

# **Bluefield College Music Department**

## **2012-2013**

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# INSTRUMENTAL CONTRACT

Bluefield College  
Music Department

Instrument: \_\_\_\_\_ Make/Model: \_\_\_\_\_ College ID No.: \_\_\_\_\_

Serial No.: \_\_\_\_\_ Overall Condition: \_\_\_\_\_ Value: \$ \_\_\_\_\_

Soft Case: \_\_\_\_\_ Hard Case: \_\_\_\_\_

Accessories (Check all that apply):

Mouthpiece:	Cleaning Rod:
Oil:	Grease:
Bow:	Rosin:
Mute:	Shoulder Rest:

## AGREEMENT:

I, the undersigned, agree to take full financial responsibility for the instrument described about. If damage is evident which exceeds the notations below, I will bear the expense of any necessary repair.

**PRE-EXISTING DAMAGE** (be specific: scratches, dents, bridge warped, etc): \_\_\_\_\_

I hereby agree to return the instrument by May 15 of the current academic year.

SIGNED: \_\_\_\_\_

Name Printed: \_\_\_\_\_

Cell Phone: \_\_\_\_\_ Home Phone: \_\_\_\_\_

Music Locker Number(s): \_\_\_\_\_

Campus Box #: \_\_\_\_\_

Permanent Address: \_\_\_\_\_

**SIGNATURE OF STAFF PERSONNEL:** \_\_\_\_\_ Date: \_\_\_\_\_

## RETURN:

**SIGNATURE OF STAFF PERSONNEL:** \_\_\_\_\_ Date: \_\_\_\_\_

Notation(s): \_\_\_\_\_

### **Practice Suggestions for Singers**

Effective practice for singing involves training intrinsic and extrinsic muscles (both those you can see and those you cannot) in addition to learning songs, internalizing and interpreting texts and lyrics, and incorporating emotional, mental and spiritual components of musicianship into a unified whole. For these reasons, it is very important that practice be done on a consistent daily basis. You will get the most out of your practice time if you can work at times during the day when you are not vocally tired, are not sleepy or in a low energy phase of your day, and preferably not right after eating a meal or any plem-producing agents such as dairy products (chocolate, ice cream, cheese, etc.).

Practice time for singers includes the following activities:

1. Singing vocalises and voice exercises.
2. Learning the notes and rhythms of your assigned songs.
3. Listening to recordings and/or watching videos of vocal performances of the songs you are working on.
4. Speaking and intoning song texts to aid in learning diction and pronunciation.
5. Doing any breathing exercises and body release/movement activities that we have used during our lessons.
6. Memorizing songs and studying scores.
7. Rehearsing performance skills such as acting while singing, developing characterization and visualization techniques relative to the interpretation of your songs, and incorporating any movement or body use concepts into the act of singing (such as: practicing singing a song from memory while you lengthen your spine on the exhale, or speaking the words of a song as a dramatic monologue while experimenting with facial expression in front of a mirror).

If you have a one hour lesson per week, you must practice **a minimum** of one hour per day. Singers all have different learning styles, and some learn more quickly than others. One person may be able to accomplish in one hour per day what it might take another person two hours to accomplish: it's most important for you to become acquainted with your own learning styles, vocal longevity considerations, and lifestyle issues, and then work consistently with a routine that helps you accomplish what you need to.

Remember that the goal of vocal study is not just to learn and memorize a certain number of songs per semester, but to find the vocal technique strategies that help your unique instrument to function at its best, healthiest, and most expressive level. This will mean that the practice routine of just "running a few scales" and then just singing through your songs is not likely to be an effective practice strategy. You will reap the greatest benefit from your practice time if you use some time in each practice session to do some of the same vocal technique activities that we have worked on in your lessons, both within the context of songs and "outside of" your songs. In voice lessons, a certain amount of time will be spent on "vocal exploration work" to help train tone quality, resonance, placement, and respiration issues, in addition to specific technical learning activities taken from your songs. All of these activities must be followed up and reinforced during your personal weekly practice time.

Here are some suggestions for helping you learn songs:

1. Always read the text and/or translation of a song first to know the meaning and what the song is communicating before you learn it. Research anything you need to know about the composer, what type of song it may be, what opera, show or larger work it comes from, or anything about the time period in which it was written to enhance your understanding of the song.
2. Play the melody on the piano (if you can) or listen to the melody (if you need to have it recorded) first and get it "in your ear" before trying to match it with your voice. Break down phrases into small units first if needed to help you internalize the correct pitches and rhythms.
3. Analyze intervals between notes in your melodies and practice trying to "find" pitches by applying your ear training skills as often as you can - try to hear intervals and pitches internally first before you try to sing them. Don't rely on learning music by rote (i.e. just singing along with the piano or a recording).
4. Sing the melody first on a vowel or syllable before putting the words to the melody, even if the song is in English. Most singers have a "favorite" vowel on which they have their best resonance and placement - practice a melody first on your best vowels or syllables and then transfer those same resonance, placement, and acoustical sensations to the words. Breath marks should be inserted in the appropriate places early in the learning process so that you will learn where to breathe as you are learning the pitches and rhythms.
5. Speak the words in rhythm dramatically with a well-supported and modulated speaking voice. Then transfer the words into intoning (speech-singing) before singing the words on the specific pitches of the melody.
6. Tape record yourself often and play back to hear yourself during practice sessions. If you can develop a non-judgmentally objective perspective in hearing yourself sing, then you will be able to become more perceptive in your own singing and in listening to other singers.
7. After you have learned the notes, rhythms, and correct diction, begin singing the songs with an awareness of the meaning, translation, or scenarios involved. Write the translation for any foreign language songs under the words of your text as soon as possible so you have those with you early in your learning process. Add to your singing any characterization ideas we have explored in your lessons and make sure you are incorporating into your time the opportunity to vocally and mentally practice performing your songs.

## WEEKLY PRACTICE SHEET

**NAME**\_\_\_\_\_ **Date**\_\_\_\_\_

**ASSIGNMENT:**

**SCALES**

**TECHNIQUE**

**REPERTOIRE and GOALS**

1.

2.

3.

**LISTENING REPORT**

**Student's Name** \_\_\_\_\_ **Date** \_\_\_\_\_

Title of Piece \_\_\_\_\_

Composer's Name \_\_\_\_\_ Dates \_\_\_\_\_

Performer(s) \_\_\_\_\_

Stylistic Period \_\_\_\_\_

Comments Regarding General Musical Elements:

Comments Regarding Technique and Performance:

# PRACTICE SUGGESTIONS FOR PIANISTS

## BEFORE YOU PRACTICE:

1. Choose times when you are the freshest and will have the least distractions.
2. If necessary, have your friends leave messages on your practice room door rather than interrupting.
3. Check to make sure you have all the materials you need – scores, piano notebook, pencil, metronome, etc.

## AS YOU PRACTICE:

1. Study the score away from the keyboard to get an overview (listen to a good quality recording).
2. Study the score for dynamic shapes, texture, articulation, and melodic, rhythmic, and harmonic patterns.
3. Analyze the piece harmonically.
4. Practice the piece in phrase groups, rather than straight through.
5. Practice hands separately, if a two-part invention or other contrapuntal piece.
6. Practice slowly, hands together.
7. Pay careful attention to the correct fingering
8. Use the correct hand motions needed for phrasing.
9. Tap one hand like a metronome while playing the other hand.
10. Use a metronome and count aloud while practicing.

**REMEMBER: PRACTICE IS MEANINGFUL REPETITION.** Listen carefully, and ask yourself, “WHY AM I REPEATING? Is it for a different fingering, a different phrasing, a different pedaling, a different nuance?”

When you stop concentrating, stop practicing! Resume practice when you are fresh.

**Performing Arts Class  
Program Information**

Performance Date: \_\_\_\_\_ Student's Name: \_\_\_\_\_

Student's instrument or voice type: \_\_\_\_\_

Selection: \_\_\_\_\_  
(Please include title of work from which the selection comes, if selection is from a larger work.)

Composer: \_\_\_\_\_

Composer's dates: \_\_\_\_\_

Accompanist: \_\_\_\_\_

Applied instructor's signature: \_\_\_\_\_

\*\*\*Please print legibly and check carefully for spelling errors. Thank You!\*\*\*

## Bluefield College Piano Jury Form

Student Name:

Course No. MUS \_\_\_\_\_

Instrument:

Major

Minor

Elective

Number of Semesters of Private Study:

**GRADE:** \_\_\_\_\_

---

Technical Studies:

Tone

Tempo

Accuracy

Articulation

Musicality

Other

Major Scales

Major Chord Progressions

Minor Scales

Minor Chord Progressions

Arpeggios

Other: \_\_\_\_\_

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Repertoire: (\*designates work in progress)

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

**Comments:**

Musicality   Accuracy   Tone Quality   Phrasing   Articulation   Dynamics   Memory   Stage Presence

\_\_\_\_.

\_\_\_\_.

\_\_\_\_.

\_\_\_\_.

Student Name:

Course No. – MUS \_\_\_\_\_

Instrument:

Major

Minor

Elective

Number of semesters of private study:

Scales:

Etudes:

Rudiments:

Ensembles during semester:

Repertoire studied this semester:

	New	In-progress	Performance ready	Memorized	Composer: Title
1.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
2.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
3.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
4.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
5.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____

Comments: musicality – accuracy – tone – phrasing – articulation – dynamics – stage presence

1.

2.

3.

4.

5.

# Proficiency Level 1 Skills Assessment

Student \_\_\_\_\_

Semester \_\_\_\_\_

Number of Previous Attempts \_\_\_\_\_

Pass/Fail

\_\_\_\_\_ 1. All Major scales, 2 octaves, hands alone, eighth notes , Quarter note= 72

\_\_\_\_\_ 2. All Major 5-finger patterns, eighth notes, Quarter note= 108

\_\_\_\_\_ 3. All Major Chord progressions, hands together, Quarter note=96  
(I-IV64-V65-IV64-I)

\_\_\_\_\_ 4. Repertoire – One selection. Memorization not required.

\_\_\_\_\_ 5. Score Reading – Unison/2 part anthem  
Parts should be played in appropriate octave.

\_\_\_\_\_ 6. Sight Reading

\_\_\_\_\_ 7. Harmonizing by Ear using I-IV64-V65-IV64-I

\_\_\_\_\_ 8. Perform a simple folk song or hymn from a score.  
Must be played at a tempo suitable for singing.

\_\_\_\_\_ 9. Perform a simple folk song or hymn by ear in the keys of C, G and F Major.

General comments regarding strengths/weaknesses:

\_\_\_\_\_ Proficiency Level 1

## Proficiency Level 2 Skills Assessment

Student \_\_\_\_\_

Semester \_\_\_\_\_

Number of Previous Attempts \_\_\_\_\_

Pass/Fail

\_\_\_\_/\_\_\_\_ 1. All Minor scales, 2 octaves, hands alone, in eighth notes,  
Quarter note=72.

\_\_\_\_/\_\_\_\_ 2. All Minor 5 finger patterns in eighth notes,  
Quarter note=108

\_\_\_\_/\_\_\_\_ 3. All Minor chord progressions, hands together,  
Quarter note=96 i-iv6-i-V6-i  
4 5

\_\_\_\_/\_\_\_\_ 4. Repertoire selection. Memorization not required.

\_\_\_\_/\_\_\_\_ 5. Score Reading – play any combination of 2 voices from two 3-part  
anthems. Parts should be played in the appropriate octave, if possible.

\_\_\_\_/\_\_\_\_ 6. Sight Reading

\_\_\_\_/\_\_\_\_ 7. Harmonize by Ear – add accompaniment to a simple folk melody using chord  
progression above.

\_\_\_\_/\_\_\_\_ 8. Perform a folk song or hymn from a score. Must be in a minor key. Must be played  
tempo suitable for singing.

\_\_\_\_/\_\_\_\_ 9. Perform a folk song or hymn by ear in the keys of a, d, and e minor using the chord  
progression above.

\_\_\_\_/\_\_\_\_ Proficiency Level 2

Comments/Suggestions for Improvement:

## Proficiency Level 3 Skills Assessment

Student \_\_\_\_\_

Semester \_\_\_\_\_

Number of Previous Attempts \_\_\_\_\_

Pass/Fail

- |           |    |   |                          |
|-----------|----|---|--------------------------|
| ____/____ | 1. | Major scales, 2 octaves, hands together, in eighth notes,   | Quarter note=56.         |
| ____/____ | 2. | Major 5 finger patterns followed by one octave arpeggio, modulating up by ½ steps   |                          |
| ____/____ | 3. | Chord progressions, hands together,( I – IV6-V7/V – V6-I )  |                          |
|           |    |   | 5                      5 |
| ____/____ | 4. | Repertoire selection. Memorization not required.  |                          |
| ____/____ | 5. | Score Reading – play 3 adjacent voices of “Gloria” from Vivaldi’s Gloria and<br>2 adjacent voices of “And the Glory” from Handel’s Messiah.<br>Parts should be played in the appropriate octave, if possible. |                          |
| ____/____ | 6. | Sight Reading   |                          |
| ____/____ | 7. | Harmonize by Ear – add accompaniment to a simple folk melody<br>using I – IV6-V7/V – V6-I )   |                          |
|           |    |   | 5                      5 |
| ____/____ | 8. | Accompany a vocalist on a short solo piece.   |                          |
| ____/____ | 9. | Play 1 hymn chosen from approved list. Must be played at a tempo suitable<br>for congregational singing.  |                          |
| ____/____ |    | Proficiency Level 3   |                          |

Comments/Suggestions for Improvement:

## Sophomore Review Presentation

Sophomore Review: At the end of the second semester, in lieu of a jury, each sophomore music major will perform a Review Presentation. Students must maintain appropriate literature requirements for their classification. This literature will be performed in the last lesson of the semester for assessment by the instructor.

Each student presentation will take 30 minutes; performance 3-5 minutes, presentation 5-7 minutes, 10 minutes question and answer with student, 10 minutes for discussion with student.

The presentation will include the following:

- A jury performance of two contrasting selections from studio literature, chosen with approval of studio instructor.
- A 5-7-minute talk on the pieces performed including:
  - History of chosen works
  - History of composers of chosen works
  - History of society surrounding composers and literature
  - Form of chosen works
  - Discussion of style of chosen works
- Consultation among jury panel members
- Feedback on evaluation and grade of performance and presentation

Dress and deportment: professional

### Jury Performance

- Selection of chosen works should not duplicate another student's current or recent selection.
- Selection of chosen works should be within the realm of student's current expertise on major instrument.

### Talk

- It will be expected that the student will be able to discuss the work from the level of expectation of the courses already satisfactorily completed.
- A copy for each jury panel member of a complete and supporting document of term-paper length, properly cited, and in APA style, should be submitted to the Music Department office at least 3 days prior to Sophomore Review Presentation for review by panel members.
- Document should include a theoretical analysis of the performed works, including a graphical diagram of form, modulations, with all cadences identified properly.
  - A copy of the music should accompany each copy of the document.
  - This copy should have all measures numbered.
  - Major cadence points and formal separations should be marked.

- Key changes and modulations should be marked.
  - Tonalties, harmonic rhythm and/or chord progressions should be marked appropriately with numeric chord symbols.
- Talk should not be read from paper, but referenced from notecards or talking-points.

### Q & A

- Panel members may ask questions of the student from the document or from the discussion.
- Responses should be coherent and accurate.

### Evaluation Criteria

Each of the following will count for 33.33% of the overall presentation grade.

- Jury performance
- Talk and Q & A
- Document

## Sophomore Review Document Specifications

One, five-to-seven-page (5-7 pages is the actual body of the paper, excluding title page, ToC, bibliographic references, or appendices, no more, no less) term paper containing and organizing the information presented.

- Times Roman, 12-point font, double-spaced with no unnecessary white-space or lines to pad paper's length.
- 1.5-inch margin on left, with 1-in margins otherwise.

### Form Diagram and Study Points for Genre Presentation/Paper

1. Number each measure in the score.
2. Identify major sections by measure numbers: verses and refrains, cadences, contrapuntal thematic presentation or development, codas, binary forms, etc.
3. Identify smaller sections within major sections by measure numbers: introductions, postludes, interludes, refrains, antecedent/consequent them patterns.
4. Identify cadence and cadence types by measure number.
5. Identify tonalities and modulations within sections and from section to section by measure numbers.
6. Identify linear themes and contrapuntal development, ground bass, etc.
7. Chordal analysis, where appropriate.
8. Identify non-harmonic tones in melody and/or embellishments.

Provide a sheet of paper with musical examples (use Finale for clarity) for primary and secondary themes, unifying figures, contrapuntal development, etc., and insert musical examples as Figures directly into paper where appropriate.

Provide a copy of the music for the instructor with numbered measures, sections marked in accordance with diagram, and with chordal analysis, non-harmonic tones and embellishments identified.

### Questions to ask/answer about musical genres:

1. When did this genre develop?
2. Between what dates did this genre proliferate?
3. What genre, if any, did it develop from? Why is it different from its "parent"?
4. What composer(s) are most noted for working in this genre?
5. What are the main characteristics of this genre that distinguish it from other genres?
6. If listening to work in this genre, what aural musical values/characteristics would help you determine to what genre you were listening?
  - a. Instrumentation
  - b. Textures
  - c. Thematic presentation
  - d. Form

## Specifications for Writing Papers and Primary Traits for Writing

In order to present a topic, one must write to develop and organize the information about that topic, then develop talking points from which the presentation can be practiced and delivered. In order to write effectively, one must find information and data about a topic, and then organize the information and data about the topic in an outline, and consider its connectivity and flow. So, the process is: gather data, organize it, develop a thesis, develop arguments, explanations, descriptions, etc., and conclude.

For hints on writing papers about music, see:

<http://www.music.miami.edu/research/writing/style.html>

<http://webster.commnet.edu/apa/index.htm>

### Writing Assessment Evaluation Rubric<sup>1</sup>

#### Thesis/Organization:

- The paper clearly makes a statement about a position on or purpose of the assigned topic and defends the position or provides information about the purpose with evidence in a well organized way, with clear introduction and coherent paragraphs; an effective organization also includes some answer to the opposition's ideas or an effective summarizing conclusion.
- The paper has a title indicative of its content.

#### Development:

- The paper includes specific evidence—ideas, logic, facts—and does not rely only on personal opinion.
- The paper clearly refers to the readings cited in the bibliography and reference notes.

#### Language:

- The paper is well-expressed, addressing an audience of student musicians in an appropriate tone, using clear grammatical structure and word choice with the conventions of standard written English.

#### Documentation:

- The paper is documented correctly, using APA format, and is not plagiarized.<sup>2</sup>

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<sup>1</sup> Adapted from Northwest Missouri State University End-of-Core Writing Assessment Information document, update Fall 2000 by D. Sergei.

<sup>2</sup> Plagiarism is “the act of taking the writings of another person and passing them off as one's own. The fraudulence is closely related to forgery and piracy—practices generally in violation of copyright laws. If only thoughts are duplicated, expressed in different words, there is no breach of contract. Also, there is no breach if it can be proved that the duplicated wordage was arrived at independently.” (“plagiarism.” *Encyclopædia Britannica* from Encyclopædia Britannica 2003 Deluxe Edition CD-ROM. Copyright © 1994-2003 Encyclopædia Britannica, Inc. July 28, 2004.)

#### An EXCELLENT paper:

- Organization: Impressive introduction, thesis, developmental outline, sophisticated transitions, and conclusion
- Development: Substantial evidence; adapts sources easily to fully defend thesis
- Language: Skillful attention to sentence structure and style; no grammatical errors that inhibit clarity; few usage, punctuation, or spelling errors
- Documentation: Careful attention to academic conventions for citation (APA style) and proper use of sources, avoiding all plagiarism.

#### An ADEQUATE paper:

- Organization: Functional thesis and introduction; apparent organization with few transitions; some logic problems
- Development: Sufficient examples and detailing to support a thesis that makes a valuable statement; some use of sources, some lack of evidence.
- Language: Functional sentence structure; some clichés; some grammatical, mechanical, or usage errors.
- Documentation: Adequate attention to academic conventions for citation and proper use of sources, avoiding plagiarism.

#### An INADEQUATE paper:

- Organization: No, or missing, connections between thesis and paragraphs; severe logic problems.
- Development: Few, if any, details; uses only one or no sources; thesis based on generalizations or prejudice; undue reliance on stacked quotes.
- Language: Incoherent sentence structure and word choice; frequent grammatical, mechanical, usage errors
- Documentation: Lack of attention to academic conventions for citation and proper use of sources, perhaps committing plagiarism.

### Technical Considerations in APA style

<http://webster.commnet.edu/apa/index.htm>

1. The paper will be formatted, typed and documented in APA style. Footnotes are preferred.
2. The font size should be no more than 12 points.
3. There must three to four literary sources other than the course's textbook and resources and/or the Internet (i.e., Grove's, refereed journal articles, Baker's Biographical, etc.).
4. If a collaboration of two or more writers, the paper should be of two font colors or highlighted, indicating the specific contributions of each collaborator. Your individual grades will be colored by the amount of contribution for which you have taken responsibility.
5. You will submit an electronic copy of your paper via email or CD/diskette as well as a printed, hard copy of the paper.

## CHECKLIST FOR DOING MUSIC RESEARCH

- **Tour the Library.**
- **Define your topic.**
- **Find a Research Guide on your topic:**
- **Search Duckles' *Music Reference and Research Materials* for sources.**
- **Get A Research Log Started.**
- **Decide on a Citation Manual.**
- **Consult Music Encyclopedias for an Overview of Your Topic.**
  - The primary English-language encyclopedia for Music is the *New Grove Dictionary of Music and Musicians*. A comprehensive list of music dictionaries and encyclopedias is available on the Music Services website below.
- **Locate Books on Your Subject:**
  - Make a list of subject headings from the Library of Congress Subject Headings books
  - Search the subjects you've found in your library's catalog.
  - Browse the shelves under the call numbers found in UO Library's Catalog.
- **Find Citations to Journal & Magazine Articles:**
  - Make a list of terms they might use- and check to see if the indexes have a thesaurus.
  - Search printed and electronic indexes.
    - One basic index is the *Music Index*, considered the standard index for music periodicals.
  - Search a general periodical index, such as the [\*Academic Search Premier\*](#).
    - This source uses full-text searching, and includes a number of music journals.
- **Locate the Articles Found in the Indexes:**
  - Search your library's journal holdings by the title of the journal.
- **Search for Dissertations & Masters Theses:**
  - Search *Dissertation Abstracts International*.
- **Borrow what we don't have:**
  - Search for holdings in other libraries. If the items are scores or books, they can be borrowed through Interlibrary Loan.
  - Prepare an **Interlibrary Loan request** for books, dissertations, and scores.
  - Search **WorldCat** for the books and dissertations and make your requests on-line.
  - Prepare **ILL requests for journal & magazine articles**.
  - Verify your citations in indexes searched above.
- **Other Sources:**
  - Search **Books in Print** for books on your subject currently in print. Then search for the books in your library's catalog to see if the library owns them.
  - Consult a citation index. (The *Arts & Humanities Search* is especially good for tracing authors in music and the humanities).
  - Consult *Ulrich's Periodical Directory* to find out where other similar journals might be indexed.
  - Search **Libraries Worldwide** or the specialized music libraries' catalogs in print.
  - Consult a librarian about other sources.
  - Consult "authorities" about your subject.
  - Contact an e-mail list on your subject.
  - You may also want to consult **Professional Music Organizations** for additional information on professional listservs.