EDITOR’S PREFACE TO THE THIRD EDITION

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

When necessary reference should also be made to the Registrar’s Office online publications:

- The Academic Policy Handbook at http://www.esm.rochester.edu/registrar/policy/ and,
- The Forms and Advising worksheets at http://www.esm.rochester.edu/registrar/forms/

Further information is available in the Student Recital Handbook, available online at http://www.esm.rochester.edu/concerts/office/forms/; and the Collaborative Partnerships page found on the Accompanying Department’s Accompanying Services web page at http://www.esm.rochester.edu/accompanying/services/ or by following the link under “Current Students” in the navigation bar at the top of the ESM home page.

Additional communication about immediate string department issues will be posted regularly on the string department website at http://www.esm.rochester.edu/strings/ or contact the department’s Administrative Assistant by e-mail.
EDITOR'S PREFACE

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Undergraduate Juries

String Juries take place during a designated week in April. Except where noted, the jury period is 15 minutes per student. Juries must be accompanied and each student is responsible for making arrangements to find a collaborative pianist. Students are required to provide a written program of their jury repertoire for each member of their jury panel. Please consult with the departmental assistant to determine the exact number required for your jury.

If, through illness or disability, a student is unable to take a jury in April, the jury may be postponed. ‘Make Up’ Juries take place in November or December of the following school year. A student postponing a jury for any reason will receive the grade “Incomplete.”

These are the standard requirements for jury examinations. Any adjustment of the stated requirements will be at the discretion of the major professor and explained by the Professor to the panel at the time of the Jury.

Freshman Jury (Violin, Viola, Cello)

- A movement of a concerto, memorized.
- At least the first movement of a sonata; if a Baroque sonata is chosen, 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.
  (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, one of which may be replaced by a work composed in the last fifty 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) Two movements of a Concerto
  (b) A major sonata (not of the Baroque)
  (c) two contrasting movements of solo Bach memorized
  (d) A work composed in the last 50 years OR a work or movement demonstrating virtuosity (can be a difficult etude or orchestral excerpt)
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.
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) A complete major concerto, memorized
  (b) A complete major sonata
  (c) A work prepared by the student, unassisted by any professor
  (d) Two contrasting movements of solo Bach, memorized
  (e) A work composed within the last 50 years OR a work or significant movement demonstrating virtuosity

  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 single-movement work, or large suite, memorized.
(b) A virtuoso work, memorized.
(c) A contemporary work.
(d) A complete concerto, memorized. (Contemporary concerti need not be memorized.)
(e) A work prepared by the student, unassisted by any professor.

Among the criteria used in judging the Performer’s Certificate are the following:
(a) The highest technical standards
(b) Discernible artistry, each work should be presented with sensitivity, imagination and understanding
(c) Ability to communicate to an audience
(d) The ability to work independently from the student’s major teacher
(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 student may enter the Performer’s Certificate Juries in their junior year or as a graduate student as long as they will be enrolled the following semester to perform their PC recital.

Each candidate will have 20 minutes in which to present their program. The program is divided into two sections:
(a) 12 minute segment that is left to the candidate’s own choice but should be performed without break and must include at least 3 minutes of the self-prepared work. The candidate is not obliged to play whole movements but should move
swiftly from one piece to the next in order to get maximum playing time into the limited time slot.

(b) 8 minute segment when the chair of the jury can request any piece or portion of a piece from the candidate’s program.

The candidate must receive an affirmative vote from 75% of the faculty members on the jury panel in order to be nominated for the Performer’s Certificate Recital.

**Performer’s Certificate Recital**

Candidates who have passed the P.C. jury must present a Performer’s Recital during the following academic year or the Summer Session following that year if they are 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. This committee must vote approval in order for the candidate to win the Performer’s Certificate.

**Master of Music in Performance and Literature**

**Doctor of Musical Arts**

All graduate degree candidates must play one jury during each degree program at ESM. The 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.

**Degree Recital Guidelines**

Undergraduate recitals should not exceed 50 minutes of music, including encore.

PC, DMA, and MM recitals are not to exceed 65 minutes of music, including encore.

Underestimated timings may result in an incomplete recording of a recital.

The program for degree recitals is selected by the student and his or her major professor. Students are encouraged to 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.
**Concerto Competition Guidelines**

All String players will have the opportunity to audition for the chance to play a concerto with one of the Eastman Orchestras.

The individual competitions will be organized by faculty members of the instrument concerned.

Faculty members are responsible for choosing repertoire and setting the date for the competition. They are also responsible for assembling a panel of three judges for the competition and for deciding on any cuts. All information will be communicated to the string department secretary who can in turn pass the information on to the students and book necessary rooms.

The Repertoire for the Competition should be announced at the latest by June of the previous year.

In the case of more than 5-6 students entering the competition, prelims should be held. In this case the student should prepare the entire work but there will be cuts announced shortly before the competition.

The panel for the finals will include the conductor who will perform the final concert. If this is a student they will be present but not be eligible to vote. Other panel members must be invited by the faculty members of the instrument concerned and should include other members of the string department who are studio teachers and/or guest teachers from other institutions of a similar stature.

The panel will pick a winner and an alternate. This will be published on the academic affairs bulletin board after the competition. Written comments will be available for students who have participated.
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 theorbo. 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 FOR MM AND DMA IN LUTE

Baroque Performance Practice I (MHS 441)

Baroque Performance Practice II (MHS 443)

(4 credits total, 2 credits per semester)

Fall semester: An introduction to the study of historical performance practice including in-depth discussions of rhetoric, affect, articulation, phrasing and expression, dynamics, rubato, rhythmic alteration (notes inégales, overdotting, separé, etc.), national and regional styles, historical temperaments, and studying music in its historical context.

Spring semester: A continuation of the preceding semester, this is a course which examines ornamentation, improvisation, dances (choreography, character, articulation, rhythmic structure, historical tempi), tempo, tactus and time words, recitative performance, basso continuo practice, historical opera performance and Bach’s iPod.
PED 451: Renaissance Lute Literature and Pedagogy

PED 452: Baroque Lute Literature and Pedagogy

(4 credits total, 2 credits per semester)

**Fall semester:** An exploration of the history of plucked instruments from antiquity through the 16th century with an emphasis on members of the lute and guitar families (lute, vihuela, Renaissance guitar, cittern, gittern, orpharion, bandora, and mandora) and the historical construction of these instruments studied through a detailed examination of surviving instruments. The pedagogical methodology in the Renaissance will be examined and ways of adapting that approach to the needs of today’s students discussed. The vast repertoire for each of these instruments and the performance practices for each will be studied using examples of all of the major composers from each period and region for solo lute, lute duet, trio, quartet, lute and voice, consort, and large-scale concerted repertoire. Finally, strategies for programming this music for the modern concert stage will be discussed.

**Spring semester:** A continuation of the preceding semester, exploring the rich and varied family of plucked instruments from the 17th and 18th centuries including the 11- and 13-course Baroque lute, arclute, theorbo, Baroque guitar, gallichon, Angelique and mandolino. The pedagogical sources of the period will be examined and the specific performance practice issues for each instrument discussed. The vast repertoire for these instruments will be studied including the music for solo lute, lute duet, lute and voice, lute concerto, obbligato parts in operas, oratorios and cantatas, and the role of plucked instruments in orchestral music of the time. Finally, strategies for programming this music for the modern concert stage will be discussed.

PRF 490: Independent Study in Continuo Playing for Lutenists

(2 credits)

This course is designed so that each player can work at their own pace and level depending on their experience, reading from figured and unfigured bass parts. The repertoire for this study will be drawn from repertoire performed in the Collegium Musicum or Baroque Chamber Music class along with additional, specially selected, level-specific exercises and pieces. This is required of all lute majors using whatever type of lute they are most interested in cultivating for playing continuo (Renaissance lute, theorbo, Baroque guitar, Baroque lute, etc.)
INFORMATION FOR HARPISTS

Undergraduate Juries

Harp

Freshman and Sophomore harpists 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 harp professor are in addition to the solo requirement.

Required Courses in Harp Studies

STR 101,102: Harp Technique
(2 credits total, 1 credit per semester)

Fall semester: Freshman harp students enhance technical skills using advanced etudes and studies from standard repertoire.

Spring semester: Portions of this semester are devoted to perfecting tuning skills, modulating at the harp, and continued use of etudes and studies.

PED 210, 211: Harp Pedagogy
(2 credits total, 1 credit per semester)

Fall semester: Harpists explore harp technique, methods, and repertoire for teaching harpists of all ages. Additional topics include instrument purchase for teaching, private and group teaching, recruitment, and introducing the harp into schools.

Spring semester: Harpists recruit a beginning student to teach in class each week. Discussion of teaching techniques and repertoire are ongoing through the semester. Students are expected to create appropriate repertoire for their student throughout the semester.

CHB 281, 282: Harp Chamber Music
(2 credits total, 1 credit per semester)

Harp majors are required to complete at least 2 credits in harp chamber music and have the option, with their major professor’s consent, of using all 4 elective credits in chamber music.
Harp majors may form groups consisting of string or wind players who are already registered for chamber music. These players will receive credit for only 1 group. Harp Chamber Music groups are coached by Professor Bride.

Harpists may also form a duo and register for CHB 281-282.

**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. A monthly master class is included. Special topics, including freelancing and commercial repertoire are discussed.
HOW TO FIND A PIANIST-PARTNER for Lessons, Juries and/or Recitals:

For the most up-to-date resources and instructions for finding a collaborative pianist partner, please refer to the Accompanying Services web page on the Eastman School of Music website at:

http://www.esm.rochester.edu/accompanying/services/
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)
- Philharmonia Chamber Orchestra (PCO)
- Collegium Musicum (CM)
- Studio Orchestra (SO)

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

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

Ensemble Assignments

All undergraduate and first year Masters string players are assigned to orchestras based on the results of the required annual audition. Auditions consist of designated excerpts and a 2 minute portion of a concerto and are “blind” (held behind a screen). All Freshmen will be placed in ESSO with placement for all other students dependent on the results of the audition and not necessarily determined by year in school. Eastman conductors, members of the ESM String Department and the RPO listen to the auditions. Assignments to Musica Nova are made by the director of Musica Nova. Students interested in performing in Musica Nova or Collegium Musicum, should advise the appropriate ensemble director. These assignments must be shared equally with a student’s orchestral assignment in order to provide the maximum exposure to widely varied literature.

Both symphony orchestras will vary in size throughout the academic year based on the instrumentation requirements of the chosen repertoire.

The Studio Orchestra string section is assigned from the current pool of string students.
GRADUATE:

Masters level students are required to play in a large ensemble for the first two semesters of their study at Eastman. If this cannot be accomplished for any reason, students must make arrangements with the Graduate Dean to defer this requirement for one or two semesters. Students are encouraged to enroll for ensembles for as many semesters as they are in residency, but are only required to enroll for two. Graduate students (masters and doctoral) who register for graduate ensemble credit will be assigned to one of the orchestras based on the required audition. 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). The website is located at: [http://www.esm.rochester.edu/ensembles/](http://www.esm.rochester.edu/ensembles/)

2. All Eastman ensembles are managed by the Ensemble Librarian and Operations Manager, Kathy Zager (274-1447). A string principal “pool” is determined based on the annual string auditions and concertmaster call back auditions. String assignments change per cycle and all seating assignments are posted on the Information boards (outside of OSL 201 and in Lowry Hall).

3. The Ensemble Library (OSL 201) manages and maintains performance materials for all musical genres. Students, faculty and staff are welcome to borrow materials from the library at any time.

4. Normal Rehearsal Schedules:
   - ESSO & MN MWF 1:45-3:25 PM 5 hours weekly
   - PCO & PHIL MWF 3:45-5:25 PM 5 hours weekly
   - CO T 3:45-5:45 PM 2 hours weekly.
5. Based on the concert schedule some extra or dress rehearsals may be held and will always be made public well in advance. Consult ensembles website at: http://www.esm.rochester.edu/ensembles/rehearsals/

6. String students dissatisfied with their orchestral seating assignments should consult privately with the orchestral conductor. Additional auditions are held in the Spring Semester for those students who wish to have a second chance.

7. Every Spring, both the Eastman Philharmonia and the Eastman School Symphony Orchestra as well as both wind ensembles do readings of student compositions. These readings are always recorded for the benefit of the composer.

STRING CHAMBER MUSIC

Introduction to the String Quartet (CHB 181-2)

Required of all first-year violin, viola, and cello performance majors, this year-long course combines lecture/demonstrations, master classes, and individual coaching to provide an overview of the standard string quartet literature from Haydn through the 20th century. Participants are organized into string quartets, and class presentations emphasize basic ensemble skills and rehearsal techniques. There are four class recitals as part of this course. Current instructors are the members of the Ying Quartet.

Chamber Music (CHB 281-2 and 481-2)

All current Eastman performance majors with the exception of freshmen may enroll in this course. Groups must be ensembles of three or more and will consist primarily of strings or strings and piano, but may include one or more wind players or other instrumentalists as supported by the repertoire.

Interested students must attend the organizational chamber music meeting at the start of each academic year (time and place will be publicized in Clef Notes and in emails and posters). Enrollment takes place through individual forms submitted to the String Department Administrative Assistant by the posted deadline each semester. Students will request chamber music partners on these forms, and all potential partners must list each other on their respective individual forms. Every attempt will be made to place Individuals who do not request partners or who only indicate an incomplete group, but successful placement cannot be guaranteed. There is also a place on the form to request repertoire to be studied. Normally these requests will be
supported, however, final repertoire assignments will be made at the discretion of the chamber music faculty.

Once all individual enrollment forms are received, group and faculty coaching assignments will be made by the chamber music faculty. It is the responsibility of both the group and the coach to contact each other to arrange a coaching schedule. Groups may expect up to twelve weekly coachings per semester. If possible, coachings should happen within the Tuesday/Thursday 3:30-5:30 chamber music hours since these blocks should be reserved in everyone’s schedule. Grading for the course is 50 percent based on a grade given by your faculty coach for your week to week work, and 50 percent based on a grade given by the chamber music faculty for your performance in the final class recitals of the semester.

Students will be allowed to register for only one chamber music ensemble per semester, and all members of any group must be registered. Information on the chamber music program is shared by email and is typically posted on the chamber music bulletin board outside ESM315 in the main building.

**Honors Chamber Music Recital**

About three to four weeks before the end of the semester, there will be an audition to select a limited number of groups to participate in the Chamber Music Honors Recital that takes place at the end of each semester. The selected groups will be chosen by the chamber music faculty. Any chamber music group currently enrolled and studying in one of the chamber music programs (except freshmen courses, the Graduate Chamber Music Seminar, and the Duo Piano Seminar) are eligible to audition. Once the audition date is set, the String Department Administrative Assistant will publicize the audition and facilitate the sign-up process. Groups must be present for a live audition to be considered. Groups also must be prepared to perform complete works.

**Music For All**

During the second semester, all enrolled string and piano chamber music groups (except those in Introduction to the String Quartet) are required to participate in ESM’s Music For All program. Music For All is an excellent and essential component of CHB 282/482 and serves the twin goals of giving our chamber music groups invaluable performance experience and the opportunity to be important ambassadors of the Eastman School and of art music for a great diversity of audiences throughout the Rochester community. There is a sequence of preparation steps that lead to two community performances in the later spring semester-- one in the local schools and one for an adult audience. Groups will be expected to perform the repertoire they are already
studying preceded by a relevant, concise verbal introduction that encourages the listeners to be fully engaged in the musical performance. Music For All is a very rewarding experience and prepares our graduates to be skilled and effective performers in the fullest sense. The current director of the Music for All program is Petar Kodzas (pkodzas@esm.rochester.edu).

**Graduate Chamber Music Seminar**

This seminar is specifically tailored to graduate students. It is open to those wishing to pursue an in-depth, pre-professional chamber music experience and welcomes individuals as well as pre-formed groups. The course has a limited enrollment and allows groups to work in depth on one major work from the chamber music repertoire. Individual group coachings with an assigned faculty coach alternate with occasional master classes by other members of the ESM faculty in which all the seminar groups perform for each other. All seminar groups perform their complete piece in Hatch Hall at the end of the semester and have the opportunity to participate in outreach concerts in and around Rochester. Current course instructor is Prof. Elinor Freer (efreer@esm.rochester.edu).

This course may be taken for 1 credit. There is also a 0 credit option, provided degree ensemble requirements have been met.
GUIDELINES FOR MM PRL ORAL EXAMS

Purpose and Content: The purpose of the MM PRL exam is to encourage the student to focus on the repertoire and pedagogy of her/his instrument. Most often this will take form of an in-depth exploration of the degree recital repertoire, involving historical, analytical, pedagogical, literary, technical, stylistic, or contextual material. Ideally, the information gleaned by the student will inform her/his interpretation of the works presented on the MM degree recital.

Scheduling and Faculty Committee: Students and teachers are encouraged to schedule the oral exams at least two weeks before the recital. Normally, three faculty members adjudicate the oral exam; they include the student's applied teacher and normally two faculty members from the student's department (in cases where the student is performing repertoire that may cross disciplines, a faculty member from the related area may be chosen). Often the faculty members who serve on the oral exam are the same individuals who serve on the student's recital committee, and often they are chosen by the applied teacher in consultation with the student. The actual scheduling is handled differently from department to department. However, it is ultimately the responsibility of the student's applied teacher to schedule the oral exam. Some departments devote time during a department meeting to assign all of the faculty committees for their students' oral exams and recitals that will occur during that semester.

Format and Length of the Exam: Normally, the oral exam is scheduled for one hour. Typically the student begins with a presentation on the given topic; this prepared portion often includes handouts, musical examples, PowerPoint, and/or a bibliography, and ideally it is presented spontaneously rather than read or memorized. Faculty members are then invited to question the student on aspects of the presentation and/or on issues related to the work discussed, other works by the same composer, or even questions about other works performed on the recital.

Evaluation: At the conclusion of the exam, the student is asked to leave the room while the faculty committee assesses the student's presentation, depth of knowledge of the selected topic, clarity and organization of the presentation, and ability to respond to the ensuing questions. Each faculty member is asked to vote, with the applied teacher voting last. Decisions are pass/partial fail/fail, and faculty members sign a form with their evaluation, returning it to their department assistant for reporting to the Registrar. In the case of a fail, the student must repeat the entire oral exam; in the case of a partial fail, the student will be asked to provide supplementary material to the committee members within a specified period of time. In addition to reporting results to the Registrar, any failed oral exams must be reported to the Graduate Office.
Guidelines: Students are encouraged to consult closely with their applied-music teacher well in advance regarding the scope and topic of their oral exam. A good rule of thumb is that this planning process should occur hand-in-hand with the repertoire planning for the degree recital itself. As students prepare their presentations, they would do well to treat it as an opportunity to inform their audience, illuminating aspects of their repertoire and/or instrument that reveal both research and some reflection on the part of the student. Finally, students are encouraged to schedule run-throughs of their MM PRL oral-exam presentations for their studio class, groups of friends, etc.

**DMA Orals Study Guide for Viola**

History of the Viola
- Significant performers and their contributions
- Development of the modern viola
  - Include related instruments, e.g. viola pomposa, viola d’amore
- Development of the bow
- Future technology
- Significant makers and schools of instrument making
  - Variations in sizes and shapes – Hutchins, Erdesz, Izuka, for example
- Instrument buying and selling

Performance issues, historical and contemporary
- Instrumental technique
  - Body mechanics and anatomy
  - Instrument size issues
  - Left hand
  - Bow arm
  - Vibrato
  - Extended techniques
  - Violin vs. Viola technique
- Ornamentation
- Interpretation and style
  - Including pre-Baroque, Baroque, Classical, Romantic, etc.
Health and Wellness issues
   Feldenkrais/Alexander/Pilates/Yoga/Tai chi
   Psychology of performance/performance anxiety
   Motivational issues
Sources/bibliography

Repertoire
   Unaccompanied
   Development of the Sonata
   Development of the Concerto
   Chamber Music
   Major Orchestral Excerpts
   New Music/Commissioning
   Editions

Pedagogy
   Methods
   Graded repertoire
   Etudes and technical studies
   Right hand/Left hand focus
   Studio teaching/Classroom teaching
History
   Significant pedagogues and their contributions
   Tertis
   Primrose – Tuttle, McInnes, Schotten…
   Historical schools of teaching, including violin schools, and their influence
   e.g. Leopold Mozart, Geminiani, Quantz, Franco-Belgian school
   Auer, Ysaye, Flesch, Galamian, etc.
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.

SPECIFIED PROFESSIONAL ELECTIVES

4 Credits total- one two-semester course to be chosen from the following:

**Principles of String Playing and Teaching – PED 285, 286**
(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. In the first semester emphasis is placed on general techniques of instruction for all stringed instruments. In the second semester differentiation will be made between the teaching of different instruments.

*Prerequisites:* Upper division or graduate student status and the recommendation of instructor and advisor.

**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 the recommendation of instructor and advisor.
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.

CERTIFICATE IN COLLEGE AND COMMUNITY TEACHING

The Advanced Certificate in College and/or Community Music Teaching Program provides graduate students in applied music with opportunities to improve their teaching skills under the supervision of established teachers through coursework, seminars, and internships. This is not a stand-alone program; rather, it is to be undertaken in conjunction with an Eastman graduate degree.

Benefits to the graduate student

Increasingly, as part of the interview process, candidates for faculty positions are asked specifically to demonstrate their teaching skills and to address issues of teaching and learning. The Advanced Certificate in College and/or Community Music Teaching curriculum is designed to prepare students to become more effective teachers.

Components of the Program Diploma in Ethnomusicology

Coursework: includes a 2-hour “core” course, Preparing Future Music Faculty, plus departmental pedagogy/methods courses at the graduate level, plus elective courses. Some examples of elective courses are ALP courses (i.e., Joys and Opportunities of Studio Teaching and Leadership Issues in Music), pedagogy courses outside the student’s home area, courses in psychology in the College of Arts and Sciences, and education courses in the Warner School of Education and Human Development.

Internships: An internship bearing two hours of credit (PED 471) is available at no cost to students who have been accepted into the Certificate Program. Program Director Donna Brink Fox and the student’s primary applied teacher will typically supervise the internships. Internships will be offered to qualified graduate students who teach in the Eastman Community Music
School, The College of Arts and Sciences, the Eastman undergraduate program, and other community settings.

**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 vivid and exciting manner, while strongly expressing the personality of each performer. Graduates of Eastman’s Early Music ensembles are currently active in the top Baroque orchestras and chamber ensembles throughout the world.

**Eastman Collegium Musicum (ENS 207, 208)**

The Eastman Collegium Musicum performs vocal and instrumental music of the 17th and 18th centuries on period instruments. The group is divided into various ensembles including a vocal group and a Baroque orchestra, often combining forces to perform large-scale concerted works such as operas and oratorios. Recent programs have included music by Monteverdi, Schütz, Purcell, Carissimi, Lully, Vivaldi, Handel, Bach, etc. Instruments used include Baroque violin, viola, cello, viola da gamba, recorder, oboe, Baroque bassoon, trumpet, sackbut, harpsichord, organ, lute, theorbo and Baroque guitar. Participation is by audition only. Figured bass skills are required for keyboard players, lutenists and guitarists. Baroque instruments and bows are available for students to use as long as they are members of the ensemble. Instruction and/or individual coaching is available for all Baroque instruments.

**Baroque Chamber Music (ENS 277)**

The **Baroque Chamber Music Ensemble** performs Baroque chamber music (trio sonatas, quartets, duets, cantatas, etc.) on modern or historical instruments. Baroque articulations, fingerings, bowings, phrasing 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, flute, etc.) can be incorporated into the course if desired.
Performance Practice Classes

The various sections of Performance Practice: Baroque Performance Practice I (MHS 441), Baroque Performance Practice II (MHS 443) and 19th Century Performance Practice (MHS 281 & MHS 590) explore the vital issues of performance for each period. Issues studied include rhetoric, affect, aesthetics, articulation, phrasing and expression, ornamentation, dance tempos, characters and choreographies, tuning and temperament, rhythmic alteration, national and regional styles, 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 a historically-informed manner.

Harpsichord Use for Recordings and Recitals

Eastman has a number of fine harpsichord accompanists trained in the art of Baroque accompaniment. Edoardo Bellotti, professor of harpsichord, will provide a list of the harpsichord teaching assistants and other students qualified in basso continuo realization to anyone in need of harpsichord accompaniment.

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. Anyone wishing to play harpsichord who has not had official harpsichord lessons will be required to meet with Professor Bellotti to review the procedures for changing registration, coupling, changing pitch, how to store the instruments after use, and other mechanical details. 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. Please also note that harpsichords vary in the pitches to which they can be tuned (440, 415, 392, 466, etc.) and some harpsichords are only available in certain venues.
SUPERVISED TEACHING INTERNSHIP OPPORTUNITIES  
MUSIC EDUCATION DEPARTMENT  

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  
Two credits  Time TBA  

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. 

PED/MUE 285/286: Principles of String Playing and Teaching  
4 credits, 2 credits per course  

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. 

MUE 290  
PED 431/432  
PED 440  
PED 433
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.