

# Yong Siew Toh Conservatory of Music

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# **1 Faculty's Commitment**

## **Introduction**

Singapore's first conservatory of music was established through a collaboration between the National University of Singapore and the Peabody Institute of the Johns Hopkins University. Founded in 2001 as the Singapore Conservatory of Music, the school was named the Yong Siew Toh Conservatory of Music in August 2003 in recognition of a gift from the family of the late Dr Yong Loo Lin. Yong Siew Toh, a music teacher and daughter of the late Dr Yong, found her greatest joy in giving music to others. The Yong family believes this gift is an appropriate way to remember her life and her dedication to music. The Conservatory received its first students in August 2003 and its first orchestral concert took place on 17 September 2003. It moved into its permanent premises in 2006 with an event to mark this occasion taking place on 15 and 16 October. In July 2007, the Conservatory celebrated its first graduating class of 41 students.

## **Educational Philosophy**

The Bachelor of Music degree programme is designed to prepare performing and creative musical artists for a diverse range of relevant graduate or professional opportunities, both in the Asia-Pacific region and around the world. The programme aims to help students achieve musical excellence in their specialisation by developing their self-awareness, intuition, imagination and capacity for effective communication.

Please visit [www.music.nus.edu.sg](http://www.music.nus.edu.sg) for more information and updates.

## **2 Key Contact Information**

### **2. ADMINISTRATION AND FACULTY**

#### **2.1 ADMINISTRATION**

##### **2.1.1 Director's Office**

Prof Bernard Lanskey *Director*

Tel: 6516-1107

Mrs Wendy Lee *Secretary to the Director*

Tel: 6516-1107 Email: [mussec@nullnus.edu.sg](mailto:mussec@nullnus.edu.sg)

The Director's Office oversees all aspects of the administrative and academic activities of the Yong Siew Toh Conservatory of Music. In addition, the Director represents the Conservatory to its stakeholders and the public and, as a Dean of a faculty of the National University of Singapore, reports to the Provost and President of the University.

##### **2.1.2 Deputy Director's Office**

Assoc Prof Craig De Wilde *Deputy Director*

Tel: 6516-1107

Mrs Wendy Lee *Secretary to the Director*

Tel: 6516-1107 Email: [mussec@nullnus.edu.sg](mailto:mussec@nullnus.edu.sg)

The Deputy Director assists the Director in all areas of the management and operation of the Conservatory. In particular, the Deputy Director supervises the academic music offerings and reviews the curricula and teaching programmes. Additionally, the Deputy Director assists the academic faculty with their teaching and research activities, and advises on staff and students issues.

##### **2.1.3 Finance & Resources Office**

Ms Rachel Tang *Associate Dean (Administration)*

Tel: 6516-1093 Email: [mustangr@nullnus.edu.sg](mailto:mustangr@nullnus.edu.sg)

Ms Christina See *Senior Manager (Finance)*

Tel: 6516-8208 Email: [musssl@nullnus.edu.sg](mailto:musssl@nullnus.edu.sg)

Mr Li Zhi Xian *Senior Manager (Information Technology)*

Tel: 6516-1165 Email: [lizhixian@nullnus.edu.sg](mailto:lizhixian@nullnus.edu.sg)

Mr Jayson Hu *Manager (Building)*

Tel: 6516-7483 Email: [musjhu@nullnus.edu.sg](mailto:musjhu@nullnus.edu.sg)

Mr Eddie Low *Manager*

Tel: 6516-8210 Email: [muslowyw@nullnus.edu.sg](mailto:muslowyw@nullnus.edu.sg)

Ms Michelle Leong *Management Assistant Officer*

Tel: 6516-8207 Email: [musmlwy@nullnus.edu.sg](mailto:musmlwy@nullnus.edu.sg)

The Finance & Resources Office oversees the Conservatory's fiscal and administrative management systems, financial and business services, human resources, endowment management, property and facilities management, and the security and maintenance of its facilities.

The Information Technology Office is responsible for designing and implementing systems management processes and procedures at the Conservatory and coordinates with the NUS Computer Centre to deliver optimal solutions for the Conservatory's information technology needs. The office is also responsible for maintaining the Conservatory website.

#### **2.1.4 Strategic Planning & External Relations Office**

Ms Jenny Ang *Senior Associate Director*

Tel: 6516-6189 Email: [musaclj@nullnus.edu.sg](mailto:musaclj@nullnus.edu.sg)

Ms Islinda Binte Iskandar Yang *Executive*

Tel: 6516-7482 Email: [musiiy@nullnus.edu.sg](mailto:musiiy@nullnus.edu.sg)

The Strategic Planning & External Relations Office is responsible for assisting the Director in strategic initiatives in relation to institutional development, curriculum, research and events planning. The office is in charge of marketing and publicity in the areas of institutional branding and profile-building locally, regionally and internationally, as well as media relations.

#### **2.1.5 Admissions, Student Affairs & Alumni Relations Office**

Mr Tan Wei Boon *Senior Associate Director*

Tel: 6516-4197 Email: [mustwb@nullnus.edu.sg](mailto:mustwb@nullnus.edu.sg)

Ms Chiam Hui Li *Senior Manager*

Tel: 6516-8691 Email: [muschl@nullnus.edu.sg](mailto:muschl@nullnus.edu.sg)

Mr Harris Ang *Assistant Manager*

Tel: 6516-1191 Email: [musha@nullnus.edu.sg](mailto:musha@nullnus.edu.sg)

The Admissions Office is responsible for identifying and recruiting students to the Yong Siew Toh Conservatory and works with faculty members to help develop contacts through the Conservatory's international outreach programmes, music festivals, competitions and regional performing ensembles. The Admissions Office coordinates all auditions in Singapore, the Asia-Pacific region, and beyond.

The Student Affairs Office is responsible for planning and coordinating activities relating to student life, such as the freshmen orientation programme, accommodation and student welfare. The office also assists international students in adjusting to Singapore and campus life.

The Alumni Relations Office maintains contacts with graduates and updates them regularly on news at the Conservatory.

#### **2.1.6 Academic Affairs Office**

Ms Joanne Soh *Senior Manager*

Tel: 6516-5559 Email: [mussohj@nullnus.edu.sg](mailto:mussohj@nullnus.edu.sg)

Ms Jenny Lee *Assistant Manager*

Tel: 6516-1214 Email: [muslsh@nullnus.edu.sg](mailto:muslsh@nullnus.edu.sg)

The Academic Affairs Office maintains the academic files and grades for all students enrolled in the Conservatory. The office coordinates module registration for each semester, scheduling of rooms and classes, juries and course examinations, grade processing and report preparation, and academic counselling for students.

#### **2.1.7 Ensembles & Professional Development Office**

Assoc Prof Chan Tze Law *Associate Director*

Tel: 6516-5742 Email: [musctl@nullnus.edu.sg](mailto:musctl@nullnus.edu.sg)

Ms Yap Pei Ying *Orchestra & Ensembles Manager*

Tel: 6516-1193 Email: [musypy@nullnus.edu.sg](mailto:musypy@nullnus.edu.sg)

The Ensembles & Professional Development Office oversees students in relation to their involvement in ensemble activity in the Conservatory and also helps prepare students for entry into the professional world and in relation to potential graduate study.

The Orchestra & Ensembles Manager manages all personnel, materials and activities related to the Conservatory's ensembles, instrumental repertoire classes and instrument loans. The Orchestra & Ensembles Manager also coordinates the placement audition process, schedules ensemble rehearsals, prepares the stage for rehearsals and performances, and supervises the distribution of scores. The office works with the Concerts & Events Office to coordinate set-ups for performances, masterclasses, lectures and competitions.

### **2.1.8 Concerts & Events Office**

Ms Tang I Shyan *Assistant Director*

Tel: 6516-5943 Email: [mustis@nus.edu.sg](mailto:mustis@nus.edu.sg)

Ms Poo Lai Fong *Assistant Manager*

Tel: 6516-5972 Email: [musplf@nus.edu.sg](mailto:musplf@nus.edu.sg)

Ms Wynne Fung *Executive*

Tel: 6516-1167 Email: [wynnefung@nus.edu.sg](mailto:wynnefung@nus.edu.sg)

Mr Mike Tan *Specialist Associate*

Tel: 6516-8209 Email: [mustanwb@nus.edu.sg](mailto:mustanwb@nus.edu.sg)

Mr Wah Peng *Specialist Associate*

Tel: 6516-8209 Email: [muswp@nus.edu.sg](mailto:muswp@nus.edu.sg)

The Concerts & Events Office is responsible for coordinating the schedule of Conservatory concerts, recitals, lectures, masterclasses, festivals, and competitions. The office also arranges the logistics involved in the booking and use of concert facilities, equipment and transport. The Concert Office publishes the Conservatory concert calendar and concert programmes, and supervises Box Office management, ticket sales, and the employment of ushers.

The Stage Managers work with the Concert Office, the Office of Academic Affairs, and the Facilities Office to coordinate stage setup and instrumental needs for performances, masterclasses, juries, recitals, lectures and competitions.

## **2.1.9 Music Library**

Ms Lynette Lim *Senior Librarian*

Tel: 6516-8128 Email: [clblimkc@nus.edu.sg](mailto:clblimkc@nus.edu.sg)

The Music Library has over 27,900 music scores, 14,100 CD/DVD titles, 7,100 book titles and 90 journal titles. The seating capacity is 82. There are multimedia workstations for users to enjoy the library's multimedia titles. Student matriculation cards also serve as library cards for checking out materials.

## **2.2 FACULTY**

### **2.2.1 Violin**

Assoc Prof Qian Zhou *Head of Strings*

Assoc Prof Zuo Jun *Head of Violin Studies*

Mr Ang Chek Meng *Artist Faculty, Violin*

Mr Ng Yu-Ying *Artist Faculty, Violin*

Mr Alexander Souptel *Artist Faculty, Violin*

Mr Igor Yuzefovich *Artist Faculty, Violin*

### **2.2.2 Viola**

Assoc Prof Zhang Manchin *Head of Viola Studies*

Mr Lionel Tan *Artist Faculty, Viola*

### **2.2.3 Cello**

Assoc Prof Qin Li-Wei *Head of Cello Studies*

Mr Leslie Tan *Artist Faculty, Cello*

Mr Ng Pei-Sian *Artist Faculty, Cello*

### **2.2.4 Double Bass**

Mr Guennadi Mouzyka *Artist Faculty, Double Bass*

### **2.2.5 Woodwinds**

Adjunct Assoc Prof Zhang Jin Min *Head of Woodwind Studies*

Mr Jin Ta *Artist Faculty, Flute*

Ms Rachel Walker *Artist Faculty, Oboe*  
Ms Carolyn Hollier *Artist Faculty, Oboe*  
Mr Ma Yue *Artist Faculty, Clarinet*

### **2.2.6 Brass**

Mr Brett Stemple *Head of Brass Studies*  
Mr Han Chang Chou *Artist Faculty, Horn*  
Mr Jamie Hersch *Artist Faculty, Horn*  
Mr William Theis *Artist Faculty, Trumpet*  
Mr Jon Dante *Artist Faculty, Trumpet*  
Mr Allen Meek *Artist Faculty, Trombone*  
Mr Zachary Bond *Artist Faculty, Trombone*

### **2.2.7 Percussion**

Mr Jonathan Fox *Artist Faculty, Percussion*

### **2.2.8 Harp**

Ms Gulnara Mashurova *Artist Faculty, Harp*

### **2.2.9 Voice**

Prof Alan Bennett *Head of Vocal Studies*

### **2.2.10 Piano**

Prof Thomas Hecht *Head of Piano Studies*  
Assoc Prof Albert Tiu *Associate Professor, Piano*

Mr Kerim Vergazov *Senior Lecturer, Piano Accompaniment*  
Dr Choi Hye-Seon *Accompanist*  
Ms Liu Jia *Accompanist*  
Ms Low Shao Suan *Accompanist*  
Ms Low Shao Ying *Accompanist*  
Mr Ge Xiaozhe *Accompanist*

### **2.2.11 Recording Arts & Science**

Mr Zhou Xiaodong *Senior Lecturer*

### **2.2.12 Composition**

Assoc Prof Ho Chee Kong *Head of Composition Studies*

Assoc Prof Peter Edwards *Associate Professor, Composition*

### **2.2.13 Ensembles & Professional Development**

Assoc Prof Jason Lai *Principal Conductor, The Conservatory Orchestra*

Assoc Prof Chan Tze Law *Conductor, Conservatory New Music Ensemble*

Assoc Prof Shane Taylor *Constante Associate Professor*

The T'ang Quartet *Quartet-in-Residence*

Mr Lim Yan *Chamber Music Coaching*

### **2.2.14 Academic Studies**

Assoc Prof Peter Edwards *Head of Composition (Compositional Studies)*

Assoc Prof George Hess *Associate Professor*

Assoc Prof Tony Makarome Yue *Associate Professor*

Assoc Prof Greg Petersen *Associate Professor*

Dr Katherine Wallace *Assistant Professor*

Dr Koo Siaw-Sing *Senior Lecturer*

Ms Adeline Wong *Lecturer*

Dr Lee Pei Ming *Adjunct Faculty*

Ms Khoo Sim Lyn *Adjunct Faculty*

Ms Maureen Tan *Adjunct Faculty*

Mr Frank Demeglio *Adjunct Faculty*

Ms Julie Tan *Adjunct Faculty*

Mr Sonny Lim Cheng Yin *Adjunct Faculty*

Dr Ruth Rodriguez *Adjunct Faculty*

Dr Marc Rochester *Adjunct Faculty*

Dr Wong Su Sun *Adjunct Faculty*

Dr Thomas Manhart *Adjunct Faculty*

Mr V. Raghuraman *Adjunct Faculty*

Ms Jennifer Tham *Adjunct Faculty*

## **3 Undergraduate Education**

### **Bachelor of Music (Honours)**

The Conservatory offers the Bachelor of Music (Honours) degree, with majors in Performance (Piano and Orchestral Instruments), Composition, Recordings Arts and Sciences and Voice. This is a four-year full-time music degree programme focusing particularly on music performance with appropriate supporting academic studies. The Conservatory also offers the Joint Bachelor of Music Degree programme with the Peabody Institute at the Johns Hopkins University (JHU). This is the first and only international undergraduate conservatory music programme of its kind in the world.

In this four-year (8 semester) joint degree programme, students will attend classes at both YSTCM in Singapore and the Peabody Institute, Johns Hopkins University in Baltimore Maryland USA, with 5 semesters spent at YSTCM and three semesters at Peabody. Conservatory graduates can enter advanced programmes in music, or in any other field requiring the completion of an earned Bachelor's degree as a prerequisite.

#### [3.1 Degrees Offered](#)

#### [3.2 Degrees Requirements](#)

#### [3.3 Guidelines for Applied Major Study and Student Exchange Programme](#)

#### [3.4 Financial Assistance and Awards](#)

#### [3.5 Performance](#)

### **3.1 Degrees Offered**

The Yong Siew Toh Conservatory of Music offers five full-time music programmes leading to the degrees of:

- Bachelor of Music (Honours) (Performance)
- Bachelor of Music (Honours) (Composition)
- Bachelor of Music (Honours) (Recording Arts and Sciences)
- Bachelor of Music (Honours) (Voice)
- Masters of Music

## **3.2 Degree Requirements**

[3.2.1 Admission Requirements](#)

[3.2.2 Curriculum Structure and Requirements](#)

[3.2.3 Graduation Requirements](#)

[3.2.4 Leave of Absence](#)

[3.2.5 Grading System and Regulations](#)

[3.2.6 Selection Criteria for Dean's List](#)

[3.2.7 English as a Second Language](#)

### **3.2.1 Admission Requirements**

The Yong Siew Toh Conservatory welcomes applications from musically gifted students who aspire to be professional musicians. Consequently a successful audition or composition portfolio is the primary consideration for admission. Applicants should be comfortable performing the audition repertoire to a high technical and expressive standard. Students' academic records will also be taken into consideration as part of the admission process.

Transfer students should refer to the University's Office of Admissions for more details:

<http://www.nus.edu.sg/oam/>

## **3.2.2 Curriculum Structure and Requirements**

All full-time Conservatory students must carry a minimum workload of 15 modular credits (MC) per semester.

[3.2.2.1 Graduation Requirements for Students matriculated from AY2007/08 onwards](#)

[3.2.2.2 Departmental Requirements](#)

[3.2.2.3 Bachelor of Music \(Recording Arts & Sciences Major\)](#)

[3.2.2.4 Joint Degree Programme](#)

### 3.2.2.1 Graduation Requirements for Students matriculated from AY2007/08 onwards

Students admitted to the Bachelor of Music (Honours) degree programme from AY2007/08 onwards must complete Music Modules and Non-Music Modules, and are required to earn the following MCs in order to graduate:

Orchestral major : 160 MCs

Piano major : 160 MCs

Composition major : 160 MCs

Recording arts and sciences major : 160 MCs

Voice major : 160 MCs

Curriculum Outline for orchestral, piano and composition majors

<b>I. MAJOR REQUIREMENTS (88 MCS)</b>	
Applied Major Studies - eight modules, one per semester	(52 MC)
Ensembles/Class Activities - seven modules, one per semester	(28 MC)
Professional Skills and Awareness - three modules	(8 MC)

<b>II. FACULTY REQUIREMENTS (40 MCS)</b>	
Musical Concepts and Materials - four modules, one per semester for first two years	(20 MC)
Communicating about Music - two modules	(4 MC)
Conducting - one module	(2 MC)
History - two modules	(8 MC)
Unrestricted Electives	(6 MC)

### III. UNIVERSITY REQUIREMENTS (32 MCS)

Singapore Studies - one module	(4 MC)
Unrestricted Electives - minimum three modules	(12 MC)
GEMs - four modules	(16 MC)

### IV. CONSERVATORY REQUIREMENTS (NO MC)

Noon Recitals - six semesters of satisfactory attendance	(20MC)
Ensemble Activities - as required by the Ensembles & Professional Development Office	

Curriculum Outline for recording arts and sciences majors

### I. MAJOR REQUIREMENTS (88 MCS)

Fundamentals (maths and science subjects) - five modules	(19 MC)
Core (primary courses comprising subject matter) - 16 modules	(61 MC)
Professional Skills and Awareness - three modules	(8 MC)

### II. FACULTY REQUIREMENTS (40 MCS)

Musical Concepts and Materials - four modules, one per semester for first two years	(20 MC)
Communicating about Music - two module	(4 MC)
Conducting - one module	(2 MC)
History - two modules	(8 MC)
Unrestricted Electives	(6 MC)

### III. UNIVERSITY REQUIREMENTS (32 MCS)

Singapore Studies - one module	(4 MC)
Unrestricted Electives - minimum three modules	(12 MC)
GEMs - four modules	(16 MC)

### IV. CONSERVATORY REQUIREMENTS (NO MC)

Noon Recitals - six semesters of satisfactory attendance	
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## Curriculum Outline for Voice majors

### I. MAJOR REQUIREMENTS (88 MCS)

Applied Major Studies - eight modules, one per semester	(42 MC)
Core (primary courses comprising subject matter) - 15 modules	(41 MC)
Professional Skills and Awareness	(5 MC)

### II. FACULTY REQUIREMENTS (40 MCS)

Musical Concepts and Materials - four modules, one per semester for first two years	(20 MC)
Communicating about Music - two module	(4 MC)
Conducting - one module	(2 MC)
History - two modules	(8 MC)
Unrestricted Electives	(6 MC)

### III. UNIVERSITY REQUIREMENTS (32 MCS)

Singapore Studies - one module	(4 MC)
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### III. UNIVERSITY REQUIREMENTS (32 MCS)

Unrestricted Electives - minimum three modules	(12 MC)
GEMs - four modules	(16 MC)

### IV. CONSERVATORY REQUIREMENTS (NO MC)

Noon Recitals - six semesters of satisfactory attendance	
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Curriculum Outline for Voice majors

### I. MAJOR REQUIREMENTS (88 MCS)

Applied Major Studies - eight modules, one per semester	(42 MC)
Core (primary courses comprising subject matter) - 15 modules	(41 MC)
Professional Skills and Awareness	(5 MC)

### II. FACULTY REQUIREMENTS (40 MCS)

Musical Concepts and Materials - four modules, one per semester for first two years	(20 MC)
Communicating about Music - two module	(4 MC)
Conducting - one module	(2 MC)
History - two modules	(8 MC)
Unrestricted Electives	(6 MC)

### III. UNIVERSITY REQUIREMENTS (32 MCS)

Singapore Studies - one module	(4 MC)
Unrestricted Electives - minimum three modules	(12 MC)

### III. UNIVERSITY REQUIREMENTS (32 MCS)

GEMs - four modules	(16 MC)
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### IV. CONSERVATORY REQUIREMENTS (NO MC)

Noon Recitals - six semesters of satisfactory attendance	
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Curriculum breakdown for orchestral, piano and composition majors

Semester 1	
Major (M <sup>1</sup> )	5
Class Activities relating to Major Study (M)	4
Musical Concepts and Materials I (F <sup>2</sup> )	6
Communicating about Music I (F)	2
TOTAL	<u>17</u>
Year 1	Semester 2
Major Study (M)	6
Class Activities relating to Major Study (M)	4
Introduction to Professional Studies (M)	2
Musical Concepts and Materials II (F)	6
Communicating about Music II (F)	2
TOTAL	<u>20</u>

<b>Semester 1</b>	
Major Study (M)	5
Class Activities relating to Major Study (M)	4
Musical Concepts and Materials III (F)	4
History I (F)	4
Critical Thinking for Musicians (U <sup>3</sup> - GEM)	4
<b>TOTAL</b>	<u><b>21</b></u>

**Year 2**

<b>Semester 2</b>	
Major Study (M)	6
Class Activities relating to Major Study (M)	4
Musical Concepts and Materials IV (F)	4
History II (F)	4
Patrons of the Arts/GEM (U - GEM)	4
<b>TOTAL</b>	<u><b>22</b></u>

<b>Semester 1</b>	
Major Study (M)	5
Class Activities relating to Major Study (M)	4
Professional Skills and Awareness (M)	3
Conducting (F)	2
Technological Innovations/GEM (U - GEM)	4
Elective (F)	3
<b>Year 3</b> TOTAL	<u>21</u>
<b>Semester 2</b>	
Junior Recital (M)	8
Class Activities relating to Major Study (M)	4
GEM (U)	4
Elective (F)	3
TOTAL	<u>19</u>

<sup>1</sup> M denotes major requirement

<sup>2</sup> F denotes faculty requirement

<sup>3</sup> U denotes university requirement

<b>Semester 1</b>	
Major Study (M)	5
Class Activities relating to Major Study (M)	2
Professional Skills and Awareness (M)	3
Singapore Studies (U)	4
2 Electives (U)	8
<b>TOTAL</b>	<u><b>22</b></u>
<b>Semester 2</b>	
Senior Recital (M)	12
Class Activities relating to Major Study (M)	2
Electives (U)	4
<b>TOTAL</b>	<u><b>18</b></u>

**Year 4**

Curriculum breakdown for recording arts and sciences majors

<b>Semester 1</b>	
Basic Recording 1 (M)	4
MA1505 Maths 1 (M)	4
PC1431 Physics 1E (M)	4
Musical Concepts and Materials I (F)	6
Communicating about Music I (F)	2
<b>TOTAL</b>	<b><u>20</u></b>
<b>Year 1</b>	<b>Semester 2</b>
Basic Recording 2 (M)	4
MA1506 Maths 2 (M)	4
PC1432 Physics 2E (M)	4
Introduction to Professional Studies (M)	2
Musical Concepts and Materials II (F)	6
Communicating about Music II (F)	2
<b>TOTAL</b>	<b><u>22</u></b>

<b>Semester 1</b>	
	Multitrack Recording I (M) 4
	Acoustics and Psychoacoustics (M) 4
	EG1108 Electrical Engineering (M) 3
	Musical Concepts and Materials III (F) 4
	History I (F) 4
	Critical Thinking for Musicians (U - GEM) 4
<b>Year 2</b>	<b>TOTAL 23</b>
<b>Semester 2</b>	
	Multitrack Recording 2 (M) 4
	Musical Acoustics (M) 4
	Circuits and Devices (M) 4
	Musical Concepts and Materials IV (F) 4
	History II (F) 4
	<b>TOTAL 20</b>

**Semester 1**

Audio Mixing (M)	4
Architectural Acoustics and Acoustical Measurement (M)	4
Professional Skills and Awareness (M)	3
Conducting (F)	2
Technological Innovations/GEM (U - GEM)	4
Elective (F)	3
<b>Year 3</b> TOTAL	<u>20</u>

**Semester 2**

Audio Mastering (M)	4
Electroacoustics (M)	3
GEM (U)	4
GEM (U)	4
Elective (F)	3
TOTAL	<u>18</u>

<b>Semester 1</b>	
Audio Mastering (M)	4
Digital Audio Media (M)	3
Professional Skills and Awareness (M)	3
Singapore Studies (U)	4
Electives (U)	4
<b>Year 4</b> TOTAL	<u>18</u>
<b>Semester 2</b>	
Audio for Media (M)	4
Audio System Design	3
Internship (M)	4
2 Electives (U)	8
TOTAL	<u>19</u>

Curriculum breakdown for Voice majors

<b>Semester 1</b>	
Major Study (M)	4
Italian 1 (M)	3
Diction for Singers 1 (M)	2
Chamber Singers 1 (M)	2
Musical Concepts and Materials I (F)	6
Communicating about Music I (F)	2
<b>TOTAL</b>	<b><u>19</u></b>
<b>Semester 2</b>	
Major Study (M)	5
Italian 2 (M)	3
Introduction to Professional Studies (M)	2
Chamber Singers 2 (M)	2
Musical Concepts and Materials II (F)	6
Communicating about Music II (F)	2
<b>TOTAL</b>	<b><u>20</u></b>

**Year 1**

**Semester 1**

Major Study (M)	4
German or French (M)	4
Diction for Singers 2 (M)	2
Chamber Singers 3 (M)	2
Musical Concepts and Materials III (F)	4
History I (F)	4
Critical Thinking for Musicians (U - GEM)	4
<b>Year 2</b> TOTAL	<u>24</u>

**Semester 2**

Major Study (M)	5
German or French (M)	4
Chamber Singers 4 (M)	2
Musical Concepts and Materials IV (F)	4
History II (F)	4
Patrons of the Arts/GEM (U - GEM)	4
TOTAL	<u>23</u>

<b>Semester 1</b>	
Major Study (M)	4
German or French (M)	4
Voice Literature 1 (M)	2
Professional Skills and Awareness (M)	3
Conducting (F)	2
Technological Innovations/GEM (U - GEM)	4
Elective (F)	3
<b>TOTAL</b>	<u>22</u>
<b>Semester 2</b>	
Junior Recital (M)	6
German or French (M)	4
Voice Literature 2 (M)	2
GEM (U)	4
Elective (F)	3
<b>TOTAL</b>	<u>19</u>

**Year 3**

<b>Semester 1</b>	
Major Study (M)	4
Vocal Pedagogy (M)	3
Singapore Studies (U)	4
Electives (U)	8
<b>Year 4</b> TOTAL	<u>19</u>
<b>Semester 2</b>	
Senior Recital (M)	10
Electives (U)	4
TOTAL	<u>14</u>

Breakdown of Ensembles & Class Activities by Instrument (only for orchestral, piano and composition majors)

<b>I. VIOLIN, VIOLA AND CELLO</b>	
Large Ensemble - six semesters x 2 MCs	(12 MC)
Chamber Music - six semesters x 2 MCs	(12 MC)
Orchestral Excerpts - two semesters x 2 MCs	(4 MC)

<b>II. DOUBLE BASS</b>	
Large Ensemble - six semesters x 2 MCs	(12 MC)
Chamber music - four semesters x 2 MCs	(8 MC)
Orchestral Repertoire - four semesters x 2 MCs	(8 MC)

### III. WIND, BRASS AND PERCUSSION

Sectional Skills (Year 1)	(4 MC)
Large Ensemble - four semesters x 2 MCs	(8 MC)
Chamber Music - four semesters x 2 MCs	(8 MC)
Orchestral Repertoire - four semesters x 2 MCs	(8 MC)

### IV. COMPOSITION

Applied Secondary - two semesters x 2 MCs	(4 MC)
Computer Music - two semesters x 2 MCs	(4 MC)
two semesters x 4 MCs	(8 MC)
Orchestration - two semesters x 3 MCs	(6 MC)
Choir - one semester x 2 MCs	(2 MC)
Composition Elective - one semester x 4 MCs	(4 MC)

### IV. KEYBOARD

Year 1 Accompaniment - two semesters x 2 MCs	(4 MC)
Year 1 Piano Ensemble - two semesters x 2 MCs	(4 MC)
Year 3 Keyboard Skills - two semesters x 2 MCs	(4 MC)
Collaborative Piano (Years Two and Three): four semesters x 2 MCs - includes piano duos, instrumental duos, chamber music	(8 MC)
Keyboard Literature - four semesters x 1 MC	(4 MC)
Keyboard Pedagogy - one semester x 2 MCs	(2 MC)
Choir - one semester x 2 MCs	(2 MC)

Students admitted to the Conservatory must complete all major, faculty and university requirements in order to graduate.

Conservatory students who wish to take additional elective modules from the university under unrestricted electives may do so. However, the modular credits from these extra electives cannot be used to fulfill the music degree requirements.

All students must complete their individual Applied Study modules to graduate with a Bachelor of Music (Honours) degree.

### **3.2.2.2 Departmental Requirements**

#### **DEPARTMENTAL REQUIREMENTS FOR MAJORS IN ORCHESTRAL INSTRUMENTS, VOICE, PIANO AND COMPOSITION.**

Every student registered for major lessons must perform a jury or junior/senior recital for the departmental faculty at the end of each academic year.

#### **PIANO DEPARTMENT**

##### **B1. PIANO STUDIES**

#### **Jury & Recital Requirements**

In the first two years, piano performance majors must perform a jury for the departmental faculty at the end of each academic year as prescribed below. Works or movements performed in any Primarily Piano, Soundbites or Noon Recital that year need not be presented again at the time of the jury.

All works are to be performed from memory with the exception of certain contemporary works which may be performed from score with written permission from the Head of Piano Studies. Recital and jury programmes may not duplicate any repertoire performed in previous jury recitals or at entrance auditions.

#### **First Year (Piano)**

##### *Technique:*

All major and minor scales, hands one octave apart

All major and minor arpeggios in root position

All major and minor four-note chords, solid & broken

*All exercises are to be performed in parallel & contrary motion.*

##### *Jury requirements:*

A 15-minute assessment to include technique (as above) and representative portions, as directed by the jury, of:

- An etude
- A composition of Bach, Scarlatti or Handel
- A complete sonata by Haydn, Mozart, Beethoven, Schubert or Clementi
- A substantial composition from the Romantic period and/or\*
- A composition from the 20th Century to the present

\*Students may elect to perform 2 pieces (i.e., from groups 4 *and* 5 if the works in both groups are on the shorter side.)

## **Second Year (Piano)**

### *Technique:*

All major and minor scales in octaves, thirds, tenths, & sixths (in that order)

All major and minor arpeggios in root position & inversions

All major and minor four-note chords, solid & broken

*All exercises are to be performed in parallel & contrary motion*

### *Jury Requirements:*

An assessment of 20-25 minutes to include technique (as above) and representative portions, as directed by the jury, of

- An etude
- A composition of Bach, Scarlatti or Handel
- A complete sonata by Haydn, Mozart, Beethoven, Schubert or Clementi
- A substantial composition from the Romantic period and/or\*
- A composition from the 20th Century to the present

## **Third Year (Piano)**

### *Junior Recital*

A recital of 25-30 minutes of solo piano music to be performed at a public concert.

Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital. Concertos are not permitted.

## **Fourth Year (Piano)**

### *Senior Recital*

A public recital of 50-55 minutes of solo piano music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital. Concertos are not permitted.

## **STRINGS DEPARTMENT**

### **B2. VIOLIN STUDIES**

#### **First Year (Violin)**

##### *Technique:*

Major and minor scales in three octaves in single notes, thirds, sixths, octaves, fingered octaves and tenths.

Five caprices or etudes by Paganini, Rode or Dont.

##### *Repertoire from the list:*

Two movements from solo sonata or partita by JS Bach

A complete concerto

A complete sonata

A major work

##### *Jury Requirements:*

A 10-15 minute assessment to include technique and parts, as directed by the jury, of

- Two contrasting movements from JS Bach's solo sonatas or partitas
- One caprice from Paganini (Op. 1) or Wienawski

#### **Second Year (Violin)**

##### *Technique:*

Major and minor scales in three octaves in single notes, thirds, sixths, octaves, fingered octaves and tenths.

Five caprices or etudes by Paganini, Rode or Dont.

*Repertoire from the list: (no duplication of first-year choices allowed)*

A complete solo sonata or partita by JS Bach

A complete concerto

A complete sonata

Two major works

*Jury Requirements:*

An assessment of 15-20 minutes to include technique and parts, as directed by the jury, of

- A complete sonata
- A virtuoso work for solo violin or for violin and piano
- A 20th century modern work

### **Third Year (Violin)**

*Repertoire from the list: (no duplications of previous choices allowed)*

A complete solo sonata or partita By JS Bach

One complete concerto

Two complete sonatas

Two major works

*Junior Recital*

Performance of a complete concerto from memory or, at the discretion of the Head of Department, a recital of 30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least two weeks before the assessment.

### **Fourth Year (Violin)**

*Repertoire from the list: (no duplications of previous choices allowed)*

A complete solo sonata or partita by JS Bach

One complete concerto

Two complete sonatas

Two major works

## *Senior Recital*

A recital of 50-55 minutes' music, which should not exceed 60 minutes including an optional 5-minute intermission. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least two weeks before the recital.

## *Repertoire List*

### Solo Violin Music

JS Bach: Sonata No. 1 in G minor, BWV1001

JS Bach: Sonata No. 2 in A minor, BWV1003

JS Bach: Sonata No. 3 in C major, BWV1005

JS Bach: Partita No. 1 in B minor, BWV1002

JS Bach: Partita No. 2 in D minor, BWV1004

JS Bach: Partita No. 3 in E major, BWV1006

Bartók: Sonata for solo violin (1944) Ysaÿe: Sonata in G minor, Op. 27 No. 1

Ysaÿe: Sonata in A minor, Op. 27 No. 2

Ysaÿe: Sonata in D minor, Op. 27 No. 3 (Ballade) Ysaÿe: Sonata in E minor, Op. 27 No. 4

Ysaÿe: Sonata in G major, Op. 27 No. 5 (L'Aurore)

Ysaÿe: Sonata in E Major, Op. 27 No. 6

### Concertos

JS Bach: Violin Concerto No. 1 in A minor, BWV1041

JS Bach: Violin Concerto No. 2 in E major, BWV1042

Barber: Violin Concerto, Op. 14 (1939)

Bartók: Violin Concerto No. 1 (1907-8, op. posth.)

Bartók: Violin Concerto No. 2 (1937-8)

Beethoven: Violin Concerto in D major, Op. 61

Berg: Violin Concerto (1935)

Brahms: Violin Concerto in D major, Op. 77

Brahms: Double Concerto in A minor, Op. 102 (violin and cello)

Bruch: Violin Concerto No. 1 in G minor, Op. 26

Bruch: Scottish Fantasy, Op.46

Bruch: Violin Concerto no. 2 in D minor, Op. 44

Busoni: Violin Concerto in D major, Op. 35a

Delius: Violin Concerto (1916)

Dvořák: Violin Concerto in A minor, Op. 53

Elgar: Violin Concerto in B minor, Op. 61

Falla: Violin Concerto  
Philip Glass: Violin Concerto (1987)  
Glazunov: Violin Concerto in A minor, Op. 82  
Goldmark: Violin Concerto in A minor, Op. 28  
Granados: Danzas Españolas  
Haydn: Violin Concerto No. 1 in C major, Hob.VIIa/1  
Haydn: Violin Concerto No. 3 in A major, Hob.VIIa/3  
Haydn: Violin Concerto No. 4 in G major, Hob.VIIa/4  
Hindemith: Violin Concerto (1939)  
Kabalevsky: Violin Concerto in C major, Op.48 (1948)  
Khachaturian: Violin Concerto (1940)  
Korngold: Violin Concerto in D major, Op. 35 (1937)  
Kreisler: Violin Concerto in C major  
Lalo: Symphonie Espagnole, Op. 21  
Ligeti: Violin Concerto (1989-93)  
Mendelssohn: Violin Concerto in E minor, Op. 64  
Mozart: Violin Concerto no. 2 in D major, K211  
Mozart: Violin Concerto No. 3 in G major, K216  
Mozart: Violin Concerto No. 4 in D major, K218  
Mozart: Violin Concerto No. 5 in A major, K219  
Mozart: Sinfonia Concertante in E flat, K364 (violin and viola)  
Nielsen: Violin Concerto, Op. 33  
Paganini: Violin Concerto No. 1, Op. 6  
Paganini: Violin Concerto No. 2 in B minor, Op. 7  
Penderecki: Violin Concerto (1976)  
Piston: Violin Concerto, No. 2 (1960)  
Prokofiev: Violin Concerto No. 1 in D major, Op. 19  
Prokofiev: Violin Concerto No. 2 in G minor, Op. 63  
Reger: Violin Concerto in A major, Op. 101  
Rochberg: Violin Concerto (1974)  
Rózsa: Violin Concerto, Op. 24 (1953)  
Rózsa :Sinfonia Concertante (vn, vc), Op. 29 (1966)  
Saint-Saëns: Violin Concerto No. 3 in B minor, Op. 61  
Schnittke: Violin Concerto No. 3 (1978)  
Schoenberg: Violin Concerto, Op. 36  
Schubert: Concerto (Konzertstück) in D major, D345  
Schumann: Violin Concerto in D minor, WoO 23  
Schumann: Violin Concerto in A minor  
Shostakovich: Violin Concerto No. 1  
Shostakovich: Violin Concerto No.2

Sibelius: Violin Concerto in D minor, Op. 47  
R Strauss: Violin Concerto Op. 8  
Stravinsky: Violin Concerto In D major  
Szymanowski: Violin Concerto No. 1, Op. 35  
Tchaikovsky: Violin Concerto in D major, Op. 35  
Vieuxtemps: Violin Concerto no. 4, opus 31, in D minor  
Vieuxtemps: Violin Concerto no. 5, in A minor, opus 37  
Viotti: Violin Concerto no. 22  
Viotti: Violin Concerto no. 23 in G major  
Vivaldi: Violin Concerto in A minor, Op.3, No.6  
Vivaldi: Violin Concerto in E major, Op. 8 No. 1 (Spring)  
Vivaldi: Violin Concerto in G minor, Op. 8 No. 2 (Summer)  
Vivaldi: Violin Concerto in F major, Op. 8 No. 3 (Autumn)  
Vivaldi: Violin Concerto in F minor, Op. 8 No. 4 (Winter)  
Walton: Violin Concerto  
Webern: Violin Concerto, Op. 24  
Wieniawski: Violin Concerto No. 1  
Wieniawski: Violin Concerto No. 2

### Sonatas

Bartók: Sonata No. 1 (1921)  
Beethoven: Sonata in D major, Op. 12 No. 1  
Beethoven: Sonata in A major, Op. 12 No. 2  
Beethoven: Sonata in E flat major, Op. 12 No. 3  
Beethoven: Sonata in A minor, Op. 23  
Beethoven: Sonata in F major, Op. 24 (Spring)  
Beethoven: Sonata in A major, Op. 30 No. 1  
Beethoven: Sonata in C minor, Op. 30 No. 2  
Beethoven: Sonata in G major, Op. 30 No. 3  
Beethoven: Sonata in A major, Op. 47 (Kreutzer)  
Beethoven: Sonata in G major, Op. 96  
Bloch: Sonata No. 1 (1920)  
Bloch: Sonata No. 2 (Poème mystique, 1924)  
Brahms: Sonata in G major, Op. 78  
Brahms: Sonata in A major, Op. 100  
Brahms: Sonata in D minor, Op. 108  
Busoni: Sonata No. 1 in E minor, Op. 29  
Copland: Sonata (1942-3)  
Corigliano: Sonata for violin and piano (1963)

Debussy: Sonata (1917)  
Delius: Sonatas; No. 1 (1905/14), No. 2 (1923), No. 3 (1930)  
Dvořák: Sonatina in G major, Op. 100  
Dvořák: Sonata in F major, Op. 57  
Elgar: Sonata in E minor, Op. 82  
Enescu: Sonata No. 1 in D major, Op. 2  
Enescu: Sonata No. 2 in F minor, Op. 6  
Fauré: Sonata No. 1 in A major, Op. 13  
Fauré: Sonata No. 2 in E minor, Op.108  
Franck: Sonata in A (1886)  
Goldmark: Sonata in D major, Op. 25  
Grieg: Sonata No. 1 in F major, Op. 8  
Grieg: Sonata No. 2 in G major, Op. 13  
Grieg: Sonata No. 3 in C minor, Op. 45  
Handel: Sonatas for violin and piano  
Hindemith: Sonata in D major, Op. 11 No. 2 (1918)  
Hindemith: Sonata in E flat major, Op. 11 No. 1 (1918)  
Ives: Sonata No.2 (1914-17)  
Ives: Sonata No. 3 (1914)  
Ives: Sonata No. 4 (1914-16)  
Janáček: Sonata (1914-1915)  
Khachaturian :Sonata (1932)  
Kocsár: Sonata  
Korngold: Sonata in G major, Op. 6 (1912/13)  
Leclair: Sonata No. 3 in D major  
Martinů: Sonatina (1937)  
Mendelssohn: Sonata in F major (1838)  
Milhaud: Sonata No. 1, Op. 3 (1911)  
Milhaud: Sonata No. 2, Op. 40 (1917)  
Mozart: Sonata in C major, K296 (1778)  
Mozart: Sonata in G major, K301/293a (1778)  
Mozart: Sonata in E flat major, K302/293b (1778)  
Mozart: Sonata in C major, K303/293c (1778)  
Mozart: Sonata in E minor, K304/300c (1778)  
Mozart: Sonata in A major, K305/293d (1778)  
Mozart: Sonata in D major, K306/300l (1778)  
Mozart: Sonata in B flat major, K378/317d (1779)  
Mozart: Sonata in B flat major, K372 (1781)  
Mozart: Sonata in G major, K379/373a (1781)  
Mozart: Sonata in F major, K376/374d (1781)

Mozart: Sonata in F major, K377/374e (1781)  
Mozart: Sonata in E flat major, K380/374f (1781)  
Mozart: Sonata in C major, K403/385c)  
Mozart: Sonata in A major, K402/385e (1782)  
Mozart: Sonata in C major, K404 (1782)  
Mozart: Sonata in B flat major, K454 (1784)  
Mozart: Sonata in E flat major, K481 (1785)  
Mozart: Sonata in A major, K526 (1787)  
Mozart: Sonata in F major, K547 (1788)  
Nielsen: Sonata in A major  
Paderewski: Sonata in A minor, Op. 13  
Paganini: Sonatina  
Paganini: Sonata No. 12 in E minor, Op. 3  
Penderecki: Sonata (1953)  
Penderecki: Sonata No. 2 (1999)  
Piston: Sonata (1939)  
Poulenc: Sonata  
Prokofiev: Sonata No. 1 in F minor, Op. 80  
Prokofiev: Sonata No. 2 in D major, Op. 94bis  
Prokofiev: Sonata in C major for two violins, Op. 56  
Prokofiev: Sonata in D major for solo violin, Op. 115  
Ravel: Sonata (posth.) Ravel: Sonata in G major  
Reger: Sonate in E minor, Op. 122  
Reger: Sonata in C minor, Op. 139  
Rochberg: Sonata  
Rózsa: Sonata for solo violin, Op. 40 (1985)  
Saint-Saëns: Sonata No. 1 in D minor, Op. 75  
Saint-Saëns: Sonata No. 2 in E flat major, Op. 102  
Schnittke: Sonata No. 1 (1963)  
Schnittke: Sonata No. 2 (1968)  
Schnittke: Sonata No. 3 (1994)  
Schoenberg arr. Greissle: Violin Sonata (after Brass quintet, Op. 26)  
Schubert: Duo in A major, D574  
Schubert: Three Sonatinas; in D major D 384, in A minor D385, in G minor D408  
Schumann: Sonata No.1 in A minor, Op. 105 (1851)  
Schumann: Sonata No.2 in D minor, Op. 121 (1851)  
Schumann: Sonata No. 3 in A minor, WoO 27 (1853)  
Shostakovich: Sonata, Op. 134  
Sibelius: Sonatina in E major, Op. 80  
Sibelius: Sonata in F major (1889)

Sinding: Sonata in C major  
R Strauss: Sonata in E flat major, Op.18  
Szymanowski: Sonata, Op. 9  
Tartini:Two Sonatas  
Vivaldi:12 sonatas

### Studies

Dont: 24 Etudes and Caprices, Op.35  
Paganini: 24 Caprices, Op. 1  
Rode: 24 Caprices in the form of Studies  
Wieniawski: Etudes-Caprices, Op.18

### Major Works

Bartók: First Rhapsody (1928-9)  
Bartók: Second Rhapsody (folk dances)  
Bartók-Székely: Romanian Folk Dances (1928)  
Beethoven: Romance in G major, Op. 40  
Beethoven: Romance in F major, Op. 50  
Bernstein: Serenade after Plato's Symposium  
Brahms: Hungarian Dances  
Bruch: Adagio appassionato, op.57  
Bruch: Romance in A minor, Op.42  
Chausson: Poème, Op. 25  
Crumb: Four Nocturnes (Night Music II, 1964)  
Dvořák: Romance in F minor, Op.11  
Dvořák: Mazurek, Op. 49  
Dvořák: Slavonic Dance No. 1 in G minor  
Dvořák: Slavonic Dance No. 2 in E minor  
Dvořák: Slavonic Dance No. 3 in G major  
Elgar: Salut d'amour  
Engel: Sea-shell  
Falla: Suite Populaire Espagnole (arr Paul Kochanski)  
Gershwin: Heifetz plays Gershwin  
Gershwin: Transcriptions for violin from George Gershwin's *Porgy and Bess*  
Godowsky: The Godowsky Kreisler collection  
Halvorsen: Passacaglia  
Hubay: Carmen, fantasie brillante, Op. 3 No. 3  
Kreisler: Caprice Viennois and other favorite pieces

Kreisler: Recitative and scherzo-caprice  
Kreisler: Caprice Viennois  
Kreisler: The Fritz Kreisler collection  
Kreisler: Liebesfreud Massenet:  
Meditation Mendelssohn: On wings of song  
Milstein: Paganiniana  
Mompou: Jeunes filles au jardin (1918)  
Mozart: Adagio in E major, K261  
Mozart: Rondo in C major, K373  
Nielsen: Romance in G major  
Paganini: Moto perpetuo  
Paganini: Variations on "God save the king", Op. 9  
Paganini: Cantabile in D major  
Paganini: La campanella  
Paganini: I palpiti (from Rossini's *Tancredi*), Op. 13  
Paganini: Le streghe Paganini: Moses-Fantasy  
Paganini: Non più mesta Poulenc: Mouvements perpétuels  
Prokofiev: Five Melodies, Op. 35bis (1925)  
Rachmaninov: Vocalise, Op. 34 No. 14  
Ravel: Tzigane, rapsodie de concert (1924)  
Reger: Romance in G major  
Rózsa: Theme and Variations  
Saint-Saëns: Havanaise, Op.83  
Saint-Saëns: Introduction and Rondo Capriccioso, Op.28  
Saint-Saëns: Fantasy in A major for violin and harp, Op. 124  
Saint-Saëns: Berceuse in B flat major, Op. 38  
Saint-Saëns: Romance in C major, Op. 48  
Saint-Saëns: Etude en forme de valse  
Sarasate: Zigeunerweisen, Op.20 (1878)  
Sarasate: Carmen fantasy, Op. 25  
Sarasate: Introduction and Tarantella, Op.43  
Sarasate: Navarra (2vn, pf), Op.33  
Sarasate: Caprice basque, Op.24  
Sarasate: Fantasie caprice  
Sarasate: Spanish dances  
Sarasate: Peteneras, Op.35  
Sarasate: Miramar, Op.42  
Sarasate: Les adieux  
Sarasate: Romance et gavotte de Mignon  
Sarasate: Bolero, Op. 30

Schoenberg: Phantasy, Op. 47  
Schoenberg: Stück Schoenberg: Ein Stelldichein  
Schoenberg: Serenade, Op. 24  
Schubert: Fantasy in C major, D934  
Schubert: Rondeau Brillant in B minor, D 895  
Schubert: Nocturne in E flat major (pf trio), D897  
Schubert: Rondo in A major, D438  
Schubert: Ave Maria  
Schumann: Scherzo  
Schumann: Three Romances, Op. 94  
Schumann: Fantasiestücke, Op. 73  
Schumann: Phantasie in C major, Op. 131  
Sibelius: Serenata No. 1 in D major, Op. 69a  
Sibelius: Serenata No. 2 in G minor, op. 69b  
Sibelius: Humoresque, Op. 87 No. 1  
Sibelius: Humoresque, Op. 87 No. 2  
Sibelius: Humoresque No. 3, Op. 89, No. 1  
Sibelius: Impromptu, Op. 78 No. 1  
Sibelius: Two pieces (Serious Melodies), Op. 77  
Sibelius: Five Pieces, Op. 81  
Stravinsky: Suite Italienne  
Szymanowski: Trois caprices de Paganini  
Szymanowski: Romance, Op. 23  
Szymanowski: Mythes, Op. 30  
Szymanowski: Nocturne and Tarantella  
Tchaikovsky: Souvenir de Florence, Op. 70  
Tchaikovsky: Sérénade Mélancolique, Op.26  
Tchaikovsky: Waltz-Scherzo, Op. 34  
Vaughan Williams: Nocturne and Scherzo (1906)  
Vieuxtemps: Les arpèges  
Vieuxtemps: Six Concert Etudes for solo violin  
Vieuxtemps: Ballade and Polonaise  
Vieuxtemps: Fantasia Appassionata  
Vieuxtemps: Three Romances, Op. 7  
Vieuxtemps: Suite  
Vieuxtemps: Fantaisie-Caprice  
Vieuxtemps: Rondino, Op. 32, No. 2  
Walton:Two Pieces  
Waxman: Carmen Fantasy  
Webern: Four Pieces

Wieniawski: Capriccio-Valse  
Wieniawski: Souvenir de Moscou, Op.6  
Wieniawski: L'école moderne  
Wieniawski: Polonaise Brillante No. 2 in A major, Op. 21  
Wieniawski: Legenda, Op. 17  
Wieniawski: Original theme with variations  
Wieniawski: Scherzo-Tarentella, Op. 16  
Wieniawski: 8 Capriccios  
Wieniawski: Mazurkas, op. 12, & 19

### **B3. VIOLA STUDIES**

#### **First Year (Viola)**

##### *Technique:*

Scales: Carl Flesch Scales

Four major and minor scales (three octaves) in single notes, thirds, sixths and octaves

##### *Studies: (Technical exercises) Dont:*

Exercise Studies Fiorillo: 31

Selected Studies Fuchs:

Exercise Studies

Hoffmeister: 12 Studies for viola Agustin

Kolar: Exercises for viola Kreutzer: 42

Studies or Caprices, Op. 1

Mazas: Etudes, Op. 36

Paganini: 24 Caprices

##### *Repertoire:*

JC Bach: Concerto in C minor

JS Bach: Six Cello Suites, BWV1007-1012

J.S Bach: Brandenburg Concerto No.4

Brahms: Sonata in F minor, Op.120 No. 1

Benjamin Britten: Lacrymae Eccles: Sonata in G minor

Handel: Concerto in B minor

Handel: Sonata No. 6 in G major  
Hindemith: Sonata, Op. 11 No. 4  
Hindemith: Sonata for Solo Viola, Op. 11, No. 5 (1919)  
Hindemith: Sonata for Solo Viola, Op. 25, No. 1 (1922)  
Hindemith: Sonata for Solo Viola, Op. 31, No. 4 (1923)  
Hindemith: Sonata for Solo Viola (1937)  
Hoffmeister: Concerto in D major  
Georg Benda: Viola Concerto in F Major  
Glinka: Sonata in D minor  
Schubert: Sonata in A minor, D821 "Arpeggione"  
Schumann: Märchenbilder, Op. 113  
Stamitz: Concerto in D major  
Stamitz: Sonata in B flat major  
Telemann: Concerto in G major  
Telemann: Viola concerto in G Major  
Weber: Andante and Rondo Ungarese, Op. 35

*Jury Requirements:*

A 15-minute assessment to include:

- One study
- One movement from a sonata or concerto

**Second Year (Viola)**

*Technique:*

Scales: Carl Flesch Scales

All major and minor scales (three octaves) in single notes, thirds and sixths

*Studies: (Technical exercises) Dont:*

Exercise Studies Fiorillo: 31

Selected Studies Fuchs:

Exercise Studies

Hoffmeister: 12 Studies for viola

Kreutzer 42 Studies or Caprices, Op. 1

Paganini : 24 Caprices

*Repertoire:*

JS Bach: Six Cello Suites, BWV1007-1012  
Bartók: Viola Concerto (1st movement)  
Brahms: Sonata in F minor, Op.120 No. 1  
Brahms: Sonata in E flat major, Op.120 No. 2  
Rebecca Clarke: Sonata (1919)  
Frescobaldi: Toccata in D major  
Hindemith: Viola Concerto  
Hindemith: Viola Sonata, Op. 11, No. 4 (1919)  
Hindemith: Viola Sonata, Op. 25 No. 4 (1922)  
Hindemith: Viola Sonata (1939)  
McKinley: Viola Concerto No. 3 (1992)  
Mendelssohn: Sonata in C minor  
Paganini: Moto Perpetuo, Op. 11  
George Rochberg: Viola Sonata  
Rachmaninov: Cello Sonata in G minor, Op.19  
Max Reger: Suite No.1 in G minor (1915)  
Rubinstein: Sonata in F minor, Op.49  
Stamitz: Concerto in D Major  
Hans Sitt: Album Leaves, Op.39  
Vieuxtemps: Elegy, Op. 30  
Vieuxtemps: Sonata, Op. 36  
Vieuxtemps: Elegie op.30  
Vitali: Chaconne  
Walton: Viola Concerto (1st movement)  
York Bowen: Viola sonata in c minor op.18  
York Bowen: Viola Sonata no. 2 in F op.22

*Jury Requirements:*

An assessment of 15-20 minutes to include:

- One movement from a cello suite by JS Bach
- Two contrasting movements from a sonata or concerto

**Third Year (Viola)**

*Technique:*

*Scales:* Carl Flesch Scales

All major and minor scales (three octaves) in single notes, thirds and sixths

*Studies:* (Technical exercises)

Dont Exercise Studies

Kreutzer 42 Studies or Caprices, Op. 1

Paganini : 24 Caprices

*Repertoire:*

J.S Bach: Six Cello Suites, BWV1007-1012

J.S Bach: Sonata and Partita for solo violin(Transcribed)

Bartók: Viola Concerto (1st movement)

Brahms: Sonata in F minor, Op.120 No. 1

Brahms: Sonata in E flat major, Op.120 No. 2

Beethoven: Romance in G, Op. 40

Beethoven: Romance in F major, Op. 50

Bruch: Romance in A minor, Op.42

Bruch: Romance in A major, Op.85

Glazunov: Elegy, Op. 44

Glinka: Sonata in D minor

Grieg: Cello Sonata in A minor, Op. 36

Hindemith: Der Schwanendreher

Hummel: Fantasy

Mozart: Sinfonia Concertante in E flat major, K364 (violin and viola)

Mozart: Sinfonia Concertante for violin and viola

Max Reger: Suite No. 2 in D major (1915)

Max Reger: Suite No. 3 in E minor (1915) Piazzolla: Le Grand Tango

Miklos Rozsa: Concerto for viola and orchestra op. 37

Vieuxtemps: Capriccio for solo viola

Vieuxtemps: Unfinished Sonata, Op. 14

Vieuxtemps: Capriccio

Walton: Viola Concerto (complete)

Weber: Andante e Rondo ungarese

*Orchestra Repertoire:*

Any standard repertoire: Difficult and solo passages for viola

## *Junior Recital*

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

### **Fourth Year (Viola)**

#### *Technique:*

Scales: Carl Flesch Scales

All major and minor scales (three octaves) in single notes, thirds and sixths

#### *Studies: (Technical exercises)*

Dont: Exercise Studies

Kreutzer 42 Studies or Caprices, Op. 1

Paganini : 24 Caprices

#### *Repertoire:*

J.S Bach: Six Cello Suites, BWV1007-1012

J.S Bach: Ciaccona (Violin Partita in D minor BWV1004)

J.S Bach: Fantasia chromatica

Britten: Three Suites opp. 72, 80 and 87

Arnold Bax: Sonata for viola and piano in G major

Bartók: Viola Concerto (complete) Berlioz: Harold in Italy

Bloch: Suite

Brahms: Cello Sonata in E minor, Op.38

Bloch: Suite Hebraique (with Orchestra)

Bloch: Suite for viola and Piano

Dvorak: The Cello Concerto in B minor (transcribed)

Hindemith: Sonata, Op. 25 No. 1

Nardini: Sonata in F minor

Paganini: Grand Sonata

Penderecki: Concerto para Viola

Shostakovich: Sonata, Op. 147 (1975)

Walton: Viola Concerto

#### *Orchestral Repertoire:*

All standard Repertoire

### *Senior Recital*

A recital of 50-55 minutes' music, which should not exceed 65 minutes including an intermission. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

## **B4. CELLO STUDIES**

### **First Year (Cello)**

#### *Technique:*

Scales: Two major and both forms of minor scale (four octaves), detached and slurred (two octaves to a bow).

Arpeggios: Two major and minor arpeggios (four octaves), detached and slurred (one octave to a bow).

Dominant and diminished sevenths: Two of each in three octaves, detached and slurred (one octave to a bow).

Chromatic scales: Two scales in (three octaves, detached and slurred (1 octave to a bow).

Double stops: One major and one minor scale in thirds, sixths and octaves. two octaves, detached and slurred.

#### *Studies:*

At least six studies to include one of Piatti: 12 Caprices, Op.25 (1875)

#### *Repertoire:*

One Suite by JS Bach

At least one Beethoven or Brahms Sonata

One Classical or Romantic concerto

One work written after 1930, and/or one virtuoso work.

#### *Jury Requirements:*

A 15-minute assessment to include:

Scales: One major and its relative minor scale (four octaves) and slurred (two octaves to a bow).  
Arpeggios: One major and its relative minor arpeggios (four octaves) and slurred (one octave to a bow).  
Double stops: One major scale in thirds and sixths  
One study by Popper or Piatti  
Two movements of a Suite by JS Bach (to include a Prelude)

## **Second Year (Cello)**

### *Technique:*

Scales: Four major and both forms of minor scales in four octaves, detached and slurred (two octaves to a bow).  
Arpeggios: Four major and minor arpeggios in four octaves, detached and slurred (two octaves to a bow)  
Dominant and diminished sevenths: Two of each in three octaves, detached and slurred (two octaves to a bow)  
Chromatic scales: Four scales in three octaves, detached and slurred (two octaves to a bow)  
Double stops: Two major and one minor scales in thirds, sixths and octaves. two octaves, detached and slurred.

### *Studies:*

At least five studies to include two of Piatti: 12 Caprices, Op.25 (1875)

### *Repertoire:*

One Suite by JS Bach  
One Beethoven or Brahms sonata,  
One Romantic sonata (eg Shostakovich, Chopin)  
One Classical or Romantic concerto  
One work written after 1950, and/or one virtuoso work.

### *Jury Requirements:*

An assessment of 15-20 minutes to include:

- Two contrasting movements from a sonata or concerto
- One work composed after 1930

### **Third Year (Cello)**

#### *Technique:*

Scales: Eight major and both forms of minor scale in three or four octaves, detached and slurred (three octaves to a bow).

Arpeggios: Two major and minor arpeggios in three or four octaves, detached and slurred (three octaves to a bow).

Dominant and diminished sevenths: Two of each in three octaves, detached and slurred (three octaves to a bow).

Chromatic scales: Two scales in three octaves, detached and slurred (three octaves to a bow).

Double stops: Four major and one minor scales in thirds, sixths and octaves. two octaves detached and slurred.

#### *Studies:*

At least six studies to include three of Piatti: 12 Caprices, Op.25 (1875)

#### *Repertoire:*

One suite by JS Bach or a Britten Cello Suite

One sonata by Beethoven

One Brahms sonata and/or Schubert "Appassionata" Sonata

One Classical or Romantic concerto

One work written after 1950

One virtuoso work

#### *Junior Recital*

A recital of 25-30 minutes or a concerto of the same length to be performed as at a concert.

Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

### **Fourth Year (Cello)**

#### *Technique:*

Scales: All major and both forms of minor scale in three or four octaves, detached and slurred (three/four octaves to a bow).

Arpeggios: All major and minor arpeggios in three or four octaves, detached and slurred (three

octave to a bow).

Dominant and diminished sevenths: All keys in three or four octaves, detached and slurred (three/four octaves to a bow).

Chromatic scales: All scales in three or four octaves, detached and slurred (three/four octaves to a bow).

Double stops: Eight major and one minor scales in thirds, sixths and octaves. two octaves, detached and slurred.

### *Studies:*

At least five of Piatti: 12 Caprices, Op.25 (1875)

### *Repertoire:*

One suite by JS Bach or a Britten Cello Suite

One Beethoven or Brahms sonata and/or one Romantic Sonata

Two substantial concertos

One work written after 1950

One virtuoso work

### *Senior Recital*

A recital of 50-55 minutes' music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

### Repertoire List

#### Solo Cello Music

JS Bach: Suite No. 1 in G major, BWV1007

JS Bach: Suite No. 2 in D minor, BWV1008

JS Bach: Suite No. 3 in C major, BWV1009

JS Bach: Suite No. 4 in E flat major, BWV1010

JS Bach: Suite No. 5 in C minor, BWV1011

JS Bach: Suite No. 6 in D major, BWV1012

Britten: Cello Suite No.1, Op. 72 (1964)

Britten: Cello Suite No.2, Op. 80 (1967)

Britten: Cello Suite No.3, Op. 87 (1971)

## Sonatas

JS Bach: Viola da gamba Sonatas, BWV1027-9  
Barber: Sonata, Op. 6  
Beethoven: Sonata in F major, Op. 5 No. 1 (1796)  
Beethoven: Sonata in G minor, Op. 5 No. 2 (1796)  
Beethoven: Sonata in A major, Op. 69 (1807-8)  
Beethoven: Sonata in C major, Op. 102 No. 1 (1815)  
Beethoven: Sonata in D major, Op. 102 No. 2 (1815)  
Boccherini: Sonatas  
Brahms: Sonata in E minor, Op. 38 (1862-5)  
Brahms: Sonata in F major, Op. 99 (1886)  
Britten: Sonata in C major, Op. 65 (1961)  
Chopin: Sonata in G minor, Op. 65 (1846)  
Debussy: Sonata (1915)  
Fauré: Sonata No. 1 in D minor, Op.109 (1917)  
Fauré: Sonata No. 2 in G minor, Op.117 (1921)  
Franck: Sonata in A major (1886)  
Grieg: Sonata in A minor, Op. 36 (1883)  
Martinů: Sonata No. 1 (1939)  
Martinů: Sonata No. 2 (1941)  
Mendelssohn: Sonata in D major, Op.58 (1843)  
Poulenc: Sonata, Op. 143 (1948)  
Prokofiev: Sonata in C major. Op. 119 (1949)  
Rachmaninov: Sonata in G minor, Op.19 (1901)  
Schubert: Sonata in A minor, D821 'Arpeggione' (1824)  
Shostakovich: Sonata in D minor, Op. 40 (1962)  
R Strauss: Sonata in F major, Op. 6 (1883)

## Concertos

Barber: Concerto in A minor, Op. 22  
Britten: Cello Symphony, Op. 68  
Dutilleux: Concerto; Tout un monde lointain (1970)  
Dvořák: Concerto in B minor, Op.104 (1894-5)  
Elgar: Concerto in E minor, Op. 85 (1919)  
Lalo: Concerto in D minor (1876)  
Haydn: Concerto in C major, Hob.VIIb/1 (c1767)  
Haydn: Concerto in D major, Hob.VIIb/2 (1783)  
Hindemith: Concerto (1940)

Lutoslawski: Concerto (1970)  
Prokofiev: Sinfonia Concertante, Op. 125  
Prokofiev: Concertino in G minor, Op. 132  
Saint-Saëns: Concerto No. 1 in A minor, Op. 107 (1872)  
Saint-Saëns: Concerto No. 2 in D minor, Op. 119 (1902)  
Schumann: Concerto in A minor, Op. 129 (1850)  
Shostakovich: Concerto No. 1 in E flat major, Op. 107 (1959)  
Shostakovich: Concerto No. 2 in G major, Op. 126 (1966)  
Walton: Concerto (1955-6)

## **B5. DOUBLE BASS STUDIES**

### **First Year (Double Bass)**

#### *Technique:*

Scales in major and melodic minor in three octaves (C, C#, D, D#- two octaves) with different strokes, up to 16 notes slurred

#### *Studies:*

Josef Hrabec: 86 Studies, Vols 1 and 2  
Kreutzer-Simandl; 18 Studies  
Franz Simandl: 30 Studies for string bass  
Sturm: 100 Studies, Vols 1 and 2

#### *Orchestral Excerpts:*

J.S. Bach: Badinerie (Orchestral Suite No. 2, BWV1067)  
J. Haydn: Solo from Symphony No.31  
J. Haydn: Solo from Symphony no. 45 in F sharp minor  
G. Verdi: solo from *Rigoletto*  
G. Verdi: solo from *Otello*

#### *Repertoire:*

J.C. Bach: Sonata in D major  
J.S. Bach: Gamba Sonatas in G major, D major and G minor, BWV1027-9

P. Boni: Adagio and Allegro  
A. Corelli: Sonata in C minor, Op. 5 No. 8  
H. Eccles: Sonata in G minor  
G. Handel: Sonata in G minor  
M. Marais: Five Old French Dances  
B. Marcello: 6 Sonatas  
J.B. Senaille: Allegro Spirituoso  
G. Telemann: Concerto in G major  
G. Telemann: Sonata in A minor  
G. Telemann: Sonata in D major  
G. Telemann: Sonata in E minor  
G. Telemann: Sonata in F minor  
A. Vivaldi: 6 Sonatas  
A. Vivaldi: Concerto in A minor  
A. Vivaldi: Concerto in G major

*Jury Requirements:*

A 15-minute assessment to include:

- Scales
- Orchestral Excerpts
- One movement from the above repertoire

**Second Year (Double Bass)**

*Technique:*

Arpeggios in three octaves (C, C#, D, D#- two octaves) - different strokes, up to six notes slurred

*Studies:*

Kreutzer-Simandl; 18 Studies  
Carlo Montanari: 14 Studies  
Franz Simandl: Gradus ad Parnassum; 24 Studies for string bass  
Storch-Hrabe: 57 Studies, Vols 1 and 2

*Orchestral Excerpts*

B. Britten: "Young Person's Guide To the Orchestra" Variation H

D. Mihlaud: La creation du monde, Op. 81

M. Mussorgsky-Ravel: Pictures at an Exhibition "Samuel Goldenberg and Schmuyle"

R. Wagner: Prelude, Die Meistersinger von Nürnberg

*Repertoire:*

L. Beethoven: Sonata in F

G. Capuzzi: Concerto in D major

G. Capuzzi: Concerto in F major

C. Dittersdorf: Concerto No. 1

C. Dittersdorf: Concerto No. 2

F. Hoffmeister: Concerto No. 1

F. Hoffmeister: Concerto No. 2

F. Hoffmeister: Concerto No. 3

F. Keyper: Romance and Rondo

W. Mozart: Bassoon Concerto in F major, K 191

J. Sperger: Concerto in D major No.15

J. Sperger: Sonata in D major, T38

J. Sperger: Sonata in D major, T39

J. Sperger: Sonata in D major, T40

W. Pichl: Concerto

C. Stamitz: Concerto in D major

J. Vanhall: Concerto in D major

*Jury Requirements:*

An assessment of 15-20 minutes to include:

- Arpeggios
- Orchestral Excerpts
- Two contrasting movements from a concerto

**Third Year (Double Bass)**

*Orchestral Excerpts:*

S. Prokofiev: Romeo and Juliet, Suites 1-3

Stravinski: Pulcinella, solo

G. Mahler: Solo from Symphony No.1

## *Repertoire:*

Bottesini: Concerto No. 1  
Bottesini: Concerto No. 2  
G. Bottesini: Concerto di Bravura  
G. Bottesini: Adagio melanconico appassionato  
G. Bottesini: Allegretto-Capriccio  
G. Bottesini: Allegro di concerto “alla Mendelssohn”  
G. Bottesini: Bolero  
G. Bottesini: Capriccio di Bravura  
G. Bottesini: Carnival of Venice  
G. Bottesini: Elegy No. 1 in D major  
G. Bottesini: Elegy No. 2 “Romanza Drammatica”  
G. Bottesini: Elgy No. 3 “Romanza Patetica”  
G. Bottesini: Fantasy on *La sonnambula*  
G. Bottesini: Introduction and Gavotte  
G. Bottesini: Melodia  
G. Bottesini: Rêverie  
G. Bottesini: Tarantella in A minor  
G. Bottesini: Variations on “Nel cor piu non mi sento” by Paisiello  
M. Bruch: Kol Nidrei, Op. 47  
C. Franck: Sonata in A (1886)  
R. Fuchs: Sonata in B flat major  
S. Koussevitzky: Chanson Triste  
S. Koussevitzky: Concerto, Op. 3  
S. Koussevitzky: Valse Miniature  
A. Misk: Sonata No. 1 in A major  
A. Misk: Sonata No. 2 in E minor  
A. Misk: Sonata No. 3 in F major  
N. Paganini: Moses Fantasy  
C. Saint-Saëns: Allegro Appassionato, Op. 43  
F. Schubert: Sonata in A minor, D821 (Arpeggione)  
Ed. Stein: Concertpiece, Op. 9  
E. Storch: Konzertstück

## *Junior Recital*

A recital of 25-30 minutes, which should contain at least one sonata or concerto, to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

## **Fourth Year (Double Bass)**

### *Orchestral Excerpts*

S. Prokofiev: Solo from Lieutenant Kije

N. Rimsky-Korsakov: Solo from Mlada

### *Repertoire:*

JS Bach: Cello Suites Nos 1, 2 and 3 BWV1007-9 (arr for double bass)

Peter Maxwell Davies: Strathclyde Concerto

David Ellis: Sonata, Op. 42

Jean Françaix: Concerto

Hans Fryba: Suite in Olden Style

R. Glière: Intermezzo, Op.9 No. 1

R. Glière: Tarantella, Op.9 No. 2

R. Glière: Praeludium, Op.32 No. 1

R. Glière: Scherzo, Op.32 No. 2

S. Gubaidulina: Sonata

Teppo Hauta-aho: Cadenza

Teppo Hauta-aho: Heli's Joy

Teppo Hauta-aho: Rhapsody

Hans-Werner Henze: Serenade

P. Hindemith: Sonata (1949)

Serge Lancen: Concerto

Lars-Erik Larsson; Concertino, Op, 45 No. 11

John Leach: Suite

Nicholas Maw: The Old King's Lament

Patrick Neher: Serenade E. Tubin: Concerto (1948)

Frank Proto: Audition 1/26/87

Frank Proto: Cadenza and Dance

Frank Proto: Sonata (1963) Frank Proto: Carmen Fantasy

Nino Rota: Divertimento Concertante

Peteris Vasks: Bass Trip

David Walker: Prelude, Hommage à Casals

Iannis Xenakis: Theraps

Julien-François Zbinden: Hommage à JS Bach

### *Senior Recital*

A recital of 50-55 minutes' music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) The programme should include at least one sonata or concerto and at least one virtuoso piece by Bottesini or Glière. It should cover the following periods: either Baroque or Classical; Romantic; 20th century or Contemporary. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

## **WOODWIND DEPARTMENT**

### **B6. FLUTE STUDIES**

#### **First Year (Flute)**

##### *Technique:*

All major and minor scales three octaves (C1 to D4)

All major and minor arpeggios, at least two octaves

Chromatic scales from B1 to D4

Whole-tone scales three octaves, starting on C1, and C#1

Diminished arpeggios, three octaves:

a: C Eb Gb A b: C# E G A# c: D F Ab Cb

Thirds, as in Taffanel-Gaubert, exercise #6A (see figure 1), to be played from memory in all major, harmonic minor and melodic minor keys

Sixths, as in Taffanel-Gaubert, exercise #6B (see figure 2), to be played from memory in all major, harmonic minor and melodic minor keys

##### *Repertoire:*

One study from J. Anderson Op.41, Op.33 or from other studies of equal or greater difficulty.

Three contrasting works from different styles and periods, including a major sonata, concerto or comparable work and a work written after 1940. Three orchestral excerpts

##### *Jury Requirements:*

A 15-minute assessment based on the above materials

#### **Second Year (Flute)**

*Technique:*

As First Year

*Repertoire:*

One study from J. Anderson Op.15, Op.30 or from other studies of equal or greater difficulty.

Three contrasting works from different styles and periods, including a major sonata, concerto or comparable work and a work written after 1940.

Three orchestral excerpts

*Jury Requirements:*

An assessment of 20-25 minutes based on the above materials

**Third Year (Flute)**

*Technique:*

As First Year

*Repertoire:*

One study from J. Anderson Op.15, 21, 30, 60, 64 or from other etudes of equal or greater difficulty.

Three contrasting works from different styles and periods, including a major sonata, concerto or comparable work and a work written after 1940.

Three orchestral excerpts

*Junior Recital*

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

**Fourth Year (Flute)**

*Technique:*

As First Year

*Repertoire:*

Three contrasting works from different styles and periods, including a major sonata, concerto or comparable work and a work written after 1940.

Three orchestral excerpts

*Senior Recital*

A recital of 50-55 minutes' music displaying various styles and periods of repertoire, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes)

Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

**B7. OBOE STUDIES**

**First Year (Oboe)**

(Minimum Requirements)

*Technique:*

Long notes with and without vibrato

All major, minor harmonic and minor melodic scales from the keynote to the highest note possible, down to the lowest note possible and back to the keynote (legato).

All major and minor arpeggios (legato). All dominant 7ths (legato).

Diminished 7ths (legato) starting on Bb, B and C (2 octaves). Chromatic scales (legato, 2 octaves).

*Studies:*

James Brown: 370 Exercises (Leduc) Ferling: 48 Etudes, Op. 31 (one per week) Clement Salviani: Scale Studies for the oboe Ludwig Wiedemann: 45 Etudes for the oboe John Williams: Exercises (The Essential Oboist)

*Repertoire:*

Major sonatas eg. Poulenc, Saint-Saëns, Telemann

At least one early concerto eg. Albinoni, Corelli, Marcello, Vivaldi

*Skills:*

Basic reed-making

Sight-reading

Posture, hand position, embouchure and breathing correction/improvement.

*Orchestral excerpts*

Major orchestral excerpts eg. Brahms Violin Concerto, R Strauss Don Juan, Rossini

Silken Ladder, Mussorgsky Pictures at an Exhibition, etc.

*Jury Requirements:*

A 15-minute assessment based on the above materials

**Second Year (Oboe)**

(Minimum Requirements)

*Technique:*

Long notes, octaves, slurs, awkward intervals.

All major, minor harmonic and minor melodic scales in thirds (legato). All major and minor arpeggios (legato).

All dominant 7ths (legato).

Diminished 7ths starting on any given note.

Chromatic scales starting on any given note (all legato).

*Studies:*

Ferling: 144 Preludes and Etudes

Gillet: Studies (Leduc)

Loyons, or other similar modern studies

*Repertoire:*

Major sonatas including one modern eg. Hindemith.

At least one unaccompanied work eg. Britten: Six Metamorphoses after Ovid, Op.49

Mozart: Concerto in C major, K314

*Skills:*

Reed-making (contd.) and reed choice planning.

*Orchestral excerpts:*

Further orchestral excerpts with a view to covering all 3 of the Evelyn Rothwell Excerpt books.

*Jury Requirements:*

An assessment of 20-25 minutes based on the above materials

**Third Year (Oboe)**

(Minimum Requirements)

*Technique:*

Attacks, control of dynamics, reliable entries.

All major, minor harmonic and minor melodic scales (legato) in “running form” (2 octaves) with corresponding arpeggios on tonic and subdominant (2nd inversion) and then repeating the running scale. Whole-tone scales starting on C, C#, D, Eb, E and F (legato) 2 octaves.

*Studies:*

Ferling: 144 Preludes and Etudes (one a week) Gillet: Studies (Leduc)

Bozza: Studies in Karnatic modes

*Repertoire:*

Continued sonata repertoire

Mozart: Concerto in C major, K314

R Strauss: Concerto (1945)

*Skills:*

Further orchestral excerpts

Sight-reading

## *Junior Recital*

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

### **Fourth Year (Oboe)**

(Minimum Requirements)

#### *Technique:*

All scales and arpeggios from years 1, 2 and 3 in the following articulations: Legato

Tongued

2 slurred, 2 tongued

2 tongued, 2 slurred

#### *Studies:*

Loyons, Gillet

#### *Repertoire:*

At least one major 20th century concerto eg. Goossens: Concerto, Op. 45 (1927)

Gordon Jacob: Concerto No. 2 (1956) Martinů: Concerto (1955)

Vaughan Williams: Concerto in A minor (1944)

At least one major virtuoso or Paris Conservatoire piece eg. Bozza *Fantaisie Pastorale*.

#### *Skills:*

Audition technique and repertoire.

Mock orchestral audition.

## *Senior Recital*

A recital of 50-55 minutes' music displaying various styles and periods of repertoire, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes)

Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

## **B8. CLARINET STUDIES**

All studies, scales, chords solo repertoire and orchestral excerpts will be at the individual teacher's discretion. The listings below are for guidelines only and may or may not be adhered to by the individual instructor.

### **First Year (Clarinet)**

#### *Technique:*

All major and minor scales (various articulations)

#### *Studies:*

Rose: 40 Studies and/or 32 Studies (Hite: Artistic Studios)

Kroepsch: 416 Progressive Daily Studies, Book 1

Thurston: Passage Studies Book 1

Jean-Jean: Studies

#### *Repertoire:*

Brahms: Sonata in F minor, Op.120 No. 1

Brahms: Sonata in E flat major, Op. 120 No. 2

Debussy: Première Rapsodie

Mozart: Concerto in A major, K622

Spohr: Concerto No. 1 in C major, Op. 26 (1808)

Spohr: Concerto No. 2 in E flat major, Op.57 (1810)

Spohr: Concerto No. 3 in F minor, WoO 19

Spohr: Concerto No. 4 in E minor, WoO 20

#### *Jury Requirements:*

A 15-minute assessment based on the above materials

### **Second Year (Clarinet)**

#### *Technique:*

All major and minor scales (various articulations)

All major and minor arpeggios

*Studies:*

Baermann: Scales Division 3, (Hite: Foundation Studies)  
Jean-Jean: 60 Etudes or 25 Etudes  
David Hite: Artistic Studies, Book 3 (Cavallini Plus)  
Stark: Arpeggio Studies  
Thurston: Passage Studies, Book 2  
Orchestral Excerpts

*Repertoire:*

Françaix: Concerto (1968)  
Nielsen: Concerto, Op. 57 (1928)  
Stravinsky: Three Pieces (1918)  
Sutermeister: Capriccio for solo clarinet (1946)  
Tomasi: Concerto (1956)  
Sandor Veress: Concerto (1981-2)

*Jury Requirements:*

An assessment of 20-25 minutes based on the above materials

**Third Year (Clarinet)**

*Technique:*

Whole tone scales  
All dominant seventh, diminished seventh, and augmented arpeggios

*Studies:*

David Hite: Artistic Studies, Book 2 (Baermann Method, Books 4&5) Jean-Jean: 18 Etudes  
Polatschek: Advanced Studies  
Thurston: Passages Studies Book 3  
Alfred Uhl : 48 Studies for clarinet  
Orchestral Excerpts

*Repertoire:*

To be chosen by the individual instructor

*Junior Recital*

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

**Fourth Year (Clarinet)**

*Technique:*

Complete any of the above

*Repertoire:*

To be chosen by the individual instructor

*Senior Recital*

A recital of 50-55 minutes' music displaying various styles and periods of repertoire, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes)  
Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

**B9. BASSOON STUDIES**

**First Year (Bassoon)**

*Technique:*

*Scales* - Major and minor (harmonic) to 4 sharps and flats

*Studies:*

Ludwig Milde: 25 Studies in Scales and Chords, Op.24

Ludwig Milde: Concert Studies, Op.26 (Vol. 1)

*Repertoire:*

Any Baroque concerto or sonata

Any German Romantic

Any French Romantic

Any Russian Romantic

*Jury Requirements:*

A 15-minute assessment based on the above materials

**Second Year (Bassoon)**

*Technique:*

All major, minor (harmonic and melodic), chromatic and whole tone scales

All major and minor and minor arpeggios

*Studies:*

Ludwig Milde: Concert Studies, Op. 26 (Vol. 2)

Fundamentals of reed-making

*Repertoire:*

Joh.Fr.Fasch Sonate in C Hindemith: Sonata (1938)

Saint-Saëns: Sonata in G major, Op. 168

Gioacchino Rossini Concerto Bflat

Selected Paris Conservatoire Concours Piece

Weber: Concerto in F major, Op. 75 *or*

Weber: Hungarian Fantasy, Op.35

Oskar Peter, ed: Caprices from the 18th century for bassoon solo

*Orchestral Studies:*

Stadio: Difficult and Solo Passages for Bassoon

*Jury Requirements:*

An assessment of 20-25 minutes based on the above materials

### **Third Year (Bassoon)**

#### *Technique:*

All major, minor, chromatic and whole tone scales Major scales in thirds (to four sharps and four flats)

All major, minor, and diminished seventh arpeggios

#### *Studies:*

Bozza: Etudes *or*

Virginio Bianchi: Twelve Etudes

Reed-making, continued

#### *Repertoire:*

William Hurlstone Sonata

M.Bitsch Concertino

Gordon Jacob Partita

Otmar Nussio Variazioni

Berwald Concert Piece

Johann Sebastian Bach Partita BWV 1013 for bassoon solo

Mozart: Concerto in B flat major, K191

Any French impressionist

Orchestral Studies continued

#### *Junior Recital*

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

### **Fourth Year (Bassoon)**

#### *Technique:*

At the discretion of the instructor.

### *Repertoire:*

One sonata and one concerto from the Baroque era

Hummel: Concerto in F major

Any country's contemporary music (Alexandre Tcherephine or Malcolm Arnold or Zdenek Sestak etc)

Alvin Etler: Sonata (1951) Andre Jolivet Concerto Roger Boutry Interferences I

Ida Gotkovsky Variations concertantes

Jean Francaix Concerto Gordon Jacob Concerto Orchestral studies: continued

### *Senior Recital*

A recital of 50-55 minutes' music displaying various styles and periods of repertoire, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes)

Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

## BRASS DEPARTMENT

Every student who is registered for major lessons must perform a jury or junior/senior recital for the departmental faculty at the end of each academic year. Additionally, in the first semester of each academic year, every student will perform a mid-semester orchestral audition/exam for the music director, and departmental faculty, in order to evaluate orchestral aptitude, and for ensemble placement. With this in mind, the focus of the first semester should be on developing technical and ensemble skills, whereas the focus of the second semester should be on developing individual expressivity and solo recital skills.

## **B.10 TRUMPET STUDIES**

### **First Year (Trumpet)**

#### *Technique:*

All major and minor (melodic and harmonic) scales in keys up to four sharps and four flats

#### *Studies:*

Arban: Grand Method

Bordogni: Melodious Etudes for trumpet

Clarke: Technical Studies for the cornet (Fischer) Concone: Lyrical Studies  
Getchell: Second Book of Practical Studies (Belwin) Hering: 23 Orchestral Studies for the advanced trumpeter Schlossberg: Daily Drills and Technical Studies (M. Baron) Snedecor: Lyrical Etudes for trumpet (PAS Music)  
Small Scales

*Repertoire:*

Haydn: Concerto in E flat major, Hob: VIIe/1  
Hindemith: Sonata (1939)  
Hummel: Concerto in E (E flat) major (1803)

*Excerpts:*

To be determined by instructor

*Jury Requirements:*

A 15-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

**Second Year (Trumpet)**

*Technique:*

All major and minor scales in patterns and articulations as requested by the teacher.

*Studies:*

Bordogni: Melodious Etudes for trumpet  
Bousquet; 36 Celebrated Studies for trumpet  
Charlier: 36 Transcendental Etudes for trumpet  
Concone; Lyrical Studies  
Snedecor: Lyrical Etudes for trumpet (PAS Music)

*Repertoire:*

Flor Peeters: Sonata, Op.51

Halsey Stevens: Sonata (1959)

Solo compositions of moderate difficulty that contain both lyrical passages and passages that require technical agility.

*Skills:*

Transposition: Orchestral excerpt involving transposition.

*Excerpts:*

To be determined by instructor

*Jury Requirements:*

A 20-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

**Third Year (Trumpet)**

*Technique:*

Marcel Bitsch: 20 Studies for trumpet (Leduc) Vassily Brandt: Etudes for trumpet

*Scales:*

Same as second year but of greater difficulty.

*Repertoire:*

Kent Kennan: Sonata

Solo compositions: Same as second year but of greater difficulty.

*Skills:*

Transposition: Same as second year but of greater difficulty.

*Excerpts:*

To be determined by instructor

### *Junior Recital*

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

### **Fourth Year (Trumpet)**

#### *Technique:*

Verne Reynolds: 48 Etudes for trumpet

Smith: Top Tones

A continuation of scale work at the discretion of the instructor.

#### *Repertoire:*

Peter Maxwell Davies: Sonata (1955) Jolivet: Concerto No. 2

Tomasi: Trumpet Concerto in B flat

Orchestral Excerpts

#### *Skills:*

Assignments at the discretion of the instructor.

### *Senior Recital*

A recital of 50-55 minutes' music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

## **B11. HORN STUDIES**

### **First Year (Horn)**

#### *Technique:*

Concone: Lyrical Studies Kopprasch:

Sixty Selected Studies Maxime-

Alphonse: Forty Etudes (Vol. III) Mueller:

## 34 Studies, Op.64

### *Repertoire:*

Beethoven: Sonata in F major, Op.17

Corelli-Solodoview: Sonata in F major, Sonata in G minor

Bernard Heiden: Sonata for horn and piano

Mozart: Horn Concerto No.3 in E flat, K447 (Kling Edition)

Franz Strauss: Concerto, Op. 8

### *Skills:*

Sight-reading and transposition in Eb, D, C, and Bb basso.

### *Scales:*

Major and all forms of minor scales in keys up to four sharps and four flats.

### *Jury Requirements:*

A 15-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

## **Second Year (Horn)**

### *Technique:*

Kling: Forty Studies

Gallay: Twelve Etudes for Second Horn, Op.57

Maxime-Alphonse: Twenty Studies (Vol. IV)

### *Repertoire:*

Bach: Cello Suites (Wendell Hoss)

Haydn: Concerto No. 2 in D major, Hob.VIID/2

Hindemith: Horn Sonata (1939)

Mozart: Horn Concerto No. 1 in D major, K412 (Kling Edition)  
Mozart: Horn Concerto No.2 in E flat major, K417 (Kling Edition)  
Saint-Saëns: Concertpiece, Op.94  
Orchestral Excerpts

*Skills:*

Sight-reading and transposition in E, B flat and alto keys of G, A, and A flat.

*Scales:*

All major and minor scales

*Jury Requirements:*

A 20-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

**Third Year (Horn)**

*Technique:*

Gallay: Twelve Grand Caprices, Op.32  
Maxime-Alphonse: Twenty Etudes (Vol. V)  
Gallay: Unmeasured Preludes

*Repertoire:*

Dukas: Villanelle  
Haydn: Horn Concerto No.2 in D major, Hob.VIID/2  
Hindemith: Horn Concerto (1950)  
Mozart: Horn Concerto No.4 in E flat major, K495 (Kling Edition)  
R Strauss: Concerto No. 1 in E flat, Op.11  
Orchestral Excerpts

*Skills:*

Sight-reading and transposition from appropriate orchestral excerpts.

Selected material demonstrating the technique of lip trill, double and triple tonguing, and hand stopping.

*Junior Recital*

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

**Fourth Year (Horn)**

*Technique:*

Gallay: Twelve Grand Etudes Brillantes, Op.43

Marcel Bitsch: Twelve Etudes for Horn

Verne Reynolds: Forty-Eight Etudes

*Repertoire:*

Brahms: Horn Trio in E flat major, Op.40

Britten: Serenade for Tenor Horn & Strings, Op.31

Hindemith: Althorn Sonata (1943)

Schumann: Adagio and Allegro, Op.70

Richard Strauss: Horn Concerto No.2 (1943) Orchestral Excerpts

*Senior Recital*

A recital of 50-55 minutes' music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

**B12. TROMBONE STUDIES**

**First Year (Trombone)**

Emphasis at this level is on correctness of fundamentals such as posture, breathing, embouchure, tonguing, and slide technique. The student will be taught a mature concept of tone and, along

with the students' discovery of strengths and weaknesses, learn the art of practicing. Proper attention will be given to rhythm, intonation, sound, and phrasing. The student is expected to own a quality instrument and mouthpiece, a metronome, a tuner, a recording device, and a mirror, and should use these tools in daily practice. Literature will focus on studies and etudes.

Study material may include but not be limited to:

### *Tenor Trombone*

Arban: Famous Method for Trombone  
Bona: Rhythmical Articulation  
Bordogni/Rochut: Melodious Etudes, Bk. 1  
Kopprasch: Sixty Studies, Bk. 1  
Marstellar: Basic Routines  
Schlossberg: Daily Drills and Technical Studies  
Stevens: Scale and Arpeggio Routines  
Charles Vernon: Daily Routines for Trombone

### *Bass Trombone*

Arban: Famous Method for Trombone  
Bordogni/Rochut: Melodious Etudes, Bk. 1  
Fink: Introducing the Tenor Clef  
Fink: Studies in Legato for Bass Trombone or Tuba  
Kopprasch/Fote: Selected Studies for Trombone with F Attachment  
Ostrander: Method for the Bass Trombone  
Stevens: Scale and Arpeggio Routines

### *Jury Requirements:*

A 15-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

### **Second Year (Trombone)**

Emphasis at this level is centered on consistency of correct fundamentals and development of more

technical facility. The students' involvement in chamber ensembles, such as a brass trio or a brass quintet and a trombone quartet, are encouraged. The student will also be expected to participate at Monday Noon Recitals at least once a semester. Literature will continue to focus on studies and etudes with the exploration of more solos and orchestral excerpts.

Study material may include but not be limited to:

#### *Tenor Trombone*

All the above items  
Bolter: High Range Exercises  
Blazhevich: Clef Studies  
Colin: Advanced Lip Flexibilities  
Fink: Introducing the Alto Clef  
La Fosse: Complete Method of Slide Trombone  
La Fosse: School of Sight Reading and Style  
Orchestral Excerpts

#### *Bass Trombone:*

All the above items  
Colin: Advanced Lip Flexibilities  
Fink: Introducing the Alto Clef  
La Fosse: School of Sight Reading and Style  
Stephanovsky: 20 Studies  
Saur: Clef Studies for Trombone  
Grigoriev/Ostrander: 24 Studies for Bass Trombone  
Orchestral Excerpts

#### *Jury Requirements:*

A 20-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

### **Third Year (Trombone)**

Emphasis at this level is on artistic performance, consistency, and more technical and musical facility. The student will be taught more creative problem solving skills as relates to performance of the individual and within larger ensembles. The learning of secondary instruments such as euphonium and alto trombone (for tenor trombone) and tenor trombone (for bass trombone) are encouraged. More concentration will be given to solos and excerpts. Literature will focus on more advanced studies and etudes.

Study material may include but not be limited to:

#### *Tenor Trombone*

All the above items  
Bitsch: 15 Rhythmic Etudes  
Blazhevich: Advanced Daily Drills  
Charlier: 36 Transcendental Etudes (Trumpet)  
Defaye: Six Etudes  
La Fosse: Bach Cello Suites  
Marstellar: Advanced Slide Technique  
Various, Orchestral Excerpts

#### *Bass Trombone*

All the above items  
Blazhevich: 70 Etudes for Tuba, Vol. 1  
Blazhevich/Ostrander: Studies in Clefs  
Blume/Fink: 36 Studies for Trombone with F Attachment  
Marstellar: Advanced Slide Technique  
Uber: Concert Etudes  
Vernon: A Singing Approach to Playing the Trombone  
Orchestral Excerpts

#### *Junior Recital*

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

### **Fourth Year (Trombone)**

Emphasis at this level is on technical and musical refinement, and individuality. The student will be

given the tools needed to continue teaching his/her self for ensuing career and be encouraged to become his/her own artist. Particular concentration will be given to preparation of the senior recital and for audition preparation for professional playing positions. Literature will continue to focus on advanced studies and etudes as well as solos and excerpts.

Study material may include but not be limited to:

#### *Tenor Trombone*

All the above items  
Blazhevich: Sequences for Trombone  
Boutry: Twelve Advanced Studies  
Bozza: Thirteen Caprices  
Kreutzer/Brown: 16 Studies  
Maxted: Twenty Studies  
Saur: 20 Orchestral Etudes  
Smith: Top Tones for the Trumpeter  
Orchestral Excerpts

#### *Bass Trombone*

All the above items  
Bitsch/Greiner: 14 Rhythmical Studies  
Blazhevich: Advanced Daily Drills  
Blazhevich: 70 Studies for Tuba, Vol. 2  
Blazhevich/Fink: Sequences for Trombone  
Cimera: 73 Advanced Tuba Studies  
Clark/Gordon: Technical Studies  
Kreutzer/Brown: 16 Studies  
Raph: 26 Etudes  
Orchestral Excerpts

#### *Senior Recital*

A recital of 50-55 minutes' music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

## **B13. TUBA STUDIES**

### **First Year (Tuba)**

Emphasis at this level is on developing tuba fundamentals such as breathing, playing position, embouchure, and articulation, particularly how it applies to the contrabass (CC) tuba. The student will be taught a mature concept of tone, as well as a practice methodology, so that they may explore their own individual strengths and weaknesses and address them accordingly. Proper attention will be given to rhythm, intonation, sound, and phrasing. The student is expected to own a quality mouthpiece (chosen in consultation with the tuba instructor), a metronome, a tuner, a recording device, and should use these tools in daily practice. Literature in the first semester will focus on studies, etudes, and orchestral excerpts with an emphasis on ensemble playing. Literature in the second semester will focus on solo repertoire.

Study material may include but not be limited to:

#### *Etudes:*

Arban: Complete Method  
Bell: Studies (Hal Leonard Advanced Band Method)  
Blazhevich: 70 Studies  
Concone/Shoemaker: Legato Studies  
Kopprasch: 60 Selected Studies  
Rochut: Melodious Etudes  
Tyrell: Advanced Studies  
Vasiliev: 24 Melodious Etudes

#### *Solos:*

Bach/Bell: Air and Bourrée  
Frackenpohl: Concertino  
Gabrieli: Ricercar  
Haddad: Suite  
Hartley: Concertino  
Hartley: Suite for Unaccompanied Tuba  
Holmes: Lento  
Perantoni: Master Solos Intermediate Level

#### *Orchestral Excerpts:*

Hindemith: Symphonic Metamorphosis (1943)  
Mahler: Symphony No. 1 in D major  
Prokofiev: Symphony No. 5 in B flat major, Op. 100  
Tchaikovsky: 1812 Overture  
Tchaikovsky: Symphony No. 4 in F minor, Op. 36  
Wagner: Overture, Die Meistersinger von Nürnberg  
Wagner: The Ride of the Valkyries (*Die Walküre*)

*Jury Requirements:*

A 15-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

**Second Year (Tuba)**

Emphasis at this level is centered on further development of tuba fundamentals through excellent practice habits. Study of the F-bass tuba will also be introduced as well as techniques on how to balance study and practice between contrabass (CC), and bass (F) tuba playing. In addition to heightened awareness in large ensemble playing, students are expected to be significantly involved in the chamber music program. The student will also be encouraged to participate in Monday Noon Recitals at least once a year. Literature in the first semester will focus on studies, etudes, and orchestral excerpts with an emphasis on ensemble playing. Literature in the second semester will focus on solo repertoire.

Study material may include but not be limited to:

*Etudes:*

Blume: 36 Studies  
Jaroslov Cimera: 73 Advanced Tuba Studies  
Continue with: Rochut, Blazhevich, Arban and Kopprasch.  
Initiate F-Tuba Study.

*Solos:*

Berversdorf: Sonata  
Galliard: Sonata No. 5 in D minor  
Galliard: Sonata No. 6 in C major  
Persichetti: Serenade No. 12

Walter Ross: Tuba Concerto  
William Schmidt: Serenade  
Robert Sibbing: Sonata  
Rodger Vaughan: Suite  
Vaughan Williams: Six Studies in English Folk Song

*F-Tuba:*

Marcello: Sonata in F

*Orchestral Excerpts:*

Berlioz: Hungarian March (*Damnation of Faust*)  
Berlioz: Symphonie Fantastique  
Brahms: Symphony No. 2 in D major, Op.73  
Bruckner: Symphony No. 4 in E flat major  
Holst: The Planets  
R Strauss : Till Eulenspiegels lustige Streiche  
Tchaikovsky: Symphony No. 5 in E minor, Op.64  
Tchaikovsky: Symphony No. 6 in B minor, Op. 74  
Wagner: Introduction to Act III of Lohengrin

*Duets:*

Jones: 21 Distinctive Duets  
Sear: Advanced Duets  
Singleton ed.: 25 Baroque and Classical Duets  
Hartley: Bivalve Suite

*Jury Requirements:*

A 20-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

Third Year (Tuba)

Emphasis at this level is on the development of an artistic persona, as well as further development of technical and musical fluency on both bass (F) and contrabass (CC) tubas. The student should be moving to a more independent approach to tuba study and is expected to demonstrate a mature stylistic approach to their solo, chamber and large ensemble playing, with particular attention to

expanding their comprehension of orchestral literature and orchestral audition skills. The student will be encouraged to explore opportunities (such as music festivals, Singapore Symphony's substitute-list audition, etc.) outside of YSTCM, and should begin to plan for their musical life after graduation. Literature in the first semester will focus on studies, etudes, and orchestral excerpts with an emphasis on ensemble playing. In the first semester, the student should also begin planning and preparation for their junior recital. The second semester will focus on the refinement of the junior recital, including advanced techniques on solo recital performance practice.

Study material may include but not be limited to:

*Etudes:*

Rochut: Melodious Etudes Book II

Max Pottag: Selected Melodious, Progressive and Technical Studies for Horn

Kuehn: 60 Musical Studies

Gallay: 30 Etudes

Continue with: Arban, Kopprasch and Blume.

Balanced Etude practice between CC and F tubas.

*Solos:*

Benker: Miniaturen-Suite

Capuzzi: Andante and Rondo

Crockett: Mystique

Downey: Tabu for Tuba

Hindemith: Sonata

Koetsier: Sonatina

Stevens: Triumph of the Demon Gods

Wilder: Effie Suite

*F-Tuba:*

Swann: Two Moods

Kellaway: The Morning Song

Vaughan Williams: Concerto in F minor (1954)

*Orchestral Excerpts:*

Berlioz: Overture, Benvenuto Cellini

Berlioz: Overture, Le Corsaire

Berlioz: Romeo and Juliet  
Bruckner: Symphony No. 7 in E major  
Gershwin: An American in Paris  
Mahler: Symphony No. 5  
R Strauss: Also sprach Zarathustra, Op. 30  
R Strauss: Ein Heldenleben, Op.40  
Stravinsky: Petrouchka

### *Junior Recital*

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

### **Fourth Year (Tuba)**

Emphasis at this level is on advanced technical and musical refinement, with a particular emphasis on independent artistic thinking, including advanced training on how to balance bass and contrabass tuba playing in a professional context. The student will be given the tools needed for independent artistic development and will be encouraged to pursue their individual artistry, in solo, chamber, and orchestral contexts. Particular concentration should be given to preparation of the senior recital, and towards audition preparation for professional orchestral auditions and graduate degree programs. Literature in the first semester will focus on studies, etudes, and orchestral excerpts with an emphasis on ensemble playing. In the first semester, the student should also begin planning and preparation for their senior recital. The second semester will focus on the refinement of the senior recital, including advanced techniques on solo recital performance.

Study material may include but not be limited to:

#### *Etudes:*

Roger Bobo: Bach for the Tuba  
Charlier: Transcendental Etudes  
Herbert L. Clarke: Technical Studies  
Vincent Chicowicz: Flow Studies  
Phil Snedecor: Low Etudes  
Gallay: Preludes  
Charles Vernon: Singing Approach to the Trombone and Other Brass  
Continue with: Arban and Rochut.  
Balanced Etude practice between CC and F tubas.

*Solos:*

JS Bach: Sonata in E flat major  
Bruce Broughton: Sonata  
Edward Gregson: Concerto  
Russel: Suite Concertante

*F-Tuba:*

Barat: Introduction and Dance  
Trygve Madsen: Sonata  
Penderecki: Capriccio for Solo Tuba  
Anthony Plog: Three Miniatures  
John Williams: Concerto

*Senior Recital*

A recital of 50-55 minutes' music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

**PERCUSSION DEPARTMENT**

**B14. PERCUSSION STUDIES**

**First Year (Percussion)**

Students are evaluated on individual and ensemble skills in all principal areas of percussion (keyboard, snare drum, and timpani). The fundamental skills of intonation, ensemble sensitivity, proper utilization of the metronome, multi-tasking, sight-reading, stroke, sound production, and physical approach to the different instruments are all established or refined.

*Jury Requirements:*

A 20-minute assessment based on the above materials

**Second Year (Percussion)**

- Work on the fundamentals of sound and technique continues.
- Four-mallet keyboard skills are established or refined.
- Work on orchestral excerpts is begun.

### *Jury Requirements:*

An assessment of 20 minutes based on the above materials

### **Third Year (Percussion)**

- Work on orchestral excerpts continues.
- Standard solo works (accompanied and unaccompanied) are studied.
- Students are expected to prepare and audition for established music festivals.
- Preparation of the junior recital featuring snare drum or multi-percussion, timpani, and keyboard works from traditional or contemporary literature

### *Junior Recital*

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

### **Fourth Year (Percussion)**

- Work on orchestral excerpts continues.
- Work on music festival auditions continues.
- Extensive work on Graduate Studies audition repertoire (if applicable) is emphasized.
- Preparation of the senior recital featuring snare drum or multi-percussion, timpani, and keyboard works from traditional or contemporary literature

### *Senior Recital*

A recital of 50-55 minutes' music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

### *Method Books and Music Include:*

Abel, Alan: 20th Century Orchestra Studies for Timpani

Bach, J.S.: Sonatas and Partitas for solo violin

Bach, J.S.: Suites for Unaccompanied Cello

Carroll, Raynor: Orchestral Repertoire for Bass Drum & Cymbals

Carroll, Raynor: Orchestral Repertoire for Tambourine, Triangle & Castanets

Carroll, Raynor: Orchestral Repertoire for the Glockenspiel Vol.I

Carroll, Raynor: Orchestral Repertoire for the Glockenspiel Vol.II  
Carroll, Raynor: Orchestral Repertoire for the Xylophone Vol.I  
Carroll, Raynor: Orchestral Repertoire for the Xylophone Vol.II  
Carroll, Raynor: Orchestral Repertoire for the Snare Drum  
Carter, Elliott: Eight Pieces for Four Timpani  
Cirone, Anthony J.: Portraits in Rhythm - Complete Study Guide  
Delécluse, Jacques: Douze Etudes pour Caisse Claire  
Firth, Vic: The Solo Timpanist  
Friedman, David: Vibraphone Technique: Dampening and Pedaling  
Goldenberg, Morris: Classic Symphonies for Timpani  
Goldenberg, Morris: Modern School for Marimba, Xylophone, Vibraphone  
Goodman, Saul: Modern Method for Timpani - Revised Edition  
Green, G.H. (edited by Randy Eyles): Xylophone Rags with Piano Accompaniment  
Lang, Morris and Larry Spivack: Dictionary of Percussion Terms  
Levenson, Charles: Fifty Selected Studies for Violin  
Peters, Mitchell: Intermediate Snare Drum Studies  
Zwickler, Howard: Tone-Row Exercises for Mallet Percussion  
Rothman, Joel: Rolls, Rolls, Rolls  
Rothman, Joel: Teaching Rhythm

## **HARP DEPARTMENT**

### **B15. HARP STUDIES**

#### Jury & Recital Requirements

In the first two years, harp performance majors must perform a jury for the departmental faculty at the end of each academic year as prescribed below. All works are to be performed from memory with the exception of certain contemporary works which may be performed from score with written permission from the harp faculty.

#### **First Year (Harp)**

##### *Technique:*

All major and minor scales  
All major and minor arpeggios  
Etudes and Studies

*Jury requirements:*

A 15-minute assessment to include technique (as above) and representative portions, as directed by the jury, of:

- An etude
- A composition of Bach, Scarlatti or Handel
- A complete sonata by a Baroque or Classical Composer
- A substantial composition from the Romantic period and/or

**Second Year (Harp)**

*Technique:*

Studies and Etudes

*Jury Requirements:*

An assessment of 20-25 minutes to include technique (as above) and representative portions, as directed by the jury, of

- An etude
- A complete sonata by a Baroque or Classical Composer or one movement of a Classical Concerto
- A substantial composition from the Romantic period
- A composition from the 20th Century to the present

**Third Year (Harp)**

*Junior Recital*

A recital of 25-30 minutes of solo harp music and a one movement of standard harp concerto to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

**Fourth Year (Harp)**

*Senior Recital*

A recital of 50-55 minutes of solo harp music and a one movement of standard harp concerto, which

should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes)  
Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

## **B16. COMPOSITION STUDIES - Undergraduate and Graduate Requirements**

Students are required to compose at least 2 works each semester under the supervision of their studio teachers. During their studies, students are expected to compose for instrumentations ranging from solos to large ensembles, including orchestra. They should explore the various forms and compositional approaches found in contemporary music. Students are also strongly encouraged to incorporate traditional, folk and other instruments and ensembles available in the region, as well as computer music and live electronics in their compositions. Non-traditional performance/presentation media (installations, interactive sound works, online media, etc.) are also encouraged, where appropriate to the student's interests and goals. In consultation with their studio teacher, students determine which instrumentations and forms they will address each semester. Students are encouraged to use reading and performance opportunities that arise as avenues to address the above requirements. All composition students are required to attend the Monday Composition Studio Seminars.

Below shows the range of composition studies that addresses the requirements of the department.

### **First Year and Second Year - Undergraduate**

Solo instrumental work; Duo instrumental work, excluding piano; Solo piano work; Instrumental or Vocal work with piano or pitched percussion accompaniment; Trio work which may include the piano; Wind or Brass Quintet; Chamber work for 6-8 players; String Quartet.

### **Third Year and Fourth Year - Undergraduate**

Choral work (for SATB with or without accompaniment); Large Mixed Ensemble (western and non-western instruments) for 9-15 players; Orchestral work; Percussion Ensemble work for 3-6 players; Electroacoustic work; Solo or Multiple Instrument with Computer or with Electroacoustic Music.

### **First and Second Year - Graduate**

Students are to consult their studio teacher on the range of composition works for the duration of the graduate studies.

### Attendance at Department Events:

Every semester, the Composition department organizes events such as SoundBites, seminars by visiting composers and performers, composition readings and workshops, and recitals by visiting composers and ensembles. Students are required to attend these department events as well as the New Music Ensemble concerts.

### Performance Requirements:

Composition students are expected to have at least one performance (or presentation, in case of installation pieces or other electroacoustic media not involving live performance) of their composed works each semester, except for the 1st year students in their first semester. Students are to organize performances/presentations of their works on their own in consultation with their studio teachers, and are responsible for assembling their own musicians as necessary to rehearse and perform their works. For works to be performed at noon recitals, students are to seek approval from their studio teacher before registering with the Concert Office for a slot on the recital programme. For works to be performed at SoundBites Concerts, students are to submit their works to the composition faculty for consideration. For other presentation possibilities, please see your studio teacher well in advance.

### Jury Requirements for Undergraduate Years 1 - 3:

At the end of each semester, students are required to submit a portfolio of their works for jury grading. The deadline for the submission of the composition portfolio is the Monday of Exam Week 1 by 12noon. All portfolios are to be submitted to the Conservatory Academic Affairs Office. Late submissions will incur a penalty of half a letter grade per day. Guidelines for submitting the composition portfolio are listed below.

### Submission of Composition Portfolio:

Students must follow the guidelines below when submitting their portfolios at the end of each semester for grading. If there are further questions concerning the submission of the portfolio, please direct them to your studio teacher.

- Music must be presented to the highest standards possible. Handwritten scores should be very clearly copied, computer-notated scores should be of publishable quality, electro-acoustic compositions should be documented with a high quality recording and include full source code (MaxMSP patch, Csound file, etc.), etc.
- Audio and/or video recordings of the works submitted in the portfolio must be included.

Recordings from Noon Recitals, Soundbites, or other YST events should be included, if available. Otherwise, recordings can be MIDI realizations or readings recorded informally. Works involving indeterminate notation or improvisation must be accompanied by a recording that represents an accurate realization.

- A clear title page must be on the cover of each work.
- Programme notes must be included with each work detailing the ideas and motivations of the piece. These need not be extensive - 150 to 300 words for each work are appropriate.
- All scores including transposing instruments must clearly indicate if they are C scores or transposed scores.
- Semester 1 submissions must consist of two (2) works (scores and recordings) written under the supervision of your composition teacher in that semester. Only one (1) hard copy of each work is required.
- Semester 2 submissions must consist of two (2) works (scores and recordings) written under the supervision of your composition teacher in that semester. One (1) hard and One (1) soft (in PDF format) copy of each work are required.
- Students are to keep their own copies of the works submitted in the portfolio.
- Students may include works written for other composition-related course such as Computer Music or Orchestration, but they must have been worked on to a substantial degree with your composition teacher during weekly lessons. If you are unsure of meeting this requirement, please consult your studio teacher.

Submitted portfolios that do not meet the above guidelines will be returned as incomplete, and may be subject to late submission penalty.

### **Undergraduate Senior Year Project**

Fourth-year undergraduate composition students are given the opportunity to design a Senior Year Project (SYP) that furthers the trajectory of interests developed during their studio studies and related compositional activities undertaken at the Conservatory in their first three years. The specific format, content, and nature of the SYP are open. It could include a portfolio of original compositions, a single large-scale work, a sound or multimedia installation, or another composition-related project. The project should consist of a minimum of 25 minutes of music. It must be original material and not include work that has been previously assessed. It should be developed in

close consultation with the student's studio teacher. When the SYP is finished, it is submitted as a portfolio that includes the following for each work: 1) Score (where applicable); 2) Programme Notes; 3) Recording; and 4) Other relevant materials (Max patches, Arduino sketches, floor plans, circuit diagrams/schematics, etc.).

The Senior Year Project is a requirement for graduation.

### Performances:

All works in an SYP must receive performances by the end of the final semester of study. For works not using traditional performance settings (installations, for instance) the term "performance" can be broadly defined. Performances can take place on conservatory events, such as noon recitals, SoundBites, NME concerts, and the annual senior composition recital. If these events do not fit the nature of the project, students are encouraged to create events that do. In addition, students are encouraged to identify performance opportunities outside of the conservatory, working with ensembles and/or presenters both locally and internationally. Regardless of where performances take place, they must be recorded. A high-quality audio and/or video recording of each work is required as part of the SYP portfolio. The SYP portfolio is to be submitted to the Conservatory Academic Affairs Office prior to the date of the SYP Presentation. Late or incomplete submission of the SYP portfolio will incur a penalty of half a letter grade per day.

### Presentation:

In addition to the submission of the SYP portfolio, students are required to give a 25-30 minute presentation on their SYP at the end of semester 2. The presentation should provide a thorough and relevant analysis of the SYP works as well as clearly demonstrate the relationship between technical approaches and artistic goals. There will also be time given for Q&A. The SYP Presentation will be held during Exam Week 1. Students will be notified by the Academic Affairs Office on the time and date of the presentation.

### SYP Proposal Timeline:

The Senior Year Project must be approved by the composition department. After developing a SYP in consultation with his/her major study teacher, the student formally proposes it to the composition department. The deadline for proposal submission is the Monday of Reading Week in Semester 2 of Year 3. Students will be notified of approval by end of Reading Week.

### SYP Assessment Breakdown:

70% Portfolio

10% Performance

20% Presentation

Students are required to attain a minimum of a C grade in their Senior Year Project to pass.

Students who fail to attain the minimum grade must reschedule their SYP for the following semester.

### Jury Requirements for Graduate Year 1:

At the end of each semester, graduate students are required to submit a portfolio of their works for jury grading. The deadline for the submission of the composition portfolio is the Monday of Exam Week 1 by 12noon. All portfolios are to be submitted to the Conservatory Academic Affairs Office. Late submissions will incur a penalty of half a letter grade per day. Guidelines for submitting the composition portfolio are the same as those listed above (see *Submission of Composition Portfolio*).

### **Graduate Final Year Project**

Final year graduate composition students will design a yearlong composition project similar to the undergraduate senior year project. The project should comprise at least 25 minutes of music and attend an oral defense invigilated by a jury. The Graduate Final Year Project is a requirement for graduation.

### GFYP Proposal Timeline:

The Graduate Final Year Project must be approved by the composition department. After developing the project in consultation with his/her major study teacher, the student formally proposes it to the composition department. The deadline for proposal submission is the Friday of Week 1 in Semester 1 of Year 4. Students will be notified of approval by end of Week 2.

### GFYP Assessment Breakdown:

70% Portfolio

10% Performance

20% Oral Defense

Students are required to attain a minimum of a C grade in their Graduate Final Year Project to pass. Students who fail to attain the minimum grade must reschedule their GFYP for the following semester.

## **Assessment and Grading**

For Undergraduate Years 1-3:

Semester 1: Weekly Assessment (60%); Portfolio (40%)

Semester 2: Weekly Assessment (40%); Portfolio (60%)

For Undergraduate Year 4:

To accommodate a yearlong composition project, the assessment weighting in year 4 is different from that in years 1-3. The assessment weighting for Year 4 is as follows:

Semester 1 - Weekly Assessment (100%)

Semester 2 - Senior Year Project (100%)

For Graduate Year 1:

Semester 1: Weekly Assessment (60%); Portfolio (40%)

Semester 2: Weekly Assessment (40%); Portfolio (60%)

For Graduate Year 2:

Semester 1 - Weekly Assessment (100%)

Semester 2 - Graduate Final Year Project (100%)

## **VOICE DEPARTMENT**

### **B17. VOCAL STUDIES**

#### **First Year (Voice)**

Students will be required to prepare a minimum of 8-10 selections (songs or arias) each semester and will be expected to perform most of these from memory in masterclass and other settings. There will be a departmental Jury at the end of the second semester where the student will be expected to perform (memorized) 10 - 15 minutes of music selected from the semester 2 repertoire list. During year 1 students are expected to focus on repertoire in Italian and English. The repertoire must be approved by the voice faculty and be of the appropriate level of difficulty for this year.

#### **Second Year (Voice)**

Students will be required to prepare a minimum of 8-10 selections (songs or arias) each semester and will be expected to perform most of these from memory in masterclass and other settings. There will be a departmental Jury at the end of the second semester where the student will be expected to perform (memorized) 15 - 20 minutes of music selected from the semester 2 repertoire list. During year 2 students are expected to focus on repertoire in Italian, English and either German or French.

The repertoire must be approved by the voice faculty and be of the appropriate level of difficulty for this year.

### **Third Year (Voice)**

#### *Junior Recital in Voice:*

Presented at the end of the Junior year, students will be required to perform 20 - 30 minutes of music in a wide variety of styles and in languages including Italian, English and either German or French. This recital may be presented as a joint recital with another voice major, in which case the solo portion of the concert must still equal 20 - 30 minutes of music. Repertoire selected must be approved by the voice faculty and must be of a level which demonstrates significant technical and musical skills representative of Year 3 voice majors.

### **Fourth Year (Voice)**

#### *Senior Recital in Voice:*

Presented at the end of the Senior year, students will be required to perform a full-length recital (45 - 55 minutes of music) in a wide variety of styles and in languages including Italian, English, German and French. Students may petition the Head of Vocal Studies to present a thematic, chamber music or other recital and, based upon the students' individual background and studies, this may be allowed. Repertoire selected must be approved by the voice faculty and must be of a level which demonstrates significant technical and musical skills representative of Year 4 voice majors.

### 3.2.2.3 Bachelor of Music (Recording Arts & Sciences Major)

In line with the University's initiative to introduce Double Major Programmes in NUS, the Yong Siew Toh Conservatory of Music (YSTCM) offers a Second Major in Recording Arts and Sciences by combining courses in recording arts with the sciences and engineering. In conjunction with their primary major, this second major programme aims to equip students from various schools/faculties with a strong foundation as well as knowledge in key advanced topics in the burgeoning area of recording arts and sciences, and thus better prepare them for career opportunities in engineering and related fields focused on development of audio and music technologies.

#### Structure of the Second Major

a. In line with University guidelines, the second major will require students to complete 48 MCs (12 modules) within the following structure:

i. Completion of the following five compulsory modules:

Foundational Core Modules:

MUA1170 Basic Recording 1

MUA1171 Basic Recording 2

MUA2170 Multitrack Recording 1

MUA2173 Acoustics and Psychoacoustics OR

MUA2174 Musical Acoustics

MUA3270 Architectural Acoustics and Acoustical Measurement

ii. Completion of the following two Audio Programme Post-Production modules:

MUA3170 Audio Mixing

MUA4170 Audio Mastering

iii. Completion of the following five new modules which are project-based:

MUA2175 RAS Project 1

MUA2176 RAS Project 2

MUA3175 RAS Project 3

MUA4175 RAS Project 4

MUA4176 RAS Final Project

iv. most two modules of the second Major may be double-counted with other programmes.

b. Students applying for this major must have read H2 Maths and H2 Physics.

c. The plan is to continue to accept a small intake size of 2-4 students for AY 2014/2015.

d. Entry into the programme would be based on:

- application by students to YSTCM during their first year of study.
- completion of the modules in (b)
- a live audition to be conducted whenever deemed necessary

### **3.2.2.4 Joint Degree Programme**

In conjunction with The Peabody Conservatory in Baltimore, Maryland, USA, the Yong Siew Toh Conservatory of Music offers a Joint Bachelor of Music Degree for a small number of selected students at both institutions. Of the 8 semesters in the BMus, Conservatory students spend 5 semesters at the Yong Siew Toh Conservatory and 3 semesters at Peabody. Applicants are required to have a combined CAP score of at least 4.1 at the end of their first year of study. In addition, students must demonstrate excellent English language skills as well as with the recommendation of their major study teacher. Incoming first-year students who are interested in the Joint Degree programme should contact the Conservatory Academic Affairs Office as soon as possible during their first year of study at the Conservatory.

Application for the Joint Degree Programme will be available in Semester 1 of the academic year.

If students decide that they do not wish to continue in the Joint Degree Programme at the end of Semester 1 of their second year, they will have the option to return to the normal programme of study at their home institution, with the “semester away” credited as an exchange semester.

Candidates will follow the rules and regulations of both the host and home institutions relating to student conduct during their periods of candidature at each location, unless the Joint Degree Committee has granted prior approval of alternative arrangements.

Continuation on the Joint Degree Programme will be subject to the criteria and regulations of the institution where the student is currently resident and supervised by the Joint Degree Committee. Students must maintain a minimum CAP of 4.0 during their enrolment in the Joint Degree Programme in order to continue on the programme.

Withdrawal from the Joint Degree Programme will follow the home institution’s process. If a student withdraws from the Joint Degree Programme, the home institution will notify the host institution.

A student’s termination from the programme must be agreed upon by the Joint Degree Committee, as well as the home and host institutions.

Students who complete the programme successfully will be conferred the Bachelor of Music “NUS-Peabody Conservatory of Music, Johns Hopkins University Joint Degree Programme”. Students will have their degree conferred jointly by the home and host institutions, but will have their degree presented in the home institution.

### 3.2.3 Graduation Requirements

Students must read and pass a minimum of 160 MCs before they can be awarded the Bachelor of Music (Honours) degree of the University. All modules taken within the Conservatory must be graded. Upon completing all necessary course requirements, students may be awarded a B.Mus. degree classified as follows:

- First Class Honours
- Second Class Honours (Upper Division)
- Second Class Honours (Lower Division)
- Third Class Honours
- Pass

<b>HONOURS DEGREE CLASSIFICATION</b>	<b>CAP CUT-OFFS</b>
Honours (Highest Distinction)	4.50 & above
Honours (Distinction)	4.00 - 4.49
Honours (Merit)	3.50 - 3.99
Honours	3.00 - 3.49
Pass	2.00 - 2.99

The maximum period of candidature for the Bachelor of Music programme is five years. In addition to satisfying all degree requirements, students are expected to resolve any and all outstanding charges of misconduct and violations of academic ethics with the Academic Office in order to be approved for graduation.

### **3.2.4 Leave of Absence**

Students must apply for Leave of Absence if they expect to be absent from more than one class. The request needs to be supported with relevant medical documents or letters of invitation (in the case of external engagements). These students MUST seek the approval from the Director of the Conservatory or they will be regarded as being absent without permission and are liable to be withdrawn from school and/or lose entitlement to scholarship. Students should apply to the Director giving sufficient advance notice wherever possible. Students can obtain the Leave of Absence form from the Conservatory office.

Please refer to University's Leave of Absence for more details on leave application:

<http://www.nus.edu.sg/registrar/adminpolicy/LOA.html>

Undergraduate students on leave of absence for more than one semester must apply to the Conservatory Admissions and Academic Office for re-admission and certification of previously earned credits toward the degree or diploma programme. This process may include re-auditioning and placement tests in specific areas.

### 3.2.5 Grading System and Regulations

Students are awarded letter grades for the modules read at the Conservatory. The Cumulative Average Point (CAP) is the weighted average grade point of the letter grades of all the modules taken by the students. The grade point for each grade is as follows:

GRADE POINT	
A+	5.0
A	
A-	4.5
B+	4.0
B	3.5
B-	3.0
C+	2.5
C	2.0
D+	1.5
D	1.0
F	0.0

$CAP = \frac{\text{Sum (module grade point x modular credits for the module)}}{\text{Sum (modular credits)}}$

Where the module receives no modular credits, non-credit designations are given:

S Satisfactory

U Unsatisfactory

Students can only declare S/U option on modules taken outside of the Conservatory. All modules taken within the Conservatory must be graded.

3.2.5.1 Academic Warning and Dismissal

3.2.5.2 Examination Process and Review of Results

3.2.5.3 Satisfactory/Unsatisfactory Option/Grade-Free 1st SEM

3.2.5.4 Special Consideration During Examination

### **3.2.5.1 Academic Warning and Dismissal**

Under the University's examination rules, students have to obtain a minimum CAP of 2.0 in order to graduate from the Conservatory. Students will be given an academic warning if they obtain either a CAP or SAP of less than 2.0 in a semester. If the student's CAP or SAP falls below 2.0 for three consecutive semesters, or 1.5 for two consecutive semesters, the student will be issued a letter of dismissal by the Registrar and denied re-admission.

Students who are refused re-admission because of low CAP or SAP are allowed only one appeal. All appeals must be submitted to the Director of the Conservatory by the end of the first week of the next semester. The Conservatory reserves the right to expel a student whose academic standing or general conduct is considered unsatisfactory to the Conservatory and/or to the University.

### **3.2.5.2 Examination Process and Review of Results**

Continuous assessment (CA) and examination serve different pedagogical needs. Examination serves primarily to assess a student's understanding of the subject matter, whereas CA plays in addition a formative role in educational terms. For this reason, unlike examination scripts which are not returned to students, CA is returned to students with comments and/or discussion if appropriate, so that they may improve on their work. For many modules, CA constitutes a significant percentage of the final grade.

After the release of examination results, students may request a review through the Department. This review will verify whether the examination script has been marked completely and that all marks (including CA) have been correctly transmitted to the Board of Examiners. The review will not involve marking an examination script a second time. To do so at this juncture would be out of context with no relative comparison with the rest of the class. In order to maintain consistency of assessment for all students, the University therefore does not allow re-marking unless certain parts of the answer were not taken into account in the original assessment. In addition, the University reserves the right to review current students' results at any time and make revisions to these results in accordance with NUS' guidelines and policies. These reviews may arise from audit on past semesters' results or routine checks and reviews conducted by faculties during the semester. There will however be no adjustment of results once a degree has been conferred. A S\$10 charge is imposed to deter frivolous requests to review examination results. It also goes towards defraying the administrative cost for such reviews.

### **3.2.5.3 Satisfactory/Unsatisfactory Option/Grade-Free 1st SEM**

Under the S/U mechanism, letter grades are assigned to modules. Students may choose to retain the letter grade and have it factored into the computation of their Cumulative Average Point (CAP), or choose to exercise the S/U option on a module, in which case the letter grade will not be shown on the transcript nor computed towards the CAP. An 'S' grade is assigned if a student receives a 'C' grade or above for the module. Conversely, students will receive a 'U' if the grade obtained is lower than a 'C' grade. Students will receive credits towards the degree only if they attain a 'Satisfactory' (S) grade.

For students admitted from AY2014/2015 onwards, up to 32 MCs may be taken on an S/U basis, which may be exercised

- during the student's first semester, for up to 20 MCs; and
- any time during a student's candidature, for up to 12 MCs.

Once an 'S' or 'U' grade is assigned to a module, it will count towards the 32-MC limit that can be taken on an S/U basis.

The S/U option will apply to all Level 1000 modules (with or without pre-requisites) and Level 2000 modules without other NUS modules as pre-requisites, unless otherwise stipulated by the Faculties/Departments.

The S/U declaration exercise will be conducted upon the release of examination results and will end by the stipulated deadline, which will be announced each semester. Students will exercise their S/U option during this period for any module that permits the S/U option. Thereafter, the student's decision will be considered final.

The Grade-free First Semester scheme, in the form of Satisfactory/Unsatisfactory (S/U) option, aims to provide a supportive and enabling environment for NUS undergraduates to make a successful transition into the academic and social culture of university life. It serves to facilitate a transformation in students' mindsets towards grades and learning in the university setting, as well as enable students to leverage opportunities for a holistic education. The Satisfactory/Unsatisfactory (S/U) option is also intended to encourage students to pursue their intellectual interests, without undue concern that exploring a new subject area may adversely affect their CAP.

Within the Conservatory, first year students enrol in a basket of different modules across their respective majors. With regards to the grade-free first semester, the following scheme has been established to maximise the grade-free option for up to 20 MCs whenever possible across two semesters instead of only one semester. The global rule of a maximum of carry forward 8 MCs to Semester 2 applies to all cases.

## Strings

For String students including the harp majors, you can S/U MCM1 and CAM1. Students who have taken an external module can S/U the module as well. The proposed carry-forward S/U MCs to Semester 2 is 8 MCs, regardless of whether the first-year students have taken any 4 MC external module in the first semester.

## Woodwinds, Brass and Percussion

For Woodwinds, Brass and Percussion students, you can S/U MCM1 and CAM1 and another 2 MC module (i.e. First-Year Woodwinds Class for Woodwinds students, First-Year Brass Class for brass students and Basic Mechanics of Percussion for Percussion students).

Students who have taken an external module can S/U the module as well. The proposed carry-forward S/U MCs to Semester 2 is 8 MCs for those students without an external module, and 6 MCs for those students taking an external module in Semester 1. This is because the students who are taking an external module in Semester 1 would already be able to S/U 14 MCs in Semester 1.

## Piano and Composition

For Piano and Composition students, you can S/U MCM1 and CAM1. Piano students can also S/U Accompanying 1 and Piano Ensemble 1, and Composition students can also S/U Desktop Music Production and Applied Secondary A. The proposed carry-forward S/U MCs to Semester 2 is 8 MCs for those students without an external module, and 4 MCs for those students taking an external module in Semester 1. This is because the students who are taking an external module in Semester 1 would already be able to S/U 16 MCs in Semester 1.

## Voice

For Voice students, you can S/U MCM1, CAM1, Chamber Singers 1 and Diction for Singers 1. For those students without Italian 1 for Singers in Semester 1, the proposed carry-forward S/U MCs to Semester 2 is 8 MCs, and 5 MCs for those students taking Italian 1 for Singers in Semester 1. This is because the students who are taking Italian 1 for Singers in Semester 1 would already be able to S/U 15 MCs in Semester 1.

## Recording Arts and Science

For Recording Arts and Science students, they would follow existing University policy as all students would be able to S/U to a maximum of 20 MCs in their first semester in the first year.

Under the new S/U policy, besides the 20 MCs of S/U that can be used in the first year, students can use up another 12 MCs of S/U anytime in their undergraduate career.

In general, these 12 MCs of S/U can only be used on all Level 1000 modules, and Level 2000 modules without a NUS pre-requisite module. The exception to this rule is language modules offered by the Centre for Language Studies, where all levels of modules can be S/Ued.

### 3.2.5.4 Special Consideration During Examination

A student whose performance in an examination has been affected by illness or other causes may apply for special consideration. Such causes may include:

- Debilitating illness or psychological condition (e.g. hospitalisation, serious injury, severe asthma, high fever, severe anxiety or depression).
- Bereavement in the immediate family - this normally refers to the loss of parent, grandparent, sibling, spouse or child.
- Serious trauma (e.g. victim of crime, accident or disaster).

Ailments that do not affect adversely a student's performance in an examination (e.g. slight cold, sore throat, headaches or mild discomfort alone) normally will not constitute sufficient reason for special consideration to be granted.

To apply for special consideration during an examination, the student is required to fill in an "Application for Special Consideration Form" which may be downloaded from the NUS Student Portal at:

<https://myportal.nus.edu.sg/studentportal/academics/all/docs/Special-Consideration-Form.pdf>

The assessment of the medical condition may only be accepted if it is done by a medical practitioner registered with the Singapore Medical Council (SMC). Traditional Chinese Medicine practitioners are not registered with the SMC and their assessments will not be accepted. For consultations at the University Health Centre (UHC), the form will be forwarded directly to the Conservatory Academic Affairs Office.

Notwithstanding the above, the Board of Examiners will review each case and its decision on the causes to be taken into consideration shall be final. The submission of this application does not guarantee that an Incomplete (IC) grade will be granted.

### **3.2.6 Selection Criteria for Dean's List**

In recognition of outstanding achievements in each semester, top students are selected for inclusion on the Dean's List.

The selection criteria are as follows:

1. Full-time status in the undergraduate programme. All full-time Conservatory students must be registered for at least 15 MCs per semester.
2. Semester Average Point (SAP) calculated based on all modules attempted in the semester.
3. Must not have failed or received a U (Unsatisfactory) grade in any module taken during the semester.

The Conservatory reserves the right to review the criteria for the Dean's List.

### **3.2.7 English as a Second Language**

First-year international students whose native language is not English are required to sit for the Qualifying English Test. Students who fail this test will be placed in the appropriate class level for required English language instruction. In some cases, students may be required to undertake some intensive classes in English prior to commencement of studies.

### **3.3 Guidelines for Applied Major Study and Student Exchange Programme**

#### Scheduling Applied Major Study Lessons

A student should give a copy of his/her class schedule to the teacher when arranging Applied Major Study lessons. Students should give priority to arranging applied major study lessons with their teachers prior to scheduling chamber ensemble rehearsals. Lesson times should not conflict with scheduled classes.

Whenever possible, individual Applied Major Study lessons should be held on the same day every week during the semester. All lessons, including make-up lessons, should be scheduled on weekdays whenever possible.

Students must not receive tuition in relation to their major study from any other source unless their major study teacher has agreed to this.

It is not recommended for Applied Major Study teachers to schedule regular lessons on Sundays.

#### Change of Applied Major Study and Major Teacher

Students requesting for a change of Applied Major Study must submit a request to the Director through the Conservatory Student Affairs Office and qualify through auditions with the appropriate faculty.

Students may request their preference for a teacher at the the beginning of their course of study and may be assigned to their teacher of choice wherever possible. However, if the preferred teacher's studio is full, or if the preferred teacher cannot accept the student, the student will be assigned to other available teaching studios.

If a student has compelling reasons to change to another Applied Major Study teacher during the course of study, the student should discuss the intention with the major study teacher and the respective Head of Department first before seeking the permission with the Conservatory Director, through the Conservatory Student Affairs Office.

#### Accompanying Policy

The Conservatory provides faculty accompanists for Conservatory sanctioned events, major lessons, studio classes, Noon Recitals, SoundBites, Junior and Senior Recitals, Concerto Competitions, master classes and Juries on a limited basis. Arrangements must be made through the student's Applied Major Study teacher with a member of the Conservatory accompanying staff.

While student pianists are encouraged to work with their fellow students in duo contexts, they must receive permission from their piano teacher prior to making a commitment to accompany any student.

Students must notify the accompanists well in advance of any performances in which services of the accompanists are needed.

Students have to provide the accompanists with piano scores at least one month before the first rehearsal.

Before each rehearsal, students are required to know their individual parts as well as the piano and/or orchestral parts. Unprepared students will be dismissed from rehearsals.

Students are required to maintain a professional demeanour and attitude with the accompanists at all times. Punctuality is mandatory.

Failure to comply with the above policies will result in cancellation of the rehearsal. If, due to unforeseen circumstances, students were to be late or rehearsals needed to be cancelled, accompanists must be informed immediately. A student forgetting to attend a rehearsal will be reported to the respective major teachers as well as to the Head of Department.

Any activity not related to the Conservatory (such as international competitions, outside performances, auditions, and recordings for personal usage) must be approved by the respective major teachers, and in compliance with Conservatory policy. Any services rendered by accompanists for such events will be charged accordingly. Recordings of all sorts will be charged accordingly as well.

### Jury Requirements

Students who are registered for Applied Major Study must perform a jury for the departmental faculty at the end of each academic year except at the end of their third year (normally a Junior Recital), and the end of their fourth year (mandatory Senior Recital). Young Artists who are not registered for Applied Major Study to receive credits must also perform a jury at the end of each academic year. There are specific requirements for jury examinations set by the individual studio teachers. All students are expected to know the requirements for their departmental juries and to check for updates with their teachers. Jury grades will be counted towards the overall assessment for the Applied Major Study for the semester.

Students who are not able to perform juries due to illness, injury, or approved absence will have to take a make-up jury during the first week of the following semester. The Academic Affairs Office must be contacted prior to examination week.

## Recitals

Recitals are a vital part of the performance-based degree programme at Yong Siew Toh Conservatory.

Third-year students would normally undertake a Junior Recital: in exceptional circumstances, they may be allowed to perform an end-of-year jury subject to the approval of the relevant Head of Department and on the recommendation of the Applied Major Study teacher. The length of the Junior Recital must be 25-30 minutes of playing time with no intermission.

Fourth-year students must perform a Senior Recital to fulfill the graduation requirements. The Senior Recital must be 50-55 minutes of playing time, with the total duration of the Senior Recital including intermission not to exceed 65 minutes.

Each student may have a one-hour (Juniors) / two-hour (Seniors) dress rehearsal on the Concert Hall stage. The Concerts & Events Office schedules the dress rehearsal on a first-come, first-served basis.

Heads of Department are responsible for the selection of jury members, which will include a full-time Conservatory faculty member. The comments from the panel members will be released to the student about three days following the recital. Heads of Departments are responsible for ensuring the quality of student performances in all recitals.

## Grading

Students must attain a minimum C grade for Senior and Graduate Recitals to pass. Students who fail to attain the minimum grade must reschedule the recital.

## Repertoire Requirement

There is no specific repertoire requirement except that works should be selected from what is generally regarded as recital repertoire (i.e. music for solo instrument or with piano). Arrangements, particularly concertos, should only be performed where the instrument concerned has a limited range of recital possibilities. The memory requirements for recitals are the same as would be expected in a professional context. Instrumental performances, particularly in wind and brass would benefit from the added projection and communication in a performance with the absence of a music stand. Students are encouraged to memorise the music and should plan their Senior Recital repertoire at an early stage to give time for proper preparation. When a performer begins to play from memory after using music, the stand should be moved well away and turned away from the audience.

Complete works should normally be selected – credit is given for a group performance only when the performance is of equivalent or higher standard compared with the rest of the programme. A weak group

performance can detract from the grade. When chamber music is programmed, the recitalist must take the lead in the group and should not be overshadowed by guest musicians. Performances should not result in a party atmosphere, which is inappropriate in a Senior Recital context, as such performances inevitably have to be disregarded in assessment.

Concertos should not normally be included in Senior Recital programmes, but if included they must be played from memory unless otherwise indicated in the individual instrumental syllabus.

### Recital Dates

The Academic Affairs Office, in consultation with the studio faculty schedules the recital dates. Dates will be allocated by 1 November with all recitals to be scheduled in March or April the following year.

### Cancellation of Recital

Students may only seek approval from the Conservatory Director through the Academic Affairs Office to cancel a recital in cases where there is documented injury, illness, or emergency. In such situations, the recital may be cancelled without a fee. The student may reschedule the recital depending on the availability of the remaining recital dates/times.

### Programme Information

The programme must be submitted to the Concerts & Events Office at least two weeks before the scheduled recital. An Arial 12-point font size typed programme and typed programme notes (A4 size paper, maximum 2 pages) must be emailed to the Concerts & Events Office as part of the submission. The programme should fit within one side of the page and there is no need for the movement headings to be repeated in the notes. The programme notes are not graded but are a mandatory part of the recital examinations.

Stage requirements for piano, music stands and chairs should be clearly indicated in the Programme Form. Once the Programme Form has been submitted, a S\$25 fee will be charged for any changes.

### Programme Notes

All recital students should write concise programme notes for the works they are performing. These notes should consist of approximately 5 to 6 lines for each work, generally including the following information:

- The composer's dates (in the heading)
- The arranger's name
- The date of the composition

- The reason the composition was written
- A brief description of the movements (i.e. dance style, fugal, lyrical melody, contrasts, etc.)
- The reason for an arrangement, and who is responsible for it (if applicable)

Programme notes should *not* include:

- A general biography of the composer
- A survey of all of the composer's works
- An elaborate harmonic and/or formal analysis of each work
- A description of orchestral colour
- A thank you section to all and sundry
- Identifying all the difficult bits of the work

The recitalist's name should be mentioned on the inside page of the programme. Staff pianists and additional performers (e.g. a conductor, singer or unseen operator of electronics) should be credited properly. For performances that include a chamber group, all the names of the performers including the main recitalist must be included.

Students are reminded that plagiarism is an act of academic dishonesty which the University does not condone. Students should take the opportunity to produce original programme notes and materials to demonstrate an honest intention to show a personal reaction to the music.

### Student Exchange Programme

As part of the collaboration with the Peabody Institute of the Johns Hopkins University, students enrolled in the Bachelor of Music (Honours) Degree programme at the Conservatory have the opportunity to apply to spend one academic semester undertaking equivalent studies in Peabody. The Conservatory also has exchange agreements with the Haute école de musique de Lausanne, Conservatoire de musique de Genève, Royal Conservatoire of The Hague and the Sibelius Academy, enabling students to undertake a semester's exchange in Europe.

Students selected for the exchange programme will enrol in classes in the partner university, and receive only credit transfers towards their graduation requirements in the Conservatory.

### Course Selection and Transfer of Credits

Students embarking on the Joint Degree Programme or exchange programme should map their modules before going to Peabody. Students can approach their respective faculty year mentors for advice on the modules they should take to fulfil their academic requirements. Please submit the Study Plan Form (obtainable from the Academic Affairs Office) for approval at least two weeks before departing for Peabody.

The Academic Affairs Office will advise students whether the modules they choose to take at Peabody can

be mapped back to NUS.

For students on the exchange programme, only credits for all modules passed at Peabody will be transferred back to NUS. Grades will not be transferred back to NUS.

For students on the Joint Degree Programme, with the exception of major study grades and credits taken at Peabody, all other modules read at the host university will be granted credit transfer without grades at the home institutions.

#### Fulfilment of Electives in Partner Universities

Students going on the Joint Degree Programme and exchange programme are encouraged to choose music electives from Peabody to fulfil their unrestricted elective requirements (a minimum of 18 MCs). As far as possible, these electives will be mapped back to the Conservatory's music electives.

Students can also choose to take Professional Development (PD) electives (a total of 2 modules, each worth 3 MCs) over at Peabody, which will also be mapped back to the Conservatory's PD electives.

For GEMS/Humanities requirements (a total of 4 modules, each worth 4 MCs), students may take modules under the Humanities category of modules at Peabody to fulfill the 16 MCs GEM requirement. However, students are to note that approval needs to be sought by the University's General Education Committee (GE) to map back a module as a GE module.

Details on how to apply for module mapping may be found on the website:

[http://www.nus.edu.sg/gem/about\\_sep.htm](http://www.nus.edu.sg/gem/about_sep.htm)

Students are also free to choose modules taught at The Johns Hopkins University. However, if the modules are not music-related, approval to map the modules will have to be sought from the respective faculties and departments in NUS, depending on the subject area of the module (e.g. students taking language modules will need to seek mapping approval from the Centre for Language Studies). Students should approach the Conservatory Academic Affairs Office for assistance in facilitating the mapping approval process.

## **3.4 Financial Assistance and Awards**

### **Conservatory Scholarships**

The Conservatory awards scholarships based on student's performance at the audition and the needs of the school. The scholarships are renewed on a year-by-year basis for the duration of the student's degree, depending on the student's progress, up to a maximum of 4 years.

Students on scholarship who receive living allowances from the Conservatory should note that they are not allowed to undertake any outside engagements except with the Singapore Symphony Orchestra or other professional ensembles approved by the Director of the Conservatory. Failure to abide by this ruling may cause the student to lose his/her scholarship.

Undergraduates on the Conservatory scholarship that covers living allowance can expect to receive the monthly payment in the middle of each month during academic semesters, except for August which will be paid at the end of the month. Stipend is not posted to students during vacation.

The Conservatory has established a Student Artistic Development Fund through donations from sponsors. This fund will be used to sponsor outstanding Conservatory students to participate in international competitions. The Fund can be used for expenses such as competition/festival fees, airfare, accommodation, ground transport and other incidental expenses. Students should obtain a Financial Assistance Form (Form SA-02) from the Administration Office and submit their applications for funding to the Conservatory Ensembles & Professional Development Office through Ms Jenny Lee.

## 3.5 Performance

The Yong Siew Toh Conservatory offers numerous performance opportunities which form an important element of the Conservatory's curriculum. Students are presented in solo recitals, large and chamber ensembles, as well as masterclasses conducted by distinguished visiting artists.

All events are scheduled by the Concert Office, in consultation with faculty members and the Director. There are no concerts, recitals, or masterclasses scheduled during University vacations, national holidays, reading week, or examination periods.

### Concert Attire/Stage Etiquette/Recordings

All students should have their own concert attire.

#### Large Ensembles

*Attire for men:*

Black dinner jacket, white long-sleeved shirt, black trousers, black bow tie, black shoes and black socks.

*Attire for ladies:*

Long, black ankle-length dress, with sleeves of at least  $\frac{3}{4}$  length. Instead of a dress, it is also permissible to wear a black blouse with black pants or an ankle-length black skirt. Black court shoes.

#### Solo and Chamber Performances

For solo and chamber performances, students are expected to dress in a manner consistent with professional practice, taking into consideration the seriousness of the performance context.

The dress guidelines are strictly enforced to ensure that every student presented in concert is dressed professionally. Any student who is inappropriately dressed for a concert may not be allowed to perform in the concert.

### Stage Etiquette

Students are required to consult the studio faculty for advice on platform manners and are expected to observe the following basic stage etiquette as follows:

- Stage management should be discussed with the Concerts & Events Office well before the Recital. Movement of stands and chairs should be kept to an absolute minimum and recitalists should ensure that

accompanists and helpers (e.g. page-turners) are aware of the importance of the occasion and dress appropriately.

- Students are to make sure that they are at the appropriate entry point of the stage well in advance of the start of the performance (or that stage managers are aware of their whereabouts).
- Students should remember that a performance begins immediately upon entering the performance area and does not end until they leave it.
- Music scores should not be carried on or off stage by soloists unless absolutely necessary.
- Applause should be acknowledged confidently. On entry to the platform, performers should try to avoid crossing in front of each other.

## **Recordings**

Concerts presented by the Conservatory may be audio and/or video recorded for educational and archival purposes. The Conservatory reserves all rights to these audio and video recordings, including the right to broadcast, license, assign, and distribute the recordings in all media for any purpose and without limitation.

Students who wish to review the recordings may do so in the Music Library where the recordings are archived.

Recordings of students' performances at the Monday Noon Recitals will be available on file in the Music Library so that they can review the performances with their teachers.

All faculty and student ensemble performances will be recorded unless a request is submitted otherwise to the Concert Office.

### [3.5.1 Large Ensembles](#)

### [3.5.2 Chamber Music](#)

### [3.5.3 Noon Recital Series/Wednesday Soundbites Series](#)

### **3.5.1 Large Ensembles**

The Conservatory Orchestra and the New Music Ensemble are the largest student ensembles at the Yong Siew Toh Conservatory. Placement auditions are held during the first week of the first semester every year, and are required for all new and returning students. All orchestral majors must be members of at least one of these ensembles. Some students may be assigned to perform in more than one large ensemble.

Participation in the Conservatory Orchestra provides comprehensive orchestral training and performance experience exposing students to a wide range of musical compositions. Each season, the Conservatory Orchestra performs a minimum of four public concerts at the Yong Siew Toh Conservatory of Music with a programme that includes a cross-section of the standard orchestral repertoire and contemporary orchestral literature. The orchestra also rehearses and performs with visiting guest conductors as well as orchestral readings on orchestral works by Conservatory composition students.

The Conservatory New Music Ensemble focuses on works written during the last 40 years. Each season, the Conservatory New Music Ensemble performs a minimum of two concerts. The group's repertoire will include iconic works of international significance, new works by international and Singaporean-based composers as well as first performances of pieces by student composers.

The Conservatory organises a Concerto Competition each year. The Orchestral Final (held in the second semester) is preceded by four Section Finals (Strings, Piano, Wind/Brass/Percussion/Harp, and Voice), which take place in late October. Dates for the preliminary rounds and the finals are announced at the beginning of the academic year.

### **3.5.2 Chamber Music**

The study and performance of chamber music is an essential feature of the Conservatory's curriculum. A semester's work should lead to a public performance by each ensemble. Chamber music masterclasses by visiting artists also take place during the semester.

Students perform in a wide range of ensemble groups from piano trios, wind quartets and brass quintets to percussion ensembles. Chamber music coaching is provided in all faculties by members of the artist faculty and the T'ang Quartet, the Conservatory's Quartet-in-Residence.

All groups must submit their members' names and repertoire to the department co-ordinators below for approval:

#### Strings

The T'ang Quartet Quartet-in-residence

Ms Yap Pei Ying Orchestra and Ensembles Manager

#### Winds

Adjunct Assoc Prof Zhang Jin Min Head of Woodwind Studies

#### Brass

Mr Brett Stemple Head of Brass Studies

#### Percussion

Mr Jonathan Fox Artist Faculty, Percussion

#### Piano-based Ensembles

Assoc Prof Albert Tiu Associate Professor, Piano

Ms Yap Pei Ying Orchestra and Ensembles Manager

According to the needs of each ensemble, coaches may space coaching sessions evenly over the semester or concentrate them over a shorter period of time. Every ensemble is expected to set aside regular times

for rehearsal each week in addition to their coaching.

When forming groups, the chamber music faculty will make every effort to accommodate ensemble assignments and class schedules to ensure the availability of ample rehearsal time. Every attempt will be made to honour students' group requests, provided that their levels of experience, ability and schedules match favourably.

Students who perform at an exceptional level may take the Advanced Chamber Ensemble module as an Unrestricted Elective.

Chamber music groups have various opportunities to perform at the Conservatory, most commonly in the regular chamber music concerts and in the weekly Monday Noon Recital series.

### **3.5.3 Noon Recital Series/Monday Soundbites Series**

The weekly Noon Recital Series presents a platform for Conservatory students to perform before their peers and the general public. These campus recitals feature a variety of solo and ensemble performances.

Attendance is compulsory for all students throughout the course of the four-year undergraduate programme. Students need to maintain an 80% attendance rate (10 out of 13 recitals) in order to receive a 'S' (Satisfactory) grade.

SoundBites on Mondays offers 3rd and 4th year students and ensembles an additional opportunity to play for slightly longer than in the Wednesday Noon Recital Series. Scheduling for this series is also done as below.

#### Scheduling

Scheduling of Wednesday Noon Recitals is done through the Concert Office. The Concert Office reserves the right to schedule students depending on the suitability of the programme, venue and time availability. Recitalists are expected to be appropriately dressed for Monday noon performances.

#### Performance Allocation

Students must identify works to be performed, including their performance duration which must not exceed 10 minutes. The programme should be discussed with the major study teacher prior to submission to the Concerts & Events Office. The major study teacher should also be copied into the email at the time of submission.

Students should submit performance requests by email to Ms Poo Lai Fong at [laifong@nullnus.edu.sg](mailto:laifong@nullnus.edu.sg) (filling in the Noon Recital SoundBites Registration Form), downloadable from the Student Portal) according to the following timetable:

Noon recital proposals for -

August - September: submit by 1 August

October - November: submit by 1 September

January - February: submit by 1 December

March - April: submit by 1 February

Departments will be allocated spaces per period based proportionally on the student numbers in the department. The proportion of spaces works out approximately as follows:

Strings (approximately 3 slots per fortnight)

Wind, Brass and Piano (1 slot per fortnight)

Percussion/Harp, Composition, Voice (1 slot per month)

A small number of spaces (3 slots per month) will also be held for ensembles, which will be nominated by the Ensembles Office in consultation with ensemble co-ordinators.

Allocation of spaces will be at the discretion of the relevant Head of Department but normally students would only be assigned one slot per year in noon recital. Students are to note that dates selected within the period being assigned (e.g. August to September) will be at the discretion of the Head of Department.

Any additional spaces (i.e. not taken up by the designated department) will be allocated from reserve players selected by the Heads of Department.

For the first series of concerts (i.e. August to September), the first two concerts will be by invitation, linked to the results achieved in juries or junior recitals in the previous semester. Students chosen for these two concerts will still be eligible to apply for a noon recital slot during the course of the year.

The SoundBites series is held in the Orchestra Hall at 12:15pm on Mondays. Students interested in performing in this series are welcome to submit an application to laifong@nus.edu.sg, using the same form as for Noon Recital. Each student/chamber group may propose a 20-minute repertoire with each SoundBites featuring two performances. Students are required to submit a Registration Form, approved by their Major Study teacher with the finalized repertoire, which will be featured in the Concert Calendar.

### Piano Accompaniment

Students who require piano accompaniment should approach their respective applied major study teachers for arrangements for faculty or student accompanists.

### Changes to Repertoire

Students should inform the Concert Office of any changes made to repertoire or performance date no later than one week before the scheduled performance.

The Concert's & Events Office will confirm students' Monday Noon Recital time at least one week in advance of the performance date.

### Rehearsals

Rehearsals for Wednesday Noon Recitals take place in the morning on the day of the recital. Rehearsal schedules are sent to each Conservatory faculty member as well as posted on notice boards a week prior to the recital. Students are advised to check the notice boards regularly for updates and to report punctually to the venue at the scheduled rehearsal times. In addition, it is the student's responsibility to notify their teacher(s) in advance if classes are to be missed. Failure to notify the teacher(s) will be considered an unexcused absence.

### Cancelling a Performance Date

Students who are unable to perform at a Wednesday Noon Recital due to extenuating circumstances must notify the Concert Office no later than two weeks prior to the Noon Recital date.

## **4 Graduate Education**

4.1 [Degree Offered - Master of Music](#)

4.2 [Overview](#)

4.3 [Goals and objectives](#)

4.4 [Student Learning Outcomes](#)

4.5 [Structure of the programme](#)

4.6 [Student Admission](#)

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## **4.1 Degree Offered - Master of Music**

## 4.2 Overview

Starting from AY 2014/2015 onwards, the Conservatory is introducing the Masters of Music degree, with particular specializations in three main areas:

- instrumental (orchestral instruments and piano)
- conducting
- composition

This degree, with a duration of two years full time, is open to all qualified Singaporean candidates (both Singaporean Citizens and Permanent Residents will be considered.) The degree includes an annual enrolment of approximately 6 students per year - 12 students at steady state - and is targeted particularly at the following Singaporean candidates:

- Those just completing a qualifying Bachelor of Music degree in Singapore
- Those returning to Singapore after completing appropriate university-level studies overseas
- Current Singaporean music teachers with a strong capacity in one of the major study areas who wish to upgrade and advance their professional qualifications.

### **4.3 Goals and objectives**

The Conservatory's goals for the Master of Music degree are threefold:

1. to promote higher level music study in the individual's major study area (i.e. instrumental, conducting, composition);
2. to develop both instrument-specific and group pedagogical capacities relevant to both the Singaporean and international music education communities;
3. to develop ancillary professional studies to complement the performance and pedagogical studies needed for success in the music industry.

## 4.4 Student Learning Outcomes

Students in the Master of Music programme will be expected to acquire:

- a high level of practical performance competence in their major study instrument, conducting, or composition
- a deeper knowledge of musical interpretation and performance, keeping in mind the stylistic features which define various musical traditions
- experience with high level involvement in chamber, choral and / or orchestral music contexts, in many cases playing leading roles of responsibility in the various ensembles (i.e. first chairs in the relevant orchestra section, etc.)
- an understanding of a range of fundamental approaches to music pedagogy from both a theoretical and practical perspective
- professional development experience in a wide range of performance and teaching contexts
- the ability to teach music in a variety of solo and ensemble settings

## 4.5 Structure of the programme

### MASTER OF MUSIC DEGREE PROGRAMME

The Master of Music Degree is a two-year, full-time programme of study designed for those just completing a qualifying Bachelor of Music degree in Singapore; or returning to Singapore after completing appropriate university-level studies overseas; or current music teachers with a strong capacity in one of the major study areas who wish to upgrade and advance their professional qualifications. The programme aims to promote higher level music study in the individual's major area (i.e. instrumental, conducting, composition), develop both instrument-specific and group pedagogical capacities relevant to both the Singaporean and international music education communities and to develop ancillary professional studies to complement the performance and pedagogical studies needed for success in the music industry.

Successful completion of the Master of Music degree includes the completion of 80MCs, with a minimum CAP result of 3.0. The curriculum is weighted at 70% performance (56 MCs, averaging 14MCs per semester) and 30% professional studies (24 MCs, averaging 6 MCs per semester.)

#### Curriculum Outline for Orchestral and Piano Majors

##### MAJOR (70% = 56 MCs)

- Major study 4 semesters
- Activities related to major study (i.e. accompanying / sight reading, literature and repertoire, etc) 4 semesters
- Recitals (end of Semesters 2 & 4) 2 semesters
- Ensemble activities 4 semesters

##### MINOR (30% = 24 MCs)

- 6 MCs per semester, selected from the Professional Studies basket of modules (see full listing p. 4) 4 semesters

#### Curriculum Outline for Conducting Majors

##### MAJOR (70% = 56 MCs)

- Major study 4 semesters
- Activities related to major study (i.e. score reading, analysis, orchestration, composition) 4 semesters

- Recitals (end of Semesters 2 & 4)                      2 semesters
- Ensemble and chamber music conducting activities      4 semesters

MINOR (30% = 24 MCs)

- 6 MCs per semester, selected from the Professional  
Studies basket of modules (see full listing p. 9)      4 semesters

#### Curriculum Outline for Conducting Majors

MAJOR (70%= 56 MCs)

- Major study    4 semesters
- Activities related to major study (i.e. modules in  
theory, sonic arts, computer music,  
desktop publishing)                                      4 semesters
- Composition portfolio submissions (semesters 2 & 4)      2 semesters

MINOR (30% = 24 MCs)

- 6 MCs per semester, selected from the Professional  
Studies basket of modules (see full listing p. 9)      4 semesters

### **Curriculum Breakdown for Orchestra and Piano Majors**

Year 1, Semester 1

MCs

Major 70%

- MUA5161 Major study 5A (including class activities  
related to major study development)                      10
- Ensemble (large and/or chamber)                      4

Minor 30%

- Modules chosen from the Professional Studies basket      6

Total: 20

Year 1, Semester 2

Major 70%

- MUA5162 Major study 5B (with preliminary Masters recital) 10
- Ensemble (large and/or chamber)                      4

Minor 30%

- Modules chosen from the Professional Studies basket      6

Total: 20

## Year 2, Semester 1

### Major 70%

- MUA6161 Major study 6A (including class activities related to major study development) 10
- Ensemble (large and/or chamber) 4

### Minor 30%

- Modules chosen from the Professional Studies basket 6

Total: 20

## Year 2, Semester 2

### Major 70%

- MUA6162 Major study 6B (with final Masters recital) 10
- Ensemble (large and/or chamber) 4

### Minor 30%

- Modules chosen from the Professional Studies basket 6

Total: 20

## **Curriculum Breakdown for Conducting Majors**

### MAJOR (70% = 56 MCs)

- Major study 4 semesters
- Activities related to major study (i.e. score reading, analysis, orchestration, composition) 4 semesters
- Recitals (end of Semesters 2 & 4) 2 semesters
- Ensemble and chamber music conducting activities 4 semesters

### MINOR (30% = 24 MCs)

- 6 MCs per semester, selected from the Professional Studies basket of modules (see full listing p. 9) 4 semesters

### Sample Programme:

Year 1, Semester 1                      MCs

### Major 70%

- MUA5161 Major study 5A (including conducting activities related to major study development) 10

- Ensemble and chamber music conducting activities 4
- Minor 30%
- Modules chosen from the Professional Studies basket 6

Total: 20 MCs

Year 1, Semester 2

Major 70%

- MUA5162 Major study 5B (with preliminary Masters conducting recital) 10
  - Ensemble and chamber music conducting activities 4
- Minor 30%
- Modules chosen from the Professional Studies basket 6

Total: 20

Year 2, Semester 1

Major 70%

- MUA6161 Major study 6A (including conducting activities related to major study development) 10
  - Ensemble and chamber music conducting activities 4
- Minor 30%
- Modules chosen from the Professional Studies basket 6

Total: 20

Year 2, Semester 2

Major 70%

- MUA6162 Major study 6B (with final Masters conducting recital) 10
  - Ensemble and chamber music conducting activities 4
- Minor 30%
- Modules chosen from the Professional Studies basket 6

Total: 20

- Assistant conducting: Conservatory Orchestra & New Music Ensemble rehearsals
- Conducting teaching experience
- Orchestral management

## Curriculum Breakdown for Composition Majors

Year 1, Semester 1

MCs

Major 70%

- MUA5161 Major study 5A (including composition activities related to major study development) 10
- Activities related to major study (theory / sonic arts / computer music / desktop publishing) 4

Minor 30%

- Modules chosen from the Professional Studies basket 6

Total: 20

Year 1, Semester 2

Major 70%

- MUA5162 Major study 5B (preliminary portfolio submission) 10
- Activities related to major study (theory / sonic arts / computer music / desktop publishing) 4

Minor 30%

- Modules chosen from the Professional Studies basket 6

Total: 20

Year 2, Semester 1

Major 70%

- MUA6161 Major study 6A (including composition activities related to major study development) 10
- Activities related to major study (theory / sonic arts / computer music / desktop publishing) 4

Minor 30%

- Modules chosen from the Professional Studies basket 6

Total: 20

Year 2, Semester 2

Major 70%

- MUA6162 Major study 6B (with final Masters recital and submission of portfolio) 10
- Activities related to major study (theory / sonic arts / computer music / desktop publishing) 4

Minor 30%

- Modules chosen from the Professional Studies basket 6

Total: 20

## ***Professional Studies Basket of Modules***

### General Pedagogy and Professional Development

- MUA3214 Introduction to Pedagogy
- MUA3212 Improvisational Styles and Techniques: An Exposition
- MUA3209 Business for Musicians
- MUA3264 Professional Development: Independent Project
- MUT4203 Practicum in Online Learning in Music
- MUA3215 World Music For Creative Performance and Workshops

### Keyboard

- MUA3113 Keyboard Skills for Piano Majors III
- MUA4113 Piano Pedagogy I

### Conducting

- MUA3105 Conducting (2 MCs)
- MUA4203 Advanced Conducting I \*subject to recommendation of instructor
- MUA4205 Advanced Conducting II \*subject to recommendation of instructor

### Music History, Theory, and Humanities

- MUH3203 History of Opera
- MUH3205 Chamber Music Since 1740
- MUH4203 Music Criticism
- MUL3202 Science and Technology as Artistic Innovators
- MUT3113 Orchestration I
- MUT3204 Intermediate Keyboard Studies
- MUT3205 Advanced Keyboard Studies
-

## **4.6 Student Admission**

Student admission will be determined through a combination of audition and interview with each candidate, making sure to determine if the combined music performance and professional studies programme is appropriate for the goals and aspirations of each applicant. Applicants generally will need to have successfully completed a Bachelor of Music or equivalent degree from an approved institution of higher education in music.

Those students who have completed either the BMus course at YSTCM, or an approved BMus course at an accredited institution of higher education, and have completed their undergraduate degree with a CAP result equivalent of 3.5 or higher, may have up to 20 MCs credited toward the first semester of their Master of Music degree. These “fast-tracked-entry” students will be required to complete 60 MCs in approved modules over 3 semesters, the successful performances of all juries and recitals, and maintain a minimum CAP of 3.0 in their degree.

## **4.7 Examination / Assessment**

The MMus degree will take advantage of continuing assessment in the performance, composition and pedagogical/professional development components of the curriculum. For the performance/composition component, each student will be assigned a major study teacher in their relevant performance study area and will meet on a one-on-one basis at least once weekly during the course. The major study teacher will supervise all aspects of the performance/composition portfolio for the student and provide assistance and advice with all issues related to the course.

Students will have two smaller-scale juried performance events (in the first and third semesters of enrolment) and two major recitals (in the second and fourth semesters of enrolment) for the assessment of their practical performance component. In addition, regular practical and theoretical projects and examinations will take place throughout the degree to support the performance and professional development instruction.

The professional studies modules will also incorporate continuing assessment, including regular classroom projects as well as “in field” experience (i.e. student teaching rounds, internships with various professional ensembles, etc.)

Students will also be assessed in their teacher training activities, both with Conservatory students as well as those in local Singaporean high schools where the Conservatory has a ongoing relationship in the professional development of undergraduate students at YSTCM.

## **4.8 Continuation and Graduation Requirements**

Students will be expected to maintain a minimum CAP of 3.0 during their enrolment in the MMus degree. To continue in the MMus programme, a student may not have: 1) CAP below 3.0 (but greater than or equal to 2.5) for three consecutive semesters; or 2) CAP below 2.5 for two consecutive semesters. Students will be required to have a minimum 3.0 or higher CAP result to be eligible to graduate.

Students will graduate from the MMus degree after the completion of all the requirements of the curriculum, including 80 MCs in approved modules (or 60 MCs for “fast-tracked-entry” students), the successful performances in all juries and recitals, and maintain a minimum CAP of 3.0 in their degree.

## **5 Other Administrative Information**

5.1 [Conservatory Building](#)

5.2 [Administration Offices](#)

5.3 [Conservatory Building](#)

5.4 [Instrument Loans](#)

5.5 [Music Library](#)

## **5.1 Conservatory Building**

(During Semesters)

Monday through Sunday: 6:00 AM to 12:00 midnight

(Including Public Holidays)

Entrance to most areas of the building is by card access only. Opening hours during vacation will be shorter.

## **5.2 Administration Offices**

### General Enquiries

Tel: 6516-7482

Fax: 6872-6915

Email: [musgeneral@nullnus.edu.sg](mailto:musgeneral@nullnus.edu.sg)

### Concerts & Events

Tel: 6516-1167

Email: [musconcerts@nullnus.edu.sg](mailto:musconcerts@nullnus.edu.sg)

### Admissions

Tel: 6516-1191

Email: [musadmissions@nullnus.edu.sg](mailto:musadmissions@nullnus.edu.sg)

### Student Affairs

Tel: 6516-8691

Email: [huili@nullnus.edu.sg](mailto:huili@nullnus.edu.sg)

### Academic Affairs

Tel: 6516-1214

Email: [musbox17@nullnus.edu.sg](mailto:musbox17@nullnus.edu.sg)

## Rental of Venues

Tel: 6516-7482

Email: [musvenues@nullnus.edu.sg](mailto:musvenues@nullnus.edu.sg)

(During Semesters)

Monday through Thursday: 8:30 AM to 6:00 PM\*

Friday: 8:30 AM to 5:30 PM\*

Saturday, Sunday: Closed

& Public Holiday

\*The office is closed for lunch from 12:30 PM to

1:30 PM

## Music Library

Tel: 6516-8130

(During Semesters)

Monday - Friday: 8.00 AM to 6.00 PM (Week 1 - 13)

8:00 AM to 8.00PM (Week 14 - 16)

Saturday: 9.00 AM to 6.00 PM

Sunday: Closed (Week 1 - 12)

11.00 AM to 6.00 PM (Week 13 - 16)

Public holidays: Closed (Week 1 - 12)

11.00 AM to 6.00 PM (Week 14 - 16)

(During Vacations)

Monday - Friday: 8.30am to 6.00pm

Saturday Sunday: Closed

& Public Holiday

Security Office

Opening Hours - 24 hours, 7 days a week.

Conservatory Fire Command Centre

Tel: 6516-7476

Campus Security

Tel: 6516-1616

## **Conservatory Offices**

### Concerts and Events

The Concerts and Events Office oversees and coordinates the scheduling of Conservatory concerts, lectures, master classes, festivals, and competitions. The Office also arranges the logistics involved in the booking and use of concert facilities, equipment and transport. The Concerts and Events Office publishes

the Conservatory concert calendar and concert programmes, and supervises Box Office management and ticket sales, and the employment of ushers.

#### Ensembles and Professional Development

The Associate Director (Ensembles and Professional Development) oversees students in relation to their involvement in ensemble activity in the Conservatory and also helps prepare students for entry into the professional world and in relation to potential graduate study.

#### Strategic Planning & External Relations

The External Relations Office is responsible for promoting an awareness of the Conservatory to its various constituencies. It handles media relations, produces the Conservatory's corporate brochures, the Conservatory newsletter, manages information on the Conservatory website, and works in consultation with the Concert Office on publicity for concerts and other special events.

#### Academic Affairs

The Academic Affairs Office maintains the academic files and grades for all students enrolled in the Conservatory. The Office coordinates module registration for each semester, scheduling of rooms and classes, examinations, grade processing and report preparation, and academic counselling for students.

#### Admissions, Student Affairs & Alumni Relations

The Admissions Office is responsible for identifying and recruiting students to the Yong Siew Toh Conservatory. The admissions personnel work with faculty members to help develop contacts through the Conservatory's international outreach programmes, music festivals, competitions and regional performing ensembles. The admissions staff coordinates all auditions in Singapore, the Asia-Pacific region, and beyond.

The Student Affairs Office is responsible for planning and coordinating activities relating to student life, such as the freshmen orientation programme, accommodations and student welfare. The office also assists international students with adjusting to Singapore and campus life.

## **5.3 Conservatory Building**

The Conservatory's three-storey building, located next to the University Cultural Centre, houses a 600-seat Concert Hall, a Recital Studio, Music Library, Recording Studio, electronic keyboard and music technology laboratories, audio and video editing suites, 37 teaching studios, 38 practice rooms, eight well-equipped classrooms, and nine spacious ensemble rooms of various sizes for chamber ensemble coaching, orchestra rehearsals, recitals, master classes and workshops.

## **5.4 Instrument Loans**

The Conservatory maintains a set of music instruments for the use of conservatory students. The Ensemble Office is responsible for administering instrument loans to students who wish to borrow instruments for rehearsals, classes or performances. All instrument loans are subject to faculty's recommendation and availability of the instruments. No musical instruments may leave the Conservatory Building except for scheduled Conservatory rehearsals and performances.

Additionally, string students have the opportunity to practice and perform on rare instruments from the unique Rin Collection. Currently, over 60 instruments are on loan from this collection from Mr&Mrs Rin Kei Mei.

Please refer to the Ensemble Office for enquiries.

## **5.5 Music Library**

The Music Library has over 25,000 music scores, 14,000 CD/DVD titles, 8,000 book titles and 140 journals titles. The seating capacity is 82. There are multimedia workstations for users to enjoy the library's multimedia titles. Student matriculation cards also serve as library cards for checking out materials.