

Music Student Handbook

Music Department Mission Statement

Our mission is to prepare dynamic music educators, performers, and composers for leadership roles in our profession. We are committed to educating students as well as enhancing and enriching our community through music.

I. Use of Fine Arts Center

Fine Arts Center Hours

Monday – Friday: 7 a.m. - 11 p.m.

Saturday – Sunday: 8 a.m. - 11 p.m.

(These hours apply to normal academic sessions. The building is not scheduled to be open during official university holidays.)

Students wishing to obtain after hours access to the Fine Arts Center must apply for swipe privileges with Beth Robison in the Music Department office. After hours access is subject to written approval from the student's applied instructor. Only students with significant needs will be issued access.

Practice is restricted to assigned practice areas. Pianos and practice rooms are limited to use by music students unless authorized by the Department Chair.

Lockers are available to music majors through the Music Office. Band instrument lockers may be checked out from band staff members. Students must provide their own lock for each locker used. All lockers should be closed and locked when not in use.

Keys are issued through the Music Office subject to approval by appropriate faculty and the Department Chair.

School equipment (instruments, etc.) must be checked out following established procedures and guidelines. Failure to do so may result in loss of equipment use privileges.

Registration holds will be activated if instruments are not returned.

Food and drink are not allowed in classrooms, practice rooms, and rehearsal and performance areas.

In accordance with the Arkansas State University Smoke-Free Campus Policy (14 FA 01), smoking is prohibited on the campuses of state-supported institutions of higher education in accordance with A.C.A. 6-60-801, et. seq., known as the Clear Air on Campus Act. Smoking is defined as inhaling, exhaling, burning, or carrying any of the following: (a) lighted tobacco products, including cigarettes, cigars, and pipes; and (b) other lighted combustible plant material. Arkansas State University-Jonesboro also bans smokeless

tobacco and all vaping devices, including electronic cigarettes. This prohibition covers all buildings and property of Arkansas State University. This operating procedure sets out the enforcement procedures which will be followed by the University.

II. Recital Attendance

1. Grading is CR (pass or credit) or NC (fail or no credit). In addition to the first Tuesday meeting of the semester, attendance at fourteen (14) recitals, concerts, or events is required for CR (credit) in MUSP 1100. Failure to attend the first Tuesday of the semester will require students to attend fifteen (15) events.
2. No credit will be given for recitals or concerts in which you participate as a performer for any portion of the program. However, credit will be granted for master classes/clinics in which you perform.
3. Your Attendance Record is maintained either by swiping your A-State ID card or by printing your name on the attendance sheet, which will be available to you just outside the door of whatever performance you are attending. ***You are required to swipe/sign IN and OUT of every performance in order to receive credit for attendance.***
4. You must attend the ***entire*** recital to get credit.
5. Sports events, preview days, regularly scheduled studio classes, etc. may not be used as recital credit.
6. A limit of two (2) off-campus, non-A-State recitals/events are allowed with prior approval of the instructor.
7. Recital credits must be earned by the evening of the last day of class.
8. Any attempt to falsify your attendance at events will result in automatic failure (NC) of MUSP 1100.
9. Any questions about MUSP 1100 should be directed to Dr. Ed Owen:
 - a. eowen@astate.edu
 - b. 972-3862 - Studio PhoneStudio 115 – see weekly schedule on my studio door

III. Recital Behavior Guidelines

Proper audience etiquette is important for many reasons. Not only does it reflect a positive image of the department and university to those who may be visitors in the audience, but also establishes an appropriate environment for those performing on stage.

Guidelines for proper concert audience etiquette include:

- Be on time. If late to a program, do not enter during the performance. Wait until the conclusion of a piece and enter during applause.
- Respect the performers. Unnecessary noises from whispering, talking, candy wrappers, etc. during a program is not acceptable. Reading, studying, and writing letters during a program are also inappropriate. Turn off pagers and cell phones!!
- Applaud performers. However, laughter, cheers, or other vocal expressions directed at performers or stage set-up crew are not acceptable.
- Dress appropriately. Normal school clothing is appropriate for attendance at most performances, but students are encouraged not to wear caps and hats during a performance.

IV. Recital Performance Guidelines

- Student Recital performances (Tuesday morning) are required once a semester for all music majors (first-semester freshmen excluded). Applied teachers can provide details and assist in filling out applications for these recitals.
- Substitution for Student Recital requirements are at the discretion of the appropriate applied teacher who may allow other solo performances to replace this requirement.
- Composition majors are required to have original works performed within any semester as deemed appropriate by composition faculty.
- MUSP 3130, Junior Recital (half-length) is required of all Bachelor of Music majors.
- MUSP 4131, Senior Recital (full-length) is also required of all Bachelor of Music majors.
- For all student recital performances, appropriate dress for the occasion is expected. Students should confer with their applied teacher for these expectations.

Note: Each recital must be approved by the appropriate applied teacher. Bachelor of Music Education majors are encouraged, but not required, to present a junior and/or senior recital. BME students may enroll in MUS 4131, Senior Recital, for elective credit.

Guidelines for planning a recital

1. Consult the Scheduling Calendar from the Music Department website for available dates.
2. Confirm the date by consulting with your applied teacher and accompanist.
3. Schedule the recital date and any rehearsal dates through the Event Scheduling Form under the 'Important Links' section of the Music Department website. Requests will be honored in order of receipt.

Note: In most instances, performance times will take preference over rehearsal times in the Recital Hall. It is requested that if such a conflict occurs, that the recitalist will so notify the party who has scheduled a rehearsal.

4. Clearing the stage of any equipment after rehearsals is the responsibility of the recitalist.
5. Program preparation/printing and any recital costs are the responsibility of the recitalist.
6. Stage crew assistance is provided by representatives of one of our three music organizations, Tau Beta Sigma, Phi Mu Alpha Sinfonia, or Sigma Alpha Iota. An assigned stage crew member will contact the recitalist before the program. When necessary, the recitalist should be prepared to furnish a diagram of any special stage setups for the stage crew to follow.
7. Recording of recitals appearing on the Fine Arts Calendar will be done by Music Department staff. Events added after the publication of the calendar will be recorded only if staff is available, and only if the recitalist contacts Dr. Ross, Recording Coordinator, in advance.
8. To receive a recital recording, please contact Dr. Dan Ross.
9. Two copies of the printed recital program should be submitted to Beth Robison in the Music Department office for licensing purposes.

V. Applied Music Guidelines

Students enrolled in applied music (private lessons) are subject to the following policies:

- Lesson times are determined by the applied teacher. The student is expected to present a class schedule to the teacher during the first week of each semester for the purpose of arranging lesson times.
- Lesson attendance is expected every week. Advance notice should be made to the teacher for any missed lessons.
- Rescheduling lessons is at the discretion of the teacher when students miss lessons. If a teacher cancels a lesson, it will be rescheduled if at all possible.
- Grading policies, practice requirements, required materials, etc. may be provided by individual applied teachers. During any semester, students should feel free to direct questions about any of the above items to their applied teacher.
- Jury examinations (performance of required material before faculty members in the performance area) are required as a final examination at the end of each semester for most music majors enrolled in applied music. Juries are also used for the purpose of auditioning students for admission to upper-level applied music or for admittance into performance degree programs.

Policies concerning applied music juries are as follows:

- Juries are scheduled during the final two scheduled class days of each semester or first two days of exams. Most music classes are canceled during juries.
- Jury sign-up sheets are posted on the bulletin board near the Music Office about one week before juries.
- Students should sign up for five minutes of jury time for each credit hour of applied music; up to a maximum of fifteen minutes.
- Students may be excused from a jury if the student has performed during the semester.
- Students should be prepared and on time for jury performances. Dress appropriately; consult with your applied teacher.
- Bring at least two copies of music to the jury for panel members to observe.

- A Repertory Sheet, which is a record of student work for the semester, will be completed each semester and presented at the jury. The applied teacher may require the student to assist in completing this form.
- The jury will be graded with the applied teacher determining the jury grade's affect on the total semester's grade.
- Jury panel members may offer the student written and/or verbal comments at the conclusion of the jury.
- Applied composition students must present a recorded or MIDI performance of work for the semester and be able to discuss and defend each piece presented.

Levels of applied music are divided into lower (MUSP 1111, 1112) and upper (MUSP 3111, 3112, 3113, 3114) categories.

VI. Proficiencies

All candidates for BM and BME must pass proficiency exams in their major instrument/voice and on secondary instruments.

- **BM Composition, Instrumental and Voice Proficiencies**

At the end of the fourth credit hour of lower division applied study on the major instrument/voice, all BM candidates must pass a proficiency exam to be admitted into upper level study on the major applied. Specific requirements for each applied major may be obtained from the applied teacher. BM candidates must pass junior and senior recital auditions before the recital may be given, and must pass junior and senior recitals before graduation requirements are met.

- **BME - Instrumental Proficiency**

At the end of the sixth credit hour of applied study on the major instrument, all BME - Instrumental candidates must pass a proficiency exam to be admitted into upper level study on the major applied instrument. Specific requirements for each instrument may be obtained from the applied teacher. Before receiving departmental approval for student internships, BME - Instrumental majors must complete playing proficiencies on flute, clarinet, oboe, bassoon, saxophone, trumpet, horn, trombone, euphonium or tuba, and percussion. Requirements for these exams are available from each individual techniques class instructor. The proficiency exams must be evaluated by at least two instructors. Exit proficiency exams in the major applied instrument must be passed in the final semester of applied study. This may be waived with completion of a full- or half- recital in the final semester of study.

- **BME - Vocal Proficiency**

At the end of the sixth credit hour of applied vocal study, all BME - Vocal candidates must pass a proficiency exam to be admitted into upper level study in voice. Specific requirements may be obtained from the applied teacher. BME - Vocal majors must pass the proficiency during the final semester of applied study by demonstrating adequate performance skills in a jury. The proficiency may be waived with the completion of a full- or half-recital given during the last semester of applied study.

- **PIANO PROFICIENCY EXAM/KEYBOARD SKILLS COURSE REQUIREMENTS**

1. All Music Majors who are not majoring in Piano or Organ will take Keyboard Skills classes that correspond with the appropriate level of Theory and Aural Theory, e.g. a student enrolled in Theory 1 and Aural Theory 1 will also enroll in Keyboard Skills 1. Since Keyboard Skills courses are designed to complement the Theory and Aural Theory courses, even students with some piano skills are strongly encouraged to take them. In very rare cases, freshman and transfer students with superior keyboard technique, reading, and theory skills will be allowed to enter

private Applied Piano lessons. (see no. 6 below for Proficiency requirements for such students).

2. All Music Majors are strongly encouraged to take all four semesters of Keyboard Skills, even if it is not required for their major. Music Education majors must pass required Keyboard Skills classes prior to doing their Teaching Internship.

3. Students will take a Proficiency Exam for each level of Keyboard Skills classes. Each item on the exam will be given either a Pass or Fail grade. Failure to pass the entire Proficiency Exam for any level by the end of the semester in which the course is taken will cause the student to have to retake the course.

4. The various portions of the Proficiency Exams for each level of Keyboard Skills will be taken throughout the duration of the courses. All grading will be done by the classroom teacher, through listening to individuals on headset. Some portions will be performed for the entire class.

5. For the advanced Non-Piano Music Major enrolled in Applied Piano (who has never taken Keyboard Skills Classes) to complete his or her Piano Proficiency requirement, the student must play all portions of the Keyboard Skills 4 Piano Proficiency Exam for piano faculty during lesson times.

6. Students who have completed the Piano Proficiency Exam for Keyboard Skills 4 may take private Applied Piano lessons if desired, depending upon faculty schedules and loads.

7. If a student needs to miss any Keyboard Skills class, he or she needs to contact the instructor prior to the start of the class, or the student will receive a "0" for the day. More than 3 unexcused absences from any class may lower the course grade by one letter.

8. All rulings about grading and other matters are at the discretion of the faculty.

VII. Accompanists

GUIDELINES FOR SINGERS/INSTRUMENTALISTS REGARDING COLLABORATIVE PIANISTS

**SEE DR. CLARK'S BULLETIN BOARD FOR A CURRENT LIST OF AVAILABLE
PIANISTS, WITH PHONE NUMBERS.**

1. Professional and student pianists should be paid for their work. The Music Department does not have funding available for collaborative pianists. Therefore, pianists must be paid out of the singer/instrumentalist's pocket.
2. Pianists should be paid at each performance. Pianists will keep track of their own billable hours. If the pianist plays for a lesson only with no performance following, s/he will be paid at the lesson.
3. Included rehearsal time and rates for additional rehearsals are at the discretion of each pianist. Students should check with pianists to obtain this specific information.
4. The suggested rates are below. These are merely suggestions, and pianists may set different rates and policies, as long as these are made clear to the student instrumentalist/singer before the first rehearsal.

<u>FOR PROFESSIONAL PIANISTS:</u>	<u>RATES</u>
<u>Studio Class, one work/set</u> See no. 3 above	\$25.00 Discount to \$20.00 each if pianist is playing for 2+ students
<u>Tuesday Morning Recital</u> See no. 3 above	\$25.00
<u>Half Recital</u> See no. 3 above	Starting at \$100, depending on level of music
<u>Full Recital:</u> See no. 3 above	Starting at \$150, depending on level of music
<u>Jury:</u> See no. 3 above	\$30.00
<u>Lesson only, 30 min.:</u>	\$30.00/hour, \$15.00/half hour
<u>Rehearsals</u> See no. 3 above	\$30.00/hour, \$15.00/half hour

<u>FOR STUDENT PIANISTS:</u>	<u>Suggested increases</u>
<u>Studio Class, one work/set</u> See no. 3 above	\$15.00 Discount to \$10.00 each if pianist is playing for 2+ students
<u>Tuesday Morning Recital</u> See no. 3 above	\$20.00
<u>Half Recital</u> See no. 3 above	Starting at \$80, depending on level of music

Full Recital: See no. 3 above	Starting at \$125, depending on level of music
Jury: See no. 3 above	\$30.00
Lesson only, 30 min.: See no. 3 above	\$20.00/hour, \$10.00/half hour
Rehearsals: See no. 3 above	\$20.00/hour, \$10.00/half hour

5. Some piano students taking the Collaborative Piano course are required to do some accompanying as part of their coursework without extra pay. They are required to be practicing at least 20 minutes worth of music at any given time during the semester, as assigned by the instructor. Any work above the requirement defined by the instructor warrants payment at the Student Rates above.
6. Some Graduate Assistants are required to do some accompanying as part of their assistantship. Any work above the requirement defined by the instructor warrants payment at the Student Rates above.
7. The singer/instrumentalist must give all their music to the pianist at least 4 weeks before the first performance.
8. The singer/instrumentalist must tell the pianist at least 2 weeks in advance about any upcoming classes or recitals on which they plan to perform.
9. If the requirements for numbers 6 and 7 are not met, the pianist has the right to refuse to play the performance.
10. In the case of last-minute requests for performances, the pianist may request an additional fee above those listed above.
11. The singer/instrumentalist and the pianist will both come to all rehearsals with notes (and words) learned accurately. The singer/instrumentalist will not rely on the pianist to teach him/her their music.
12. It is the responsibility of the singer/instrumentalist to set up an ample number of rehearsal times in order to have a successful performance. This will vary according to the piece(s).
13. If the singer/instrumentalist requests an audio recording of the piano part to be used in practice, the pianist may request an additional fee equivalent to the Rehearsal rate, to be paid when the completed recording is delivered.
14. In the case of instrumental pieces, the instrumentalist should retain a copy of the piano score for study.
15. Singers should provide pianists with a translation of each song/aria at least one week before the first performance.
16. Singers and instrumentalists should write metronome markings, cuts, ritards, etc., in the pianist's score.
17. If the singer/instrumentalist cancels a performance, he/she must pay the pianist for rehearsal times already completed. If no rehearsals have occurred and the music has been given to the pianist, the pianist should be paid an equitable amount.
18. Applied teachers should meet with and hear his/her student and his/her pianist at least once before every Recital Hour performance and at least twice before each full recital.

VIII: Speech Proficiency Exam

Music students with prior public speaking experience may elect to attempt a Speech Proficiency Exam to fulfill the Oral Communication COMS 1203 degree requirement. Information regarding the Speech Proficiency Exam can be found on the Music Department website. For more information, please contact Speech Proficiency Exam Coordinator, Dr. Bruce Faske at bfaske@astate.edu.

IX. Program Outcomes

Bachelor of Instrumental Music Education Degree

Graduates will be able to do the following:

1. Demonstrate rehearsal skills required of public school teachers in the area of concentration
2. Demonstrate conducting skills required of public school teachers in the area of concentration
3. Interpret music from a cross-section of musical styles in the major performance area
4. Perform music from a cross-section of musical styles in the major performance area
5. Display instructional skills sufficient to teach and/or assist instrumentalists in public school ensembles

Bachelor of Vocal Music Education Degree

Graduates will be able to do the following:

1. Demonstrate rehearsal skills required of public school teachers in vocal music
2. Demonstrate conducting skills required of public school teachers in vocal music
3. Interpret music from a cross-section of musical styles in vocal performance
4. Perform music from a cross-section of musical styles in vocal performance
5. Display instructional skills sufficient to teach use of the voice

Bachelor of Music Degree

Graduates will be able to do the following:

1. Work independently to prepare performances at the highest possible level as a performer or a composer
2. Apply aural, improvisational, and language skills, knowledge of styles and performance practices, and general historical and cultural knowledge as required by the focus of the major
3. Utilize basic concepts, tools, techniques, and procedures to perform and/or develop a composition

Bachelor of Arts Degree in Music

Graduates will be able to do the following:

1. Read and realize musical notation
2. Hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture

3. Recognize a wide selection of musical literature, the principal eras, genres, and cultural sources

Master of Music

Graduates will be able to do the following:

1. Develop advanced capacities to work independently and make effective artistic and intellectual judgments and professional decisions in the area of specialization
2. Demonstrate professional capability in the area of specialization
3. Write effectively and professionally on a subject that is relevant to one's specialization
4. Demonstrate competency in repertory and historical performance practices
5. Demonstrate proficiency in one or more fields of music outside the major area

Master of Music Education

Graduates will be able to do the following:

1. Create a performance assessment to be used in the music classroom
2. Demonstrate professional competence before peers and faculty with a high level of academic rigor and scholarly contribution to the field of music education
3. Write effectively and professionally on a subject that is relevant to one's specialization