## Table of Contents

### Chapter 1: Overview
- Dept. mission, goals, and objectives: 2
- Degrees offered by the music dept: 3
- Faculty and staff: 3
- Contacts: 3

### Chapter 2: Co-concentration and Program
- Co-concentration admission: 4
- Co-concentration requirements
  - Track 1: Music and Performance: 4
  - Track 2: Music and History: 5
  - Track 3: Music and Business: 5
- Program requirements
  - Music Program: 6
  - Music Business Program: 6
- Course offerings: 7
- Course rotation: 9
- Recommended course sequence
  - Music and Performance: 10
  - Music and History: 11
  - Music and Business: 12
  - Music Program: 13
  - Music Business Program: 14

### Chapter 3: Applied Music
- Applied Teacher Assignments: 15
- Fee: 15
- Jury Requirements and Evaluation: 15
- Proficiency Requirements: 15
- Voice: 16
- Piano: 21

(Chapter 3, cont.)

### Chapter 4: Building and Facilities
- Security and responsibilities: 35
- Lockers: 35
- Practice rooms: 35
- Roop Hall: 35
- Recording Studio: 36
- Ensemble Room: 36
- Maier Organ: 36

### Chapter 5: Talent Grants: 37

### Chapter 6: Senior Seminar and Internships: 38

### Chapter 7: Careers in Music: 39

### Chapter 8: Copyright
- Using someone else’s work: 41
- Copyrighting your own material: 43
Chapter 1: Department Mission, Goals and Objectives

Mission: We believe that music is an important facet of a liberal arts education. The Albright College Music Department is dedicated to providing students with diverse opportunities for exploring their musical creativity and advancing their music-related knowledge and abilities. Academic courses, private instruction, and professionally directed instrumental and choral ensembles are open to every student, fostering critical thinking, communication skills, leadership and responsible decision-making.

Goals: Students in any of the three tracks that constitute the music co-concentrations study the art of music from historical, theoretical, and analytical perspectives. Students are encouraged to combine their music co-concentration with a complementary area of study that will best provide them with the tools they need to pursue their vocational

Objectives:
Students who successfully complete any co-concentration in music will be able to:
1. Demonstrate basic knowledge of the history and theory of music
2. Develop the following competencies in at least one major area of musical concentration:
   a. Technical skills adequate to meet the needs of artistic self-expression,
   b. The ability to read at sight
   c. Participation in large and small ensemble performances
   d. Solo performance of a wide variety of musical styles
3. Acquire a functional knowledge of the language and grammar of music
4. Expand knowledge of musical styles and genres through listening experiences and performance activities
5. Develop maturity in musical discrimination, evaluation, and criticism
6. Develop a knowledge of group dynamic skills learned in performance ensembles

Those students in track 1 (music performance) will additionally be able to:
1. Analyze and cogently describe the stylistic and theoretical characteristics of important musical works from various periods.
2. Acquire conducting and rehearsal skills adequate to demonstrate the understanding of musical interpretation in the context of group performance.
3. Perform a senior recital which demonstrates adequate command of the student’s chosen area of performance, with extensive written program notes and journal entries on the process of preparation.

Those students in track 2 (music history) will additionally be able to:
1. Identify composers and works of the major stylistic periods of music history.
2. Analyze and cogently describe the stylistic and theoretical characteristics of important musical works from various periods.
3. Write a senior thesis on an advanced topic in music history that demonstrates research, writing, and analytical skills.

Those students in track 3 (music business) will additionally be able to:
1. Demonstrate an understanding of the creation and marketing components of the music industry, including business practices, legal aspects, technology, performance media, and related areas.
2. Demonstrate an understanding of the recording industry through practical lab exercises
3. Successfully complete a 13-week music business internship
Degrees Offered
A student who co-concentrates in one of the three music tracks will receive a degree of Bachelor of Arts (A.B.). If a student has combined their music co-concentration with another co-concentration that leads to a Bachelor of Science (B.S.), that student may choose either and A.B. or a B.S. degree after consulting with their academic advisor (Handbook, p. 51).

Faculty and Staff
Lisa Korecky, secretary, Center for the Arts

Full time faculty:
Adlai Binger, Instructor in Music; B.S. Gettysburg College; M.M.E. Shenandoah University
Rebecca Butler, Assoc. Prof. and Dept. Chair; B.M. Oberlin College; M.M. Temple University
Andrew Kaye, Assist. Prof; B.A. Univ. of California at Berkley; M.A., Ph.D. Columbia University
Kristel Pfeil Kemmerer, Assist. Prof; B.M., M.M. Ithaca College; Ed.D. Lehigh University
Jeffrey Lentz, Artist-in-Residence; A.B. Albright College; M.M. Yale University School of Music

Lecturers:
Kathy Aregood, voice
Michael Baal, choral assistant
William Butler, jazz and applied percussion
David Cullen, guitar
Jan Dixon, strings
JoAnne Earnest, theory, history and applied piano
Jill Haley, woodwinds
Ken Kemmerer, low brass
Barbara Lanza, strings
Annie Sallade, voice

Contacts
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Studio 4
abinger@alb.edu
x7872
Prof. Butler
Ensemble Room
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x7871

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x7618

Dr. Kemmerer
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kkemmerer@alb.edu
x7873

Dr. Kaye
Studio 2
akaye@alb.edu
x7870

Prof. Lentz
Studio 3
jlentz@alb.edu
x7806
Chapter 2: Co-concentration and Program

Co-concentration admission

Students who wish to enter any of the three co-concentration tracks in music will initially be placed in their choice of the music program or the music business program. Acceptance into any of the co-concentration tracks will be based on the successful completion of a jury performance examination that demonstrates minimum performance standards as established by the department.

In addition, students who wish to enter any of the three co-concentration tracks in music are required to take a two-part theory and ear-training aptitude test prior to formal admission into the co-concentration of their choice.

Students should not automatically assume they are music co-concentrators without discussing their jury and aptitude test results with a music department faculty member.

Co-concentration requirements

There are three co-concentration tracks in music: track #1: Music and Performance; track #2: Music and History; and track #3: Music and Business

Track #1: Music and Performance

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 120</td>
<td>Music Appreciation: An Introduction to Western Music</td>
</tr>
<tr>
<td>MUS 135</td>
<td>Intro to Music Theory</td>
</tr>
<tr>
<td>MUS 211</td>
<td>Theory and Ear Training I</td>
</tr>
<tr>
<td>MUS 212</td>
<td>Theory and Ear Training II</td>
</tr>
<tr>
<td>MUS 307</td>
<td>Music History I</td>
</tr>
<tr>
<td>MUS 308</td>
<td>Music History II</td>
</tr>
<tr>
<td>MUS 310</td>
<td>Conducting</td>
</tr>
<tr>
<td>MUS 491</td>
<td>Senior Seminar</td>
</tr>
<tr>
<td>elective</td>
<td>200 or 300 level music elective in history, analysis, or non-western music</td>
</tr>
<tr>
<td>MUS 103 or 104 or 105</td>
<td>Choir or String Orchestra or Band</td>
</tr>
</tbody>
</table>

Track #2: Music and History

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<th>Title</th>
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<td>Music Appreciation: An Introduction to Western Music</td>
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Track #3: Music and Business
<table>
<thead>
<tr>
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<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>MUS 135</td>
<td>Intro to Music Theory</td>
</tr>
<tr>
<td>MUS 211</td>
<td>Theory and Ear Training I</td>
</tr>
<tr>
<td>MUS 212</td>
<td>Theory and Ear Training II</td>
</tr>
<tr>
<td>MUS 307</td>
<td>Music History I</td>
</tr>
<tr>
<td>MUS 308</td>
<td>Music History II</td>
</tr>
<tr>
<td>elective</td>
<td>200 or 300 level mus elective: music history, analysis, non-western music</td>
</tr>
<tr>
<td>elective</td>
<td>one of the following: MUS301, MUS302, MUS303, MUS304, MUS305, or MUS383</td>
</tr>
<tr>
<td>MUS 491A</td>
<td>Senior Seminar</td>
</tr>
<tr>
<td>MUS 103 or 104 or 105</td>
<td>Choir or String Orchestra or Band</td>
</tr>
<tr>
<td>MUS 120 or MUS122</td>
<td>An Introduction to Western Music or Music in World Cultures</td>
</tr>
<tr>
<td>MUS 135 (or MUS211)</td>
<td>Intro to Music Theory</td>
</tr>
<tr>
<td>MUS 215</td>
<td>Music Business I</td>
</tr>
<tr>
<td>MUS 216</td>
<td>Music Business II</td>
</tr>
<tr>
<td>MUS 241 or THR213</td>
<td>Electronic Music I or Audio Technology</td>
</tr>
<tr>
<td>elective</td>
<td>300-level music elective in history, analysis, nonwestern music or mus bus</td>
</tr>
<tr>
<td>elective</td>
<td>300-level music elective in history, analysis, nonwestern music or mus bus</td>
</tr>
<tr>
<td>MUS 491B</td>
<td>music business internship</td>
</tr>
<tr>
<td>MUS 103 or 104 or 105</td>
<td>Choir or String Orchestra or Band</td>
</tr>
<tr>
<td>MUS 109</td>
<td>Applied Music Lessons</td>
</tr>
</tbody>
</table>

Program requirements:

There are two program tracks in music for students who wish to “minor” in music: program #1: music program; and program #2: music business program.
### Program #1: Music Program

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 120</td>
<td>Music Appreciation: An Introduction</td>
</tr>
<tr>
<td>MUS 135</td>
<td>Intro to Music Theory</td>
</tr>
<tr>
<td>MUS 211</td>
<td>Theory and Aural Skills I</td>
</tr>
<tr>
<td>MUS 212</td>
<td>Theory and Aural Skills II</td>
</tr>
<tr>
<td>elective</td>
<td>300-level music elective such as MUS301, MUS302, MUS303, MUS304, MUS305, MUS308, MUS309, or MUS310</td>
</tr>
<tr>
<td>MUS109</td>
<td>Applied Music Lessons</td>
</tr>
<tr>
<td>MUS109</td>
<td>Applied Music Lessons or</td>
</tr>
<tr>
<td>MUS109</td>
<td>Applied Music Lessons</td>
</tr>
<tr>
<td>MUS109</td>
<td>Applied Music Lessons</td>
</tr>
<tr>
<td>MUS109</td>
<td>Applied Music Lessons</td>
</tr>
<tr>
<td>MUS109</td>
<td>Applied Music Lessons</td>
</tr>
<tr>
<td>MUS109</td>
<td>Applied Music Lessons</td>
</tr>
</tbody>
</table>

#### Music Business Program

<table>
<thead>
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<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 120 or MUS122</td>
<td>Intro to Western Music or Music in World Cultures</td>
</tr>
<tr>
<td>MUS 135 (or MUS 211)</td>
<td>Intro to Music Theory</td>
</tr>
<tr>
<td>elective</td>
<td>music elective such as MUS113, MUS122, MUS125, MUS126, or MUS142</td>
</tr>
<tr>
<td>MUS 215</td>
<td>Music Business I</td>
</tr>
<tr>
<td>MUS 216</td>
<td>Music Business II</td>
</tr>
<tr>
<td>elective</td>
<td>1 (one) music elective. May include 4 semesters of MUS 109</td>
</tr>
<tr>
<td>or</td>
<td>MUS 107 and MUS 108 plus 2 semesters of MUS 109</td>
</tr>
<tr>
<td>internship</td>
<td>strongly encouraged but not required</td>
</tr>
</tbody>
</table>

#### Course offerings:

Courses designed specifically for first-year students:
- MUS190: First year honors seminar in music
- MUS195: First year seminar in music

#### 100-level courses:
MUS103A: concert band
Students will receive one course unit of credit upon completion of 4 semesters

MUS103B: chamber winds
Students will receive one course unit of credit upon completion of 4 semesters

MUS104: string chamber orchestra
Students will receive one course unit of credit upon completion of 4 semesters

MUS105A: concert choir
Students will receive one course unit of credit upon completion of 4 semesters

MUS105B: women’s chorale
Students will receive one course unit of credit upon completion of 4 semesters

MUS107: piano class I
*additional lab fee charged

MUS108: piano class II
Prerequisite: MUS107 or permission from instructor
*additional lab fee charged

MUS109: applied music lessons
Four semesters of applied music lessons will count as one elective course:
   A: voice
   B: piano
   C: guitar
   D: flute
   E: percussion
   F: organ
   G: woodwinds
   H: strings
   J: brass
   K: misc.
   L: jazz
*additional lab fee charged

MUS113: Rags, Rock and Rap
MUS115: Introduction to the Music Industry
Elective credit only

MUS120: Music Appreciation
Also fulfills the general studies arts requirement
MUS122: Music in World Cultures  
MUS125: All that Jazz  
MUS126: Music and the Cinema  
MUS127: Folk, Country, and Western in North America  

MUS135: Introduction to Music Theory  
May be exempted by placement exam  
MUS142: Global Pop and World Beat  

200-level courses:  
MUS201: Salsa, Samba and Santana  
MUS202: Music of Black Africa  
MUS211: Theory and Aural Skills I  
MUS212: Theory and Aural Skills II  
MUS215: Music Business I  
MUS216: Music Business II  
MUS232: The Latin American World in Music and Film  
MUS241: Sonic Arts I  
MUS242: Sonic Arts II  
MUS275: Healing Effects of Music  

300-level courses:  
MUS301: The Choral Art  
MUS302: Sound the Trumpet  
MUS303: Studies in Stylistic Analysis: Baroque and Classical  
MUS304: Studies in Stylistic Analysis: Romantic and Contemporary  
MUS305: Seminar in Ethnomusicology  
MUS307: Survey of Music Literature to 1750  
MUS308: Survey of Music Literature: 1750- present  
MUS310: Elements of Conducting  
MUS340: Music Marketing and Promotion  
MUS342: From Demo to Deal  
MUS344: Managing Your Band  
MUS383: Music Law and Ethics  

400-level courses:  
MUS491A: Senior Seminar in Music  
MUS491B: Music Business Seminar and Internship
Course Rotation

These courses are generally offered in the semesters indicated. It is the student’s responsibility to check course availability with your music advisor and the Registrar’s Office. Course prerequisites are in parenthesis.

<table>
<thead>
<tr>
<th>FALL (ie 02-03, 04-05)</th>
<th>SPRING</th>
<th>FALL (ie 03-04, 05-06)</th>
<th>SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 103: Concert Band</td>
<td>MUS 103: Concert Band</td>
<td>MUS 103: Concert Band</td>
<td>MUS 103: Concert Band</td>
</tr>
<tr>
<td>MUS 104: String Orchestra</td>
<td>MUS 104: String Orchestra</td>
<td>MUS 104: String Orchestra</td>
<td>MUS 104: String Orchestra</td>
</tr>
<tr>
<td>MUS 105A: Concert Choir</td>
<td>MUS 105A: Concert Choir</td>
<td>MUS 105A: Concert Choir</td>
<td>MUS 105A: Concert Choir</td>
</tr>
<tr>
<td>MUS 105B: Women’s Chorale</td>
<td>MUS 105B: Women’s Chorale</td>
<td>MUS 105B: Women’s Chorale</td>
<td>MUS 105B: Women’s Chorale</td>
</tr>
<tr>
<td>MUS 107: Class Piano I</td>
<td>MUS 107: Class Piano I</td>
<td>MUS 107: Class Piano I</td>
<td>MUS 107: Class Piano I</td>
</tr>
<tr>
<td>MUS 108: Class piano II (MUS 107 or permission)</td>
<td>MUS 108: Class piano II (MUS 107 or permission)</td>
<td>MUS 108: Class piano II (MUS 107 or permission)</td>
<td>MUS 108: Class piano II (MUS 107 or permission)</td>
</tr>
<tr>
<td>MUS 120: Music Appreciation</td>
<td>MUS 120: Music Appreciation</td>
<td>MUS 120: Music Appreciation</td>
<td>MUS 120: Music Appreciation</td>
</tr>
<tr>
<td>MUS 133: Intro to Theory</td>
<td>MUS 135: Intro to Theory</td>
<td>MUS 135: Intro to Theory</td>
<td>MUS 135: Intro to Theory</td>
</tr>
<tr>
<td>MUS 211: Theory I (MUS 135 or permission)</td>
<td>MUS 212: Theory II (MUS 211 or placement required)</td>
<td>MUS 212: Theory II (MUS 211 or placement required)</td>
<td>MUS 212: Theory II (MUS 211 or placement required)</td>
</tr>
<tr>
<td>MUS 241: Sonic Arts I</td>
<td>MUS 242: Sonic Arts II</td>
<td>MUS 241: Sonic Arts I</td>
<td>MUS 242: Sonic Arts II</td>
</tr>
<tr>
<td>MUS 342: From Demo to Deal</td>
<td>IDS 208: Writing about Music</td>
<td>MUS 342: From Demo to Deal</td>
<td>MUS 344: Music Management</td>
</tr>
<tr>
<td>MUS 491: Sr. seminar/internship</td>
<td>MUS 491: Sr. seminar/internship</td>
<td>MUS 491: Sr. seminar/internship</td>
<td>MUS 491: Sr. seminar/internship</td>
</tr>
<tr>
<td>MUS 307: Music Lit I (MUS211 &amp; 212)</td>
<td>MUS 308: Music Lit II (MUS211 &amp; 212)</td>
<td>MUS 307: Music Lit I (MUS211 &amp; 212)</td>
<td>MUS 308: Music Lit II (MUS211, 212 307)</td>
</tr>
<tr>
<td>MUS 491: Sr. seminar/internship</td>
<td>MUS 491: Sr. seminar/internship</td>
<td>MUS 491: Sr. seminar/internship</td>
<td>MUS 491: Sr. seminar/internship</td>
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</tbody>
</table>
Recommended Course Sequence for Track #1: Music and Performance

Combined concentrations require at least seven courses in each co-concentration. Students must complete a 400-level senior seminar in each area and achieve a minimum 2.00 grade point average in all required courses in each area.

The following should be used as a guide only. It is imperative that you consult with your academic advisor(s) before making any course decisions.

<table>
<thead>
<tr>
<th>First year students:</th>
<th>*general studies course</th>
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<tbody>
<tr>
<td></td>
<td>bold = music requirement</td>
</tr>
<tr>
<td>First semester</td>
<td>Second semester</td>
</tr>
<tr>
<td>*English composition</td>
<td>*English composition</td>
</tr>
<tr>
<td>*Foreign language</td>
<td>*Foreign language</td>
</tr>
<tr>
<td>MUS135 or MUS120</td>
<td>MUS135 or MUS120</td>
</tr>
<tr>
<td>MUS103 or MUS104 or MUS105</td>
<td>MUS103 or MUS104 or MUS105</td>
</tr>
<tr>
<td>MUS109</td>
<td>MUS109</td>
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</table>

co-concentration

Second year students:

<table>
<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Foreign language</td>
<td>*Humanities</td>
</tr>
<tr>
<td>*Humanities</td>
<td>*Quantitative reasoning</td>
</tr>
<tr>
<td>MUS211</td>
<td>MUS212</td>
</tr>
<tr>
<td>Co-concentration</td>
<td>Co-concentration</td>
</tr>
<tr>
<td>MUS103 or MUS104 or MUS105</td>
<td>MUS103 or MUS104 or MUS105</td>
</tr>
<tr>
<td>MUS109</td>
<td>MUS109</td>
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</tbody>
</table>

Third year students:

<table>
<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Humanities</td>
<td>*Natural science</td>
</tr>
<tr>
<td>*Social science</td>
<td>*IDS</td>
</tr>
<tr>
<td>MUS307</td>
<td>MUS308</td>
</tr>
<tr>
<td>Co-concentration</td>
<td>MUS310</td>
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<tr>
<td>MUS103 or MUS104 or MUS105</td>
<td>MUS103 or MUS104 or MUS105</td>
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<tr>
<td>MUS109</td>
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Fourth year students

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<tr>
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<tbody>
<tr>
<td>*Humanities</td>
<td>*Social science</td>
</tr>
<tr>
<td>200- or 300- level music elective</td>
<td>MUS491A</td>
</tr>
<tr>
<td>Co-concentration</td>
<td>Co-concentration</td>
</tr>
<tr>
<td>Co-concentration</td>
<td>Co-concentration</td>
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</tbody>
</table>

*talent grant recipients are required to take 8 semesters of a major performing ensemble
Recommended Course Sequence for Track #2: Music and History

Combined concentrations require at least seven courses in each co-concentration. Students must complete a 400-level senior seminar in each area and achieve a minimum 2.00 grade point average in all required courses in each area.

The following should be used as a guide only. It is imperative that you consult with your academic advisor(s) before making any course decisions.

*general studies course
bold = music requirement

First year students:

<table>
<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>*English composition</td>
<td>*English composition</td>
</tr>
<tr>
<td>*Foreign language</td>
<td>*Foreign language</td>
</tr>
<tr>
<td>MUS135 or MUS120</td>
<td>MUS135 or MUS120</td>
</tr>
<tr>
<td>MUS103 or MUS104 or MUS105</td>
<td>MUS103 or MUS104 or MUS105</td>
</tr>
<tr>
<td>MUS109</td>
<td>MUS109</td>
</tr>
<tr>
<td>co-concentration</td>
<td>co-concentration</td>
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</tbody>
</table>

*Gateway

Second year students:

<table>
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</tr>
</thead>
<tbody>
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<td>*Foreign language</td>
<td>*Humanities</td>
</tr>
<tr>
<td>*Humanities</td>
<td>*Quantitative reasoning</td>
</tr>
<tr>
<td>MUS211</td>
<td>MUS212</td>
</tr>
<tr>
<td>Co-concentration</td>
<td>Co-concentration</td>
</tr>
<tr>
<td>MUS103 or MUS104 or MUS105</td>
<td>MUS103 or MUS104 or MUS105</td>
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<tr>
<td>MUS109</td>
<td>MUS109</td>
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</table>

Third year students:

<table>
<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Humanities</td>
<td>*Natural science</td>
</tr>
<tr>
<td>*Social science</td>
<td>*IDS</td>
</tr>
<tr>
<td>MUS307</td>
<td>MUS308</td>
</tr>
<tr>
<td>Co-concentration</td>
<td>200- or 300- level music elective</td>
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<tr>
<td>MUS103 or MUS104 or MUS105</td>
<td>MUS103 or MUS104 or MUS105</td>
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</table>

Fourth year students:

<table>
<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
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</thead>
<tbody>
<tr>
<td>*Humanities</td>
<td>*Social science</td>
</tr>
<tr>
<td>MUS301, 302, 303, 304, 305 or 383</td>
<td>MUS491A</td>
</tr>
<tr>
<td>Co-concentration</td>
<td>Co-concentration</td>
</tr>
<tr>
<td>Co-concentration</td>
<td>Co-concentration</td>
</tr>
</tbody>
</table>

*talent grant recipients are required to take 8 semesters of a major performing ensemble
Recommended Course Sequence for Track #3: Music and Business

Combined concentrations require at least seven courses in each co-concentration. Students must complete a 400-level senior seminar in each area and achieve a minimum 2.00 grade point average in all required courses in each area.

The following should be used as a guide only. It is imperative that you consult with your academic advisor(s) before making any course decisions.

<table>
<thead>
<tr>
<th>First year students:</th>
<th>*general studies course</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>bold = music requirement</td>
</tr>
<tr>
<td><strong>First semester</strong></td>
<td><strong>Second semester</strong></td>
</tr>
<tr>
<td><em>English composition</em></td>
<td><em>English composition</em></td>
</tr>
<tr>
<td><em>Foreign language</em></td>
<td><em>Foreign language</em></td>
</tr>
<tr>
<td>MUS103 or MUS120</td>
<td>MUS135 or MUS120</td>
</tr>
<tr>
<td>MUS109</td>
<td></td>
</tr>
<tr>
<td>co-concentration</td>
<td>co-concentration</td>
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</table>

<table>
<thead>
<tr>
<th>Second year students:</th>
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</thead>
<tbody>
<tr>
<td><strong>First semester</strong></td>
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<tr>
<td><em>Foreign language</em></td>
</tr>
<tr>
<td><em>Humanities</em></td>
</tr>
<tr>
<td>MUS215</td>
</tr>
<tr>
<td>Co-concentration</td>
</tr>
<tr>
<td>MUS103 or MUS104 or MUS105</td>
</tr>
<tr>
<td>MUS109</td>
</tr>
<tr>
<td>Third year students:</td>
</tr>
<tr>
<td><strong>First semester</strong></td>
</tr>
<tr>
<td><em>Humanities</em></td>
</tr>
<tr>
<td><em>Social science</em></td>
</tr>
<tr>
<td>MUS241 or THR213</td>
</tr>
<tr>
<td>Co-concentration</td>
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<tr>
<td>Summer</td>
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<tr>
<td>MUS491B</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Fourth year students</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First semester</strong></td>
</tr>
<tr>
<td><em>Humanities</em></td>
</tr>
<tr>
<td><em>Social science</em></td>
</tr>
<tr>
<td>300-level music elective</td>
</tr>
<tr>
<td>Co-concentration</td>
</tr>
</tbody>
</table>

*talent grant recipients are required to take 8 semesters of a major performing ensemble*
Recommended Course Sequence for Program #1: Music Program

Special programs consist of five or six courses and must be combined with a (minimum) 13-course concentration. The following should be used as a guide only. It is imperative that you consult with your academic advisor(s) before making any course decisions.

*general studies course

bold = music requirement

First year students:

<table>
<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>*English composition</td>
<td>*English composition</td>
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<tr>
<td>*Foreign language</td>
<td>*Foreign language</td>
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<tr>
<td>MUS135 or MUS120</td>
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<tr>
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<tr>
<td>MUS109</td>
<td>MUS109</td>
</tr>
<tr>
<td>concentration</td>
<td>concentration</td>
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</table>

Second year students:

<table>
<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
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</thead>
<tbody>
<tr>
<td>*Foreign language</td>
<td>*Humanities</td>
</tr>
<tr>
<td>*Humanities</td>
<td>*Quantitative reasoning</td>
</tr>
<tr>
<td>MUS211</td>
<td>MUS212</td>
</tr>
<tr>
<td>concentration</td>
<td>concentration</td>
</tr>
<tr>
<td>MUS103 or MUS104 or MUS105</td>
<td>MUS103 or MUS104 or MUS105</td>
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<tr>
<td>MUS109</td>
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</table>

Third year students:

<table>
<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
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</thead>
<tbody>
<tr>
<td>*Humanities</td>
<td>*Natural science</td>
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<tr>
<td>*Social science</td>
<td>IDS 300-level music elective</td>
</tr>
<tr>
<td>Concentration</td>
<td>Concentration</td>
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<tr>
<td>MUS103 or MUS104 or MUS105</td>
<td>MUS103 or MUS104 or MUS105</td>
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Fourth year students

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<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
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</thead>
<tbody>
<tr>
<td>*Humanities</td>
<td>*Social science</td>
</tr>
<tr>
<td>Concentration</td>
<td>Concentration</td>
</tr>
<tr>
<td>concentration</td>
<td>concentration</td>
</tr>
</tbody>
</table>

*talent grant recipients are required to take 8 semesters of a major performing ensemble
Recommended Course Sequence for Program #2: Music Business Program

Special programs consist of five or six courses and must be combined with a (minimum) 13-course concentration. The following should be used as a guide only. It is imperative that you consult with your academic advisor(s) before making any course decisions.

* general studies course
bold = music requirement

First year students:

<table>
<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>*English composition</td>
<td>*English composition</td>
</tr>
<tr>
<td>*Foreign language</td>
<td>*Foreign language</td>
</tr>
<tr>
<td>MUS135 or MUS120</td>
<td>MUS135 or MUS120</td>
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Second year students:

<table>
<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Foreign language</td>
<td>*Humanities</td>
</tr>
<tr>
<td>*Humanities</td>
<td>*Quantitative reasoning</td>
</tr>
<tr>
<td>MUS215</td>
<td>MUS216</td>
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Interim

*IDS

Third year students:

<table>
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<td>*Natural science</td>
</tr>
<tr>
<td>*Social science</td>
<td>100+ music elective</td>
</tr>
<tr>
<td>100+ level music elective</td>
<td>concentration</td>
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</tbody>
</table>

Summer

Internship (An internship is not required, but it is strongly encouraged.)

Fourth year students

<table>
<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Humanities</td>
<td>*Social science</td>
</tr>
<tr>
<td>Concentration</td>
<td>concentration</td>
</tr>
<tr>
<td>concentration</td>
<td></td>
</tr>
</tbody>
</table>
Chapter 3: Applied Music

Applied Teacher Assignments

Students who register for a MUS109 Applied Music course will be assigned an instructor that best meets their vocal or instrumental needs.

Fee

There is a fee of $240 per semester for each MUS109 applied music course. Students will be provided 12 half-hour lessons per semester. One make-up lesson may be offered at the discretion of the teacher. Students who are music co-concentrators or music programmers have their applied music fee waived for one applied music course per semester AFTER they have successfully passed two full semesters of MUS109 - Applied Music Lessons. Co-concentrators and programmers who elect to enroll in more than one MUS109 applied music course per semester will be charged $240 for each course beyond their one waiver.

The applied music fee is billed directly to the home. There are no refunds.

Jury Requirements and Evaluation

Individual juries for all private students are held every semester during finals week. Juries are a necessary step to encourage continued growth in our students and to enhance the general development of our program. Evaluations will be based on individual progress with students performing technique and repertoire representative of their skill level. An example of the performance evaluation is on page 29.

Students need to sign-up for a jury time. Sign-up sheets are posted two weeks prior to final exams.

Proficiency Requirements

Students enrolled in MUS109 are expected to meet or exceed minimum music competencies by the end of the semester. Competencies vary by studio; it is the students’ responsibility to discuss these expectations with their applied music professor.

Proficiency requirements for voice (MUS109A), piano (MUS109B), guitar (MUS109C), strings (MUS109H), and brass (MUS109J) follow.
Proficiency Requirements for MUS109A Voice

Level I-A
Skills:
1. TONE
   a. maintaining a diaphragmatic connection to vocal production
   b. evenness of tone production and control throughout vocal range

Level I-B
Skills:
1. TONE
   a. maintaining a diaphragmatic connection to vocal production
   b. evenness of tone production and control throughout vocal range
2. TECHNIQUE
   a. pleasing vocal quality

Level I-C
Skills:
1. TONE
   a. maintaining a diaphragmatic connection to vocal production
   b. evenness of tone production and control throughout vocal range
2. TECHNIQUE
   a. pleasing vocal quality
   b. accuracy of pitch
   c. secure tuning

Repertoire:
Ability to perform one work from memory incorporating technical skills.

Level I-D
Skills:
1. TONE
   a. maintaining a diaphragmatic connection to vocal production
   b. evenness of tone production and control throughout vocal range
2. TECHNIQUE
   a. pleasing vocal quality
   b. accuracy of pitch
   c. secure tuning
3. INTERPRETATION
   a. response to dynamics indicated in the score as well as those interpreted from the style of the piece

Repertoire:
Ability to perform one work from memory incorporating technical skills.

Proficiency Requirements for Voice, cont.
Level II-A

Skills:

1. TONE
   a. maintaining a diaphragmatic connection to vocal production
   b. evenness of tone production and control throughout vocal range

2. TECHNIQUE
   a. pleasing vocal quality
   b. accuracy of pitch
   c. secure tuning
   d. secure pulse
   e. accuracy of rhythm

3. INTERPRETATION
   a. response to dynamics indicated in the score as well as those
      interpreted from the style of the piece
   b. consistent and sensitive use of musical nuance in indicating
      phrase structure

Repertoire:
Ability to perform two works from memory incorporating technical skills.

Level II-B

Skills:

1. TONE
   a. maintaining a diaphragmatic connection to vocal production
   b. evenness of tone production and control throughout vocal range

2. TECHNIQUE
   a. pleasing vocal quality
   b. accuracy of pitch
   c. secure tuning
   d. secure pulse
   e. accuracy of rhythm

3. INTERPRETATION
   a. response to dynamics indicated in the score as well as those
      interpreted from the style of the piece
   b. consistent and sensitive use of musical nuance in indicating
      phrase structure

Repertoire:
Ability to perform two works from memory incorporating technical skills.

Proficiency Requirements for Voice, cont.
Level II-C
Skills:

1. TONE
   a. maintaining a diaphragmatic connection to vocal production
   b. evenness of tone production and control throughout vocal range

2. TECHNIQUE
   a. pleasing vocal quality
   b. accuracy of pitch
   c. secure tuning
   d. secure pulse
   e. accuracy of rhythm

3. INTERPRETATION
   a. response to dynamics indicated in the score as well as those interpreted from the style of the piece
   b. consistent and sensitive use of musical nuance in indicating phrase structure
   c. consistent performance with nuance and style in response to the score and coaching

Repertoire:
Ability to perform two or more works from memory incorporating technical skills.

Level II-D
Skills:

1. TONE
   a. maintaining a diaphragmatic connection to vocal production
   b. evenness of tone production and control throughout vocal range

2. TECHNIQUE
   a. pleasing vocal quality
   b. accuracy of pitch
   c. secure tuning
   d. secure pulse
   e. accuracy of rhythm

3. INTERPRETATION
   a. response to dynamics indicated in the score as well as those interpreted from the style of the piece
   b. consistent and sensitive use of musical nuance in indicating phrase structure
   c. consistent performance with nuance and style in response to the score and coaching

Repertoire:
Ability to perform two or more works from memory incorporating technical skills.

Proficiency Requirements for Voice, cont.
Level III-A
Skills:

1. TONE
1. maintaining a diaphragmatic connection to vocal production
   b. evenness of tone production and control throughout vocal range

2. TECHNIQUE
   a. pleasing vocal quality
   b. accuracy of pitch
   c. secure tuning
   d. secure pulse
   e. accuracy of rhythm

3. INTERPRETATION
   a. response to dynamics indicated in the score as well as those interpreted from the style of the piece
   b. consistent and sensitive use of musical nuance in indicating phrase structure
   c. consistent performance with nuance and style in response to the score and coaching
   d. ability to communicate with the audience through song

Repertoire:
Ability to perform three or more works from memory incorporating technical skills.

Level III-B
Skills:
1. TONE
   a. maintaining a diaphragmatic connection to vocal production
   b. evenness of tone production and control throughout vocal range

2. TECHNIQUE
   a. pleasing vocal quality
   b. accuracy of pitch
   c. secure tuning
   d. secure pulse
   e. accuracy of rhythm

3. INTERPRETATION
   a. response to dynamics indicated in the score as well as those interpreted from the style of the piece
   b. consistent and sensitive use of musical nuance in indicating phrase structure
   c. consistent performance with nuance and style in response to the score and coaching
   d. ability to communicate with the audience through song

Repertoire:
Ability to perform three or more works from memory incorporating technical skills.

Proficiency Requirements for Voice, cont.
Level III-C
Skills:
1. TONE
   a. maintaining a diaphragmatic connection to vocal production
   b. evenness of tone production and control throughout vocal range
2. TECHNIQUE
   a. pleasing vocal quality
   b. accuracy of pitch
   c. secure tuning
   d. secure pulse
   e. accuracy of rhythm
3. INTERPRETATION
   a. response to dynamics indicated in the score as well as those interpreted from the style of the piece
   b. consistent and sensitive use of musical nuance in indicating phrase structure
   c. consistent performance with nuance and style in response to the score and coaching
   d. ability to communicate with the audience through song

Reertoire:
Ability to perform four or more works from memory incorporating technical skills.

Level III-D
Skills:
1. TONE
   a. maintaining a diaphragmatic connection to vocal production
   b. evenness of tone production and control throughout vocal range
2. TECHNIQUE
   a. pleasing vocal quality
   b. accuracy of pitch
   c. secure tuning
   d. secure pulse
   e. accuracy of rhythm
3. INTERPRETATION
   a. response to dynamics indicated in the score as well as those interpreted from the style of the piece
   b. consistent and sensitive use of musical nuance in indicating phrase structure
   c. consistent performance with nuance and style in response to the score and coaching
   d. ability to communicate with the audience through song

Reertoire:
Ability to perform four or more works from memory incorporating technical skills.
Proficiency Requirements for MUS109B Piano

Beginner Level A
Technical skills:
- A. White key major scales (C-G-D-A-E), one octave, hands separately;  
- B. Cadences (I-IV-I-V7-I) for keys of C and G, hands separately;  
- C. Cross-hand major arpeggios (each hand playing three notes, hands alternating) for G and C.

Repertoire: Be able to play one polished piece from adult level one book. This may be a duet with the teacher.

Beginner Level B
Technical skills:
- A. White key major scales (C-G-D-A-E-B-F), one octave, hands together;  
- B. Cadences (I-IV-I-V7-I) for keys of C-G-F, hands together;  
- C. Cross-hand major arpeggios (each hand playing three notes, hands alternating) for C-F-G-D-A-E-B.

Repertoire: Be able to play one polished piece from the end of an adult level one book. This may be a duet with the teacher.

Beginner Level C
Technical skills:
- A. All major scales - two octaves, hands together;  

Repertoire: Be able to play 2 pieces contrasting in style. One may be a duet.

Beginner Level D
Technical skills:
- A. All major scales – two octaves, hands separately;  
- B. All tonic major arpeggios – three octaves, hands separately.

Repertoire: Be able to play 2 contrasting pieces at a level equivalent to early Bach dances (Minuet in G or March in D), Clementi Sonatina in C, Op 36 #1, and easier pieces by Schumann, Kabalevsky, Bartok. One should be memorized.

Intermediate Level A
Technical skills:
- A. All major scales – two octaves, hands together, 8th note rhythm (quarter note = 60)  
- B. All tonic major arpeggios – three octaves, hands together.

Repertoire: Be able to play 2 contrasting pieces at a level equivalent to Bach short preludes, Beethoven Sonata in G, and easier pieces by Burgmuller, Heller, Schumann, Greig, Kabalevsky, Bartok. One should be memorized.
Intermediate Level B

**Technical skills:**

A. All major and parallel harmonic minor scales – two octaves, hands together, 8\(^*\)-note rhythm (quarter note = 60)

B. All tonic major and minor arpeggios – three octaves, hands together

**Repertoire:** Be able to play 2 contrasting pieces at a level equivalent to Bach short preludes, Beethoven Sonata in G, and easier pieces by Burgmüller, Heller, Schumann, Greig, Kabalevsky, Bartok. One should be memorized.

Intermediate Level C

**Technical skills:**

A. All major scales, harmonic and melodic minor scales – three octaves, hands together, 8\(^*\)-note rhythm (quarter note = 72)

B. All tonic major and minor arpeggios, three positions – three octaves, hands separately

**Repertoire:** Be able to play 2 contrasting pieces at a level equivalent to Bach 2-part inventions or Gigue (Partita #1), Movement 1 from Beethoven “Moonlight” sonata, Schubert waltzes, easier Chopin preludes. One piece should be memorized.

Intermediate Level D

**Technical skills:**

A. All major scales, harmonic and melodic minor scales – three octaves, hands together, 8\(^*\)-note rhythm (quarter note = 80)

B. All tonic major and minor arpeggios, three positions – three octaves, hands together

**Repertoire:** Be able to play 2 contrasting compositions or single sonata movements at a level equivalent to Bach 2-part inventions, easier sonatas (ie Mozart C Major, K545 or Beethoven G Major, Op. 49 #2), Chopin mazurkas or easier waltzes. One piece should be memorized.

Advanced Level A

**Technical skills:**

A. All major scales, harmonic, melodic and natural minor scales – 4 octaves, hands together, 16\(^*\)-note rhythm (quarter note = 72)

B. All tonic major and minor arpeggios, three positions – three octaves, hands together

C. All dominant 7\(^*\) and diminished 7\(^*\) arpeggios, root position – two octaves, hands separately

**Repertoire:** Be able to play 3 compositions or single movements from different historical periods by memory

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**Proficiency Requirements for Piano**, cont.

Advanced Level B

**Technical skills:**
A All major scales, harmonic, melodic and natural minor scales – 4 octaves, hands together, 16\textsuperscript{th}-note rhythm (quarter note = 80)
B All tonic major and minor arpeggios, three positions – three octaves, hands together, 8\textsuperscript{th}-note rhythm (quarter note = 60)
C All dominant 7\textsuperscript{th} and diminished 7\textsuperscript{th} arpeggios, root position – two octaves, hands together, 8\textsuperscript{th}-note rhythm (quarter = 60)

**Repertoire:** Be able to play 3 compositions or single movements from different historical periods by memory

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**Advanced Level C**

**Technical skills:**
A All major scales, harmonic, melodic and natural minor scales – 4 octaves, hands together, 16\textsuperscript{th}-note rhythm (quarter note = 92)
B All tonic major and minor arpeggios, three positions – four octaves, hands together, 8\textsuperscript{th}-note rhythm (quarter note = 80)
C All dominant 7\textsuperscript{th} and diminished 7\textsuperscript{th} arpeggios, root position – four octaves, hands together, 8\textsuperscript{th}-note rhythm (quarter = 72)

**Repertoire:** Be able to play 3 compositions or single movements from different historical periods by memory

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**Advanced Level D**

**Technical skills:**
A All major scales, harmonic, melodic and natural minor scales – 4 octaves, hands together, 16\textsuperscript{th}-note rhythm (quarter note = 100)
B All contrary motion major and harmonic minor scales – 2 octaves, hands together (quarter note = 80)
C All tonic major and minor arpeggios, three positions – four octaves, hands together, 8\textsuperscript{th}-note rhythm (quarter note = 80)
D All dominant 7\textsuperscript{th} and diminished 7\textsuperscript{th} arpeggios, root position – four octaves, hands together, 8\textsuperscript{th}-note rhythm (quarter = 80)

**Repertoire:** Be able to play 3 compositions or single movements from different historical periods by memory

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**Proficiency Requirements for MUS109C Contemporary/Jazz Guitar**

**Level I:**
A Memorized open position scales C-G-D-A-E-F
B Memorized diatonic chords C-G-D-A-E-F
C Simple Mel Bay Note Reading 1\textsuperscript{st} position
Level II:
   A Major diatonic scale patterns C-G-D-A-E-F
   B Major Pentatonic scale patterns C-G-D-A-E-F

Level III:
   A Transposition and performance of diatonic chord progressions
   B Begin to apply concept of melodic sequences to diatonic chord progressions
   C 1-2-3/3-4-5

Level IV:
   A learn basic jazz standards
   B melody/chords/improvisation
   C perform in a duo setting with another music program/co-concentrator

Proficiency Requirements for Classical Guitar

Level I:
   Pages 1 – 55 Frederick Noad Solo Guitar Playing Book 1

Level II:
   Pages 56 – 106 Frederick Noad Solo Guitar Playing Book 1

Level III:
   Pages 107 – 167 Frederick Noad Solo Guitar Playing Book 1

Level IV:
   Pages 168 – 224 Frederick Noad Solo Guitar Playing Book 1
   Perform in duo classical setting with another co-concentrator, such as guitar/flute, guitar/guitar, or guitar/violin
Proficiency Requirements for MUS109H Strings

VIOLIN

Beginner Level
A Scales: NA
Etude: Applebaum String Builder Bk. 1

B Scales: C, G, D, A (1 octave)
Etude: Applebaum String Builder Bk. 1

C Scales: C, G, D, A, F (1 octave)
Etude: Applebaum String Builder Bk. 2
Repertoire: Etling Solo Time for Strings Bk. 2

D Scales: C, G, D, A, E, F, B♭, E♭, A♭ (1 octave)
Etude: Applebaum String Builder Bk. 2
Repertoire: Etling Solo Time for Strings Bk. 3

Intermediate Level
A Scales: G, A♭, A, B♭ (2 octaves); C, D, E♭, E, F (1 octave)
Etude: Applebaum String Builder Bk. 3; Wohlfahrt Op. 45, Bk. 1
Repertoire: Etling Solo Time for Strings Bk. 4

B Scales: G, A♭, A, B♭, C, D (2 octaves); E♭, E, F (1 octave)
Etude: Applebaum String Builder Bk. 3; Wohlfahrt Op. 45, Bk. 1
Repertoire: Etling Solo Time for Strings Bk. 4

C Scales: G, A♭, A, B♭, C, D (2 octaves); E♭, E, F (1 octave)
Etude: Wohlfahrt Op. 45, Bk. 2
Repertoire: Seitz Concertos no. 2 or 5; Rieding Concertos Op. 34, 35, or 36

D Scales: G, A♭, A, B♭, C, D, E♭, E, F (2 octaves)
Etude: Wohlfahrt Op. 45, Bk. 2 or Mazas Etudes
Repertoire: Vivaldi or Bach Concertos; Handel or Corelli Sonatas;
Monti: Csardas
Proficiency Requirements for MUS109H Strings, cont.

Advanced Level
A Scales: G, Ab, A, Bb (3 octaves); C, D, Eb, E, F (2 octaves)
   Etude: Mazas Etudes
   Repertoire: Bach Concertos or Nardini Concerto; Beethoven Romances;
               Massenet: Meditation from Thais
B Scales: G, Ab, A, Bb, C, D, Eb, E, F (3 octaves)
   Etude: Kreutzer Etudes
   Repertoire: Viotti or Mozart Concertos; Beethoven Sonatas; Kreisler Pieces
C Scales: Major scales and arpeggios (3 octaves)
   Etudes: Kreutzer or Fiorillo Etudes
   Repertoire: Mozart or Rode Concertos; Unaccompanied Bach Sonatas;
               Kreisler Pieces
D Scales: Major and minor scales and arpeggios (3 octaves)
   Etude: Kreutzer, Fiorillo, or Rode Etudes
   Repertoire: Beethoven, Bruch, or Mendelssohn Concertos;
               Unaccompanied Bach Sonatas; Brahms Sonatas
               Kreisler Pieces or Wieniawski Mazurkas

Proficiency Requirements for MUS109J Brass

Level I - A
- Demonstrate the ability to produce clear, controlled, and characteristic tone throughout the normal
  playing range of the instrument.
- Demonstrate embouchure development enabling one to produce a consistent tone, clean attacks,
  smooth slurs, and controlled dynamics in the normal playing range of the instrument.
- Demonstrate the ability to perform the basic articulations (single, double, and triple tonguing) cleanly
  and rhythmically at moderate tempos.
- Demonstrate technical accuracy, speed and facility for the correct performance of first-year music at
  the indicated tempos.
- All major scales and major arpeggios; memorized; quarter notes at a minimum tempo of 60 beats per
  minute.
- Etude and solo appropriate for your instrument and proficiency level.

Proficiency Requirements for Brass, cont.
Level I - B
- Demonstrate the ability to produce clear, controlled, and characteristic tone throughout the normal playing range of the instrument.
- Demonstrate embouchure development enabling one to produce a consistent tone, clean attacks, smooth slurs, and controlled dynamics in the normal playing range of the instrument.
- Demonstrate the ability to perform the basic articulations (single, double, and triple tonguing) cleanly and rhythmically at moderate tempos.
- Demonstrate technical accuracy, speed and facility for the correct performance of first-year music at the indicated tempos.
- All natural minor scales and minor arpeggios; memorized; quarter notes at a minimum tempo of 60 beats per minute
- Etude and solo appropriate for your instrument and proficiency level.

Level II - A
- Demonstrate the ability to consistently produce a characteristic tone which is well focused, full in quality, and secure in pitch throughout the normal playing range of the instrument.
- Demonstrate a correctly positioned embouchure that is efficient in tone production and articulation throughout the normal playing range of the instrument.
- Demonstrate the ability to perform all articulations (single, double, and triple tonguing) cleanly and rhythmically at all tempos and in all registers.
- Demonstrate technical accuracy, speed and facility for the correct performance of second year music at the indicated tempos.
- Demonstrate the ability to negotiate basic transpositions and/or read clefs appropriate for the students instrument.
- All harmonic minor scales and minor arpeggios; memorized; quarter notes at a minimum tempo of 60 beats per minute
- Etude and solo appropriate for your instrument and proficiency level.

Level II - B
- Demonstrate the ability to consistently produce a characteristic tone which is well focused, full in quality, and secure in pitch throughout the normal playing range of the instrument.
- Demonstrate a correctly positioned embouchure that is efficient in tone production and articulation throughout the normal playing range of the instrument.
- Demonstrate the ability to perform all articulations (single, double, and triple tonguing) cleanly and rhythmically at all tempos and in all registers.
- Demonstrate technical accuracy, speed and facility for the correct performance of second year music at the indicated tempos.
- Demonstrate the ability to negotiate basic transpositions and/or read clefs appropriate for the students instrument.
- All melodic minor scales and minor arpeggios; memorized; quarter notes at a minimum tempo of 60 beats per minute
- Etude and solo appropriate for your instrument and proficiency level.

Proficiency Requirements for Brass, cont.
Level III - A
- Demonstrate the ability to consistently produce a quality characteristic sound which is secure in pitch throughout all registers and all dynamics.
- Demonstrate a well-developed embouchure which functions efficiently in all respects throughout the playing range of the instrument.
- Demonstrate the ability to perform all varieties of articulations efficiently and musically, as required in appropriate third year repertoire.
- Demonstrate the technical accuracy, speed, and facility to perform representative third year literature at indicated tempos.
- Demonstrate the ability to perform standard orchestral transpositions or read appropriate clefs.
- Demonstrate the ability to independently rehearse and prepare appropriate third year solo literature for public performance.
- All major and minor scales in thirds and in expanding intervals.
- Etude and solo appropriate for your instrument and proficiency level.

Level III - B
- Demonstrate the ability to consistently produce a quality characteristic sound which is secure in pitch throughout all registers and all dynamics.
- Demonstrate a well-developed embouchure which functions efficiently in all respects throughout the playing range of the instrument.
- Demonstrate the ability to perform all varieties of articulations efficiently and musically, as required in appropriate third year repertoire.
- Demonstrate the technical accuracy, speed, and facility to perform representative third year literature at indicated tempos.
- Demonstrate the ability to perform standard orchestral transpositions or read appropriate clefs.
- Demonstrate the ability to independently rehearse and prepare appropriate third year solo literature for public performance.
- All dominant seventh chords and full diminished seventh chords, arpeggiated in all keys.
- Etude and solo appropriate for your instrument and proficiency level.

Level IV – A - B
- The primary goal of the fourth year of study is to continue to develop and refine fundamental performance and musical skills. Students are expected to increase their knowledge of the brass literature - including both solo literature, orchestral literature, and teaching materials (etudes) - by attending performances, clinics and workshops, and listening to recordings.
- More frequent public performances are expected. Emphasis is placed on independently preparing and performing a public recital.
# Music 109 Performance Evaluation

Name: ___________________________ Date: _____________

Prepared: _______________________________________________________________

N/A = not applicable  1 = needs improve.  2 = fair   3 = good   4 = very goodt   5 = excellent

## SKILLS

<table>
<thead>
<tr>
<th>Execution</th>
<th>N/A</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
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</thead>
</table>

**Demonstrated:**

## RHYTHM

<table>
<thead>
<tr>
<th>Accuracy</th>
<th>N/A</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
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<tbody>
<tr>
<td>Steadiness/continuity</td>
<td>N/A</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Appropriateness of tempo</td>
<td>N/A</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
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</table>

**Comments:**

## PITCH

<table>
<thead>
<tr>
<th>Accuracy</th>
<th>N/A</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
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<tbody>
<tr>
<td>Intonation</td>
<td>N/A</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Tone quality</td>
<td>N/A</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

**Comments:**

## TECHNIQUE

<table>
<thead>
<tr>
<th>Body posture/hand position</th>
<th>N/A</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Articulation/diction</td>
<td>N/A</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Control</td>
<td>N/A</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
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**Comments:**

## MUSIANSHIP

<table>
<thead>
<tr>
<th>Phrasing</th>
<th>N/A</th>
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<th>2</th>
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</thead>
<tbody>
<tr>
<td>Expression</td>
<td>N/A</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Interpretation and style</td>
<td>N/A</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Memory</td>
<td>N/A</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Performance poise</td>
<td>N/A</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

**Comments:**

**Overall rating:** __________

Signature: ____________________________________________
Progress Reports

Students receive one elective course credit for four semesters of MUS109. This elective credit does not fulfill the general studies arts requirement. The student will receive a grade for MUS109 at the conclusion of the fourth semester. At the end of all other semesters (semesters 1, 2, and 3) students will receive a progress report from their applied music teacher.

Music 109 Progress Report

NAME: _________________________________________________________________  SEMESTER: _____________________

1 = needs improvement    2 = fair     3 = good     4 = very good     5 = excellent

<table>
<thead>
<tr>
<th>Attendance</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attitude/Cooperation</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Effort/Preparation</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Performance Rating</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Semester Progress</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

Comments: ______________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Semester Grade: _____________
Faculty Signature:  ___________________________________________

Faculty Evaluations

Students enrolled in MUS109 will be asked to complete a faculty evaluation at the end of the semester. These evaluations are designed to aid the instructor and they are anonymous; they do not reflect either the students’ grade or subsequent enrollment in the course.
Students enrolled in other music courses will be asked to complete course evaluations supplied by the College.

### Music Department Evaluation

**Applied Music 109**

**Instructor:** ________________________________

1 = strongly agree 2 = disagree 3 = neutral 4 = agree 5 = strongly agree

**The instructor:**
- Demonstrates professional behavior 1 2 3 4 5
- Has a positive attitude toward teaching 1 2 3 4 5
- Displays knowledge of his or her instrument/voice 1 2 3 4 5
- Is clear about requirements and instruction 1 2 3 4 5
- Listens and responds carefully to student ideas/questions 1 2 3 4 5
- Chooses repertoire that helps achieve goals 1 2 3 4 5
- Demonstrates new techniques and ideas 1 2 3 4 5
- Conveys and explains clearly desired changes or corrections 1 2 3 4 5
- Notifies students if lesson time changed/cancelled 1 2 3 4 5

**The student (self-evaluation):**
- Maintained a positive attitude toward learning 1 2 3 4 5
- Attended all lessons 1 2 3 4 5
- Notified teacher of cancelled lessons (prior to lesson) 1 2 3 4 5
- Implemented teacher’s recommendations and practice suggestions 1 2 3 4 5
- Was appropriately prepared for all lessons 1 2 3 4 5
- Put forth effort even when tasks became difficult 1 2 3 4 5
- Pushed to attain agreed upon goals 1 2 3 4 5

**The course:**
- Provided tools to improve my musical abilities 1 2 3 4 5
- Enhanced my knowledge of the instrument/voice 1 2 3 4 5
- Enhanced my knowledge of musical styles and repertoire 1 2 3 4 5
- Was musically satisfying 1 2 3 4 5
- Is one I would recommend to others 1 2 3 4 5

*Additional comments (use other side if necessary):*
Student recitals

All students enrolled in MUS109 and faculty advised small instrumental and vocal groups are encouraged to audition to participate in one recital per semester.

Student recitals are reserved for advanced-level musicians. Students and ensembles are selected to perform in the recital based on their readiness at the audition.

Recitals are held near the end of the semester and are open to the public.

Recital auditions: To become eligible to perform in the recital, students must do two things:

1. Submit a recital registration form, signed by their applied music teacher, at least two weeks prior to the recital. A sample recital registration form is attached.
2. Sign up for an audition time on the department chair’s door. Auditions usually occur on the Friday before the performance.
Albright College Music Department
Recital Registration Form

Date of Program: ___________________________________

Performer or ensemble name: ____________________________________________________________

(For ensembles, please use the back to list names of participants.)

Instrument(s): ___________________________________________________________________

Accompanist: ___________________________________________________________________

Title(s) of pieces: __________________________________________ Composer(s):

Total performance time: _______ minutes

Stage set-up: Please indicate the number of chairs and/or stand needed, as well as any other
special needs.

Faculty signature: _________________________________________________________________

(Students will not be scheduled to perform without faculty approval.)

This form must be submitted to the department chair as early as possible, but no later than one
week prior to the event. Be sure to sign up for an audition time on the department chair’s door.
Auditions occur on the Friday prior to the performance.
Programs: Programs for student recitals are compiled and reproduced by the department secretary. Students presenting an individual recital are required to compile and reproduce their own programs.

Alice Patricia Cooper  
Bb Clarinet and Piano  
Senior Recital  
May 1, 2008

This Is My Life…………………………………..……Ina Petrol  
Alice Cooper, clarinet  
Prof. Karen Meyers, accompanist

Woodwind Quintet No. 11………………………………..…..Erma Trees  
Robert Jones, flute  
Alice Cooper, clarinet  
Susan Wiley, oboe  
Thomas Paperweight, French horn  
Michael Framer, bassoon

Piano for Three Hands…………………..…… Lefty Morangue  
Alice Cooper, piano

Ms. Cooper is a music performance and religion co-concentrator at Albright College. She will be attending the Moses Graduate School of the Performing Arts, University of Israel, in the fall.

Ms. Cooper is a student of Prof. Karen Meyers, B.A., M.M., DMA

Recording: Student recitals are recorded on CD by the music department. If a student wishes to have a copy of a student recital, it is the student’s responsibility to provide the department with a blank CD, labeled with his/her name and the date of the recital. Students who wish to have their individual recital recorded for their own library need to make arrangements with the department chairperson in advance of the recital.

Dress and conduct: All recitals are important for professional development. Therefore, student performers are expected to dress appropriately and conduct themselves in a professional manner. Students are also expected to be courteous and sit and listen attentively to fellow performers for the entire recital.

Studio Classes

Studio classes are not organized by the department. However, studio teachers are encouraged to organize a couple of studio classes for their own students. These studio classes give students an opportunity to perform for others and to discuss performance issues. Studios with only a few students may combine for studio recitals.
Chapter 4: Facilities and Building

Security and Responsibility

According to the Albright College Compass Student Handbook, “Albright College does not provide property insurance for the personal effects of Albright students (residential or commuting). Students and parents should consult with their personal insurance agent(s) to review existing home owner’s or tenant’s policies to see if protection is provided for College housing.

“If the consultations indicate that no such protection exists, coverage is available through National Student Services, Inc. This company, located in Stillwater, Oklahoma, provides personal effects coverage at a nominal expense. For more information, contact the Office of Housing and Residential Life.”

Lockers

Lockers and combination locks are available to all music students to store instruments and equipment. See the director of instrumental music to obtain a lock and locker. Students are responsible for maintaining their assigned lock and locker and for removing all materials from their locker at the end of the academic school year.

Lockers are cleaned out every summer. Instruments and other materials that have been left behind are turned in to the college lost and found. The music department is not responsible for instruments and equipment left behind after the conclusion of spring semester.

Students may supply their own lock, at their own expense. However, personal locks left attached to the locker at the end of the academic year will be cut off, removed, and destroyed. Equipment left in the locker will be turned in to the college lost and found.

Practice Rooms

There are five practice rooms, most with upright pianos, available for music practice. Practice rooms are available on a first-come, first-served basis. They are unlocked and available whenever the Center for the Arts is unlocked – generally between the hours of 7 am and 11 pm.

Students who are not music department participants may not use the practice rooms without music faculty approval.

- No food or beverages are allowed in the practice rooms at any time.
- Smoking is prohibited in the Center for the Arts.

Roop Hall

Roop Hall is a multi-purpose music hall located in the Center for the Arts. Its use is prioritized first as a music classroom and recital and rehearsal hall. Students who wish to reserve Roop Hall for personal use are required to secure permission from these people: music faculty advisor, music department chairperson, Center for the Arts secretary, and the conferences coordinator (located online at www.albright.edu/conference).

- No food or beverages are allowed in Roop Hall at any time.
- Smoking is prohibited in the Center for the Arts.

Recording Studio

The recording studio is located upstairs in the Center for the Arts. Its use is reserved for students enrolled in electronic music. Music co-concentrators and programmers may use the recording studio only with permission from a music department faculty.
Students who are not co-concentrators or programmers or are not enrolled in an electronic music class may not use the recording studio.

The doors to the electronic music studio are kept locked at all times. Electronic music students and music co-concentrators/programmers that have secured permission from a music department faculty need to request the door be unlocked. They may request the door be unlocked by either a music department faculty or by security (x7670). Students are responsible for making sure security re-locks the door when they are done.

No food or beverages are allowed in the recording studio at any time.

Smoking is prohibited in the Center for the Arts.

**Ensemble Room**

The small ensemble room is currently used as a faculty office. Permission to use this space for rehearsal needs to be secured by Prof. Butler, x7871.

No food or beverages are allowed in the Ensemble Room at any time.

Smoking is prohibited in the Center for the Arts.

**Maier Organ**

The Maier Pipe Organ is located in the Chapel. Students who wish to use this organ for lessons or rehearsal need to contact a music department faculty member.
Chapter 5: Talent grants

Talent grants, ranging from $500 - $1500, are available by audition prior to a student entering Albright College. Talent grant auditions are held in February during the students’ senior year of high school. A talent grant audition time must be reserved at least one week in advance by calling the Admission Office at 610-921-7512.

Talent grant recipients must participate in a credited performing ensemble for eight semesters and participate in additional faculty approved performing experience per semester, regardless of their co-concentration. It is also expected that talent grant recipients enroll in applied music lessons.

Students who do not enroll in eight semesters of a credited performing ensemble, do not participate in one faculty approved performing experience per semester, or do not meet their talent grant expectations may have their talent grant revoked by vote by the music department faculty.
Chapter 6: Senior Seminar and Internships

Senior seminar (MUS491A) is designed for music performance and history co-concentrators. The seminar topic is selected by students in cooperation with the course instructor; it involves an in-depth examination and analysis of particular musical styles or composers, or aspects of performance, depending on the student’s concentration track. Students are expected to present a written and oral report on their project and/or present a senior recital when appropriate.

Senior internship (MUS491B) is designed for music business co-concentrators. The internship is a practical, off-campus work experience that requires students to participate in daily operations of a music business career of their choice. A minimum of 13 weeks, 11 on-site hours per week, is required. The senior internship is usually completed after successful completion of MUS216 during the summer between the student’s third and fourth year.

Albright College music and business students have completed internships with:
- Musicmedia, Ontario, Canada
- Reading Symphony Orchestra, Reading, PA
- JetSet Records, New York, New York
- Radio Shack, Muhlenberg Township, PA
- DRP Records, Reading, PA
- Scranton Cultural Center, Scranton, PA
- John Paul II Center, Shillington, PA

Additional internship opportunities are available locally (greater Berks County), regionally (northeastern United States), nationally (United States), and internationally (Canada, Great Britain and Australia). Ideally, the student internship is secured in a locale that will lead to post-graduation employment.

Students wishing to enroll in MUS491B must check with Dr. Kemmerer before registering with the registrar's office. She will provide the necessary paperwork.
Chapter 7: Careers in Music

Here are a few of the many opportunities available to students with a co-concentration or program in music. Students should seek guidance from the Career Development Office (x7630) and their academic advisor for specific career needs.

Careers in music education
(Students who co-concentrate in music and education at Albright will not graduate with a certification in music education. See faculty for details.)

- elementary music specialist
- general music in junior high school
- instrumental specialist
- string specialist
- wind specialist
- school band director
- choral specialist in schools
- music supervisor of a school system
- state supervisor of music

Teaching music in college
- college music professor
- applied music
- harmony, theory and counterpoint instruction
- musicology
- music education
- methods teacher
- band instructor in college
- orchestra instructor
- choral instructor
- extension teacher

Private teaching careers
- private teaching careers
- conservatory or music school teaching
- store-studio teaching
- part-time teaching
- group teaching

Performing careers
- careers in accompanying
- careers in symphony playing
- careers in performing popular music
- show business performer/musical theater
- music director for recreation department or center
- armed services

Careers in conducting
- civic symphony
- youth symphony
- choral conducting
- musical director of opera
- musical director of ballet company
- staff music director in radio/TV

Careers in church/temple music
- director of music
- church organist

Commercial music
- performer
- composet/arranger
- educational films

Music Industry
- music publishing
  - manager
  - transcriber
  - copyright manager
  - advertising
  - editing
- music instrument manufacturing
  - educational director
  - educational consultant
  - design engineer
  - inspector
  - sales
- music software programming
- sales and marketing
sheet music sales

(music industry, cont.)

• sheet music sales
• music books
• recorded music sales
• sales manager
• education department
• instrument sales
• retail music store
• music critic/reporter
• instrument repair
• piano tuner-technician
• advertising/promotion
• recording industry
• producer
• control room engineer

Television/Radio Industry

• copyright/clearance administrator
• music license administrator
• music editor, producer, composer
• performer
• sound mixer
• post-production/scoring
• disc jockey/video jockey

• program director (radio)
• music advisor/researcher
• educational films
• radio or television music commentator

Additional music career opportunities

• music librarian
• music historian
• music and music business associations
• artist management
• booking agent
• secretaries in music industry
• music attorney
• music therapy

(Students who combine music with another co-concentration will not graduate with a certification in music therapy. See faculty for details.)
• architectural acoustic consultant
• arts administration
• music biographer
• lyricist
Chapter 8: Copyright

Using someone else’s work

Obtaining copyright permission is the process of getting consent from the copyright owner to use the owner’s material. If you use a copyrighted work without securing permission, you are violating the owner’s rights to that work, and you are subject to legal action.

It usually takes about one to three months to obtain copyright permission to use someone’s work, and it may cost money.

(The law is different for academic and educational use. Anyone seeking information regarding rules for reproducing text and music for educational purposes should see a music department faculty for guidelines).

There are five steps to obtain permission to use copyrighted material. They are listed and described below:

1. determine if permission is needed
2. identify the owner
3. identify the rights needed
4. contact the owner and negotiate whether payment is needed
5. get your permission agreement in writing

1. Determine if permission is needed: Generally, music that has been published prior to 1922 is considered public domain and you do not need permission to use the work. Music published after 1922 may be considered ‘fair use’ (does not need copyright permission) if it is used for commentary purposes or for parody.
   Whether something is fair use is loosely determined using four factors:
   1. The purpose and character of the work: has the material been transformed by adding new expression or meaning? Was value added to the original by creating new information, new aesthetics, new insights and understandings?
   2. The nature of the copyrighted work: in general, you have more right to copy material from an unpublished work than a published work
   3. The amount of material taken: in general, the less you take, the more likely that your copying will be excused as fair use. Your copying will never be considered fair use, however, if you take what is considered the ‘heart’ of the work.
   4. The effect of your use upon the potential market: Will your use deprive the copyright owner of income? Will your use undermine a new or potential market for the copyrighted work?

   The law is open to interpretation. When in doubt, it is always advised to seek copyright permission. Never assume your material is considered fair use.

2. Identify the owner: Often, an owner is identified by looking at the copyright notice on the work: © 2003, Name of Owner. Sometimes, there are multiple copyright owners (the record company, the publisher, the performer, etc.) Permission must be secured from each of the owners.

3. Identify the rights needed: Requesting permission to use a work, or part of a work, has three parts: exclusivity, term, and territory.
1. Exclusivity: All permission agreements are either exclusive or nonexclusive. A permission agreement is exclusive if you are the only person who has the right to use the work as described in the agreement. Nonexclusive agreements give you the right to use the work, but others can also use the work in the same way you do.

2. Terms: The length of time that the use is allowed is called the term. Your rights to use a copyrighted work will, most likely, be limited in duration. An agreement that states that it is 'in perpetuity' means the rights are granted without time limits.

3. Territory: Your rights under a permission agreement may be limited to a geographical area, called the territory.

4. Contact the owner and negotiate whether payment is needed. Sometimes, if the amount of work being used is small or if the owner wants to contribute to an educational or nonprofit organization, the copyright owner will not request payment. However, this should not be assumed. Generally, fees are linked to the size of the audience your work will reach; expect to pay about $50 for each copyright permission.

5. Get your permission agreement in writing: Do not rely on an oral agreement or understanding. Get it in writing.

Finally, there are variations to the ‘rules’ listed above: reprinting music, playing music at a business event, using music as background music, using music samples, etc. It is strongly advised that students seek guidance from a music department faculty before using someone else’s work.

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Music Copyright, by David Moser.
Copyrighting your own material

Securing your own copyright will protect your original work from other people using it without your permission. Once you copyright your work you are your estate are protected for the rest of your life plus 70 years. Copyright is not the same as trademark (names, titles, logos, symbol, or short phrases, like “Kleenex”), or patent (the functional features of a machines, process, manufactured item, method of doing business, ornamental design, etc.), or a trade secret (information not generally known to the public that provides a competitive advantage in the market).

Although, since 1989, it is not necessary to register your material with the U.S. Copyright Office to establish a copyright, students are strongly advised to do so. A valid copyright notice contains three parts: the copyright symbol (©), the year in which the work was published, and the name of the copyright owner.

To register your copyright, you need to:
1. select the appropriate registration form: forms can be downloaded from the U.S. Copyright Office at www.copyright.gov. In most cases, use Form PA; it costs $30.
2. fill out the registration form
3. include one copy of an unpublished song or two copies of a published song
4. include your $30 payment fee
5. Include a cover letter detailing the contents of the package and referencing the name of the work and the applicant

If you submit your copyright registration via postal service, it may take up to six months for your copyright registration to be processed. It is strongly recommended that you send your materials UPS, FedEx, or Airborne Express so you can track when your package is received by the Copyright Office, and the carrier can provide you with delivery confirmation.

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