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# DEPARTMENT OF MUSIC

## HANDBOOK 2010-2011



**Southwest Baptist University**  
**Bolivar, MO 65613**  
**(417) 328-1630**

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GENEVA CASEBOLT  
COLLEGE OF MUSIC, ARTS AND LETTERS

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DEPARTMENT OF MUSIC  
HANDBOOK  
2010-2011

**Department of Music Mission Statement**

The Department of Music is a learning environment that inspires and leads its constituents to achieve excellence in performance, scholarship, and appreciation.

Dr. Martha Hicks, Chair  
Department of Music

**Southwest Baptist University**  
**Bolivar, MO 65613**  
**(417) 328-1630**

*Southwest Baptist University is a  
Christ-centered, caring academic community  
preparing students to be servant  
leaders in a global society.*

*“And whatever you do in word or deed, do all in the name of the Lord Jesus, giving thanks through Him to God the Father.” Colossians 3:23*

This *Handbook*, along with the *SBU Catalog*, provides detailed description of the policies and procedures of the Department of Music. The department provides valuable training for careers in music, and encourages lifelong music participation for candidates in our music degrees and for participants in our ensembles and applied music lessons. Petition for exception to any of these policies must be made in writing to the chair of the Department of Music, and a written approval/denial will be issued from that office.

**The Department of Music is an accredited institutional member of the *National Association of Schools of Music*, is accredited by the *North Central Association of Schools and Colleges*, and is approved by the *Missouri State Department of Education*.**

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## DEPARTMENT OF MUSIC FACULTY

### FULL TIME

Dr. Kathy Brown	Voice, Music Education, Diction
Dr. Andrew Campbell	Voice, Concert Choir, Conducting, Theory
Dr. Robert Carney	Piano, Introduction to Music
Dr. Martha Hicks	Chair of the Department of Music , Coordinator of Church Music; Introduction to Music, Conducting, Theory
Dr. Brian Hopwood	Director of Instrumental Studies; Brass, Music Education
Dr. Melinda Jones	Piano, Music Theory
Dr. Terri Knupps	Music History and Literature, Low Brass
Dr. Elizabeth Maben	Voice, Opera Theatre, Introduction to Music
Dr. James Tarrant	Director of Choral Studies; Music Education, Music Industry, Conducting, Piano
Dr. Jeffery Waters	Dean of the Geneva Casebolt College of Music, Arts and Letters, Music Theory, Woodwinds, Jazz Ensemble
Dr. Renee Waters	Coordinator of Music Theory and Technology; Fine Arts, Piano

### PART TIME

Mr. Marc Baker	Percussion
Mrs. Michelle Draper	Flute
Mrs. Carol Harrison	Violin, Viola, String Fundamentals
Heather Nelson	Voice
Mr. Eric Jackson	Horn
Mrs. Angel McGlasson	Oboe
Mr. John Strickler	Guitar, Basic Class Guitar
Mrs. Jacky Vincent	Piano
Mrs. Anna Wooderson	Higher Ground
Mr. Joe Wooderson	Voice

## **DEPARTMENT OF MUSIC STAFF**

Mrs. Bonnie Bays

Housekeeping

Mrs. Julie Climer

Secretary, Department of Music; Coordinator of Music Scholarships

Mrs. Penny Shaw

Administrative Assistant to the Dean, Casebolt College of Music, Arts  
and Letters

## ABOUT OUR FACULTY

### Kathy Brown

As a Texas native, Kathy Brown received her B.M. and B.M.E. from Baylor University. Her M.M. is from Indiana University and her D.M.A. is from the University of Missouri-Kansas City. While living in Chicago she was soprano soloist at the Chicago Temple, First United Methodist Church, appeared as soloist with oratorios, operettas and musicals, and held teaching positions in the Deerfield Public Schools, Park Forest Conservatory, and St. Xavier College. An active recitalist, Dr. Brown's voice students have won competitions sponsored by the Missouri Music Teachers Association and the National Association of Teachers of Singing. She is a member of Pi Kappa Lambda and Music Educators National Conference. She has served as an adjudicator and elementary clinician for Missouri public schools and the Missouri Baptist Convention. She is married to Dr. William Brown, and they have two sons, Jeremy and Jason. The Browns are members of First Baptist Church. Dr. Brown serves as organist at St. Albans Episcopal Church. Her book, *Lotte Lehmann in America: a Legacy of Singing Artistry* is pending publication by College Music Society/Pendragon Press.

### Andrew Campbell

Andrew Campbell is a native of Missouri and received his Bachelor of Science degree in Music with a concentration in Music Business from Southwest Baptist University in 1999. While attending SBU, he studied voice with Gregory Parker and Ted Harris, and studied conducting with Gary Gerber. Campbell finished his Master of Church Music degree with a concentration in Conducting from Southwestern Baptist Theological Seminary in 2002. While in the master's program he studied voice with David Robinson and conducting with Michael Cox, David Keith and Joseph King. Campbell entered the doctoral program at Southwestern in the fall of 2002 and completed his studies in 2007. For his first doctoral recital he conducted a program of two contemporary works, *Frostiana* by Randall Thompson and *The Birthday Madrigals* by John Rutter. His second doctoral recital was a combined effort with the *Texas Camerata*, an early music group in the area. Together they performed two Bach Cantatas, BWV 140, *Wachet Auf, ruft uns die Stimme* and BWV 95, *Christus, der ist mein Leben*. Campbell's final doctoral recital was another combined effort, this time with the Southwestern Seminary Oratorio Chorus, Fort Worth Symphony Orchestra, and the Granbury Select Singers. The program featured works of Michael Cox and included Cox's *Sacraments*, selected movements from *Symphonic Psalms*, and a new piece commissioned for the occasion, *Concertante for Piano and Orchestra*. At Southwestern he taught conducting courses and served as assistant conductor of the Oratorio Chorus. He also served as an assistant conductor for Southwestern Singers under the leadership of David Keith and Joseph King. Campbell has performed as soloist in performances of several Bach Cantatas, Dubois' *Seven Last Words of Christ*, Handel's *Messiah* and Mozart's *Requiem*. He is currently serving as Assistant Professor of Voice at SBU and is married to fellow music educator, Alicia Campbell. Alicia is an accomplished choir director who teaches at Ozark Junior High in Ozark, Missouri.

### Robert Carney

Dr. Carney is a native of Missouri and completed his undergraduate studies at Missouri State University as a student of Dr. Peter Collins. He received the Master of Music degree in Piano Performance from Louisiana State University as a student of Dr. Jennifer Hayghe and the Doctor of Musical Arts Degree at the University of North Texas as a student of Dr. Pamela Mia Paul. Dr. Carney has also studied with Gabriel Chodos from the New England Conservatory while attending the Aspen Music Festival and School in Colorado, Alan Chow from Northwestern University in Chicago, and Frank Heneghan from Ireland. As a soloist and collaborative pianist, Dr. Carney has performed throughout the Midwest, South, and East Coast and appeared as soloist with the Louisiana State University and Missouri State University Orchestras. Competitive performances have yielded numerous top prizes including first place in the Janice K. Hodges Contemporary Piano Competition, first place in the Missouri Music Teachers Association State Competition, and special recognition as a Presser Scholar by The Presser Foundation. As a pedagogue, Dr. Carney's research has focused on defining a new pedagogical paradigm for integrating Web-based instruction with traditional theory instruction in the piano studio. He is in great demand as a clinician and adjudicator and has presented lectures to local music teachers associations on

how piano teachers can use Web-based tools within their private studios. While living in the Dallas/Fort Worth area, Dr. Carney built a large and successful private studio in which his students received top awards in numerous local, regional, and international piano competitions. He also served on the faculty of North Central Texas College and was Coordinator of Instruction at The Master's Touch School of Music, a large private music school in the Dallas area. Dr. Carney has been active in many professional organizations and most recently served as president of the Mid-Cities Music Teachers Association near Fort Worth. Dr. Carney is married to Lisa Carney, and they have two sons, Jayden and Jonathan.

### **Martha Hicks**

Dr. Martha Hicks is Chairman of the Department of Music and Coordinator of Church Music Studies. Martha was born in Selma, Alabama. She received her Bachelor's degree in Music Education from Auburn University and the Master of Church Music and Doctor of Musical Arts degrees from New Orleans Baptist Theological Seminary. She has served as Minister of Music in various full-time and bi-vocational roles for more than thirty years and is currently active in the Children's Choir Ministry at First Baptist Church, Bolivar where she also plays in the church orchestra. She is an active clinician for state and national conferences for Part-time/Bi-vocational Music Ministry, Worship, and Children's Choir Coordinators. Dr. Hicks was named the Parkway Distinguished Professor for 2010. She is a member of the Missouri Music Educators Association, the Music Educators National Conference, and the Baptist Church Music Conference. She has served on the Executive Council of the Baptist Church Music Conference as an Education Representative, Education Vice-president, and is currently the President-elect of the organization.

### **Brian Hopwood**

Dr. Hopwood received his Bachelor of Music Education degree with honors from Oral Roberts University in Tulsa, Oklahoma. He earned a Master of Music Education degree from the University of Colorado, Boulder and graduate diploma in Wind Conducting and Literature from the University of Calgary, Alberta, Canada. He received the Doctor of Musical Arts degree from Arizona State University. Dr. Hopwood is an authority on the literature and repertoire for the wind band and is a brass specialist with trumpet as his major instrument. He has taught all levels of instrumental music, elementary through college, and is in demand as a guest conductor, clinician, and adjudicator throughout Colorado and Missouri. Dr. Hopwood has presented papers, lectures and workshops at colleges and universities across the country. His dissertation, *Wind Band Repertoire: Programming Practices at Conventions of the College Band Directors National Association*, was presented at the 1999 National Convention of the College Band Directors National Association at the University of Texas, Austin. He holds memberships in the National Band Association, College Band Directors National Association, International Trumpet Guild, and the Missouri Bandmasters Association as well as the Missouri Music Educators Association and Music Educators National Conference. Dr. Hopwood is listed in *Who's Who Among America's Teachers*, *Who's Who in American Education*, and *Who's Who in America*. He is an elected member of the American School Band Directors Association, Pi Kappa Lambda, and Phi Beta Mu, the International School Bandmasters' Fraternity. For 23 years, he was Director of Bands at Manitou Springs School District 14, overseeing and guiding all aspects of the 250-student band program. During Dr. Hopwood's tenure, the Manitou band program had over 160 All-State selections (Symphonic Band, Concert Band, Orchestra and Jazz). For six years, he was the Principal Conductor and Music Director of the Boulder Concert Band, an adult community ensemble that performs year round in the Boulder, Colorado area. He was inducted into the Colorado Music Educators Hall of Fame in January 2007. Dr. Hopwood plays trumpet in the First Baptist Church orchestra and is married to Franka. They have two sons and a daughter, Brian J., Matthew, and Maggie Jo.

### **Melinda Jones**

Dr. Jones received her B.M. degree from SBU, and her M.M. and D.M.A. degrees in piano performance from the University of Missouri-Kansas City, where she studied with Joanne Baker. She is an active recitalist, accompanist, and chamber musician, and is a member of the Springfield Symphony Orchestra. She is also pianist at University Heights Baptist Church and maintains an active private studio. Dr. Jones has received performance awards in competitions sponsored by the National Federation of Music Clubs,

the Beethoven Society, the Missouri Music Teachers Association and the Music Teachers National Association. She is married to Dr. Duke Jones and has a stepdaughter, Taylor.

### **Terri Knupps**

Dr. Terri Knupps is Associate Professor of Music History and Low Brass at Southwest Baptist University. A native of Magnolia, Arkansas, Dr. Knupps earned a D.M.A. in Euphonium Performance and a M.M. in Music History and Literature from the University of Missouri-Kansas City Conservatory of Music after teaching public school band for two years in Louisiana. She also holds a M.M. in Euphonium Performance from Northwestern State University of Louisiana and a B.M.E. in Instrumental Music from Ouachita Baptist University. As a euphonium soloist, Dr. Knupps has won numerous regional and state awards in competitions sponsored by groups including the Music Teacher's National Association and the International Tuba and Euphonium Association. Most recently, she has been chosen to perform at the national conference of the National Association of College Wind and Percussion Instructors. Furthermore, she was a founding member of the Fountain City Brass Band in Kansas City and currently performs as a member of Basso Profundo, a professional tuba/euphonium quartet based in Springfield, Missouri. As a musicologist, Dr. Knupps has completed and presented research on the British and American brass band traditions and on the ballet music of Igor Stravinsky and Aaron Copland. Dr. Knupps is a member of the College Music Society, the American Musicological Society, NACWPI, the International Tuba and Euphonium Association, Pi Kappa Lambda, and Alpha Chi.

### **Elizabeth B. Maben**

Elizabeth Maben is a native of Trevoze, Pennsylvania, and completed her Bachelor of Music degree at Liberty University in Lynchburg, Virginia. Her graduate studies were completed at Arizona State University, where she had the opportunity to study with David Britton, soloist with the Bach Aria Group and operatic performer. She received her Master of Music degree & Pedagogy, and her Doctor of Musical Arts degree, from ASU. She has been involved in the academic community of the Phoenix area since her arrival in 1994, teaching a private studio of voice students and participating in such activities as preparation and adjudication of local high school students for All-State and regional competitions. She is a current member of National Association of Teachers of Singing and has, among other local music schools, taught studio voice as a member of the Grand Canyon University faculty. Elizabeth has had the opportunity to participate with some of the finest performance groups in the Phoenix area, including: the Phoenix Bach Choir, *Cantemus*, and the Phoenix Symphony Chorus. Concert roles to her credit include solos in Bach's *Christmas Oratorio*, *Magnificat*, and portions of the B Minor Mass, Joseph Hayden's *Paukenmesse*, Mendelssohn's *Elijah*, Mozart's *Coronation Mass*, a premier performance of Michael Hayden's *Missa Sancti Josephi*, and several performances of Mozart's *Requiem*. Her operatic roles include: Dorabella in *Così fan tutte*, Amastre in *Xerxes*, Zita in *Gianni Schicchi*, and Cousin Hebe in *H.M.S. Pinafore*. Elizabeth enjoys the rich diversity of academic communities. While teaching and singing have become her chosen profession, she feels a strong commitment to service within her work and is grateful for all opportunities to build relationships with her new students and colleagues at SBU.

### **Jim Tarrant**

James R. Tarrant is in his seventh year as director of choral studies and professor of music at SBU. In addition to the Chorale, Dr. Tarrant directs the Chamber Singers and teaches conducting and piano. He also teaches music education courses and coordinates the music industry program. Dr. Tarrant holds degrees in conducting, piano, and sacred music from the University of Memphis, Eastern Kentucky University, and the University of the Cumberland. He studied conducting with David Greenlee and musicology with Kenneth Kreitner. Dr. Tarrant's ensembles have appeared nationally and internationally, garnering invitations to perform at such venues as the National Cathedral in Washington, D. C., the Salzburg Cathedral with the Dom Chor, and a command performance for the Royal Family of Great Britain. Dr. Tarrant has conducted choirs in Great Britain and across central Europe, with performances at the massive Ulm Cathedral, Vienna's Stephansdom, and rare performances in the Singers Room of Neuschwanstein and at the Dachau and Mauthausen concentration camps. Dr. Tarrant's choirs have appeared at the American Baptist National Meeting, the Missouri Music Educators Association, and the Missouri Baptist Convention. He is a past musical director for the Missouri Music Men. Dr. Tarrant

serves as organist for St. Paul United Methodist Church of Springfield, Missouri, and is a member of the American Choral Directors Association, the National Association of Teachers of Singing, and the Missouri Music Educators Association. He is also a member of Phi Mu Alpha Sinfonia and Pi Kappa Lambda.

### **Jeffery Waters**

Dr. Jeffery Waters completed his B.S. in Education from Jacksonville State University. His M.M. and D.M.A. degrees in woodwind and saxophone performance are from the University of Georgia, and he has taught previously at Truett-McConnell College. He is a member of Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Music Educators National Conference; has served as the Second Vice President of the North American Saxophone Alliance; and has served as president of the Missouri Association of Departments and Schools of Music. Dr. Waters has made many appearances as a soloist, adjudicator, and clinician, and has performed with numerous symphony orchestras. He was the recipient of the Parkway Distinguished Professor Award at SBU in 2004. Jeffery and his wife, Renee, are parents of a daughter, Kelsey, a son, Mitchell, and are members of First Baptist Church, where he directs the church orchestra. Dr. Waters was appointed dean of the Geneva Casebolt College of Music, Arts and Letters in February, 2010.

### **Renee Waters**

Dr. Renee Waters received the degree, B.S. in Education from Jacksonville State University. She also holds an M.M. and D.M.A. in music composition from the University of Georgia. Dr. Waters has received honors and awards from the International League of Women Composers, the Southeastern Composers League, the National Association of Composers, the ASCAP Young Composers Program and the Atlanta Symphony Orchestra League. She was chosen 1991 "Composer of the Year" by the Missouri Music Teachers Association, and her commissioned piece was the national second-place winner of the National Music Teachers Association composition competition for 1992. Dr. Waters is a recipient of the Parkway Distinguished Professor Award (1998) and the Governor's Award for Excellence in Teaching (2002). In 2003, she was awarded Second Prize in the *Twenty-Fourth Annual Choral Composition Contest and Festival*, sponsored by the Ithaca (NY) College School of Music and the Theodore Presser Company. Dr. Waters is a member of the organizations listed above, as well as Pi Kappa Lambda. She currently teaches theory, composition, orchestration, fine arts, and piano. Renee and her husband, Jeffery, are parents of a daughter, Kelsey, a son, Mitchell, and are members of First Baptist Church.

## **MEET THE STAFF**

### **Bonnie Bays**

Bonnie has been the Department of Music housekeeper for 20 years. In her spare time she enjoys fishing and traveling with her family, gardening and crafts. She and her husband Garry have two children, Brian and Briana, and two grandchildren, Logan and Landon who are her pride and joy. They have a farm in Halfway and are members of the Goodson Missionary Baptist Church.

### **Penny Shaw**

Penny is the administrative assistant to the dean of the Casebolt College of Music, Arts and Letters. She and husband, Lee, have two daughters; Chelsea, who lives in Branson, Missouri, and Bailey, who attends Missouri State University. The family enjoys boating and spending time at Pomme de Terre Lake.

### **Julie Climer**

Julie is the secretary for the Department of Music. She coordinates the music scholarships and maintains all music student records. She and her husband, Jim, have two children; a son, James, who lives in Phoenix, Arizona, a daughter, Jessica, who attends Southwest Baptist University and one adorable grandson, Aidan. Julie and her family live in the Goodson area and are members of Bible Baptist Church in Buffalo.

## MISSION, GOALS AND ASSESSMENT

The operation and development of all facets of the Department of Music are governed by a set of planning documents which includes: a mission statement, which is amplified by a series of vision statements; a set of goal areas; and a routine and systematic system of review and assessment of the department's accomplishment of its goals and objectives.

### Department of Music Mission Statement

The Department of Music is a learning environment that inspires and leads its constituents to achieve excellence in performance, scholarship, and appreciation.

### Department of Music Vision Statements

The Department of Music accomplishes its mission by:

1. Encouraging the highest levels of artistic achievement in a variety of performance media.
2. Recognizing the value of historical and cultural perspective and scholarship in the practice and appreciation of the musical art.
3. Equipping students for the analysis and application of written and aural theoretical concepts as a means to a deeper understanding and interpretation of the musical craft.
4. Developing educators with the foundations of philosophy and methodology necessary for promoting and sustaining comprehensive music curricula.
5. Providing opportunities to explore foundational aspects of the music industry.
6. Developing ministers with the foundations of philosophy and organization necessary to sustain comprehensive music ministry in service to the church.
7. Providing sound advice and guidance to students regarding their curricular and career opportunities.
8. Valuing and modeling Christian integrity, excellence, community, and service for all of its constituents.

### Department of Music Goal Areas

#### I. ACADEMIC PROCESS AND ACHIEVEMENT

- A. The department will develop and maintain Student Learning Goals for each of the music degree programs; this document may be accessed at [www.sbuniv.edu/assessment/goalsobjectives.htm](http://www.sbuniv.edu/assessment/goalsobjectives.htm)
- B. Music curricula, including individual courses, will be subjected to regular evaluation, review, revision, and development.
- C. The department will demand and promote academic honesty, academic freedom, and the pursuit of truth.

#### II. FACULTY ACHIEVEMENT AND SUPPORT

- A. Music faculty will demonstrate initiative and cooperation in the realization of the departmental mission, vision, goals and objectives.
- B. Music faculty will demonstrate a personal commitment to professional development and will be supported with appropriate resources.

- C. Student, peer, and supervisor evaluations of music faculty will indicate a commitment to excellence and service.
- D. Additional and replacement faculty will be secured via national search and rigorous selection processes.
- E. Adjunct faculty will be recruited from the most qualified persons available to serve the needs of the department.

### III. RESOURCES

- A. The Department of Music will maintain safe, up-to-date and functional facilities and equipment in support of its mission, vision, goals and objectives.
- B. Departmental resources will be sought, obtained, and maintained via cooperative and responsible budget management.
- C. The Department of Music will encourage the development of donor and other resources in order to enhance the regular budget.

### IV. RECRUITMENT/RETENTION and CONSTITUENT RELATIONS

- A. The department will maintain aggressive recruitment strategies which target the most qualified prospective music majors.
- B. The department will prioritize the retention of the most qualified music majors who begin a music degree program.
- C. The department will utilize productive public relations strategies for communicating with the public at-large.
- D. The department will demonstrate a commitment to provide for its internal and external constituencies' needs for music and music education.
- E. The department will seek and maintain an active relationship with its alumni.
- F. The operation of the department will be governed by a commitment to a Christ-centered lifestyle for all of its constituents.
- G. The operation of the department will be scrutinized continually against the accreditation standards of the National Association of Schools of Music.
- H. The department will cultivate active relationships with organizations which offer support of the department's mission, vision, goals and objectives (MADSM, MENC, NATS, etc.)

## ENTRANCE PLACEMENT INFORMATION

### BACKGROUND

Preparatory study or considerable experience in some performing area of music is recommended for all students who plan to major or minor in music; however, it is possible for the conscientious student to overcome certain deficiencies.

Piano or Organ	If piano or organ is to be the concentration instrument, the student should have had a minimum of four years piano study and should have proficiency at the level of the Two-Part or Three-Part Inventions by Bach; sonatas by Kuhlau, Mozart, Beethoven; and the easier Romantic compositions by Chopin, Mendelssohn, etc. Sight-reading skill is important.
Voice	If voice is to be the concentration instrument, the student should have had considerable experience in public school choirs (or comparable situations).
Winds or Percussion	If a winds or percussion instrument is to be the concentration instrument, the student should have had considerable experience in public school band (or comparable situations).



The course offerings in the Department of Music represent a mixture of courses which include a number of regular academic (“recitation”) courses as defined above. Other courses in the department carry credit hours calculated as a variation of the “laboratory” credit as defined above.

	TIME REQUIREMENT	SEMESTER-HOUR CREDIT
Individual Applied Music	25 minutes individual instruction per week	1
Class Applied Music	50-100 minutes of classroom instruction per week	1
Ensembles	1-4 hours rehearsal per week	1
Sightsinging and Eartraining	100 minutes class instruction per week	1
Basic Conducting	150 minutes classroom instruction combined with laboratory experience per week	2
Vocal Diction	150 minutes classroom instruction combined with laboratory experience per week	2
Specialized methods (Brass Methods, String Fundamentals, etc.)	100 minutes classroom instruction combined with laboratory experience per week	1

### STUDENTS WITH SPECIAL NEEDS

The Department of Music is committed to providing the best educational experience for all music students. It is the responsibility of the student to inform his/her instructor of any special requirements necessary for a reasonably efficient and productive environment. These include physical limitations, learning disabilities, or any other documented needs which may require specific attention from the instructor.

In addition, the music faculty and staff expect all students to assume responsibility for the timely completion of all course work, projects, and examinations as set forth in the syllabus, class assignments, or work-study duties.

### ATTENDANCE POLICY

The Department of Music supports and observes the university's attendance policy as described in the current *SBU Catalog*, and each music course syllabus contains specific attendance requirements for the course. In general, the departmental expectation is that students will attend all classes in order to make the most of their curricular experiences. Students who do not attend 80% of the class meetings of a particular course cannot pass that course. Some music courses observe stricter attendance policies.

Students who are performing with a departmental ensemble during chapel should come to a 9:00 class in performance dress, and are not excused to leave class until 9:40 a.m. This is the departmental policy for all ensembles. In addition to departmental chapel obligations, students are allowed one additional excused early dismissal from a 9:00 class in order to meet a chapel set-up obligation.

### SEMI-ANNUAL REVIEW

The entire music faculty formally reviews the progress of each music major at the end of each semester. The results of the review are used to evaluate adequate progress on the degree, continuance in the major, and scholarship renewal. The review which normally occurs at the conclusion of the student's second semester will be used to formally admit or deny pre-music majors into the music degree programs of their choice. For transfer students who may already have completed 2 or more semesters elsewhere as a music major, the review which occurs at the completion of one year of study at SBU will be used to admit or deny the student into a music degree program. Students are notified in writing of all decisions that indicate the faculty's concern regarding their progress as a music major. (See also CHANGING MAJORS).

### ACCOMPANYING REGULATIONS

In recognition of the considerable demands of applied music students upon the talent and time of student accompanists, the Department of Music policy regarding the appropriate rate and manner of payment is as follows:

1. Keyboard concentration students and keyboard scholarship recipients are required to accompany vocal and instrumental lessons each semester except semesters of student teaching and senior recital.
2. These students and others interested in accompanying are evaluated by audition at the beginning of the school year and rated according to sight-reading and performance criteria.
3. Students are assigned to the vocal and instrumental studios by Dr. Melinda Jones and paid according to their rating. Accompanying fees for 2010-2011 are \$5.75, \$6.50, and \$7.25 per hour for accompaniment in lessons, juries, recitals, and rehearsals. Accompanists are not paid for time spent in private practice of the accompaniment.
4. It is the responsibility of the accompanist to practice the accompaniments in order to be rhythmically accurate, technically secure, and sensitive to the phrasing and interpretation.
5. Accompanists must be willing to schedule some weekly rehearsal time with students.
6. When an accompanist is needed or a change in accompanist is made during a semester, Dr. Melinda Jones should be informed in order that the record of all accompanist assignments may be maintained.
7. Accompanists may not accompany more hours than assigned without the consent of their applied piano instructor.





## APPLIED MUSIC STUDY AND PERFORMANCE REQUIREMENTS

A student who majors or minors in pre-music/music is required to have a primary solo applied music area and a secondary area of performance which is intended to establish functional usage on a practical level. Additional degree requirements for which music majors and minors are responsible are found in the current *SBU Catalog*. A semester-by-semester degree plan which will help the student keep track of academic progress is available from the music office.

### BACHELOR OF MUSIC IN MUSIC EDUCATION

Primary Applied Area: 8 hours, Level IV; Senior Recital

Vocal Certification (V) voice, piano, or organ

Instrumental Certification (I) instrument, piano, or organ

Instrumental/Vocal Certification (I/V) voice, instrument, piano, or organ

Secondary Applied Area:

1. Vocal Certification:

Voice Concentration take secondary class piano (proficiency), 4 hours

Keyboard Concentration take voice secondary (Level III), 6 hours

2. Instrumental Certification:

Wind/Percussion/Strings Concentration take secondary class piano (proficiency), 4 hours

Keyboard Concentration take Wind/Percussion/Strings secondary (Level III), 4 hours

3. Instrumental/Vocal Certification:

Voice Concentration take secondary class piano (proficiency), 4 hours, and

Wind/Percussion secondary (Level III), 4 hours

Keyboard Concentration take Voice (Level III), 6 hours, and Wind/Percussion secondary (Level III), 4 hours

Wind/Percussion/Strings Concentration take secondary class piano (proficiency), 4 hours, and Voice (Level III), 4 hours

### BACHELOR OF MUSIC IN CHURCH MUSIC

Primary Applied Area: 12 hours, Level IV; Senior Recital

Voice, instrument, piano or organ

Secondary Applied Area:

Voice Concentration take class piano (proficiency), 4 hours; piano, organ, or instrument, 2 hours

Organ Concentration take piano, 4 hours; piano voice, or instrument, 2 hours

Piano Concentration take organ, 4 hours; organ, voice, or instrument, 2 hours

Instrumental Concentration take class piano (proficiency), 4 hours; piano, voice, or organ, 2 hours

### BACHELOR OF SCIENCE IN MUSIC

Primary Applied Area: 8 hours, Level IV; Senior Recital

Any instrument or voice

Secondary Applied Area:

Voice or Instrument Concentration take secondary class piano (proficiency), 4 hours

Keyboard Concentration take any Applied Music courses outside of the primary applied area, 4 hours.

### BACHELOR OF ARTS IN MUSIC

Primary Applied Area: 7 hours, Level III

Any instrument or voice

Secondary Applied Area:

Voice or Instrument Concentration take secondary class piano (proficiency), 4 hours

**MINOR IN CHURCH MUSIC**

Primary Applied Area: 5 hours, Level III

Voice, piano, organ, or instrument

Secondary Applied Area:

Vocal and Instrumental Concentration take secondary class piano (proficiency), 3 hours

Keyboard Concentration take voice (Level III), 3 hours

**MINOR IN GENERAL MUSIC**

Primary Applied Area: 4 hours

Any applied music area or combination of areas

No Secondary required

**MINOR IN PIANO PEDAGOGY**

Primary Applied Area: Piano 7 hours, Level IV (including proficiency)

**PERFORMER'S CERTIFICATE**

Can be added to the B.M. or B.S. in Music degrees

Offered in Voice, Piano, Organ, and Instruments

Criteria are:

- Admission at Level IV by written indication at semester jury, and approval of appropriate applied faculty.
- 14 hours required in applied concentration including hours required for degree
- Half recital required at Level V, full recital at Level VI
- Related courses (pedagogy, literature, etc.) available as applied courses on demand

**PIANO PEDAGOGY CERTIFICATE**

Can be added to the B.M. or B.S. in Music degrees

Criteria are:

- Admission at Level III by written application, and approval of piano faculty
- 12 hours total required in piano (including hours required for degree)
- Half recital at Level V
- MUS 2802 - Piano Pedagogy, may be taught as an applied course
- MUS 3802 - Piano Literature, may be taught as an applied course
- MUS 4701 - Supervised Teaching in Piano

## APPLIED MUSIC SYLLABUS

### ENROLLMENT

Enrollment in Applied Music is based on the following prerequisites:

- 1000 courses: 1<sup>st</sup> or 2<sup>nd</sup> semester of study in the particular applied area
- 2000 courses: 3<sup>rd</sup> or 4<sup>th</sup> semester of study in the particular applied area
- 3000 courses: 5<sup>th</sup> or 6<sup>th</sup> semester of study in the particular applied area
- 4000 courses: 7<sup>th</sup>, 8<sup>th</sup> or further semesters of study in the particular applied area

### TEACHER ASSIGNMENT

Immediately following registration, Applied Music students are assigned a teacher according to their preference, if possible. Normally, returning students are assigned to the same teacher with whom they studied the previous semester. Students desiring a change in teacher assignment must confer with and receive approval from the chair of the Department of Music.

Teacher assignments are made during the first week of the semester. After teachers receive the applied music scheduling forms, lesson times are scheduled and posted on teachers' office bulletin boards. Students are responsible for checking the boards for this information before the initial lesson time. Lessons begin the second week of classes.

### TEXTBOOKS

Published music scores and studies as assigned by the teacher are required for Applied Music. The University Bookstore stocks many of the books usually assigned by teachers. **Photocopying copyrighted materials is illegal!** Some materials such as additional books, organ shoes and reeds will need to be purchased after the beginning of the semester according to the teacher's assignments.

### ACCOMPANISTS

Each vocal and instrumental student will be assigned an accompanist by the Applied Music teacher or by private arrangement among the students. Each student accompanist is assigned an Accompanist Level which determines how much each accompanist will be paid by the student soloist. (See "Accompanying Regulations" above for specific information on the departmental accompanying policy). The student is responsible for paying the accompanist before the service. A grade of "F" will be given for each lesson or jury at which the accompanist does not participate because of non-payment. (See Accompanying Regulations).

### REQUIREMENTS

The final course grade is determined by the following:

1. Lesson Attendance Preparation:  
Students will receive 13 twenty-five minute lessons each semester per applied credit hour enrolled. Lessons are made up only when canceled by the teacher or when students are absent because of illness, university-sponsored activities, or family emergencies. Students may not receive credit for a course unless they attend at least 80 percent of the class meetings; therefore, no more than three lessons may be missed. Excessive absences are reported to the chair of the Department of Music. Five hours practice per-week-per-credit-hour is expected. All semester lessons, including all make-up lessons, are to be completed before the semester jury examination.
2. Semester Performance Requirements:  
All music majors and minors (except general music minors) enrolled in Applied Music are required to perform in their concentration medium once each semester at the Friday, 2:00 p.m. recitals (CentreStage). This requirement is waived during a student's first semester of study, during the student teaching or internship semester, and during the junior or senior recital semester. Performance dates for CentreStage recitals are posted during the beginning of the semester on the main bulletin board. Students must obtain and complete a Recital Request Form from the music office, which is to be approved and signed by the student's Applied Music teacher and returned to the recital coordinator **no**

**later than ONE WEEK PRECEDING THE RECITAL DATE.** In order to perform, a student must be listed on the printed program. The Applied Music grade will be lowered by one letter if this performance requirement is not met.

3. **Jury Examinations:**

The final semester examination for Applied Music courses is conducted before a jury of faculty members (including the student's instructor). Students will sign up for individual times which are scheduled for the last three days of the semester's class schedule. Students should provide music for the jury panel for the selection(s) to be performed. Students are accountable for materials, techniques, and knowledge pertinent to the semester's study in their performing medium. The jury also evaluates the student's performance according to performance levels as established by the Department of Music. (See section entitled "Performance Levels"). (Jury examinations are not administered for Applied Music during the January, June, or July semesters.)

4. **Non-Jury Option:**

Non-music majors, and music majors and minors studying outside of their primary and secondary applied areas, have the option of completing the semester's study in Applied Music without a traditional jury examination. This option is not available to students who are required to enroll in applied music in their scholarship contract. If this option is chosen, the following procedures are to be followed:

- a. The student should consult with the teacher and declare his/her intentions within the first three weeks of classes. The teacher will note this on the student's grade sheet.
- b. The last lesson of the semester will be the final examination/performance and, based on this performance, the teacher will issue a grade which will be used as the applied jury grade (1/3) in the grading formula below. The student and teacher should complete a jury sheet and record repertoire and technical progress as appropriate. Performance levels are not to be issued within the non-jury applied study option.
- c. Any student not completing a final examination/performance as described above **MUST** sign up and perform a regular jury examination.
- d. Semesters of Applied Music which are completed within the non-jury option may or may not advance the student's progress in the same way as is expected of music majors; therefore, if a student changes to a music major after completing Applied Music study with the non-jury option, extra credits in Applied Music may be necessary in order to develop the skills and repertoire required of music majors.

**MISSED JURIES AND INCOMPLETE GRADES**

In the event an applied music jury must be missed, the student must see the applied music teacher within 48 hours of the missed jury in order to have the incomplete grade approved. If approved, the Applied Music teacher will process the incomplete grade forms as needed.

All make-up juries will be held on the third Friday of the following semester at 2:00 p.m. (CentreStage time). (The one-year make-up period associated with lecture courses is not observed for Applied Music). Any exceptions should be approved by the chair's office. If an incomplete applied jury is not made up by the specified date, the result will be a grade of "F" for the jury.

**BOLIVAR LIVE ON STAGE MEMBERSHIP**

Each student enrolled in Applied Music receives a Community Concert membership to *Bolivar Live on Stage* (formerly known as community concerts) which entitles him/her to attend each *Bolivar Live on Stage*

concert during the school year. Each *Bolivar Live on Stage* concert receives double recital attendance credit. (See section entitled "MUS 0100 - Recital Attendance").

GRADING:

1. Students in Applied Music will receive a weekly lesson grade based on their preparation. The average of these grades determines two-thirds ( $2/3$ ) of the student's final grade for the course. The averaged applied jury grades will count one-third ( $1/3$ ) of the semester grade.
2. Students will not be graded on the first lesson. Each lesson thereafter will receive a grade.
3. Students will receive a lesson grade of "F" for an unprepared lesson or unexcused absence. An absence is excused for a university-sponsored event, illness (validated by a doctor/nurse excuse), or family emergency.

## INSTRUMENTAL JURY EVALUATION ITEMS

Superior = 5

Good = 4

Average = 3

Poor = 2

Unsatisfactory = 1

### tone quality

1. Unacceptable tone quality, uncharacteristic of the instrument.
2. Below average tone quality, greatly lacking in clarity and maturity.
3. Average tone quality, lacking certain aspects of maturity and clarity.
4. Presents clear and mature tone quality with occasional imperfections of sound.
5. Presents clear and mature tone quality, displaying characteristic timbre of the instrument.

### intonation

1. No control of intonation.
2. Little control of intonation, many problems.
3. Displays average control of intonation with many lapses unacceptable for public performance.
4. Displays above average control of intonation with occasional lapses.
5. Displays no intonational deficiencies.

### technique (articulation, fingering, bowing, breathing, and embouchure)

1. Displays a total lack of artistic facility. Major problems with embouchure and physical control of the instrument.
2. Major problems with facility and note accuracy in performance. Major deficiencies in embouchure and physical control.
3. Demonstrates average facility, note accuracy, and articulation. Shows solid foundation in embouchure development and physical control. Some basic artistic deficiencies present.
4. Demonstrates excellent facility, note accuracy, and articulation with only minor flaws. Displays mature embouchure and physical control with only occasional mistakes.
5. Demonstrates exceptional facility and complete note and articulation accuracy. Displays superior physical control of all aspects of performance.

### rhythm

1. No concept of rhythm.
2. Below average rhythmic performance, major rhythmic deficiencies present.
3. Average rhythmic accuracy but evidence of solid rhythmic foundation displayed.
4. Excellent rhythmic accuracy with only minor flaws.
5. Complete rhythmic accuracy.

### Musical Effect (tempo, style, ensemble and interpretation)

1. Unacceptable.
2. Below average.
3. Average.
4. Excellent.
5. Superior.

## ORGAN JURY EVALUATION ITEMS

Superior = 5

Good = 4

Average = 3

Poor = 2

Unsatisfactory =1

### SCORE ACCURACY

1. Extremely inaccurate.
2. Many inaccuracies in notes and/or rhythms.
3. Some inaccuracies in notes and/or rhythms.
4. Most notes and rhythms accurate.
5. Accurate notes and rhythms.

### ARTICULATION

1. Almost no articulation.
2. Many problems in articulation.
3. Some problems in articulation on either or both manuals and pedals.
4. Most articulation correct on manuals and pedals.
5. Phrasing, repeated notes and legato playing done correctly on manuals and pedals.

### MANUAL TECHNIQUE

1. Tense hands, flat fingers, and/or very poor fingering.
2. Many problems with hand position and/or fingering.
3. Some problems with hand position and/or fingering.
4. Proper hand position and fingering most of the time.
5. Relaxed hands, curved fingers, good fingering.

### PEDAL TECHNIQUE

1. Wrong foot positions, no use of heels, wrong pedaling most of the time.
2. Foot position usually poor and/or poor pedaling.
3. Some problems with foot position and/or pedaling.
4. Heels and toes used properly most of the time.
5. Feet and knees at proper angles; proper use of heels and toes.

### MUSICAL EFFECT (tempo, registration, style)

1. Tempos and/or style inappropriate, registration not appropriate, and expression pedal not used properly or appropriately.
2. Poor tempo, style, registration, and use of expression pedals.
3. Some problems with tempo, style, registration, or expression pedals.
4. Occasional problems with tempo, style, registration, or expression pedals.
5. Tempo, style, and registration appropriate to composition; good use of expression pedals where appropriate.

## PIANO JURY EVALUATION ITEMS

Superior = 5

Good = 4

Average = 3

Poor = 2

Unsatisfactory = 1

### SCORE ACCURACY

1. Extremely inaccurate.
2. Many score inaccuracies.
3. Score markings generally accurate.
4. Most score markings accurately performed.
5. Score markings accurately performed.

### TONE QUALITY

1. No concept of proper tone.
2. Tone rarely appropriate to the musical style.
3. Tone generally appropriate to the musical style.
4. Good understanding of appropriate.
5. Tone always appropriate to the musical style.

### STYLE INTERPRETATION

1. No attention to appropriate style.
2. Little attention to appropriate style.
3. Some attention to appropriate style.
4. Style usually appropriate.
5. Style consistently appropriate.

### TECHNIQUE

1. No aspects of technique satisfactorily executed.
2. Few aspects of technique satisfactorily executed.
3. Some aspects of technique satisfactorily executed.
4. Most aspects of technique well executed.
5. All aspects of technique well executed.

### MEMORIZATION

1. Extremely insecure.
2. Many insecure passages.
3. Generally secure memory.
4. Well played with few hesitations.
5. Very secure memory performance.

## VOCAL JURY EVALUATION ITEMS

Superior = 5

Good = 4

Average = 3

Poor = 2

Unsatisfactory = 1

### INTONATION

1. Not in tune enough to give an evaluation.
2. Many pitches inaccurate and not recognizable within a quarter-tone.
3. Some pitches missed, usually only more difficult large intervals or unusual skips.
4. Most pitches accurate.
5. Student rarely out of tune.

### TONE QUALITY

1. Demonstrates no concept of technique of proper quality.
2. Sound is thin, pinched, not properly supported.
3. Pleasant sound, but lacking consistency and fullness.
4. Pleasant, consistent sound, but lacking in fullness.
5. Full, pleasant and consistent sound appropriate for instrument.

### DICTION

1. No evidence of consistent vocal line, purity of vowel, or clarity of consonant.
2. Some inconsistency of vocal line, consonants obscured, and many vowels distorted.
3. Consistency of vocal line generally maintained, but some vowels distorted and consonants obscured.
4. Consistency of vocal line and purity of vowels maintained, but lacking clarity of consonants.
5. Consonants clear, vowels pure, vocal line consistent and maintained throughout.

### SCORE READING PRECISION

1. No evidence of ability to communicate the score.
2. Many inaccuracies in pitch, rhythm, score markings, and little musical interpretation.
3. Pitch and rhythm generally accurate, but some score markings inaccurate and proper musical interpretation is lacking.
4. Pitch, rhythm, and score markings accurate, but lacking proper musical interpretation.
5. The score is reproduced faithfully.

### STYLE INTERPRETATION

1. No evidence of understanding the style.
2. Tempi generally accurate, but lacks proper phrasing and articulation.
3. Tempi and phrasing generally accurate, but articulation faulty.
4. Some errors in phrasing and articulation, but style is maintained.
5. Few errors, and interpretation is in keeping with the style.

### MUSICAL EFFECT

1. Overall effect totally unmusical.
2. Vitality evident, but lacking in artistry.
3. Vitality and fluency evident, but lacking in artistry and expressiveness.
4. Vitality, fluency, and expressiveness evident, but lacking in artistry.
5. Vitality, fluency, expressiveness, and artistry are evident.

(continued)

(VOCAL JURY EVALUATION ITEMS - continued)

BREATHING

1. Always high. Not enough breath to sustain tone through any phrase; tone always breathy, dull.
2. Often high, difficulty sustaining most phrases; tone often breathy, unfocused, dull.
3. Sometimes high, some difficulty sustaining moderate phrases; breathiness noticeable.
4. Low, occasionally noticeable, all but longest phrases sustained easily; tone occasionally breathy but still free.
5. Low, not noticeable, all phrases sustained easily; tone not breathy but free.

POSTURE

1. Posture looks bad, ruining appearance, making tone production very difficult; chest always down heaving.
2. Posture not strong, interfering with tone production and appearance; chest mostly down, body tension apparent.
3. Occasional posture problems, slightly distracting to appearance, some tension; chest rising and falling.
4. Upright, occasionally tense; chest mostly lifted, appearance decent.
5. Upright, relaxed, free and poised; chest lifted but not tense, chest does not fall, good appearance, strong.

**PERFORMANCE LEVELS**

The Department of Music has established seven levels of performance proficiency for Applied Music students. At each semester's jury examination and at recital hearings, students are assigned performance levels according to their performance ability. The level number does not necessarily correspond to the semester of study. In addition to the performance skill and repertoire requirements, minimum technical requirements for instrumental students appear in brackets; specific exercises listed are to be presented from memory.

<u>Level</u>	<u>Description</u>
I	An introduction to the voice or instrument. Some development toward basic tone production and technical skills. Adequate performance of introductory instructional literature. [Percussion: snare and mallets. Guitar: Open chords in first position, bar chords, and basic scales.]
II	Apparent growth in quality of sound and in technical skills. Adequate performance of intermediate literature. [All instruments: all technical requirements from previous levels. Winds/Percussion: major scales through 3 sharps/3 flats, full range in sixteenths at quarter = 80, slurred and tongued. Percussion: Arpeggios, thirds, and 4-note sequencing pattern; standard 26 snare rudiments; introduction to timpani. Strings: all major scales one octave, and finger patterns on all strings in 1 <sup>st</sup> and 3 <sup>rd</sup> positions. Guitar: seventh chords, all modes diatonic to G major, and G harmonic and melodic minor scales.]
III	Adequate performance of moderately difficult literature, evidencing sufficient skills to demonstrate in a teaching situation. [All instruments: all technical requirements from previous levels. Winds/Percussion: all major scales and chromatic scale, full range in sixteenths at quarter = 80, slurred and tongued. Percussion: snare, mallets, timpani; introduction to multi-percussion, 4 mallets, and additional snare corp rudiments; F-major scale on two timpani. Strings: all major

and melodic minor scales one octave, and finger patterns on all strings in 1<sup>st</sup>, 3<sup>rd</sup>, and 5<sup>th</sup> position. Guitar: 9<sup>th</sup>, 13<sup>th</sup>, diminished-seventh, and altered chords; and all modes diatonic to F and E-flat major.]

- IV Adequate performance of recital literature, evidencing sufficient musical development appropriate for studio recital.  
[All instruments: all technical requirements from previous levels. Winds/Percussion: all major scales, chromatic scale, all 3 forms of minor scales through 3 sharps and 3 flats, full range in sixteenths at quarter = 80, slurred and tongued. Percussion: apparent growth in quality and skill in multi-percussion and 4-mallet literature; introduction to drum set. Strings: all major scales two octaves, all melodic minor scales one octave, and finger patterns on all strings in 1<sup>st</sup> through 5<sup>th</sup> position, as well as double stops. Guitar: all modes diatonic to D-flat, A, and B major; and a working jazz chord vocabulary.]
- V Performance of recital literature, evidencing musical development appropriate for a public recital.  
[All instruments: all technical requirements from previous levels. Winds/Percussion: all major scales, all 3 forms of all minor scales, full range in sixteenths at quarter = 80, slurred and tongued. Percussion: timpani technique, basic drum set independence. Strings: all major and all melodic minor scales, two octaves, and demonstration of secure proficiency on double stops. Guitar: all modes diatonic to C, D, E, B-flat, A-flat, and G-flat major; all modes diatonic to G harmonic and melodic minor.]
- VI Outstanding performance of recital literature, deserving of special recognition by the faculty ("Honors" recital designation).  
[All instruments: all technical requirements from previous levels. Winds/Percussion: all major scales in thirds, full range in sixteenths at quarter = 80, slurred and tongued. Strings: all major and melodic minor scales, 3 octaves.]
- VII Outstanding senior recital of the highest caliber.  
[All instruments: all technical requirements from previous levels. Winds/Percussion: all major and harmonic minor scales in thirds, full range in sixteenths at quarter = 80, slurred and tongued. Percussion: all areas represented Strings: all major and melodic minor scales, 4 octaves as available on the instrument.]

## PIANO PROFICIENCY EXAMINATIONS

All music majors and minors (except general music minors) must pass a piano proficiency examination demonstrating functional use of the piano. In addition, students with a primary applied area in keyboard must pass piano proficiency requirements in their primary applied area. Practice materials for the Piano Proficiency Exam are found in the *Piano Proficiency Handbook (PPH)*.

### NON-KEYBOARD CONCENTRATION

Before being recommended for student teaching or graduation, every student majoring or minoring in music (except general music minors) must pass an examination demonstrating sufficient proficiency in piano. This examination should be completed by the end of the fourth semester of enrollment in secondary class piano. It must be attempted each semester thereafter until passed, and it must be completed prior to the student teaching semester. For those who are not music education majors, this requirement must be completed before the final semester.

Enrollment in secondary piano is necessary each semester until the piano proficiency requirement is completed. Any music major who drops piano before passing all parts of the Piano Proficiency Exam will receive an "F" for the semester, no matter when the course is dropped. Students who pass the Piano

Proficiency Exam before completing four hours of secondary class piano may take the remaining credit hours in either piano or organ.

1. Major scales - all students (See *PPH*, p. 3.)  
All major scales in a steady tempo (in eighths, at least quarter = 80)
  - a. Hands separately, two octaves.
  - b. Hands together, one octave.
2. Vocalises - all students (See *PPH*, p. 2)  
Two different vocalises in all keys.
3. Sight-reading - all students (See *PPH*, p. 4)
  - a. Four-part hymn and community song style with pedal.
  - b. Piano figuration style.
  - c. Score reading (any two parts from a four-part vocal score)
4. Harmonization - all students (See *PPH*, pp. 5-28)  
Provide accompaniment for written melodies  
(Melodies may be in either major or minor keys.)
  - a. I / IV / V<sup>7</sup> (i / iv / V<sup>7</sup>) chords in left hand, using various styles - with no chord symbol given.
  - b. Pop-style chords in left hand, using block chords - chord symbols given.
5. Transposition (See *PPH*, p. 29.)
  - a. Vocal emphasis - Transpose single-line melodies to any key, adding I / IV / V<sup>7</sup> chord accompaniment in left hand (simple block chords).
  - b. Instrumental emphasis - Transpose single line instrumental parts to concert pitch. From any band or orchestra score, be able to play (one line at a time) each of the parts at concert pitch.
6. Prepared piece (See *PPH*, p. 30)  
Perform a prepared piece of at least Level II difficulty, and continue performing at least Level II repertoire until the entire proficiency is completed.

#### PIANO AS PRIMARY APPLIED AREA

Piano proficiency requirements for students with piano as a primary applied area will be tested in juries at the end of each semester. All technique skills are to be played in parallel octaves and in 16<sup>th</sup> notes, quarter-note = 80 being the minimum tempo. Music Education majors must complete all piano proficiency requirements before the semester of student teaching.

At each semester's jury, the student will be responsible for that semester's requirement plus proficiency items from previous semesters.

Sight-reading Requirement: A student must be able to sight-read pieces one level below their prepared pieces, up to Level IV.

- |             |  |
|-------------|--|
| Semester 1: | Major scales 4 octaves (in sixteenths, at least quarter = 80)  |
| Semester 2: | Minor scales (harmonic and melodic) 4 octaves  |
| Semester 3: | Major and minor arpeggios 4 octaves  |
| Semester 4: | Major and minor broken chords 2 octaves  |
| Semester 5: | Diminished seventh and dominant seventh arpeggios 4 octaves  |
| Semester 6: | a. Harmonization (Same as vocal and instrumental emphasis, with higher degree of proficiency expected)<br>b. Transposition |

- (Simple hymns and chordal-style pieces)  
 c. Score reading  
 (Four-part vocal scores all parts)

NOTE: The above are minimum expectations for keyboard majors. Other exercises and studies may be assigned by individual teachers according to the student's needs.

#### ORGAN AS PRIMARY APPLIED AREA

Piano Proficiency requirements for students with organ as a primary applied area will be tested in juries at the end of each semester of piano. All technique skills are to be played in parallel octaves and in 16<sup>th</sup> notes, quarter-note = 60 being the minimum tempo. At each semester's jury, the student will be responsible for that semester's requirement plus all those of previous semesters.

- Semester 1: Major scales - 2 octaves  
 Semester 2: Minor scales (harmonic and melodic) - 2 octaves  
 Semester 3: Major and minor arpeggios - 2 octaves  
 Semester 4:  
 a. Transposition - simple hymns and chordal-style pieces, up or down, half or whole step.  
 b. Score reading - four-part vocal scores, all parts  
 c. Sight-reading of medium-easy choral accompaniments, medium-difficult hymns.

#### **GUITAR PROFICIENCY**

Beginning with all students who enter under the 2005-2006 *Catalog* or later, those students pursuing the degree Bachelor of Music in Music Education are required to pass a guitar proficiency barrier. Beginning with the 2007-2008 *Catalog*, students pursuing the degree Bachelor of Church Music are required to pass the guitar proficiency barrier. This may be accomplished in either of two ways:

- a. Enroll in and pass MUS 1151 Basic Class Guitar.
- b. Pass the guitar proficiency exam administered by a music faculty member. This exam is given only once each semester, during the fourth week of the semester.

The guitar proficiency requirements are as follows:

1. Be able to play all open string chords (G, e-minor, C, D, d-minor, F, E, A, A7, a-minor, B7, D7, E7), and be able to transition between these chords by performing a song, or songs.
2. Be able to play I-IV-V7 in the following keys: C, G, D, A, E
3. Be able to play i-iv-V7 in a-minor and e-minor.
4. Be able to strum in duple and triple meter.
5. Be able to play a major scale (any key).
6. Know how to tune the guitar.
7. Know the open string names and numbers.

#### **MUS 0100 - RECITAL ATTENDANCE**

Music majors are required to receive a passing grade for MUS 0100 Recital Attendance for 6 semesters. This course is graded on a pass/fail system, and requires the student to attend departmental recitals and concerts and certain community music programs. These programs are listed in the university calendar and the Department of Music calendar, and are posted each week on the music building bulletin boards. Minimum attendance requirements for a passing grade will be posted on the bulletin boards at the beginning of each semester. A student changing to a major other than music must continue to meet the Recital Attendance requirements for that semester.

Students who transfer to SBU from another institution where he or she participated in a mandatory recital attendance program should complete a **Transfer Credit Form** in order to credit that attendance toward the six-semester requirement at SBU. Forms may be obtained in the music office.

To receive credit for a Recital Attendance program, each student must obtain and sign a card to be returned at the end of the program. Cards are distributed only through the first selection on the program and are not available after that time.

Excuse forms are obtained in the music office for conflicts of a continuing nature (e.g., work schedule, classes, long commute, part-time status etc.) The completed forms must be submitted to the Recital Coordinator before the posted deadline. Student teachers are not eligible for enrollment in Recital Attendance.

Each student enrolled in Applied Music receives a Community Concert membership which entitles the student to attend each Community Concert during the school year. A Community Concert receives **double** Recital Attendance credit.

Failure to meet Recital Attendance requirements will result in an "F" for the course.

## RECITAL GUIDELINES AND REGULATIONS

As soon as possible (usually during the academic year preceding the recital year) the student and the applied teacher should decide on a date for the recital. It is imperative that the recital be placed on the Department of Music calendar as soon as possible.

### RECITAL HEARING

Students must successfully complete a pre-recital hearing to certify preparedness for the recital (MEMORIZATION MUST BE COMPLETE). The hearing will occur no later than two weeks prior to the recital date. The chair of the Department of Music will assign a hearing committee composed of the student's applied teacher (chairman of the committee) and two other faculty members. The committee may elect to hear the entire recital repertoire, or may select representative portions. The student is responsible for providing each member of the committee with a typewritten draft of the recital program (see Example #1 below) and a Jury/Recital Hearing form with the top portion of each form completed for each jury panelist. Instrumental students should provide music for the committee for the selections to be performed. The recital program must contain complete information regarding: performer(s); accompanist(s); titles; composers; and composition and composer dates. Students are encouraged to begin the necessary research as soon as the program selections are set, and to consult their Applied Music teacher for assistance. The music office maintains a copy of Baker's *Biographical Dictionary of Music* for student use; Baker's is also available at the Harriet K. Hutchens Library (Reference Section), along with the *New Grove Dictionary of Music and Musicians* and other standard music reference books. Translations or program notes are not necessary for the hearing; if used for the recital, they are to be typed using Times New Roman font and in the format as shown in Example #2.

After completion of the hearing, the committee will return their completed forms to the chairman of the committee. If the committee determines that the recital is a Level VI or above, the recital will be designated an "Honors Recital." If the hearing is judged to be unsatisfactory, the recital will be canceled for that semester. Copies of the forms are then distributed to the student (yellow) and the music office (white) for the student's file.

### RECITAL DEFINITIONS - JUNIOR AND SENIOR

Level IV

Recital scheduled at 6:00 p.m. with no recital attendance credit given.

Work study students will be provided IF REQUESTED for stage management, but will not be provided for distribution of programs. A sound technician will be provided.

Level V or above	Recital scheduled at 7:00 p.m. <u>with recital attendance credit given.</u> Work study students will be provided for stage management and for the distribution of programs. A sound technician will be provided.
Honors Recital	Level VI or above recital, half or full, with the following statement added to the program: "The Music Faculty recognizes [name's] program to be an Honors Recital."
Half-Recital	20 minutes minimum to 30 minutes maximum of music. The minimum requirement for a junior recital, and a non-performer's certificate senior recital. Non-performer's certificate senior recitals are limited to 30 minutes of music. Junior, Sophomore, and Freshman recitals are half-recitals only and must be at Level V minimum.
Full-Recital	40 minutes minimum to 50 minutes maximum of music. Required for performer's certificate senior recital. A full recital must be designated as an Honors recital.

#### PROGRAM AND NOTES/TRANSLATIONS

The final draft of the hearing program and all notes/translations should be turned in to the music office immediately following the recital hearing and no later than 10 days prior to the recital date. Notes and translations should be in final draft format as shown in Example #2. The music secretary will prepare the final program draft as shown in Example #3, return it to the Applied Music teacher for proofreading, to the Recital Coordinator for further proofreading, and then the music office will print the final copies.

The minimum number of programs, translations, and notes for recitals at Level IV or above is 70. Programs are printed in the music office and payment for the programs, translations and program notes must be paid by the student directly to the music office staff when the student picks them up.

Copies of the program may be posted, up until the recital date, in the music building. Push-pins must be used on bulletin boards, and sticky-tak must be used elsewhere (walls, glass, lockers, etc.) Nothing is to be posted directly on the glass doors which enter the building; posting material on the glass panels adjacent to the doors is permitted if the material is related to the Department of Music. Tape is not to be used to attach materials to any surface. It is the responsibility of the student to remove the programs after the recital date. The music office will reserve 10 programs for files.

Recitalists need to read and adhere to all departmental regulations as described under CONCERT AND RECITAL DECORUM in this *Handbook*.

#### RECORDING OF DEPARTMENTAL PROGRAMS

All departmental programs, including concerts, solo recitals, and CentreStage recitals will be recorded and an archival master copy of the recording, along with a copy of the printed program will be sent to the Media Services department of the SBU library on the business day following the event. Generally, programs are recorded (audio only) in CD format, and ensemble programs are also recorded in DVD format (audio and video). In addition, one archival copy of the recording (except CentreStage recordings) will be made available to the recital soloist or the ensemble director. Student soloists are charged \$2.00 for the CD of their recital. Students and faculty may visit Media Services in order to listen to archival recordings. The departmental recording supervisor coordinates the recording of departmental programs.

**Example #1 - HEARING PROGRAM** – Typed on 8 1/2 X 11 paper (prepared by the student) for each faculty auditor; attach Jury/Hearing form to each copy.

Recital Hearing  
(date of hearing)

Nathan Elder  
in Senior Voice Recital  
assisted by  
Lindsey Wainscott, piano

But Who May Abide/Thus Saith the Lord ..... George Frediric Handel  
from *Messiah* (1685-1759)

En Prière..... Gabriel Faurè  
Les Roses D’Ispahan (1845-1924)

Lord God of Abraham..... Felix Mendelssohn  
from *Elijah* (1809-1847)

Nichts ..... Richard Strauss  
(1864-1949)

Pietà, Signore ..... Alessandro Stradella  
(1645-1682)

Quoniam tu solus sanctus..... Gioachino Rossini  
from *Messe Solennelle* (1792-1868)

April 25, 2005 (date/anticipated time of recital)  
Mr. Michael Mays (applied teacher)

**Example #2 - TRANSLATIONS** - Typed on 8 ½ x 11 paper, Times New Roman (prepared by the student).

*Translations*

**Ich folge dir (I follow Thee)**

I follow Thee also with joy-lightened footsteps,  
Nor stray from Thy sight,  
My life and my light.

O speed Thou my way,  
And cease not, I pray,  
To spur me and draw me,  
To lead me, to call me.

O speed Thou my way,  
And cease not, I pray,  
Call me each day,  
O spur me and draw me,  
O lead me, O call me.

**Das verlassene Mägdlein (The Forsaken Maiden)**

Early the day awakes and the stars are fading,  
Now by the hearth I stand, kindling the warm fire.  
Bright is the flaming light, the sparks are flying;  
I gaze continually, engulfed in sorrow.

Ah, then, it comes to me, ah, faithless lover,  
That I have dreamed of you, the dream is over.

Tears after tears now fall, blinding my tired eyes.  
So comes the day along, o, please be ended!

**Die Nacht (The Night)**

Cometh now from forest old  
Sombre night in silence creeping,  
Wider darkness round her sweeping,  
Now behold!

All the brightness of the day,  
All the flowers, all the beauty Night conceals,  
And as her duty bears away.

'Neath her veil doth Night enfold  
E'en the streamlet's silv'ry light,  
And from dome and window bright  
Steals the gold.

Plunder'd now the bushes stand.  
Come thou near, I fear when nearest,  
That the Night may steal thee, dearest,  
From my dear.

**Fiocca la neve (Snow)**

Slowly the starry flakes of snow are falling.  
Listen to a cradle rhythmically swinging.  
Fevered, a child is tearfully wakened, calling;  
Trying to soothe him, an aged one is singing.  
I hear her singing.  
"A garden grows around you with roses blooming.  
Lilies there surround you.  
Peace will soon have found you."

Covered with flowers, the child's young heart is  
drifting.  
Slowly the snow is falling, slowly sifting.  
Quietly falling, quietly drifting.

**Je dis que rien ne m'épouvante  
(I say that nothing shall deter me)**

Here is the usual place for the smugglers to gather.  
I shall see him, he will be here!  
The duty lay upon me by his mother  
Shall be done, and without fear.

I say that nothing shall deter me,  
I say, alas!  
I'm strong to play my part;  
But, though undaunted I declare me,  
I feel dismay within my heart!  
Alone in this dismal place,  
All alone, I'm afraid, although 'tis wrong to fear;  
Thou wilt uphold me with Thy grace,  
For Thou, O Lord, art ever near!

I shall see this woman,  
Whose wanton, treacherous art  
Has achieved the shame of the man  
Whom once I loved with all my heart!  
She's wily and false, she's a beauty!  
But I will never yield to fear!  
No, no, I will never yield to fear!  
I'll speak in her face of my duty, Ah!  
O Lord, Thou wilt be ever near! Ah!  
Be near to me!  
O my Lord!  
Aid me now with Thy grace!  
Be near to me!  
O my Lord!  
Be near me now!  
O Lord!

**Example #3 - RECITAL PROGRAM** (prepared by Department of Music secretary).



SOUTHWEST BAPTIST UNIVERSITY

*Department of Music*

presents

**Jon Rector**

in

**Senior Piano Recital**

This performance is being recorded, and it is requested that all audible ringers and alarms be disabled for the duration of the program.  
Flash photography is not permitted during the performance.

- English Suite No. 2 in A Minor ..... Johann Sebastian Bach  
Prélude (1685-1750)  
Allemande  
Courante  
Sarabande  
Bourrée I  
Bourrée II  
Gigue
- Musica ricercata..... György Ligeti  
I. Sostenuto – Misurato - Prestissimo (b.1923)  
II. Mesto, rigido e cerimoniale
- Étude 5: Arc-en-ciel (Rainbow)..... György Ligeti
- Ballade No. 1 in G Minor, Op. 23 .....Frédéric Chopin  
(1810-1845)

Mr. Rector is a student of Dr. Melinda Smashey.  
The music faculty recognizes Mr. Rector's program to be an Honors Recital presented in partial fulfillment of the degree Bachelor of Science in Music.

May 10, 2005  
7:00 p.m.

Meyer Recital Hall  
Bolivar, Missouri

## INSERTS FOR SPECIAL RECOGNITION

### **Honors:**

The Music Faculty recognizes [name's] program to be an Honors Recital presented in partial fulfillment of the degree Bachelor of Music in Music Education.

### **Performer's Certificate:**

The Music Faculty recognizes [name's] program to be an Honors Recital presented in partial fulfillment of the degree Bachelor of Music in Music Education and the Performer's Certificate.

### **Piano Pedagogy Certificate:**

The Music Faculty recognizes [name's] program to be an Honors Recital presented in partial fulfillment of the degree Bachelor of Music in Church Music and the Piano Pedagogy Certificate.

## GENERAL INFORMATION REGARDING RECITALS

In order to focus attention on the music performance (and to keep the costs to a minimum for all students), the following rules have been established:

1. No flowers, corsages, or candles in the performing area.
2. No photographs during the performance.
3. No receptions are to be held in the music building.

If desired, recital publicity in the *Omnibus*, *Bolivar Herald-Free Press* or hometown newspapers is the responsibility of the recitalist. The chair of the Department of Music must approve all drafts of departmental publicity before they are sent elsewhere. The SBU office of public relations must be consulted at least 3 weeks prior to the recital date for assistance with the recital publicity in these or other off-campus publications. The student is encouraged to post recital programs as advertisement in the music building. (See restrictions under PROGRAM AND NOTES/TRANSLATIONS section above).

Video cameras are permitted during the performance. It is the responsibility of the student to make arrangements regarding the use and operation of video equipment.

If you have special stage set-up requirements, please be sure and advise the music office as soon as possible so that arrangements can be made to set up the stage prior to your recital.

For those students that have a Level V or above recital (7:00 p.m.), work-study students will be available to distribute programs and set the stage during the recital. Workers will report 15 minutes prior to the recital time. Programs, recital attendance cards, etc. will be available on the reception desk of the music office. The Applied Music instructor will need to let the workers in the office (unless other arrangements have been made), so they can get the programs, etc. A sound technician will be provided to record the recital, and a copy of the recording may be purchased in the Media Services area of the library after 3-4 days following the recital. All master copies of departmental program recordings will be sent to Media Services on the day following the program.

Students that have a Level IV recital (6:00 p.m.) need to provide workers to distribute programs and act as a stage hand. Recital attendance cards will not be necessary, as recital credit will not be given. A sound technician will be provided to record the recital and a copy of the recording may be purchased in the Media Services area of the library within 3-4 days following the recital.

## CONCERT AND RECITAL DECORUM

### DRESS CODE FOR CENTRESTAGE AND RECITALS

Students who perform at CentreStage and other recitals (all soloists, accompanists, and chamber musicians) are expected to dress appropriately for the event. This generally means a tie and jacket for men and a corresponding level of dress for ladies – dress, skirt, or nice pants, etc. Jeans, casual flip-flops, etc., are not acceptable for these performances. Dress codes for larger ensembles are established by the directors of the ensembles.

### CONSIDERATIONS FOR THE PERFORMER

1. The performance begins with your first visible step onto the stage. Walk quickly and confidently to your place. Instrumentalists should not step behind the music stand until after bowing. As soon as you are at or near your place, **ACKNOWLEDGE YOUR AUDIENCE** with an appreciative bow.
2. The standard bow is from the waist; the audience should see the top of your head. Pianists should not make the bow merely a part of their descent to the piano stool.
3. Tuning, stool adjustment, stand adjustment, and music adjustment may only take place after the audience has been duly recognized.
4. Performers are to adhere to the contents and order of the printed program. Any necessary departure should be approved by the faculty member in charge, and a brief announcement from the stage may be in order. Brief and informative program notes may also be spoken from the stage during the program. Otherwise, there should be no speaking by performers or any other interaction with the audience which is not part of the concert program. For example, personal announcements of any kind are not to be included as any part of the presentation.
5. Once a musical selection is completed, and the audience responds with applause, the standard bow is once again in order. Instrumentalists should move out from behind the stand before bowing. Pianists should rise to full standing position in front of the piano before bowing.
6. An accompanist should be recognized after the soloist's bow. The accompanist should stand and take a standard bow. The soloist should move off the stage only after acknowledging the accompanist.
7. Multiple performers (e.g., chamber groups) should plan to take standard bows simultaneously (before and after a musical selection). A leader should be chosen beforehand for the cue.
8. Section soloists who are recognized by the conductor of a large ensemble should stand, if possible, and accept the applause with a nod of the head or a full standard bow, whichever is most convenient and practical.
9. A performer called back on stage (by the continued applause of the audience) should re-enter the stage quickly, and should stand clear of the curtains and the wings to take another bow.

### CONSIDERATIONS FOR THE LISTENER

1. **APPLAUSE:** If one is unsure when to applaud, the rule of thumb is: don't. Applause is acceptable as recognition of the performer(s) and/or conductor as he/she enters the performing area. Applause is also acceptable as the concertmaster/concertmistress enters the stage area to tune the orchestra or band. Finally, applause is acceptable at the conclusion of an ENTIRE musical selection. Applause should not be heard between the movements of a larger work. Each selection in a set of vocal pieces is often (but not always) treated as a

movement as well; therefore, applause is not heard between them. Applause is not to be heard if the separate vocal selections are part of a larger whole (e.g., a song cycle).

The more relaxed origins, atmosphere, and traditions associated with jazz and popular music make it acceptable to applaud a soloist at the completion of his/her solo chorus, even though the ensemble or another soloist continues to play.

2. **ENTERING/EXITING THE HALL:** Unless it is an emergency, it is generally unacceptable to enter, exit, or move about in the concert hall anytime after a musical selection has begun, and before it is completed (all movements). One exception (which may not always be in favor) is the seating of late-comers after the first movement of a larger work.
3. **YOUNG CHILDREN:** Given the unpredictability, the normal attention span, and the interest of young children, it is unreasonable to expect a young child to sit quietly through a concert or recital, or any part thereof. A student recital, especially, often represents a one-time opportunity and the culmination of many hours of hard work, and can easily be ruined for the performer and the audience by the innocent distractions of a child. If a young child must attend, the child and responsible adult should sit near the aisle in the rear, so that a noisy child may be discretely escorted out of the hall during any part of the program.
4. **A GOOD LISTENER:** A good listener sits quietly throughout each musical selection, and does not make any distracting motions or sounds (e.g., rattling keys or candy wrappers, turning the pages of a notebook, motioning to others, etc.) If coughing is an anticipated problem, the listeners should use cough drops and/or sit near an exit if coughing becomes a problem. Non-music majors may be in attendance as a course requirement, and may need to take notes or discuss the concert with classmates; however, it is expected that they will be as quiet and discreet as possible, especially during a musical selection. Music majors and minors are expected to set the example for standard concert etiquette.
5. **DISABLE PHONE RINGERS AND ALARMS:** It is expected that all cell phone ringers and other alarms will be silenced during the entirety of a music program. This provides the performer with the best chance of a clean recording, and helps control distractions from the performance.
6. **PHOTOGRAPHS:** Flash photography is prohibited during performances.

### MAJOR FIELD TEST

Each November and April, the Major Field Test in Music is administered to graduating music majors and music education majors who are completing the semester prior to student-teaching. Completion of this examination is required of each music major, although there is no score requirement – the data is used only to assist the department in assessing the academic performance of its music students as a group.

### **STUDENT ADVISORY COUNCIL**

A Student Advisory Council, consisting of the presidents of the Chorale, Concert Choir, Symphonic Winds, Orchestra, Church Music Conference, and Music Educators National Conference and a representative of keyboard students may be called in for meeting in order to assist the chairman in identifying problem areas as well as in setting goals for the future. Topics for discussion or questions to be addressed may be submitted at any time to one of the Council members or to the music office.

## STUDENT ORGANIZATIONS

**CHURCH MUSIC CONFERENCE (CMC)** is a student chapter of the Southern Baptist Church Music Conference and serves as a professional organization for all students interested in church music.

**MUSIC EDUCATION NATIONAL CONFERENCE (MENC)** is a student chapter of the national organization and is open to any student interested in teaching music.

**PI KAPPA LAMBDA** is a national honor society for juniors and seniors who have excelled both in music performance and music scholarship. Membership is by invitation only.

## TEACHER EDUCATION PROGRAM

All music education students are responsible for all information regarding the Teacher Education Program as described in the *SBU Catalog*. Students are responsible for all information posted on the Teacher Education bulletin boards in the music building and in the Teacher Education Office, and must attend all meetings required for education majors.

## COMMUNICATION FROM THE DEPARTMENT

1. **E-MAIL:** All music students must have regular access to their SBU e-mail account in order to receive communication from the Department of Music. This will be accomplished through the student's SBU e-mail address only, and students are expected to check their address frequently. Students wanting to receive departmental e-mail through a different account need to inform the chair of the Department of Music in writing as soon as possible.
2. **BULLETIN BOARDS:** The student is responsible to be aware of all information posted on the hallway bulletin boards in the Department of Music. Near the music office door is a board for important departmental information as well as the monthly calendar and changes. Other bulletin boards notify students of news concerning teacher and advisor assignments, student recital scheduling, juries, music organizations, teacher education, church music job placement, and career opportunities.

Important daily messages and information will be posted on the dry erase board located outside the office. Students need to check this board periodically throughout the day.

## CHANGING MAJORS

Any student wishing to change his/her major from the Department of Music to another major (either within the Department of Music or to another department) must meet with his/her current advisor, and then see the administrative assistant to the dean in order to begin the process. Pre-music majors who have been approved (via a letter of notification from the chair of the Department of Music) to advance into the music degree program of their choice must also complete this process with the administrative assistant. The process will include faculty signatures from the old and new majors, and a brief feedback survey for the Department of Music.

## LOCKERS

Lockers of various sizes are available to music majors and minors in the music building. They are checked out on a first-come, first-served basis. Students needing to store large instruments are given priority for the larger lockers. Other large-sized lockers must be shared by two students. A one-time, non-refundable \$5.00 rental fee will be charged.

## **FACILITIES**

All facilities and equipment which are maintained by the Department of Music are to be used only for university activities which have the approval of the department. Student ensembles may use the facilities for rehearsals which are in direct connection to department-sponsored activities and class assignments. (Practice rooms may be used in accordance with the practice room policy below). Classrooms, rehearsal rooms, and Meyer Recital Hall may be reserved in the music office. Solo recitalists may reserve the Recital Hall for one 1-hour rehearsal in preparation for a half-recital, and 2 hours may be reserved by solo pianists; these limits may be doubled in preparation for a full-recital. The band room (M101) must be reserved through the director of instrumental studies. Posting of fliers, posters and other materials must be done using push-pins for bulletin boards and sticky-tak for all other surfaces (walls, glass, lockers, etc.) Nothing is to be posted directly on the glass doors which enter the building; posting material on the glass panels adjacent to the doors is permitted if the material is related to the Department of Music. Tape is not to be used to attach materials to any surface. Any other use of music facilities must be approved by the chair of the Department of Music, or the dean of the College of Music, Arts and Letters.

## **PRACTICE ROOMS**

Students enrolled in Applied Music are expected to reserve practice times (5 hours per week per credit hour) in practice rooms. Students may sign up for times at the music office after lesson times are assigned. A practice room fee for the replacement and maintenance of the practice room pianos is charged to each student taking Applied Music. This fee appears on the student's billing statement.

The priority order for practice room sign-up is as follows:

1. Piano majors and students giving junior or senior recitals during the semester.
2. All other music students on a first-come, first-served basis.
3. Unreserved time in a specific practice room schedule is available to all students on a first-come, first-served basis.
4. Practice room use is limited to the hours during which the music building is open (see "MUSIC OFFICE AND BUILDING HOURS" below).

## **MUSIC COMPUTER LAB**

The Music Computer Lab provides PC workstations for music students to work on class assignments which have related software installed on the computer. Priority for sign-up on the Computer Lab schedule is given to students enrolled in courses which provide for the use of the computer software. Any other use of the Music Computer Lab computers must be approved beforehand by the chair of the Department of Music. Unreserved time on a specific workstation is otherwise available (for approved work) to any music student on a first-come, first-served basis.

## **COPY/FAX MACHINE**

The copy/fax machine in the music office is available for use by faculty, staff, and students. The following guidelines apply to student usage of the machine:

1. The charge for photocopies is 10 cents per copy on a cash only basis. (A front-and-back copy will be charged the same as 2 copies.)

2. The charge for faxing a document is 50 cents per page on a cash-only basis.
3. Hours for student use are 8:00 a.m. through 5:00 p.m., Monday through Friday.
4. Students may not use the machine personally. The material to be copied/faxed must be given to an office worker (workstudy) who will complete the copying/faxing.
5. Copyright regulations will be observed (**MUSIC WITH A COPYRIGHT MAY NOT BE PHOTOCOPIED.**)

### **MUSIC LIBRARY**

All music books, scores, and recordings are housed in the Harriet K. Hutchins Library. All listening facilities are also in the library.

### **MUSIC OFFICE AND BUILDING HOURS**

The music office is open Monday through Friday from 8:00 a.m. until 5:00 p.m. The music building is open during these times:

Monday through Friday	7:00 a.m. - Midnight
Saturday	9:00 a.m. - Midnight
Sunday	1:00 p.m. - Midnight