

**SHORTER UNIVERSITY**

**DEPARTMENT OF MUSIC**

**STUDENT HANDBOOK**

2010-2011

## Mission Statement of Shorter University

The mission of Shorter University is to provide quality higher education, enabling and encouraging student commitment to active life-long learning, personal spiritual values, responsible citizenship, and community and societal leadership in a global context. The university seeks to accomplish this mission through quality undergraduate liberal arts programs, specialized professional programs, and select graduate programs. Geographically distant locations provide educational opportunities to individuals who are unable to attend classes in the traditional setting. The university affirms a commitment to the Christian faith and strives to integrate Christian values and a nurturing community within its whole process of education.

### The School of Fine and Performing Arts Educational Goals

1. Students will know the history, technical language, and repertoire of their fields.
2. Students will acquire appropriate knowledge and skills for their career goals.
3. Students will practice their artistic medium with skill appropriate to their level of training.
4. Students will be able to exercise value judgments concerning artistic merit appropriate to their disciplines.
5. Students will show their abilities to articulate the significance of artistic works and the value of the arts to society to lay audiences.

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## FULL-TIME MUSIC FACULTY AND STAFF

SAM BALTZER, Ph.D., Professor of Music, MFA 214, ext. 7285  
Music Theory, Music and Technology, Orchestration, NWGA Winds, Guitar

JULIE BEARDEN, M.M., Musical Theatre Specialist, CFA 103, ext, 7450  
Musical Theatre Director, Musical Theatre Lab

CHUCK CHANDLER, M.M., Assistant Professor of Music, CFA, 100, ext. 7246  
Voice

PETER DEWITT, D.M.A., Professor of Music, CFA 109, ext.7320  
Organ, Harpsichord, Music Theory, Music Appreciation

BEN HARRIS, M.M., Instructor of Music/Coach Accompanist, CFA 112, ext.7404  
Vocal Coaching, Opera Music Director, Accompanying Coordinator

GINA HICKS, M.A., School of the Arts Office, ext. 7247; CFA 114 (studio)  
Administrative Assistant to the Dean, Staff Accompanist

MATTHEW HOCH, D.M.A. Assistant Professor of Music, CFA 115, ext.7286  
Coordinator of Vocal Studies, Voice, Opera and Song Literatures, History of Musical Theatre

WARREN KENNEDY, B.M.E., CFA 118, ext. 7658  
Music Education Methods, Student Teacher Supervision, Staff Accompanist

REBEKAH JORDAN-MILLER, D.M.A., Assistant Professor of Music, CFA 228, ext. 7287  
Piano, Piano Pedagogy, Keyboard Lab

TERRY MOORE, B.M., Staff Accompanist

DEBORAH POPHAM, D.M.A., Assistant Professor of Music, CFA 101, ext. 7362  
Voice, Opera Theatre

JOHN RIVEST, M.S.L.S., M.M., Librarian, Livingston Library, ext.7296  
Music Library

REBECCA SALTER, D.M.A., Assistant Professor of Music, CFA 105, ext. 7280  
Voice

MARTHA SHAW, D.M.A., Associate Professor of Music, CFA 120, ext. 7274  
Director of Choral Activities, Chorale, Conducting, Music Education Methods

ANDREA STRAUSS, Ph.D., Associate Professor of Music and Director of Bands, CFA 110, ext. 7463  
Band Director, Instrumental Techniques, Instrumental Conducting

FREDRICK TARRANT, Ph.D., Associate Professor of Music, MFA 216, ext. 7289  
Music Department Chair, Music History, World Music and Art, Javanese Gamelan Ensemble

JERICO VASQUEZ, D.M.A., Assistant Professor of Music, CFA 104, ext. 7281  
Coordinator of Keyboard Studies, Piano, Piano Literature

SHERRI WEILER, D.M, Associate Professor of Music, CFA 107, ext. 7277  
Voice, Vocal Pedagogy, Russian Diction

ALAN WINGARD, D.M.A., Professor of Music, MFA 131, ext. 7248  
Dean, School of Fine and Performing Arts, Church Music, Keyboard Musicianship

SANDRA YEARGAN, M.M.E., Instructor, CFA 117, ext. 7334  
Director of Preparatory Department, KinderMusik

ADJUNCT INSTRUCTORS AND PART-TIME STAFF

ANTONY AVITOLLO, M.M., Adjunct Instructor, CFA 102, ext. 7339

Trombone

RIANNE CHANDLER, M.M., Adjunct Instructor, CFA 102, ext. 7339

Class and Applied Voice, Diction

SUSAN DAVIS, M.M., Adjunct Instructor, CFA 102, ext. 7339

Flute

NICKI NICHOLSON, B.M., CFA 2<sup>nd</sup> floor Bride's Room, ext. 7366

Choral Assistant, Recruiting Coordinator

BRIAN PALAT, Adjunct Instructor, Percussion

LISA SELF, Assistant Guard Director

TREVA SELLARS, B.M., Staff Accompanist

STEVEN TURNER, Adjunct Instructor, Assistant Band Director/Guard Instruction

THOMAS WILLIAMS, B.M., Staff Accompanist

LEN WILLINGHAM, M.M., Adjunct Instructor, CFA 118, ext. 7658

Director of Shorter Chorus

STEVEN WODELL, M.M., Shorter Chorale Accompanist, Church Music

## **ADMISSION**

Students planning to major in music at Shorter University must audition for admission to the department. With the exception of organists, this audition must be memorized. All auditioning students must take a placement examination in music theory, sight-singing, ear-training, and keyboard sight-reading. (See Music Audition Application for specific requirements for music auditions.) Acceptance as a music major does not in itself admit a student to Shorter University. Conversely, admission to the university does not assure that a student may major in music. Academic music minors audition at the end of the first semester with music learned during the semester. Orientation meetings, required of all new music majors, minors, and transfer students, are held at times and locations listed in the Fall Orientation Schedule.

## **ADVISING SYSTEM**

The Advising Coordinator assigns incoming freshmen to a faculty advisor for orientation and registration procedures. All incoming music majors advise with Dr. Tarrant or Mr. Crawford (Theatre Department) during the summer Summit sessions. Most of these students will then be reassigned to other music faculty members as their permanent advisors at the beginning of the fall semester.

Students will consult with their advisors on all scheduling matters. Students typically declare their specific music degrees when they enter as freshmen, but those who remain uncertain should make every effort to declare their degree plans by the end of the freshman fall semesters. With the exception of BFA Musical Theatre majors, all music majors have the same music core curriculum the first semester of their freshman year—see major sequence sheets for suggested semester layouts for all degrees. All Assistant, Associate and Full professors serve as advisors.

Transfer students are assigned their advisors by the Advising Coordinator according to their music degree programs. Students may make appointments with their advisors at any time during the academic year. All students are required to meet with their advisors at the end of each semester to discuss and plan the following semester's course schedule.

The Dean of the School of Fine and Performing Arts is available for individual conferences on all phases of the student's academic and professional degree program.

In the event that the student changes to a major (degree) other than music, another advisor will be assigned. The student must report this new academic major to the Office of the Registrar. The Director of Advising will assign a new advisor.

## **REGISTRATION**

All course schedules must be approved by the student's advisor. Both the student's and the advisor's signature must appear on the course schedule. Failure to obtain both signatures will result in the deletion of the student's schedule.

All students must turn in a completed schedule form to the School of Fine and Performing Arts Office each semester when all courses have been scheduled. This card should list all classes, including

applied lesson times, accompanying times, and any TBA classes, i.e., classes that do not have a scheduled class hour. Local, home, and cell phone numbers and campus post office box number must be included. Any schedule changes (additions or deletions) during the semester should be made in the Registrar's Office, as well as on the schedule card in the School of Fine and Performing Arts Office. The form for this can be found on the bottom right side of the following web page as "Schedule for Gina Hicks." [http://www.shorter.edu/academics/arts/arts\\_home.htm](http://www.shorter.edu/academics/arts/arts_home.htm)

**NOTE:** All students must register for coaching in the semester of their recital and Voice Performance Majors must register for coaching in both the first and second semester of their senior year.

### **COURSE NUMBERING SYSTEM FOR APPLIED MUSIC AND MUSIC ACTIVITIES**

Applied music prefixes (e.g. PIA, VOI, FLU, TBN, etc.) in the registration database indicate the instrument or voice studied. All applied music numbers indicate the year of study and whether the lessons are primary or secondary, and the credit is variable from 1 to 4 hours. This information is available from advisors.

The prefix MUA indicates the following music activities. Numbers do not change from semester to semester, but the number of total credits will appear on the student transcript.

- 1100 Shorter Chorale (1 hour credit per semester)
- 1200 Shorter Chorus (1)
- 1500 Opera Theatre (1)
- 1700 Recitals (0)
- 1800 Band (1)
- 2000 NWGA Winds
- 2600 World Music (Gamelan) Ensemble (1)
- 2700 Musical Theatre Workshop (1)

### **ASSIGNMENT OF APPLIED TEACHERS**

All new students will have the opportunity to request an applied teacher by mail or email before the semester begins. Students are assigned to their preference if possible, but if that teacher should have a full load, the student will be assigned to another teacher. If the student has no preference, a teacher will be assigned. A listing of all teachers and their studio locations is included on page 4 of this handbook. The lists of students and teachers will be posted on the bulletin board in the Minor Fine Arts Building foyer and on the individual teachers' studio doors at the beginning of the semester. Students must look for their teacher assignment and immediately check in with that teacher.

**TEACHERS ARE NOT RESPONSIBLE FOR FINDING THEIR STUDENTS!** Students whose names do not appear on any list should check with the Chair or the Assistant Chair of the Music Department. Voice students must know their accompanists' schedules before signing up for voice lesson times, unless advised otherwise by their applied teachers.

## Music Course Fees

All music fees should appear on the student's business account with the following Fee Codes and amounts:

- MUS: this code is used for the Applied Music fee charged to all music students taking applied lessons. The fee amount is posted in the catalog on the Tuition and Fees page. The course fee is attached to the seminar course for each student (e.g. VOI 1000, PIA 1000, FLU 1000)
- VOI, FLU, TBN, OBO, et al.: these codes are used for the accompanying fee charged to voice and instrumental students. The course fee is attached to the actual studio class the student is taking each semester, such as VOI 1010, FLU 1010, etc.
- ACP: this code is used for the additional fee charged to voice students who are doing their Junior Qualifying Exam or junior and senior recital. The additional fee is used to cover the extra accompanying hours these two activities require. The course fee is attached to the Vocal Coaching class
- VCF: This code is used for the Voice Class Instruction Fee. It is attached to class voice MUS 1052, 1062, 2072, and 2082. These courses are taken by music students for whom voice is their secondary applied area, such as piano majors

MUS: Applied Music	\$250
VOI: Accompanying	\$175
ACP: Vocal coaching	\$75
VCF: Voice Class Instruction	\$125

## ACCOMPANYING

Audition Process: Each year, auditions will be held for paid accompanists at the beginning of fall semester and at the end of spring semester. If a pianist enrolls in January, that pianist can audition immediately to become a paid accompanist. All accompanists must re-audition at the end of the spring semester. Each accompanist is expected to maintain a high level of accompanying and is expected to be at every lesson and every scheduled practice session. If an accompanist is not meeting the expectations of the music department, the hourly pay rate may be lowered. The highest hourly rate available for an accompanist is \$15. The audition committee will place the student in one of the following categories:

1. This student is deemed not to be ready to be an accompanist. The student must take Foundations of Accompanying, a remedial course (0 credits). Upon successful completion of this course, the student may re-audition to become a paid accompanist.

2. This student is deemed ready to accompany vocalists in their first three semesters and will be paid \$7.50 or \$10 per hour depending upon their level of expertise. This student must take Accompanying MUS 1070-1080 and will be responsible for quality accompanying according to the protocol outlined in the Paid Accompanist Contract.
3. This student is deemed ready to accompany vocalists in all semesters and will be paid at the intermediate level of \$12.50 per hour. This student may not be required to take MUS 1070 or MUS 1080, but is welcome to enroll in this course if desired. The accompanist will be responsible for quality accompanying according to the protocol outlined in the Paid Accompanist Contract.

### **Disbursement**

Accompanist will be paid according to the rate they achieve upon auditioning and they will be paid at the end of each month. It will be up to each accompanist to keep a record of their hours which will be checked and approved by the Voice teacher of the student for whom the accompanist is playing. A form for keeping track can be found at: [http://www.shorter.edu/academics/arts/arts\\_home.htm](http://www.shorter.edu/academics/arts/arts_home.htm)

All accompanists will be paid a set fee for each singer they accompany at NATS, and a single fee for all costs associated with attending NATS, including travel, meals, and lodging. These fees will be determined by the voice and keyboard faculty and will come out of the accompanying budget at no extra cost to the singers.

### **Protocol for Accompanying Skills Evaluation**

Paid accompanist will be required to coach with the accompanying faculty according to the level of the vocalist they are accompanying and their own accompanying skill. An accompanist may be sent to a coach by a member of the voice faculty as often as necessary to ascertain that the repertoire is appropriately prepared.

In the fourth semester, in preparation for the sophomore examination, or in the semester when a voice student is preparing a 25-30 minute recital, vocalists and their accompanist should sign up for bi-weekly coachings with the accompanying faculty. If the voice student is working with the coach/accompanist or the staff accompanist, these coachings will not be necessary.

In the semester where a student is preparing for a 1-hour recital, the vocalists and accompanist should sign up for weekly coachings with the accompanying faculty.

An accompanist may be assigned extra coachings with the accompanying faculty or their major keyboard teacher if it becomes apparent that their accompanying skills are not keeping up with the literature. There will be consequences for non-compliance such as a drop in rate, or non-payment for unacceptable work. Circumstances must be documented by faculty before implementing any kind of penalty.

### **Guidelines for care and maintenance of paid accompanists**

Every effort must be made to ensure that the accompanist has been given their music as soon as possible. There is no excuse for an accompanist not receiving the music at least a week before the

lesson in which a particular piece is expected to be prepared. If a pattern is established whereby a voice student is negligent in furnishing the accompanist their music in a timely fashion, an additional fee may be charged to the voice student.

The relationships between vocalist and accompanist as well as the relationship between the voice faculty and the accompanist play an important role in producing a successful learning environment. If for any reason one or both of these relationships becomes dysfunctional, it is the role of the voice and accompanying faculty to determine if a problem can be rectified or if a change in accompanist is required.

### **Voice seminar accompaniment**

All voice students should work with their accompanist whenever possible. Seminar performers should be set or assigned, and their piece(s) selected one week in advance. If there is going to be a conflict, or the potential for a conflict, the vocalist(s) are responsible for providing a clean, well-marked copy of their selection(s) in the mailbox of the accompanist assigned to their studio for that week. A clean, well-marked copy should be double-sided and three-hole punched so it is ready to be put in a three-holed binder. This copy should be in the mailbox no later than one week prior to the seminar on which that accompanist is needed.

## PAID ACCOMPANIST CONTRACT

Accompanist \_\_\_\_\_ has achieved an hourly rate of \$\_\_\_\_\_.

To realize their contract, the accompanist is expected to fulfill the terms outlined in the Student Handbook which includes: Being prepared for, and attending all lessons, weekly rehearsals for lessons, the rehearsal for the semester jury or recital, playing the jury or recital, playing on four (4) seminars and one (1) student recital. The contract also obligates the accompanist to spend a minimum of two and a half (2½) hours practicing their accompanying music.

All of these events must be recorded and initialed by the voice faculty in whose studio you are working and the student for whom you are accompanying. The accompanist must turn the accompanying time sheet in to Mr. Harris on the first Friday after the conclusion of each month. The hours will be reported to the Business Office and paychecks will be disbursed at the Information Desk in Sheffield-Thomas at the end of each semester.

Special Concerts or Competitions are not included in the semester fee. Payment for these services will be overseen by Mr. Harris.

Accompanist will be paid for NATS in the following manner:

- A set fee for each vocalist accompanied
- A single fee for lodging, meals and transportation based on the location of NATS.

These fees will be determined by voice and accompanying faculty and made public in advance.

Accompanists must attend coachings as described in the Student Handbook. Failure to attend coachings will result in reduced payment or non-payment for accompanying services related to the missed coachings. Penalty amounts will be determined by the faculty.

Student pianists must learn repertoire and not rely on their sight-reading skills. If the voice and/or accompanying faculty deem that repertoire is being sight-read for more than two weeks, payment for that accompanying will be at a reduced rate or will not be paid, to be determined by the faculty.

Voice seminars will follow new guidelines set in the Student Handbook. On occasion, accompanists may be asked to accompany for voice seminar. As this will only occur when preparing for a jury or recital, it will not include extra pay, but will be part of the pay an accompanist gets for performing a jury or recital.

Signature: \_\_\_\_\_

Today's Date: \_\_\_\_\_

## **CHANGE OF TEACHERS**

Changing applied teachers should always be a last resort. If a student is dissatisfied with his/her teacher, all efforts should be made on the part of the student and teacher to work it out. This means sitting down and speaking with one another before anything else occurs. If the student is at a loss for how to work out whatever difficulties there may be, the student must speak with the Coordinator of their applied area (Dr. Matthew Hoch for voice students and Dr. Jerico Vasquez for keyboard students). A change in teacher may only occur at the end of the semester only after every effort has been made to rectify the situation. Students must talk, in person, with their current teacher about their decision to find another teacher. There may be a possibility that a new teacher may or may not accommodate the student and this will be worked out between the student and the area Coordinator. Notifying the current teacher should take place before the student leaves at the end of the semester.

## **CHANGE OF MAJOR** (within the Music Department)

All changes of applied major or music degree must be approved by the student's advisor and the Chair or Assistant Chair of the Music Department. In cases where performance standards are different, an audition before the involved applied faculty may be necessary. Music scholarships may be affected by a change of major. Therefore, if a decision is made to change the applied major (piano, voice, organ) for which a scholarship was awarded, the student will need to re-audition to determine if he/she will continue to be awarded the original scholarship amount.

## **GRADE REQUIREMENTS**

A minimum acceptable grade of "C" is required in all music courses within a student's degree program (including all applied music and music activities). Music courses must be retaken until an acceptable minimum grade has been earned.

## **CHANGE OF GRADES**

A grade in a course recorded by the Registrar cannot be changed except in the following circumstances:

1. A grade of "I" (Incomplete) not removed within four months of the close of the examination period becomes an "F."
2. Students making a failing grade ("D" or "F") in their senior year in a course necessary for graduation (junior year, in case of courses offered on an alternate year basis) will have the privilege of one (1) re-examination, PROVIDED THERE IS NO OPPORTUNITY TO REPEAT THE COURSE AND THAT AN APPROVED SUBSTITUTION CANNOT BE MADE. The re-exam must be taken at a time designated by the instructor but no later than noon of the day following the close of regularly scheduled examinations.

## **MUSIC SCHOLARSHIP STUDENTS**

Music scholarship money shall be available only to students who are majoring in music. Music scholarship decisions for students entering the Music Department shall be based on a required performance audition evaluated by music faculty members. Other information, such as previous

record of academic work, standardized achievement scores, sight-reading, theory placement, and keyboard skills will also be considered.

Music scholarships are given to incoming freshmen as four-year awards. Transfer students are evaluated on an individual basis.

If extra scholarship money becomes available due to student attrition or other reasons, the available money may be awarded at the beginning of the following semester. At that time, the faculty may elect to: (a) award a one-semester non-renewable grant to one or more returning or incoming students; (b) award or increase the renewable scholarship of one or more incoming students.

If an incoming student is given a one-semester grant, that student may be considered for a renewable scholarship along with the next year's incoming class. Decisions regarding these students will be based on the same criteria as those used for incoming students for the following fall. Decisions regarding grants or scholarship increases to returning students will be made by vote of the full music faculty based on the following: the student's contribution to the university, academic record, musical progress, and other available information. No extra audition will be necessary, unless requested by the faculty.

Music scholarships will be reviewed annually by the music faculty and the Financial Aid Office. To keep their scholarships, students must fulfill the following obligations. During the course of **each semester**, scholarship recipients are required to fulfill **up to 10 hours of service** to the Music Department. The service can be completed by a variety of means which may include audio- and/or video-taping auditions/applied exams, providing administrative help to the music faculty as needed, ushering for school events, serving on stage crew for the opera, etc. Scholarship service for the academic year will be assigned to the scholarship student at the beginning of the fall semester but may be modified after the first semester. The scholarship student will be responsible for keeping track of his/her hours and submitting a Tracking Sheet (available on the School of the Arts web page under "forms") to Dr. Tarrant no later than the last day of classes for each semester. Failure to complete the required scholarship service hours may result in the loss of the scholarship. We expect that scholarship students will serve the department with pride and diligence.

In addition, recipients must maintain a minimum G.P.A. of a 3.0 in all major courses (non-core courses), and a minimum G.P.A. of 2.5 in all course work completed at Shorter University. If a student's GPA falls below the requirement, it is possible to ask for a grace-period which will offer the student one (1) semester to bring their GPA in line with the requirements. There will only be one (1) grace-period offered during the student's academic career unless otherwise determined by the entire music faculty.

Students will be allowed one "C" in their major applied lesson (private one-on-one lesson) before they lose their scholarship. A semester grade of "D" or "F" in the major applied lesson will result in an automatic loss of scholarship. Furthermore, a grade of a "D" or an "F" in any course can lead to the loss of your scholarship; this determination will be made at the discretion of the music faculty and their decision is final. Grades are evaluated annually to determine the student's scholarship status for the following academic year. If the appropriate voice or keyboard faculty deem an applied examination weak or lacking, the student may be asked to repeat the examination for the full music faculty. The music faculty will then re-evaluate the student's eligibility to continue receiving the music scholarship.

If a student decides to change the applied major (piano, voice, organ) for which the scholarship was awarded, the student must reaudition to determine if he/she will continue to be awarded the original scholarship amount.

## **GRADUATION**

When students become seniors, they must formally apply for graduation in the Registrar's Office. The student's academic record will be checked by the Registrar and his/her advisor to determine if the requirements for graduation have been met. It is possible for program requirements to change between the time a student begins and completes his/her program. Students are responsible for meeting those requirements in effect and stated in the university catalog at the time they first enroll. Specific Music Department requirements described in the *Department of Music Student Handbook* are subject to change and are the student's responsibility.

## **SCHOOL OF FINE AND PERFORMING ARTS OFFICE**

The School of the Arts Office is located on the first floor of the Minor Fine Arts Building. Faculty members in Music, Art, Theatre, and Preparatory Departments have mailboxes in this office. Correspondence can be placed in these boxes. Both the Dean of the School of the Arts and the Administrative Assistant to the Dean of the School of the Arts are available to assist students. Students are encouraged to respect that this is a business office and not a student lounge. **The copy machine, typewriter and telephone are unavailable for student use.** There is a campus phone in the Student Lounge, first floor, Cooper Fine Arts Building, for student use.

## **CHURCH MUSIC PLACEMENT**

The School of the Arts provides a placement service for local churches and students who want church music jobs. These students should see Dr. Alan Wingard to complete a form requesting employment and to receive a listing of available church positions.

## **BULLETIN BOARDS**

Students are urged to examine the bulletin boards daily for pertinent information. This is the only means of quick communication with teachers and fellow students. The locations are as follows:

- Minor Fine Arts Building - In the foyer outside the School of the Arts Office and in the stairwell
- Minor Fine Arts Building - In the practice room hallway
- Cooper Fine Arts Building - In the applied teaching area

## **LOCKERS**

Lockers are located in the Student Lounge on the first floor of the Cooper Fine Arts Building. These are available on a first-come, first-served basis. It is advisable to keep books and music in a locked locker for housekeeping and security purposes. It may be necessary at times to share locker space with another student. Phi Mu Alpha Sinfonia and Mu Phi Epsilon music fraternities are in charge of locker reservations.

## **CARE OF BUILDINGS AND EQUIPMENT**

No food or drink is allowed in Brookes Chapel, Callaway Theatre, or the two computer labs. No food or drink is allowed in the Art Gallery except for school-sponsored receptions. Water is allowed in Brookes Chapel and Callaway Theatre during rehearsals. All buildings on campus are non-smoking. The cooperation of students is asked in noting any damage or repair needs of the buildings in general, the practice rooms and classrooms, pianos, organs, instruments and to all departmental equipment. Please report any repair or tuning needs in writing to the School of the Arts Office.

## **PRACTICE ROOMS**

Practice rooms are for the use of Shorter University students only. Priority is given to music students enrolled in piano or voice lessons. Since the policy of first-come, first served is the basis for obtaining a practice room, a room left for more than five minutes is considered not in use. The fact that music is left in a practice room does not reserve the room. Piano benches MUST NOT be moved from one room to another.

Harpsichords and organs are available for practice only for students enrolled in these courses or those who need accompanying practice. Students of those enrolled in the organ pedagogy course may be given limited practice time on the organs if they are available. There is a harpsichord in CFA 103 and this can be used with permission from the Professor at a time that is convenient to all parties.

Personal belongings, including instruments, music, books, purses, etc. are not to be left in practice rooms or classrooms. Such items will be collected and turned in to the Campus Safety Office. Lights should be turned off and all windows closed when leaving a room.

## **USE OF BROOKES CHAPEL, EUBANKS RECEPTION ROOM, EVANS CHORALE ROOM, AND FRANKLIN HALL FOR REHEARSALS, SEMINARS, ORGANIZATIONAL MEETINGS OR PROGRAMS**

Students must reserve Brookes Chapel and Eubanks Reception Room through the Office of the Vice President for Student Development/Dean of Students (Jeanne McDade, ext.7231 ) Franklin Hall and Evans Chorale Room must be reserved in the Registrar's Office.

All furniture which has been moved must be put back in place and you are expected to leave each space in a similar or better condition than when you entered.

Each music faculty member has a key to the Concert Grand Pianos in Brookes Chapel. It is the responsibility of the faculty member concerned to unlock and lock the piano, replace the cover, and see that Brookes Chapel is in order upon their or their student's departure.

## **USE OF ALL CAMPUS FACILITIES**

All individuals and organizations must obtain prior approval for using campus facilities and must schedule such use with the appropriate office. The following list indicates the appropriate office/person to contact for use of building or facilities:

Winthrop-King Centre	Athletic Director
Austin Moses Student Life Center	V.P. for Student Development/Dean of Students
Dorms	Director of Housing
Classrooms	Registrar
Arnold Art Gallery	Chair of Art Department
Brookes Chapel	V.P. for Student Development/Dean of Students
Eubanks Reception Room	Office of the Vice President of Administration
Cobb Dining Room	Office of the Vice President of Administration
Callaway Theatre	Chair of Theatre Department
Dining Hall	Director of Food Services
Evans Chorale Room	Registrar
Franklin Hall	Registrar
Fitton Student Union and Pool	V.P. for Student Development/Dean of Students
Guest Apartment	Office of the Vice President of Administration
Student Life Center	Campus Minister
Tennis Courts	Athletic Director

Approval must be obtained for the event at least one (1) week in advance and prior to announced plans or arrangements.

## **RECORDINGS OF RECITAL IN BROOKES CHAPEL**

A digital recording is made of most performances sponsored by the Music Department and performed in Brookes Chapel. These files are stored in the office of The School for Fine and Performing Arts, and copies of all recorded concerts/recitals are made available on CD format in the library for student reference. Students who wish to obtain a copy of any recital should make the request to Troy Stephens ([troy.stephens@hawks.shorter.edu](mailto:troy.stephens@hawks.shorter.edu)), the student recording technician. Students must provide their own blank CD-R disk. Audio recordings for recitals in other venues and all video recordings are the responsibility of the student.

## **RECITAL PROGRAMS**

The Music Department has a uniform recital program format (see page 19). The department will print junior and senior recital programs free of charge. The student's applied teacher must approve the format and sequence of the program and sign it before the program is submitted to the School of Fine and Performing Arts Office or printed off-campus. All programs to be printed by the department are due in the office no later than 24 hours after the recital pre-hearing. It must be in correct recital format, including full composer names, composer dates, dates of compositions, poet surnames (if applicable), opus or catalog numbers, with all spellings and other information correct. (NOTE: If the student has any difficulty obtaining all of this information, he or she should request assistance from the applied teacher or Dr. Tarrant.)

IF THIS DEADLINE IS NOT MET, STUDENTS WILL BE RESPONSIBLE FOR PRINTING THEIR OWN PROGRAMS. The recital program copy must be typed by the student in proper recital program format. It will not be retyped for you. Please submit both a hard and electronic copy to Mrs. Hicks in the Fine and Performing Arts office. Program notes and any translations must be typed and camera-ready, since they will simply be photocopied directly from the copy that is submitted. (See GUIDELINES FOR PROGRAM NOTES below.) ALL SENIOR RECITALISTS ARE REQUIRED TO RESEARCH AND WRITE THEIR PROGRAM NOTES. THESE MUST BE APPROVED BY THEIR APPLIED MUSIC PROFESSORS. Approximately 175 programs should be printed if programs are printed off-campus. Twenty-five copies must be turned in to the School of the Arts Office at least two days before the recital.

If two recitalists are sharing a performance, the recital programs will be combined. The students must work jointly on the copy to be turned in to the office and prepare the copy in performance order. Senior recitalists wishing to have a reception on campus are responsible for making arrangements with the Office of the Vice President of Administration. Receptions are usually held in the Eubanks room, which is equipped with a small kitchen.

### **GUIDELINES FOR PROGRAM NOTES**

All students will research, prepare, and write program notes for their solo recitals. This process should serve as the culmination of the student writing experience in music. As such, the notes must be approached as a major writing assignment, not as an after-thought. Students who neglect this process may be required to postpone the recital.

The first version of the program notes is due to the applied teacher no later than **THREE WEEKS before the pre-hearing.** (For ease of editing, please double-space your notes when presenting them to program note advisors. They will be single-spaced for actual recital publication.) The teacher will return the program notes with suggestions to the student at least **TWO WEEKS** before the pre-hearing, and the student will then make changes that will be due to the music faculty at least **ONE WEEK** before the actual pre-hearing. If the first version is not acceptable, the student may be required to begin the process again or move the recital to a later date.

When you submit your program notes, you must also include your actual program, which will include all pertinent opus numbers, dates, and information on poets/librettists (in the case of vocal music). SEE **FORMAT ON PAGES 18-19.**

Make your program notes brief and to the point. Remember that their function is to assist the listener in preparing for the performance. (One excellent resource for good writing program notes is Richard J. Wingell's book *Writing About Music: An Introductory Guide.*) Program notes should be original writing. Plagiarism from CD booklets, the internet, and Wikipedia is expressly prohibited and a violation of the Shorter University Honor Code.

Your program notes should provide additional information to the listener that will enhance his or her enjoyment of your performance. You might consider choosing a unique characteristic you would like for your listeners to remember in the context of your performance and then discuss only this aspect. Such characteristics might include (but not be limited to) the political or personal circumstances surrounding the composition and their influences, the form or range of the piece, or

comments on the poet and/or poetry of the song. For example, if you are discussing the Allegro movement from Beethoven's "Waldstein" sonata [No. 21, Op. 53 in C Major (1804)], you might discuss the particular technical challenges required, the movement's tonal structure, Beethoven's demeanor following his declaration of growing deafness in the famous Heiligenstadt Testament of 1802, the relationship of this work to others of the composer's "heroic" decade, or even Beethoven's association with Count Waldstein – but not all five of these!

Please use a professional writing style in your notes. For example, do not use informal, colloquial language expressing how much you personally love the piece. You can express your enthusiasm in warm, expressive prose without using inappropriately descriptive language. For guidance and advice on these and other matters, please consult your private teacher or Dr. Tarrant.

For singers: texts in a foreign language should be provided in that language in the left column with an English translation to the right of it. "English-only" is not adequate. (And, unless you have done your own word-for-word translation, please remember to credit your translator beneath the translation or in a footnote.)

Program notes are not the proper place to include acknowledgments of parents, friends, or faculty members who have guided you over the years. They are also not the proper place to discuss your personal religious experiences. Although such acknowledgements are important and even encouraged other contexts, professional standards require that they not be included in program notes.

## **PROGRAM FORMAT**

All music listed should include the proper opus and catalog numbers, dates of composition (or publication), birth and death dates of composers, and poet information (if a vocal work).

### EXAMPLES:

Zueignung, Op. 10, No. 1 (1885) [Gilm]

Richard Strauss  
(1864–1949)

Piano Sonata No. 8 in C minor, Op. 13, "Pathétique" (1798)

Ludwig van Beethoven  
(1770–1827)

I. Grave – Allegro di molto e con brio

II. Adagio cantabile

III. Rondo (allegro)

Common composers that require catalog/opus numbers include:

Schumann, Brahms, Strauss, Fauré, Chopin, many others (Op.), Schubert (D), Mozart (K), Bach (BWV), Haydn (Hob.-since we're usually only talking about piano sonatas)

Also, formatting needs to be consistent with regard to works from cycles. If one song/piece is excerpted, then the format is:

Mondnacht

from Liederkreis, Op. 39 (1840) [Eichendoff]

Robert Schumann  
(1810–1856)

But if there are two or more songs, then the format may be:

Liederkreis, Op. 39 (1840) [Eichendorff] Robert Schumann  
(1810–1856)  
I. In der Fremde  
II. Intermezzo  
V. Mondnacht  
VII. Auf einer Berg

**SAMPLE SENIOR RECITAL PROGRAM**

Sally Singsalot, soprano  
Grace Barker, piano

Brookes Chapel, 7:30pm  
Monday, February 7, 2008

Piangerò la sorte mia George Frideric Handel  
(1685–1759)  
*from* Giulio Cesare (1724) [Haym]

Frauenliebe und Leben, Op. 42 (1840) [Chamisso] Robert Schumann  
(1810–1856)  
I. Seit ich ihn gesehen  
II. Er, der Herrlichste von allen  
IV. Du Ring an meinem Finger  
V. Helft mir, ihr Schwestern  
VIII. Nun hast du mir den ersten Schmerz getan

The Daisies, Op. 2, No. 1 (1927) [Stephens] Samuel Barber  
(1910–1981)  
Sure on this shining night, Op. 13, No. 3 (1938) [Agee]

How could I ever know? Lucy Simon  
(b. 1943)  
*from* The Secret Garden (1991) [Norman]

INTERMISSION

Sean Ivory, piano

Piano Sonata No. 8 in C minor, Op. 13, “Pathétique” (1798) Ludwig van Beethoven  
(1770–1827)  
I. Grave – Allegro di molto e con brio  
II. Adagio cantabile  
III. Rondo (allegro)

Piano Sonata No. 20 in A major, D. 959 (1828) Franz Schubert  
(1797–1828)  
I. Allegro  
II. Andantino  
III. Scherzo (allegro vivace)  
IV. Rondo (allegretto)

## **MUSIC LIBRARY**

The Livingston Library houses an extensive sound and video recording collection as well as a collection of music scores and books about music subjects. These materials can be accessed via the library's online catalog.

The URL for the library's online catalog is <http://www.youseemore.com/shorter>. Older music scores and sound recordings may not be included in the online catalog. Please check the sound recording/score card catalog in the Music Library (2nd floor) for older music scores and sound recordings. A separate listing of sound recordings of song literature is also included as part of the sound recording catalog.

The Music Library houses a number of record players (for vinyl discs), cassette tape decks, and compact disc players, all with dubbing capabilities, as well as a high-speed (half-time) dubbing stereo cassette deck. In addition, the library has a compact disc recorder/player for dubbing from CD to CD, cassette tape to CD, and vinyl disc to CD. Videotape and DVD equipment is available for student use by making arrangements with a library staff member. All equipment mentioned above is for in-house (library) use only.

For your convenience, you may purchase blank cassette tapes and blank compact discs at the circulation desk which is located on the main floor of the library. Blank cassette tapes cost 50 cents each and are 90 minutes in length. Used cassette tape cases are 50 cents each. Blank compact discs (80 minutes in length) cost \$1.00 each and includes a protective paper sleeve.

Materials placed on "RESERVE" for courses are located at the circulation desk on the main floor of the library. Ask for reserve materials by stating the professor's name, course number and title or description of the reserve material needed.

Students are encouraged to become familiar with the Livingston Library and its collections early in their university career. Mr. John Rivest, Music Librarian, is available to assist students with their library and research needs. Mr. Rivest's office hours are posted on his office door which is located adjacent to the music library (2nd floor - Livingston Library).

For a fuller description of Shorter's Livingston Library and its services, please refer to the library's website at [http://www.shorter.edu/libraries/libraries\\_home.htm](http://www.shorter.edu/libraries/libraries_home.htm).

## **SENIOR CAPSTONE EXPERIENCE:**

1. The following component reflects the knowledge and skills acquired in the major.
  - (a) Recital performance – Junior and Senior Recitals are required for the Bachelor of Music performance degrees in piano, voice, and organ and the Bachelor of Music in piano pedagogy. Senior performance or lecture recitals are required for the Bachelor of Music in music education and Bachelor of Music in church music degrees. The Bachelor of Arts degree in music requires a senior performance recital. The Bachelor of Fine Arts in musical theatre degree requires a senior recital/showcase in accordance with the requirements of both the music and theatre departments.

- (b) Student teaching/fieldwork – The Bachelor of Music in music education degree requires a 15-week student teaching experience with faculty and on-site teacher supervision. The Bachelor of Music in church music degree requires two one-hour courses in church music fieldwork. Students must have a leadership position in a church for two semesters with both faculty and ministerial supervision.
- II The following component reflects skills acquired through the general education experience and refined through the major.
- (a) Written communication skills – Students presenting Senior Recitals are required to research and write program notes. Students enrolled in the Bachelor of Fine Arts in musical theatre degree are required to comply with the written requirements as detailed in the *Department of Theatre Handbook*.
  - (b) Oral communication skills – Students presenting lecture-recitals must research, write, and present the lecture portion of their recital.
- III The following component reflects the student’s preparation for life after college.
- (a) Recital performance – Recital performances prepare students for careers, both as performers and teachers.
  - (b) Student teaching/fieldwork – Student teaching prepares effective future teachers. Fieldwork experiences give students an opportunity to apply their knowledge and training in preparation for a successful career in the field.

### **RECITAL APPEARANCES**

Students are given an opportunity to perform for peers and to gain performance experience on general student recitals. All music majors are required to perform on their major instrument at least once each year on these student recitals. Bachelor of Music in performance majors must perform twice each year, except the year of their Junior/Senior Recitals. Students may not cancel a recital appearance. This will only be done by the teacher. The schedule for student recitals will be posted on the Shorter School of the Arts web page.

### **JUNIOR AND SENIOR RECITALS**

Once a recital date is set, no changes in date can be made by the student. The recital is considered a final exam and can be changed only by presenting a doctor's excuse, experiencing personal tragedy, or by failing the pre-hearing. Failure to perform the recital on the scheduled date, except for the above reasons, will result in an automatic "F." If a student wishes to use repertoire from a previous semester (other than what is allowed) because the repertoire has a significant meaning to that student, this may be allowed as an exception. In general however, a student may not include any selection previously performed at a semester applied examination unless stated otherwise in semester requirements. The repertoire for the junior and/or senior recital must be approved by the primary teacher.

Senior recitalists who wish to use the Eubanks Reception Room following their recitals must make arrangements for the use of this room in the Office of the Vice President of Student Development/Dean of Students (Jeanne McDade, ext.7231)

## **RECITAL PRE-HEARINGS AND RECITALS**

All students must have satisfactorily completed MUS 3030 (Form and Analysis I), except B.A., and MUS 2022 (Advanced Ear-Training II) before the semester preceding the Senior Recital Recitals are given in semester VIII for all degrees other than the BM/education which is in Semester VII. In addition, all music education majors must have completed 80 hours of satisfactory course work (2.75) towards their degrees before beginning Semester VI. All other majors must have completed 95 semester hours of satisfactory work ("C" or above in music courses) towards their degrees before Semester VII. Junior performance and pedagogy majors must have satisfactorily completed MUS 2011 and MUS 2012 (Advanced Theory I and Advanced Ear-Training I) before Semester VI.

Every Junior and Senior Recital will be heard by the appropriate applied faculty no later than two weeks before (voice-three weeks before) the scheduled recital date. Music must be performance ready, the faculty will write comments, and pre-recital hearings will be graded pass or fail. The recital date will be postponed if the student does not pass the pre-recital hearing or if the student fails to hand in their program notes or if their program notes are not acceptable (see section on program notes). The student must then repeat the pre-recital hearing. If the student passes the second pre-recital hearing, the recital may be rescheduled and a "C" will be the highest possible grade for the semester. If the repeated pre-recital hearing is failed, the student will receive an "F" for the semester and will be required to prepare and perform a new recital. More specific requirements for voice pre-recital hearings and grading are found in the section on applied examinations. Programs must be in writing for the per-recital hearings following the format detailed in the section on program notes and programs.

## **LECTURE-RECITALS**

A Bachelor of Music in music education or Bachelor of Music in church music student may elect to perform a lecture-recital in lieu of a performance Senior Recital. The lecture-recital must include at least 50% performance. The lecture component may include conducting, an historical, pedagogical, or theoretical presentation based on the music being performed, or some other approved demonstration. The lecture portion of the recital must be reviewed and approved by the Chair or Assistant Chair of the Music Department. The proposal for a lecture-recital must be presented in writing and must be approved by the full music faculty by the previous mid-semester.

## **RECITAL ATTENDANCE**

At the beginning of each semester, each student and faculty member will receive a calendar of recitals for that semester, as well as being posted on the School of the Arts web site. The calendar will include a list of those events which must be attended to fulfill recital attendance requirements. The recital calendar will usually consist of:

MONDAY EVENING AND SUNDAY AFTERNOON CONCERT SERIES RECITALS - 7:30 p.m. Mondays and 3:00 p.m. Sundays, Brookes Chapel (unless otherwise announced). These are usually guest artists, faculty, senior performance recitals, and choral concerts. **Sunday dress is expected.**

### **Proper attire for Sunday afternoon and Monday Evening recitals:**

Dress up for a special occasion. Absolutely no denim, jeans, shorts, cutoffs, t-shirts, polos, tank tops, flip-flops, sneakers/tennis shoes, slippers, or sleepwear.

Women: Dress or dressy skirt/blouse or dress pants/blouse with dress shoes.  
Men: Dress shirt and pants with a tie and dress shoes.

**Proper attire for performing in weekly student recitals, juries, NATS competition, etc.:**

Women: Dress or dressy skirt/blouse. Pantyhose and dress heels. NO BARE LEGS and NO PANTS unless you are performing a piece in which you are playing a 'pants role.'  
Men: Suit jacket/pants with button-down shirt and tie and dress shoes.

STUDENT RECITALS take place at 11:00 a.m., Thursdays and 3:10 p.m. Fridays, Brookes Chapel. These are general student recitals and Junior and Senior Recitals (except senior performance recitals). Recitals forms (one for voice and one for keyboard) can be found on the School of Fine and Performing Arts webpage under "forms." These forms, signed by your applied professor, must be turned in to Mrs. Gina Hicks the Friday before the recital. **No exceptions will be made.**

OTHER APPROVED RECITALS - Brookes Chapel and other announced locations, occasionally off-campus.

Recital attendance is a requirement for graduation. Most degree programs require that a full-time music major register for Recitals for four years or each semester enrolled at Shorter. The B.F.A. (musical theatre), B.A., and music minor recital requirement is two years. Music minors and B.F.A. musical theatre majors must attend 40% of the recitals per semester. All other music degrees must attend 80%. The exact number of allowed absences for the semester will be listed on the recital calendar. **DOUBLE CUTS WILL BE GIVEN FOR ABSENCES FROM GUEST ARTIST, ALUMNI, AND FACULTY RECITALS.**

Recital attendance will be monitored by a music faculty member who will give access to a sign-in sheet at the door. Students must sign their names before the recital begins, and initial their signature when they depart at the end. To receive attendance credit, the entire recital must be attended. Study materials must not be brought to the recitals. Text messaging during recitals is strictly prohibited. Three (3) tardies constitute one (1) absence. To receive tardy credit, a student must enter at the first seating of latecomers.

Only a written doctor's excuse will be accepted for missing a recital. No other excuses are accepted. Students have a period of one week following the recital to present a written doctor's excuse to the Administrative Assistant to the Dean of the School of Fine and Performing Arts. The absence will then be considered excused.

Recital absences are for extenuating circumstances only. **Employment is not considered an extenuating circumstance.** Written appeals for missed recitals should be presented to the Administrative Assistant to the Dean of the School of Fine and Performing Arts. The excuse will be put in the student's file. After a student has exceeded his/her allowed absences, he/she may appeal to a designated faculty committee who will review the situation based on the written excuses in the student's file.

Recital grading is Satisfactory/Unsatisfactory. Any student attending less than the required percentage of a semester's recitals will receive the grade of "U." "Us" may be removed the following semester by attending the number of required recitals lacking from the previous semester. Once a "Satisfactory" grade is achieved for the previous semester, the student must then complete the requirement for the current semester.

For example, if a student receives a "U" because of missing one recital, the first recital attendance of the following semester must be used to change that "U" to an "S." The student is then required to complete the number of recitals needed to earn a "Satisfactory" grade for the current semester. As long as a grade of "U" exists on students' records, they will not graduate.

Attendance at any approved recital not on the printed calendar will not be required but may be used as a make-up recital or to remove a "U" from the previous semester. Make-up recitals and concerts will be announced. Students may not request that other recitals be used as make-ups.

### **APPLIED LESSONS: ATTENDANCE AND MUSIC REQUIREMENTS**

No absences are allowed in applied lessons except for medical reasons. Unexcused absences may result in the lowering of the applied grade for the semester. If illness prevents a student's attendance, the teacher should be notified before the lesson. Phone numbers for the music faculty are listed on page 5 of this handbook.

Students must purchase all music or check out music from the Music Library. No photocopied music will be allowed.

Applied music is an academic course and the deadline for making changes is the same as all other courses.

### **APPLIED MUSIC PRACTICE REQUIREMENTS**

A minimum of one hour's practice per day (using a six day week) PER APPLIED CREDIT HOUR is required. For example, a student receiving two semester hours of credit must practice two hours per day (a minimum of twelve hours per week). Practicing consists not only of being in the practice room playing scales or singing vocalizes, it also constitutes studying your scores, memorizing your music, and doing research.

### **TRANSFER STUDENTS**

Transfer students in music will participate in a regular entrance audition. At this audition, the music faculty will determine a student's eligibility for the particular music degree program that he/she plans to pursue and the level of entrance. Transfer students will also be evaluated for theory and ear-training placement. Upper division entrants must meet Shorter University's admissions requirements, plus the requirements for the fourth semester full faculty applied music examination.

## **MINOR IN MUSIC**

The music minor requires a minimum of three years of applied music study and includes 23 hours of music courses. Students in this degree program are required to attend 40% of the scheduled recitals per semester for four semesters. In order to minor in music, a student must file an intention with the Dean of the School of the Arts who will determine whether applied teacher loads will allow the student to pursue the minor. A theory placement test is required of all music minors.

All academic music minors will use their first semester exam as the audition for entrance into the Music Department. The applied teacher will choose music for the audition. The one hour of applied credit first semester will count toward the minor in music.

## **APPLIED MINOR**

For all music majors, a proficiency examination will be taken in the applied minor. A student must continue to register for credit in his applied minor until all parts of the proficiency are passed. After passing the proficiency in piano or organ, the following courses are recommended to complete the minor keyboard credits: piano, organ, harpsichord, accompanying, or keyboard musician-ship (in the spring semester). A proficiency exam may be taken at any regularly scheduled exam period, with the approval of the instructor, but must be attempted by the end of the second year of study. Voice majors have the opportunity of taking the proficiency at the end of any semester with special permission from the applied teacher. After passing the proficiency, a student may take private piano lessons from a faculty member, provided there is room in a faculty member's teaching load. Lessons will be 30 minutes per week, and students will be charged half the private applied fee.

Both harpsichord and organ are available as minors to keyboard performance and pedagogy majors, as an elective for anyone with adequate keyboard skills, and as a third year minor for Church Music majors.

Music Education majors **may not register for student teaching** until the piano or voice proficiency examination has been passed.

Church Music majors must include in the required three years of applied minor at least two years of voice for the instrumental major and at least two years of piano for the voice major.

## **Vocal Proficiency Exam**

You will be required to sing three pieces (at least two by memory) that demonstrate your ability to apply basics concepts of vocal techniques and basic musicianship. You will be graded on your ability to sing an independent melody with accompaniment, your understanding and application of basic vocal techniques including but not limited to proper breathing, support, vocal focus, and diction (including the basic knowledge of a foreign language) and your ability to perform the songs with expression and understanding of the text.

The criteria for your three required songs are:

1. A song or aria in a foreign language (preferably Italian, German or French)
2. A song or aria in any language from the classical repertoire

3. A song or aria of your choosing either from the above criteria or from the musical theatre repertoire

After you sing, you will be asked a few questions about singing, in general, so that you may demonstrate your ability to communicate important concepts about vocal technique. Be prepared to discuss the mechanics of singing including breathing technique, support, and focus (vowel placement) as well as how to address specific issues such as intonation, using the voice as an expressive tool, and how to coach a singer on basic musicianship in the context of a song. The Rubric can be found on page 37.

The applied minor requirement in voice must be fulfilled by voice class or private voice lessons, if available. If students want to take a third year of voice after having had the two voice classes, they may study privately if space is available.

### **Keyboard Proficiency Exam**

Keyboard proficiency examinations are at the discretion of the keyboard faculty.

### **APPLIED MUSIC EXAMINATIONS**

Applied music examinations take place before the regular academic examination period. The schedule of applied exams will be posted on the bulletin board in the hallway of the Cooper Fine Arts Building, for voice examinations, and on the bulleting board in the checkered lobby for keyboard examinations. At the end of the semester, applied music majors will be heard by the appropriate applied music faculty, and applied minors will be heard by the appropriate applied music faculty at the end of each year. A student who is ill at the time of his/her scheduled examination **must** present a doctor's excuse to the Chair or the Assistant Chair of the Music Department **on that day** and will be rescheduled to take the exam within a month of the exam date unless prolonged medical treatment is required. There may be times when seeing the doctor on that day is not feasible. If this is the case, it will be up to the discretion of the faculty to accept a doctor's note after the day of the examination. Any student who does not appear for his/her applied examination at the scheduled time and is unable to present a doctor's excuse on that day will receive a grade of "F".

**Keyboard Students:** Students should report for their exams at least 15 minutes before the scheduled time. A keyboard repertoire sheet is available in the foyer outside the School of the Arts Office the week prior to exams. This sheet should be completed by the student, listing the semester's work or year's work in the case of an applied minor, and given to the applied faculty at the time of the exam. The student's teacher is responsible for the accuracy of this sheet and should sign it for the student before the exam. Applied voice teachers distribute voice repertoire sheets. All compositions should be listed specifically, i.e., composer, title, opus number, key, movement.

**Voice Students:** The voice repertoire forms are online at the School of the Arts web page ([http://www.shorter.edu/academics/arts/arts\\_home.htm](http://www.shorter.edu/academics/arts/arts_home.htm)) under "forms." You must fill out the form, send it electronically to [juryrep@yahoo.com](mailto:juryrep@yahoo.com) and print out a hard copy to bring to your applied professor for their signature. This form is then handed in to the vocal coordinator, Dr. Matthew Hoch. All requirements for the semester are printed on each form. **If this form is not handed in by the posted date** (date posted on the bulletin board in Cooper Fine Arts), **your final jury grade will be**

**reduced by 5%.** Therefore; if you receive an A as your jury grade, you could potentially end up with a B instead.

Jury grade	Percentage	5% penalty	Percentage
25	100	23.75	95
24	96	22.8	91.2
23	92	21.85	87.4
22	88	20.9	83.6
21	84	19.95	79.8
20	80	19	76
19	76	18.05	72.2
18	72	17.1	68.4
17	68	16.15	64.6
16	64	15.2	60.8
15	60	14.25	57

The music faculty writes comments about the examination of each student. These comment sheets are given to the student's applied teacher at the completion of each semester's exam and will be discussed privately with the student.

NO RETAKES WILL BE PERMITTED IF A STUDENT FAILS THE APPLIED EXAM. IN THE EVENT OF A FAILING GRADE FOR THE SEMESTER (BELOW "C"), THE SEMESTER MUST BE REPEATED WITH REPERTOIRE THAT THE STUDENT HAS NOT PERFORMED PREVIOUSLY. IF THE REPEATED SEMESTER IS FAILED, HIS/HER DEGREE MUST BE CHANGED. THE FOURTH SEMESTER EXAM, WHICH IS DEFINITIVE FOR ALL DEGREES, WILL BE PERFORMED FOR THE FULL MUSIC FACULTY.

For the applied exam, the student receives grades from all teachers except his/her own. The average of these grades may be raised or lowered by the student's applied teacher in order to determine the final semester's grade. If a student receives an "I" for the semester, he/she is not allowed to register for additional credit in the applied major/minor in order to complete that semester's work.

### **KEYBOARD SCALE AND ARPEGGIO EXAMINATIONS**

Piano and organ majors will play scale exams during the exam period at a separate time from the repertoire exam and will be graded pass/fail. Any part of an exam that is failed must be passed before the next semester's exam is taken. Retakes will be scheduled no later than the third week of the next semester.

Scales and arpeggios must be passed completely no later than two (2) weeks before the Semester IV full faculty applied music examination. If not passed by that time, the Semester IV grade will be an "F," and no full faculty examination will be allowed.

### **FULL FACULTY JUNIOR QUALIFYING EXAMINATIONS** (fourth semester exams)

The full faculty exam provides an opportunity for the music faculty to evaluate the overall academic and musical performance of every fourth semester student with the intention of deciding whether the

student has progressed enough and has the foundation to continue in their degree program. The jury grade received for the fourth semester examination is separate from the faculty's decision whether or not to allow the student to continue in the pursuit of their degree. The student's academic work, attitude, and preparedness for success in the degree program are all major factors in this decision. The entire faculty will discuss each student in order to achieve a full picture of that student's ability to succeed.

In order to perform a full faculty exam, students must have at least a "C" in both MUS 1011 and MUS 1012. The respective applied faculty will grade the full faculty exam, however, the full faculty will vote for the student to (1) remain in the present degree program; (2) remain in the degree program but change the applied major; (3) change to another degree program with the present applied major; (4) change to another degree program and change the applied major; (5) change to a major other than music. The decision by the faculty is not a recommendation; rather, it is the course of action the student must take to continue their study at Shorter University.

### **FIELD TRIPS**

All Music Department field trips must be cleared first with the Chair of the Music Department. The faculty member in charge of the field trip must complete the Shorter Excused Form and submit it to Tracy Bachelor ([tbachelor@shorter.edu](mailto:tbachelor@shorter.edu)), preferably at least one week in advance.

It is the student's responsibility to notify his/her instructors in advance of an absence as well as to make up any work that is missed. If an instructor has an exam scheduled for the day of a student's group activity off-campus, and the instructor will not agree to allow the student to take the exam at another time, please refer the issue to Dr. Tarrant.

### **ENSEMBLE CREDIT**

Students are required to participate in an ensemble according to their degree programs as follows:

B.M. (perf.)*	B.M. (music ed.)	B.M. (ch.mus.)	B.A.& B.F.A.	Music Minor
6 semesters	7 semesters	8 semesters	4 semesters	2 semesters

All ensembles receive 1 hour credit per semester. No more than two ensembles may be registered for in a given semester. Qualified students may participate in ensembles as a second performance group with elective credit (including Chorale, Chorus, Band, Recital Accompanying, and World Music Ensemble). There are no Chorale auditors.

Students must register for ensemble credit at the beginning of the semester. It is also the STUDENT'S responsibility to see that he/she is receiving credit for each ensemble.

\*Piano performance and piano pedagogy majors are required to participate in a choral ensemble for at least two years. The third year of their ensemble requirement may be satisfied by participation in Recital Accompanying or Instrumental Ensemble. The recital accompanying experience involves the preparation and accompanying of

two 1/2-hour recitals or one 1-hour senior performance recital PER SEMESTER. A member of the music faculty will supervise this ensemble experience. The ensemble obligation of 4 hours a week is required, including lessons, seminars, and practice times. No more than 4 semester hours of transfer ensemble credit may be counted toward any degree.

**PERFORMANCE ORGANIZATIONS** - All ensembles earn 1 hour credit unless otherwise specified.

#### NON-AUDITIONED ENSEMBLES

- **THE SHORTER CHORUS** - An SATB ensemble which performs sacred and secular music from all historical periods. This group is open to all Shorter students interested in choral singing.
- **NORTHWEST GEORGIA WINDS** - Consists of music and non-music majors and community musicians. Performs full concerts in the fall and spring and provides music for a variety of civic and public service functions. NWGA Winds does not fulfill an ensemble requirement, but can earn elective credit.
- **WORLD MUSIC ENSEMBLE** - A small ensemble which performs traditional Javanese Gamelan music. Earns elective credit, but does not fulfill the ensemble requirement.

#### AUDITIONED ENSEMBLES

- **THE SHORTER CHORALE** - A select SATB choir serving as the university's touring ensemble. The group performs secular and sacred music from all historical periods. Chorale is open to all Shorter students. Auditions are held each semester.
- **BAND** - Consists of music and non-music majors. Marching Band in fall; Concert Band in spring. Fulfills ensemble requirements for B.M. in Music Education (Instrumental Emphasis).
- **OPERA THEATRE** - A class composed of singers interested in performing operatic repertoire. This class stages full operatic productions and open auditions are held for all productions. This does not fulfill an ensemble requirement.

#### STUDENT ENSEMBLES

- Somethin' Else: An all-male a capella ensemble.
- Proclamation: An all-female a capella ensemble.

### **BACHELOR OF MUSIC IN MUSIC EDUCATION PROGRAM**

#### ADMISSION TO THE BACHELOR OF MUSIC IN MUSIC EDUCATION PROGRAM

Admission to the program is handled through the Teacher Preparation Program of Shorter University via the Education Department. Attendance at the opening meeting for education majors each fall is a requirement for all education majors. The annual *Teacher Preparation Program Handbook* is provided at that time. The handbook contains all current program information. However, program requirements are subject to change according to the criteria of the Georgia Professional Standards Commission.

- Criteria for Admission to Student Teaching:
  - The candidate must have a 2.5 cumulative GPA as determined by the Registrar
  - The candidate must have a minimum grade of **C** in all required English, math, computer, and communications courses; in courses in the major field; in education courses; in concentration courses; and in the practicum experience
  - The candidate must have completed all required classes prior to the semester of student teaching.
  - The candidate must have a passing score on the Junior English Exam, judged by members of the Humanities Department.
  - The candidate must provide evidence of having taken the appropriate GACE II tests as determined by the Professional Standards Commission.
  - The candidate must have a written letter of recommendation, specifying the candidate's strengths and areas that may need improvement, from the advisor or major professor in the academic field.
  - The candidate must have an acceptable portfolio.
  - The candidate must provide proof of liability insurance.
  - The candidate must provide documentation of an acceptable criminal background check.
  - The candidate must have abided by the *Code of Ethics for Educators*.
  - The candidate must complete the Student Teaching Application

A formal application process is required for admission to the Teacher Preparation Program. The application is available in the Education Department office. **Music education students should apply for admission while enrolled in Foundations of Education (MUS 2500).**

### STUDENT TEACHING

Application for admission to student teaching is a formal process handled by the Teacher Preparation Program. Requirements for admission (Transition Point 2) are published in the annual *Teacher Preparation Program Handbook* (see above). The *Student Teaching Handbook* provides detailed information on the experience. It is available in the Education Department office.

**Music education majors may not begin student teaching until the piano or voice proficiency examination has been passed.** Students may not do their student teaching at schools where they have been enrolled. In order to receive credit for any part of student teaching (MUS 4050 or MUS 4060) and to complete the Bachelor of Music in music education degree, **ALL** of the requirements listed in Transition Point 3 in the *Teacher Preparation Program Handbook* must be completed.

### STUDENT TEACHING PLACEMENT

The Student Teaching Assignment Committee places the student with approved teachers in approved school systems. Individual placement requests are inappropriate and will not be accepted. **Students (other than Music Education) will not be placed outside Floyd County and adjoining Georgia county or city systems (Bartow, Cartersville City, Gordon, Calhoun City, Chattooga, Trion City and Polk), or outside a radius of fifty miles of Shorter University.** The candidate for student teaching will be informed of the final placement (school and teacher) from the Clinical Director at a

meeting prior to student teaching. Students will not be placed in schools where they attended, where relatives teach, or where relatives attend.

## **STUDENT ORGANIZATIONS AND ORGANIZATIONAL ADVISORS**

**GMTA** -The Georgia Music Teachers Association student chapter is affiliated with the Music Teachers National Association founded in 1876. Its objective is the advancement of the interests of music teachers, with special emphasis on problems relating to the training of students and to the individual growth of all musicians. Membership is open to all university students interested in the teaching of music. Dr. Jerico Vasquez– Advisor

**MENC** - A student chapter affiliated with the Music Educators National Conference. This organization is for students majoring in music education. Dr. Matt Hoch - Advisor

**SNATS** - The student chapter of the National Association of Teachers of Singing is open to all sophomores, juniors, and senior music majors. A \$25.00 annual dues payment includes five issues of *The Journal of Singing*. The chapter meets to discuss the technical, practical, and artistic aspects of singing described in the journal. Dr. Sherri Weiler - Advisor

**Mu Phi Epsilon** - Mu Phi Epsilon, an international professional music fraternity, has as its purpose the advancement of music in America and throughout the world, with a continuing emphasis on the promotion of musicianship and scholarship. Gamma Pi chapter, installed in 1975 at Shorter, takes an active part in the musical life of the school and community. Students meeting the academic requirements will be invited into membership. Dr. Martha Shaw - Advisor

**Phi Mu Alpha Sinfonia** - The Zeta Epsilon Chapter of Phi Mu Alpha Sinfonia was established at Shorter in 1970. Phi Mu Alpha Sinfonia is a national professional music fraternity for men. Membership is open to any male student or faculty member. The purposes of the organization are to advance the cause of music in America, encourage loyalty to the Alma Mater, and to foster friendship among those interested in music. Dr. Peter DeWitt - Advisor

**Pi Kappa Lambda** - Pi Kappa Lambda is a national college music honor society founded in 1918 for the purpose of recognizing seniors who have demonstrated superior achievement as music majors. Seniors in the upper 20% of their class are eligible for election each April to this prestigious society.

## **HONORS IN MUSIC**

The music department recognizes outstanding music students with the following honors awarded on *Celebrate Shorter* day, each spring semester. Awards are usually given on an annual basis, but are not necessarily awarded unless the music faculty feels someone is deserving of the honor.

**HONORS IN MUSIC EDUCATION** - The Ruth Barron Music Education Award is a cash award in memory of Miss Ruth Barron, B.A., Shorter College, 1933. The criteria considered are:

Student Teaching	30%
G.P.A.	50%
Performance/Participation	20%

HONORS IN CHURCH MUSIC - The criteria considered are:

Internship	20%
G.P.A.	40%
Performance	20%
Participation	20%

HONORS IN MUSIC PERFORMANCE - The criteria considered are:

Individual Performance	50%
Participation	20%
G.P.A.	30%

HONORS IN PIANO PEDAGOGY - The criteria considered are:

Excellence in Teaching	50%
Performance-Participation	30%
G.P.A.	20%

HONORS IN MUSIC AWARD - These awards are based only on the GPA. Honors will be given to outstanding freshmen, sophomores and juniors. The seniors honored will be installed as members of Pi Kappa Lambda.

MUSIC STUDENT TEACHER OF THE YEAR AWARD - This award is given by the music education and the Department of Education faculties to honor achievement during student teaching.

AMERICAN CHORAL DIRECTORS ASSOCIATION (ACDA) AWARD - This award is presented annually to the Outstanding Shorter Chorale Member and is awarded at the spring Chorale banquet.

**MUSIC SCHOLARSHIPS**

- PRESSER FOUNDATION SCHOLARSHIP - This award is presented to an outstanding music major at the end of the student's junior year and is based on excellence. The student selected must have at least one-third of the total academic credits over four years outside the field of music.
- THE MUSIC LOVERS CLUB OF ROME, INC. SCHOLARSHIP is for the promotion of performance in music. It was established by the Music Lovers Club of Rome, Inc. in 1970. The scholarship recognizes talent and potential for a career in music, either as a vocalist or an instrumentalist.
- HELEN DEAN RHODES SCHOLARSHIP - This fund was established in 1976 in memory of the long-time conductor of the Rome Symphony Orchestra. It is awarded annually to a Shorter University music student.
- THE REBECCA CLARK COOLIDGE SCHOLARSHIP is given to a student demonstrating superior operatic potential.
- LILYBELLE LAVENDER SMITH SCHOLARSHIP - A music scholarship for a rising upperclassman studying piano pedagogy. This award is given in memory of Shorter graduate, Lilybelle Lavender Smith.
- FRANCES FRAZIER SCHOLARSHIP - This award was established by friends in memory of Frances Frazier, a 1985 Shorter graduate. It is awarded to a music major with a voice emphasis.

- ELIZABETH VON BUDAY SCHOLARSHIP - This scholarship is made available by friends of Elizabeth von Buday, professor of music at Shorter College from 1949 to 1983 and now professor emeritus. It is awarded to an outstanding entering freshman pianist.
- MARIAN WALLIS VOICE SCHOLARSHIP - This scholarship was established by George P. Wallis in honor of his wife and is awarded to an outstanding entering freshman vocalist.
- MABEL TODD SCHOLARSHIP - This scholarship, established by friends of Mabel Todd, is awarded by the Rome Music Lovers Club, Inc. biennially to an outstanding music major.
- NATALIE DYER REYNOLDS ENDOWED SCHOLARSHIP - This scholarship was established by George Reynolds in honor of his wife to be given to an outstanding voice performance or piano performance major.
- SUE NELSON MASSEY ENDOWED ORGAN SCHOLARSHIP - This scholarship was established by James E. Massey, Jr., in memory of his wife, to be given to an organ major.
- THE BETTY HOBGOOD DOSS SCHOLARSHIP FOR OUTSTANDING CHORAL MUSIC was established by friends of the late Betty Doss to perpetuate the tradition of excellence in choral music at Shorter College and at the First Presbyterian Church in Rome. The recipient must be enrolled in The Shorter Chorale and work or perform at the First Presbyterian Church through its music ministry program.
- THE GRACE DEAN KING CALLAHAN PIANO SCHOLARSHIP was established by her daughter, Frances N. Callahan, to honor a well-known Rome piano teacher. The recipient must be a piano pedagogy or music education major and at least a rising sophomore.
- THE RAYMOND CAROW MUSIC SCHOLARSHIP was established to honor Raymond E. Carow, Executive Vice-President of Gray Communications Systems, Inc. The scholarship is awarded annually to the child of an employee of Gray Communications who elects to study music at The Florida State University or Shorter University.
- THE REV. AND MRS. W. M. KELLEY MUSIC SCHOLARSHIP is given to a freshman church music major who meets the criteria of Christian commitment, musical talent, and merit.
- THE MARTHA WILLINGHAM PENDERGRAST SCHOLARSHIP was established in memory of a piano teacher in Reynolds and Thomaston, Georgia. It is awarded to a freshman pianist.
- THE ROFF MUSIC SCHOLARSHIP FUND was given by Mr. and Mrs. Allen Roff of Calhoun to provide music scholarships to deserving students at Shorter University.
- THE JAMES D. HOLLOWAY MEMORIAL MUSIC SCHOLARSHIP is awarded to a rising junior or senior music major who exemplifies the character and varied musical and academic interests of Dr. Holloway, a 1982 Shorter music graduate.
- THE JENEE WINGARD MEMORIAL SCHOLARSHIP is awarded by the Friends of Music in honor of Dean Alan Wingard's sister, Jenee Wingard. The recipient demonstrates a love for church music and displays sensitivity to the needs of others.

## **PREPARATORY DEPARTMENT**

The Shorter University Preparatory Department in the Arts offers lessons in piano, voice, cello, KinderMusik Village, KinderMusik Our Time, KinderMusik Imagine That!, and KinderMusik Young Child. Lessons are offered to persons of all ages and levels in a variety of settings including classes, group lessons, and private instruction. Shorter University students who have completed piano pedagogy (one semester) or voice pedagogy are eligible to teach in the program for remuneration. Pianists enrolled in supervised teaching may teach for pay. Only Shorter student and staff teachers are allowed to teach in the Minor Fine Arts Building. Persons taking lessons MUST be enrolled in the Preparatory Department. Mrs. Sandra Yeargan – Coordinator

## **JURY LINKS**

To access the Jury Rubric, go to:

[http://www.shorter.edu/academics/arts/Vocal\\_Jury\\_Rubric.pdf](http://www.shorter.edu/academics/arts/Vocal_Jury_Rubric.pdf)

To access the Jury comment sheet, go to:

[http://www.shorter.edu/academics/arts/Jury\\_Rubric\\_2\\_general.pdf](http://www.shorter.edu/academics/arts/Jury_Rubric_2_general.pdf)

To access the jury forms, go to:

[http://www.shorter.edu/academics/arts/vocal\\_studies.htm#useful](http://www.shorter.edu/academics/arts/vocal_studies.htm#useful)

**Vocal Proficiency Rubric**

Name \_\_\_\_\_ Date \_\_\_\_\_

**Repertoire:**

1. A song or aria in a foreign language (preferably Italian, German or French)  
\_\_\_\_\_
2. A song or aria in any language from the classical repertoire  
\_\_\_\_\_
3. A song or aria of your choosing either from the above criteria or from the musical theatre repertoire  
\_\_\_\_\_

**Vocal Performance:**

<b>Technique</b> (ability to apply technical concepts i.e. breathing, support, focus, etc.)	<b>Diction</b> (command of the English language and basic competency in a foreign language)	<b>Musical Accuracy</b> (correct notes/rhythms, ability to carry a tune)	<b>Musicianship</b> (dynamics, expression markings and style)	<b>Performance</b> (memorization, ability to communicate the ideas of the text)
<b>5. Superior</b>	<b>5. Superior</b>	<b>5. Superior</b>	<b>5. Superior</b>	<b>5. Superior</b>
<b>4. Excellent</b>	<b>4. Excellent</b>	<b>4. Excellent</b>	<b>4. Excellent</b>	<b>4. Excellent</b>
<b>3. Good</b>	<b>3. Good</b>	<b>3. Good</b>	<b>3. Good</b>	<b>3. Good</b>
<b>2. Average</b>	<b>2. Average</b>	<b>2. Average</b>	<b>2. Average</b>	<b>2. Average</b>
<b>1. Poor</b>	<b>1. Poor</b>	<b>1. Poor</b>	<b>1. Poor</b>	<b>1. Poor</b>

**Interview:**

<b>Knowledge of the Concepts</b>	<b>Communication of the Concepts</b>
<b>5. Superior</b>	<b>5. Superior</b>
<b>4. Excellent</b>	<b>4. Excellent</b>
<b>3. Good</b>	<b>3. Good</b>
<b>2. Average</b>	<b>2. Average</b>
<b>1. Poor</b>	<b>1. Poor</b>

**Score:** \_\_\_\_\_ **Faculty Signature:** \_\_\_\_\_

(must have 22 points to pass)

## **VOCAL EXAMINATION REQUIREMENTS**

- Literature for all degrees except the B.F.A. in musical theatre must be taken from the standard repertoire of classical vocal literature. Selections from popular music, country/western music, gospel, and contemporary Christian music are not acceptable.
- No cross-over literature from music literature classes allowed for any semester in the Bachelor of Fine Arts degree.

### **SEMESTER I**

#### **BACHELOR OF MUSIC IN PERFORMANCE BACHELOR OF MUSIC IN MUSIC EDUCATION BACHELOR OF MUSIC IN CHURCH MUSIC**

##### **10 minute exam**

(8-12 minutes of prepared music)

4 songs minimum including:

1 17th/18th century Italian song

1 20th century song in English

#### **BFA IN MUSICAL THEATRE**

##### **10 minute exam**

(8-12 minutes of prepared music)

4 songs minimum including:

1 art song from any period

1 musical theatre song - pre-1965

#### **BACHELOR OF ARTS**

(6-10 minutes of prepared music):

1 17th/18th century Italian song

1 20th century song in English

### **SEMESTER II**

#### **BACHELOR OF MUSIC IN PERFORMANCE BACHELOR OF MUSIC IN MUSIC EDUCATION BACHELOR OF MUSIC IN CHURCH MUSIC**

##### **10 minute exam**

(8-12 minutes of prepared music)

(minimum of 2 languages, including English)

4 songs minimum including:

1 florid

1 sustained

#### **BFA IN MUSICAL THEATRE**

##### **10 minute exam**

(8-12 minutes of prepared music)

4 songs minimum including:

1 Elizabethan or lute song

1 musical theatre song - pre-1965

**BACHELOR OF ARTS**

10 minute exam

(6-10 minutes of prepared music)

(minimum of 2 languages, including English):

1 florid

1 sustained

SEMESTER III

**BACHELOR OF MUSIC IN MUSIC EDUCATION**

**BACHELOR OF MUSIC IN CHURCH MUSIC**

12 minute exam

(12-15 minutes of prepared music)

(minimum of 2 languages, including English)

Repertoire must include the following categories:

1 florid

1 sustained

1 German art song

**BACHELOR OF ARTS**

10 minute exam

(8-12 minutes of prepared music)

(minimum of 2 languages, including English)

Repertoire must include the following categories:

1 florid

1 sustained

1 German art song

**BACHELOR OF MUSIC IN PERFORMANCE**

15 minute exam

(15-18 minutes of prepared music)

(minimum of 3 languages, including English)

Repertoire must include the following categories:

1 florid

1 sustained

1 German art song

**BFA IN MUSICAL THEATRE**

12 minute exam

(12-15 minutes of prepared music)

Repertoire must include the following categories:

1 florid song

2 musical theatre songs

1 ballad

1 up-tempo

SEMESTER IV/FULL FACULTY

**BACHELOR OF MUSIC IN MUSIC EDUCATION  
BACHELOR OF MUSIC IN CHURCH MUSIC**

20 minute exam

(12-15 minutes of prepared music)

(minimum of 2 languages, including English)

Repertoire must include the following categories:

- 1 simple oratorio, cantata or opera aria
- 1 florid song
- 1 slow and sustained song
- 1 song from the Romantic literature

**BACHELOR OF ARTS**

15 minute exam

(10-12 minutes of prepared music)

(minimum of 2 languages, including English)

Repertoire must include the following categories:

- 1 simple oratorio, cantata or opera aria
- 1 florid song
- 1 slow and sustained song

**BACHELOR OF MUSIC IN PERFORMANCE**

20 minute exam

(15-18 minutes of prepared music)

(minimum of 3 languages, including English)

Repertoire must include the following categories:

Same as for the B.M.E., B.C.M., and B.A. degrees

**BFA IN MUSICAL THEATRE**

20 minute exam

(12-15 minutes of prepared music)

Repertoire must include the following categories:

- 1 florid song
- 1 Gilbert and Sullivan or other operetta aria in English
- 1 art song from any period
- 1 musical theatre song composed after 1964
- 1 musical theatre song composed 1927-1964

SEMESTER V

**BACHELOR OF MUSIC IN MUSIC EDUCATION  
BACHELOR OF MUSIC IN CHURCH MUSIC**

12 minute exam

(12-15 minutes of prepared music)  
(minimum of 2 languages, including English)

**BACHELOR OF ARTS**

10 minute exam

(8-12 minutes of music)  
(minimum of 2 languages, including English)

**BACHELOR OF MUSIC IN PERFORMANCE**

20 minute exam

(15-18 minutes of prepared music)

**See page 22 – Recital Pre-hearings and Recitals  
(Repertoire may be used on 6th semester Junior Recital)**

**BFA IN MUSICAL THEATRE**

12 minute exam

(12-15 minutes of prepared music)

Repertoire requirement:

1 20th century art song

SEMESTER VI

**BACHELOR OF MUSIC IN CHURCH MUSIC**

15 minute exam

(12-15 minutes of prepared music)  
(minimum of 2 languages, including English)

**BACHELOR OF MUSIC IN MUSIC EDUCATION**

20 minute exam

(15-18 minutes of prepared music)

**See page 22 – Recital Pre-hearings and Recitals  
(Repertoire may be used on 7th semester Senior Recital)**

**BACHELOR OF ARTS**

10 minute exam

(8-12 minutes of music)

(minimum of 2 languages, including English)

**BACHELOR OF MUSIC IN PERFORMANCE**

**\*\*JUNIOR RECITAL**

(25 minutes of music)

(minimum of 3 languages, including English)

**BFA IN MUSICAL THEATRE**

12 minute exam

(12-15 minutes of prepared music)

Repertoire requirements:

1 pre-1965 musical theatre song

1 post-1964 musical theatre song

SEMESTER VII

**BACHELOR OF MUSIC IN CHURCH MUSIC**

20 minute exam

(15-18 minutes of prepared music)

**See page 22 – Recital Pre-hearings and Recitals**

**(Repertoire may be used on 8th semester Senior Recital)**

**BACHELOR OF ARTS**

10 minute exam

(8-12 minutes of prepared music)

**See page 22 – Recital Pre-hearings and Recitals**

**BACHELOR OF MUSIC IN PERFORMANCE**

30 minute exam

(25 minutes of prepared music)

**See page 22 – Recital Pre-hearings and Recitals**

**(Repertoire may be used on 8th semester Senior Recital)**

**BACHELOR OF MUSIC IN MUSIC EDUCATION**

**\*\*SENIOR RECITAL**

(25 minutes of music)

(minimum of 3 languages, including English)

If lecture or conducting project is chosen, recital must include **50% solo performance.**

**BFA IN MUSICAL THEATRE**

20 minute exam

(15-18 minutes of prepared music)

**See page 22 – Recital Pre-hearings and Recitals  
(Repertoire may be used on 8<sup>th</sup> semester Senior Showcase)**

SEMESTER VIII

**BACHELOR OF MUSIC IN MUSIC EDUCATION**

Student teaching

**BACHELOR OF MUSIC IN CHURCH MUSIC**

**\*\*SENIOR RECITAL**

(25 minutes of music)

(minimum of 3 languages, including English)

If lecture or conducting project is chosen, recital must include **50% solo performance.**

**BACHELOR OF ARTS**

**\*\*SENIOR RECITAL**

(15 minutes of music)

(minimum of 2 languages, including English)

**See page 22 – Recital Pre-hearings and Recitals**

**BACHELOR OF MUSIC IN PERFORMANCE**

**\*\*SENIOR RECITAL**

(45-50 minutes of music)

(minimum of 4 languages, including English)

**BFA IN MUSICAL THEATRE**

**\*\*SENIOR SHOWCASE**

(25-30 minutes)

Prepare a 25-30 minute staged showcase. This performance may be performed in conjunction with other seniors presenting their showcases, or prepared and performed individually. Students are welcome to include other elements in their performances, such as dance. Although this performance takes place in Semester VIII, it is highly recommended that students begin the planning stages for this performance in Semester VI, in accordance with Theatre Department guidelines in the *Theatre Department Handbook*, pp. 15-18.

**\*\*PRE-HEARINGS FOR ALL RECITALS AND SHOWCASES** will be held three weeks before the scheduled performance date. Exceptions to this will be made at the discretion of the department coordinator. They will be **CRITIQUED** and **GRADED** Pass/Fail.

The purpose of the pre-hearing is to ascertain if the student can physically sustain the program, that the program is accurately memorized, that the program will be artistically performed, and that the ensemble between singer and pianist has already received substantial attention. The three weeks between the pre-hearing and recital/showcase date allows the student to further refine all aspects of the recital/showcase, using the written pre-hearing critiques. The program notes—along with the proposed program—are due to the program note advisors (currently Dr. Hoch and Dr. Tarrant) no later than **THREE WEEKS** before the pre-hearing. (For ease of editing, please double-space your notes when presenting them to program note advisors.

### **ACADEMIC VOICE MINORS AND VOICE MINOR PROFICIENCIES**

The academic voice minor must perform on at least one student recital over the three-year period.

#### **SEMESTER II**

##### **10 minute exam**

(8-12 minutes of prepared music)

**4 songs minimum including:**

1 17th-century Italian song

1 20th century song in English

#### **SEMESTER IV**

##### **10 minute exam**

(8-12 minutes of prepared music)

(minimum of 2 languages, including English)

**4 songs minimum including:**

1 florid

1 sustained

#### **SEMESTER VI**

(not required in all degree programs)

##### **20 minute exam**

(12-15 minutes of prepared music)

(minimum of 2 languages, including English)

**6 songs minimum including:**

1 florid

1 sustained

## **PIANO EXAMINATION REQUIREMENTS**

### **Bachelor of Music in Performance**

#### **Semester I - 10 minutes**

- Repertoire

#### **Semester II**

- Repertoire - 10 minutes including a movement from a sonata
- Scales & arpeggios - 5 minutes
  - All major & harmonic minor scales & arpeggios in parallel motion
  - Chromatic scale in parallel motion
    - Scales are graded pass/fail
    - Scales - M.M. 88 to the quarter note (minimum)
    - Arpeggios - M.M. 72 to the quarter note

#### **Semester III - 10 minutes**

- Repertoire

#### **Semester IV - 20 minutes -To be performed for entire music faculty**

- Repertoire - 12-15 minutes of music required
  - 1 movement from a sonata
  - 2 etudes
- Scales & arpeggios - 10 minutes
  - All major & harmonic minor scales & arpeggios in parallel & contrary motion
  - Chromatic scale in major & minor thirds & sixths in parallel & contrary motion
    - Scales are graded pass/fail
    - Scales - M.M. 120 to the quarter note
    - Arpeggios - M.M. 96 to the quarter note
- Sight-reading

#### **Semester V - 15 minutes**<sup>+</sup>

- Repertoire may be used on the 6<sup>th</sup> semester Junior Recital

#### **Semester VI**

- Full hearing no less than two weeks prior to recital\*
- Junior Recital (30 minutes of music)

#### **Semester VII - 25 minutes**<sup>+</sup>

- Repertoire may be used on the 8<sup>th</sup> semester

#### **Semester VIII**

- Full hearing no less than two weeks prior to Senior Recital\*
- Senior Recital (50 minutes of music)

\*Music for hearing must be performance ready.

+See page 13 – Recital Pre-hearings and Recitals

**PIANO EXAMINATION REQUIREMENTS**  
Bachelor of Music in Piano Pedagogy

Semester I - 10 minutes

- Repertoire

Semester II

- Repertoire - 10 minutes including a movement from a sonata
- Scales & arpeggios - 5 minutes
  - All major & harmonic minor scales & arpeggios in parallel motion
  - Chromatic scale in parallel motion
    - Scales are graded pass/fail
    - Scales - M.M. 88 to the quarter note (minimum)
    - Arpeggios - M.M. 72 to the quarter note

Semester III

- Repertoire - 10 minutes
- Scales & arpeggios - 10 minutes
  - All major & harmonic minor scales & arpeggios at the octave in parallel and contrary motion
  - Chromatic scale at the octave & in major & minor thirds, & sixths in parallel & contrary motion
    - Scales are graded pass/fail
    - Scales - M.M. 100 to the quarter note
    - Arpeggios - M.M. 84 to the quarter note
- Sight-reading

Semester IV - 20 minutes - To be performed for entire music faculty.

- Repertoire:
  - 1 movement from a sonata
  - 2 contrasting pieces

Semester V - 10 minutes<sup>+</sup>

- Repertoire

Semester VI

- Full hearing no less than two weeks prior to recital\*
- Junior Recital (15 minutes of music)

Semester VII - 15 minutes<sup>+</sup>

- Repertoire may be used on the 8<sup>th</sup> semester

Semester VIII

- Full hearing no less than two weeks prior to Senior Recital\*
- Senior Recital (30 minutes of music)

\*Music for hearing must be performance ready.

+See page 13 – Recital Pre-hearings and Recitals

## PIANO EXAMINATION REQUIREMENTS

### Bachelor of Music in Music Education

#### Semester I - 10 minutes

- Repertoire

#### Semester II

- Repertoire - 10 minutes including a movement from a sonata
- Scales & arpeggios - 5 minutes
  - All major & harmonic minor scales & arpeggios in parallel motion
  - Chromatic scale in parallel motion
    - Scales are graded pass/fail
    - Scales - M.M. 88 to the quarter note (minimum)
    - Arpeggios - M.M. 72 to the quarter note

#### Semester III

- Repertoire - 10 minutes
- Sight-reading

#### Semester IV - 20 minutes - To be performed for entire music faculty.

- Repertoire: 12-15 minutes
  - 1 movement from a sonata
  - 2 contrasting pieces

#### Semester V - 10 minutes

- Repertoire

#### Semester VI - 15 minutes+

- Repertoire may be used on the 7<sup>th</sup> semester Senior Recital

#### Semester VII - 15 minutes

- Full hearing at least two weeks prior to recital date\*
- Senior Recital (25 minutes of music)\*\*

\*Music for hearing must be performance ready.

\*\*May include no more than 50% of conducting or lecture project.

+See page 13 – Recital Pre-hearings and Recitals

## **PIANO EXAMINATION REQUIREMENTS**

### **Bachelor of Music in Church Music**

#### **Semester I - 10 minutes**

- Repertoire

#### **Semester II**

- Repertoire - 10 minutes including a movement from a sonata
- Scales & arpeggios - 5 minutes
  - All major & harmonic minor scales & arpeggios in parallel motion
  - Chromatic scale in parallel motion
    - Scales are graded pass/fail
    - Scales - M.M. 88 to the quarter note (minimum)
    - Arpeggios - M.M. 72 to the quarter note

#### **Semester III**

- Repertoire - 10 minutes
- Sight-reading

#### **Semester IV - 20 minutes - To be performed for entire music faculty.**

- Repertoire: 12-15 minutes

#### **Semester V - 10 minutes**

- Repertoire

#### **Semester VI - 10 minutes**

- Repertoire

#### **Semester VII - 15 minutes**<sup>+</sup>

- Repertoire may be used on the 8<sup>th</sup> semester

#### **Semester VIII**

- Full hearing no less than two weeks prior to Senior Recital\*
- Senior Recital (25 minutes of music)

\*Music for hearing must be performance ready.

\*\*May include no more than 50% of conducting or lecture project.

+See page 13 – Recital Pre-hearings and Recitals

## PIANO EXAMINATION REQUIREMENTS

### Bachelor of Arts

#### Semester I – 10 minutes

- Repertoire

#### Semester II – 10 minutes

- Repertoire

#### Semester III – 10 minutes

- Repertoire
- Scales & arpeggios - 5 minutes
  - All major & harmonic minor scales & arpeggios in parallel motion
  - Chromatic scale in parallel motion
    - Scales are graded pass/fail
    - Scales - M.M. 80 to the quarter note (minimum)
    - Arpeggios - M.M. 66 to the quarter note
- Sight-reading

#### Semester IV - 12 minutes - To be performed for entire music faculty.

- Repertoire: 10 minutes of music required
  - Pieces of contrasting styles and periods

#### Semester V - 10 minutes

- Repertoire

#### Semester VI - 10 minutes

- Repertoire

#### Semester VII - 10 minutes

- Repertoire may be used on the 8<sup>th</sup> semester

#### Semester VIII<sup>+</sup>

- Full hearing no less than two weeks prior to Senior Recital\*
- Senior Recital (25 minutes of music)

\*Music for hearing must be performance ready.

+See page 13 – Recital Pre-hearings and Recitals

## ORGAN EXAMINATION REQUIREMENTS

### Bachelor of Music in Performance

#### Semester I - 10 minutes

- Repertoire
  - One-half memorized
  - One-half with music

#### Semester II - 15 minutes

- Repertoire - 10 minutes
  - One-half memorized
  - One-half with music
- Nilson pedal exercises
- Nilson pedal Melodic minor scales
  - Scales are graded pass/fail
  - M.M. 84 to the quarter (minimum)

#### Semester III - 15 minutes

- Dupre major scales with DeWitt trios
- Repertoire - 10 minutes
  - Bach: Prelude and Fugue or 3 large Chorale preludes
- Sight-read a hymn (with and without pedals)

#### Semester IV - 20 minutes - To be performed for entire music faculty

- Repertoire: 12-15 minutes of music required
  - French toccata
  - Bach: Trio sonata Allegro movement
  - Contrasting piece (at need)

#### Semester V - 15 minutes <sup>+</sup>

- Repertoire may be used on the 6<sup>th</sup> semester Junior Recital

#### Semester VI

- Full hearing no less than two weeks prior to recital date\*
- Junior Recital (30 minutes of music)

#### Semester VII<sup>+</sup> - 25 minutes

- Repertoire may be used on the 8<sup>th</sup> semester Senior Recital

#### Semester VIII

- Full hearing no less than two weeks prior to recital date\*
- Senior Recital (50 minutes of music)

\*Music for hearing must be performance ready.

+See page 13 – Recital Pre-hearings and Recitals

**ORGAN EXAMINATION REQUIREMENTS**  
**Bachelor of Music in Church Music**

Semester I - 10 minutes

- Repertoire
  - One-half memorized
  - One-half with music

Semester II – 15 minutes

- Memorized repertoire – 10 minutes
- Nilson pedal exercises
- Minor scales
  - Scales are graded pass/fail
    - M.M. 72 to the quarter

Semester III - 20 minutes

- Dupre major scales
- 10 minutes repertoire including:
  - Bach
  - Schubler chorale
- Sight-read a hymn (with and without pedals)

Semester IV - 20 minutes - To be performed for entire music faculty

- Repertoire:
  - French-type toccata
  - Bach free piece
  - Contrasting piece (at need)

Semester V - 10 minutes

- Repertoire

Semester VI – 10 minutes

- Repertoire

Semester VII<sup>+</sup> – 20 minutes

- Repertoire may be used on the 8<sup>th</sup> semester Senior Recital

Semester VIII

- Full hearing no less than two weeks prior to recital date\*
- Senior Recital (20-25 minutes of music, not memorized)\*\*

\*Music for hearing must be performance ready.

\*\*May include no more than 50% of conducting or lecture project.

+See page 13 – Recital Pre-hearings and Recitals

## ORGAN EXAMINATION REQUIREMENTS

### Bachelor of Arts

#### Semester I - 10 minutes

- Repertoire not memorized

#### Semester II – 15 minutes

- Memorized repertoire – 10 minutes
- Nilson pedal exercises
- Minor scales
  - Scales are graded pass/fail
    - M.M. 72 to the quarter

#### Semester III - 20 minutes

- Dupre major scales
- 10 minutes repertoire including:
  - Bach
  - Schubler chorale
- Sight-read a hymn (with and without pedals)

#### Semester IV - 20 minutes - To be performed for entire music faculty

- Repertoire 12-15 minutes required
  - French-type toccata
  - Bach free piece
  - Contrasting piece (at need)

#### Semester V - 10 minutes

- Repertoire

#### Semester VI – 10 minutes

- Repertoire

#### Semester VII – 10 minutes<sup>+</sup>

- Repertoire may be used on the 8<sup>th</sup> semester Senior Recital

#### Semester VIII

- Full hearing no less than two weeks prior to recital date\*
- Senior Recital (15-18 minutes of music)

\*Music for hearing must be performance ready.

+See page 13 – Recital Pre-hearings and Recitals

## PIANO MINOR REQUIREMENTS

### VOICE MAJORS

All piano minors will work on a variety of skills each of four semesters, but the final exam each semester will focus on a specific skill set:

#### Semester I

- Major and minor hand-over-hand arpeggios four octaves up and down in all keys

#### Semester II

- (1) Sight-read a melody and provide a chordal accompaniment, and (2) transpose the melody and harmonization to another key

#### Semester III

- Play an accompaniment appropriate to the degree plan (student may elect to play it with or without a singer)

#### Semester IV

- Major and harmonic minor scales in all keys, one octave up and down, first in quarter and then in eighth notes.

Music Education (voice) majors will be treated as piano minors and sign up for half-hour private lessons weekly. They will prepare the same requirements as above, but they will add four-part score reading to the final semester.

To pass the semester in piano, the both the final exam *and* final grade must be C or higher. If students earn grades of D or F, they must repeat the semester until the level is passed.

### ORGAN MAJORS (Performance or Church Music)

#### Semester II

- Play 2 memorized contrasting pieces.

#### Semester IV

- Scales and arpeggios in parallel motion for 4 octaves
  - (M.M. = 80 scales; M.M. = 66 arpeggios)
- 1 memorized piece
- Sight-reading

## **ORGAN MINOR PROFICIENCIES FOR PIANO MAJORS**

### Semester II:

- 3-5 minute repertoire--at least one piece with pedals, not memorized;
- Sight-read 1 hymn; one prepared hymn with and without pedals;
- Pedal scales through the interval of a 9th in all major scales and their relative melodic minor scales through an octave.

### Semester IV:

- 5-10 minutes of extended repertoire featuring interplay of hands and feet, and using the various manual divisions, not memorized.

## **ACADEMIC PIANO MINORS**

### Semester II - 10 minutes

- Repertoire

### Semester IV

#### Repertoire - 10 minutes

- Scales and arpeggios - 5 minutes
  - Scales (quarter note = 66) and arpeggios (quarter note = 52) are to be played four octaves in parallel motion, including chromatics.
- Sight reading

### Semester VI

- 2 solos
  - One of these pieces to be performed on a student recital and one for the final exam.

ALL MUSIC MUST BE MEMORIZED.

## MINOR IN MUSIC

	<u>Semester Hours</u>
Applied Music	6
Music Theory 1011 & 1012 or 1021 & 1022	4
Music 2030, Music Appreciation	3
Music History & Literature or pedagogy of the instrument or literature of the applied instrument	3
Music elective(s)*	5
Ensemble (2 semesters)	2
Recitals (4 semesters)	0
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\*Three (3) hours must be academic.