tom Palance, Visiting Lecturer

Bachelor of Music, University of New Hampshire, Durham, NH
Master of Music in Performance, Catholic University of America, Washington, DC
Jazz Band, Listening to Jazz, Applied Trumpet

Christine Routhier, Visiting Lecturer

Music and Imagery Level I & II Training
Bachelor of Fine Arts, Concordia University, Montreal
Master of Arts in Music Therapy, New York University, NY
Licensed Mental Health Counselor; Music Therapist Board Certified
Music Therapy

Lynn Shane, Visiting Lecturer

Bachelor of Music Education, Crane School of Music, Potsdam, NY
Master of Music in Voice Performance, University of Colorado, Boulder, CO
Women's Chorale, Introduction to Music, Voice Class, Teaching Music to Children, Applied
Voice (evening division)

Margo Simon, Associate Professor Emerita

Bachelor of Music in Music Education, Lawrence University Conservatory of Music, Appleton, WI
Master of Music in Music Education, New England Conservatory of Music, Boston, MA
Additional Study in Piano at Ecole des Arts Americaines, Fontainebleau, France

Elaine Smith, Visiting Lecturer

University of New Hampshire, Bachelor of Arts in Spanish, Bachelor of Music in Piano
University of Tennessee, Master of Music in Accompanying
Boston University, graduate studies in Accompanying
Manhattan School of Music, professional studies
Applied Voice

Dr. Beverly Soll, Visiting Lecturer

Bachelor of Music, University of Illinois
Master of Music, University of Illinois

Doctor of Arts in Music, University of Maryland
Piano Performance, Chamber Music, Accompanying
Applied Piano, Introduction to Music, Piano Class, Accompanist

Mike Testa, Visiting Lecturer

University of Massachusetts-Lowell, Bachelor of Music in Piano Performance and Sound Recording Technology
University of Massachusetts-Lowell, Master of Music in Sound Recording Technology (Terminal Degree)
Music Technology

Richard Watson, Visiting Lecturer

Bachelor of Music in Trumpet Performance, New England Conservatory of Music, Boston, MA
Fellow, Tanglewood Music Center
Applied Trumpet

Anthony Wolff, Visiting Lecturer

Bachelor of Arts, Brown University, Providence, RI
Graduate Studies at Berklee College of Music, Boston, MA
Extension Division Studies at New England Conservatory, Boston, MA
Applied Guitar

Holly Zagaria, Visiting Lecturer

Bachelor of Arts in Voice Performance Studies, University of New Hampshire, Durham, NH
University of Miami/Salzburg College Summer Program, Salzburg, Austria
Master of Music in Voice Performance Studies, Boston University, Boston, MA
Post-Graduate Studies, Salzburg, Austria
Applied Voice

II. ACADEMIC INFORMATION

The Bachelor of Arts in Music

The Music Department provides an innovative curriculum serving the University's liberal arts emphasis. With the student as our focus, the Department provides a solid musical foundation and creates an educational environment that fosters critical thinking, collaborative scholarship, and artistic creativity.

National Association of Schools of Music

Salem State is an accredited member of the National Association of Schools of Music (NASM), granted associate membership in November 2009. NASM, founded in 1924, is an organization of schools, conservatories, colleges and universities with approximately 630 accredited institutional members. It establishes national standards for undergraduate

and graduate degrees and other credentials. The Association's main role is that of a specialized, professional accrediting agency. Accreditation is the process whereby an association or agency recognizes an institution as having met certain qualifications or standards. In NASM, the process focuses upon two principal concerns: educational quality and institutional integrity. The review of educational quality is made according to nationally recognized standards developed by the Association with the full participation of its member institutions and in consultation with various professional groups in the field of music. The review of integrity is made by determining whether the institution is indeed providing the educational services it says it is offering to the public, and whether its own stated operational procedures are being followed. The Salem State Music Department met or exceeded the standards required for accreditation and continues to improve and develop its program.

The Music Major

Think of the MUSIC MAJOR as 43 TOTAL CREDITS, grouped in this manner:

- 4 credits of seminar: There are two “bookend” seminar courses, at two credits each. The first one tells you what you will study and helps you enter the major and the department. The second one allows you to demonstrate what you have learned, integrating and synthesizing your years of music major study.
- 12 credits of music theory: There are four theory classes at three credits each, beginning in the spring semester of your first year, and taken sequentially thereafter.
- 12 credits of history/literature: There are four history and literature classes at three credits each beginning in the fall semester of your second year and taken sequentially after that. The first three classes focus primarily on the Western European art music traditions and the fourth class focuses on music other than Western European art music.
- 2 credits of aural skills: There are two classes in aural skills (sight singing and ear training) at one credit each taken during your second year.
- 3 credits of music technology: There is one class in music technology (computers and music) recommended during your third year.
- 10 credits of music performance: Every music major is required to take a minimum of ten classes in music performance—6 credits in music ensembles and 4 credits in applied music (private lesson) study.

THINGS TO REMEMBER about the music major:

- You should attempt to follow the music major flow sheet recommendations for when to take major courses
- Multiple courses with sequential development should be taken in the proper order (theory I, theory II, etc.)
- We intend that theory, history and ear training classes be taken together during the second year of study (i.e., MUS 232N, MUS 270N, MUS 233 during the fall semester of your sophomore year) as this is an important aspect of the curriculum. This continues into the third year with the final theory and history/literature courses.

- The Music Theory Placement Exam (MTPE), normally taken during the audition process, indicated whether you would benefit from taking MUS 120 Fundamentals of Music Theory. This is not a required music major course, but if recommended, you are strongly encouraged to take this class during your first fall semester as a music major.

The B. A. Music flow sheet ends with the minor, free electives, foreign language, and Footnotes. These are discussed below in separate sections.

Advisor: _____

Name: _____

Date admitted into Major: _____

Transfer credits: _____

**BACHELOR OF ARTS
MUSIC**

GENERAL EDUCATION CORE REQUIREMENTS

Competencies			
<input type="checkbox"/>	Basic College Math		
<input type="checkbox"/>	Reading Comprehension		
<input type="checkbox"/>	Computer Literacy		
ENL	101 Composition I	3	_____
ENL	102 Composition II	3	_____
SPC	101 (Public Speaking)	3	_____
SMS	____ (Health)	3	_____
SMS	____ (Activity)	.5	_____
SMS	____ (Activity)	.5	_____
Distribution Sequences (18-20 credits)			
PHS	101A Physical Science I	4	_____
PHS	107 Physics of Music and Voice	4	_____
HST	101 World History I	3	_____
HST	102 World History II	3	_____
_____	_____ (Literature I)	3	_____
_____	_____ (Literature II)	3	_____
Distribution Electives (15 credits)			
Among the distribution electives, the student must earn at least 3 but no more than 9 additional semester hours in each of the three divisions.			
Humanities (Division I)			
*	PHL 308N Philosophy of Art	3	_____
_____	_____	_____	_____
_____	_____	_____	_____
Science/Mathematics (Division II)			
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Social Sciences (Division III)			
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
(Note: Courses allowable as distribution electives are marked DI, DII, or DIII in the University Catalog.)			
QUANTITATIVE (Q)	_____	DIVERSITY (V)	_____
		WRITING (W)	_____

COURSES IN MAJOR (43 credits total)

Freshman Year Fall Semester			
MUS	111N Seminar I for Music Majors	2	_____
MUS	____ Performance Ensemble	1	_____
Freshman Year Spring Semester			
+	MUS 132N Music Theory I	3	_____
MUS	____ Performance Ensemble	1	_____
MUS	____ Applied Music	1	_____
Sophomore Year Fall Semester			
MUS	232N Music Theory II	3	_____
MUS	233 Ear Training I	1	_____
MUS	270N Music Literature to 1780	3	_____
MUS	____ Performance Ensemble	1	_____
MUS	____ Applied Music	1	_____
Sophomore Year Spring Semester			
MUS	271 Music Literature 1780-1914	3	_____
MUS	332 Music Theory III	3	_____
MUS	333 Ear Training II	1	_____
MUS	____ Performance Ensemble	1	_____
MUS	____ Applied Music	1	_____
Junior Year Fall Semester			
MUS	370 Music Literature After WWI	3	_____
MUS	432 Music Theory IV	3	_____
MUS	____ Performance Ensemble	1	_____
MUS	____ Applied Music	1	_____
Junior Year Spring Semester			
MUS	310P Computers and Music	3	_____
MUS	470 Music and Culture	3	_____
MUS	____ Performance Ensemble	1	_____
Senior Year Spring Semester			
MUS	511N Seminar II for Music Majors	2	_____
MINOR _____ (15-18 credits total)			
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
FREE ELECTIVES (0 credits minimum)			
May be necessary to take additional credits to attain the minimum 120 credits required for graduation.			
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

FOREIGN LANGUAGE (0-12 credits total)			
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

* These are **required** support courses which may also be used to satisfy the indicated Distribution requirements. A student may choose to fulfill Distribution requirements with courses other than the ones listed, but these listed courses must still be taken.

Note: If a course is used to satisfy two or more requirements, (for example, a support course and a distribution elective), the credits are counted in only one place. Using a course to satisfy more than one requirement does **not** reduce the total credits required for graduation.

+ Prior to taking MUS 132N, students are encouraged to enroll in MUS 120 Fundamentals of Music, offered each Fall Semester.

Note: Piano Proficiency **MUST** be passed before graduating. A piano proficiency course sequence is offered, but not required.

LEVEL I TO BE COMPLETED IN THE FIRST 30 CREDITS LEVEL II TO BE COMPLETED IN THE FIRST 53 CREDITS LEVEL III TO BE COMPLETED BEFORE GRADUATION

Exceptions in the timing of courses will be made for transfer students.

The Flow Sheet

Think of the flow sheet as your “guide book” for the music major (refer to the sample flow sheet included on page 10 of this hand book). You can learn a lot about the flow sheet and your overall curriculum by reading the university catalog (accessible on line at <http://catalog.salemstate.edu/>). Here is some additional information that may be useful:

The “left side” of the flow sheet:

- A. Competencies—The first three Competencies (Math, Reading, Computer), are called “Level I Competencies” and can be satisfied through examinations that are usually given when you enter SSU as a freshman or transfer student. Your advisor will know whether your competencies have been completed. A word of caution: a “P” in the computer competency means “Partial” NOT Passed. There is a second requirement that needs to be fulfilled to fully complete this requirement. The second requirement is either a test through the Learning Center or successful completion of a computer class that will fulfill this requirement. The Level One Competencies need to be completed within the first 30 credits of your university career. The remaining competency courses, called “Level II Competencies” should be completed within the first 53 credits of your university career, as indicated by the darker shaded areas on the flow sheet.

- B. Distribution Sequences—Under the Distribution Sequences, the music major requires a specific science sequence, offered as a fall/spring progression (PHS 101A Physical Science I, fall and PHS 107 The Physics of Music and Voice, spring). You should plan to take this eight-credit lab science sequence during your sophomore year.

All Bachelor of Arts students must successfully complete HIS 101 World History I and HIS 102 World History II. Students must also complete a Literature sequence of their choosing. A sequence is defined as any course that has a “I” and a “II.” (i.e., ENG 394 Drama I and ENG 395 Drama II). In the case of these sequences (History and Literature) you do NOT have to take I before you take II.

- C. Distribution Electives—Distribution Electives that you take are your choice in consultation with your advisor. These courses are indicated in the university catalog and each semester’s master schedule with a DI, DII, or DIII. Try to complete these as early in your university career as possible. The music major curriculum requires a specific Humanities (DI) elective (PHL 308N Philosophy of Art). This course is offered during each spring semester and should be taken during your junior or senior year. This course complements MUS 511N Seminar for Music Majors II and you are encouraged to take Philosophy of Art during your senior year with Seminar II.

It is important to understand that, as music majors, you may not use any music class to fulfill a Division I requirement. This follows the rule that courses used on the “right side of the flow sheet” (in a particular major) may not be used “on the

left side.” However, this does not apply to requirements for your minor. Courses required in the minor may also be counted as distribution electives as long as you earn a minimum of 120 credits toward your degree.

- D. Q, V and W—Below the flow sheet’s left side column there are check-off places for Q, V and W courses. Taking two required music major courses in the music flow sheet—MUS 470 Music & Culture and MUS 511N Seminar II for Music Majors, will fulfill the V and W categories. You will need to select a Q course from another department, typically Mathematics, Economics, Computer Science, or Geography. The university catalog and each semester’s master schedule indicate all Q, V, and W courses.

The “right side” of the flow sheet specifies courses that will fulfill the requirements for your major and degree program.

- E. Required Courses in the Music Major—Please refer to the discussion above on pages 8 and 9 for the explanation of the 43 credits required in the music major
- F. Declaration or Change of Minor—Each student in a B.A. degree program is required to complete a minor consisting of 15-18 credits. A list of academic minors that are currently available appears in the Undergraduate Programs section of the Catalog. A student must select a minor by the end of the sophomore year. To select a minor (or minors) a student must obtain and fill out a special Minor Selection Form available in the Registrars Office and at the Academic Advising Center. The student should discuss their choice of minor with their advisor, then fill out the informational part of the form. The form needs to be signed by the major department chairperson and the minor department chairperson, and then returned to the Registrar’s Office. You may change your minor or add a minor at any time, but understand that this may change your anticipated graduation date.
- G. Free Electives—Because the Music Major flow sheet contains 120 credits, there are technically no available free electives for music majors. This does not mean that you cannot take additional classes—that is your choice. There are a variety of music courses that are not required that you may find of interest or that you will need to further your study of music. Talk with your advisor about additional music courses that interest you and may enhance and personalize your music degree.
- H. Foreign Language—Each student in a B.A. degree program is required to complete a foreign language. The foreign language requirement is typically demonstrated by successfully completing the advanced intermediate level course (4th semester 202, or equivalent). The actual number of courses required depends on your previous foreign language experience. Refer to the university catalog at http://catalog.salemstate.edu/content.php?catoid=13&navoid=1302#Foreign_Language_Requirement and also check the Foreign Language Department web site for more information.

- I. Footnotes to the Flow Sheet—The footnotes to the music major flow sheet are listed below. They include additional requirements or explanations of courses included in the major.
- PHL 308N Philosophy of Art is a required support course, which may also be used to satisfy the indicated Distribution requirements. A student may choose to fulfill Distribution requirements with courses other than the ones listed, but support courses must still be taken.
 - If a course is used to satisfy two or more requirements (for example, a support course and a distribution elective), the credits are counted only once. Using a course to satisfy more than one requirement does not reduce the total credits required for graduation.
 - Prior to taking MUS 132N, students are encouraged to enroll in MUS 120, offered each fall semester (refer to pg. 9 for more information).
 - Piano Proficiency exam MUST be passed before graduating. A piano proficiency course sequence is offered, but not required (further explanation in section on “Assessments” pg. 18).

Music Major Audition Procedures

A successful audition is required for acceptance into the music major degree program. The applicant will perform two musical selections of contrasting style that display technical proficiency and musicality. The applicant will be asked to perform scales and sight-read. The applicant will be required to complete a music theory placement examination and a brief interview will be conducted.

Applicants will receive written notification of their rating. A successful audition will demonstrate the applicant’s capacity for university music study. A successful audition does not guarantee admission to Salem State University: the University’s admission requirements must also be satisfied.

Music applicants will be rated as approved, provisional, or not approved. Approved applicants, pending successful admission to the University, are eligible to become music majors. Those deemed provisional will be encouraged to enroll in first-year music major courses and may take applied lessons. Provisional applicants will be required to complete a successful second audition during the next semester. Applicants who are not approved may take the applied lessons at their own expense and may take a second audition in the next semester if they choose.

Applicants to the program may audition up to two times.

Advising/Advisors

Music major’s are each assigned a faculty advisor. Assignments are made by the Music Department Chairperson, and an attempt is made to assign students to advisors that share music study and performance interests. This is not always possible, however, because music faculty share the responsibility of advising and efforts are made to provide all advisors with an equal number of advisees.

Introduce yourself to your advisor as soon as possible. They are assigned to help you progress through your university career. Sign up promptly for advising meetings and be prepared with ideas about your schedule. Take an active interest in getting the schedule that works best for you. Write down your advisor's office hours and drop in occasionally to maintain communication throughout the year. They are there to help any time you need it, not just during advising.

Academic Integrity

Salem State University assumes that all students come to the university with serious educational intent and expects them to be mature, responsible individuals who will exhibit high standards of honesty and personal conduct in their academic life. All members of the Salem State University academic community have a responsibility to insure that scholastic honesty and academic integrity are safeguarded and maintained. Cheating and plagiarism are unfair, demoralizing, and demeaning to all of us. Cheating, plagiarism, and collusion in dishonest activities are serious acts, which erode the university's educational role and cheapen and diminish the learning experience not only for the perpetrators, but also for the entire community. It is expected that Salem State University students will understand and subscribe to the ideal of academic integrity and that they will be willing to bear individual responsibility for their work. Materials (written or otherwise) submitted to fulfill academic requirements must represent a student's own efforts.

Academic integrity is a serious issue, and the University has specific guidelines and consequences. For more information, please refer to the University Catalog at http://catalog.salemstate.edu/content.php?catoid=13&navoid=1295#Academic_Integrity. You are encouraged to discuss these issues with your instructors if you have any questions about your work on a project, paper, examination, or other academic activity.

The Bachelor of Science degree vs. the Bachelor of Arts degree

Music Majors study toward a Bachelor of Arts in Music (B. A. Music). The Bachelor of Science degree is a professional degree or a training program (i.e., Teacher Education) and more commonly associated with the sciences and math. The B.S. does not require a foreign language for graduation and typically does not require a minor. There are also typically more credits required in the major. For a comparison of the BA and the BS, refer to <http://www.salemstate.edu/assets/documents/registrar/BIO-9-2010.pdf>, Bachelor of Arts in Biology and Bachelor of Science in Biology.

The Double Major

Students may double major with music as one major and any other discipline. A double major must select which of their flow sheets will be the "primary flow sheet" and meet all requirements on that sheet. The second flow sheet is used to meet specific requirements for the secondary major only, including any support courses. Students are awarded only ONE degree at Salem State University, so if you are pursuing two majors, you will only be awarded your primary degree, but have earned a second major.

The Double Major in Music and Education

Students often choose to double major in music and education. This is NOT a music education degree and does not lead to certification as a music educator. Students choosing to double major must choose a primary flow sheet. Either the education flow sheet OR the music flow sheet may be used as the primary flow sheet. If the student chooses Education as their primary flow sheet, it is a B.S. degree and does NOT require a foreign language. If the student chooses music as their primary flow sheet, the degree is a B.A. and DOES require a foreign language. Each student can only be awarded ONE degree, and, in the case of music and education, the student will have to choose whether to receive a B.S. or a B.A. If a student chooses to meet the requirements of BOTH degrees, that student MUST take a foreign language. You are encouraged to speak to the Music Department Chairperson for more detailed information if you are considering this path.

Directed Study

Directed study courses are designed to give further insight into topics beyond the courses offered in the music curriculum. These courses allow you to study one-on-one with a professor in an area of specific interest to you, enabling you to delve deeply into the topic. Directed studies require senior standing, a full-time faculty member willing to serve as advisor and instructor, and permission of the Department Chairperson. Only two directed studies per student are allowed. Directed studies are not offered for music major courses, particularly the theory and history/literature courses, as the extensive content of those courses is not conducive to the directed study format. Do not assume or plan to take a regularly offered music course as a directed study in order to complete your course of study.

Study Abroad

Study abroad can be an enriching experience for music students. However, music majors need to be mindful that a semester away from campus will most likely jeopardize the sequential and concurrent nature of the music major curriculum, and will set your timetable for graduation back by one year. You will note on the music flow sheet that there are no courses indicated for the first semester of the fourth (or senior) year. The music department encourages music majors to consider this as an appropriate semester for study abroad, along with study abroad opportunities in the summer months.

Applied Music

Applied (private) music study is available to all SSU students. Music majors pay no additional fees for their first eight semesters of study. Four semesters must be taken in one area (voice, piano, specific instrument), and those four semester grades are used for the music major transcript. Students are encouraged to take all eight semesters in the same area. However, in the spirit of liberal arts curricula, it is understood that students may wish to explore other applied music areas, and are allowed four credits for that purpose. Music majors who reach eight semesters of lessons and wish to take more may sign up and pay for these through Continuing Education. Please see the Coordinator of Applied Music (CAM) for more information.

Signing up for applied music lessons is a commitment. Withdrawing from your lessons is NOT an option. Before signing up for applied lessons, carefully discuss your options with your advisor. Only FULL-TIME DAY music majors may take applied lessons at no additional cost. If you receive an F or withdraw from an applied lesson, it counts as one of the eight. Repeatedly withdrawing or failing applied lessons can have serious repercussions to your status as a music major and as a student at Salem State.

Students who fail a semester of Applied Music will not be allowed to enroll in Applied Music lessons the following semester. In order to have Applied Music privileges reinstated, the student must make an appointment to meet with the Coordinator of Applied Music, the Department Chairperson, and the Applied Music Instructor during the semester of suspension to discuss areas of concern.

Applied Music Benchmarks

All students taking applied lessons start at the 100 level (141 for piano, 146 for composition, 151 for voice, and 161 for instrumental). For each area and each level there are a set of “benchmarks” or standards that students are expected to reach as a MINIMUM requirement to passing on to the next level. These benchmarks can be found in the Appendix to this handbook, beginning on page 27. Generally, passing to a new level will happen after one year of study. Faculty will make a determination for each student at the spring jury. Receiving an A for an applied lesson DOES NOT guarantee that you will pass to the next level. Students who transfer from other institutions or enter as freshmen with significant training in their area will also be enrolled into the 100 level, but may be moved to a more appropriate level after the instructor has a chance to assess the students’ abilities. Refer to Applied Music Benchmarks in the Appendix, pp. 27-42 for more information.

Daily Practice

The Faculty encourage you to spend AT LEAST one hour each day practicing in your applied area. Daily practice is more beneficial than spending one day each week trying to get all of your practice in. You should work with your applied teacher to develop a practice schedule that is right for you and your instrument.

Performance Ensembles

There are a wide variety of performance ensembles available for ALL students at Salem State. These ensembles are for credit and fulfill requirements for graduation in a variety of ways. Music Majors need six credits of ensemble performance. Music Minors need three credits of ensemble performance. Non-majors can use the credits to fulfill free elective requirements. Recruiting for ensembles is a departmental activity. Faculty and students continuously engage in various activities that bring new students into the program. The vibrancy and health of our department relies on the diversity and wealth of talent that all students bring. You are the best representative of the Music Departments.

Ensembles currently available include:

BANDS

University Band
University Wind Ensemble
Concert Band (Audition Required)

CHOIRS

University Chorus
Women's Chorale
Chamber Singers (Audition Required)

JAZZ

Foundations Jazz Ensemble
Jazz Band

ORCHESTRA

Chamber Orchestra

SPECIALTY ENSEMBLES

Guitar Ensemble
Handbell Ensemble
Percussion Ensembles
World Music Ensemble

Concert Dress

There is no departmental policy on concert dress. However, each ensemble has its own dress code requirement. This information can be found in the syllabus for each ensemble. It is important for students to wear appropriate attire for performances (including juries, auditions, recitals, concerts, etc.). Improper clothing detracts from the performance and the music. Each ensemble tries to create a unified look so that the audience can focus on the music. Concert attire is not intended to be a personal statement. For solo recitals and performances, rely on good taste and judgment when choosing attire.

Rehearsal Etiquette

Each ensemble has a limited amount of time to rehearse. Students should be cognizant of appropriate rehearsal demeanor and behavior. Talking, texting, phone calls, noodling, etc. during rehearsal shows disrespect for the professors, other students, and the music. When you attend rehearsals, you are expected to participate fully in the activity of making music.

It is expected that every student will come prepared to each rehearsal, having prepared his/her music ahead of time in individual or small group practice sessions. Tutoring may be available for those students who need it.

Full-Time Day Student Status

Full-time students should enroll each semester for a minimum of 15 credits and may enroll for a maximum of 18 credits (excluding Sport & Movements Science activities or Music performance courses that carry .5 or 1 credit). Exceptions to these limits, which can be made only during the Add/Drop period, must be approved by the student's major department and by the Registrar. Students are reminded that to remain a full-time student, they may not drop below 12 credits. Students registered for fewer than 12 credits in any given semester will be considered part-time. If you choose to take more than 18 credits, you will need to obtain permission from the department chairperson.

Leaving Before You Complete Your Studies

Sometimes a student may find it necessary to interrupt their university studies, taking a break for personal, medical, or other reasons. We encourage you to be fully aware of the

issues that surround this action, and to take careful steps to insure that any future re-entry into Salem State or the music major or another university will go smoothly. Carefully read the policies on a leave of absence or withdrawal from the university at <http://catalog.salemstate.edu/content.php?catoid=13&navoid=1295>. Make note of the financial responsibilities when withdrawing from all of your university courses. Investigate the specific information that you need to have if you wish to have an official “leave of absence.” Often, students seem to drift off and away from studies, thinking that they will skip the rest of a semester and get a fresh start the next time, but should you fail to take appropriate and complete action when leaving the university, you will find yourself with failing grades and a transcript of missed opportunities.

III. ASSESSMENTS

Applied Music Juries

All music majors who undertake applied music study in a given semester are required to perform an applied music jury during that semester. Jury dates are published at the beginning of each semester on Music Department bulletin boards, on the Music Department web site, and in this Handbook. A jury sign-up sheet is posted in the music faculty hallway at the mid-point of the semester. Students who need accompaniment will also sign up for a separate time to rehearse with the accompanist to prepare for the jury. The rehearsal with the accompanist is so that the two of you may collaborate on issues of musicality, and be familiar with the way each other works, not an opportunity for you to learn your music. Juries are performed in front of a panel of music faculty that may include the student’s applied music instructor. These faculty complete comment sheets that are placed in the student’s permanent file. The applied music instructor may take into consideration the student’s jury performance and comments from faculty when figuring final grades. Also, typically after each full year of study on one instrument, a determination will be made as to whether or not a student will advance to the next applied level. A student who fails to take a jury for ANY reason will receive an Incomplete for the semester and must make up the jury. A date will be scheduled in the next semester for this purpose. (See Jury Cover Sheet and sample Jury Form, Appendix, pp. 43-44)

Sophomore Review

Students who have reached “sophomore standing” in their music major study are required to attend a sophomore review with a panel of music faculty (Sophomore Standing means that the student may have completed at least Seminar I, Music Theory I & II, Music History and Literature to 1780, two applied lessons, two juries, and has participated in at least two ensembles). The semester of the review, the student should be enrolled in Music Theory III, Music History and Literature 1780-1914, applied lessons, and ensembles. At the review, the faculty and the student review and discuss the student’s academic progress. A determination is made about the advisability of the student’s continuation as a music major at the conclusion of the review. Sophomore reviews are held at least once a year and appointment sign-up sheets are posted in the music faculty hallway as needed. (See sample Sophomore Review Form, Appendix, pp. 45-46)

Piano Proficiency

Every music major MUST pass a Piano Proficiency Examination prior to graduation with a Bachelor of Arts in Music. Proficiency exams are scheduled each semester. The Piano Proficiency exam is broken down into four areas: technique (major/minor scales and arpeggios), harmonization (chord progressions and chordal accompaniment to simple tunes), sight-reading (two independent lines and a melody with chordal accompaniment), and repertoire (two contrasting pieces from *My Favorite Classics* by Brimhall). Students may take the entire exam all at one time, or the exam may be broken up into no more than four parts. Students must take at least one section of the exam each time (i.e., all of the techniques portion of the exam). Students may take the Piano Proficiency Exam as often as necessary.

To prepare for the Piano Proficiency Examination, the music department faculty recommends that students take Piano Proficiency Class. This class is specifically designed for music majors working towards the proficiency exam. (See Piano Proficiency Requirements and exam form, Appendix, pp. 47-49) It is strongly recommended that students start preparation for the piano proficiency exam as soon as possible. You do not need the added stress of trying to complete this requirement during your final year of school. Planning to graduate does not guarantee passing the proficiency exam. Ignoring this important component of your studies will result in not being able to graduate when you had planned.

Recitals and Recital Preparation

There is no recital requirement for graduation in the music major, but students are encouraged to participate in some type of recital during their education.

There are three types of recitals available for students. The first type of recital is open to any student whose applied teacher feels is ready to perform. These are called Applied Music Open Recitals (AMOR). The student must fill out a brief form, have it signed by the applied teacher, and submitted to the appropriate office at least two weeks prior to each recital (there are two to three Applied Music Open Recitals scheduled each semester and sign up is on a first-come, first-served basis). The dates of the recitals are included in this Handbook in the Calendar of Events. (See Applied Music Open Recital form, Appendix, pg. 50)

The second type of recital is a “half” senior recital and may be done to fulfill the requirements for MUS 511N. The third recital option is a “full” senior recital. It is one hour (of music) in length and scheduled during the semester the student is enrolled in MUS 511N. For more detailed information on recital options two or three refer to “Just for Seniors” in this handbook.

IV. MUSIC DEPARTMENT FACILITIES AND RESOURCES

An Overview of the Music Department Facilities

- **MAIN OFFICE (CC 268)**—Staff Assistant in Music, Nicholas Giarratani, and the Administrative Assistant, Patricia Whynott
- **COPY ROOM (CC 269)**—Copier and faculty mail boxes, also serves as an office for adjunct faculty. Students are not allowed to use the Music Department copier unless it is for departmental business. Copiers for student use are available in the Library
- **MUSIC MAJOR MAILBOXES**—Located just outside of the main office. Check your mailbox often for important announcements and other information
- **MUSIC FACULTY HALLWAY (CC 267-262)**—All full-time music faculty offices
- **BULLETIN BOARDS**—two located in the music faculty hallway—Important music department information is posted on a regular basis. Make an effort to check these bulletin boards for information about scholarship opportunities, auditions, sophomore review, applied music schedules, applied music issues, juries, and more
- **PRACTICE ROOMS (CC 261, CC 260, CC 277, CC 278, CC 279)**—Five for student use, along with the recording studio, which also doubles as a larger ensemble practice room (Practice Room Policies, See Appendix, pg. 52)
- **RECORDING STUDIO (CC 280/1)**—Houses state-of-the-art audio and video recording equipment to support the academic mission for the Music Department and is supervised by the Staff Assistant (Recording Policies, See Appendix, pg. 54)
- **MUSIC RESOURCE CENTER (CC 276)**—Called the MRC. Houses many music related materials and has open hours when students and faculty may check out resources for study, practice and classroom use
- **STUDENT LOCKERS (CC 160)**—Available for check out through the MRC to store instruments for students participating in instrumental ensembles
- **REHEARSAL ROOM (WS 115)**—Rehearsal facility for use by various ensembles—located across Loring Ave in the Stanley building
- **PERCUSSION STUDIO AND PRACTICE ROOMS (WS 115 A, D, E)**—For use by percussion instructor and applied percussion students—Located across Loring Ave in the Stanley building, adjacent to WS 115
- **CLASSROOMS (CC 271 and 275)**—Used for music department classes, applied lessons, and more
- **PIANO/MIDI CLASSROOM (CC 270)**—Used for piano and technology classes and open lab hours (MIDI Lab Policies, See Appendix, pg. 55)
- **RECITAL HALL (CC 163)**—Used for music department classes, ensemble rehearsals, applied music lessons, concerts, and more (Recital Hall Policies, See Appendix, pg. 53)

Student Lockers

The Student Locker room is located on the first floor just off of the main food court area (CC 160). Students who are in instrumental ensembles and require locker room storage for their instruments may sign out a locker for their use each semester. Students simply need to fill out a form, choose a locker, and turn the form in to staff in the MRC. Students will then be issued a lock. All lockers are to be emptied by the last day of classes each semester. Any personal items (including instruments) left in locker will become the property of the music department. (See sample Student Locker Check Out Form, Appendix, pg. 51)

Music Department Instruments

The music department owns several instruments that are available for student use at no cost. Students are responsible for maintenance, repair, and replacement if the instrument is stolen or damaged beyond repair. Students need to arrange for the check out of music department owned instruments with the instructor of the ensemble in which the instrument will be used. The faculty member will ask you to fill out a form, which will then be turned into the MRC and kept on file. All instruments must be returned by the last day of classes each semester unless other arrangements have been made. Failure to return an instrument or not returning the instrument in good condition could result in fines and blocks on the student's account.

Resources for Music Majors

The music department has many places and spaces that can benefit your music study.

The Practice Rooms may be used by anyone (Practice Room Policies, See Appendix). At the beginning of each semester, students sign up to reserve a practice space for the year and these schedules are then posted on each practice room door. In this way, you are assured of a specific practice time in a specific room. When practice rooms are empty, they may be used by anyone.

The Music Resource Center (MRC) has many books, scores and audio and video recordings that may be checked out for a two-hour period. The MRC also houses music for the various music ensembles. You need a valid student ID to have access to the materials housed in the MRC. The staff members in the MRC are also a great resource. If you need help finding something, do not hesitate to ask them for help. You can access the holdings of the MRC at <http://www.salemstate.edu/music> and then click on "Music Resource Center" under Tools & Resources.

The Piano/MIDI lab (room CC 270) serves the music department as a classroom for a variety of course offerings, but is also an open lab for music majors and music students. Open lab hours are posted each semester, and a lab assistant will assist you in using the equipment. You have access to the Internet, pianos, and listening resources through the computers to work on your theory, history and literature, aural skills, piano proficiency, and other related music homework.

NOTE: Lab assistants are not tutors or teaching assistants. They are there to help monitor equipment and troubleshoot technical problems. If you need help with

specific assignments, you must sign up to see a tutor for the subject area (see Tutors, pg. 22) or speak to your course instructor.

Community Time

Salem State has set aside time every Monday at 11:00 am for special events. There are no classes scheduled during that time so that everyone has an opportunity to attend. In the Music Department, we often schedule recitals, master classes, meetings, lecture/demonstrations, etc. during this time. These events are designed to enhance the music curriculum, give you a deeper understanding of a musical concept, inspire, and/or offer you an opportunity to perform. But most importantly, these events often offer you the opportunity to support your peers in their musical endeavors. You are invited and encouraged to attend as many Community Time events as possible.

Email & Navigator

Email is an official means of communication at Salem State University. You are expected to check your school email often or link it to the address that you check regularly. Your Navigator account is a source of valuable academic information and tools. Make sure you know how to access and use your Navigator account to register for classes, check your schedule and grades and check your Clipper Card account balance among other things.

Coordinator of Applied Music (CAM)

Each year, one music department faculty member is designated as the CAM. This person coordinates all applied music activities in conjunction with the music department Chair. The CAM also acts as a conduit for information about juries and other relevant applied music activities and handles all issues related to applied music study and faculty/student issues. Because many of the applied music faculty are part-time instructors, it is important for each student to maintain good communication with their applied music instructor. The CAM can assist with this as necessary.

Tutors

The music department provides tutors in a variety of areas including music theory, music history and literature, performance, technology courses, and study skills/time management. Students who feel that they need help should contact the professor for that course who will recommend an appropriate tutor. Tutoring is provided at no additional cost to the student. To become a tutor, see the Department Chairperson.

Student Academic Support Services

The mission of Student Academic Support Services (SASS) is to provide academic support to all currently enrolled students. Academic support includes peer tutoring and collaborating with other departments to insure that students have the academic support services that they will need to be successful. Some of the departments that work closely with SASS include, but are not limited to, Academic Advising, Office for Students with Disabilities, Writing Center, Math Lab, Reading Lab, and Accounting Lab. Further, SASS works with the faculty to identify students who would benefit from academic support services. Student Academic Support Services is temporarily located on the lower level of the Ellison Campus Center.

Career Services

The mission of the Office of Career Services is to offer comprehensive career planning support to all members of the Salem State University community (undergraduate, graduate students and alumni) in identifying, planning and implementing thoughtful career decisions. The counseling and programmatic services encompass all stages of the career development process remaining sensitive to the influence of personal development concerns. Career Services assists clients in conducting thorough self assessment (clarifying values, interests, skills and personality preferences), provide access (print and technical) to occupational, job search, current labor market and graduate school information through their comprehensive Career Resource Center. Additionally they teach job search skills and strategies, which enable students and alumni to conduct successful targeted job searches. You can access the Career Services Office on their website at <http://www.salemstate.edu/1767.php>, or the is located on the first floor of the Ellison Campus Center.

Music Society

The Music Society is a student-run organization that supports non-academic musical activities at Salem State University. It is open to anyone who has an interest in any aspect of music. The Salem State University Program Council sponsors the club. If you are interested in more information, contact Dr. Hillyer (faculty sponsor).

Music Education

Salem State University does not currently offer a degree program in music education but there is club that assists students in learning about the variety of options and resources that are available in order to attain alternative certification. Students interested in pursuing music education are encouraged to attend meetings to hear valuable insights from alumni and current students about how to attain certification to teach public school in Massachusetts. This organization allows students to share information, ask questions, attend conferences, and host lecture/demonstrations on a variety of topics in music education.

V. JUST FOR SENIORS

Senior Audit

It is highly recommended that all seniors (90 or more earned credits) check their flow sheets carefully with the help of their advisor to determine what requirements remain before they are eligible to graduate. Starting this process at least two semesters in advance of your anticipated graduation will ensure that you may have time to take the courses you are missing. Beginning in early fall semester 2011, students will have access to their degree audit via Navigator. More information on this will be forthcoming. Students who are following a flow sheet from fall 2006 or earlier must still request a manual audit through Academic Advising.

Recitals and Other Projects for MUS 511N

All students enrolled in MUS 511N Seminar II for Music Majors are required to create a senior project. The project can take many forms. Some students choose to perform recitals (explained below). Some students choose to do research projects. Others have created compositions. There are no limits to what your senior project can be, but it should reflect your growth as a musician and help you prepare for the next step. Some projects may take more than one semester to develop. Make sure to discuss your ideas with your advisor and the instructor of MUS 511N before you start working on them.

There are two options for a senior recital. The first type of recital is a “half” senior recital done to partially fulfill the requirements for MUS 511N. This recital is 30 minutes of music in length and will be scheduled during the spring semester. The student who wishes to perform a half recital must be enrolled in both MUS 511N and applied lessons during their recital semester. The student’s applied teacher will determine recital requirements. The student is responsible for all details and related costs including scheduling, rehearsals, programs, invitations, accompaniment needs, etc. that are necessary for a recital project. All recitals are to be performed in the recital hall at Central Campus and are for the sole purpose of partially fulfilling the requirements for MUS 511N.

The second recital option for seniors is a “full” senior recital. This recital is one hour (of music) in length and typically scheduled during the 5 o’clock hour during the semester the student is enrolled in MUS 511N. Requirements for this recital include a Directed Study (MUS 500) one semester prior to the recital semester. This directed study must be done with a member of the full time faculty and will be used to prepare and do research in anticipation of the recital. The student must be enrolled in applied lessons during both the Directed Study semester and the recital semester. During the recital semester, the student must be enrolled in the Recital level of applied music. The student’s applied teacher will determine recital requirements. There is a required faculty preview to be scheduled and performed at least three weeks prior to the recital date. All planned recital repertoire must be fully prepared and ready for review at this preview. Any un- or under-prepared repertoire will be removed from the recital program, and this may in turn shorten the program too much, leading to cancellation of the recital and possibly jeopardizing the student’s MUS 511 final grade. This faculty panel will determine whether each student is sufficiently prepared for his/her recital. If the faculty determines that a student is not adequately prepared, the student will not be allowed to perform his/her recital. The student is responsible for all details and related costs including scheduling, rehearsals, invitations, accompaniment needs, programs, etc. that are necessary for a recital project. All recitals are to be performed in the recital hall at Central Campus and are for the sole purpose of partially fulfilling the requirements for MUS 511N.

VI. CALENDAR OF EVENTS*†

September

9/12	Welcome Back! Includes performance by The Virtualosity Duo with Dr. Beverly Soll	Recital Hall, 11:00
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October

10/1	Admissions Open House	TBA
10/1	Music Major Auditions/Jury Make Ups	Central Campus, 1:00
10/3	Grace Kelly Master Class	Recital Hall, 11:00
10/3	Concert—Grace Kelly	Recital Hall, 7:30
10/17	Concert—Faculty Jazz	Recital Hall, 7:30
10/20-21	Mike Rossi in Residence	TBA
10/20	Concert—Mike Rossi	Recital Hall, 7:30
10/23	Admissions Open House	TBA

November

11/14	Applied Music Open Recital (AMOR)	Recital Hall, 11:00
11/19	Admissions Open House	TBA
11/30	Women's Chorale & University Chorus	Recital Hall, 7:30

December

12/1	University Band	Recital Hall, 5:00
12/5	Applied Music Open Recital (AMOR)	Recital Hall, 11:00
12/5	World Music & Percussion	Recital Hall, 7:30
12/6	Concert Band	Recital Hall, 7:30
12/7	Chamber Orchestra & Handbells	Recital Hall, 7:30
12/8	Jazz Bands	Recital Hall, 7:30
12/12	Piano Studio Recital	Recital Hall, 11:00
12/12	Chamber Singers & Guitar Ensemble	Recital Hall, 7:30
12/14-16	Juries	Recital Hall, TBA

Spring semester events and activities to be announced at a later time

*The Annual Music Department Banquet is scheduled at the end of the school year and is an opportunity for us to celebrate the accomplishments of the students and faculty. We especially like to take the opportunity to acknowledge the graduating seniors. The Banquet is typically held off campus and requires reservations to attend. Hold May 2, 2012 in your calendars for this year's banquet.

†Events are often added to the calendar after this handbook goes to print, so check your email, bulletin boards and the music department web site often for the most up-to-date information.

VII.

APPENDIX

**APPLIED
MUSIC
BENCHMARKS**

**Salem State University Music Department
Standards for Applied Bass**

Suggested technique, etudes, and repertoire (or equivalent)				
Course	Technique	Repertoire	Bass Lines	Performance
MUS 161	-Major Scales -Minor Scales (Natural Minor, Harmonic Minor, Melodic Minor) -Major 7 Arpeggios -Minor 7 Arpeggios -All 1 Octave, All quarter note = 92	-Simadl— 30 Etudes for String Bass* -Blues Melody*	-Construct “2-feel” and “Walking” bass lines on a Blues Form	-Required Each Semester: -Jury
MUS 261	-Major Scales -Minor Scales -Major 7 Arpeggios -Minor 7 Arpeggios -All 2 Octaves, All quarter note = 92	-Simadl— 30 Etudes for String Bass* -Bossa Nova Melody*	-Construct bass lines in various Latin Styles, i.e., Bossa Nova, Cha-Cha, Tumbao, etc.	-Required Each Semester: -Participation in relevant ensemble(s) -Jury -Applied Music Open Recital
MUS 361	-All Modes -Dominant 7 Scales (Blues, Diminished Whole Tone [altered], Mixolydian, Symmetric Diminished) -All 1 Octave, All quarter note = 92	-Simadl— 30 Etudes for String Bass* -Standard Jazz Tune melody*	-Construct bass lines on standard tunes incorporating II-V-I progression, thematic development, rhythmic variation, etc.	-Required Each Semester: -Participation in relevant ensemble(s) -Jury -Applied Music Open Recital
MUS 461	-All Modes -Dominant Scales -Arpeggios (Major, Minor, Diminished, Half Diminished, Augmented) -All 2 Octaves, All quarter note = 92	-Simadl— 30 Etudes for String bass* -Modern Jazz Tune melody*	-Construct bass lines in different time signatures, i.e., 3/4, 5/4, 7/4, etc.	-Required Each Semester: -Participation in relevant ensemble(s) -Jury -Applied Music Open Recital

* An asterisk denotes that piece/exercise is to be played with a bow for upright bass players only.

**Salem State University Music Department
Standards for Applied Bassoon**

Suggested technique, etudes, and repertoire (or equivalent)				
Course	Scales	Etudes	Literature	Performance
MUS 161	-All major scales	-Weissenborn Studies	-Bach—Cello Suites -Galliard—Sonatas	Required Each Semester: -Jury -Participation in relevant ensemble(s)
MUS 261	-All major and minor scales	-Milde Concert Studies Book	-Vivaldi—Concerti -Mozart--Concerto	Required Each Semester: -Jury -Participation in relevant ensemble(s)
MUS 361	-All major and minor scales	-Milde Studies in All Keys -Milde Concert Studies Book 2	-Vivaldi—Concerti -Weber—Concerto	Required Each Semester: -Jury -Participation in relevant ensemble(s) -Applied Music Open Recital
MUS 461	-All Major and Minor Scales	-Milde Concert Studies in All Keys -Bozza studies -Giampieri studies	-Bozza solo works -Other solos by choice	Required Each Semester: -Jury -Participation in relevant ensemble(s) -Applied Music Open Recital

**Salem State University Music Department
Standards for Applied Classical Guitar**

Suggested technique, etudes, and repertoire (or equivalent)

Course	Scales & Basic Musicianship	Etudes & Technical Studies	Repertoire	Sight Reading & Other	Performance
MUS 161	-Four Major scales and minor equivalents through 4 sharps	-Segovia—Scales -Tarrega—The Complete Technical Studies -Tarrega—Arpeggios and Tremolos -Giuliani—120 Right hand Studies -Tennant—Pumping Nylon	-J.S. Bach—Gavotte in G major -Carulli—Etude in C major -Late 17 th Cent, Anon.—Minuet in G -Belson & Breines—Modern Reading Text in 4/4 -Dowland—Wilson’s Wilde -Sor—Etude in C major, op. 60 no. 6 -Brouwer—Simple Studies -J.S. Bach—Bourée (1 st Lute Suite) -Tarrega—Adelita	-Daily practice in Sight-reading quarter-note and eighth note melodies in first position in 4/4 and 3/4 -Daily practice in Sight-reading selected studies -Memorization of pieces	Required each semester: -Jury -Participation in relevant ensemble(s)
MUS 261	-Major Scales and minor equivalents (E, F, Bb, Eb) -Chromatic Scales -Develop intervals, voice leading, counterpoint, etc. -Play and understand all Major and Minor chords in at least three different positions up the fingerboard	-Segovia—Scales -Tarrega—The Complete Technical Studies -Tarrega—Arpeggios and Tremolos -Giuliani—120 Right hand Studies -Tennant—Pumping Nylon	-Handel—Saraband and Variations -J.S. Bach—Gavotte in E Major -Llobet—El Noy de la Mare -Belson & Breines—Modern Reading Text in 4/4 -Ponce—24 Preludes	-Daily Practice in Sight-reading two-voice, quarter note and eighth note contrapuntal pieces in 3/4, 4/4, and 6/8 in 1 st , 2 nd and 3 rd positions	Required each semester: -Jury -Participation in relevant ensemble(s) -Applied Music Open Recital
MUS 361	-Introduction of harmonic minor scales and modes -Continuation of Major, Minor and Chromatic Scales -Develop understanding of diminished scales -Continue Development of intervals, voice leading, counterpoint, etc.	-Segovia—Scales -Tarrega—The Complete Technical Studies -Tarrega—Arpeggios and Tremolos -Giuliani—120 Right hand Studies -Tennant—Pumping Nylon	-J.S. Bach—Prelude in D Minor -Villa-Lobos—Etude No. 1 -Tarrega—Prelude in F Major -J.S. Bach—Gavottes, Cello Suites -Tarrega—Maria -Villa-Lobos—Etude No. 4 -Ponce—24 Preludes	-Sight-read selected studies	Required each semester: -Jury -Participation in relevant ensemble(s) -Applied Music Open Recital
MUS 461	-Continue development of harmonic minor scales and modes -Continuation of Major Scales and Minor equivalents, diminished scales -Continue study of Chromatic Scales, development of intervals, voice leading, counterpoint, etc.	-Segovia—Scales -Tarrega—The Complete Technical Studies -Tarrega—Arpeggios and Tremolos -Giuliani—120 Right hand Studies -Tennant—Pumping Nylon	-Tarrega—Caprico Arabe -Giuliani—Grande Overture -Bach/Gounod—Ave Maria -Mertz—Tarantelle -J.S. Bach—Partita II in D Minor -Ponce—24 Preludes	-Sight-read selected advanced melodies	Required each semester: -Jury -Participation in relevant ensemble(s) -Applied Music Open Recital

**Salem State University Music Department
Standards for Applied Flute**

Suggested technique, etudes, and repertoire (or equivalent)

Course	Technique	Scales & Arpeggios	Etudes & Repertoire	Other	Performance
MUS 161	-Develop fundamentals of tone production and breathing, good posture and finger position -Learn simple time signatures and key signatures -Long Tones -Diaphragmatic Breathing	-Major Scales (through 2 sharps and 2 flats), 1 Octave in eighth notes, quarter note = 92	-A Tune A Day -Trevor Wye—A Beginner’s Book, vol. 1 and 2 -Mel Bay—Fun With Flute -Mel Bay—Solo Pieces for the Beginning Flutist -Moyses—40 Little Pieces in Progressive Order -Others as required	-Develop appropriate musical etiquette -Instrument care -Attendance at one live concert per semester	Required each semester: -Jury -Participation in relevant ensemble(s)
MUS 261	-Maintain proper breath support and embouchure control -Learn trills and basic ornaments -Develop Sight-Reading skills -Memorization of one piece -Octave Slurs -Continue Developing time signatures and key signatures	- Major Scales (through 4 sharps and 4 flats), 1 Octave in eighth notes, quarter note = 92 -Minor Scales (4 sharps & 4 flats), 2 Octaves in eighth notes, quarter note = 92 with varied articulations	-Rubank Elementary Method -Rubank Intermediate Method -Rubank Supplementary Studies -Voxman Selected Duets for Flute, vol. 1 -Music Thru Time, vol. 2 -Moyses—65 Little Pieces for Flute in Progressive Order -Moyses—A Treasury of Flute Music in Progressive Order -Buononcini—Diverimenti -Others as required	-Study duets from the 17 th century -Attendance at one live concert each semester -Potential to develop skills and technique on piccolo	Required each semester: -Applied Music -Open Recital -Jury -Participation in relevant ensemble(s)
MUS 361	-Continued Development of tone production -Develop vibrato and double tonguing -Slow Circles	-All Major & All Minor Scales, 2 Octaves in eighth notes, quarter note = 92 -Chromatic Scale	-Rubank Advanced Method, vol. 1 -Garibaldi Etudes -Cavalli—Melodious and Progressive Studies -Kohler—15 Easy Studies op. 33 -Taffanel-Gaubert—Daily Exercises -Sacred Solos for the Flute, vol. 1 and 2 -Cramer Music—Masterworks for Solo Flute -Others as required	-Optimize Practice Time -Attendance at one live concert each semester -Continue Study of Duets	Required each semester: -Applied Music -Open Recital -Jury -Participation in relevant ensemble(s)
MUS 461	-Continue developing technique, building on acquired skills	-All Major & All Minor Scales, 3 Octaves in eighth notes, quarter note = 92 -All Major & Minor Scales & Arpeggios, 3 Octaves, in eighth notes, quarter note = 92	-Reichart—op. 5 -Hughes—Etudes, op. 40 -Jeanjean—Etudes Modernes -24 Concert Studies from the Works of JS Bach -Trinity College of Music Publication—Orchestral Extracts for Flute -Baxtresser—Great Flute Duos from the Orchestral Repertoire -Others as Required	-Continue Developing Practice Technique -Learn to use CDs and other recorded media as a valuable teaching tool -Attendance at two live concerts each semester	Required each semester: -Applied Music -Open Recital and Jury -Participation in relevant ensemble(s)

**Salem State University Music Department
Standards for Applied Jazz Guitar**

Suggested technique, etudes, and repertoire (or equivalent)

Course	Scales & Arpeggios	Chord Vocabulary	Rhythmic Technique	Repertoire	Performance
MUS 161	-All major and natural minor scales, 2 octaves (all played in eighth notes, quarter note=92)	-Major, Minor, Maj7, Min7, Dom7 (at least 2 positions each) -Arpeggios of the chords (2 octaves in eighth notes, quarter note = 92)	-Development of swing feel, introduction of syncopation	-Able to play medium tempo standard tune, melody and chords (separately), with melody including quarter and eighth notes	Required each semester: -Jury
MUS 261	-Dom7 and Min7b5, 2 octaves, Dorian and Phrygian Modes (all played in eighth notes, quarter note=92)	-Min7b5, Dim7, Maj6, Min6 (at least 2 positions each) -Begin to add natural tensions to chord voicing (9yths, 11ths, 13ths) -Arpeggios of the chords (2 octaves in eighth notes, quarter note = 92)	-Increase use of syncopation, demonstrate swing feel in both rhythmic "comping" and single line playing -Play basic Latin rhythms (4/4 time)	-Able to play slow to medium tempo standard tune chord/melody style (chords and melody simultaneously) -Improvise over II-V-I chord progression at medium tempo -Able to construct and play a bass line to a tune from the standard repertoire	Required each semester: -Applied Music Open Recital w/out accompaniment -Participation in relevant ensemble(s) -Jury
MUS 361	-Melodic and harmonic Minor, Lydian and Locrian modes (all played in eighth notes, quarter note=92)	-Utilize natural and altered tensions in chord voicing (all 12 keys) -Dom7sus4, Minor (Major 7), at least 2 positions each	-Development of walking bass with chords -Able to play ballad, medium and up=tempo swing tune, and a range of slow to up-tempo Latin feels	-Able to play both swing and straight eighths (Latin feel) -Demonstrate chord-melody style for a ballad and medium tempo standard tune -Able to play and improvise using scales, Modes, and arpeggios a number of tunes from the standard repertoire (6 or more with some committed to memory) -Transcribe solo, 32 meas. minimum	Required each semester: -Applied Music Open Recital w/out accompaniment -Participation in relevant ensemble(s) -Jury
MUS 461	-Modes from the melodic minor & harmonic minor scales (all played in eighth notes, quarter note=92)	-Drop twos and drop threes, Maj7, Min7, Dom7, Min7b5 -Dom7b5, Dom7# -Chords voiced in 4ths -Rootless chords	-Able to play swing and Latin in slow, medium and fast tempos	-Able to play and improvise within tunes with multiple key changes at various tempos -Perform two solo pieces from standard repertoire using walking bass lines, chord-melody and improvisation -Transcribe and play a solo from memory	Required each semester: -Applied Music Open Recital w/out accompaniment -Participation in relevant ensemble(s) -Jury

**Salem State University Music Department
Standards for Applied Music Composition**

Suggested Studies & Requirements or Equivalent

Course	Orchestral	Wind Band	Voice/Choral	Songwriting	Performance
MUS 146	<ul style="list-style-type: none"> -Understand the traditional role of instruments in the orchestra -Memorize basic instrumentation rules (i.e., range, color, tessitura, etc.) -Compose short exercises for solo, duo, and small chamber ensembles 	<ul style="list-style-type: none"> -Understand the traditional role of instruments in the wind band -Memorize basic instrumentation rules (i.e., range, color, tessitura, etc.) -Compose works for a variety of ensembles of similar instruments that together makeup the sections of the wind band 	<ul style="list-style-type: none"> -Understand the traditional role of each unique voice part (including operatic and choral) -Memorize basic vocal writing rules (i.e., range, color, tessitura, etc.) -Compose short exercises for solo/duo and ensemble with and without accompaniment 	<ul style="list-style-type: none"> -Understand the traditional relationship between style and singer, music and lyrics -Memorize basic songwriting rules and be able to identify works in a variety of styles and rhythms -Compose melodies (with harmony) in a variety of styles and rhythms 	<ul style="list-style-type: none"> Required each semester: -Jury -Have at least one new composition performed (recording and score included in semester portfolio)
MUS 246	<ul style="list-style-type: none"> -Understand basic orchestration concepts and apply them to compositions -Develop knowledge of traditional techniques and styles through listening and score study -Compose extended works for a variety of chamber ensembles that together makeup the orchestra 	<ul style="list-style-type: none"> -Understand basic arranging concepts and apply them to compositions -Develop knowledge of traditional techniques and styles through listening and score study -Compose works for a variety of ensembles of dissimilar instruments that together makeup the sections of the wind band 	<ul style="list-style-type: none"> -Understand basic arranging styles and strategies for solo and choral settings -Develop knowledge of traditional techniques and styles through listening and score study -Compose extended works for solo/duo and ensemble with and without accompaniment 	<ul style="list-style-type: none"> -Understand basic arranging styles and form strategies for different genres -Develop knowledge of traditional techniques and styles through listening and reading -Compose complete songs (with harmony) in a variety of styles and rhythms 	<ul style="list-style-type: none"> Required each semester: -Jury -Have at least one new composition performed (recording and score included in semester portfolio)

Standards for Applied Music Composition, continued

<p>MUS 346</p>	<p>-Utilize advanced orchestration techniques to create a variety of soundscapes using traditional instruments</p> <p>-Demonstrate the ability to effectively incorporate uncommon instruments into the ensemble (western and world, including electronically produced instruments and sounds)</p> <p>-Compose for full orchestra, demonstrating an understanding of solo, duo, and small ensemble use in the larger ensemble</p>	<p>-Utilize advanced techniques to create a variety of soundscapes using traditional instruments</p> <p>-Demonstrate the ability to effectively incorporate uncommon instruments into the ensemble (western and world, including electronically produced instruments and sounds)</p> <p>-Compose for full wind band and wind ensemble, demonstrating an understanding of solo, duo, and small ensemble use in the larger band</p>	<p>-Utilize advanced techniques to create a variety of choral soundscapes</p> <p>-Demonstrate the ability to effectively score accompaniments for different solo voice types</p> <p>-Compose for chorus, demonstrating an understanding of solo, duo, and small ensemble use in the larger ensemble</p> <p>-Compose large scale solo/duo works with instrumental accompaniment</p>	<p>-Utilize advanced vocal and instrumental techniques to develop a unique style</p> <p>Demonstrate the ability to effectively score accompaniments in a variety of styles for varying ensembles</p> <p>-Compose songs for a specific project by creating a plan for an album</p>	<p>Required each semester:</p> <p>-Jury</p> <p>-Have at least one new composition performed (recording and score included in semester portfolio)</p>
	<p>-Compose advanced works in primary area of study</p> <p>-Demonstrate an advanced understanding of form, stylistic differences and idiomatic writing for both the greater ensemble and individual parts</p> <p>-Demonstrate an understanding of all other compositional areas of study and be able to arrange and/or compose basic works in those areas</p>				<p>Required each semester:</p> <p>-Jury</p> <p>-Have at least one new composition performed (recording and score included in semester portfolio)</p>
<p>MUS 446</p>					

**Salem State University Music Department
Standards for Applied Percussion**

Suggested technique, etudes, and repertoire (or equivalent)

Course	Snare Drum	Mallet Percussion	Timpani	Drum Set	Other	Performance
MUS 161	<ul style="list-style-type: none"> -Whaley—Musical Studies for the Intermediate Snare Drummer OR -Peters—Intermediate Snare Drum Studies -Rudiments from memory—5-stroke, 7-stroke, 9-stroke, 17-stroke rolls; Diddle rudiments; flams, flam-taps, flam accents, flamacues, Swiss army triplets; drags, ratamacues 	<ul style="list-style-type: none"> -Correct technique and ability to correctly strike all the different mallet instruments -Knowledge and practice of correct mallet choices -Perform all major scales (1 & 2 octave) -Read and perform melodic etudes and 2-mallet solos (Goldenberg—Modern School for Xylophone, Marimba, Vibraphone) -Regular sight-reading and harmonic analysis 	<ul style="list-style-type: none"> -Proper technique and knowledge of mallet choices -Tune the timpani by ear using pitch-matching and intervals -Perform appropriate repertoire (Peters—Fundamental Method for Timpani) 			<ul style="list-style-type: none"> Required Each Semester: -Jury -Applied Music Open Recital -Participation in relevant ensemble(s)
MUS 261	<ul style="list-style-type: none"> -Continuation of Whaley or Peters -Snare Drum concert pieces, various composers -Rudiments from memory—6-stroke, 10-stroke, 13-stroke, 15-stroke rolls; flam paradiddles, flamed mills, inverted flam taps; drag taps, dragadiddles 	<ul style="list-style-type: none"> -Perform all major triads with 4 mallets including inversions -Read and perform melodic etudes and 2-mallet solos (McMillan—Masterpieces for Marimba) -Read and perform 4-mallet repertoire (Grover—Four Mallet Primer) -Regular sight-reading and harmonic analysis 	<ul style="list-style-type: none"> -Proper technique and knowledge of mallet choices and timpani care -Perform appropriate repertoire (Peters—Fundamental Method for Timpani) -Perform 2, 3, or 4 drum solo timpani repertoire 	<ul style="list-style-type: none"> -Perform various grooves (i.e., swing, shuffle, funk, rock, samba, bossa nova) -Trade solos or improvise a musical solo 		<ul style="list-style-type: none"> Required Each Semester: -Jury -Applied Music Open Recital -Participation in relevant ensemble(s)

Standards for Applied Percussion, continued

<p>MUS 361</p>	<p>-Cirone—Portraits in Rhythm -Goldenberg—Progressive Solos -Rudimental application to groove based rhythms, i.e. double paradiddles in an Afro-Cuban style, flam rudiments in a swing style</p>	<p>-Correct use of 4-mallet technique -Perform all minor scales (1 & 2 octave) -Perform all minor triads, including inversions -Read and perform 2- and 4-mallet repertoire, various composers -Regular sight-reading and harmonic analysis</p>	<p>-Perform appropriate repertoire (Peters—Fundamental Method for Timpani) -Perform 3 or 4 drum timpani solo repertoire -Perform classical or romantic symphonies, i.e., Beethoven, Tchaikovsky, Mendelssohn</p>	<p>-Apply rudiments to drum set and play repertoire i.e., NARD (National Association of Rudimental Drummers) -Play melody of jazz standards on the drums -Interpret a lead sheet or big band chart</p>	<p>-Play all auxiliary percussion with proper technique - Study of orchestral excerpts -Hand drumming techniques and repertoire</p>	<p>Required Each Semester: -Jury -Applied Music Open Recital -Participation in relevant ensemble(s)</p>
<p>MUS 461</p>	<p>-Cirone—Portraits in Rhythm -Goldenberg—Progressive Solos -Delecluse—Keiskleiriana or Douze Etudes -Snare Drum excerpts, i.e., Rimsky-Korsakov—Scheherazade -Multiple percussion repertoire including Kraft—Morris Dance and French Suite and Hamilton—Funketude</p>	<p>-Read and perform advanced 4-mallet repertoire -Read and perform 2-mallet repertoire, i.e., Bach—Violin Sonatas an Partitas -Perform 7th chords on vibraphone with proper voice leading -Advanced sight-reading duets, i.e., Bach Inventions -Orchestral excerpt studies</p>	<p>-Perform advanced repertoire, i.e., Carter—Eight Pieces for Timpani -Perform 4 drum timpani solo repertoire -Perform classical or romantic symphonies, i.e., Beethoven, Tchaikovsky, Mendelssohn</p>	<p>-Apply rudiments to drum set and play advanced repertoire (i.e., Wilcoxon—Advanced Rudimental Swing Solos) -Play polyrhythms on drum set</p>	<p>-Play all auxiliary percussion with proper technique -Study of orchestral excerpts -Hand drumming techniques and repertoire</p>	<p>Required Each Semester: -Jury -Applied Music Open Recital -Participation in relevant ensemble(s)</p>

**Salem State University Music Department
Standards for Applied Piano***

Suggested technique, etudes, and repertoire (or equivalent)							
Course	Scales	Etudes	Baroque	Classic	Romantic	Contemporary	Performance
MUS 141	-All major + all forms of white key minor scales, 2 octaves (quarter=92)	-Czerny, Selected Studies (Germer), Volume 1, Part I	-Small pieces of J.S. Bach such as the Anna Magdalena Notebook	-Easy sonatas by Clementi, Dussek, or others	-Burgmüller, op. 100, or Schumann Album for the Young	-Bartok Mikrokosmos 1-2, Kabalevsky 24 pieces, Stravinsky 5 Fingers	Required Each Semester: -Studio recital -Jury
MUS 241	-All major and minor scales, 2/3/4 octaves (quarter=92)	-Czerny, Selected Studies (Germer), Volume 1, Part 2	-Bach 2-part inventions	-Sonatas by Clementi, Haydn, Mozart, or Beethoven	-Mendelssohn Boat Songs from S w/o W, Schubert Ländler, or Schumann character pieces	-Bartok Mikrokosmos 3, Prokofiev op. 65, small pieces by Rebikov, Ibert, Casella, etc.	Required Each Semester: -Applied Music Open Recital -Studio recital -Jury
MUS 341	-All major and minor scales, 2/3/4 octaves (8th=120)	-Czerny, School of Velocity, op. 299, or Preliminary School of Finger-Dexterity, op. 636	-Bach suites or 3-part inventions	-Easy sonatas by Scarlatti, Haydn, Mozart, or Beethoven	-Chopin Mazurkas, Mendelssohn S w/o W, Schumann character pieces, Schubert Moments Musicaux	-Bartok Mikrokosmos 4, pieces by Ginastera, Starer, Turina, Casella, etc.	Required Each Semester: -Applied Music Open Recital -2 pieces or multi-movement piece for studio class -Jury
MUS 441	-All major and minor scales, 2/3/4 octaves (16th=100)	-cont. op. 299 or op. 636	-Bach WTC or any suites or partitas	-More difficult sonatas by Scarlatti, Haydn, Mozart, or Beethoven	-Chopin Nocturnes or Etudes, Brahms small pieces, Schubert Impromptus	-Bartok Mikrokosmos 5-6, Debussy, Prokofiev, Stravinsky	Required Each Semester: -Applied Music Open Recital -Studio recital -Jury

*Minimum requirement to enroll Applied Piano Lessons: Students need to pass the Piano Proficiency Examination prior to enrolling in MUS 141 Applied Piano I. Students may take MUS 106N Piano Class I and/or MUS 115 Piano Proficiency in preparation for the Piano Proficiency Examination.

**Salem State University Music Department
Standards for Applied Saxophone**

Suggested technique, etudes, and repertoire (or equivalent)				
Course	Scales	Etudes	Literature	
MUS 161	-All major scales in full range + all major arpeggios (slurred, sixteenth = 80) -Chromatic Scale in full range (slurred, sixteenth = 120)	-Ferling—48 Studies -Voxman—Selected Studies -Bona—Rhythmical Articulation	-Larry Teal—Solos for the Alto/Tenor Saxophone Player -Bozza—Aria -Eccles—Sonata -Haydn—Sonata No. 3 -Ilbert—Aria	Required Each Semester: -Jury -Participation in relevant ensemble(s) -Applied Music Open Recital
MUS 261	-All harmonic minor scales in full range + all minor arpeggios (slurred, sixteenth = 80)	-Berbiguier—18 Studies -Soussman—30 Etudes	-Debussy—Rhapsodie -Heiden—Sonata -Milhaud—Scaramouche	Required Each Semester: -Jury -Participation in relevant ensemble(s) -Applied Music Open Recital
MUS 361	-All major and minor scales in thirds played in full range (slurred, sixteenth = 80)	-Rossi—15 Altissimo Etudes -Karg-Elert—25 Carprices	-Bach—Cello Suites -Creston—Sonata -Glasunov—Concerto	Required Each Semester: -Jury -Participation in relevant ensemble(s) -Applied Music Open Recital
MUS 461	-All Major and Minor Scales in fourths played in full range (slurred, sixteenth = 80)	-Bozza—Etudes-Caprices -Lauba—Etudes	-Ilbert—Concertino da Camera -Absil—Sonata -Gottkovsky—Brilliance	Required Each Semester: -Jury -Participation in relevant ensemble(s) -Applied Music Open Recital

**Salem State University Music Department
Standards for Applied Sitar**

Course	Suggested Technique and Repertoire (or equivalent)	Performance
MUS 161	<p>Student will memorize and have mastery of:</p> <ul style="list-style-type: none"> -The sargam system -Beginning mizrab patterns -Sapat and murchhana -2,3, and 4 note paltas <p>-At least 1 sargam and 1 gat in 2 basic ragas (such as yaman, bhairavi, khammaj, or kafi)</p>	-Jury each semester
MUS 261	<p>Student will memorize and have mastery of:</p> <ul style="list-style-type: none"> -Intermediate mizrab patterns: krintan, zamzama -jhala and ulta jhala -2-8 note paltas <p>-At least 1 sargam, 1 slow gat, 1 fast gat, and several taans in 4 basic ragas (such as yaman, bhairavi, khammaj, kafi, desh, marwa, bhupali, bhag, or bhairav)</p> <p>-The ability to distinguish the mahar and gayaki ang styles when listening to sitar recordings</p>	-Jury each semester
MUS 361	<p>Student will memorize and have mastery of:</p> <ul style="list-style-type: none"> -Advanced mizrab patterns -2-16 note paltas <p>-Beginning skills in alap, meend, and gamak</p> <p>-At least 1 sargam, 1 slow gat, 1 fast gat, and several taans in 6 ragas</p> <p>-Familiarity with talas such as rupak, ektal, and jhaptal</p>	-Jury each semester -One Applied Music Open Recital per year
MUS 461	<p>Student will memorize and have mastery of:</p> <ul style="list-style-type: none"> -Advanced mizrab patterns -Advanced sapat exercise in yaman -Moderate skills in alap, jod, jhala and meend/gamak <p>-At least 1 sargam, 1 slow gat, 1 fast gat, and several taans in 10 of following ragas: yaman, bhairavi, bhupali, kafi, desh, khammaj, bhairav, marwa, tilak kamod, bageshree, jaijivanti, hansadhvani, malkauns, jaunpuri, kirwani, or puriya dhanashree</p> <p>-The ability to compare and contrast similar ragas (such as jaunpuri and darbari Kanada or hameer and kamod)</p>	-Jury each semester - One Applied Music Open Recital per year

Salem State University Music Department
Standards for Applied Tabla

Course	Suggested Technique and Repertoire (or equivalent)	Performance
MUS 161	Student will memorize and have mastery of both playing and reciting the following: -The basic strokes of dha, dhin, ge, tun, tete, kat, kri -The theka for teental -1 uthan; 4 tukras; 3 gaidas; 1 rela (or equivalent repertoire)	-Jury each semester
MUS 261	Student will memorize and have mastery of both playing and reciting the following: -Advanced strokes for both hands including dhire, ra, and kran -thekas for 2 talas -2 uthans; 8 tukras; 6 gaidas; 1 peshkar; 1 gat; 1 peshkar (or equivalent repertoire)	-Jury each semester
MUS 361	Student will memorize and have mastery of both playing and reciting the following: -thekas for 3 talas -2 uthans and 12 tukras -10 gaidas; 2 peshkars; 2 gats including tipalli; 1 farmaishi tihai; 2 relas; 1 bant (or equivalent repertoire) -Ability to distinguish between banarsi and punjabi styles of tabla-playing	-Jury each semester -One Applied Music Open Recital per year
MUS 461	Student will memorize and have mastery of both playing and reciting the following: -thekas for 4 talas -3 uthans and 15 tukras -3 peshkars including one in ektaal -4 gats; 3 thais; 3 relas; 2 bants; 1 gat-gaida (or equivalent repertoire) -Beginning ability to improvise paltas and thais set to teental	-Jury each semester - One Applied Music Open Recital per year

**Salem State University Music Department
Standards for Applied Trombone**

Suggested technique, etudes, and repertoire (or equivalent)

Course	Scales & Arpeggios	Technical Studies	Repertoire	Performance
MUS 161	<ul style="list-style-type: none"> -Major & Minor Scales (natural, harmonic, melodic) thru 4 sharps & 4 flats -Chromatic Scale, low E thru high B-flat -All the above in eighth notes, quarter note = 80 -Major & Minor Arpeggios thru 4 flats & 4 sharps, in eighth notes, quarter note = 72 	<ul style="list-style-type: none"> -Melodious Etudes for Trombone, Book 1 (Bordogni/Rochut) -Arbans' Complete Method (Arban/Alessi) -60 Selected Studies, Book 1 (Fischer) -Trombone Craft, Clef Studies, Lip Slurs (Edwards) 	<ul style="list-style-type: none"> -Andante and Allegro (Barat) -Sonatas (Galliard) -Cello Suites, excerpts (J.S. Bach) -Sonata in F minor (Telemann) -Morceau Symphonique (Guillmant) 	<ul style="list-style-type: none"> Required Each Semester: <ul style="list-style-type: none"> -Jury
MUS 261	<ul style="list-style-type: none"> -Major & Minor Scales, 2 octaves, in sixteenth notes, quarter note = 60 -All Major & Minor arpeggios, 2 octaves, in eighth notes, quarter note = 80 	<ul style="list-style-type: none"> -Melodious Etudes for Trombone, Book 1 (Bordogni/Rochut) -Arbans' Complete Method (Arban/Alessi) -60 Selected Studies, Book 1 (Fischer) -Clef Studies (Blazevich) -Patterns for Jazz (Swanson) 	<ul style="list-style-type: none"> -Concerto (Larsson) -Sonata (McKay) -Cello Suites, excerpts (J.S. Bach) -Concerto (Rimsky-Korsakov) -Jazz Standards -Orchestral Excerpts 	<ul style="list-style-type: none"> Required Each Semester: <ul style="list-style-type: none"> -Jury -Applied Music Open -Recital -Participation in relevant ensemble(s)
MUS 361	<ul style="list-style-type: none"> -Whole Tone Scales, Pentatonic Scales, Modes 	<ul style="list-style-type: none"> -Clef Studies (Blazevich) -Melodious Etudes for Trombone, Book 2 (Bordogne/Rochut) -15 Etudes (Bitsch) -12 Etudes (Bourty) -Patterns for Jazz (Swanson) 	<ul style="list-style-type: none"> -Orchestral Excerpts -Sonatas for Viola de Gamba (J.S. Bach) -Sonatine (Casterde) -Fantasy (Creston) -Concerto (Rota) -Concerto (Tomasi) -Sequenza (Berio) -Jazz Standards -Orchestral Excerpts 	<ul style="list-style-type: none"> Required Each Semester: <ul style="list-style-type: none"> -Jury -Applied Music Open -Recital -Participation in relevant ensemble(s)
MUS 461	<ul style="list-style-type: none"> -Mixed Modes, Octatonic Scales, Pentatonic Scales 	<ul style="list-style-type: none"> -Melodious Etudes for Trombone, Book 2 (Bordogne/Rochut) -Arbans' Complete Method (Arban/Alessi) -Graphismes (Bozza) -Clef Studies (Blazevich) -Sequences (Blazevich) -Patterns for Jazz (Swanson) 	<ul style="list-style-type: none"> -Orchestral Excerpts 	<ul style="list-style-type: none"> Required Each Semester: <ul style="list-style-type: none"> -Jury -Applied Music Open -Recital -Participation in relevant ensemble(s)

**Salem State University Music Department
Standards for Applied Trumpet**

Suggested technique, etudes, and repertoire (or equivalent)

Course	Technique	Scales	Etudes	Repertoire	Performance
MUS 161	-Student will develop fundamentals of control, tone production, articulation, hand position, and stance	-All major scales to 9 th ascending and descending, 2 octaves (except E and Eb), in eighth notes, quarter = 120 -Chromatic, low F# to G2, quarter = 100 (slur ascending, tongue descending)	-Arban -Concone -Vizzutti—Book 1 Method for Trumpet, Technical Studies 1 and 2	-Solo Repertoire -Arturian—Trumpet Concerto -Hovhannes—Prayer of Saint Gregory	Required Each Semester: -Jury -Applied Music Open Recital -Participation in relevant ensemble(s)
MUS 261	-Student will develop technique, articulation, and lyrical playing	-Scales and patterns, Harmonic Minor, Circle of 5ths (in eighths, quarter = 120), slur ascending, tongue descending	-Vizzutti—Book 1, Lip Flexibilities, Technical Studies 3-9 -Snedecor Lyrical Studies -Charlier Etudes -Nagel Contemporary Studies -Multiple tonguing	-Solo Repertoire -Haydn—Trumpet Concerto -Hummel—Trumpet Concerto	Required Each Semester: -Jury -Applied Music Open Recital -Participation in relevant ensemble(s)
MUS 361	-Student will develop skills in Orchestral playing, 20 th Century and Baroque Music, -jazz articulation and phrasing	-Two whole tone scales beginning on C and C# (in eighth notes, quarter = 120), slur ascending, tongue descending -Review all preceding scales	-Nagel Speed Control -Vizzutti Range Studies -Charlier -Sachse Transposition -Jazz Solo transcription -Patterns for Jazz/Chord Study	-Solo Repertoire Baroque -Hindemith—Sonata	Required Each Semester: -Jury -Applied Music Open Recital -Participation in relevant ensemble(s)
MUS 461	-Student will continue to develop knowledge of repertoire -Student will develop technique for different keyed trumpets (C, Piccolo)	-Diminished scales beginning on C, C#, and D, half/whole ascending, H/W descending, one octave, slur ascending, tongue descending (in eighths, quarter = 120)	-Bordogni -Charlier -McGregor Orchestral Studies, vols. I-IV -Jazz Transcription and Performance -Messiah, Miscellaneous prelude and recessional music for piccolo trumpet	-Solo Repertoire choices representing Jazz, Baroque, Classical, Contemporary genre	Required Each Semester: -Jury -Applied Music Open Recital -Participation in relevant ensemble(s)

**Salem State University Music Department
Standards for Applied Voice**

Suggested technique, etudes, and repertoire (or equivalent)

Course	Diction, Communication &						
	Presentation	Language	Vocal Technique	Artistry/Musicianship	Repertoire	Performance	
MUS 151	-Professional, open body posture, engaged focus, -Music is memorized	-Consonants and vowels are clear & understandable -A variety of languages is presented -Foreign language text word-for-word	-Demonstrates adequate breath management/support -Development of a stable technique (range/register transitions, dynamic control, tone quality, etc.) -Development of healthy vocal habits	-Performs accurate notes, rhythms, dynamics, & intonation appropriate for student's skill level	-Performs a variety of works and styles, chosen largely from the classical repertoire, demonstrating a diversity of styles, periods, types, languages, and composers	-2 pieces at Jury each semester -One performance each semester in addition to the jury	
MUS 251	-Incorporates multiple focuses and simple gestures -Music is memorized	-Effective communication of literary ideas to the audience -A variety of languages is presented -Foreign language text word-for-word	-Demonstrates a clear and consistent tone quality -Continued development of a stable technique -Fundamental development of flexibility (range/register transitions, dynamic control, tone quality, etc.) -Development of healthy vocal habits	-Demonstration of expressive phrasing -Performs accurate notes, rhythms, dynamics, & intonation appropriate for student's skill level	-Performs a variety of works and styles, chosen largely from the classical repertoire, demonstrating a diversity of styles, periods, types, languages, and composers	-2 pieces at Jury each semester -One performance each semester in addition to the jury	
MUS 351	-Incorporates gestures and focuses when appropriate -Music is memorized	-Effective communication of emotional qualities -A variety of languages is presented -Foreign language text word-for-word	-Demonstrates legato and sostenuto with dynamic variety -Continued development of stability and flexibility of technique appropriate to his/her skill level (range/register transitions, dynamic control, tone quality, etc.) -Presents healthy vocal habits	-Performs multiple styles effectively -Performs accurate notes, rhythms, dynamics, & intonation appropriate for student's skill level	-Performs a variety of works and styles, chosen largely from the classical repertoire, demonstrating a diversity of styles, periods, types, languages, and composers	-2 pieces at Jury each semester -One performance each semester in addition to the jury	
MUS 451	-Uses body gesture as well as face to communicate text when appropriate -Music is memorized	-Effective performance of both "eye contact" and "4 th wall" -A variety of languages is presented -Foreign language text word-for-word	-Demonstrates skill with tonal color -Continued development of a stability and flexibility of technique appropriate to his/her skill level (range/register transitions, dynamic control, tone quality, etc.) -Presents healthy vocal habits	-Performs with sensitive interpretation and effective collaboration with accompanist -Performs accurate notes, rhythms, dynamics, & intonation appropriate for student's skill level	-Performs a variety of works and styles, chosen largely from the classical repertoire, demonstrating a diversity of styles, periods, types, languages, and composers	-2 pieces at Jury each semester -One performance each semester in addition to the jury	

SALEM STATE UNIVERSITY JURY COVER SHEET**

Please supply the requested information. Please write legibly. List only one instrument/voice per form. Use a separate form for each additional instrument.

Jury Date _____

Student Name _____

Instrument/Voice _____

Applied instructor _____

Total semesters you have studied this instrument/voice privately in college? _____

Total semesters you have studied this instrument privately at SSU? _____

Total years of private study on this instrument prior to college? _____

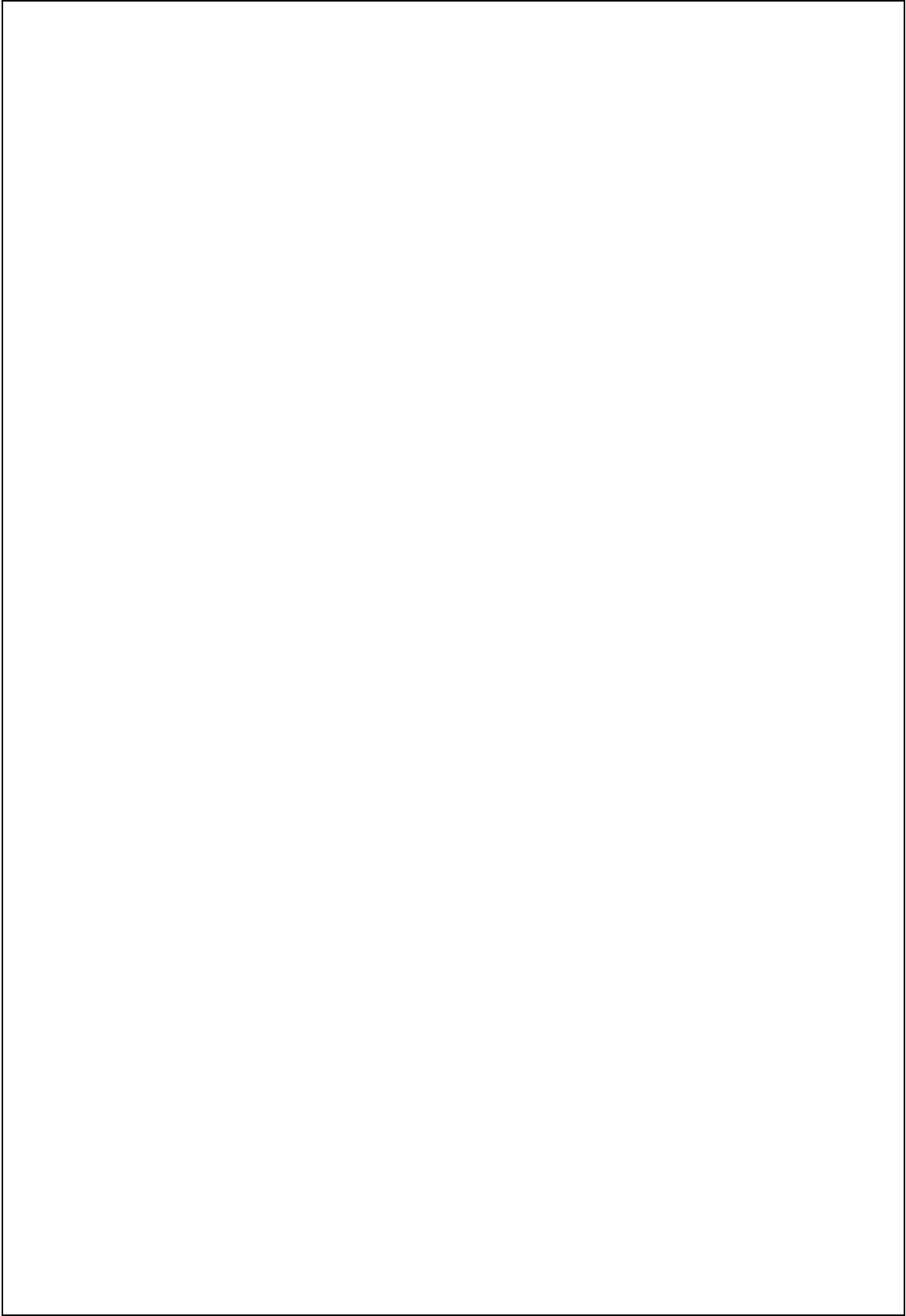
Repertoire Studied This Semester:

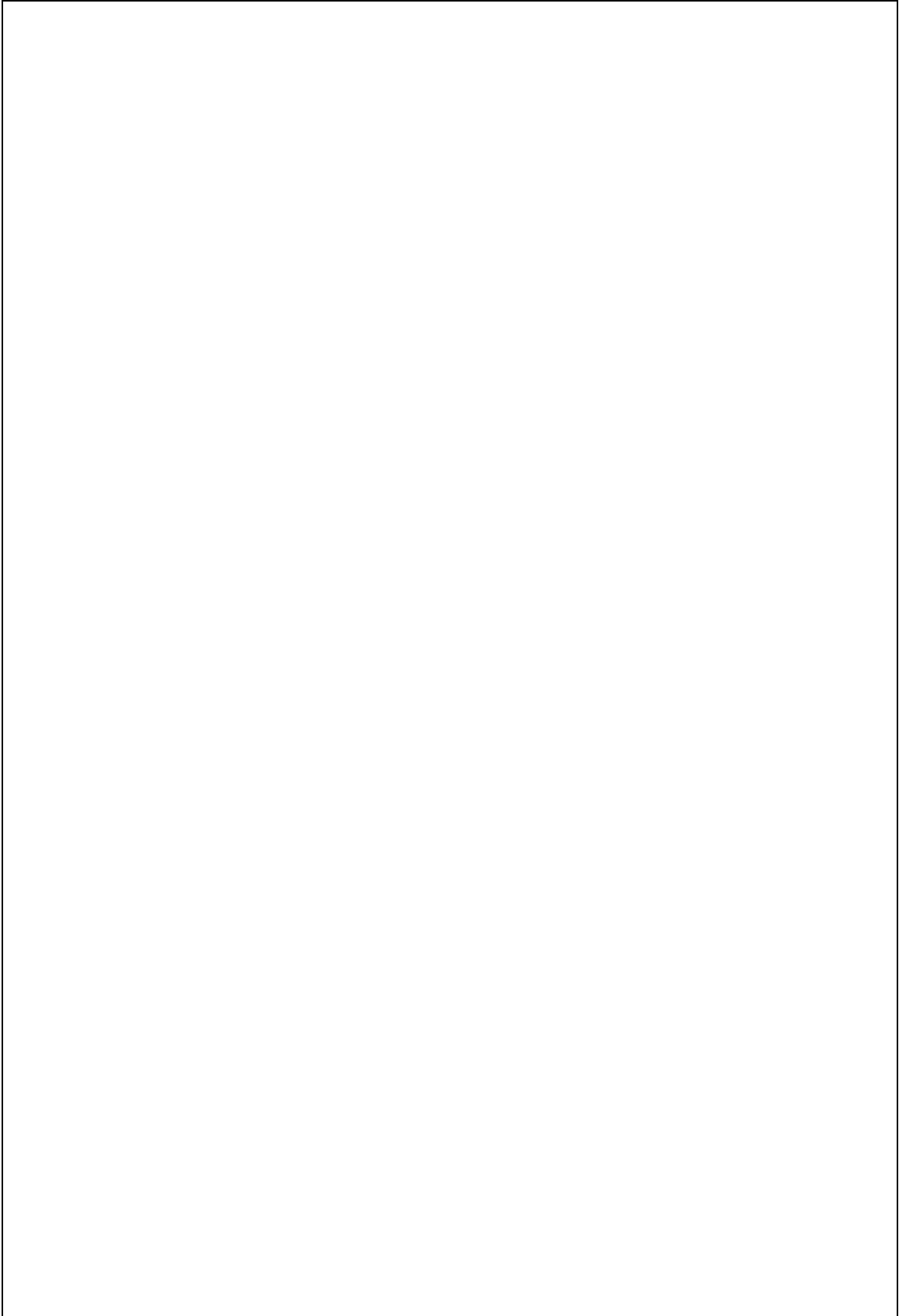
Repertoire Selected for this jury (Please limit performance to 5 minutes or less):

Music Ensemble Experience For Current Semester _____

Recommended Jury Grade (to be completed by jury panel) _____

**Please refer to archived DVD of this student's jury.





SOPHOMORE REVIEW, pg. 2

GRADE POINT AVERAGES

College GPA_____ Music GPA (Academic)_____ (Performance)_____

PIANO PROFICIENCY PROGRESS

ATTENDANCE HABITS

STUDENT'S STRENGTHS

AREAS OF IMPROVEMENT

STUDENT COMMENTS

FACULTY RECOMMENDATIONS

SAMPLE

Piano Proficiency Examination Requirements

Salem State University Music Department

Students must pass the Piano Proficiency Examination to graduate. The exam will be administered twice each semester by SSU piano faculty.

I. Technique

- a. Major Scales (C,G,D,A,E,B,F)
 - i. 2 octaves
 - ii. Hands together
 - iii. Eighth notes
 - iv. ♩=80)
- b. Harmonic Minor Scales (c,g,d,a,e,b,f)
 - i. 2 octaves
 - ii. Hands together
 - iii. Eighth notes
 - iv. ♩=80)
- c. Major Arpeggios (C,G,D,A,E,B,F)
 - i. 2 octaves
 - ii. Hands together
 - iii. Eighth notes
 - iv. ♩=80)
- d. Minor Arpeggios (c,g,d,a,e,b,f)
 - i. 2 octaves
 - ii. Hands together
 - iii. Eighth notes
 - iv. ♩=80)

II. Harmonization

- a. I-IV-I-V7-I, in all major keys listed above
- b. i-iv-i-V7-i, in all minor keys listed above
- c. Play Happy Birthday with melody and chords in keys, C, G, F

III. Sight Reading

- a. Two independent lines
- b. A melody with chordal accompaniment

IV. Repertoire

- a. Two Contrasting Classical Pieces from *My Favorite Classics*, level I edited by John Brimhall (Hansen House)
- b. Other repertoire on approval of Piano Faculty

Piano Proficiency Exam (Cont.)

III. Sight Reading **Date of Exam** _____ **Overall Score for Section** _____

- a. Two independent lines (Score as Pass or Fail) _____
- b. A melody with chordal accompaniment (Score as Pass or Fail) _____

IV. Repertoire **Date of Exam** _____ **Overall Score for Section** _____

- a. Two Contrasting Classical Pieces from *My Favorite Classics*, level I edited by John Brimhall (Score as Pass Fail)
- b. Piece #1 _____
- c. Piece #2 _____
- d. Other repertoire on approval of Piano Faculty

V. Comments

Sample

Piano Faculty Signature

Date

Department Chair Signature

Date

12/2008

9/1/2010

APPLIED MUSIC OPEN RECITAL

Time has been made available for applied music students to perform on open recitals on **November 14, December 5, March 19, April 9, and April 23**. If you feel are ready to perform, please fill out the form at the bottom (copy as necessary) and return to the music department office.

Forms are due TWO WEEKS PRIOR TO RECITAL DATE. Since space is limited and time is given on a first-come-first-served basis, not all students are guaranteed performance time.

An accompanist will be provided if needed (Beverly Soll can be reached at bsoll@salemstate.edu). The student who is recommended for a recital should take the initiative in contacting the accompanist as soon as possible.

IMPORTANT DATES TO KNOW:

Recital Monday, November 14, Sign Up Deadline is October 31
Recital Monday, December 5, Sign Up Deadline is November 21
Recital Monday, March 19, Sign Up Deadline is March 5
Recital Monday, April 9, Sign Up Deadline is March 26
Recital Monday, April 23, Sign Up Deadline is April 9

Please return form to the music department office

Please fill out completely and legibly.

STUDENT NAME _____

PERFORMANCE DATE _____

PIECE TO BE PERFORMED _____

COMPOSER _____

ACCOMPANIST _____

APPROXIMATE LENGTH _____

APPLIED FACULTY SIGNATURE _____

Student Locker Policy

Salem State University Music Department

- 1) Student must be a member of a music ensemble or be enrolled in applied lessons to be eligible for a locker.
- 2) Music Department will provide locks.
- 3) Student must keep instrument in a locker.
- 4) Locker size must be appropriate to instrument size. The locker is not your closet.
- 5) Student must remove all personal possessions from locker by the last day of classes of EACH semester.
- 6) Student agrees to allow faculty or staff of Salem State University to enter locker in case of an emergency (i.e., water seepage into storage area).
- 7) There is no available locker storage for guitars or electric or upright basses. Students may choose to keep these instruments in student locker storage, but they will not be in a locked space and the University cannot be held responsible for lost, stolen, or damaged items.

By signing below, I have read and agree to follow the locker policy for using the instrument storage lockers provided by the music department at Salem State University. I also understand that Salem State University and the music department are not responsible for damage or loss to personal possessions that are kept in the locker area. Return form to Music Resource Center to complete the check out process.

STUDENT NAME (Please Print) _____ ID # _____

EMAIL _____ PHONE _____

LOCKER # _____ COMBINATION _____

SIGNATURE _____ DATE _____

LOCK RTN'D (MRC staff please initial) _____ DATE _____

MUSIC DEPARTMENT FACILITY POLICIES

The Music Department at Salem State University strives for excellence in teaching, coaching and performance. To that end, the facilities of the department have been designed to guarantee the optimum setting for these activities.

The practice rooms are designed for warm up, practice and performance preparation

The Recital Hall is designed for performance. The following order of priority shall be observed in the scheduling of activity in the Recital Hall

- Music Department performances
- CCPA Performances
- Department ensemble rehearsals
- Department instruction/classes
- University functions
- Non-University affiliates

Recording studio access is limited to Music Department Activity only.

POLICY REGARDING USE AND SCHEDULING OF SALEM STATE UNIVERSITY MUSIC FACILITIES

Persons who desire to use Music Department facilities at Salem State University (SSU) must be registered students of Salem State University enrolled in Music Department courses, or SSU Faculty or Staff. Students, faculty, and staff who desire to use the Recital Hall must contact the music department staff assistant for availability 978.542.6689. Only students affiliated with an SSU sanctioned student group, or an approved faculty advisor may reserve the Recital Hall.

Non-SSU affiliated individuals wishing to use the Department's facilities may inquire about availability of department facilities and their associated fees by contacting the music department staff assistant at 978.542.6689

PRACTICE ROOM POLICIES

PLEASE NOTE: Students wishing to reserve a practice room may do so by using the practice room sign-up sheet in the Music Department Office. Students must have a valid SSU ID registration sticker in order to reserve any Music Department facility. Stickers are available from the Registrar's office. Faculty, staff, and security officers are authorized to ask individuals to see their SSU ID.

1. The practice rooms will be available during Central Campus' operating hours. Rooms will not be available on days that the University is closed. Any changes in the hours of operation will be posted in the Music Department.
2. All practice rooms are available on a first-come first-serve basis. Sign-up sheets will be available in the Music Department office. Any room left unattended for longer than 15 minutes may be claimed by another student. Leaving books and music in a room does not mean that the room is occupied. **Salem State University is not responsible for items and materials left unattended in practice rooms.**
3. Under no circumstances will undergraduate non-credit private teaching be permitted in any practice room, or any Music Department facility, without adhering to the Policy Governing use of University Facilities. Lessons by individuals not associated with the university MAY NOT be given in any Music

Department facility.

4. Damage or vandalism of property belonging to the University or others is prohibited and may require restitution as well as subject persons responsible to disciplinary and/or legal action.
5. At **NO** time may students store equipment in practice rooms. Equipment is to be stored in the proper facilities, i.e. lockers, the storage room, dorm rooms. Equipment must not be left setup when not in use.
6. No food or drink is permitted in practice rooms.
7. Pianos, or any other equipment, must not be moved into, or removed from, the practice rooms without permission from an authorized member of the Music Department. Music racks on the pianos, benches or chairs as well as music stands should not be exchanged.

GENERAL RECITAL HALL POLICIES

1. The Recital Hall is subject to Salem State University's Campus Facilities Policy, which can be found on the university's web site.
2. The scheduling of the Recital Hall will be facilitated by the Music Department Staff Assistant.
3. The Recital Hall is available for non-Music Department events, however Music Department events will take precedence over non-Music Department events. Events will be prioritized as listed above.
4. Handicap access to the Recital Hall is available through the left rear door of the Hall. This door is available only for handicap access and must remain closed when not in use.
5. Lighting in the Recital Hall may only be set by the Music Department Staff Assistant, or an authorized representative of Salem State University.
6. Informational signs about Music Department Performances may be posted on the large bulletin boards located in, or near, the Music Department Office with Departmental approval. Material placed in other areas on campus must have an official SSU stamp, which may be obtained through the Office of Campus Center Programs and Services, Room 222, Ellison Building. Material posted on any bulletin boards without proper authorization will be removed.

RECITAL HALL USAGE POLICIES

1. Under no circumstances will use of the Recital Hall without prior permission from the Music Department Staff Assistant be tolerated. Unauthorized use of the Recital Hall will be subject to disciplinary procedures.
2. Under no circumstances will non-credit private teaching be permitted in the Recital Hall without authorization from the Music Department Staff Assistant. A rental fee will be assessed.
3. Scheduling of support staff, i.e. ushers, ticket takers, for non-Music Department events will be the responsibility of the SSU department, or outside organization, using the facility. Coordination of support staff for outside events, i.e. stage manager and/or other pertinent backstage staff, will be the responsibility of the Music Department Staff Assistant. When applicable, recording staff will be provided by the Music Department. Expenses incurred from an event will be the responsibility of the SSU Department, or outside organization, using the facility and will be charged accordingly per the University's Reservation/Facilities Policy.
4. Patrons are not allowed to bring food or beverages into the Recital Hall, and ushers working an event must ensure that this policy is enforced.
5. Clients may have beverages in the Recital Hall Green Rooms and may have capped, bottled water in plastic containers on stage; no glasses, cups, or glass containers are permitted on stage.
6. Clients requiring sound reinforcement or audio recordings of their event must submit a Recording Services request form and stage plot to the Music Department Staff Assistant at reservation time. Requests made after the reservation of the hall will not be honored.
7. Clients wishing to videotape their event must obtain prior approval from, and make special arrangements through the Music Department Staff Assistant. No videotaping of an event will be allowed without the consent of Salem State University.
8. Clients must arrive at the Recital Hall at least two hours prior to their performance in order to facilitate load-in and set-up of the venue.
9. Clients are expected to vacate the premises no later than one hour after their performance is completed.
10. Clients will be responsible for obtaining proper parking permits for the Central Campus Parking Lot. Salem State University will not be responsible for illegally parked vehicles.

11. Clients are expected to leave the Recital Hall and its adjoining facilities in good condition.
12. Clients may not attach anything, lean any items against, or lean, themselves, against the Recital Hall walls.
13. Clients may not arrange, or move any equipment in the Recital Hall without the permission of the Music Department Staff Assistant or an authorized representative of Salem State University.

SOUND REINFORCEMENT

The Recital Hall contains a high-quality, built-in sound system that is adequate for vocal and instrument amplification. In the event additional reinforcement is necessary, costs may be incurred by the client for the rental of any additional equipment.

RECORDING

Recital Hall recordings and the production of master recordings are ordered through the music department staff assistant. Charges for these services may be assessed and vary according to the individual requirements of each event. A current copy of the recording services rates may be obtained at time of reservation through the music department staff assistant. Copyright laws prohibit the personal recording and taping of live performances without the permission of the composer. The Music Department at Salem State University is not responsible for supervising the performers' or composers' copyright.

RECORDING POLICIES

The SSU Recording Studio is responsible for recording and sound reinforcement requests for the Recital Hall. Audio Service Requests can be made through the Music Department Staff Assistant. The work is performed primarily by the department's staff assistant, and/or Music Department students under faculty or staff supervision. Fees may be required for services rendered, consult with the music department staff assistant for fee information. Assessed fees are well below those of private facilities, thus benefiting both the clients and the engineers. All monies received are directly applied towards the maintenance and upgrade of the recording studio. The SSU Recording Studio provides an opportunity for students to learn in a professional environment.

In order to provide the smoothest and most reliable service possible, the following policies have been established:

1. Recording services are available to both the University community and other organizations, but are limited to the Salem State University Recital Hall.
2. ALL recording services for a performance are scheduled on an as-needed basis and, when applicable, must be paid for in advance. The SSU Recording Studio will make every effort to facilitate a non-paying recording request, however, if necessary, the recording of a performance may be superseded by the need for the staff to facilitate said performance. All requests for recordings are arranged through the Music Department Staff Assistant.
3. All audio service requests must be ordered in conjunction with the reservation of the Recital Hall. Any requests made after the reservation of the Recital Hall WILL NOT be granted.
4. Clients must submit a completed Audio Service request, along with a stage plot, to the Music Department staff assistant. Clients must also provide media to the department for their final 2-Track master. The Department WILL NOT provide media for a performer's final master recording. Acceptable media formats are CD-R or DAT Tape. Clients should contact the Music Department Staff Assistant for other media options that may be available.
5. Multi-track Master recordings, master project files, and final master recordings remain the property of Salem State University and are archived in the Music Department. Copies of the Multi-track project files are not available for duplication, or distribution.
6. The SSU Recording Studio will provide the client one copy of his/her performance. Two copies will also be produced for archival purposes and will be stored in the Music Department's library. Every attempt will be made to expedite the production of a finished product, however, recordings may not be available for as long as two to four weeks after an event.
7. Clients will be responsible for all other duplication needs.

8. Clients may not distribute, or duplicate, Salem State University Recordings for commercial use without written consent from Salem State University.
9. In the event that a performer prefers to hire an outside engineer, the performer is responsible for ensuring that the Music Department Staff Assistant receives demonstrable proof of credentials, proper training, and adequate insurance coverage from that engineer.
10. The SSU Recording Studio is not responsible for supervising the performers' or composers' copyrights. All requests for recording require that the client sign a statement that (s)he accepts liability for clearing copyrights.
11. The Salem State University Recording Studio is not responsible for videotaping ANY performance. Special arrangements for videotaping an event must be made through the Music Department Staff Assistant.
12. Only authorized students are allowed access to the SSU Recording Studio. No students are allowed in the studio without a faculty member, or authorized staff member, present.
13. No food or drinks are allowed in the SSU Recording Studio Control Room. To ensure the safety of those using the Studio Ensemble Room, and to prevent damage to the room and its equipment, only capped bottled water in plastic containers is allowed in the Studio Ensemble Room; no glass containers are allowed in the Ensemble Room.
14. The studio must be cleaned, and all microphones, cables, and any other equipment properly stored.
15. Until further notice, the Recording Studio will only be available for scheduled music department classes and Recital Hall events.

PIANO SERVICE

Users who require sonic or mechanical service for pianos may contact the department secretary, or the staff assistant. The Music Department will make every effort to maintain the tuning and upkeep of department instruments. Upon occasion, a fee may be assessed for piano service.

COMPUTER/MIDI LAB POLICY

1. Hours of operation for fall and spring semesters are determined by the Academic Master Schedule. Hours of operation for WinterSession and summer classes and institutes will be arranged on an as-needed basis.
2. Only music majors, or students enrolled in Music Department Classes at Salem State University, and authorized personnel are permitted to use the lab. Students must present a current SSU ID to the lab attendant and sign the logbook in order to gain access to the lab.
3. Students must use headphones at all times when working with the keyboards in the lab.
4. Viruses can cause problems in any computer environment; therefore students are prohibited from downloading anything from the Internet to their workstation. Anti-virus software is provided to keep lab computers virus-free.
5. Students working on assignments for music classes will have priority over others; however, total time on a computer/keyboard is limited to one hour whenever other music students are waiting to use a machine.
6. Damage or vandalism of property belonging to the University or others is prohibited and will require restitution as well as disciplinary and/or legal action.
7. No one has the authority to copy any software from the computers in the labs. The software is copyrighted material, and anyone caught stealing software from the lab will be prosecuted.
8. No one may disconnect or re-configure **anything** in the lab at any time without written permission.
9. No food or drink is permitted in the lab at any time. Smoking is prohibited in all University buildings.
10. This computer/MIDI lab is among the finest in the University and represents a sizeable investment of time and money, please do your part to maintain it at all times.