



STUDENT HANDBOOK

2018-19

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MISSION

The Department of Music promotes student success through innovative programs that enhance creativity, hone performance expertise, and sustain high standards of excellence. Our professional faculty provide learning opportunities essential to the competency of music students as they prepare for a global marketplace. The department engages diverse audiences through performances and activities representing an array of musical styles and traditions.

Our objectives are to:

1. Provide nationally-competitive academic programs and general music studies in music that help students achieve their educational, professional, and personal goals.
2. Present substantive public performances reflecting diverse musical styles and traditions that provide real-world contexts for student learning and engage audiences with meaningful cultural experiences.
3. Create an inclusive environment that provides opportunities for students from a wide variety of backgrounds and perspectives to succeed.
4. Attract, develop, and retain high-achieving students and qualified faculty by promoting opportunities for creative and innovative activities on- and off-campus.

ACCREDITATION

Utah Valley University is an accredited member of the National Association of Schools of Music (NASM). More information about NASM accreditation is available at <http://nasm.arts-accredit.org>.

ALL-STEINWAY SCHOOL



Utah Valley University is an All-Steinway School. More information about All-Steinway School designation is available at <http://www.steinway.com/community/institutions/all-steinway-schools>.

DEGREE PROGRAMS

Bachelor of Music in Performance

Prepares students for performance-related work and studio teaching. In addition to standard courses that focus on performance skills, it includes courses relevant to the music industry such as entrepreneurship, music technology, and studio recording.

Bachelor of Science in Music Education

Provides students with the competencies essential for a professional career in music secondary education.

Bachelor of Music in Commercial Music

Prepares students for professional work in the music media industry. Includes training in studio arranging and production, film/media composition, and jazz/commercial performance.

Bachelor of Science/Arts in Music

A liberal arts degree with a significant component of electives designed for students who desire a broad base of knowledge. The Bachelor of Arts in Music includes foreign language requirements.

Associate of Science in Music

A two-year program that offers foundational studies in musicianship and performance. Prepares students for continuation in a four-year degree program in music.

Integrated Studies with an Emphasis in Music

A degree with dual emphases, one of which is music and a second in another academic area of the student's choice.

Minor in Music

Offers introductory studies in musicianship and performance, including theory, aural skills, private lessons and ensemble participation.

Certificate in Music Technology

A two-semester program that prepares students for professional work in the music media industry.



FACULTY AND STAFF

- Cheung Chau** (2012): Associate Professor, Director of Orchestral Studies, Cello/Bass Coordinator. DMA – New England Conservatory of Music; MM – Yale School of Music; BM – Harid Conservatory. FA 301, 801-863-5488, Cheung.Chau@uvu.edu
- Reed Criddle** (2010): Associate Professor, Director of Choral Activities. DMA – University of Michigan; MM – Eastman School of Music; MA and BA – Stanford University. GT 336, 801-863-7432, Reed.Criddle@uvu.edu
- Hilary Demske** (2009): Associate Professor, Piano Coordinator. DMA – University of Michigan; MM – Juilliard School of Music; Meisterklasse Diploma – Munich University of Performing Arts; BM – Peabody Conservatory of Music. GT 336a, 801-863-7360, Hilary.Demske@uvu.edu
- Natalie Douglass** (2016): Assistant Professor, Brass Coordinator. DMA – University of Cincinnati College-Conservatory of Music; MM and BME – University of Illinois at Urbana-Champaign. FA 308, 801-863-6537, Natalie.Douglass@uvu.edu
- Donna Fairbanks** (2005): Professor, Violin/Viola Coordinator, Department Chair. DMA – University of Arizona; MM – Eastman School of Music; BM – Brigham Young University. GT 332c, 801-863-6538, Donna.Fairbanks@uvu.edu
- Christine Gines** (1983): Administrative Assistant. Medical Certificate – Utah Valley University. GT 332, 801-863-6480, Christine.Gines@uvu.edu
- Ross Hagen** (2010): Assistant Professor, Music Studies. PhD – University of Colorado; MM – University of Colorado; BA – Davidson College. FA 312, 801-863-8893, Ross.Hagen@uvu.edu
- Melissa Heath** (2016): Assistant Professor, Vocal Coordinator. DMA and MM – University of Utah; BM – Brigham Young University. FA 305, 801-863-5307, Melissa.Heath@uvu.edu
- Alex Heitlinger** (2015): Assistant Professor, Jazz and Contemporary Performance. DMA – University of Texas at Austin; MM – New England Conservatory of Music; BM – University of Colorado Boulder. FA 303, 801-863-5643, Alex.Heitlinger@uvu.edu
- Nathan Hofheins** (2012): Artist in Residence, Commercial Music and Composition. MM – Brigham Young University; BA – Brigham Young University. FA 302, 801-863-5486, NHofheins@uvu.edu
- Isaac Hurtado** (2016): Assistant Professor, Director of UVU Opera. DMA – Florida State University; MM – University of Cincinnati College-Conservatory of Music; BM – Brigham Young University. GT 337b, 801-863-5420, Isaac.Hurtado@uvu.edu
- Thomas Keck** (2015): Assistant Professor, Director of Bands. DMA – Arizona State University; MME – University of Iowa; BME – University of Illinois, Urbana-Champaign. FA 313, 801-863-6188, Thomas.Keck@uvu.edu
- Jeffrey O'Flynn** (2015): Assistant Professor, Woodwind Coordinator. DMA – University of Cincinnati College-Conservatory of Music; MM – Florida State University; BM – Wichita State University. FA 307, 801-863-8810, Jeffrey.OFlynn@uvu.edu
- Ryan Nielsen** (2018): Associate Professor, Theory and Trumpet Performance. DMA – New England Conservatory of Music; MM – Arizona State University; BME – Brigham Young University - Idaho. FA 310, 801-863-6852, Bryce.Rytting@uvu.edu
- Bryce Rytting** (2001): Professor, Theory. PhD and MFA – Princeton University; Kuenstleriche Reifepruefung – Frankfurt Conservatory; BS – University of Utah. FA 304, 801-863-5931, RNielsen@uvu.edu
- Douglas Smith** (2011): Associate Professor, Percussion Coordinator/Instrumental and Choral Education. DMA – University of Arizona; MM – Rice University; BM and BME – Central Missouri State University. GT 419, 801-863-5408, Douglas.Smith@uvu.edu
- Todd Sorensen** (2012): Artist in Residence, Commercial Music and Music Technology. BA – Brigham Young University. GT332a, 801-863-5485, Todd.Sorensen@uvu.edu
- Cherilyn Worthen** (2011): Assistant Professor, Choral Music Education. PhD – University of Utah (in progress); MM – Brigham Young University; BM – Brigham Young University. FA 306, 801-863-8092, Cherilyn.Worthen@uvu.edu

For additional information regarding faculty and staff in the Department of Music, please visit the following site:
<http://www.uvu.edu/music/faculty.html#administration>



ENTRANCE

ENTRANCE AUDITIONS

Entrance auditions are required for all students wishing to pursue a degree in music. Auditions are held January through March each year. Students who miss these audition dates may request an alternate audition date, which will be considered on a case-by-case basis according to faculty availability. For entrance audition application information, visit: <https://www.uvu.edu/music/students/>. Entrance audition repertoire requirements are as follows:

Piano

Performance major (All repertoire must be memorized)

- One major Baroque work
- One or more movements from a major Classical Sonata
- One major work from the Romantic Era
- Sight-reading
- Four octave, hands together Major and harmonic minor scales played at MM=126

Commercial Music Major

- Two pieces from different classical style periods
- One jazz transcription or improvisation
- Sight-reading in classical and contemporary music styles (including chord charts)
- One octave, hands together Major, minor (all forms), and modal scales
- Composition (Composition emphasis only—may be a performance, recording and/or score in any instrumentation)

All other music majors (BA/BS in Music, Integrated Studies, AS in Music) (Music Education excluded as a degree option)

- One Baroque work
- One movement from a major Classical Sonata
- One work from the Romantic Era
- Sight-reading demonstrating rhythmic and note accuracy
- Four octave, hands together Major and harmonic minor scales

Hilary Demske, Piano, GT 337b, 801-863-7360, Hilary.Demske@uvu.edu

Voice

Performance Major

- One memorized classical art song or aria in English
- One memorized art song or aria in Italian, German or French
- Sight-reading

Commercial Music Major

- Two contrasting, memorized selections in at least two different genres
- Students may accompany themselves, bring an accompanist, or bring a pre-recorded track

All other music majors (Music Education, BA/BS in Music, Integrated Studies, AS in Music)

- Two contrasting, memorized classical art songs, one of which may be an aria. One must be in French, German, or Italian.
- Sight-reading

Melissa Heath, Voice, FA 305, 801-863-5307, Melissa.Heath@uvu.edu

Strings

Performance major

- One movement from an unaccompanied Bach solo sonata, partita, or suite
- One movement from a standard concerto or sonata, such as Bériot, Mozart, Sphor, Bach, Telemann, Vivaldi, Viotti
- One major and one minor 3-octave scale, student's choice
- A jazz improvisation or transcription (optional – recommended for bass players) (applicant must supply backtrack for audition)
- Sight-reading of an orchestral excerpt (live audition) – Additional etude or short piece (recorded audition)

All other music majors (Commercial Music, Music Education, BA/BS in Music, Integrated Studies, AS in Music)

- One slow piece or etude demonstrating tone quality and vibrato
- One fast piece or etude demonstrating technical ability, proficiency with higher positions and standard bowing techniques (spiccato, martelé, etc.)



- One major and one minor 3-octave scale, student's choice
- A jazz improvisation or transcription (optional – recommended for bass players) (applicant must supply backtrack for audition)
- Sight-reading of an orchestral excerpt (live audition) – Additional etude or short piece (recorded audition)

Donna Fairbanks, Violin and Viola, GT 332c, 801-863-6538, Donna.Fairbanks@uvu.edu
Cheung Chau, Cello and Bass, FA 301, 801-863-5488, Cheung.Chau@uvu.edu

Harp

Performance major

- Four-octave ascending and descending scale (hands together) and arpeggios (alternating hands)
- Two selections from different style periods, demonstrating memorization, appropriate tempo and technical ability
- Harpists may use a UVU harp for the audition or bring their own harp

All other music majors (Commercial Music, Music Education, BA/BS in Music, Integrated Studies, AS in Music)

- Two selections from different style periods, demonstrating appropriate tempo and technical ability
- Harpists may use a UVU harp for the audition or bring their own harp

Janet Peterson, Harp, GT 419a, Janet.Peterson@uvu.edu

Guitar

Performance major (Classical)

- Two contrasting etudes by Giuliani, Sor, Carcassi, Carulli, or equivalent.
- Major and minor scales (Segovia)
- Sight-reading – Single line melody

All other music majors (Commercial Music, BA/BS in Music, Integrated Studies, AS in Music) (Music Education excluded as a degree option)

- An etude or piece from any period/composer
- Basic ability to sight reading
- Major and minor scales (any fingering)

Cynthia Spell, Guitar, GT 509a, Cynthia.Spell@uvu.edu

Electric Bass Guitar

Commercial Music major (Note: electric bass guitar may only be used as primary instrument in the Commercial Music program)

- All major and minor scales (two octaves)
- A prepared piece that demonstrates significant technical skill
- Sight-reading

Denson Angulo, Bass, Denson.Angulo@uvu.edu

Woodwinds

Performance major

- One movement from an unaccompanied solo or etude
- One movement from a standard concerto or sonata, such as Mozart, Weber, Chaminade, Debussy, Brahms, Schumann, Krommer, Spohr, Stamitz, Vaughan-Williams, Creston
- Sight-reading of a standard excerpt

All other music majors (Commercial Music, Music Education, BA/BS in Music, Integrated Studies, AS in Music)

- One slow piece or etude demonstrating tone quality and expression
- One fast piece or etude demonstrating technical ability and proficiency with articulation
- Sight-reading of a standard excerpt

Jeffrey O'Flynn, Woodwinds, FA 307, 801-863-8810, Jeffrey.OFlynn@uvu.edu

Brass

Performance major

- One movement from a standard concerto or sonata
- Two contrasting etudes
- Sight-reading



All other music majors (Commercial Music, Music Education, BA/BS in Music, Integrated Studies, AS in Music)

- One lyrical solo or etude demonstrating tone quality, phrasing, and musicianship
- One fast piece or etude demonstrating technical ability
- Sight-reading

Natalie Douglass, Brass, FA 308, 801-863-6537, Natalie.Douglass@uvu.edu

Percussion

Performance major

- One solo, etude, or orchestral/band excerpt in each of the following three instrument categories: Marimba, xylophone, or vibraphone; Snare drum; and Timpani. Applicants may also perform excerpts for accessory instruments like cymbals, tambourine, bass drum, or triangle.
- To be considered for drum set performing positions and scholarships, please be prepared to play time and solo in various jazz, Latin, and rock styles.
- Sight-reading of an orchestral or band excerpt or etude may also be requested.

All other music majors (Commercial Music, Music Education, BA/BS in Music, Integrated Studies, AS in Music)

- One solo or etude on each instrument that you are comfortable playing. If your experience is mostly on one instrument, please audition on that instrument.
- To be considered for a scholarship, please prepare a solo, etude, or orchestral/band excerpt in each of the following three instrument categories: Marimba, xylophone, or vibraphone; Snare drum; and Timpani. Applicants may also perform excerpts for accessory instruments like cymbals, tambourine, bass drum, or triangle.
- To be considered for drum set performing positions and scholarships, please be prepared to play time and solo in various jazz, Latin, and rock styles.
- Players at all levels are welcome to audition.
- Sight-reading of an orchestral or band excerpt or etude may also be requested.

Douglas Smith, Percussion, GT 419, 801-863-5408, Douglas.Smith@uvu.edu

All students pursuing majors in music are expected to have sufficient skills on their instruments to fulfill performance requirements for private instruction, which includes weekly performance classes and juried examinations. Students who fail to achieve a B grade or higher in private instruction may be advised to consider another major.

TRANSFER STUDENTS

Entrance auditions for upper-division transfer students will be based on Sophomore Review performance proficiencies (see pages 9-12). Students who do not meet Sophomore Review performance proficiencies will be required to enroll in lower-division lessons until proficiencies are achieved. All upper-division transfer students must complete a minimum two-semester residency, which includes music-major lessons, ensembles, capstone projects such as a senior recital, and any remaining coursework required for degree completion.

SCHOLARSHIPS

Scholarship auditions are held the last weekend in January and second weekend in February. Students who miss these audition dates may request an alternate audition date, which will be considered on a case-by-case basis according to faculty availability. Their applications will be placed on a waiting list and considered as openings occur. The scholarship audition may also be used as an entrance audition into the music major. For additional scholarship application information, visit: <https://www.uvu.edu/music/students/>.

Award recipients will be notified through their myUVU email. Music scholarships are one-year awards unless otherwise specifically stated.

Scholarship recipients must meet the following conditions:

1. Be a Utah resident with no previous bachelor's degree (Note: a limited number of non-resident scholarships are available)
2. Be a high school graduate, transfer student, or current UVU student with a minimum 2.5 cumulative GPA (Note: private scholarship awards require a minimum 3.0 cumulative GPA)
3. Enroll as a full-time student at UVU (12 credit hours)
4. Enroll in private lessons (MUSC 145R, 245R, 250R, 450R, or 455R)
5. Fulfill large/small ensemble performing requirements as assigned through audition and/or other duties as assigned



Scholarship audition repertoire requirements are as follows:

Piano

- One major or minor Baroque work (such as Bach or Scarlatti), demonstrating memorization, appropriate style and tempo
- One movement from any Classical Sonata (such as Beethoven, Haydn, Mozart, Schubert), demonstrating memorization, appropriate style and tempo
- One major or minor work from the Romantic Era (such as Brahms, Debussy, Chopin, Mendelssohn, Schumann, Ravel), demonstrating memorization, appropriate style and tempo
- Four octave Major and harmonic minor scales played at MM=96, demonstrating technical proficiency and correct fingering
- Sight-reading demonstrating rhythmic and note accuracy

Piano (Commercial Music)

- Two pieces from different classical style periods
- One jazz transcription or improvisation
- Sight-reading in classical and contemporary music styles (including chord charts)
- One octave, hands together Major, minor (all forms), and modal scales
- Composition (Composition emphasis only--may be a performance, recording and/or score in any instrumentation)

Hilary Demske, Piano, GT 337b, 801-863-7360, Hilary.Demske@uvu.edu

Strings

- One slow piece or etude demonstrating tone quality and vibrato
- One fast piece or etude demonstrating technical ability, proficiency with higher positions and standard bowing techniques (spiccato, martelé, etc.)
- One major and one minor 3-octave scale, student's choice
- A jazz improvisation or transcription (optional – recommended for bass players) (applicant must supply backtrack for audition)
- Sight-reading of an orchestral excerpt (live audition) – Additional etude or short piece (recorded audition)

Donna Fairbanks, Violin and Viola, GT 332c, 801-863-6538, Donna.Fairbanks@uvu.edu

Cheung Chau, Cello and Bass, FA 301, 801-863-5488, Cheung.Chau@uvu.edu

Harp

- Two selections from different style periods, demonstrating appropriate tempo and technical ability
- Harpists may use a UVU harp for the audition or bring their own harp

Janet Peterson, Harp, GT 419a, Janet.Peterson@uvu.edu

Guitar

- An etude or piece from any period/composer
- Basic sight-reading
- Major and Minor scales (any fingering)

Cynthia Spell, Guitar, GT 509a, Cynthia.Spell@uvu.edu

Electric Bass

- One piece from the Victor Wooten collection, Gary Willis collection, Jaco Pastorius collection, or other formidable contemporary bassist
- One movement from a Cello Suite by Bach (1, 2, or 3)
- Sight-reading standard notation
- Improvisation over standard harmonic progressions from the contemporary idiom. Proficient bass line construction in swing and straight 8th styles (Latin, rock, etc.)

Denson Angulo, Bass, Denson.Angulo@uvu.edu



Woodwinds

- One slow piece or etude demonstrating tone quality and expression
- One fast piece or etude demonstrating technical ability and proficiency with articulation
- Sight-reading of a standard excerpt

Jeffrey O'Flynn, Woodwinds, FA 307, 801-863-8810, Jeffrey.OFlynn@uvu.edu

Brass

- One lyrical solo or etude demonstrating tone quality, phrasing, and musicianship
- One fast piece or etude demonstrating technical ability
- Sight-reading

Natalie Douglass, Brass, FA 308, 801-863-6537, Natalie.Douglass@uvu.edu

Voice

- Two contrasting, memorized, art songs, one of which may be an aria. One must be in French, German, or Italian. You must provide your own accompanist.
- Sight-reading

Voice (Commercial Music)

- Two contrasting, memorized selections in at least two different genres. One of the selections may be your own composition.
- You must bring your own pre-recorded track, accompanist, or be prepared to accompany yourself.

Melissa Heath, Voice, FA 305, 801-863-5307, Melissa.Heath@uvu.edu

Percussion

- One solo, etude, or significant orchestral/band excerpt in each of the following three instrument categories: (1) Timpani, (2) Snare Drum, (3) Keyboard Percussion (Glock, Marimba, Vibes, Xylo).
- Applicants may also perform significant excerpts for accessory instruments like bass drum, castanets, cymbals, tambourine, or triangle.
- To be considered for drum set performing positions and scholarships, please be prepared to play time and solo in various jazz, Latin, and rock styles.
- Sight-reading may also be requested.

Douglas Smith, Percussion, GT 419, 801-863-5408, Douglas.Smith@uvu.edu

Drum Set

- Be prepared to play time and solo in various jazz, Latin, and rock styles.
- You may also be asked to sight-read a chart.

Douglas Smith, Percussion, GT 419, 801-863-5408, Douglas.Smith@uvu.edu

Commercial Music

Students should prepare two contrasting pieces in any of the following formats:

- An original composition score in PDF format and MP3 sound recording
- Final mix of a Pro Tools or Digital Performer file
- Final mix in a MP3, MP4, WAV, or AIFF format

Todd Sorensen, Commercial Music, GT 332a, 801-863-5485, Todd.Sorensen@uvu.edu

Nathan Hofheins, Commercial Music, FA 302, 801-863-5486, NHofheins@uvu.edu



DEGREE REQUIREMENTS

DEGREE PLANNERS

The Department of Music has provided degree planners for music degree programs, which are located under “Degrees” at the UVU Department of Music website: <http://www.uvu.edu/music/>. These planners list degree courses and order them by semester and year. Some of the course orderings are part of a required sequence, while others are recommendations. Required sequences include all Theory and Aural Skill courses, Group Piano courses, Private Lessons for Majors, Ensembles, Form and Analysis, Music History and Literature I and II, and Twentieth-Century Theory. It is important that students follow these sequences, as deviations will create gaps in the presentation of core material and may result in delayed graduation.

THEORY SEQUENCE

All students entering the music program are required to take a music theory placement examination on the first day of semester classes. To view a sample theory placement test, visit https://www.uvu.edu/music/docs/theory_placement_test.pdf. The results of this test may indicate a need for further theory training before entrance into Music Theory I. In such cases, students should register for MUSC 1100, Fundamentals of Music (offered Fall, Spring and Summer semesters). Students who register for this course during Fall semester may remain on track with the required course sequences by taking Music Theory I, and Aural Skills I during Spring semester; followed by Music Theory II and Aural Skills II during Summer semester. Students should be aware that this is the **only** occurrence of flexibility in the required course sequence. All subsequent theory and history classes are offered just once annually.

RECOMMENDED GE AND GI

MUSC 1010 Introduction to Music, MUSC 102G Introduction to World Music, or MUSC 1030 American Popular Music are recommended for the Fine Arts Distribution requirement (Note: MUSC 1030 American Popular Music is required for the Commercial Music degree). MUSC 102G Introduction to World Music will also fulfill the Global/Intercultural (GI) graduation requirement. These courses should ideally be taken during the first year of instruction so that it may provide historical context for other music courses taken during subsequent years. Students pursuing the Music Education Degree must take ESCS 445G, Multicultural Instruction, for the GI requirement.

CONCERT ATTENDANCE

Concert attendance is a graduation requirement for all music majors. To fulfill this requirement, students must register for CEMU 0010.001 Concert Attendance, which is a non-credit, pass/fail course, for a minimum of six semesters. To register for the course, students should select 2018 Non-Credit Fall, select Class Search, select CEMU – CCE Music, select Course Search and then View Sections. You will then be able to select the course and register. Concert attendance is an essential activity for musical development. Through the observation of concerts presented by others, students receive valuable insights that will help them prepare for their own performances. Further details about CEMU 0010.001 Concert Attendance are available through Canvas upon course registration. If CEMU 0010.001 does not automatically appear on Canvas, select Courses under Dashboard, select All Courses, and then click on the star next to CEMU-0010-001. The course will now appear on your dashboard.

KEYBOARD PROFICIENCY

Music majors are required to pass keyboard proficiency examinations in preparation for their Sophomore Review. Students who complete Group Piano I, II, III, and IV with a ‘B’ or higher will fulfill exam requirements. Commercial Music majors may complete Jazz/Contemporary Keyboard Skills I and II in place of Group Piano III and IV. For more information about Keyboard Proficiency, visit <https://www.uvu.edu/music/students/>.

ADVISEMENT

All freshmen and new transfer students are required to meet with a music advisor (801-863-5397, sooadvisors@uvu.edu) to receive guidance in registration and degree planning. Students should continue to meet with an advisor on an annual basis to confirm that all degree requirements are being met. Students are required to meet with an advisor as part of the Sophomore Review process.

SOPHOMORE REVIEW

All music majors must pass a Sophomore Review before entering into upper-division private instruction (see Sophomore Review Form in Appendix). Sophomore Review requirements include:

- Passing grade for three semesters of CEMU 0010 Concert Attendance
- Completion of the following with a grade C or higher:
 - MUSC 1110 Music Theory I
 - MUSC 1120 Music Theory II
 - MUSC 1130 Aural Skills I
 - MUSC 1140 Aural Skills II



- MUSC 2110 Music Theory III
- MUSC 2125 Music Theory IV
- MUSC 2130 Aural Skills III
- MUSC 2140 Aural Skills IV
- Ensembles (4 semesters on one instrument or voice)
- Completion of the following with a grade B or higher:
 - MUSC 250R Private Lessons for Music Majors (4 semesters on one instrument or voice), passing of fourth-semester jury and sophomore review performance proficiencies
 - MUSC 251R Performance Class (4 semesters on one instrument or voice)
 - MUSC 1150 Group Piano I
 - MUSC 1160 Group Piano II
 - MUSC 2150 Group Piano III (or MUSC 2170 Jazz and Contemporary Keyboard Skills I for Commercial Music majors)
 - MUSC 2160 Group Piano IV (or MUSC 2180 Jazz and Contemporary Keyboard Skills II for Commercial Music majors)
 - Group Piano I – IV may be waived by demonstrating sufficient proficiencies on the group piano exams (information located at <https://www.uvu.edu/music/students/>)
- Music education interview (music education majors only)
- Meeting with music advisor to review graduation plan
- Submission of a résumé (guidelines are located in Appendix)

Four semesters of music-major lessons and ensembles must be completed on one instrument or voice. Students who switch instruments will be required to take lessons and ensembles until four semesters on one instrument have been achieved. Students who major in more than one instrument run the risk of insufficient progress on both instruments. It is strongly advised, therefore, that students focus on one primary instrument. Jury evaluations are important indicators of strengths and deficiencies in student performance. If significant deficiencies still exist at a fourth-semester jury, jury members may deny passage. In such cases, the student will be advised on the particular aspects of deficiency and given strategies for improvement. The student will be given the opportunity to repeat the jury examination after one additional semester of private instruction. A second denial of passage will result in non-advancement to upper division private instruction (MUSC 450R, 455R). In the event of a tied vote by the jury panel, the Area Coordinator will determine the final outcome.

Sophomore Review performance proficiencies are as follows:

Piano

Performance Major

Select three of the following:

- One major Baroque work (such as Bach or Scarlatti), demonstrating memorization, contrapuntal awareness, technical proficiency, appropriate style and tempo
- One movement from a major Classical Sonata (such as Beethoven, Haydn, Mozart, Schubert), demonstrating memorization, technical proficiency, appropriate style and tempo
- One major work from the Romantic Era (such as Brahms, Debussy, Chopin, Mendelssohn, Schumann, Ravel), demonstrating memorization, richness and control of sound, technical proficiency, appropriate style and tempo
- One work from the Contemporary Era (such as Copland, Barber, *Bartók*, *Gershwin*, *Schoenberg*), demonstrating memorization, technical proficiency, appropriate style and tempo
- Sight-reading demonstrating rhythmic and note accuracy
- Four octave Major and harmonic minor scales played at MM=138, demonstrating technical proficiency and correct fingering

All other music majors

Select two of the following:

- One major Baroque work (such as Bach or Scarlatti), demonstrating memorization, contrapuntal awareness, technical proficiency, appropriate style and tempo
- One movement from a major Classical Sonata (such as Beethoven, Haydn, Mozart, Schubert), demonstrating memorization, technical proficiency, appropriate style and tempo
- One major work from the Romantic Era (such as Brahms, Debussy, Chopin, Mendelssohn, Schumann, Ravel), demonstrating memorization, richness and control of sound, technical proficiency, appropriate style and tempo
- One work from the Contemporary Era (such as Copland, Barber, *Bartók*, *Gershwin*, *Schoenberg*, *Scriabin*), demonstrating memorization, technical proficiency, appropriate style and tempo



- Sight-reading demonstrating rhythmic and note accuracy
- Four octave Major and harmonic minor scales played at MM=104, demonstrating technical proficiency and correct fingering

Voice

Performance Major

- Present five memorized, contrasting selections
- Selected repertoire must total no more than 20 minutes
- 1 Selection must be in French
- 1 Selection must be in German
- 1 Selection must be in Italian
- 1 Selection must be in English
- (another language may be performed, as long as the required four are represented)
- 1 Selection may be an aria

Music Education and BA/BS Majors

- Present four memorized, contrasting selections
- Selected repertoire must total no more than 20 minutes
- 1 Selection must be in English
- At least two other languages should be represented in the other three pieces (Italian, German and French are standard; other languages must be approved through your teacher)
- 1 Selection may be an aria

Commercial Music Major

- Present four memorized, contrasting selections (at least three different styles of music should be represented).
- Selected repertoire must total no more than 20 minutes
- For students on the Media Composition Track, at least two selections must be personal compositions.
- For students on the Music Technology and Production Track, personal compositions are acceptable, but not required.
- Students may accompany themselves, use pre-recorded accompaniment, or utilize a live accompanist.

Strings

Performance major

- Two contrasting movements from an unaccompanied Bach solo sonata, partita, or suite, demonstrating technical accuracy, appropriate period style and tempo
- Two contrasting movements from a major Romantic sonata or concerto (such as Barber, Beethoven, Bruch, Franck, Hindemith, Mendelssohn, Tchaikovsky, Brahms, Sibelius, Saint-Saëns, Wienawski), demonstrating richness of tone and vibrato, accurate intonation, fluid shifting, and mastery of bowings
- Memorization of at least one movement
- Sight-reading excerpt demonstrating pitch and rhythmic accuracy

All other music majors

- One movement from an unaccompanied Bach solo sonata, partita, or suite, demonstrating technical accuracy and appropriate period style
- One movement from a standard concerto or sonata (such as Bériot, Mozart, Sphor, Bach, Telemann, Vivaldi, Viotti), demonstrating clear tone, vibrato control, musical phrasing, accurate shifting, and bow control
- Memorization of at least one movement
- Sight-reading excerpt demonstrating pitch and rhythmic accuracy

Harp

Performance major

- Four-octave ascending and descending scale (hands together) and arpeggios (alternating hands)
- One orchestral cadenzas
- Two technical etudes from memory
- One solo piece from the standard classical harp repertoire from memory

All other music majors

- Four-octave ascending and descending scale (hands together) and arpeggios (alternating hands)
- One solo piece from the standard classical harp repertoire from memory

Guitar

Performance major



- Memorization of at least three etudes in contrasting style by Giuliani, Sor, Carcassi, Carulli, etc. demonstrating quality of tone, style, and tempo
- Right and left hands must be properly set producing quality tone
- One prelude by Bach, Ponce, Villa-Lobos or other work of comparable difficulty
- All Segovia Major, Minor, and Melodic minor scales
- Sight-reading excerpt demonstrating reading of multiple voices

All other music majors

- Memorization of at least one etude by Giuliani, Sor, Carcassi, Carulli, etc.
- One prelude by Ponce, Bach, Villa-Lobos or equivalent
- Sight-reading excerpt demonstrating ability to read in two voices

Electric Bass Guitar

Commercial Music major

- One piece from the Victor Wooten collection, Gary Willis collection, Jaco Pastorius collection, or other formidable contemporary bassist
- One movement from a Cello Suite by Bach (1, 2, or 3)
- Sight-reading standard notation
- Improvisation over standard harmonic progressions from the contemporary idiom. Proficient bass line construction in swing and straight 8th styles (Latin, rock, etc.).

Woodwinds (refer to categories 1 – 5 listed below)

Performance major

- Prepare four selections from three categories listed below
- Major and minor scales, memorized, in the pattern(s) and tempi assigned by the instructor
- Sight reading

Commercial Music major

- Prepare three selections from three categories listed below – or – two selections from the Commercial Performance category and one selection from a different category
- Major and minor scales, memorized, in the pattern(s) and tempi assigned by the instructor
- Sight reading

All other music majors

- Prepare three selections from three categories listed below
- Major and minor scales, memorized, in the pattern(s) and tempi assigned by the instructor
- Sight reading

Category #1

Unaccompanied Solo Work (Suggested 7-10 minutes)

- Two contrasting movements or one complete work with contrasting sections

Category #2

Accompanied Work (Suggested 7-10 minutes)

- Two contrasting movements or one complete work with contrasting sections
- Live performance with piano collaboration

Category #3

Work with Extended Techniques or Pre-recorded/Live Electronics (Suggested 2-5 minutes)

- One complete work or selections from a larger work
- Pre-recorded or live electronic accompaniment is dictated by the composer and does not include SmartMusic performances
- Live electronics could include looping, work with pedals, etc.

Category #4

Etudes/Studies (Suggested up to 5 minutes)

- One etude of technical and/or lyrical style

Category #5



Commercial Performance

- Transcribed solo (transcription completed by the student)
- Improvisation on pre-approved jazz standard
- Harmonically challenging pop song
- Original composition (7 minutes suggested duration)
- Other projects/performances as approved by instructor and woodwind coordinator

Woodwind students are required to demonstrate a variety of styles and time periods in their selected works. Consult with your instructor and the woodwind area coordinator to confirm your selections meet these criteria. All selections for sophomore review should be approved no later than the beginning of the semester in which you will complete your sophomore review.

Brass

Performance major

- Two contrasting movements from a standard concerto or sonata from the Classical or Romantic period, demonstrating characteristic tone quality, articulation, tempo, style, intonation, and accuracy.
- One or two movements from a major work from the Twentieth/Twenty-First Century
- Sight-reading excerpt demonstrating pitch and rhythmic accuracy
- All major and minor scales

All other music majors

- One fast movement from a standard concerto or sonata, demonstrating characteristic tone, style, articulation, and technical proficiency
- One slow movement from a standard concerto or sonata demonstrating characteristic tone, style, articulation, and technical proficiency
- Sight-reading
- All major and minor scales

Percussion

Performance major

- One movement from an unaccompanied Bach solo sonata, partita, or suite, demonstrating technical accuracy, appropriate period style and tempo
- Performance of a technically and musically challenging solo or etude on two of the following three instrument categories: Marimba, xylophone, or vibraphone; Snare drum; and Timpani demonstrating a full, relaxed tone; stylistic accuracy; and technical mastery
- Excerpts from the standard orchestral and band repertoire will also be requested
- Sight-reading excerpt demonstrating pitch and rhythmic accuracy

All other music majors

- One movement from an unaccompanied Bach solo sonata, partita, or suite, demonstrating technical accuracy and appropriate period style
- Performance of a technically and musically challenging solo or etude on two of the following three instrument categories: Marimba, xylophone, or vibraphone; Snare drum; and Timpani demonstrating a full, relaxed tone; stylistic accuracy; and technical mastery
- Sight-reading excerpt demonstrating pitch and rhythmic accuracy

PRIVATE INSTRUCTION

PRIVATE INSTRUCTION COURSES

UVU students may study privately with faculty who are highly qualified teachers and performers. Lesson options are as follows:

- MUSC 145R Private Lessons I, 30-minute lessons for 12 weeks, \$270 course fee
- MUSC 245R Private Lessons II, 60-minute lessons for 12 weeks, \$443 course fee
- MUSC 250R and 450R Private Lessons for Music Majors, and MUSC 455R Private Lessons for Performance Majors, 60-minute lessons for 12 weeks, \$443 course fee. Requires entrance audition, co-registration with MUSC 251R and 451R Performance Class, and jury evaluations.

LESSON SIGN-UP FORM

https://www.uvu.edu/music/students/lesson_sign-up_form.php



TEACHER ASSIGNMENTS

Private lesson assignments are arranged by area coordinators in consultation with area faculty. Students with a teacher preference should communicate that preference to the area coordinator. The coordinator and faculty member will determine if the assignment is appropriate and beneficial to the student.

PERSONAL PRACTICE

Proper lesson preparation is crucial to the success of private instruction. Practice requirements for non-music majors are one or more hours per day. Music majors should be devoting at minimum two hours per day (see area directors for specific requirements). Private practice time should be focused and disciplined, with clear aims in mind. Students should consult frequently with their teachers to receive recommendations for effective practice strategies. Continual exposure to recordings and live performances will accelerate the development of technical and interpretive skills. Private teachers may choose to use practice charts or some other method of evaluating student practice. Music majors will be asked to provide average weekly practice amounts during their juried evaluations at the end of each semester.

CANCELED LESSONS

Private instructors are under no obligation to make up a missed lesson unless students notify them in advance with a legitimate reason such as illness, family emergency, or other extenuating circumstances. If an instructor needs to cancel a lesson, the instructor will contact the students and make arrangements for a rescheduled lesson.

PERFORMANCE CLASSES

All music majors are required to attend and perform in their area performance classes. Performance classes provide vital opportunities for student performances, critiques, discussions on performance practices, and guest artist appearances. Performance classes meet during specified times for each performance area. Students must register for MUSC 251R or MUSC 451R Performance Class concurrently with their private instruction courses (MUSC 250R, 450R, or 455R). Students who cannot attend performance class should register for MUSC 145R or 245R.

JURIES

All music majors are required to perform in a jury at the end of the semester. Guidelines for jury preparation and performance are determined within each performance area.

STUDENT PERFORMANCES

SOLO RECITALS

The Department of Music is committed to the promotion of high-quality solo performances. Students who pass their Sophomore Review should be sufficiently advanced in their performance skills to successfully prepare and complete a recital. Students who register for Junior Recital (MUSC 3800) are required to prepare a recital 30 to 45 minutes in length. The Senior Recital (MUSC 4800) requires a recital 45 to 60 minutes in length. Both recitals must include repertoire from diverse stylistic periods. It may also include memorized selections according to the requirements of specific performance areas. Recital preparations include approvals, recital preview, venue planning, program notes, and publicity. Students who register for a recital must be concurrently enrolled in upper-division private lessons (MUSC 450R or 455R).

MUSIC EDUCATION RECITAL

All music education majors are required to present a 30-minute recital that is evaluated by a jury. The recital should be given prior to student teaching and the student must be enrolled in private lessons (MUSC 450R) when the recital is presented.

STUDENT SOLO PERFORMANCES WITH ENSEMBLES

Students have the opportunity to perform solo works with the Symphony Orchestra and Wind Symphony. Soloists are selected through a competition held annually in December.

CHAMBER ENSEMBLES

Students interested in a chamber ensemble experience should register for MUSC 373R Small Ensembles. Course requirements include weekly rehearsal sessions, coaching sessions, and a performance held at the end of the semester. Students interested in auditioning for an honors ensemble (String Quartet, Woodwind Quintet, Saxophone Quartet, Brass Quintet, etc.), may do so during the scholarship auditions held in January and February.



ENSEMBLES

UVU ensembles provide opportunities for students to participate in high-quality group performances. With the exception of the UVU Concert Choir, University Band and Pep Band, all ensembles require an audition during the first week of each semester. Audition material and sign-up information is located at the following site: <https://www.uvu.edu/music/students/repertoire.html#ensemble>

UVU Ensembles include the following:

- MUSC 124R UVU Concert Choir
- MUSC 125R University Band
- MUSC 322R Chamber Choir
- MUSC 327R Men's Choir
- MUSC 328R Women's Choir
- MUSC 330R Wind Symphony
- MUSC 331R Percussion Ensemble
- MUSC 332R Jazz Orchestra
- MUSC 333R Small Jazz and Commercial Ensembles
- MUSC 334R Pep Band
- MUSC 370R Symphony Orchestra
- MUSC 372R Chamber Orchestra



GRADUATION PERFORMANCE PROFICIENCIES

Students who apply for graduation must fulfill the following performance proficiencies:

Piano

Performance major

- One Junior Recital (30-45 minutes) and one Senior Recital (45-60 minutes) demonstrating memorization and proficiency in a variety of period styles (Baroque, Classical, Romantic, Contemporary)
- At least two etudes demonstrating technical proficiency at a professional level, performed before graduation
- Technical skills such as evenness, clarity, articulation, sound control, and variety of touch demonstrated at a professional level
- Proficiencies in complex rhythm and sight-reading

Bachelor of Science/Arts in Music major

- One Senior Recital (30-45 minutes) demonstrating memorization and proficiency in a variety of period styles (Baroque, Classical, Romantic, Contemporary)
- At least one etude demonstrating technical proficiency, performed before graduation
- Proficiencies in complex rhythm and sight-reading

Commercial Music major

- Completion of Sophomore Review jury demonstrating memorization, technical accuracy and interpretive skills in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Performance of two personal compositions (solo or chamber) before graduation
- Proficiencies in alternative contemporary styles, improvisation, complex rhythm, and sight-reading

Associate of Science in Music major

- Completion of Sophomore Review jury demonstrating memorization, technical accuracy and interpretive skills in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Proficiencies in complex rhythm and sight-reading

Voice

Performance major

- Performance of a Junior Recital (30 minutes or more of accompanied, memorized, solo performing), and a Senior Recital (45 minutes or more of accompanied, memorized solo performing)
- The recital material must include music in at least three different languages in addition to English.
- The recital material must include selections from at least 3 different stylistic periods (i.e. Baroque, Renaissance, Classical, Romantic, Contemporary).
- The recital material must also include examples of original ornamentation or improvisation. Examples may include ornamentation in a baroque selection, or improvisational material in a spiritual or folk song as stylistically appropriate.
- Proficiencies in complex rhythm and sight-reading

Music Education major



- One 30-minute (or more) accompanied, memorized, solo recital
- The recital material must include selections from at least 3 different stylistic periods (i.e. Baroque, Renaissance, Classical, Romantic, Contemporary)
- The Recital material must include at least 3 different languages including English
- Proficiencies in complex rhythm and sight-reading

Bachelor of Science/Arts Music major

- Perform four memorized, contrasting art songs, one of which may be an aria
- English, German, French, and Italian languages must be represented in the selections
- The selections must represent at least three different stylistic periods such as: Baroque or Renaissance, Romantic, Contemporary, and Classical
- Four of the following composers must be represented in the selections: Fauré, Debussy, Hahn, Poulenc, Duparc, Schubert, Schumann, Wolf, Strauss, Vaughan Williams, Britten, Warlock, Purcell, Finzi, Monteverdi, Mozart, Donaudy, Tosti, Bellini, Donizetti, Rossini
- Sight-reading excerpt demonstrating pitch and rhythmic accuracy
- Proficiencies in complex rhythm and sight-reading

Commercial Music major

- Completion of Sophomore Review for Music Majors jury with a grade of B or higher
- Performance of two personal compositions (solo or chamber) before graduation
- Proficiencies in alternative contemporary styles, improvisation, complex rhythm, and sight-reading

Associate of Science in Music major

- Completion of Sophomore Review for Music Majors jury with a grade of B or higher
- Proficiencies in complex rhythm and sight-reading

Strings

Performance major

- One Junior Recital (30–45 minutes) and one Senior Recital (45–60 minutes) demonstrating memorization and proficiency in a variety of period styles (Baroque, Classical, Romantic, Contemporary) and genres (unaccompanied, show piece, concerto, sonata)
- At least two major Romantic or Contemporary concertos or sonatas performed in their entirety before graduation
- Proficiencies in complex rhythm and sight-reading
- Technical skills such as intonation, vibrato, shifting, bowings, sight-reading, and rhythm, demonstrated at a professional level

Music Education major

- One 30–minute graduation recital demonstrating memorization, technical accuracy and interpretive skills, in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- At least two standard sonatas or concertos performed in their entirety before graduation
- Proficiencies in complex rhythm and sight-reading

Bachelor of Science/Arts in Music major

- A final jury demonstrating memorization, technical accuracy and interpretive skills, in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- At least two standard sonatas or concertos performed in their entirety before graduation
- Proficiencies in complex rhythm and sight-reading

Commercial Music major

- Completion of Sophomore Review jury demonstrating memorization, technical accuracy and interpretive skills in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Performance of two personal compositions (solo or chamber) before graduation
- Proficiencies in alternative contemporary styles, improvisation, complex rhythm, and sight-reading

Associate of Science in Music major

- Completion of Sophomore Review jury demonstrating memorization, technical accuracy and interpretive skills in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Proficiencies in complex rhythm and sight-reading

Harp

Performance major

- One Junior Recital (30–45 minutes) and one Senior Recital (45–60 minutes) demonstrating memorization and proficiency in a variety of period styles (Baroque, Classical, Romantic, Contemporary)
- At least three orchestral cadenzas
- At least two technical etudes from memory



- At least four solo pieces from the standard classical harp repertoire from memory

All other music majors

- At least two orchestral cadenzas
- At least two solo pieces from the standard classical harp repertoire from memory

Guitar

Performance major

- One Junior Recital (30–45 minutes) and one Senior Recital (45–60 minutes) demonstrating memorization and proficiency in a variety of period styles (Baroque, Classical, Romantic, Contemporary) performed from memory.
- At least one Sonata or larger work for solo guitar
- Proficiencies in alternative contemporary styles, improvisation, complex rhythms, and sight-reading
- At least two movements of a Baroque sonata, suite, or partita

Music Education major

- One 30–minute graduation recital demonstrating memorization, technical accuracy and interpretive skills, in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- At least two standard sonatas or suites performed in their entirety before graduation
- Proficiencies in alternative contemporary styles, improvisation, complex rhythm, and sight-reading

Bachelor of Science/Arts in Music major

- A final jury demonstrating memorization, technical accuracy and interpretive skills, in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- At least two standard sonatas or suites performed in their entirety before graduation
- Proficiencies in alternative contemporary styles, improvisation, complex rhythm, and sight-reading

Commercial Music major

- Completion of Sophomore Review jury demonstrating memorization, technical accuracy and interpretive skills in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Performance of two personal compositions (solo or chamber) before graduation
- Proficiencies in alternative contemporary styles, improvisation, complex rhythm, and sight-reading

Associate of Science in Music major

- Completion of Sophomore Review jury demonstrating memorization, technical accuracy and interpretive skills in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Proficiencies in alternative contemporary styles, improvisation, complex rhythm, and sight-reading

Electric Bass Guitar

Commercial Music major

- Completion of Sophomore Review
- Demonstration of knowledge in multiple styles of electric bass playing including Jazz, Latin, funk, rock, R&B, etc.
- Performance of two personal compositions (solo or chamber) before graduation
- Proficiencies in alternative contemporary styles, improvisation, complex rhythm, and sight-reading

Woodwinds

Performance major

- One Junior Recital (30–45 minutes) and one Senior Recital (45–60 minutes) demonstrating proficiency in a variety of period styles (Baroque, Classical, Romantic, Contemporary) and genres (unaccompanied, show piece, concerto, sonata; may include one chamber music selection)
- At least two major Romantic or Contemporary concertos or sonatas performed in their entirety before graduation
- Proficiencies in complex rhythm and sight-reading
- Skills such as intonation, vibrato (where applicable), tone quality, musicality, sight-reading, articulation, and rhythm, demonstrated at a professional level

Music Education major

- One 30–minute graduation recital demonstrating characteristic tone quality, musicality, technical accuracy, and interpretive skills, in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- At least two standard sonatas or concertos performed in their entirety before graduation
- Proficiencies in complex rhythm and sight-reading

Bachelor of Science/Arts in Music major

- A final jury demonstrating characteristic tone quality, musicality, technical accuracy, and interpretive skills, in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- At least two standard sonatas or concertos performed in their entirety before graduation
- Proficiencies in complex rhythm and sight-reading



Commercial Music major

- Completion of Sophomore Review jury demonstrating characteristic tone quality, musicality, technical accuracy, and interpretive skills in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Performance of two personal compositions (solo or chamber) before graduation
- Proficiencies in alternative contemporary styles, improvisation, complex rhythm, and sight-reading

Associate of Science in Music major

- Completion of Sophomore Review jury demonstrating characteristic tone quality, musicality, technical accuracy, and interpretive skills in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Proficiencies in complex rhythm and sight-reading

Brass

Performance major

- One Junior Recital (30–45 minutes) and one Senior Recital (45–60 minutes) demonstrating proficiency in repertoire and solo performance in a variety of period styles (Baroque, Classical, Romantic, Contemporary) and genres (unaccompanied, concerto, sonata, small chamber music group)
- At least two major Romantic or Contemporary concertos or sonatas performed in their entirety before graduation
- Proficiencies in complex rhythm and sight-reading
- Technical skills and musicianship demonstrated at professional level. This includes tone quality, phrasing, articulation, intonation, accuracy, and sight reading

Music Education major

- One 30–minute graduation recital demonstrating proficiency in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- At least two standard sonatas or concertos performed in their entirety before graduation
- Proficiencies in complex rhythm and sight-reading

Bachelor of Science/Arts in Music major

- A final jury demonstrating musicianship and technical proficiency in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- At least two standard sonatas or concertos performed in their entirety before graduation
- Proficiencies in complex rhythm and sight-reading

Commercial Music major

- Completion of Sophomore Review jury demonstrating musicianship and technical proficiency and interpretive skills in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Performance of two personal compositions (solo or chamber) before graduation
- Proficiencies in alternative contemporary styles, improvisation, complex rhythm, and sight-reading

Associate of Science in Music major

- Completion of Sophomore Review jury demonstrating musicianship and technical proficiency and interpretive skills in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Proficiencies in complex rhythm and sight-reading

Percussion

Performance major

- One Junior Recital (30–45 minutes) and one Senior Recital (45–60 minutes) demonstrating memorization and proficiency in a variety of period styles (Baroque, Classical, Romantic, Contemporary) and genres (unaccompanied, show piece, concerto, sonata)
- Proficiencies in complex rhythm and sight-reading
- Musical and technical skills such as full, relaxed tone; stylistic accuracy; and technical mastery demonstrated at a professional level

Music Education major

- One 30–minute graduation recital demonstrating memorization, technical accuracy and interpretive skills, in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Proficiencies in complex rhythm and sight-reading

Bachelor of Science/Arts in Music major

- A final jury demonstrating memorization, technical accuracy and interpretive skills, in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Proficiencies in complex rhythm and sight-reading

Commercial Music major

- Completion of Sophomore Review jury demonstrating memorization, technical accuracy and interpretive skills in two or more period styles (Baroque, Classical, Romantic, Contemporary)



- Performance of two personal compositions (solo or chamber) before graduation
- Proficiencies in alternative contemporary styles, improvisation, complex rhythm, and sight-reading

Associate of Science in Music major

- Completion of Sophomore Review jury demonstrating memorization, technical accuracy and interpretive skills in two or more period styles (Baroque, Classical, Romantic, Contemporary)
- Proficiencies in complex rhythm and sight-reading

FACILITIES AND EQUIPMENT

MUSIC LIBRARY

The music library (GT333) holds items available for check-out, including ensemble music folders, instrument rentals, reference articles, and textbooks. Students returning items past the due date will be subject to late fees and grade holds. Library hours are posted in the music office and on the library door.

MUSIC LAB

The music lab (GT334) is open for all students in the School of the Arts for projects directly related to UVU coursework. Food and drinks are not allowed. Students who are registered for courses in the music lab will be able to use their student ID cards to open the entrance proximity lock.

INSTRUMENT AND LOCKER RENTAL

Instrument rental is available for \$40/semester through the music department library (GT333). Rental fees are waived for students enrolled in techniques courses and for students performing on a secondary instrument by request of the ensemble directors. There is a \$1/day late fee for instruments held beyond the due date at the end of the semester, and student grades will be placed on hold until the instrument is returned. Students are responsible for the damage or loss of their rented instrument. Instruments left unattended in halls or classrooms will be delivered to the library and will require a rental renewal of \$40. Lockers are assigned to all rented instruments with no additional cost.

Instrumental lockers, located in GT401 and GT416, are available for \$15/one semester, \$25/two semesters, through the music department library (GT333). Students who receive permission to store their instruments in this area will be able to use their student ID cards to open the entrance proximity lock. Lockers are no guarantee of security. Students should not leave valuable or irreplaceable items in lockers. The Department of Music is not responsible for items left in lockers at the end of the rental period.

Instrument and locker rentals are assigned on the following priority basis:

1. Students enrolled in a techniques course
2. Students enrolled in an ensemble (both majors and non-majors)
3. Music majors enrolled in private instruction
4. Non-music majors enrolled in private instruction

(Note: Students enrolled in private instruction are strongly encouraged to use their own instruments. Exceptions include large instruments such as string bass, tuba, euphonium, and sousaphone.)

PROXIMITY CARD ACCESS

Students who receive permission to access secured locker areas (GT401/416) must be enrolled in private lessons, a techniques course, or an ensemble during each semester of proximity access. Students who receive permission to access the computer lab (GT334) or production suite (GT342) must be enrolled in courses offered in these rooms. Proximity locks record the exact time and identification of each student entering a secured area. Students, therefore, are responsible for any damage or loss of equipment or instruments during their time in the secured area. Students with proximity access may not lend their ID cards to other individuals. Any violation of this policy will result in immediate cancellation of access privileges.

MUSIC FOLDERS

All students enrolled in a performance ensemble will need to check out their music from the music library (GT333) at the beginning of each semester. There is a \$.50 /day late fee for music held beyond the due date at the end of the semester. In addition, student grades will be placed on hold until the music is returned. Students are responsible for the damage or loss of their music.

PRACTICE ROOMS

Students enrolled in private lessons, a practicum course, or an ensemble, are eligible for practice room assignments. Sign-up sheets for practice room times will be available in the music office at the beginning of each semester. Due to limited practice room space, students will likely need to supplement their practice time off-campus. With permission from area coordinators, piano and percussion



students will be able to use their student ID cards to gain access to specific instruments. Food and drink are not allowed in the practice rooms. Instrument cases and other items should not be placed on the pianos. Students should avoid touching the bodies of the pianos, as excessive handling will damage the finish. Any damage to the pianos, sticking keys, or tuning concerns should be immediately reported to the music office.

Updated 8/23/2018



SOPHOMORE REVIEW APPLICATION

NAME _____ UVID# _____ DATE _____

INSTRUMENT _____ E-MAIL _____ PRIVATE INSTRUCTOR _____

MAJOR () Music Education () Music Performance () Commercial Music () BA/BS in Music () Integrated Studies

PREREQUISITES: Complete an advisement session to confirm prerequisites. A check indicates completion or current enrollment in final course. To schedule an advisement session, email soadvisors@uvu.edu or visit <http://www.uvu.edu/arts/advisors/>.

- () CONCERT ATTENDANCE: Passing grade for three semesters of CEMU 0010 Concert Attendance
- () THEORY: Completion of Music Theory I – IV with a grade C or higher.
- () AURAL SKILLS: Completion of Aural Skills I – IV with a grade C or higher.
- () KEYBOARD SKILLS: Completion of Group Piano I – IV with a grade B or higher – or – completion of coordinating Keyboard Proficiency Examinations. Commercial Music majors: Completion of Group Piano I – II and Jazz/Contemporary Keyboard Skills I – II with a grade B or higher – or – completion of coordinating Keyboard Proficiency Examinations (<http://www.uvu.edu/music/getting/#proficiency>)
- () ENSEMBLES: Completion of four semesters of large ensemble, on one instrument or voice, with a grade C or higher. Pianists and guitarists may substitute two semesters of small ensembles.

Advisor Signature _____ Date _____

Comments:

MUSC EDUCATION INTERVIEW: For music education majors only. Signature of Music Education Coordinator indicating satisfactory progress in music education program _____

PERFORMANCE PROFICIENCY: Completion of four semesters of private instruction and performance classes, on one instrument or voice, with a grade B or higher. Passing of sophomore review jury and performance proficiencies as listed in the student handbook http://www.uvu.edu/music/docs/student_handbook.pdf. (Area Coordinator signature below)

RÉSUMÉ: Completion of updated resume (attached to this application).

BRING COMPLETED SOPHOMORE REVIEW APPLICATION TO YOUR JURY

(Do not write below this line--For Area Coordinator use only)
Sophomore Review Jury

Sight-reading skills are adequate	Yes ()	No ()
Approved for MUSC 450R Private Lessons for Music Majors	Yes ()	No ()
Approved for MUSC 455R Private Lessons for Music Performance Majors	Yes ()	No ()
Approved for completion of Commercial Music performance proficiency	Yes ()	No ()

Comments:

Area Coordinator Signature _____ Date _____

Area Coordinators submit completed Sophomore Review Application to Christine Gines in the Music Department office.



RÉSUMÉ GUIDELINES

There are numerous examples of résumés, some including templates, available online. As you consider template options, keep in mind items pertinent to a music résumé. The following is a list of suggested material:

1. Name and contact information: address, telephone(s), email address

2. Education

Examples:

Degrees and Certifications

Bachelor of Music in Commercial Music (in progress), Utah Valley University, 2011–present

Pro Tools Certification, 2013

Kodály Certification, Intermuse Kodály Academy, 2012

Music Teachers National Association Certification, 2013

3. Teachers (include applied instructors, conducting, composition, chamber)

Examples:

Private Cello Teachers

Cheung Chau, Utah Valley University, 2012–present

Private Conducting Teachers

Reed Criddle, Utah Valley University, 2012–present

Chamber Music Teachers

Jeb Wallace, Utah Valley University, Horn Choir, 2012–present

Composition Teachers

Nathan Hofheins, Utah Valley University, 2012–present

4. Awards and Distinctions

Examples:

Exceptional Performance Scholarship, Utah Valley University, 2012–present

Winner, Utah Valley Symphony Young Artists Competition, 2011

Utah State Solo and Ensemble, Superior Rating, 2010

5. Employment with an emphasis on music-related employment

Examples:

Piano Instructor, Private Studio, 2010–present. Students age 3 to 14, from beginning to intermediate levels

Music Specialist, Rock Canyon Elementary School, 2011–2012. Taught basic rhythm, pitch notation, and group singing

6. Performances with an emphasis on notable solo, chamber, or masterclass performances. May include piece titles.

Examples:

Solo Performances

Solo performance with Utah Valley University Symphony Orchestra, *Beethoven: Romance in F Major for Violin and Orchestra*, March 6, 2015

Masterclass performance for Joseph Silverstein, *Saint-Saëns: Introduction and Rondo Capriccioso, Op. 28*, April 2, 2015

Chamber Performances

Utah-ASTA Fall Workshop, UVU Honors String Quartet, October 24, 2014

Opera Roles Performed

Lindsay Baker/Amanda Jacobs

Benjamin Britten

Francesco Cavalli

Pride and Prejudice

Midsummer Night's Dream

Giasone

Mr. Collins

Chorus

Delfa

8. Compositions or other creative works



7. Festivals/Workshops

Examples:

Interlochen Summer Arts Program, July 2011

UVU Piano Festival, June 2012

8. Services

Examples:

UVU Flute Club President, 2012–present

Performances at Orem Senior Center, September 2012

9. Professional Memberships

Example:

National Association for Music Education (NAfME)

9. Other Applicable Skills

Examples:

Fluent in Spanish

Graphic Design

Web Design

10. Literature (fully performed with audience)

Examples:

Solo Performance Literature

Bach, Johann Sebastian Concerto No. 2 in E Minor

Partita No. 3 in E Major (unaccompanied)

Beethoven, Ludwig Romance in F Major, Op. 50

Sonata in C Minor, Op. 30, No. 2

Chamber Music Literature

Beethoven, Ludwig van Piano Trio in C Minor, Op. 1, No. 3

String Quartet in G Major, Op. 18, No. 2

Borodin, Alexander String Quartet in A Minor

Brahms, Johannes Double Concerto in A Minor for Violin and Cello, Op. 102

Dvořák, Antonin Piano Quintet in A Major, Op. 81

Piano Trio in E Minor, Op. 90, *Dumky*

10. References (include name, title, and contact information)



MUSICIAN'S HEALTH

HEALTH NEEDS TO BE A PRIORITY

The key to a long, successful career in music is maintaining your health. Most musicians keep a full to overflowing schedule. Between long practice hours, performances, and teaching there is often not enough time for proper eating, sleep, and exercise. But when health is secondary to opportunity or success, risks of illness and injury are increased.

The information below is intended to help raise awareness of some health concerns for musicians, but students are encouraged to continue learning about and improving health practices by studying more detailed resources available at the UVU Music Library and Main Library.

PERFORMANCE-RELATED INJURIES

In a study completed by Hoppmann & Reid, 1995, three major groups of problems were found among performing instrumentalists: musculoskeletal, nerve entrapment or thoracic outlet syndrome, and focal dystonia (qtd.in Foxman 310). "Pain is the major symptom of overuse among instrumentalists, and string players are most commonly affected" (Foxman 310).

WAYS TO AVOID INJURY

- Always warm up
- Use effective practice techniques
- Plan breaks or rests in every rehearsal
- Build stamina into your rehearsal plan
- Stop, rest, and get help if you experience pain or discomfort (Horvath 3-4, Klickstein 2)

GENERAL HEALTH

We often hear about the preparation and training that athletes endure for a single event, race, or game, but do we stop to consider the same aspect as musicians? Do we consider the way we eat, sleep, and exercise as large contributing factors in our performance outcome?

You are what you eat. "Your body is composed of millions of cells that are dependent upon an adequate intake of carbohydrate, proteins, fats, water, vitamins, and minerals. Deficiencies in one or more of these components will lead to less than optimum cellular function, decreased vitality, and if unchecked over a long period of time deficiencies can lead to sickness and disease" (Jameson 1). Plan your meals carefully to insure that your nutritional intake is sufficient to sustain your energy for practices and performances.

The amount of sleep required to stay healthy varies from person to person. Many factors contribute to the amount of sleep needed, including age and gender. Avoid getting less than 7 hours of sleep a night. Sleep deprivation has many negative consequences (Dijk 4, 6).

According to Dr. Bronwen Ackermann, "exercise should reflect the kind of demands of your work." He recommends that orchestral musicians exercise twice a week for at least 45 minutes. All musicians should evaluate the length of their practice sessions and performances and plan exercise routines that will help strengthen the necessary muscles used to sustain the required practice time. Consult a physiotherapist to be sure that the exercise regimen is appropriate for your needs. (Ackermann)

HEARING HEALTH – NOISE LEVELS AND RISKS

Most experts agree that prolonged exposure to any noise or sound over 85 decibels (dB) can cause hearing loss. Decibels are the units used to measure the intensity of a sound. Two important things to remember:

1. The longer you are exposed to a loud noise, the greater the potential for hearing loss.
2. The closer you are to the source of a loud noise, the greater the risk that you'll experience some damage to your hearing mechanisms. (NASM/PAMA 4)

Wear hearing protection, turn down the volume, or leave the area if noise levels are too high. It's too loud (and too dangerous) when:

1. You have to raise your voice to be heard
2. You can't hear someone who's three feet away from you
3. The speech around you sounds muffled or dull after you leave a noisy area
4. You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave a noisy area



(NASM/PAMA 6)

“A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else.” (NASM/PAMA 3)

PSYCHOLOGICAL HEALTH – PERFORMANCE ANXIETY AND OTHER STRESSES

Musicians tend to feel a lot of pressure to perform well. Some of the pressure comes from our own expectations and some comes from the expectations of those around us. A recent study done with popular British musicians showed that most of the pressure came from “feeling that you must reach or maintain the standards of musicianship that you set for yourself” (Wills 24).

“Music Performance Anxiety (MPA) can involve both cognitive and physical symptoms, including catastrophic and self-defeating thought patterns, obsessive behaviors to counteract anxiety, and intense arousal of the autonomic nervous system leading to various physical discomforts, such as chest pain and profuse sweating.” (Khalsa 35)

Everyone must deal with stress at one level or another. Aside from performance stress, there are also the stresses of everyday life. UVU Health Services provides a variety of wellness programs designed to help students cope with these stresses. For more information, go to: uvu.edu/studenthealth or call 801-863-8876.

VOCAL HEALTH

Tips to Keep You Talkin’ by the National Center for Voice and Speech:

1. Speaking loudly or over long periods may lead to a voice disorder. Recognize when your voice is tired. Consider vocal training if you have to talk or sing loudly, or speak extensively for your vocation or avocation. Vocal endurance, like athletics, requires special skills.
2. Hoarseness or breathiness may signal a voice disorder. If either symptom persists for more than two weeks, call a physician or speech-language pathologist.
3. Stress can lead to forceful voice production, resulting in possible tissue damage. Relaxation techniques can improve your voice and allow you to speak more effectively and longer. Try stretching shoulder, neck and facial muscles periodically; slow, deep breaths also may help.
4. Caffeine and alcohol dehydrate vocal folds, which can make it more difficult to keep them vibrating. Drink plenty of water to combat their drying effects. For example, for every mug of coffee you ingest, drink at least one 8-oz. glass of water.
5. Some medications lead to dehydration of vocal folds. Antihistamines, taken for colds or allergies, shrink swollen membranes and reduce saliva and mucous production. These medications lessen the discomforts of the cold, but dry the vocal tissues. If you are taking medications that dehydrate, drink lots of water and other fluids. Try to keep home and working environments at a relative humidity of 40 percent or more.
6. Repeatedly clearing the throat or coughing may irritate vocal fold tissues. Sipping water, swallowing or sucking on a cough drop may ease the irritation in the throat.
7. Frequent heartburn and a sour taste may mean stomach acids are spilling over into your larynx, which may lead to voice problems. If you experience these symptoms, avoid high-acid foods and late-night eating. Elevate your head with extra pillows or raise the head of the bed.
8. Smoking is the leading cause of laryngeal cancer. At the very least, smoking irritates tissues used for singing and talking. Don’t Smoke!

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