EASTMAN SCHOOL OF MUSIC
String Department Handbook

Third Edition 2000

COMPILED AND EDITED BY
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EASTMAN SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

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EDITOR’S PREFACE TO THE THIRD EDITION

The String Department is the largest department in the Eastman School in number of students and faculty. The materials central to this department are presented herein for the use of ESM faculty, students, administration and staff.

Every effort was made to make this handbook concise and efficient. It should be used in conjunction with Eastman’s Official Bulletin and the Supplement to the Official Bulletin (both available from the admissions office) which detail the Eastman School’s current undergraduate and graduate curricula. Further relevant information can be obtained from the Student Recital Handbook, available from the Concert Office, Main Hall, Rm. 101; the Handbook for Students Enrolled in the Master of Music Degree Program in Performance and Literature, available from the office of the Associate Director for Academic Affairs, and the Accompanying Department’s Collaborative Music Making: A Handbook for Pianists, Singers, and Instrumentalists, distributed through your major teacher. Additional communication about immediate string department issues will be posted regularly on the string department bulletin board on the 4th floor of the school.

The editor will be grateful for suggestions that will further illuminate any area of the String Department to facilitate the education and artistic development of the Eastman community.

-N. G.
Spring 2000
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JURY GUIDELINES FOR STRING MAJORS

Undergraduate Juries

Following are the standard requirements for jury examinations. Any adjustment of the stated requirements will be at the discretion of the major professor and will be explained by him or her to the jury members before the performance by the given student.

If, through illness or disability, a student is unable to take his or her jury at the normal time, the student’s appearance will be postponed, normally until the end of the first semester of the following school year, when juries are arranged for special cases. A student postponing a jury for any reason will receive the grade “Incomplete.” All regular juries occur during a designated week in April. Except where noted, the jury period is 15 minutes per student. Every jury must be with accompaniment and each student must make his or her own arrangements for an accompanist. Each performer is urged to provide a written program of their jury repertoire for the faculty at the time of their jury.

Freshman Jury (Violin, Viola, Cello)

• A movement of a concerto, memorized.

• At least the first movement of a suitable sonata; if a Baroque sonata, then the first two movements are required.

• In addition, each instrument must include the following:

  Violin and viola:
  (a) Three etudes, preferably not by the same composer; a movement of solo Bach or equivalent short piece may be substituted for one etude;
  (b) At the discretion of the jury, any major or minor scale and arpeggio in three octaves; in double stops, scale of two octaves.

  Cello:
  (a) A movement of solo Bach or equivalent;
  (b) An etude or an equivalent concert-piece; orchestral excerpts
  (c) At the discretion of the jury, any major or minor scale and arpeggio in three octaves.
Sophomore Jury (Violin, Viola, Cello)

- A movement of a major concerto, memorized.
- Two contrasting movements from a major sonata, not of the Baroque period.
- In addition, each instrument must include the following:

  Violin and viola:
  (a) Two etudes or a work composed within the last 50 years
  (b) Two contrasting movements of solo Bach, memorized;
  (c) At the discretion of the jury, any scale and arpeggio in three octaves; thirds, sixths, octaves, and (for violin) tenths, in two octaves

  Cello:
  (a) Unaccompanied performance, to be satisfied in either of two ways:
      (1) A prelude and contrasting movement of a Bach suite (Prelude and Fugue of Fifth Suite can fulfill this requirement); or
      (2) A prelude of Bach plus one other movement by a composer other than Bach
  (b) An etude or equivalent concert-piece or a work composed within the last 50 years; orchestral excerpts
  (c) At the discretion of the jury, any scale and arpeggio in three octaves, 3rds and 6ths in four major keys into thumb position

Junior Jury (Violin, Viola, Cello)

- Two movements of a major concerto, memorized.
- A major sonata (not from the Baroque).
- In addition, each instrument must include the following:

  Violin:
  (a) One etude, or a difficult orchestral excerpt.
  (b) Two contrasting movements of a solo Bach Sonata or Partita, memorized;

  Viola:
  (a) One etude, or a difficult orchestral excerpt.
  (b) Two contrasting movements of solo Bach, memorized;

  Cello:
  (a) Unaccompanied performance, to be satisfied in either of two ways:
      (1) A prelude and contrasting movement of a Bach suite (Prelude and Fugue of Fifth Suite can fulfill this requirement); or

(2) A prelude of Bach plus one other movement by a composer other than Bach.
(b) An etude, an equivalent concert-piece, or a difficult orchestral excerpt.

**Double-bass**

Freshmen and Sophomores prepare at least two contrasting compositions with accompaniment (memorized), two etudes, an orchestral excerpt, scales and arpeggios. Juniors must perform at least two movements of a major concerto, a movement of solo Bach, and at least one other composition with accompaniment (all memorized). Orchestral excerpts and bowed jazz solos may be added at the discretion of the instructor.

**Guitar**

Guitarists prepare three works of contrasting styles which best demonstrate their technical and musical development. All works are to be performed from memory.

In addition, all undergraduate guitar performance majors must perform one complete major concerto from the twentieth-century by the end of their degree studies.

**Harp**

Freshmen and Sophomores prepare three works of contrasting styles which best demonstrate their technical and musical development. All works, with the exception of contemporary repertoire, are to be performed from memory. For Juniors, orchestral excerpts selected by the instructor are in addition to the solo requirement.

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**Performer’s Certificate Juries**

**Purpose**

The string faculty wishes to reserve the Performer’s Certificate award for those players who have achieved a level of artistry significantly higher than that which is routinely expected of Eastman Students. By requiring a successful candidate to earn the affirmative vote of 2/3 of the string faculty, it is hoped to make the Performer’s Certificate a very special mark of distinction. Among the criteria used in judging the Performer’s Certificate Juries are the following:
(a) the highest technical standards

(b) discernible artistry, which presents each work with sensitivity, imagination and understanding

(c) the ability to communicate to an audience

(d) the ability to bring to each work much more than what the teacher gives

(e) the clear potential to assume a leadership role in the profession after graduation

(f) excellence which will reflect positively on the Eastman School in the eyes of the profession.

Procedures

(a) The earliest that a student may enter the Performer’s Certificate Juries is at the end of his or her Junior year.

(b) Each P.C. candidate will take a regular 15-minute jury during the first days of Jury Week. The program for the regular jury should meet the requirements listed below. In order to become eligible for the second round of the P.C. Juries, the student must receive an affirmative vote of 2/3 of the jury faculty for the first round.

(c) On the last day of Jury Week, those students who have passed the requirement stated under (b) above, will enter the final round of the P.C. Juries. Each candidate will have 20 minutes in which to present a program chosen by the student and his or her studio professor from the works prepared for the first round, but must include at least a portion of the self-prepared work. The program must be timed to not exceed 17 minutes playing time, and should be written out for presentation to the chair of the jury at the time of the performance.

(d) The candidate must receive an affirmative vote from 2/3 of the faculty members on the second round jury panel in order to earn the P.C. qualification.
Performers Jury Program (Violin, Viola, Violoncello, Double-bass)

- A complete major concerto, memorized.
- A complete major sonata.
- A work prepared by the student, unassisted by any professor.
- In addition, each instrument must include the following:

Violin:
- (a) Two contrasting movements from a Bach solo Sonata or Partita, memorized;
- (b) A Paganini Caprice, an equivalent etude, or a difficult orchestral excerpt.
- (c) A difficult short piece for violin solo or with piano accompaniment, by composers such as Wieniawski, Sarasate, Saint-Saens, Tchaikovsky, Szymanowski, or Bartok.

Viola:
- (a) Two contrasting movements from a Bach solo Suite, memorized;
- (b) A difficult etude or a difficult orchestral excerpt.
- (c) A difficult short piece from the viola repertoire, either solo or with piano accompaniment.

Cello:
- (a) Unaccompanied performance, to be satisfied in either of two ways:
  - (1) A prelude and contrasting movement of a Bach suite (Prelude and Fugue of 5th Suite can fulfill this requirement); or
  - (2) A prelude of Bach plus one other movement by a composer other than Bach.
- (b) One of the following three:
  - (1) An etude or a difficult orchestral excerpt.
  - (2) A difficult piece, either solo or with piano;
  - (3) A virtuoso movement from works such as Davidoff At the Fountain or a movement from the Francoeur or Locatelli sonatas.

Double-bass:
- (a) Two contrasting movements from a Bach solo Suite, memorized;
- (b) A difficult etude or a difficult orchestral excerpt.
- (c) A virtuoso showpiece, either from the double-bass repertoire or a transcription, memorized.
Guitarists should prepare the following repertoire for a Performer’s Certificate Jury, all memorized:

(a) A complete sonata, partita, or suite by J. S. Bach or one of his contemporaries.
(b) A major work of the nineteenth-century, either a sonata or a large single-movement work. A neo-romantic work from the Segovia repertoire may be substituted with the permission of the director of guitar studies.
(c) A complete major contemporary sonata, large single-movement work, or a suite.
(d) A complete major concerto from the twentieth century.
(e) A work prepared by the student, unassisted by any professor.

Harpists should prepare the following repertoire:

(a) A complete major sonata, large one-movement work, or large suite, memorized.
(b) A contemporary work.
(c) One from the following: Wilhelm Posse *Eight Great Concert Etudes* or Eric Schmidt *Six Etudes*.
(d) A work prepared by the student, unassisted by any professor.
(d) Ravel *Introduction and Allegro*, and Debussy *Danses*, both memorized, or another complete harp concerto, memorized. (Contemporary harp concertos by composers such as Murray Schafer or Ami Maayani need not be memorized.)

**Performer’s Certificate Recital:**

Candidates who have passed the P.C. qualification must present a Performer’s Recital during the following academic year or the Summer Session following that year (September-August) while enrolled for study with an Eastman School String Faculty member. A committee of three members of the String Faculty (including the student’s studio professor) must hear the recital; at least two-thirds of this committee must vote approval in order for the candidate to win the Performer’s Certificate.

**Concerto Competition:**

Each year, the Eastman School of Music holds a competition among current candidates for the Performer’s Certificate to select soloists to appear with the Eastman
Philharmonia in the annual Concerto Concert. This public competition is judged by a committee comprising a representative from each of the School’s departments, members of the administration, and guest adjudicators.

To be eligible, the candidate must have presented and passed his/her Performers Certificate Recital no later than one week before the Competition which takes place early in the Spring Semester.

**Master of Music in Performance and Literature**  
**Doctor of Musical Arts**

All graduate degree candidates must play one jury during each degree residence at ESM. The program requirements for that graduate jury are the same as for the Performer’s Jury except that a self-prepared piece is not required. The performance will be judged by the faculty panel on a level appropriate to the graduate degree.

**Senior and Graduate Degree Recital Guidelines**

The program for degree recitals is selected by the student and his or her major professor. The only regulation which must be considered is that each degree recital must include a work written within the last forty years.

Faculty committees for degree recital approval: Senior and MM recitals - studio teacher plus one string faculty member; PC and DMA recitals - studio teacher plus two string faculty members; DMA lecture recitals - studio teacher, academic advisor for recital subject, plus one faculty member appointed by the graduate dean.
SUGGESTIONS ON FINDING A PIANIST-PARTNER
FOR LESSONS AND PERFORMANCES

If you are a continuing student...

• and wish to have the same pianist next year, be sure to speak with him/her before the end of this school year.

• who would prefer another pianist next year, please do your current pianist the courtesy of telling him/her that you wish for a change so as to save considerable embarrassment for everyone next year, as well as to allow the pianist to make timely arrangements with other potential partners. It is normally assumed that current duos will continue unless you notify your pianist otherwise.

• whose pianist has graduated and you need to find another partner, it is recommended that you first consider asking someone whose work you have heard at your studio classes or in recitals, and with whom you think you would enjoy making music. If this is not successful, ask your teacher for suggestions of a pianist whom they believe would be a good choice. Contact him/her by leaving a note in the “Accompanying GA” mailbox (if appropriate), or in the regular student mailboxes on the first floor of the ESM Main Building (to the right of the information window).

If you are a new student...

• your teacher may already have a specific pianist in mind, and will ask you to contact him/her by leaving a note in the “Accompanying GA” mailbox (if appropriate), or in the regular student mailboxes on the first floor of the ESM Main Building (to the right of the information window).

~or~

• your teacher will soon be receiving a list of pianists who are available and eligible to accompany, and you may contact any of them by the method described immediately above. Since it is likely that you will not know any of them, it is recommended that you ask other students in your studio or your classes which pianists they would suggest. Keep in mind that some pianists might already be too busy to assist you, and you may need to contact several people in order to find a partner.

Professor Jean Barr - Director of the Piano Accompanying and Chamber Music program at ESM - is unable to individually assign pianists to everyone at the school, as she has no way of knowing their schedules or the extent of their repertoire as it changes from year to year. Further relevant information can be obtained from Collaborative Music Making: A Handbook for Pianists, Singers, and Instrumentalists, distributed through your major teacher. Be sure to obtain a copy.
ORCHESTRA AND ENSEMBLES

**Eastman Student Ensembles**

In addition to offering course instruction in conducting, the Department of Conducting and Ensembles provides ensemble training programs for string students within the following performing organizations:

- Eastman Philharmonia (PHIL)
- Eastman School Symphony Orchestra (ESSO)
- Musica Nova Ensemble (MN)
- Chamber Orchestra (CO)
- Collegium Musicum (CM)
- Studio Orchestra (SO)

The Wind Ensemble (WE) and Wind Orchestra (WO) also incorporate double-bass(es), and harp(s) from time to time, depending on the chosen repertoire.

The Conducting Orchestra (CNDO) meets weekly to offer training for Conducting majors. Its string section comprises string performance majors with Graduate Awards.

**Ensemble Assignments**

**UNDERGRADUATE:**

All undergraduate string players are assigned to orchestra and/or large chamber ensembles by the orchestral conductor, in consultation with the conducting staff. Assignments to Musica Nova are made by the principal orchestra conductor, C&E Department and studio faculty in consultation with the director. Students interested in performing in Musica Nova, Collegium Musicum, or Studio Orchestra should advise the appropriate director of those ensembles. These assignments are made for a short term only, with string players moving in and out of orchestral chamber ensembles in order to provide the maximum exposure to widely varied literature.

Both symphony orchestras will vary in size throughout the academic year according to the special roster needs of the chamber orchestras, opera performances, and the Jazz Studies Program.
The Studio Orchestra string section is comprised of members from the Eastman School Symphony orchestra, with the possible addition of other interested players from the upper rotation ensembles (Chamber Orchestra, Philharmonia).

**GRADUATE:**

Masters level students are required to play in a large ensemble for two semesters of their study at Eastman. Faculty and staff are in accord that this be done in the first two semesters of their residency. Students are encouraged to enroll for ensembles for as many semesters as they are in residency, but are required to enroll for two. Graduate students (masters and doctoral) who register for a large ensemble credit will be assigned to either Philharmonia, Musica Nova or Chamber Orchestra by the Conducting and Ensembles department in conjunction with the studio faculty. This assignment will chamber within each semester of enrollment, but students still register for one class, graduate ensemble. Students may enroll for either one or two hours of credit each semester. Students with a graduate award will be assigned to the Conducting Orchestra in addition to any other ensemble assignments.

**Miscellaneous Orchestra and Ensemble Information**

1. The Conducting and Ensembles Department office is located at the end of the second floor corridor of Old Sibley Library (OSL 201). The secretary for the department is Sheryle Charles (274-1440).

2. The Ensemble Coordinator (274-1447) is responsible for communicating ensemble placements with string faculty and for posting all rosters on the Ensemble Bulletin Board in the Main Hall. Students should continually check this Notice Board for rehearsal and seating information throughout the school session.

3. The Ensemble Library (OSL 208) is the source of all music used by orchestral ensembles and is available to make orchestral parts for study and string audition purposes, given maximum lead-time notification.
4. The string sections of the two large orchestras (PHIL & ESSO) do not remain inviolate throughout the school year, but rotate in order to offer maximal opportunity for first-chair (principal) assignments, at the discretion of the conductor(s).

5. Normal Rehearsal Schedules:
   - ESSO & MN: MWF 1:45-3:25 PM 5 hours weekly
   - CO & PHIL: MWF 3:45-5:25 PM 5 hours weekly
   - CNDO: T 3:45-5:45 PM 2 hours weekly.

6. While great care is taken to use no extended rehearsal times, the special demands of opera, choral ensembles, and invited guest conductors and composers occasionally supersede such plans.

7. String students dissatisfied with their orchestral seating assignments should consult privately with the orchestral conductor. Any issues not amicably resolved will be dealt with by the Chair of the Conducting and Ensembles Department.

8. Each semester, both the Eastman Philharmonia and the Eastman School Symphony Orchestra serve the Composition Department by offering readings of the new works of our student composers. Please bear in mind that your school has an active and very reputable group of young composers; the orchestral tapes made by PHIL and ESSO at these reading sessions quickly find their way to national judging panels throughout America and reflect greatly on the perceived stature of the Eastman School.

9. **COMPOSERS’ FORUMS** are offered monthly, giving many string players an enviable opportunity to deal with new music “hot off the presses.” Any student seeking such opportunities should consult with the Chair of the Composition Department.
STRING CHAMBER MUSIC

**Freshman String Quartet Seminar 181-2**

This year-long course is required of all first year performance majors in violin, viola, and cello. It combines class sessions with individual coachings to provide an overview of the standard string quartet literature from Haydn to the present. Basic ensemble skills are emphasized, along with topics of interest to the string department as a whole. Group assignments are made by the instructors. There are four recitals which are a part of this course.

**Chamber Music 281-2(undergraduate), 481-2(graduate)**

Sophomores, juniors, seniors, and graduate students may register for this course. Students are responsible to form their own groups of three or more, based on the repertoire they wish to study. Groups may contain strings, winds, piano, or some combination thereof. The group must remain together for the entire year to receive credit, so be sure that there are two semesters worth of music for this combination (exceptions will be made for bass and harp). Group forms will be handed out at the Chamber Music Organizational Meeting in the fall. (The date and time of this meeting can be found in Clef Notes and will also be posted in the school.) Completed group forms with the names of all the group members and coach requests should be submitted to the string department secretary as soon as possible. Coaching assignments will be made in the order the forms are received, so it is to your advantage to work quickly.

The chamber music course hours are scheduled on Tuesday and Thursday from 3:30-5:30. These will be used for weekly coachings, and should also be used by the group for rehearsal. Occasional master classes and special chamber music events will also be scheduled during this time so please keep these hours free. Groups should learn an entire work each semester, with at least one movement prepared to a higher level for public performance. Groups that have prepared an entire piece may audition to take part in the chamber music honors recitals held in Kilbourn Hall at the end of each semester. All groups not performing in Kilbourn must perform in one of the graded recitals held in Ciminelli Lounge at the end of the semester.

You are strongly urged to limit your participation to one chamber music group for credit. Any exceptions must have the approval and signature of the Chamber Music
Coordinator. Music For All, the community performance element of the chamber music program, consists of two concerts for each group outside the school during the spring semester. One of these will be for a school-aged audience, and one for adults. These programs should combine polished performances with informed verbal introductions. Successful completion of these performances is necessary to receive credit for the course.

All members of groups must be registered for the course. After a group is formed and a coaching assignment made, the signature of the Chamber Music Coordinator is required to drop the course. Grades are awarded by the coach and jointly by the chamber music faculty attending each recital. After first semester each participant will receive a grade of CR for successful work. After the second semester each participant will receive a grade, based on the following formula: 25% First semester coach, 25% First semester recital, 25% Second semester coach, 25% second semester recital. Credit for the entire course is only awarded following successful completion of the second semester.

All notices and relevant information about chamber music will be posted on the Chamber Music Bulletin Board on the Third Floor near room 315. Please check the board often.
MASTER OF MUSIC ORAL EXAM PROCEDURES  
STRING DEPARTMENT  

As part of the requirements for graduation, Master’s candidates are required to take an oral examination before a committee composed of the candidate’s major professor and two other String Faculty members.

The candidate’s presentation will be based on the program for the Master’s Degree Recital. In order to integrate the preparation for both the exam and the recital, the exam must take place within two weeks of the recital.

I. The exam will consist of two parts:

   A. A ten minute presentation of a topic pertaining to a work (or works) from the recital program. The topic should be addressed from the perspectives of music theory, formal analysis, and historical-cultural context. The topic may emphasize one perspective but must give evidence of facility with each area. The focus for this part of the exam will be that of a short lecture for an informed musical audience and should display the candidate’s ability to reason and form opinion about the music s/he performs.

   B. A ten minute presentation of “spoken program notes” about the other works on the degree recital. These “notes” will be concerned with the historical-cultural context of the music; the focus will be on the candidate’s ability to speak to a lay audience about their program.

II. Procedure for scheduling the oral exam:

   A. 1. All oral exams will be scheduled on Mondays at 12:30 PM. The exam lasts for one hour.

      2. At least one month before your proposed date of exam the student must sign up for the time slot for their exam to take place within two weeks of their recital. Faculty will then sign up for participation on the same sheet. This sheet is posted on the string department bulletin board on the 4th floor of the school.
3. The Chair will notify the Associate Director’s office of the time of the exam.

III. Procedure at the exam:

A. After the presentation of each part of the exam, the candidate will respond to questions by the committee for approximately 15 minutes.

B. The candidate is expected to speak, as much as possible, without reference to notes.

C. Candidates are encouraged to bring scores to demonstrate specific points and to cite sources which were used in preparation of the presentation. The student is encouraged to demonstrate relevant passages on their instrument to illustrate their analysis.

D. Passing the exam will be based on two criteria:

1. The candidate’s ability to speak concisely, intelligently, and in an organized manner.

2. The breadth of the candidate’s knowledge of the music s/he is performing.

E. The candidate will be notified of the result of the exam immediately upon its completion.
REQUIRED ELECTIVES FOR MAJORS IN VIOLIN, VIOLA, CELLO & BASS

The String Department requires that each student complete ten credits of elective courses for the Bachelor of Music degree. Four of these credits are specified in courses that offer training in pedagogy or orchestral techniques, and six credits are left, unspecified, to the choice of the student. Double-bass majors should consult with their major professor in deciding which of these courses or others are appropriate.

1. SPECIFIED PROFESSIONAL ELECTIVES
   4 Credits total (one two-semester course to be chosen from the following courses):

   a. **Principles of String Playing and Teaching - MHD 283, 284**
      (4 credits total, 2 credits per semester)
      This course enables students to organize and present a sequence of string instruction with special attention to the needs of the beginning and intermediate string player. Students will apply their knowledge of string playing and teaching by providing private lessons to local public school string students. Prerequisites: Upper division or graduate student status and recommendation of instructor and advisor. Given every year – John Fetter

   b. **Suzuki Violin Pedagogy - MHD 233, 234**
      (4 credits total, 2 credits per semester)
      Intensive study of the concepts, philosophy, and approach of the Suzuki method. Observation of Community Education Division Suzuki Program. Given alternate years - Anastasia Jempalis (deceased)

   c. **Orchestral Repertoire - PRF 251, 252**
      (4 credits total, 2 credits per semester)
      An in-depth survey of standard repertoire, particularly directed at preparing students for orchestral auditions and careers. Prerequisites: Upper division or graduate student status and recommendation of instructor and advisor. Given every year - Charles Haupt (violin), Melissa Micciche (viola), Kathleen Kemp (cello).
2. **UNSPECIFIED ELECTIVES:**
   
   6 credits total for violin, viola, violoncello
   
   4 credits total for double-bass

   These credits may be fulfilled by courses in any area. No more than 2 credits may be earned with ENS 280 or 290. This elective requirement is additional to the Humanities-Science elective requirements, and may be chosen from any credit-bearing course offered by the University.
REQUIRED COURSES IN GUITAR STUDIES

GTR 201, 202: The History and Literature of the Guitar
(4 credits total, 2 credits per semester)

**Fall semester:** A course which examines the literature of guitar-related instruments of the Renaissance and Baroque periods, including the vihuela, four-course guitar, Baroque guitar, Baroque Lute, and theorboe. Notation conventions (with an emphasis on Renaissance and Baroque tablature and figured-bass realization) are studied, as well as documented performance practices. Students also acquire techniques for researching original sources.

**Spring semester:** A continuation of the preceding semester, this is a course which examines the solo, chamber, and concerto literature for the guitar across the classical, romantic, and twentieth-century style periods. The development of the instrument is discussed, along with developments in notation and guitar techniques as well as research methods.

GTR 210: Guitar Pedagogy
(2 credits)

A course designed to examine the historic and contemporary materials and techniques available for effectively teaching the guitar to students at all levels. The course will survey a wide range of method and studies, and will examine the effectiveness of various pedagogical approaches to technique and interpretive analysis. The history of guitar pedagogy will also be studied.

GTR 220: Fretboard Harmony
(2 credits)

A course designed to develop a full knowledge of the fretboard through the study of fingerings, harmony, sight reading, score reading, transposition, and figured-bass.
GTR 230: Guitar Chamber Music
(1 credit per semester)

Coaching and performance of chamber music works involving guitar. Instrumentalists and singers who wish to coach and perform repertoire with guitar may register for credit.

GTR 401, 402: Graduate Seminar in Guitar Studies
(4 credits total, 2 credits per semester)

An in-depth examination and integration of guitar literature, fretboard harmony, guitar pedagogy, and research techniques. Through performance, transcription, bibliographic techniques and scholarly studies, students will research extensively the instruments, styles, notation systems, composers, and repertoire that have led the guitar from its origins through the most current developments. Professional activities will also be addressed, including instrument design, commissioning music, freelance skills, and preparing for interviews and professional positions. Required of all Master’s degree guitar students whose major is Performance and Literature.

Guitar Performance Class
(All Semesters)

A weekly meeting of all guitar majors to openly perform and discuss the performance of guitar solo and chamber music repertoire. Special emphasis is given to stage deportment and related aspects of professional life including publishing, recording, the business of music, freelance, preparing an application for a college teaching position, commissioning music, etc.
REQUIRED COURSES IN HARP STUDIES

Harp Pedagogy MHD 210, 211  
(2 semesters)

Students registered for Harp Pedagogy study fundamentals of harp technique, including the exploration of methods and repertoire for teaching harpists of all ages. Required of undergraduate harp students commencing in the junior year and of all graduate harp performance majors.

Harp Chamber Music  
(ENS 290)

Harp majors are required to complete at least 2 credits in chamber music and have the option, with their major professor’s consent, of using all four elective credits in chamber music.

1. Harp majors may form groups consisting of string players who are already registered for Chamber Music (ENS 290). These string players will receive credit for only 1 group. Chamber music groups with harp are coached by Professor Bride.

2. Harpists may form a duo and register for Chamber Music (ENS 290).

Harp Performance Class  
(All Semesters)

A weekly meeting of all harp majors to openly perform and discuss the performance of solo repertoire, orchestra parts, and chamber music. Special topics, including freelancing and developing specialized repertoire, are discussed.
EARLY MUSIC OPPORTUNITIES FOR STRING PLAYERS

There are numerous opportunities for string players to learn about and perform Early Music at Eastman on original instruments as well as modern. It is the belief of the Early Music faculty at ESM that the most interesting performances result from a thorough understanding of the performance practices of the time applied in a vital and exciting manner, while strongly expressing the personality of each performer. The traditional perception of performance practices producing dull, academic, personality-limiting interpretations is rejected, as is the idea that one should simply play music of all periods in a modern fashion. The current enthusiasm for authenticity in ethnic cuisine, where sharp differences in approach and techniques produce the character of each dish, is an equally valid concept for musical performance. This is the guiding principle behind the historically-informed performance (H.I.P.) movement, which is the most commercially vibrant area in classical music today.

Eastman Collegium Musicum (ENS 207, 208)

The Eastman Collegium Musicum performs vocal and instrumental music of the Renaissance and early Baroque on original instruments or copies thereof. The group is divided into small ensembles of 2 to 6 people depending on repertoire requirements, combining forces to perform large-scale concerted works with as many as 20 to 25 parts. Recent programs have included music by Monteverdi, Schütz, Purcell, Rossi, Carissimi, Marini, Lully, Dowland, Buxtehude, and others. Programs often include works receiving their first performances since the 17th century. Instruments used include Baroque violin, viola and cello, viola da gamba, recorder, dulzian, cornetto, sackbut, harpsichord, organ, lute, harp, theorbo and Baroque guitar. Participation is by audition/interview only. Figured bass skills are required for keyboard players. Some Baroque instruments and bows are available for students to use as long as they are members of the ensemble. Instruction is available for the viola da gamba as well as assistance with winds and plucked strings. Several concerts are given each semester in Kilbourn Hall, Christ Church, The Memorial Art Gallery and other local venues.
Baroque Chamber Music (ENS 277)

The Baroque Chamber Music Ensemble performs primarily 18th century chamber music (trio sonatas, quartets, duets, cantatas, etc.) on modern or historical instruments, utilizing the most up-to-date research into Baroque Performance Practices as a guide to the most stylish performances possible. Baroque articulations, fingerings, bowings and ornamentation will be studied and applied in a practical, non-dogmatic approach. The course is open to instrumentalists as well as singers. Participants will be divided into ensembles according to their own preferences as well as the requirements of the instructor to create manageable and viable groups. Ensembles will also be re-organized from time to time to provide variety of repertoire and personnel. Individual coachings of solo pieces (i.e. Bach unaccompanied violin, cello, and lute works) can be incorporated into the course if desired. Numerous performance opportunities are available each semester, primarily in the Main Hall.

Performance Practice

The various sections of Performance Practice: Issues in Performance Practice (MHS 441), Baroque Performance Practice (MHS 442), Performance Practices of the Renaissance (MHS 443), explore the vital issues of each period in depth, providing the information necessary to create authoritative, stylistically vivid interpretations. Issues discussed include style, aesthetics, articulation, phrasing, ornamentation, tuning and temperament, instrumentation, rhythmic alteration, musica ficta, dance tempos, characters and choreographies, and much more. The classes are both theoretical and practical combining discussion, listening and playing sessions. Though not a pre-requisite for the Collegium or the Baroque Chamber Music Ensemble, these courses supply the background needed to approach early repertoires in an historically-informed manner.
**Harpsichord Use for Recordings and Recitals**

Eastman has a number of fine harpsichord accompanists trained in the art of Baroque accompaniment. Early in the fall semester, Arthur Haas, professor of harpsichord, will circulate a letter to all faculty members listing the harpsichord teaching assistants and other students qualified in basso continuo realization. You are urged to choose one of these fine, trained harpsichordists for your Baroque accompaniment needs, either for a recital or recording.

When you inform the Concert Office of your need for a harpsichord, you will be given a special form to be filled out indicating harpsichord availability, procedures for reserving an instrument, and proper care of the instrument. Please note that the deadline for returning the form is three weeks in advance of the event for which the harpsichord is to be used.
## SUPERVISED TEACHING INTERNSHIP OPPORTUNITIES

### MUSE EDUCATION DEPARTMENT

### MUE 221: Teaching Private and Small Groups

| CRN 32090 | One credit Time TBA |
| SUPERVISOR: | Mr. Mitchell Robinson, Instructor of Music Education |
| Office: | ET 411 Phone: x. 4-1544 |

COURSE DESCRIPTION: This course is open to upper level undergraduates and graduate students who are interested in developing their teaching skills in studio and school settings. Placements are arranged for the semester, generally through contacts in the public schools, for one-to-one or small group teaching. Although transportation to the teaching sites is not provided, factors such as this will be taken into account during considerations for placement. Eastman students are assigned to a “cooperating teacher” in the teaching setting, and are supervised periodically by Mr. Robinson. In addition, a seminar-type meeting is regularly scheduled with the entire group to consider general issues of music teaching and learning in private and small group settings.

### MUE 471: Teaching Internship

| CRN 58392 | Two credits Time TBA |
| SUPERVISOR: | Dr. Donna Brink Fox, Associate Professor of Music |
| Education Office: | ET 203 Phone: x. 4-1544 |

COURSE DESCRIPTION: This course may be taken by graduate students who are interested in developing their teaching skills in a wide variety of environments and with a wide range of populations. The details of a teaching placement, and the expectations and responsibilities of the student will be developed as an individual project through consultation with faculty members in the music education department.
MUE 503: College Teaching Internship
CRN 18585 Two credits Time TBA
SUPERVISOR: Dr. Susan Wharton Conkling, Assistant Professor of Music Education
Office: ET 202 Phone: x. 4-1542

COURSE DESCRIPTION: This course is open to those graduate students who are currently involved in a college teaching situation, whether as a graduate teaching assistant at Eastman or as a part-time instructor at another college. Meetings of the entire group are arranged according to the schedules of those enrolled; supervisory observations with conferences for individual students are scheduled throughout the semester according to the teaching schedule.

MHD 283, 284: Principles of String Playing and Teaching
4 credits, 2 credits per course
Professor: Dr. Louis Bergonzi, Associate Professor of Music Education

COURSE DESCRIPTION: This course enables students to organize and present a sequence of string instruction with special attention to the needs of the beginning and intermediate string player. Students will apply their knowledge of string playing and teaching by providing private lessons to local public school string students. Prerequisites: Upper division or graduate student status and recommendation of instructor and advisor. Given every year.
INDEPENDENT STUDY PROJECTS

Occasionally, an undergraduate or graduate student may wish to undertake a research or performance project for academic credit on an “independent study” basis. All such projects are similar in that they cannot be completed by the student as part of an existing class but can be completed by the student working on an independent basis with occasional guidance from a faculty advisor.

Permission to undertake an independent study project is a privilege granted to students who have demonstrated their ability to work well on their own. The student wishing to undertake the project must develop a written proposal of it and secure approval of the proposal by the potential faculty advisor of the project and the chair of the advisor’s department. The proposal should be two or three pages long and, in developing it, the student may wish to consult with the potential faculty advisor about what it should contain (a bibliography, for example). The student normally earns one, two, or three credits for a successfully completed independent study project, and the amount of credit to be earned must be stated as part of the proposal. The project normally results in a paper or performance by the student. The registration form or add/drop form through which the student enrolls for the project must carry the signatures of the faculty advisor and the associate director for academic affairs before it will be accepted by the Registrar’s office. The associate director for academic affairs will sign the registration form or add/drop form only after receiving a copy of the proposal which itself carries the approval-signatures of the faculty advisor and the chair of the advisor’s department.

Questions concerning independent study projects should be directed to any department chair or to the associate director for academic affairs.
STRING DEPARTMENT ARTIST’S DIPLOMA

1. It is the consensus of the String Faculty that only students performing at the very highest artistic level and engaged in professional concert activity in a national or international forum should be considered. Graduate Students holding the Performer’s Certificate who demonstrate the highest level of performing ability may, with the unanimous recommendation of their applied music faculty, become candidates for the Artist’s Diploma. A candidate for the Diploma must fulfill the same general requirements as for the Certificate, but must perform two public recitals and appear as a soloist with an orchestra.

2. Graduate students wishing to be considered by the String Faculty for nomination for the Artist’s Diploma should first discuss the matter with their major professor and receive his or her consent. Once the major professor’s consent has been given, the student should prepare a nominating jury program, which will be heard by the entire String Faculty during jury week. The jury will be 30 minutes long, and the repertoire should comprise two complete recital programs and a major concerto. Repertoire from previous ESM juries may be used. A unanimous vote from the faculty is necessary in order for the String Department to present the student’s name to the administration as a nominee for the Artist’s Diploma.

3. The performance requirements of the Artist’s Diploma (see below) are to be accomplished during no less than two years of study between the granting of the Performer’s Certificate and the Artist’s Diploma. During the academic year(s) in which the candidate is fulfilling the requirements for the Artist’s Diploma, he or she must be a student in residence receiving instruction in applied music.

4. Once a student is nominated for the Artist’s Diploma, she or he must complete two recitals and a solo appearance with orchestra, which are evaluated by an interdepartmental committee designated by the School’s director, which will include either the director or the associate director for academic affairs as well as three or four other members, only one of whom would be from the String Department. The student’s major teacher is not a member of the committee.