

INTRODUCTION

The Department of Music offers Performance Studies (private lessons in all instruments, including voice) to all students. Music majors are encouraged to pursue private lessons for as many semesters as possible. Minimum requirements for music majors are described below.

This Handbook provides information for Performance Studies students and faculty members while representing the official policies of the Department of Music. Further details – especially time-sensitive information concerning recitals and juries – can be found in the Performance Studies page within the Bridgewater State University Music Department Website (<http://www.bridgew.edu/music/PerformanceStudies.cfm>). In addition, essential information is provided at a mandatory meeting for Performance Studies students at the start of each semester (see “REGISTRATION, SCHEDULING, AND FEES” below).

Questions about Performance Studies should be addressed to:

Dr. Donald Running
Coordinator of Performance Studies
312G Maxwell Library
508.531.2054
drunning@bridgew.edu

Matters requiring additional attention should be discussed with the Department Chair.

PERFORMANCE STUDIES CREDIT REQUIREMENT FOR MUSIC MAJORS

Music majors are required to earn *a minimum* of six credit hours in Performance Studies. (A student earns one credit for each successful semester of study.) These credits must include at least one semester of study at the 300 level. Further study beyond this minimum is strongly encouraged, though only six credits will be applied toward the requirements for the major. Music minors are not required to take Performance Studies, but may apply up to three credits in Performance Studies toward their minor. Theatre majors and minors should consult the guidelines of their own Department concerning credits required and accepted.

Please see *LEVELS OF STUDY* on page 6 for more details concerning standards and requirements for each level of Performance Studies.

ENSEMBLE CREDIT REQUIREMENT FOR MUSIC MAJORS

In accordance with the Bridgewater State University Catalog, music majors must complete seven (7) credit hours (seven semesters) of ensemble participation. Students may select from the following:

MUSC 109, Beginning African Drumming
MUSC 112, Wind Ensemble
MUSC 113, Jazz Band
MUSC 115, Instrumental Ensemble
MUSC 118, Chorale
MUSC 119, Chamber Singers
MUSC 151, Jazz and Show Choir
MUSC 152, Opera Ensemble
MUSC 183, String Ensemble

Music majors may apply only one ensemble credit per semester towards the major. No more than 2 credits in MUSC 109, MUSC 115, MUSC 151, or MUSC 152 will be applied toward the major.

REGISTRATION, SCHEDULING, AND FEES

Students wishing to take Performance Studies should register for the 100 level of study during the usual registration period (See the table below for specific numbers corresponding to various instruments). If permission has been granted to enroll in other levels through a jury examination, **an adjustment must be made during the add-drop period.**

MUSC 121-001	– Trumpet
MUSC 121-002	– French Horn
MUSC 121-003	– Low Brass
MUSC 122-001	– Percussion
MUSC 122-001	– Jazz Drum Set
MUSC 123-001	– Violin
MUSC 123-002	– Viola
MUSC 124-001	– Flute
MUSC 124-002	– Clarinet
MUSC 124-003	– Saxophone
MUSC 124-004	– Oboe
MUSC 125-001	– Guitar
MUSC 125-002	– Electric Bass
MUSC 125-00(3-4)	– Guitar
MUSC 126-001	– Cello
MUSC 131-00(1-8)	– Voice
MUSC 141-00(1-3)	– Piano

Students who register for Performance Studies must attend an information meeting held in Horace Mann Auditorium (Boyden Hall) at 3:00 p.m. on the first Friday of the semester. This mandatory meeting acquaints students with policies and procedures of Performance Studies and allows for scheduling individual lessons. **Failure to attend this meeting may jeopardize the student's ability to earn credit in Performance Studies.**

Courtesy dictates that any student enrolled in Performance Studies should notify the instructor 24 hours in advance if he or she must cancel a lesson. Rescheduling of cancelled lessons is at the discretion of the instructor. Lessons will not be made up if no notice is given, and the missed lesson will affect the semester grade. In the event that an instructor must miss a lesson, the lesson will be made up.

The University charges an extra fee for the one-on-one instruction given through Performance Studies; this charge will appear on your bill for tuition and fees.

All ensembles meet for 2.5 hours weekly. Performance Studies private studio lessons are scheduled for 14 one-hour sessions. The specific time for lessons will be determined by instructor and student. It is important to note that in addition to time spent actively participating in ensembles and individual lessons, students are expected to spend time preparing and practicing for rehearsals and lessons. Students should plan on approximately one hour of practice per day for each hour of private study per week, and one hour of practice per week for each hour of ensemble rehearsal per week.

LEVELS OF STUDY

The levels of study (100, 200, 300, and 400) represent progress expected through continued work in Performance Studies. Each table below provides general guidelines and sample repertoire that represents a systematic growth in technical ability and musical maturity; individual instructors will set their own specific requirements.

Most students will study for at least two semesters at each level. Permission to proceed to each level beyond the 100 level must be requested at end-of-semester jury evaluations (see "EVALUATIONS" and "PROMOTIONS").

Students will need to sign up for two consecutive jury times in order to ask for promotion to the 300 level only. The faculty will first grade the jury and then decide whether promotion is granted.

Transfer students will be allowed to audition for a higher-level placement following the first performance studies meeting (first Friday of the semester). Otherwise, transfer student will begin at the 100-level and may proceed to advance as usual.

PERFORMANCE LABS

Performance Labs offer informal opportunities for students to develop their performance abilities and overall musicality. Following the first semester of study, each music major taking Performance Studies must perform in at least one Performance Lab per semester. Each non-major Performance Studies student, though not required to perform, should attend at least one Lab per semester. Sign-up sheets are located in the Music Wing of the Campus Center.

If a student does not perform in at least one performance lab, he or she will receive a failing grade for performance studies.

AREA RECITALS

Each performance studies student is required to participate in one area recital per semester beginning with his or her second semester of study as an accepted music major. These recitals will be held on Fridays in Horace Mann Auditorium. Area recitals are designed to be opportunities for students to perform for their peers within similar instrument/vocal families. These recitals will not be advertised, nor will they be considered open to the public. Material performed in area recitals is admissible in subsequent departmental recitals. **It is recommended that no more than five minutes of material be presented at an area recital.**

The three performance areas are:

- brass/percussion/string/woodwind
- piano/guitar
- voice

Students must provide complete information on their recital repertoire to Dr. Running by the deadlines posted online. This information should include complete, precise titles (including, for example, keys and opus numbers or Köchel numbers, where applicable), along with composers' names and birth and death dates. If a single movement is to be performed, specify which movement.

DEPARTMENT RECITALS

Each 100-level and 200-level performance studies student is required to participate in one departmental recital per semester beginning with his or her second semester of study as an accepted music major. The student in the first semester of study at the 300 level or 400 level must perform in two approved recitals. At the discretion of the performance studies coordinator, a performance at a Bridgewater State Department of Music sponsored event may qualify as a department recital (e.g. studio recitals, outstanding student recital, scholarship fundraising gala, etc.). However, **at least one performance must be a part of a regularly scheduled department recital.**

If a student does not perform in the minimum number of required recitals, he or she will receive a failing grade for performance studies.

Students should select their preferred recital date(s) as early as possible by filling out the online form. Observe the deadlines posted and be advised that each recital date can accommodate only a limited number of performers. After sending the online form, the student will receive a receipt confirming that this form has been properly sent. If this receipt is not received, the student should resubmit the form. No student will perform in a recital unless this form has arrived in Dr. Running's e-mail.

Students must provide complete information on their recital repertoire to Dr. Running by the deadlines posted online. This information should include complete, precise titles (including, for example, keys and opus numbers or Köchel numbers, where applicable), along with composers' names and birth and death dates. If a single movement is to be performed, specify which movement.

Solo recitals are required of students in the second semester of the 300 and 400 levels of Performance Studies. The 300-level recital is a half recital of approximately 30 minutes in length. A student may wish to share his or her half recital with another student. A student studying at the 400 level is required to give a full solo recital (approximately 60 minutes of music). A student performing a 300 or 400 level recital is **not** required to participate in an area recital during the semester.

A student planning to perform a solo recital (half or full) is required to offer a preview for the faculty **at least** three weeks in advance of his/her chosen recital date. The student must provide copies of his or her program to the faculty at the time of the preview. This preview serves to establish the preparedness of the student. If a student does not pass the recital preview, the student must schedule an additional recital preview. In most cases the recital must also be rescheduled.

To schedule any solo recital (half or full), the student should consult with his or her instructor and with Dr. Running. The student should prepare his or her program in consultation with his or her instructor and Dr. Running and submit it to the Music Department for printing no later than three weeks prior to the recital date. The Music

Department Administrative Assistant will assist in securing a location and date for the recital.

The student should secure an accompanist and schedule a dress rehearsal in advance. Any accompanying beyond a one-hour rehearsal may incur additional fees for which the student will be responsible.

No jury or other recital requirement applies during the semester in which the student gives a 300-level half recital or a 400-level full recital. Successful completion of the 300-level recital preview is considered promotion to the 400-level of study.

If a student is unable to perform his or her recital within the allotted semester, he or she will receive a failing grade for performance studies.

GUIDELINES FOR APPROPRIATE ATTAIRE

1. Attire must be neat and clean; it should present a professional image and should not distract from the music.
2. The student should discuss performance attire with the applied instructor prior to the performance.
3. Specific items disallowed include noisy shoes, athletic shoes, flip-flops, exceptionally short skirts, skirts with very high slits, shorts, jeans, see-through tops, graphic t-shirts, very tight or binding clothing, and excessively flashy jewelry.
4. Recital attire is generally more formal than Performance Lab and attire.

EVALUATION

Each Performance Studies instructor establishes his or her own methods of assessment, within the Department guidelines outlined here and in *LEVELS OF STUDY* on page 6. Evaluation in Performance Studies is based on several criteria, including (but not limited to) technical progress, mastery of repertoire, recital performance, attendance, and the Jury Examination described below.

Music majors enrolled in Performance Studies (except those at the 300 or 400 level who have scheduled a recital for the current semester) will perform in a jury examination at the end of each semester. This performance should be considered the equivalent of a final examination and will represent 20% of a student's final grade. This jury generally consists of the students' primary instructor and several additional faculty members who provide written feedback on his or her performance. A copy of the Faculty Comment

Sheet is provided as Appendix A, detailing the criteria by which jury performances are evaluated.

In preparation for the jury, each student should sign up for a time slot on the schedule posted on the Performance Studies bulletin board located in the Music Wing of the Campus Center. The student should select a time in consultation with his or her instructor. It is important to note that repertoire learned as part of a non-Performance Studies course **cannot be used** for performance in juries.

Students who require accompaniment for their jury examinations should sign up for accompanying sessions on the Performance Studies bulletin board. For each Performance Studies course in which a student is enrolled, the Department provides **one paid hour** of rehearsal time with an accompanist; the Department also provides an accompanist for 100- and 200-level recitals. **Students who do not appear at the appointed time will forfeit their paid rehearsal time.** Students must submit their music to their accompanist by the deadlines posted on the Performance Studies bulletin board.

Students may be asked to perform from memory at the discretion of the instructor – particularly if this is the accepted musical practice for the instrument. Instrumentalists must prepare scales and/or arpeggios as appropriate for the level of study.

At the time of the jury three (3) copies of the prepared repertoire should be provided to the faculty. Vocalists in particular are highly encouraged to provide their music in a three-ring bound notebook. A model of the notebook format will be provided in the department office. Students are advised to wear appropriate performance attire and to arrive at least ten minutes before the scheduled jury time. Please wait outside Horace Mann Auditorium until invited in by a faculty member.

Promotion

Students may apply for promotion to the 200 or 300 level at any time following a full semester of study at the 100 or 200 level provided that they have achieved all performance requirements at their current level of study. Promotion will be granted based upon mastery of all technical requirements (e.g. scales, arpeggios, diction) of the current level along with suitable performances of contrasting examples of appropriate repertoire. As a general rule, students are expected to spend at least two semesters at each level prior to applying for promotion. A copy of the Faculty Comment Sheet for Promotion is provided as Appendix B, detailing the criteria by which jury performances are evaluated. **Under no circumstances will a student be allowed to skip over a level of performance studies.**

Completion of a 300 level recital will serve as promotion to the 400 level of study.

TRUMPET

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
124	All major scales Two octave chromatic scales on range of the instrument	Arban: <i>Complete Conservatory Method</i> Clarke: <i>Technical Studies</i> Stamp: <i>Warm-ups and Studies</i>	Bordogni: <i>Vocalises</i> Ropartz: <i>Andante and Allegro</i> Clarke: <i>The Maid of the Mist</i> Kennan: <i>Sonata for Trumpet</i>	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
224	All minor scales (three forms). Two octave chromatic scales All major and minor arpeggios	Frink: <i>Flexus</i> Brandt: <i>Etudes for Trumpet</i>	Goedicke: <i>Concert Etude</i> Haydn: <i>Concerto in Eb</i> Arutunian: <i>Concerto</i>	Performance Lab Area Recital Departmental Recital
324	All major and minor scales in 3 ^{rds} and 4 ^{ths}	Gekker: <i>Articulation Studies</i> Sachse: <i>One Hundred Studies for Trumpet</i> Schlossberg: <i>Daily Drills and Technical Studies</i>	Hummel: <i>Concerto in Eb</i> Bozza: <i>Rustiques</i> Ketting: <i>Intrada</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
424	Whole tone scale and pentatonic scale	Colin: <i>Advanced Lip Flexibilities</i> Nagel: <i>Speed Studies</i>	Hindemith: <i>Sonata for Trumpet</i> Neruda: <i>Concerto for Trumpet</i> Enesco: <i>Legend</i> Dello Joio: <i>Sonata</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and minor scales (three forms), contrasting pieces of an appropriate level, and participation in at least one department recital.

HORN

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
124	All major scales Two octave chromatic scales on range of the instrument	Little: <i>Embouchure Builder</i> Goldstein: <i>First Book of Etudes</i> Hovey: <i>Method for French Horn Book 1</i>	Mozart: <i>Concertos 1-4</i> Saint Saens: <i>Romance</i> Goldstein: <i>Second Book of Solos</i> Jones: <i>Solos for the Horn Player</i>	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
224	All minor scales (three forms). Two octave chromatic scales All major and minor arpeggios	Little: <i>Embouchure Builder</i> Goldstein: <i>Second Book of Etudes</i> Tuckwell: <i>Playing the Horn</i>	Mozart: <i>Concertos 1-4</i> Corelli: <i>Sonata in F</i> Damase: <i>Berceuse</i> Scriabin: <i>Romance</i> Gliere: <i>Nocturne</i>	Performance Lab Area Recital Departmental Recital
324	All major and minor scales in 3 ^{rds} and 4 ^{ths}	Reynolds: <i>The Horn Handbook</i> Yancich: <i>Practical Guide to French Horn</i> Maxime-Alphonse: <i>200 New Studies</i>	Mozart: <i>Concertos 1-4</i> Dukas: <i>Villanelle</i> Beethoven: <i>Sonata Op. 17</i> Handel: <i>Violin Sonata #3</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
424	Whole tone scale and pentatonic scale	Reynolds: <i>The Horn Handbook</i> Farkas: <i>Art of French Horn Playing</i> Kopprash: <i>Sixty Selected Studies</i>	Mozart: <i>Concertos 1-4</i> Richard Strauss: <i>Concerto No. 1</i> Haydn: <i>Concertos 1&2</i> Franz Strauss: <i>Concerto, Op. 8</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and minor scales (three forms), contrasting pieces of an appropriate level, and participation in at least one department recital.

TROMBONE

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
124	All major scales Two octave chromatic scales	Arbans Studies (Complete) Kopprasch <i>Trombone Studies Book 1</i> Rochute <i>Melodious Etudes Book 1</i>	Blazevitch <i>Concert Piece No. 5</i> Telemann. <i>Sonata (f minor)</i> Guilmont: <i>Morceau Symphonique</i>	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
224	All major and minor scales. Two octave chromatic scales All major and minor arpeggios	Rochute <i>Melodious Etudes Book 1</i> Blazevitch Clef Studies	Barat: <i>Andante et Allegro</i> Berlioz <i>Recitative and Prayer</i> Galliard: <i>Sonata No. 1</i>	Performance Lab Area Recital Departmental Recital
324	All major scales in thirds Dominant 7 th arpeggios	Kopprasch <i>Trombone Studies Book 1 and 2</i> Rochute <i>Melodious Etudes Book 1 and 2</i> Bach <i>Cello Suites</i>	Serocki: <i>Sonatinee</i> Rimsky-Korsakov <i>Trombone Concerto</i> Bernstein: <i>Elegy for Mippy II</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
424	Arpeggios, all three dim. 7 th chords Minor scales (all forms) full range	Kopprasch <i>Trombone Studies Book 2</i> Rochute <i>Melodious Etudes Book 2</i> Bach <i>Cello Suites</i> Bitche	Hindemith: <i>Sonata</i> David: <i>Concertino</i> Saint-Saens: <i>Cavatine</i> A. Pryor: <i>Annie Laurie</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and minor scales (three forms), contrasting pieces of an appropriate level, and participation in at least one department recital.

PERCUSSION (Snare and Timpani)

	Snare Drum Technique	Snare Drum Methods	Timpani Technique	Timpani Methods
122	Single, double stroke, closed rolls Percussive Arts Society 40 snare drum rudiments	Stone: <i>Accents and Rebounds for the Snare Drummer</i> Cirone: <i>Orchestral Snare Drummer</i> Cirone: <i>Portraits in Rhythm</i> (#27, 1, 2, 3, 4, 5, 13) Whaley: <i>Musical Studies for the Intermediate Snare Drummer.</i>	Legato stroke, staccato stroke, rolls, muffling, tuning, cross-sticking	Peters: <i>Fundamental Method for Timpani</i> Whaley: <i>Solos and Duets for Timpani</i> Peters: <i>Intermediate Timpani Studies</i> (1-20)
222	PAS rudiments Cirone: <i>Master Technique Warm-ups</i>	Firth: <i>The Solo Snare Drummer</i> Albright: <i>Contemporary Studies for the Snare Drum</i> (#1-6) Cirone: <i>Master Technique Builders for Snare Drum</i> Pratt: <i>14 Modern Contest Solos for Snare Drum</i>	Scales, intervals, exercises for 3-4 timpani	Peters: <i>Fundamental Method for Timpani</i> Peters: <i>Intermediate Timpani Studies</i> (21-40)
322	PAS rudiments Cirone: <i>Master Technique Warm-ups</i>	Cirone: <i>Portraits in Rhythm</i> (#11, 12, 14-20) Albright: <i>Contemporary Studies for the Snare Drum</i> (#7-12) Firth: <i>The Solo Snare Drummer</i> (#4, 5, 7-16, 19-21, 26)	Scales, intervals, tuning, and stroke exercises	Firth: <i>The Solo Timpanist – 26 Advanced Etudes and Solos</i> Friese and Lepak: <i>The Complete Timpani Method</i>
422	PAS rudiments Cirone: <i>Master Technique Warm-ups</i>	Cirone: <i>Portraits in Rhythm</i> (#21-50) Firth: <i>The Solo Snare Drummer</i> finish book) Albright: <i>Contemporary Studies for the Snare Drum</i> (#13-31)	Scales, intervals, tuning, and stroke exercises	Friese and Lepak: <i>The Complete Timpani Method</i> (Part IV) Beck: <i>Three Movements for Five Timpani</i> Bergamo: <i>Four Pieces for Timpani</i>

PERCUSSION (Mallets and Performance Requirements)

	Mallet Technique	Mallet Methods	Performance Requirements
122	Two mallet technical studies All Major scales, chromatic scales, major arpeggios Sight reading development	Peters: <i>Fundamental Method for Mallets</i> Goldenburg: <i>Modern School for Xylophone, Marimba, Vibraphone.</i> McMillan: <i>Percussion Keyboard Technique: Marimba, Xylophone, Vibraphone, Bells</i>	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
222	Two and four mallet warm-ups Major scales, minor scales – natural, harmonic, melodic	McMillan: <i>Masterpieces for Marimba</i> Stevens: <i>Method of Movement for Marimba</i> Zeltsman: <i>4-Mallet Marimba Playing</i>	Performance Lab Area Recital Departmental Recital
322	Two and four mallet warm-ups Major scales, minor scales – natural, harmonic, melodic, chromatic	Gottlieb: <i>Masterworks for Mallets: 50 Classic Masterpieces for Mallet Keyboard Percussion</i> Goldenburg: <i>Modern Method for Mallets (#9-23)</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
422	Two and four mallet warm-ups Major scales, minor scales – natural, harmonic, melodic, chromatic, arpeggios	Stevens: <i>Method of Movement for Marimba</i> Goldenburg: <i>Modern Method for Mallets (#24-39)</i> Zeltsman: <i>4-Mallet Marimba Playing (#26-50)</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Percussionists should sign up for two 10 minutes time slots for ALL juries to account for moving between instruments.

Requirements for advancement to the 200 level include: All Major scales, selected pieces of an appropriate level on snare drum, mallets, and timpani, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and minor scales (three forms), selected pieces of an appropriate level on snare drum, mallets, and timpani, and participation in at least one department recital.

FLUTE

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
124	Major Scales up to 4# and 4b, two octaves with related arpeggios	Soussman: <i>Complete Method for Flute</i> Trevor Wye: <i>Practice Book (Tone), Vol. 1</i>	Telemann <i>Suite in A minor</i> W.A. Mozart <i>Andante in C Major</i> Godard <i>Allegro and Idylle</i> Marcello <i>Sonata</i>	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
224	All major scales two octaves with related arpeggios	Garibaldi: <i>20 Studies</i> Moyses: <i>24 Small Melodious Studies</i>	Telemann <i>Concerto in C Major</i> Gluck <i>Melodie from Orpheus</i> Handel <i>Sonatas</i> Bloch <i>Suite Modale</i>	Performance Lab Area Recital Departmental Recital
324	All major scales Minor scales (all three forms) up to 4# and 4b, 2 octaves with related arpeggios	Cavally: <i>Melodious & Progressive Studies</i> Moyses: <i>Art and Technique</i>	Debussy <i>Syrinx</i> Varese <i>Density 21.5</i> Vivaldi and W.A. Mozart <i>Concertos</i> Hindemith <i>Acht Stucke</i> Brahms and Beethoven: <i>Symphonies</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
424	All major scales and minor scales 2 octaves with related arpeggios	Taffanel and Gaubert: <i>Daily Exercises</i>	Telemann <i>12 Fantasias</i> J. S. Bach <i>Sonatas</i> Hindemith <i>Sonata</i> Faure <i>Fantasie</i> Chaminade <i>Concertino</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and minor scales (three forms), contrasting pieces of an appropriate level, and participation in at least one department recital.

OBOE

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
124	All Major Scales full range Chromatic scale, low Bb to high F above staff	Geckler, <i>Oboe Studies Book 2</i> Barret, <i>Oboe Method</i> Ferling, <i>48 Famous Studies</i> Arnold: <i>Oboe Studies</i>	Schumann, <i>Romances 1, 2, and 3</i> Handel, <i>Sonatas 1, 2, and 3</i> Mozart, G. <i>Sonata K. 370</i> Telemann, <i>Concerto in F minor</i>	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
224	All Major Scales full range, all minor scales (three forms) Chromatic scale, low Bb to high F above staff	Barret, <i>Oboe Method</i> Ferling, <i>48 Famous Studies (Volumes one and two)</i> David Hite, <i>Foundation Studies</i>	Hindemith, <i>Sonate</i> Telemann, <i>Fantasies I-XII</i> Marcello, <i>Concerto in d minor</i> Mozart, <i>Concerto K. 314</i> Rachmaninoff, <i>Vocalise</i>	Performance Lab Area Recital Departmental Recital
324	All Major Scales full range, all minor scales (three forms) Chromatic scale, full range Maquarre scale patterns	Barret, <i>Oboe Method</i> Ferling, <i>48 Famous Studies (Volumes one and two)</i> David Hite, <i>Foundation Studies</i> Salviani, <i>Studies for oboe (Volumes one and two)</i>	Cimarosa., <i>Concerto</i> Abinoni, <i>Concerto in D minor</i> Saint-Saens, <i>Sonate for Oboe Op. 166</i> Haydn, <i>Concerto in C Major</i> Klughard, <i>Concertino for Oboe</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
424	All Major Scales full range, all minor scales (three forms) with related thirds Chromatic scale, full range Maquarre scale patterns proficiency	Barret, <i>Oboe Method</i> Ferling, <i>48 Famous Studies (Volumes one and two)</i> David Hite, <i>Foundation Studies</i> Salviani, <i>Studies for oboe (Volumes one and two)</i>	Vivaldi, <i>Sonata in C minor</i> Poulenc, <i>Sonata for Oboe and Piano</i> Jacob, <i>Sonatina for Oboe and Harpsichord</i> Piston, <i>Suite for Oboe</i> Francaix, <i>Flower Clock Suite</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and minor scales (three forms), contrasting pieces of an appropriate level, and participation in at least one department recital.

CLARINET

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
124	All Major Scales, 2 octaves Chromatic scale, low E to altissimo E.	Stievenard, <i>A Practice Study of Scales</i> Kroepsch, <i>416 Studies 1</i> Klose, <i>20 Studies; Scales and Exercises</i> Rose: <i>32 Etudes, 40 Studies</i>	Carl Stamitz, <i>Concerto No.3 in Bb Major</i> Brahms, <i>Sonatas 1 and 2</i> Saint-Saens, <i>Sonate</i> Finzi, G. <i>Five Bagatelles</i> Ralph V. Williams, <i>Folksongs</i>	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
224	All major scales full range. Thirds up to 4# and 4b. Chromatic scale, low E to altissimo G	Baermann, <i>Complete Method for Clarinet</i> Kroepsch, <i>416 Studies 2</i> Rose, <i>32 Etudes; 40 Studies</i> Cavallini, <i>30 Caprices</i> Stark, <i>Arpeggio Studies</i>	Osbourne, <i>Rhapsody</i> Weber, <i>Concertino; Concerto No. 1</i> Schumann, <i>Fantasy Pieces</i> Rabaud, <i>Solo de Concours</i> Miklos Rozsa, <i>Sonatina for Clarinet Solo, op.27</i>	Performance Lab Area Recital Departmental Recital
324	All major scales full range and all related thirds. Two-octave minor scales: up to 4# and 4b Chromatic, low E to G	Jeanjean, <i>Le Vade-Mecum</i> Opperman, <i>Modern Daily Studies</i> Polatschek, <i>Advanced Studies</i> Jettel, <i>Preliminary Studies</i>	Penderecki, K., <i>Three Miniatures</i> Poulenc, <i>Sonata</i> Weber, <i>Duo Concertante; Concerto No.2</i> Lutoslawski, <i>5 Dance Preludes</i> Mozart, <i>Concerto</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
424	All major scales and minor scales, with all related thirds.	Jeanjean: <i>Etudes Modernes; 18 Etudes</i> Uhl, <i>48 Studies</i> Jettel, <i>The Accomplished Clarinetist</i>	Debussy, <i>Premiere Rhapsodie</i> Stravinsky, <i>Three Pieces</i> Muczynski, <i>Time Pieces</i> Bernstein, <i>Sonata</i> Joan Tower, <i>Wings</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and minor scales (three forms), contrasting pieces of an appropriate level, and participation in at least one department recital.

SAXOPHONE

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
124	All major scales full range. Chromatic scale full range.	Rubank: <i>Advanced Studies Vol. I and II</i> Hite: <i>Foundation Studies</i>	Eccles, H. <i>Sonata</i> Handel, G. F. <i>Sonata No. 3 (arr. Rascher)</i> Handel, G.F. <i>Adagio and Allegro (arr. Rousseau)</i> Massenet, J. <i>Meditation from Thais (arr. Rousseau)</i> Russell, A. <i>Particles</i> Teal, L. <i>Solos for the Saxophone Player</i>	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
224	All major scales in thirds and arpeggios full range. Minor scales – all forms – to 4# and 4b with arpeggios.	Voxman: <i>Selected Studies for Saxophone</i> M. Mule: <i>18 Exercises</i> Rousseau: <i>Saxophone High Tones</i>	Bach, J.S. <i>Sonata No. 6, for Flute and Piano (arr. Mule)</i> Bencriscutto, F. <i>Serenade</i> Bonneau, P: <i>Suite</i> Bozza, E. <i>Aria</i> Francaix, J. <i>Exotic Dances</i> Lantier, P. <i>Sicilienne</i> Ravel, M. <i>Piece en Forme de Habenera (arr. Viard)</i> Tull, F. <i>Sarabande and Gigue</i>	Performance Lab Area Recital Departmental Recital
324	All major scales full range and in thirds. Arpeggios – all chord forms	Ferling: <i>48 Famous Studies</i>	Glazounov, A <i>Concerto</i> Jacobi, W. <i>Sonata</i> Muczynski, R. <i>Sonata</i> Noda, R. <i>Improvisation I</i> Persichetti, V. <i>Parable</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
424	All major scales and minor scales in modes. Whole tone scales.	Karg-Elert: <i>28 Caprices</i>	Bozza, E. <i>Improvisation and Caprice</i> Boutry, R. <i>Divertimento</i> Creston, P. <i>Sonata</i> Desenclos, A. <i>Prelude, Cadence, and Finale</i> Ibert, J. <i>Concertino da Camera</i> Woods, P. <i>Sonata</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and minor scales (three forms), contrasting pieces of an appropriate level, and participation in at least one department recital.

VIOLIN

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
124	Hrimaly: Major scales in all keys	Études by Wohlfart, Kayser	Suzuki School, vol. 1. Bach: <i>Jesu, Joy of Man's Desiring</i>	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
224	Hrimaly, Flesch: Major and minor scales (all keys, all forms of minor)	Études by Kreutzer, Rode and Fiorillo. Sevcik: Shifting, op. 8; Double-stops, op. 9.	Gingold: <i>Solos for the Violin Player</i> Suzuki School, vol. 3. Concertos by Seitz, Vivaldi, De Bériot.	Performance Lab Area Recital Departmental Recital
324	Flesch: scales. .	Études by Kreutzer, Rode, Gaviniès, Dont.	Kreisler, Heifetz transcriptions. Gingold: <i>Solos for the Violin Player</i> Sonatas by Händel, Vivaldi, Mozart. (Participation in ensemble with pianist) Concertos by Bach, Kabalevsky, De Bériot.	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
424	Scales by Flesch; Ysaÿe.	Études by Kreutzer, Dont, Vieuxtemps.	Kreisler, Heifetz transcriptions. Sarasate, Falla, Wieniawski. Sonatas by Mozart, Vivaldi, Bach, Concertos by Bach, Kabalevsky, Bruch, Lalo, Saint-Saëns, Viotti.	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and minor scales (three forms), contrasting pieces of an appropriate level, and participation in at least one department recital.

VIOLA

	Scales/Arpeggios	Samples of Repertoire Level	Performance Requirements
123	All two-octave major All two-octave major arpeggios	Bach: <i>Solo Suite in G Major</i> Telemann: <i>Concerto</i> Schubert: <i>Sonata in D Major, D. 384</i> (transcribed for viola)	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
223	All three octave major scales All three-octave major arpeggios All three octave minor scales All three-octave minor arpeggios	Bach: <i>Solo Suites in D Minor and C Major</i> Stamitz: <i>Concerto</i> Corelli: <i>La Folia</i> (edited by William Lincer)	Performance Lab Area Recital Departmental Recital
323	All three-octave major and minor scales All Flesch or Galamian arpeggios patterns	Bach: <i>Solo Suite in E-Flat Major</i> Hoffmeister: <i>Concerto</i> Schumann: <i>Märchenbilder</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
423	All three-octave major and minor scales All Flesch or Galamian arpeggios patterns	Bach: <i>Solo Suite in C Minor</i> Brahms: <i>Sonatas in F Minor and E-Flat Major</i> Mozart: <i>Sinfonia Concertante, K. 364</i> Walton: <i>Viola Concerto</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and minor scales (three forms), contrasting pieces of an appropriate level, and participation in at least one department recital.

CELLO

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
126	All major scales and harmonic minor scales 4#-4b two octaves	Études in Schroeder: 170 Foundations on Studies, Vol. 1	Sonatas by Romberg and Vivaldi (no. 3 and 5) Duets by Lee (Opp. 36-39)	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
226	All major and minor scales (three forms) three octaves	Études in Schroeder: 170 Foundations on Studies, Vol. 1	Sonatas by Breval Concerti by Klengel, Goltermann, L. Mendelssohn	Performance Lab Area Recital Departmental Recital
326	All major scales in and arpeggios in three octaves	Études by Dotzauer Popper : High School for Cello Playing	Pieces from “Cello Solos” (the “Everyone’s Favorite” series by J. Arnold) Concerti by Vivaldi	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
426	All major scales in and arpeggios in four octaves	Popper : High School for Cello Playing	Bach – Unaccompanied Suite no. 1 or 2 St. Saens – Allegro Appassionato Brahms – Sonata no. 1 Haydn – Concerto in C	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and minor scales (three forms), contrasting pieces of an appropriate level, and participation in at least one department recital.

BASS

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
126	All two-octave major scales All two-octave major arpeggios	Études by Simandl	Lorenzetti – <i>Gavotte</i> Bottesini – <i>Elegy</i> Capuzzi – <i>Concerto</i>	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
226	All two-octave major and minor scales (three forms) All two-octave major and minor arpeggios	Études by Zimmerman	Dittersdorf – <i>Concerto No. 1</i> Dittersdorf – <i>Concerto No. 2</i> Pichl – <i>Concerto No. 1</i>	Performance Lab Area Recital Departmental Recital
326	All three-octave major scales All three-octave major arpeggios	Études by Kreutzer	Koussevitzky – <i>Concerto</i> Sperger – <i>Sonatas No. 2 and 3</i> Misek – <i>Sonata No. 2</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
426	All three-octave major and minor scales All three-octave major and minor arpeggios	Études by Sevik, Zimmerman (A Contemporary Concept of Bowing)	Bottesini – <i>Concerto No. 1</i> Bottesini – <i>Concerto No. 2</i> Bach – <i>Cello Suite No. 1</i> Berio – <i>Psy</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, major arpeggios, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and minor scales (three forms), contrasting pieces of an appropriate level, and participation in at least one department recital.

GUITAR

	Scales	Technical Exercises	Samples of Repertoire Level	Performance Requirements
125	Two octave major and minor scales in first position, starting in second position and shifting to fifth position, rest and free stroke	Footstool and Metronome required F. Noad: <i>Solo Guitar Playing Vol. 1</i>	Noad Method: Five pieces, three from memory Ensemble music: Popular Spanish Dances, transcr. L. Williams; Renaissance and Baroque duets	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
225	Two and three octave major scales (with arpeggios) Harmonic minor scales (with arpeggios) M. Giuliani, <i>45 Arpeggios (Noad, vol. 2)</i>	F. Noad: <i>Solo Guitar Playing Vol. 1 and 2</i> Left-hand strengthening exercises	J. S. Bach <i>Cello Suite No. 1</i> Sor <i>Studies</i> Giuliani <i>Studies</i> Brouwer: <i>Etudes</i> Hindemith: <i>Trio for Three Guitars</i> Valderrabano: <i>Variations on a Theme</i> Dowland: <i>Duets</i>	Performance Lab Area Recital Departmental Recital
325	Three octave scales with arpeggios Tremolo studies	F. Noad: <i>Solo Guitar Playing Vol. 2</i> A. Shearer: <i>Learning the Studentic Guitar</i>	Villa-Lobos: <i>Five Preludes</i> Tarrega: <i>Recuerdos de la Alhambra</i> J. S. Bach <i>Cello Suite No. 1</i> Ensemble Music: Chamber music with voice, flute, and/or violin	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
425	Famenco Rasguados, arpeggios and scales	R. Iznaolo: <i>Workshop for Virtuoso Student Guitar Technique</i>	Villa-Lobos: <i>Etudes</i> J. S. Bach <i>Lute Suites</i> Works by: Sor Giuliani, Brouwea, Berkeley, Rodrigo Ensemble Music: Duets, accompanying voice recitals	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and harmonic minor scales with corresponding arpeggios, contrasting pieces of an appropriate level, and participation in at least one department recital.

VOICE

	Technique	Repertoire	Performance Requirements
131	Adequate breath support throughout range, proper posture, balanced onset. Vocalises by Vaccai	3-5 pieces learned and performed from memory per semester of study, at least one in Italian and at least one in English.	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study)
231	Clear diction and textual understanding in English and Italian Can demonstrate varied dynamics, increased agility, growing pitch range, and interpretive skills.	4-6 pieces from 2-3 different musical styles. Introduction of German and/or French.	Performance Lab Area Recital Departmental Recital
331	Even tone throughout range, messa di voce, and a growing palette of vocal colors. Strong sense of interpretation and stage presence.	4-6 pieces learned and performed from memory per semester of study including: Opera, Operetta and Musical Theatre. Proper diction in English, French, Italian, and German. Half Recital: Approximately 30 minutes of music including at least three musical styles and at least three different languages. Two consecutive semesters are REQUIRED for 300 level study and the associated recital. ALL MATERIAL WILL BE SUNG FROM MEMORY.	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Half Recital
431	Further development of tone quality, musical interpretation, and serious musical analysis of core works.	Perform music in 4-5 languages and in multiple styles. Students will be encouraged to choose appropriate repertoire and to collaborate with other musicians (instrumental or vocal)	First Semester: Performance Lab Area Recital Two Departmental Recitals Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: Proficiency in Italian and English diction, 3-5 contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: Proficiency in Italian, English, and French or German diction, 4-6 contrasting pieces of an appropriate level, and participation in at least one department recital.

PIANO

	Scales	Samples of Repertoire Level	Performance Requirements
141	All major scales (two octaves)	Bach, easier Little Preludes Schumann <i>Album for the Young</i> Bürgmüller, Op. 100	Jury Performance Lab (after first semester of study) Area Recital (after first semester of study) Departmental Recital (after first semester of study) No memorization required
241	All major scales (two octaves with arpeggios) Harmonic minor scales (two octaves with arpeggios)	Bach Inventions Chopin Preludes Bartok <i>Roumanian Folk Dances</i>	Performance Lab Area Recital Departmental Recital One piece should be memorized as required by common performance practice standards
341	All major and minor scales (two octaves) All arpeggios	Bach Preludes and Fugues Scarlatti Sonatas Chopin Nocturnes, Waltzes, and Mazurkas Gershwin Preludes	First Semester: Performance Lab Area Recital Two Departmental Recitals One piece should be memorized as required by common performance practice standards Second Semester: Performance Lab Half Recital
441	All major and minor scales (two octaves) All major and minor arpeggios	Bach Preludes and Fugues Bach Suites Haydn, Mozart, Beethoven Sonatas Rachmaninoff Preludes Ginastera <i>American Preludes</i>	First Semester: Performance Lab Area Recital Two Departmental Recitals One piece should be memorized as required by common performance practice standards Second Semester: Performance Lab Full Recital

Requirements for advancement to the 200 level include: All Major scales, contrasting pieces of an appropriate level, and participation in at least one department recital.

Requirements for advancement to the 300 level include: All Major and harmonic minor scales with corresponding arpeggios, contrasting pieces of an appropriate level, and participation in at least one department recital.

APPENDIX A

Faculty Comment Sheet

Provide 3 (three) copies of your music at the Jury Examination.

Name _____

Major _____

Instrument _____

Instructor _____

Number of semester studied at Bridgewater _____

Circle level: 100 200 300 400

Works prepared for the Jury (place an * before each memorized work)

Title

Movement (if applicable)

Composer

Scales Prepared for Jury

Etudes and Technical Exercises Prepared for Jury

Additional material studied but NOT prepared for Jury

Comments

(Faculty Use Only)

:

Examiner grade	Examiner signature	Date
Average Jury Grade (20%) _____		
Instructor Grade (80%) _____		
Final Grade (100%) _____		

Student Name:						
	Superior	Above Average	Average	Below Average	Poor	No Effort
	6	5	4	3	2	1
Rhythm						
Tone Quality						
Notes (Pitch accuracy and intonation)						
Articulation/Diction						
Musicianship						
Scales and Technical Exercises						
Total						
	33-36 A					
	27-32 B					
	26-19 C					
	18-12 D					
	6-11 F					

APPENDIX B

Faculty Comment Sheet for Performance Studies Advancement

Provide 3 (three) copies of your music at the Jury Examination.

Name _____

Major _____

Instrument _____

Instructor _____

Number of semester studied at Bridgewater _____

Petitioning for level: 200 300 400

Works prepared for the Jury (place an * before each memorized work)

Title

Movement (if applicable)

Composer

Required scales for advancement

Etudes and Technical Exercises Prepared for Jury

Additional material studied but NOT prepared for Jury

REQUEST FOR PERMISSION FOR PROMOTION OR RECITAL APPROVAL:

Details concerning the requests listed below may be found in the Performance Studies Handbook.

Permission to Enroll in Level 200

Permission to Enroll in Level 300

(SIGN FOR TWO ADJACENT JURY TIME SLOTS)

Instructor Signature _____ Date _____

Comments

(Faculty Use Only)

:

Examiner grade	Examiner signature	Date
Average Jury Grade (20%) _____	Recital Participation _____	
Instructor Grade (80%) _____		
Final Grade (100%) _____		
Permission to Enroll in Level 200 _____		
Permission to Enroll in Level 300 _____		

Student Name:						
	Superior	Above Average	Average	Below Average	Poor	No Effort
	6	5	4	3	2	1
Rhythmic Precision and Tempo						
Tone Quality						
Pitch Accuracy and Intonation						
Articulation/Bowing/Diction						
Expression/Style/Phrasing						
Technical Facility						
Total						
	36-32	A				
	31-26	B				
	25-18	C				
	17-11	D				
	11-0	F				

Protecting Your Vocal Health

An NASM – PAMA Student Information Sheet

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.

<http://nasm.arts-accredit.org/index.jsp?page=NASMPAMA%3A+Neuromusculoskeletal+and+Vocal+Health>

Protecting Your Neuromusculoskeletal Health

An NASM – PAMA Student Information Sheet

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person's risk of developing certain behavior-related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Proper body alignment and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid "overdoing it."
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
- If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.

<http://nasm.arts-accredit.org/index.jsp?page=NASMPAMA%3A+Neuromusculoskeletal+and+Vocal+Health>