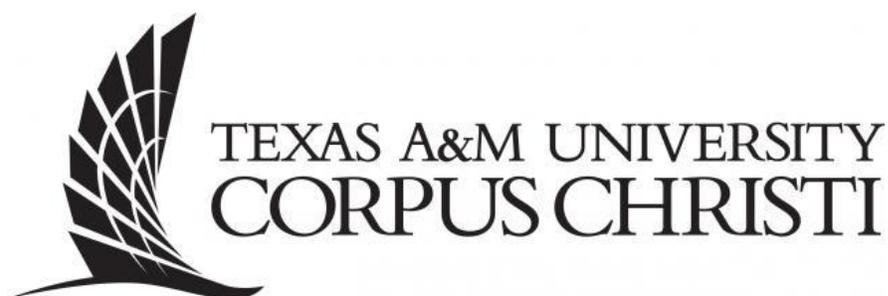


Texas A&M University-Corpus Christi

Department of Music

DEPARTMENTAL POLICIES, RULES, AND PROCEDURES

2016-2017



TAMU-CC DEPARTMENT OF MUSIC
Policies, Rules, and Procedures

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**TAMU-CC Department of Music
Policies, Rules, and Procedures**

This handbook, reviewed and revised annually, is intended for the use of all Department of Music faculty, staff, and students. Its purpose is to insure that all of us are aware of the responsibilities that each of us must address as a citizen, musician, and scholar. Although it is the responsibility of the Department Chair to administer and interpret these policies, rules, and procedures, it is the responsibility of all faculty, staff, and students to be aware of them, to understand them, and to honor them.

The faculty of the Department of Music is collectively responsible to review and amend the content of this handbook on a regular basis, or as needed to address changing circumstances.

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TAMU-CC DEPARTMENT OF MUSIC MISSION AND GOALS

The mission of the TAMU-CC Department of Music is to assist students in the development of their aural, aesthetic, and analytical capacities in music. This mission is accomplished within a nurturing, student-centered environment where faculty and students strive together for attainment of the following program goals:

1. To prepare music majors for successful professional careers in music education, studio teaching, and performance;
2. To provide music courses for all students that will acquaint them with fundamental music skills, various musical styles, historical periods and literature, the functions of music in the community, and to provide opportunities to participate in the live performance of music;
3. To encourage students to be continually aware of music as an art form, and to seek opportunities for creative experiences and personal enrichment that are inherent in the study, performance, and production of music; and
4. To contribute to the artistic and cultural life of the community by providing public concerts and recitals, and other forms of appropriate musical involvement of faculty and students.

2016-2017 TAMU-CC MUSIC FACULTY

Dr. Ross Bernhardt, Director of Choral Activities	CA 137	2572
Dr. José Flores, Violin, Viola & Orchestra	CA 130	3746
Mr. Kenneth Iyescas, Asst. Dir. of Bands, Horn, Music Education	BH 112	2280
Dr. Matt McClung, Percussion	CA 124	2305
Ms. Cassi Torres McNabb, Opera Workshop, Voice, Music Apprec.	CA 146	2553
Mr. Michael Moore, Guitar	CA 110	3267
Dr. Rai Morales, Trombone	BH 113	2281
Dr. Carrie Pierce, 'Cello, Double Bass, Music Education	CA 138	2371
Dr. Ronald Scott, Clarinet, Saxophone, Conducting, Orchestration	CA 131	3971
Dr. Brian Shelton, Director of Bands, Conducting	CA 133	2375
Dr. Bradley Shope, Ethnomusicology, Music History	CCH 115B	6060
Dr. Dan Sipes, Tuba, Euphonium, Music Technology	BH 111	5659
Dr. Diana Sipes, Department Chair, Flute, Theory	CA 134	2801
Dr. Brian Thacker, Music Technology, Jazz Band	CA 109	3291
Dr. Hope Thacker, Voice, Opera Workshop	CA 132	3943
Dr. Mary Thornton, Trumpet, Theory	CA 135	3234
Dr. Scott Pool, Music Appreciation, Bassoon	CA 111	3648
Dr. Susan de Ghize, Music Theory	CA 129	3319

2016-2017 TAMU-CC ADJUNCT MUSIC FACULTY

Mr. Philip Hii, Guitar	CA 110	3267
Mr. Brad Kisner, Class Piano	CA 108	3079
Dr. Evelyn McCarty, Oboe	CA 109	3291
Dr. Richard F. McDonald, Composition	CA 134	5523
Dr. Melessa Melendez	CA 108	3079
Dr. Michael Mazzatenta	CA 128	2679
Ms. Arlene Long, Piano, Chorale	CA 128	2679
Mr. Glynn Garcia	CA 108	3079

2016-2017 TAMU-CC MUSIC STAFF

Dr. Sangmi Lim, Collaborative Pianist	CA 141	3710
Ms. Courtney Noe, Administrative Assistant	CA 107	5523
Dina Ruiz, Events Specialist	CA 113A	3756

MUSIC DEGREE OPTIONS

TAMU-CC offers five music degree options, each of which implies a rather specific career direction. Incoming students often are not certain which option would be the best choice for them. Fortunately, all three of the bachelor's options are quite similar through the first year. This provides time to formulate a more informed degree track choice. We strongly advise students to spend time with their studio instructors and faculty advisors/mentors who can help in making a wise and rewarding choice of professional preparation.

Degree Descriptions and Learning Outcomes

1. The Bachelor of Arts in Music is a liberal arts degree appropriate for students who aspire to careers in arts management and marketing, music technology, musicology, and other academic music areas. It is also a desirable degree for those who wish to study music within a traditional liberal arts framework so as to preserve time for substantial course work in other disciplines.

1.1. Students who earn the Bachelor of Arts in Music will:

1.1.1. have knowledge of music theory, history, literature, and culture;

1.1.2. be able to apply musical knowledge through singing or performing on a musical instrument;

1.1.3. be able to apply critical thinking skills when hearing musical sounds.

2. The Bachelor of Music in Performance is intended for students whose skills and interest in the performance of music are focused at the highest professional level. This also is an appropriate degree for those who intend to build their careers as college/university teachers, but who will not teach in public elementary or secondary schools. However, those who elect this option must be aware that ultimate success in performance-centered careers normally involves further study beyond the baccalaureate degree, as well as a growing accumulation of actual successful performance experiences. Further, those who seek dual careers as performers and studio instructors at the college/university level must be prepared to continue graduate study through the doctoral level to secure eligibility for faculty appointment. The vocal and instrumental performance BM degree plans are similar, but not identical.

2.1. Students who earn the Bachelor of Music in Performance will:

2.1.1. gain knowledge of music theory, history, literature, and culture;

2.1.2. acquire skills necessary to perform, conduct, and/or compose music from various periods and genres;

2.1.3. acquire knowledge of performance literature appropriate to their medium.

3. The Bachelor of Music with Teacher Certification (BMTC) is the appropriate professional degree for students who seek careers in elementary and/or secondary music education. Degree tracks in vocal/general or instrumental music are offered. Successful completion of this degree and a passing score on the Texas teacher licensing examination lead to Texas all-level certification in music.

The BMTC curriculum has been designed to insure reasonable competence in all areas of music and music pedagogy. Consequently, it is both rigorous and time consuming. Although the program can be completed in nine regular semesters, it requires very heavy course loads to do so. Students whose personal learning styles do not respond well to such pressure, or those who must continue partial employment should consider attending several summer semesters and/or extending their personal programs of study to 10 semesters. As with the Bachelor of Music in Performance degrees, the vocal and instrumental BMTC degrees have great similarity.

A note on the name of this degree: Several years ago, the Texas Legislature enacted broad educational reform legislation. One result of this was a ban on the use of the term “education” in the title of a college/university course or undergraduate degree program. Hence Texans now enjoy kinesiology rather than physical education, among other things. The regular title for TAMU-CC’s BMTC outside the state of Texas would be the BME, the Bachelor of Music Education, a degree separate from both the BM and BA.

3.1. Students who earn the Bachelor of Music with Teacher Certification will:

- 3.1.1. be able to assess and critique music student performances;
- 3.1.2. have knowledge of music theory, history, literature and culture;
- 3.1.3. be able to structure and apply appropriate music pedagogy to form effective instruction in classrooms or ensembles

4. **Current degree plans for all options are available separately online.**

Admission to Music Degree Programs

All students must perform an audition prior to acceptance into any music program leading to a bachelor’s degree or for the general music minor (not the music industry minor). Degree-seeking music majors are expected to perform at increasingly higher levels of technical and artistic performance throughout the course of undergraduate study. Assessment of growth in performance is accomplished at the final examination for each semester of Principal Studio enrollment. This consists of a performance before a jury committee composed of music faculty members. Jury committees are charged with two tasks: first, they recommend an advisory jury grade to each student’s studio teacher, and second, they determine if students will pass to the next course in the studio sequence. In order to avoid a situation in which a student attempts the pursuit of a music degree for which there is little or no practical hope of success, the following procedures governing admission to TAMU-CC music degree programs are closely followed.

All music majors, regardless of the degree they are seeking, share a common first-year music course enrollment, consisting of the following courses:

MUSI 1311 – Musicianship I
MUSI 1312 – Musicianship II
MUSI 1116 – Aural Training I
MUSI 1117 – Aural Training II
MUSI 1181 – Class Piano I (or secondary lesson if piano major)
MUSI 1182 – Class Piano II (or secondary lesson if piano major)
MUAP 11xx – First Year Principal Studio I
MUAP 11xx – First Year Principal Studio II
MUEN 11xx – Appropriate Major Ensemble (two semesters)

1. The jury examination for First year Principal Applied Studio II serves as an application audition for the Bachelor of Music or Bachelor of Music with Teacher Certification degrees, if desired. Jury committees will approve applications based upon the jury performance and recommendations of the student's principal studio instructor.
2. Because the Bachelor of Arts in Music program is more broadly focused and not as dependent upon performance, students who are not accepted into the Bachelor of Music or Bachelor of Music with Teacher Certification programs may continue with the BA.
3. Transfer students who have completed two or more semesters of principal studio at another institution should audition for admission to the BM or BMTC degrees at the auditions scheduled prior to admission or at auditions held during the first week of classes each semester for that purpose. If this audition is not accomplished, the student will remain on the BA degree plan until a successful jury is performed.
4. Music courses accepted for transfer may not be older than 5 years. Exceptions to this policy may be made based upon the results of placement exams in the given area(s) and with permission of the department chair.
5. A student who successfully auditions for the music program, but withdraws for more than one semester for any reason, may be asked to re-audition upon his/her return to the university.
6. Students may attempt to qualify for the Bachelor of Music or the Bachelor of Music with Teacher Certification program only twice.

CHANGING DEGREE TRACKS

Students occasionally wish to change from one music degree plan to another. This can be accomplished, but students must be aware that the later in their program that such a change is made, the more complex and costly it will be. Key factors to be considered:

1. Change to the BM in Performance: At the end of the first year of study, performance majors move to a level of applied studio work that has significantly higher performance expectations. Therefore, a change from the BA or the BMTC to the performance degree later than the close of the first year of study requires a separate audition for studio placement. This audition will ordinarily be

accomplished at the end-of-semester jury examinations. *Once the third year of study has begun, students attempting this change must expect to be placed no higher than the first semester junior studio level in the performance degree.*

2. Change to the BMTC: Students may change from the BM in performance to the BMTC simply by filing an official Change-Of-Major form and having a new degree plan created. Subsequent studio enrollment will be at the BMTC level.
3. Changing from the BA to the BMTC: This change will require an audition, as described above. Students must realize, however, that the BMTC begins to acquire significant mandatory sequences of courses beginning in the third year. Depending upon a student's individual situation, this change could be much less practical than it first appears. There may also be Principal Applied Studio level implications, as described above for those changing from the BMTC to the BM.

Double Majors and Second Bachelors Degrees Involving Music

Students who wish to consider a double major or a second baccalaureate degree in conjunction with one of the music degree options must first become familiar with University regulations that are given in the current undergraduate catalog in the chapter devoted to *Undergraduate Programs*.

Music students often speak of a “double major” when they are thinking of combining the BM in Performance and one of the other music degree tracks. Within the University rules and policies, the Music Faculty offer this advice:

1. Doubling the BA in Music with an undergraduate major in any other discipline presents few problems. This situation is covered completely by University policy as given in the University Catalog.
2. Doubling the BA in Music with either the BM in Performance or the BMTC, however, is pointless. No rational advantage can accrue, and this is most strongly discouraged, even if nominally countenanced by University policy.
3. The University officially regards the Performance and Teacher Certification degrees in music as separate tracks or concentrations of the same degree, the Bachelor of Music. However, in the broader world, the BMTC is actually a separate undergraduate professional degree—the Bachelor of Music Education, or BME. The National Association of Schools of Music accredits the TAMU-CC BM in Performance and the BMTC as separate degrees. This clouds the issue. Therefore, although we do not enthusiastically recommend it, we advise students who wish to combine the BM and the BMTC to follow these procedures:
 - 3.1. Select the BMTC option, and complete all of its specified requirements.
 - 3.2. Arrange with your instructor to transition to performance level applied studios at the end of the first year of study, and complete all levels required by the BM.
 - 3.3. Complete MUSI 4340—Studies in Repertoire and MUSI 4360—Studies in Pedagogy.

- 3.4. Prepare and present both a Junior and Senior recital.
- 3.5. Plan for sufficient time to allow the learning and maturation required by both degrees. Although we are not able to officially acknowledge it on your transcript, you will be completing two demanding professional degrees simultaneously.

Student Assessment Programs

The Department of Music maintains assessment programs that go far beyond the regular classroom routine of quizzes and examinations. The general purposes of these assessments are to help students maintain awareness of their overall professional, academic, and artistic growth on an ongoing basis, and to assist the music faculty in monitoring and maintaining the overall effectiveness of the Department's programs. There are three such assessment programs that students should keep in mind during their baccalaureate careers at TAMUCC:

Jury Examinations (Juries)

Juries are the final examinations for all Principal Applied Studio courses. All students enrolled in those courses must undergo a jury every semester. Secondary Studio courses ordinarily do not require a jury examination. Juries are usually held during the final week of classes each semester. Jury schedules are usually posted about two weeks in advance.

1. Purposes of the Jury Examination

- 1.1. To provide studio faculty with an advisory performance grade for each of their Principal-level students. Individual faculty members are responsible to assign grades for each of their students, but they do employ jury results information in a variety of ways in calculating their final course grades.
- 1.2. To assign the achievement level for subsequent Principal Applied Studio enrollment, and for students transferring from one degree plan to another. Appropriate faculty juries are responsible for all Principal Applied Studio level assignments.
- 1.3. To allow all studio faculty members to be aware of the overall level of development within their performance area.
- 1.4. To provide each student with an opportunity to demonstrate the growth they have attained as a performer, their knowledge of musical style and nuance, pedagogical principles, and the like.
- 1.5. To administer the performance portion of the Basic Musical Skills Assessment.

2. Jury Committees are created for each performance area (e.g. brass, woodwinds, etc.), and are appointed by the Chair of the Department or by a designated faculty member. Adjunct studio faculty members serve as members of jury committees as a condition of their employment. Each jury committee typically includes three faculty members fully conversant with the performance practice, literature, and techniques of each performance medium, including each student's individual studio teacher in each case.

3. Rules governing Jury Examinations

- 3.1. Except in cases of genuine personal emergency, failure to appear for the jury examination shall not constitute a sufficient reason to warrant awarding a grade of Incomplete (I).
- 3.2. Unexcused failure to appear for the jury examination will most likely result in a grade of “F” for the course, although this decision is reserved to each faculty member.
- 3.3. All literature performed at jury examinations that includes accompanying or assisting parts shall be performed with accompaniment.
- 3.4. The *successful* presentation of a required Junior or Senior Recital for a committee normally is substituted for the jury examination in that semester. However, the studio instructor may also require the jury examination in unusual circumstances.
- 3.5. A student must have completed all Studio Class and Recital Class obligations before undergoing the jury examination. Students also must have attended a minimum of 12 weekly lessons in order to stand for the jury.
- 3.6. Each performance area maintains specific requirements concerning the amount of literature that must be prepared for the jury examination by students at different achievement levels.
- 3.7. Each performance area maintains specific requirements concerning memorization of literature for jury performances.
- 3.8. Most students will be required to perform specific major and minor scales as part of the jury examination.
- 3.9. Jury committees may include some oral examination components covering aspects of pedagogy and performance techniques as a part of the jury examination. Faculty members, however, are required to give students prior notice if this component will be included.
- 3.10. In order to progress to the next level of applied principal lessons, a student must earn at least an “A” or “B” in his/her lessons and also be recommended to advance by the jury committee. A student who does not advance to the next level of lessons, as recommended by the jury committee, can earn no higher than a “C” in applied music. Students who do not advance in lessons due to their ineligibility to take the BMSA due to other factors (i.e. theory sequence issues) are not held to this grading policy.
- 3.11. Each jury committee will establish its own specific procedures.

Basic Music Skills Assessment (BMSA)

1. All music majors must successfully complete the BMSA prior to beginning upper-division level music course work (i.e., MUAP and MUSI courses with 3000 and 4000 course numbers), with the exception of techniques courses. Students typically undergo BMSA appraisal during the semester in which they are enrolled in the fourth level of Principal Applied Studio. The normal expectation is

that a student will be nearing completion of the Musicianship, Aural Training, and Class Piano sequences during that semester. Students who are not within one semester of completing the Musicianship, Aural Training, and Class Piano sequence may choose to defer their BMSA until the other courses are caught up; however, such students will remain in the fourth semester applied lesson level until they pass the BMSA. Students in their fourth semester Musicianship, Aural Training, and Class Piano courses and fourth semester of applied lessons must take the BMSA exam.

2. The musical skills reviewed by the BMSA are not the domain of any one course, but are acquired and developed across the music curriculum. The required levels of performance reflect the collective expectations of the music faculty for students who have completed four semesters of music study.
3. Students seeking the BM in Performance or the BMTC who fail the BMSA twice will not be allowed to continue in those degree tracks. Such students may continue in the BA in Music degree for one more semester but will not advance to 3000-level lessons until they pass the BMSA exam. The maximum number of BMSA attempts for any student is three.
4. BMSA results are made a part of each student's permanent record.
5. The BMSA includes the following five components:
 - 5.1. A written statement from the student articulating their reason for choosing to major in music and their professional goals, and an interview with a faculty jury panel based upon this statement.
 - 5.2. Performance proficiency as judged by a jury panel consisting of at least three members of the music faculty.
 - 5.3. Aural identification of meter.
 - 5.4. Sight-singing skills, including both melodic and rhythmic material.
 - 5.5. Keyboard proficiency.
6. Each student is expected to understand the requirements and procedures for each part of the BMSA before the review begins. Any questions or clarifications should be addressed to the student's principal studio instructor well in advance of the review as there will be no time for questions of procedure during the review.
7. BMSA reviews normally take place at the end of the semester. Committee members will include the department chair, the student's applied instructor, and at least one other full-time music faculty member who normally sits on the jury panels for the student's performance area. This BMSA review will serve as the end-of-semester jury. The BMSA review schedule will be posted along with jury schedules late in the semester. Any student who believes the posted list is in error must notify the Chair of the Department of Music as soon as the error is discovered.

8. The complete BMSA policy is given on pages 23-26.

Texas Examination of Educator Standards (TExES)

The Texas Examination of Educator Standards (TExES) is the official licensure examination that individuals must pass to receive teacher certification in Texas. TExES is the responsibility of the State Board of Educator Certification (SBEC), and is locally managed through the College of Education by the State Testing Coordinator. The TAMU-CC TExES website is <http://texes.tamucc.edu>. To request official approval to take the TExES, use the web address <http://tar.tamucc.edu>.

To receive approval to take the TExES, a music education student at TAMU-CC must have completed the following course work, all with grades of “C” or better:

MUSI 3252—Foundations of Music Programs
MUSI 3253—Basic Conducting
MUSI 3354—Advanced Conducting
MUSI 4334—History of Western Music I
MUSI 4335—History of Western Music II
MUSI 4355—Music for Young Children
MUSI 4357—Choral Literature and Techniques OR
MUSI 4358—Instrumental Literature and Techniques

This list of courses that must be completed prior to seeking approval implies quite strongly that music education students should ordinarily plan to take the TExES during the student teaching semester or immediately prior to it.

APPLIED MUSIC POLICIES

Applied Music is the standard term that refers to private lessons in music performance at colleges and universities. At A&M-CC, we tend to use the term “studio” somewhat loosely to refer to this arena of study. We offer both Secondary Studio courses and Principal Studio courses. Within each of these are several achievement levels.

1. Secondary Studios are intended primarily for music majors who seek private studio instruction outside their area of studio concentration. Secondary Studio students receive 7 hours (30 minutes per week) of private instruction each semester. Successful completion provides one semester hour of credit. As a general rule, Secondary Studios do not require Jury Examinations or other public performance obligations. Secondary Studio courses are available to students who are not music majors, but only in limited circumstances, and with the permission of the Chair of the Department of Music. Students must see the Department Chair for further information and registration permits.
2. Principal Studios are intended for students enrolled as music majors in the BA, BM or the BMTC. Principal Studio students receive 14 hours (60 minutes per week) of private instruction each semester. Principal Studios require Jury Examinations and appearances on one or more Recital Classes each semester. Some Principal Studios are available to students who are not music majors,

but only in very limited circumstances, and with the permission of the Chair of the Department of Music. Students must see the Department Chair for further information and registration permits.

3. Both Principal and Secondary Applied Studios include eight separate achievement levels. A voice performance major, for example, will be expected to complete MUAP 1183, 1184, 2383, 2384, 3383, 3384, 4383, and 4384 to complete the degree. Principal Studio Achievement Levels are assigned by Jury Examination. Secondary Studio Achievement Levels are typically assigned by the instructor.
4. Performance majors must successfully complete a sequence of eight Principal Studio courses in a single performance medium.
5. BMTC and BA music majors must successfully complete a sequence of six Principal Studio courses in a single performance medium.
6. Performance Majors begin taking performance level studios at the start of the second year. The duration of the private lesson each week remains the same, but the courses result in three semester hours of credit. This reflects the higher expectations placed upon the studio work of performance majors.
7. BMTC and BA students continue to receive one semester hour of credit each semester until the junior year, at which point they will receive two hours of credit per semester.
8. Students enrolled in Principal Studios are also required to participate at least one hour each week in Studio Classes and Recital Classes.
 - 8.1. Studio Classes are relatively informal seminars organized by each studio instructor. Studio Classes are designed to deal with performance issues that are of interest to all students in the studio. Each studio instructor describes their studio classes more thoroughly in their course syllabi.
 - 8.2. Recital Classes are more formal recitals that feature finished performance by a variety of student performers. Recital Classes are scheduled from 2:00-2:50 on Wednesday afternoons. All students enrolled in principal applied music are expected to attend all Recital Classes.
9. Full-time music majors enrolled in Principal Studios are required to register for a major ensemble appropriate to their performance medium. Students who do not register for an appropriate major ensemble will be dropped from lessons. Exceptions may only be made with permission of the Department Chair, Ensemble Director, and Studio Instructor.
10. Lesson Attendance. Missing applied music lessons is a very serious issue in any school of music. Individual instructors have the latitude to establish and enforce any studio attendance policy they choose, as long as it embraces the following two concepts.
 - 10.1. Students who miss lessons should notify their studio instructor as soon as possible. Studio instructors may or may not make up lessons missed by students. They may make these

decisions on a case by case basis. Lessons missed by instructors are to be made up at mutually convenient times.

- 10.2. Students must attend at least 12 lessons in a semester in order to qualify to stand for jury exams that semester.

REQUIRED DEGREE RECITALS

Required Junior and Senior Recitals are capstone events for the BM and BMTC degrees and are designed to provide students with opportunities to demonstrate their cumulative musical and technical knowledge and skills. As such, there are specific policies and procedures that govern these activities.

1. The performance degree requires the successful public presentation of a 45-minute Junior Recital and a 60-minute Senior Recital.
2. The BMTC degree requires the successful presentation of a public, 30-minute Senior Recital.
3. Students must be enrolled in the proper zero-credit course during the semester of the recital (MUSI 3085—Junior Recital, or MUSI 4085—Senior Recital). Students must also be enrolled in the appropriate Principal Studio course at the time of the recital.
4. All required degree recitals are evaluated by faculty recital committees formed for that purpose. Typically, the student's Principal Studio instructor serves as chair of the recital committee, with at least two other music faculty members selected by the student with the advice of the Studio instructor.
5. Required degree recitals are monitored by the Chair of the Department of Music, who serves as the official instructor of record for MUSI 3085 and MUSI 4085. The Chair will distribute a document early in each academic year that describes the step-by-step procedures involved with presenting a major recital. Students intending to present recitals during that year must obtain this document and follow the guidelines that it presents. Failure to follow these requirements and procedures will result in cancellation of the recital.
6. Required degree recitals are not necessarily linked with specific studio achievement levels as designated by Principal Studio Course numbers.
7. Students presenting degree recitals must undergo a Pre-Recital Hearing with their evaluation committee at least two weeks prior to the recital. The Pre-Recital Hearing will result in one of four outcomes:
 - 7.1. The recital may proceed as planned.
 - 7.2. The committee may direct that the recital be cancelled.
 - 7.3. The recital may proceed, but only with some specific changes required by the committee.

- 7.4. The committee may require that the recital be postponed until later in the academic year, or perhaps to the following year.
8. Students must be aware that a successful Pre-Recital Hearing does not equate with acceptance of the recital. That determination is made only at the actual performance.
9. Although not specifically prohibited by policy, the Music Faculty strongly recommends that students not schedule degree recitals during the student teaching semester.
10. Degree recitals may not be scheduled during the summer semesters, except in the most extraordinary circumstances, and only with the express permission of the Department Chair.
11. Required degree recitals are monitored by the Chair of the Department of Music, who will publish specific requirements and procedures early in the fall of each academic year. Failure to follow these requirements and procedures will result in cancellation of the recital.
12. The University provides printed programs for student performances. Students, however, are responsible for providing complete and accurate program copy electronically two weeks before the recital. A program style guide is included in the handbook.
13. Degree recitals are normally performed in the Performing Arts Center. Scheduling of recitals, however, is done through the Chair of the Department of Music.

OPTIONAL RECITALS

1. Students often wish to present a recital that is not required for their degree. These optional recitals do not require a faculty evaluation committee or a Pre-Recital Hearing, but instead should be coordinated with the studio instructor. Students who present optional recitals without a faculty committee shall still perform a jury during that semester.
2. Because of time and space constraints, optional recitals will only rarely be scheduled in the PAC.
3. The University will supply printed programs for optional recitals. Students should follow the same guidelines for programs that are in place for required degree recitals (see above).
4. Generally, similar accompanist fees and policies will prevail for optional recitals. There are many foreseeable situations in which this will not be the case. Students should seek guidance from their studio instructors in this matter.

SENIOR CAPSTONE PROJECT

Students completing the Bachelor of Arts in Music degree will complete the Senior Capstone course instead of presenting a senior recital. The Senior Capstone is intended to provide an opportunity for students to demonstrate their musical scholarship through scholarly analysis and writing within a field of their choosing. The Senior Capstone is intended to be completed during the final year of undergraduate study.

Procedures

1. The projected scope of the capstone project requires that students confer with their mentors prior to the semester in which the project will be undertaken.
2. **Project Proposal:** The student is responsible for submitting a Capstone Proposal that is typed according to an appropriate style guide (MLA, APA, etc.). The proposal must be submitted to the three members of the committee by the end of the third week of the semester.
3. The project proposal must address each of the following:
 - 3.1. A title page with the student's name, working title of the proposed project, student's degree track, and expected graduation date.
 - 3.2. A one-paragraph minimum goal statement that clearly identifies the focus of the project and reasons why the student wishes to pursue this particular project.
 - 3.3 A detailed list of all of the project activities that must be done in order to complete each objective. This should include the areas of literature, interviews, surveys, web-based activities, or performance objectives that comprise the project.
 - 3.4 A clear, integrated research question or thesis statement that summarizes the project.
 - 3.5 A bibliography of at least five valid sources, organized using the appropriate style manual.
4. Evaluation Committee: Final presentations will be evaluated by a three-member faculty committee chaired by the student's project mentor. The committee must also include the Chair of the Department of Music. Students may identify their choice of mentor and committee members, with approval of the Department Chair.
5. The Senior Capstone may include performance, as in a lecture recital, but musical performance may comprise no more than 40% of the capstone project.
6. Final documentation of the project must include the grade awarded by the student's committee, along with the signatures of all members of the committee. Final documentation will become part of the student's permanent file.
7. Complete guidelines will be provided in the Senior Capstone syllabus.

ACCOMPANIST POLICIES

1. Literature performed at degree recitals, recital classes, and at jury examinations that includes accompanying or assisting parts must be performed with accompaniment.

2. **Timely Engagement:** Students are generally responsible for making arrangements with their accompanist, whether this refers to the department's full-time collaborative pianist or to a privately contracted pianist. Qualified accompanists are not plentiful. Therefore, students must use excellent foresight in planning recitals and engaging their accompanist. One year in advance for a Junior or Senior Recital is not at all unreasonable.
3. **Accompanists for degree recitals:** Students are responsible for contracting and compensating an accompanist who is approved by the studio teacher. Students must be certain that all details of the engagement are clear at the outset, including performance date, hearing date, and rehearsals. Studio instructors will assist in identifying and engaging someone appropriate.
4. **Accompanist Fees.**
 - 4.1. It is the policy of the Department to provide an accompanist for Recital Class performances. Students must work with their studio instructors to make specific arrangements.
 - 4.2. A flat fee of \$30.00 is charged for jury examination accompaniment. Students are responsible for engaging the accompanist and being certain that rehearsal expectations are understood. The fee is due before the jury examination takes place.
 - 4.3. Accompanist fees for degree recitals and all details of the engagement must be settled before the accompanist will commit to the performance. Payment is expected prior to the recital.
 - 4.4. Accompanists must be paid for rehearsals in the event that a recital is cancelled.
5. Students are responsible to provide scores to accompanists as soon as is reasonably possible. Accompanists are well within their rights to refuse to accompany any performance in the event they have not been given scores in time to allow adequate preparation.
6. **Rehearsals with Accompanists**
 - 6.1. As an issue of Departmental philosophy, time with your accompanist is not to be spent by the student, the accompanist, or the studio instructor to extensively practice segments of a work, or to simply "go over" selections. The intended purpose of this time is to develop musical ensemble and nuance in music that has already been prepared by all of the performers.
 - 6.2. Accompanist fees for typical degree recitals allow for four to six one-hour rehearsals with the accompanist. Similarly, two half-hour rehearsals should normally be sufficient for Recital Class preparation.
 - 6.3. As a general rule, students should consider themselves prepared to work effectively with an accompanist when they are able to perform their part alone with reasonable pitch and rhythmic accuracy.

GENERAL DEPARTMENT POLICIES

1. Qualification for Junior/Senior Level Course Work is accomplished by means of successful completion of the Basic Music Skills Assessment (BMSA). Please see additional information about the BMSA above in the “Student Assessment” section.
2. Counting Courses Toward Degree Completion: All MUSI and MUEN courses required for completion of any music degree must be completed with a grade of “C” or better to be counted toward completion of the degree. Required MUSI and MUEN courses with grades lower than “C” must be repeated. In order to advance in MUAP courses, a grade of “B” or better must be achieved along with approval of the jury committee.
3. Required Ensemble Participation. All music majors are required to enroll, participate, and earn a passing grade in the major ensemble most appropriate for their performance medium every semester they are enrolled as a full-time student at the University. Full-time music majors who do not enroll in a corresponding major ensemble will be ineligible for Principal Studio lessons.
 - 3.1. The principal reason for this policy is that the music faculty members are firmly convinced that high-level ensemble participation is an indispensable part of a musician’s fundamental training.
 - 3.2. A much less important but still valid reason for this policy is the overwhelmingly important role that major performing ensembles play in establishing and maintaining the reputation of a university music department, both within the general public and within the musical community.
 - 3.3 Exceptions to this policy are determined by the Chair of the Department of Music after consultation with a student’s applied studio instructor and the director of the appropriate ensemble. Major ensembles at TAMUCC are defined as the Symphonic Winds, Concert Band, University Orchestra, University Singers, Camerata Isla, and the Corpus Christi Chorale.
4. Class attendance: All academic music courses in the major have a strict attendance policy. Each student is allowed to miss the equivalent of two weeks of a course with no penalty. After two weeks, for each absence, the final grade is reduced by one full degree, as from “A” to “B”. **However**, final attendance policies will be determined by individual instructors in the syllabus, and may be stricter than the above policy.

Chronic tardiness is equally rude and unprofessional. Individual instructors will address this problem, should it arise, in their own ways, which may include forfeiture of grades or failure of the course.

5. Academic integrity and academic honesty: These two concepts are addressed in the University Catalog and the Student Handbook and Code of Conduct. The Department of Music supports and enforces these University policies. Please read these resources and become familiar with these issues. Ignorance of the behaviors considered to be offenses against these policies is often the root cause of an infraction. Nevertheless, all infractions are examined, and penalties are assessed.
5. Concert and Recital Attendance: Music students are required to attend a minimum of six concert/recital performances each semester that they are enrolled in a Principal Applied Studio course. Studio instructors may require additional concert/recital attendance, and/or they may specify which performances a student must attend. Studio instructors monitor these

requirements. Students who fall short will have their studio course grades adversely affected. Specific rules and requirements are found in the syllabus for each studio.

6. Academic Advising in the College of Liberal Arts is the responsibility of the professional academic advisors in the CLA Whatley Advising Center in Driftwood Building. In addition to this resource, the music faculty are also excellent sources of academic advice. Wise students will also monitor their degree plan progress every semester with the Department Chair when enrolling in Applied Studio courses. However, students must be aware that they, and they alone are responsible for academic decisions involving majors, tracks, required courses, course sequences, etc.
7. Course Sequences. One inconvenience of the music degrees is that there are several sequences of courses that must be completed in a set order. This is complicated by the fact that most major courses are only offered once each year. Careless registration or failure to perform well in music courses can lead to extra semesters required for degree completion.
 - 7.1. Musicianship, Aural Training, and Class Piano courses must be completed in strict sequence, with grades of “C” or better. This is a four semester sequence. Further, these courses are designed to interact with one another. For example, Musicianship I, Aural Training I, and Class Piano I are designed to work together.
 - 7.2. Elements of Musical Style, History of Western Music I, and History of Western Music II are also a sequence of three courses that must be taken in order.
 - 7.3. Applied Studio Courses must also be taken in strict sequence. Levels are assigned by jury committees.
 - 7.4. Education course work in the College of Education (for music education majors) also follows a strict sequence.
8. A Departmental Notice Board is maintained in the hallway outside the studios of Dr. Thornton, Dr. McClung, and Dr. Thacker. This notice board is not intended as a space for casual personal notices or “for sale” notices. It is intended to help faculty and students maintain reasonably reliable intercommunication.
9. Storage Lockers may be checked out in the Music Office at no charge, one semester/academic year at a time. Many of the available lockers are reserved for particular instruments; others are more general purpose. Locks are issued and controlled by the Department of Music. Failure to renew or clean out lockers at the end of the issuance period may result in the forfeiture of articles held within.
10. Facilities and Equipment: The Department of Music shares space in the Center for the Arts with the Departments of Art and Theatre. The CA is a tremendously overloaded facility, and it requires proactive good will on the part of everyone who works there to keep the environment positive.
11. Student lounge facilities are not truly available in the CA. By custom, music students have adopted the main hallway outside the practice room tunnel and the choral ensemble room as an unofficial

lounge area. We expect students to respect the sensibilities of other people passing through the area by keeping the walkway open and conversations reasonably restrained and civil.

12. Pianos and instruments belonging to the Department require protection from undue wear and tear. We expect students and faculty alike to be proactive in respecting these tools of our trade in requiring that others do so also. Report any damage or observed misuse of facilities or equipment immediately to the Department Office.

13. Secured Areas: Some rehearsal and class spaces must be kept secured to prevent loss of valuable equipment and instruments and also to maintain the physical security of people in the department. While this may sometimes cause inconvenience, we expect that neither students nor faculty will take any action of any kind to circumvent security devices or procedures.

14. The practice room area is secured by swipe card access. All music faculty, staff, and students enrolled in music courses, with the exception of those enrolled in Understanding and Enjoying Music, have access using their SandDollar cards. To maintain security, no one is to prop open the swipe lock door at any time.

15. Health and Safety Guidelines

15.1 Students, faculty and staff are reminded that hearing health is essential to a musician's lifelong success. Avoiding overexposure to loud sounds, especially for long periods of time, is crucial. The basic information guide, "Protecting Your Hearing Health", published by the National Association of Schools of Music and the Performing Arts Medicine Association will be issued at each semester's departmental convocation.

15.2 Students must follow safety protocols when using headphones with the computers and practice pianos. This includes turning down the volume prior to putting on the headphones to avoid sudden unexpected loud noises. Complete safety procedures will be discussed by the course instructor at the beginning of each semester.

15.3 Applied instructors take each student's physical safety seriously in the context of studio lessons. Instructors will emphasize safe practice methods for their respective specialty areas, taking care to describe guidelines for minimizing problems including tendinitis, carpal tunnel, hearing loss, vocal damage, and the like.

15.4 Moving of equipment will be accomplished only by students, faculty, and staff who have the specialized training necessary to move such equipment safely and without damage to themselves or the equipment. This includes percussion instruments and equipment as well as upright and grand pianos. Instructors are required to train students in their studios in the appropriate techniques for transporting instruments in a safe manner.

15.5. Additional information about protecting your hearing may be found on the National Association of Schools of Music website at the following web address: http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4a_NASM_PAMA-Student_Guide-Standard.pdf.

The Department of Music website also offers a link to this resource.

TAMU-CC RECITAL PROGRAM STYLE GUIDE

The University provides printed programs for student performances. Students, however, are responsible for submitting legible, complete, and accurate copy in a timely manner. Program copy for Degree Recitals must be submitted to the Department of Music administrative assistant at least two weeks prior to the performance date. Information to be provided includes:

1. Name of the performer and performance medium (e.g., Clarinet, Tuba, Soprano, etc.).
2. Name of the accompanist, if any, and any other assisting performers. The performance media of accompanists and any other assisting performers should also be given (e.g., Thomas Tucker, Fb Shawm).
3. Complete titles of compositions in program order. It is appropriate to include opus numbers, thematic index numbers (e.g., K 204), dates of composition or premiere performances, and names of movements as well. ***Consistency within any given program is the goal.***
4. The names of composers should be given in a consistent format, usually including first and last names. Birth/death dates are preferred and often included in program material, but are not required.
5. It is usually appropriate to include the names of arrangers, editors, or transcribers. When in doubt, check with your instructor.
6. Students often wish to append a short dedication or acknowledgement to their degree recital programs. This is appropriate and should be submitted with other copy.
7. Program notes are not usually a part of a student recital program. If used, however, they may be placed after each title or they may be grouped together in a separate section following the list of works to be performed. When used, the author should be identified in the program, usually at the end of the notes. If you compose your own program notes—most appropriate for student recitals—sign them with your initials (SLL). The instructor should have adequate time to proofread the program notes prior to submission.
8. It is often appropriate to include translations of song texts that will be performed in a foreign language; however, such translations normally are given on a sheet separate from the program itself. Students are generally responsible to create and provide translation sheets; check with the studio instructor for specific requirements.
9. Planned intermission periods should be noted in your program copy. Intermissions are full breaks in the program during which time the audience may leave the hall and stretch their legs. Do not confuse intermissions with the short breaks that a performer may take between major works or between groups of shorter works.
10. Program copy must be submitted electronically to courtney.noe@tamucc.edu. Some notes on form are given below:

- Titles of major works should be set in *italics* or underlined. [*Faust*, *The Rite of Spring*, Golliwog's Cakewalk, etc.]
- Instrumental compositions with generic titles should not be italicized, underlined, or placed in quotation marks. [Symphony No. 5 in B Minor; String Quartet in A Major, Opus 14, No. 3]
- Popular names or nicknames of works may be placed in quotation marks. [Symphony No. 94 in G Major "Surprise"]
- Song titles, or songs or movements excerpted from larger works either may be italicized or placed in quotation marks. It is usually a good idea to indicate a hierarchy by employing italics (or underlining) for the larger whole work, and quotation marks for the shorter excerpt. As noted above, consistency within a given program is the principal goal in such matters. ["Summertime" from *Porgy and Bess*; "Madamina" from Don Giovanni]
- Use great care in notating diacritical marks in foreign titles and texts. Most word processor programs have quite complete libraries of these gadgets in most fonts. [Examples: á à ã å ç é è ê ë í î ï ñ ó ò ô õ ö ú ù û ü, etc.]

Sample Senior Recital Program Copy

Marvella Kumquat, Pedal Hartuba

4214 Cup of Hemlock Drive 78412

MarvellaprinCESScutiepie863@aololol.org

Cell Phone: 123.456.7890

Land Line: 098.765.4321

Assisted by

Frank Lee Spieking, Ill Tempered Skillet

Warren Sochs, Lug Wrench Harmonium

Accompanied by

Staph A. Kumpnist, Piano and Cowbell Consort

Program

7:30pm, Monday, April 27, 2009

TAMU-CC Performing Arts Center

Sonata No. 3 for Hártüba in Fb Minor

R.L. Smythé

(1833-96)

I. Adagio

II. Allegro Vivo

"Harold's Last Gasp" from *The Travails of Tootsie*

B. Marcello, Ed. by M. Gardens

(1689-1739)

Lucy's Dreadful Excursion

H. Metal
(b. 1744)

Premiere Performance

INTERMISSION

Etc., Etc., Etc

Acknowledgement

This recital is lovingly dedicated to my parents, Arnold and Violet Kumquat, who have placed themselves in hock up to their butts to fund my 12 years of undergraduate study.

STAGE ETIQUETTE GUIDELINES FOR MUSICIANS

These guidelines are intended as suggestions, not as rules. They offer guidance in coping gracefully with the problems involved with being on stage as a principal or assisting performer in a typical recital setting.

The Stage

Normally, routine recital staging and lighting arrangements require little additional attention from the performer. It is, however, foolish not to personally check these items prior to performance. If changes or adjustments are required, seek assistance from the PAC staff. Do not attempt to work with expensive equipment about which you know little or with which you have no experience. Some general considerations:

1. Stage lighting should be established at such a level that dark areas are eliminated and performers have optimum reading conditions. Sufficient front lighting should be used to remove shadows from the faces of the performers. Special lighting effects should be avoided unless they are integral to a particular piece of literature or program theme. Inexperienced performers—and some experienced ones as well—very often allow for far too little light, creating a dull, uninteresting and depressing stage picture for the audience.
2. Avoid unnecessary stage changes. Plan your program so that if changes are required, they can be done as efficiently as possible.
3. House lights should normally be dimmed during a performance, but enough light should be provided for the audience to read program notes and translations, if provided.
4. Performers should enter the stage from the wings rather than through the house. There will usually be a stage manager on hand to assist you.

Dress

We live in a region notorious for its hot and humid climate. These factors encourage a relatively high level of informality of manner and dress. Nevertheless, respect for your audience and for your own artistic work dictates at least a minimal level of acceptability in appearance.

Informal Dress for events such as Recital Classes and Jury Examinations should be your better regular clothing. Shorts, tee shirts, and the like are not acceptable. Knee-length dresses and dress shoes are appropriate for women. Men should appear at least in dress shirt and tie, and appropriate shoes and socks. Sport coats are appropriate unless it is unbearable in the hall.

Formal Dress for Junior and Senior Recitals and other major performances usually requires that women wear formal gowns of any color and style suited to their taste. That said, restraint is in order! Men should be attired in a standard black tux with appropriate accessories. It is normally inappropriate for men to appear in shirtsleeves unless the jacket physically interferes with the performance. Canny performers will wear their performance attire in a practice session prior to the actual performance to learn what additional challenges are generated. This is especially so if you will be wearing new shoes! The goal of formal concert dress is to avoid competing with the music for the attention of your audience. Performers in major ensemble concerts must dress in a professional manner, according to the ensemble's dress code.

Stage Assistants and Page Turners should dress inconspicuously, in a manner consistent with that of the performers. This doesn't mean you should require your page turner to spring for a tuxedo rental. Reasonability is the order of the day, but onstage sloppiness before an audience is never appropriate.

Entrances and Exits

Enter and leave the stage confidently at a deliberate pace. Do not mosey, slouch, or gaze idly at the audience or other performers.

When more than one performer is involved, the order of entrance and exit must be determined beforehand to avoid onstage awkwardness. This order normally may be determined by one of two standard formulae:

- *RANK ORDER.* It is A's recital, assisted by B and accompanied by C. Therefore, the order of entrance and exit is A, B, C, regardless of gender.
- *FIVE OR FEWER PARTICIPANTS OF EQUAL RANK.* Establish beforehand an order that will allow entering and exiting without crossing one another. Traditionally in these circumstances, women precede men, both in entering and exiting the stage. In this case, men should cross upstage of women when entering, and women should cross downstage of men when exiting.

Response to Applause

Performers must learn to control and appropriately respond to applause in a variety of circumstances. Complete attention must be given to the audience for the duration of the time the performer is on stage during applause. It is a breach of etiquette to collect music, mutes, sticks and mallets, to tune, or to move chairs and stands during applause.

1. Although there are many acceptable approaches to bowing, all good bows have certain features in common:
 - Movements are slow and fluid, never fast, angular, or jerky.
 - Start your bow after a two- or three-second pause in place as the applause begins.
 - Hold your bow from four to six seconds.
 - Generally, acknowledge applause from a standing position rather than nodding from your chair. There are common sense exceptions.
2. Upon entering the stage, stand in place after bowing until applause begins to fall, then assume the performing position during the decline. Don't fiddle about with music, stands, footrests, chairs, etc. during this time.
3. Upon leaving the stage, one or two bows may be taken before exiting, depending upon the amount of applause. Once applause has peaked and is falling, exit immediately.
4. If applause remains constant for ten to fifteen seconds after exiting the stage, a curtain call is appropriate and may be taken near the stage door rather than at the center of the stage. Move quickly.
5. If applause occurs between brief numbers in a group, wait in position if it is scattered and light, acknowledge it with a bow if it is forceful and sustained. An expression of disgust or impatience is an absolute no-no. In this business, you need all the friends you can get.
6. When applause occurs between movements of a work, do not acknowledge it by bowing. Simply wait in position until it subsides. Do not show impatience, disgust, or superiority toward any audience reaction meant to be complimentary.
7. At shared recitals, all performers should share a second curtain call at the end of the program, whether or not they participated in the final work. In instances where limited audience response seems to indicate that more than one curtain call is unlikely, all performers should avoid returning to the stage.

The Pianist: Accompanist or Assistant?

Determining if the pianist is an accompanist or an equal partner (*i.e.*, “assisted by”) in the presentation of the program can be judged by the importance of the keyboard part to the structure and substance of the music. The *Harvard Dictionary of Music* defines accompaniment as, “the musical *background* provided for a principal part.” Program listing and frequency of bows awarded to pianists should accurately reflect their role in the performance, as determined by the nature of the score.

After the recitalist has bowed, the pianist serving as an accompanist is given solo bows at the end of groups of brief pieces, following extended works, and at the end of program halves. The recitalist and pianist should bow together at the end of the program.

Other assistants may bow with the recitalist or may be given a solo bow following the works in which they have participated, as well as at subsequent curtain calls. They are also frequently invited to share a curtain call at the end of the recital.

These *Stage Etiquette* guidelines have been freely adapted from: Meyer, Ramon E. *On Stage: A Guide to Stage Manners for Musicians*. Unpublished paper. Terre Haute, IN: The Indiana State University, n.d.

BASIC MUSIC SKILLS ASSESSMENT (BMSA)

The BMSA is to be successfully completed by all on-campus and transfer music majors prior to beginning Junior or Senior level course work (i.e., those with 3000 and 4000 course numbers), with the exception of techniques courses for BMTC students. Transfer students placed in fifth semester lessons or above on the basis of their entrance auditions are considered to have attained the skills required by the BMSA. The fourth principal applied studio jury examination normally will be a part of the assessment review. The list of students scheduled for review in each semester will be posted along with jury schedules late in the semester. Any student who believes the posted list is in error must notify the Chair of the Department of Music as soon as the error is discovered.

The musical skills outlined below are not the domain of any one course, but are acquired and developed across the music curriculum. The required levels of performance reflect the collective expectations of the music faculty for students who have completed four semesters of college/university-level music study.

The student is expected to understand the requirements and procedures for each part of the BMSA before the review begins. Any questions or clarifications should be addressed to the student's principal studio instructor well in advance of the review as there will be no time for questions of procedure during the review.

The components of the BMSA are as follows:

Component 1: Written Statement

Prepare a one- to two-page (typed) paper stating your specific reasons for choosing to be a music major, and list your professional goals. Submit 4 copies of your paper (1 for files, 1 for each jury member) to the Music Department Chairperson 1 week prior to the review. The paper will be reviewed for content, mechanical competence, and presentation style and may form the basis for the interview.

Component 2: Performance Proficiency

BMSA performance proficiency assessments are to take place at the end of the fourth semester of private study. All students enrolled in Principal Studios are required to undergo this

assessment, regardless of academic major or degree track. Students must demonstrate mastery of sufficient repertoire and adequate vocal and/or instrumental musical progress in order to successfully complete this part of the BMSA.

In the event that a music student does not pass the BMSA performance proficiency, the student must enroll in lower division applied music until the proficiency is passed.

Note that all proficiency requirements stated herein are minimum levels. Individual studio policies may exceed these minimum requirements, and may become a part of the sophomore proficiency examination requirement at the discretion of the applied studio faculty.

Guitar: BMSA jury literature must represent art music from at least three musical time periods (Renaissance, Baroque, Classical, Romantic, or Twentieth Century.) Students must demonstrate adequate growth in tone, phrasing, intonation, and agility, as well as knowledge of the entire fretboard. Students must demonstrate knowledge of two and three octave major scales and at least two octaves of all forms of minor. Pentatonic scales are not sufficient.

Voice: BMSA jury literature must represent a variety of moods and musical styles. They must also demonstrate adequate growth in tone, phrasing, intonation, agility, diction, and other stylistic considerations to qualify the student for advanced vocal study. The student must also be able to sing major, minor, diminished and augmented triads, as well as major and three forms of the minor scale in all keys, using note names. Voice repertoire lists should include art music in three languages (English, Italian, and German). Students should demonstrate a good understanding of diction for all languages represented on their repertoire list.

Woodwinds: BMSA jury literature must represent a variety of moods and musical styles. Students must also demonstrate adequate growth in tone, phrasing, intonation, agility, articulation, and other stylistic considerations to qualify the student for advanced woodwind study. The student will be required to demonstrate all major scales and three forms of the minor scales from memory. The number of octaves required will vary depending upon practical instrumental ranges.

Brass: BMSA jury literature must represent a variety of moods and musical styles. They must also demonstrate adequate growth in tone, phrasing, intonation, agility, and other stylistic considerations to qualify the student for advanced brass study. The student will be required to demonstrate all major scales and three forms of the minor scales from memory. The number of octaves required will vary depending upon practical instrumental ranges.

Percussion: BMSA jury literature must represent a variety of musical styles. In order to pass this exam, students must demonstrate mastery of sufficient repertoire and adequate technical and musical progress in at least two areas of percussion performance i.e. timpani, snare drum, mallets, multiple percussion, and drum set. At least one of the pieces marked for the jury performance must be for mallet percussion. Jury repertoire must also demonstrate adequate growth in tone, phrasing, intonation, agility, and other stylistic considerations to qualify the student for advanced percussion study. The student will be required to demonstrate all major scales and three forms of the minor scales from memory.

Piano: For the BMSA, the student must demonstrate proficiency in performing repertoire from contrasting style periods. A minimum of 10 pieces (sonata movements count as one each) of appropriate difficulty must be learned before the BMSA may be attempted. The student will be required to demonstrate all major scales and three forms of the minor scales from memory. For BA and BMTC majors, the scales must be performed two octaves, hands together; for BM majors, the scales must be performed four octaves, hands together.

Strings: BMSA jury literature must represent a variety of moods and musical styles. Students must also demonstrate adequate growth in tone, phrasing, intonation, agility, and other stylistic considerations to qualify the student for advanced study. The student will be required to demonstrate all major scales and three forms of the minor scales. The number of octaves required will vary depending upon practical instrumental ranges.

Component 3: Musicianship Proficiency

Aural Identification of Meter (To be administered as a part of MUSI 2117—Aural Training IV): Listen to recorded examples and respond. Examples will be in duple, triple, or quadruple meters, both simple and compound.

Sight-Singing (To be administered as a part of MUSI 2117—Aural Training IV): Melodies for sight-singing will be diatonic, in major and minor keys, with skips among the tonic-dominant or other triads. Rhythmic values will be as small as the division of the beat. Prepare to sight-sing a given melody according to the instructor's directions. Generally, however, performance of the melody need not be perfect, but should demonstrate the following:

- A firm grasp of tonal orientation.
 - a. An error in pitch should be followed by a quick return to correct pitches, especially at a cadence or at tonic harmony.
 - b. An entire phrase sung a step or more too high or low indicates a weak tonal orientation; there is no credit for "having all the right intervals, but starting on the wrong pitch."
- Rhythmic continuity
 - a. Beat and meter should be clear in the performance.
 - b. The performance should be uninterrupted (a minimum of hesitations or pauses).

Rhythmic Sight-Reading (To be administered as a part of MUSI 2117—Aural Training IV) Perform each rhythm by clapping the pulse while counting the beat and division aloud (e.g. 1& 2& 3& 4&; 1 te 2 te 3 te 4 te; etc.)

The performance of a rhythm should demonstrate a clear understanding of the relationship between the measure, the beat, the division of the beat, and the subdivisions of the beat; and the rhythm values that represent each.

The beat should be steady, at a moderate tempo, and the performance should not be interrupted by hesitations or pauses.

Rhythmic sight-reading materials will include simple and compound duple, triple and quadruple meters, and note values as small as one-fourth of the beat.

Component 4: Piano Proficiency

All music majors seeking Bachelor of Music degrees must complete and pass with a grade of at least a “B” the sequence of class piano courses: (MUSI 1181, 1182, 2181, 2182). MUSI 2182—Class Piano IV includes a demonstration of piano proficiency for successful completion. A series of Secondary Piano Studio courses may be substituted for any or all of the class piano requirements at the discretion of the piano faculty. All Bachelor of Music students are required to enroll in piano courses each semester until their proficiency is satisfied. Specific piano proficiency requirements are established by the piano faculty and will include performance, sight-reading, harmonization, scales, and harmonic progressions. Each proficiency requirement may be passed individually during the course of piano study. Bachelor of Arts in Music students must complete the proficiency level required at the conclusion of Class Piano II, MUSI 1182.

Component 5: Interview

Be prepared to discuss with the review committee your reasons for wanting to continue as a music major, citing short-range and long-range personal goals. The committee may wish to ask questions concerning your reactions to your study up to this point and to challenge your goals in relation to your record of accomplishments. (The committee members will have read your written statement prior to the review). Your discussion should reflect your ability to communicate thoughts and feelings clearly and concisely and should demonstrate a realistic assessment of your abilities and attitudes relative to your articulated long- and short-term goals.