



MUSIC
DEPARTMENT
STUDENT
HANDBOOK

FOREWORD

The Music Student Handbook is specifically provided as a guideline to all music students currently studying in the Department of Music as part of the overall nine departments included in the College of Liberal Arts and Communication. Policies for all students enrolled at Arkansas State University may be found in the A-State Student Handbook. The Music Student Handbook is designed specifically for music majors, but may also apply to music minors or those taking music courses as electives or general education credit. These guidelines are in addition to the content of the A-State Student Handbook.

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I. Expectations

Music Department Mission Statement

Our mission is to prepare well-rounded and dynamic musicians and scholars for leadership roles as performers, educators, composers, and arts consumers. We seek to enhance the college experience through musical opportunities at all levels and enrich our community by being a center of artistic excellence, music education, and outreach for the Mid-South region and beyond.

National Association of Schools of Music – Accrediting Organization

The Arkansas State University Department of Music is fully accredited by the National Association of Schools of Music (NASM) and therefore must abide by the policies and procedures of this organization.

Course Credit and Necessary Preparation

Levels of Study

- Undergraduate Courses:
 - All 1000 and 2000 level courses are Lower Level (Freshman and Sophomore)
 - All 3000 and 4000 level courses are Upper Level (Junior and Senior)

- Graduate Courses: All 5000 and 6000 level courses

Music Course Information

- Course Prefixes:
 - MUS (Music)
 - MUSP (Music Performance)
 - MUED (Music Education)

- Course Numbers:
 - All course numbers have 4 digits, which immediately follow the course prefix and precedes the course title (e.g. MUS 1403 Music Connections).
 - The first number denotes the level of study as exemplified previously
 - The last number of the 4 digits denotes the credit hours received for the course
 - The section number assists with multiple classes for any given course number (e.g. MUSP 1112 Section 15 or MUSP 1112 – 015 is specific to cello lessons, whereas MUSP 1112 Section 11 or MUS 1112 – 011 is tuba).
 - The Course Registration Number (CRN) is specific to one particular section of a course in a given semester; therefore, all CRNs are unique. They are 5-digit numbers, which begin with a 6 for fall courses, a 1 for spring courses, and a 3 for summer courses (e.g. 64810, 10436, 30144).

□ Determination of Course Preparation:

In accordance with the NASM standard, the minimum time requirement per credit hour of study is 3 hours. For example, students taking MUS 1513 Theory I, would be expected to spend 9 hours of preparation outside class time per week. Certain classes may have varying expectations (e.g. Performance Applied Music – see section VII. Applied Music Guidelines).

Advising

Music students advise each semester with a primary assigned advisor, who is typically the major applied teacher. In some cases, the assigned advisor may be the area coordinator (e.g. Voice, Keyboard Studies, Brass) and those seeking degrees in music education may secondarily advise with the appropriate supervisor (instrumental or vocal). Graduate students will also be advised by the Graduate Coordinator.

John Abernathy is the Fine Arts Advisor within the College of Liberal Arts and Communication. Advising services are available for all students through the Fine Arts Advising Center, located in room 128 of the Fine Arts Center. Though music students will meet with their primary advisor, Mr. Abernathy provides additional assistance for all students in the Fine Arts.

The FA Advising Center provides services regarding registration preparation and tracking for timely graduation. It is also a resource for students in need of mentoring regarding broader questions or concerns about the collegiate experience. In some cases, pre-registration advising is mandatory before music students may enroll in classes. Students who have an “advising hold” will need to contact the FA Advising Center to have schedules approved before holds are lifted. Ideally, students will quickly collect and develop the tools, information, and skills necessary to self-register, but the FA Advising Center will always be available as a resource.

The Fine Arts Advisor is available to provide general mentoring in a safe, friendly, and understanding environment. If students need advice, perspective, or advocacy for issues academic or personal, they are always welcome. Contact the center via phone (870-972-3823) or email at jabernathy@astate.edu.

II. Use of Facilities

GENERAL FACILITY GUIDELINES (Fine Arts Center and Fowler Center)

Food and Drink

Food and drink are not allowed in classrooms, practice rooms, or rehearsal/performance areas, nor should they be left in the hallways. Bottled water is allowed for performers only.

School Equipment

Instruments are valuable pieces of equipment owned by the university, which should be treated with great respect. Instruments for individual student use 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.

University-owned wind instruments are provided to students in this course at the discretion of the course instructor and in collaboration with our department faculty. All instruments must be checked out and checked in with oversight from a music department faculty member using the QR code found on each instrument. All accessories distributed with the instrument must also be accounted for upon check-out and check-in. Instructors may ask that students provide their own instrument accessories. Instruments must be returned at the conclusion of the course or needed use (i.e. last concert of the semester or last cycle of techniques). Failure to return an instrument and any distributed accessories at the designated time will result in a hold being placed on the student's account for the retail replacement cost of the instrument and/or accessories, or those of equal function, until the instrument and/or accessories are returned. If you will be extending your loan or borrowing an instrument over the summer, you must have permission from your music department professor via email and be enrolled in fall semester classes before reaching out to Dr. Riley or a Band GA.

Do not put anything on top of any piano, except for placing your music, pencil, and metronome on the stand.

Instrument Storage at Fowler Center

Students are not allowed to store or leave instruments or other personal equipment in Fowler Center. Exceptions may be made for large items such as a string bass, percussion equipment, or amplifiers. Safe keeping of all instruments is provided at the Fine Arts Center (see **Lockers**).

Smoke-Free Campus Policy

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.

Lost and Found

The Department of Music and Fowler Center are not responsible for any lost or missing items. Personal belongings found unattended may be brought to the Fine Arts Center Music Office (203) for claiming.

Fowler Center

Musicians must use the backstage entrance for all rehearsals and performances (located off the Theatre parking lot on the southeast corner of the building by a small loading dock with double doors into the building). **DO NOT USE** the main entry to the Fowler rotunda or the Bradbury Art Museum lobby. While in the hallways please be respectful of the students/faculty who may still be in the classrooms.

If performers are in need of something that is not already onstage at the appropriate time, please ask for assistance from the Fowler Center staff. Do not assume equipment from other rooms or areas in Fowler Center is available for use.

Students may not reserve Fowler Center for any event. Consult with the appropriate advisor or ensemble director, should reservations be necessary.

Fine Arts Center Hours

- Monday – Friday:
 - Fine Arts Center: 7:00 am – 11:00 pm
 - Percussion Annex: 7:00 am – 5:30 pm
- Saturday:
 - Fine Arts Center: 8:00 am – 11:00 pm
 - Percussion Annex: Locked
- Sunday:
 - Fine Arts Center: 12:00 pm – 11:00 pm
 - Percussion Annex: Locked

Note: Hours apply to normal academic sessions. The building is not scheduled to be open during official university holidays.

Card Readers

Outside the hours above, students and faculty will be able to access the building 24/7 using the ID card readers with the following stipulations:

- Student IDs must be activated each semester. This is accomplished through a faculty member contacting the Staff person in the Music Department office (Fine Arts Center, Room 203).
- There will be a separate list for each building. Access to the Fine Arts Center does not automatically include access to the Percussion Annex.

- At the end of the semester, previous student activations will be cleared.
- The ID card readers keep track of who is accessing the building, and when.

Practice Rooms

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 & Inventory

All first-floor Wenger lockers are managed by the band grad assistant in charge of inventory and Dr. Riley. You must use the lock provided on the locker. **During the academic year,** see Dr. Riley or a Band GA to claim a locker. All wind instruments must be checked in at the end of the academic year. If you will be extending your loan or borrowing an instrument over the summer, you must have permission from your music department professor via email and be enrolled in fall semester classes before reaching out to Dr. Riley or a Band GA. If you are storing a personal instrument in an A-State locker it **MUST** have a name tag on it with your name and contact information.

All second-floor lockers are administrated by the Music Department Administrative Assistant and require you to have your own lock. Students may use lockers on the second floor by claiming a locker with their own personally provided lock and letting the Music office personnel know what locker number they have claimed. Locks and all personal belongings must be removed at the end of each academic year in May, or the lock will be cut off and personal belongings will be disposed of.

String lockers are available in Room 208 for any student enrolled in String Instrument Techniques, String Applied Music, and/or orchestra. Students must contact the Administrative Assistant in the Music Office and specify which class they are enrolled in in order to use the lockers.

All lockers will be available on a first come, first serve basis. Students must contact the Music Staff person for ID card access to the instrument storage room.

Keys

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

III. Performing Arts Class

1. Grading is CR (credit/pass) or NC (no credit/fail). In addition to the first Tuesday meeting of the semester, attendance or performance at nineteen (19) 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 or perform on twenty (20) events.

2. Students earn credit by attending/performing recitals, concerts, masterclasses, and other approved events detailed in the Monday Morning Music Memo.
3. Student attendance records are maintained either by scanning QR code (sent to each student via university email) on the iPad OR by printing name on the signature page which will be available just outside the door of the venue.
4. Students are required to attend the entire event in order to earn credit and must scan/sign IN and OUT of every event in order to receive credit for attendance.
5. Students are not required to sign in/out if performing; if student name is included on the program, then credit will be granted.
6. As a general rule, the iPad or signature page will be available no later than 15 minutes prior to the start of each event. Additionally, students are required to scan/sign out within 15 minutes of the conclusion of each event.
7. A limit of four (4) off-campus, non-A-State recitals/events are allowed with prior approval of the instructor. In order to earn credit for these events students must submit a ticket and program within two weeks of the performance.
8. Students may earn up to two (2) credits for attending or performing on multiple performances of the same event.
9. Plays and musicals in the A-State Department of Theatre will be approved for credit. In order to earn credit for these events students must submit a ticket and program within two weeks of the performance.
10. Sports events, preview days, regularly scheduled studio classes, etc. may not be used as recital credit.
11. Students must earn all attendance/performance credits by the evening of the last day of class.
12. Any attempt to falsify attendance at events will result in automatic failure (NC) of MUSP 1100.
13. Any questions about MUSP 1100 should be directed to the instructor of the class, Dr. Ed Owen: eowen@astate.edu; 972-3862 (studio phone); Fine Arts Center, Room 115. See weekly schedule on Dr. Owen's studio door.

IV. 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 are as follows:

- 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 noise from whispering, talking, candy wrappers, etc. during a program is not acceptable. Reading, studying, writing or texting during a program are also inappropriate. Turn off electronic devices!
- Applaud performers. 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 to refrain from wearing caps and hats.

Note: Members of the music faculty are required to assess each student performance within the appropriate area of expertise. This is accomplished with an online evaluation, which may be completed during the performance. Though seemingly inappropriate, some faculty may use devices discreetly toward the back of the performance hall.

V. Recital Guidelines

- Students majoring in the BME, BA, or BM Performance (Concentration in Instrumental, Vocal, Keyboard) who are enrolled in MUSP 1112, 3112, 3113, or 6112 applied lessons must perform a solo on a Tuesday Morning Recital on their primary instrument once a semester. First-semester freshmen are not required to do so. Solos are defined as works for voice and keyboard, unaccompanied instrumental solos, and works for one instrument and keyboard.
- Substitution for Student Recital requirements include Studio Recitals, Half or Full Recitals, and other performances of solos as defined above, in front of an audience.
- Students majoring in the BM Concentration in Composition are required to have original works performed at least once a school year in front of an audience on Tuesday Morning Recitals, Composition Recitals, Studio Recitals, Chamber Music Recitals, or other performances in front of an audience. First-semester freshmen are not required to do so.
- Students majoring in the BM Concentration in Composition who are also enrolled in vocal or instrumental lessons (MUSP 1111, 1112, 3111, 6111, or 6112) are also encouraged to perform on a Tuesday Morning Recital or other approved performances (see above) on their major instrument/voice, but are not required to do so.
- MUSP 3130, Half Recital (half-length, approximately 25 minutes of music or as approved by the student's primary applied teacher) is required of all Bachelor of Music and Bachelor of Music Education-Vocal students. Recital hearing required 2-4 weeks prior, depending on area. Check area guidelines for exact requirement.
- MUSP 4131, Full Recital (full-length, approximately 45 minutes of music or as approved by the student's primary applied teacher) is also required of all Bachelor of Music students. Recital hearing required 2-4 weeks prior, depending on area. Check area guidelines for exact requirement.
- MUSP 6131, Graduate Recital (full-length, approximately 50 minutes of music or as approved by the student's primary applied teacher) is required of all Master of Music students. Recital hearing 2-6 weeks prior is required, depending on area. Check area guidelines for exact requirement.
- For all student recital performances, appropriate dress for the occasion is expected. Students should confer with their applied teacher for these expectations.

- Three copies of the printed recital program should be submitted to the Music Administrative Assistant in the Music Office (FAC 203) and three copies should be submitted to Dr. Bruce Faske (FAC 251) for licensing and archival purposes.
- Recital receptions are permissible directly following various performances in the Fine Arts Center Lobby. Please notify the Music Office of your needs at least two weeks in advance. Full clean-up is expected afterwards with tables, benches and chairs returned to their proper places.

Note: Each recital must be approved by the appropriate applied teacher. Bachelor of Music Education-Instrumental majors are encouraged, but not required, to present a junior and/or senior recital. BME-Instrumental students may enroll in MUSP 3130, Half Recital, or MUSP 4131, Full Recital, for elective credit.

Guidelines for Planning a Recital

- Order of Scheduling
 - Ensemble Directors/Lecture Concert Series/Faculty Recital Series
 - Date requests begin April 1 for entire academic year
 - Applied Faculty (Faculty Recitals/Studio Recitals/Guest Artists)
 - Date requests begin April 15
 - Graduate & Senior Degree Recitals
 - For Fall Recitals: Date requests begin May 1
 - For Spring Recitals: Date requests begin October 1
 - Junior Degree Recitals
 - For Fall Recitals: Date requests begin May 15
 - For Spring Recitals: Date requests begin October 15
 - All other events
 - For Fall Events: Date requests begin August 15
 - For Spring Events: Date requests begin November 15
- Degree Recital Deadlines (to request a date)
 - Fall Recital: September 5
 - Spring Recital: December 1

Any recitals attempted to be scheduled after these dates cannot be guaranteed.
- Standardized Concert Times
 - 2:00p - Saturday + Sunday
 - 5:00p - Monday + Tuesday + Thursday + Friday + Saturday + Sunday
 - 7:30p - Monday + Tuesday + Thursday + Friday + Saturday

All concerts would be scheduled with 60 minutes added to the front of the recital for sound checks prior. For a full recital the recital will be scheduled for 90 minutes (plus 60 minutes on the front). For a half recital the recital will be scheduled for 60 minutes (plus 60 minutes on the front). The extra 30 minutes for the schedule of the recitals will allow for any extra time greeting audiences after and cleaning out the hall.

- Recital Hearings
 - Occur 2 to 4 weeks before the scheduled Recital, depending on Area preference.
 - Area Guidelines for Brass, Keyboard, Percussion, String, Theory & Composition, Voice, and Woodwinds can be found on the A-State Music Department Website on the A-State Current Students page (<https://www.astate.edu/college/liberal-arts/departments/music/Current-Students/index.dot>)
 - Are performed for Area Faculty only
 - Area faculty will assess the performance using the rubric for their Area (using Google Forms or similar), and the student’s major professor will share their feedback with the student. Areas will determine the number of faculty members needed
 - If all pertinent faculty cannot be present, Hearings may be recorded, so they can be shared with these faculty later

- Forms:
 - [Recital Date Request Qualtrics form](#)
 - (https://astate.qualtrics.com/jfe/form/SV_0rK4fYQxM3Lcjt4) to submit their top three date choices [Google calendar](https://calendar.google.com/calendar/u/0/embed?src=pfpnd7q5nk6fp5c3mieddvqcds@group.calendar.google.com&ctz=America/Chicago) (<https://calendar.google.com/calendar/u/0/embed?src=pfpnd7q5nk6fp5c3mieddvqcds@group.calendar.google.com&ctz=America/Chicago>) has all available recital dates listed for students to choose their preferred dates.
 - Student + Applied teacher will be emailed to confirm which date was selected from their top three choices.
 - [Publicity Qualtrics form](#) (https://astate.qualtrics.com/jfe/form/SV_enAoYZ6B8trpX5s)
 - Collects official program and headshot for the recital
Due 4 weeks before the recital
 - [KASU Performance Release Form](#) (https://astate.qualtrics.com/jfe/form/SV_3JiXdLgNp45k886)
 - To be filled out by the student and their applied faculty member if they wish their recital to be featured on KASU. More information can be found in section XXIX of this handbook entitled “In Performance at A-State” Radio Show.

VI. Stagehand Guidelines

Stagehands are required to wear all black attire and are expected to coordinate with the performer(s) at least 30 minutes before the event regarding requirements.

VII. Applied Music Guidelines

Students enrolled in Performance Applied Music (private studio 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 missed lessons is at the discretion of the teacher. If a teacher cancels a lesson, it will be rescheduled.
- All applied teachers will provide a syllabus each semester including grading policies, practice requirements, required materials, learning outcomes, etc. After careful study of the syllabus, students should feel free to direct questions to the applied teacher.
- Juries are required final examinations in applied music for all music majors on primary instruments. Music majors will perform required material before faculty members in the performance area. A jury may also serve the purpose of admittance to upper-level applied music or admission into performance degree programs. Check your area guidelines, in some areas if a student passes a recital hearing and performs a recital, they are not required to perform a jury in that same semester. Non-music majors and music majors on secondary instruments may be asked to complete a jury. This is determined by the applied music teacher.

Offerings of Performance Applied Music and the expectations for practice are documented in the A-State Undergraduate and Graduate Bulletins as follows.

MUSP 1111, 3111 or 6111— One hour of credit. One half-hour lesson per week. Five hours practice required. May be repeated for credit. Special course fees may apply. Fall, Spring.

MUSP 1112, 3112 or 6112— Two hours of credit. Two half-hour lessons or one 1-hour lesson per week. Ten hours practice required. May be repeated for credit. Special course fees may apply. Fall, Spring.

MUSP 3113— Three hours of credit. Two half-hour lessons or one 1-hour lesson per week. Fifteen hours practice required. May be repeated for credit. Available only to Bachelor of Music degree candidates. Special course fees may apply. Fall, Spring.

MUSP 6113— Three hours of credit. Two half-hour lessons or one 1-hour lesson per week. Fifteen hours practice required. May be repeated for credit. Available only to Master of Music degree candidates. Special course fees may apply. Fall, Spring.

Jury Policies

- Juries are scheduled during Final Exam Week.
- Jury scheduling is typically organized by each performance area coordinator. Students will be notified of the proper procedure for sign-up or scheduling.
- Juries that are serving as upper-level proficiencies or exit juries may be longer

- than juries that are not serving that function. Check area guidelines for more information.
- Students may be excused from a jury if a degree recital has been performed and passed during the same semester (enrollment required). Check area guidelines for more information.
 - Students should be prepared and on time for jury performances. Dress appropriately; consult with your applied teacher.
 - Jury panel members may require legal copies of repertoire. Performance area coordinators will provide guidelines.
 - 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 panel will grade each performance exam, as well as complete a performance evaluation on-line, which students may view by request of the applied teacher. The effect of the jury panel grade on the final course grade for the semester is determined by the applied teacher.
 - Applied composition students are expected to have a jury each semester, unless the requirement is waived by the primary applied teacher. The exact format and schedule for these juries will be determined by the composition faculty and addressed in the syllabus.

VIII. Proficiencies

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

BM –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 half and full recital hearings before the recital may be given, and must pass half and full recitals before graduation requirements are met.

BM – Composition

At the end of the eighth credit hour of applied study in composition, all BM-Composition candidates must pass a proficiency exam to be admitted into upper-level study in composition. Specific requirements may be obtained from the composition teacher.

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 the five required techniques as outlined in the A-State Undergraduate Bulletin. String players take Percussion, Guitar, Upper String, Lower String, and one additional techniques course. Wind and percussion students have six techniques classes to choose from. They can either take all six or take the five that do not include their primary instrument. If the technique course that corresponds with their primary instrument also contains an additional instrument and they elect not to take the course, they need to sign up for a pedagogy lesson on the instrument of the pair that is not their primary. For example, if a student is a clarinet player they will take the Percussion, High Brass, Low Brass, Flute, and Double Reed Techniques. To satisfy their instrumental proficiency they will either take Single Reed techniques or sign up for a saxophone pedagogy lesson, prior to internship.

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.
2. 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. In such cases, the student will fill out a Course Substitution Form to get proper credit. 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 complete all portions of the Keyboard Skills 4 Piano Proficiency Exam.
3. 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.
4. Students will take a Proficiency Exam for each level of Keyboard Skills classes

- (Levels 1 – 4). 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.
5. 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 and monitoring of *Piano Marvel* scores and completions. Some portions will be performed for the entire class, especially as part of the Midterm and Final Exams.
 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. Room 209, the Piano Lab, will be open during designated times throughout the week, for individual practice and use of *Piano Marvel*. See schedule posted on the door.
 8. All rulings about grading and other matters are at the discretion of the faculty.

IX. Collaborative Pianist Guidelines

The Music Department provides collaborative pianists for students for required lessons, studio classes, and performances. Every student using a pianist, all collaborative pianists, and all Applied faculty members must agree to these terms and must fill out [this contract](https://astate.qualtrics.com/jfe/form/SV_bCukaik7AWrkXsi) (https://astate.qualtrics.com/jfe/form/SV_bCukaik7AWrkXsi) each semester. By acknowledging each point and signing your name you agree to the collaborative pianist guidelines for that semester. Questions regarding these policies may be directed to Dr. Lauren Schack Clark, lsclark@astate.edu.

FOR VOICE STUDENTS:

- Pianists will keep track of billable hours. Applied teachers will also keep records of lessons and performances.
- Dr. Lauren Schack Clark will schedule lessons for all collaborative pianists working with singers. The voice faculty should not schedule lessons without consulting Dr. Clark. Tentative degree recital dates and student class/work schedules should be provided at that time.
- Lessons and performances will be either with a live pianist, or a recording will be provided, depending on availability of pianists. For live performances, students will have at least 1 rehearsal with the pianist, and at least 2 other meetings, which can be an additional rehearsal and 1 additional lesson with the applied teacher and the pianist, or 2 lessons with the applied teacher. For any additional services, the student should check with their pianist and/or Dr. Clark to see whether extra compensation is required.
- Voice teachers should carefully consider extra lessons, make-up lessons, requests to play in lessons on "off weeks," or performances requiring added expense to the university or student. Pianists cannot be paid extra by the university, so payment will be expected directly from the student at the time of service. Should additional meeting times with a pianist be required, voice teachers must notify pianists at least 3 days in advance. Pianists have the right to refuse attendance at such extra meetings.

- If vocalists or voice faculty cancel a lesson and want to meet on an off-week, it's up to the pianist's discretion whether they will attend.
- The student must give all music to the pianist at least 4 weeks before the first performance. Digital PDFs are preferred. Please do not send photos of pages. Many free scanning apps are available, and there is also a scanner in the Computer Lab on the first floor of FAC.
- The student must tell the pianist at least 4 weeks in advance about any upcoming classes or recitals on which they plan to perform.
- If the previous two guidelines are not met, the pianist has the right to refuse to play the performance.
- The student and the pianist will both come to all rehearsals with notes, rhythms (and words) learned accurately. The student will not rely on the pianist to teach the basics of the repertoire.
- Prior to giving music to the pianist, students should write all measure numbers, metronome markings, cuts, ritards, etc., in the pianist's score.
- Pianists playing in person for degree recitals will not provide recording tracks for singers unless recordings are made during lesson times
- Absence Policy for Voice Students: Excused absences when the pianist is normally present, MAY be made up only ONCE per semester during an agreed time between the teacher, student, and pianist (preferably during the "off-week" lesson time, but must be BEFORE the next lesson).
- Singers must provide pianists with a translation of each song/aria, at least 2 weeks prior to the first performance. The translation will be marked neatly or typed in the copy of the score, next to each corresponding word.
- Applied teachers should strive to set an exact date for Tuesday Morning Recital performances before giving music to the pianist.

FOR INSTRUMENTAL STUDENTS:

- Pianists will keep track of billable hours. Applied teachers will also keep records of lessons and performances.
- The amounts of rehearsal time to be granted for each type of performance are given below. The times can be broken up as needed. For example, for Tuesday Morning Recitals, students can have 2 thirty-minute rehearsals or 3 twenty-minute rehearsals, etc.
 - Tuesday Morning Recitals/Juries (one piece): One hour rehearsal
 - Exit Juries: 2 pieces, 2 hours rehearsal; 3+ pieces, 3 hours rehearsal
 - Half Recital: 3 hours rehearsal in addition to recital hearing, dress rehearsal, and recital
 - Full Recital: 5 hours rehearsal in addition to recital hearing, dress rehearsal, and recital
- The student must give all music to the pianist at least 4 weeks before the first performance. Digital PDFs are preferred. Please do not send photos of pages. Many free scanning apps are available, and there is also a scanner in the Computer Lab on the first floor of FAC.
- The student must tell the pianist at least 4 weeks in advance about any upcoming classes or recitals on which they plan to perform.
- If the previous two guidelines are not met, the pianist has the right to refuse to play the performance.
- The student and the pianist will both come to all rehearsals with notes (and words) learned accurately. The student will not rely on the pianist to teach the basics of the repertoire.
- Prior to giving music to the pianist, students should write all measure numbers, metronome markings, cuts, ritards, etc., in the pianist's score.
- The student should retain a copy of the piano score for study, and to view while listening to recordings.

- To request a collaborative pianist (instrumentalists only), students must fill out the [Collaborative Pianist Request Form](https://astate.qualtrics.com/jfe/form/SV_d4IuvGV9vZJ1JVI). (https://astate.qualtrics.com/jfe/form/SV_d4IuvGV9vZJ1JVI) Once a pianist has been assigned the assigned pianist will get in touch with the student to set up the first rehearsal.
- Applied teachers should rehearse each student with the assigned pianist at least once before every performance.
- Applied teachers should strive to set an exact date for Tuesday Morning Recital performances before giving music to the pianist.

ADDITIONAL INFORMATION FOR VOICE FACULTY:

- Voice teachers should carefully consider extra lessons, make-up lessons, requests to play in lessons on "off weeks," or performances requiring added expense to the university or student. Pianists cannot be paid extra by the university, so payment will be expected directly from the student at the time of service. Should additional meeting times with a pianist be required, voice teachers must notify pianists at least 3 days in advance. Pianists have the right to refuse attendance at such extra meetings.

ADDITIONAL INFORMATION FOR INSTRUMENTAL FACULTY:

- Applied teachers should rehearse each student with the assigned pianist at least once before every performance.

X. 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 may be found on the Music Department Website. Please note the paperwork to be submitted following the successful examination process. For more information, please contact Speech Proficiency Exam Coordinator, Dr. Bruce Faske at bfaske@astate.edu.

XI. Grade Requirements

For Undergraduate Students: In accordance with Arkansas State University's General Requirements for All Baccalaureate Degrees, students must average a C or better (2.000 GPA) in all work attempted, including courses in the major and/or minor areas, and work transferred in from another institution. Students must make a passing grade in all courses required for their degree programs. See the 2022-2023 Undergraduate Bulletin:

<https://catalog.astate.edu/index.php?catoid=3>

For Graduate Students: In accordance with Arkansas State University's Academic Regulations for Graduate Students, students must have a cumulative graduate GPA of 3.000 or higher on all coursework used towards the graduate degree and a cumulative graduate GPA of 3.000 or higher on all coursework taken within the College of Liberal Arts and Communication. See the 2022-2023 Graduate Bulletin:

<https://catalog.astate.edu/index.php?catoid=2>

XII. Program Outcomes

The following are listings of program outcomes for all music degree programs offered at Arkansas State University. Each list indicates what graduates will be prepared to do following the completion of the specified degree.

Bachelor of Music Education Degree – Instrumental Music Education Major

1. Students will demonstrate rehearsal, conducting, and instructional skills required of elementary and secondary teachers in the area of concentration
2. Students will interpret and perform music from a cross section of musical styles in the area of concentration
3. Students will display the dispositional attributes and administrative skills of an effective educator.

Bachelor of Music Education Degree – Vocal Music Education Major

1. Students will demonstrate rehearsal, conducting, and instructional skills required of elementary and secondary teachers in the area of concentration
2. Students will interpret and perform music from a cross section of musical styles in the area of concentration
3. Students will display the dispositional attributes and administrative skills of an effective educator

Bachelor of Music Degree

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

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

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

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

XIII. Music Scholarships and Honors

Scholarship Information

Music scholarships are available for both music and non-music majors. Guidelines may be found at links located in the scholarship drop down menu on this page:

<https://www.astate.edu/college/liberal-arts/departments/music/Prospective-Students/index.dot>

Honors Recital

The Honors Recital of the Music Department occurs during the A-State Convocation of Scholars Week. Participants on the recital are chosen by auditions which are open to all undergraduate and graduate students with the approval of their A-State applied music teacher. Specific guidelines are distributed to each faculty member and a panel of judges choose the recitalists.

XIV. Student Organizations

Sigma Alpha Iota (SAI): Sigma Alpha Iota is a Greek organization for women with a sincere interest and love for music and believes in its ability to bring good to our daily lives and to the world. SAI strives to serve their university and community, advocate for music education, and promote American composers.

Tau Beta Sigma (TBS): Tau Beta Sigma is a Greek organization for both men and women that strives to provide exceptional service to collegiate bands and promote equality and diversity, including empowering women in the band profession. TBS cultivates leadership, educational achievement, music appreciation, and community development.

Phi Mu Alpha (PMA): Phi Mu Alpha Sinfonia is a Greek organization for men that is devoted to advancing music in America through brotherhood development. PMA performs various social and musical events including American Music Recitals featuring American composers and compositions.

National Association for Music Education (NAfME): The Arkansas State University chapter of NAfME focuses on the improvement of future music educators, involves collegiate members with the importance of music advocacy, and educates students on the benefits of music education. A-state NAfME hosts a wide array of events for students to

enjoy such as student workshops, guest speakers, as well as possible trips to conferences. Students interested in joining NAfME can get involved with the annual membership drive held in the Fine Arts building or can join directly through the NAfME Website.

Arkansas Choral Directors Association (ACDA): The American Choral Directors Association Alfred R. Skoog Chapter of Arkansas State University is a group focused on furthering choral music. ACDA consists of future choir directors and choral music lovers who wish to advance the experience and level of choral music in America.

Composers Guild: The A-State Student Composers Inc. (SCI) is the student chapter of the Composers Guild, which is a formal union of composers who help to promote the creation, performance, understanding and dissemination of original music composition. The Chapter welcomes all A-State students who either have an interest in composing music, or a desire to gain a deeper understanding of music and its architecture. The Composers Guild will meet each semester and hold music composition workshops, presentations, and lectures. They also hold a summer camp for young composers, as well as bring a notable composer to the A-State campus annually for a masterclass and a performance of original works. Each year concludes with an organized concert of works by SCI members.

Music Teachers National Association (MTNA): The preeminent source for music teacher support, where members embody like-minded values and commitment to their students, colleagues and society as a whole, while reaping the rewards of collaboration, continuity and connection throughout the lifetime of their careers. The mission of MTNA is to advance the value of music study and music making to society and to support the professionalism of music teachers. The State Affiliate is Arkansas State Music Teachers Association (ASMTA) and the local affiliate is Music Teachers Association of the Delta (MTAD).

XV. Health and Safety

Health and Safety guidelines for musicians are available on the Music Department Website at this site: <https://www.astate.edu/college/liberal-arts/departments/music/health-and-safety.dot>.

Arkansas State works to provide a safe, productive learning environment. Title IX and university policy prohibit sexual discrimination, which regards sexual misconduct — including harassment, domestic and dating violence, sexual assault, and stalking. Sexual violence can undermine students' academic success.

If you have been sexually assaulted, you should immediately speak with someone at NEARK's Family Crisis Center's 24-hour Sexual Assault Line: (870) 933-9449. Reports to law enforcement should be made to the University Police Department: (870) 972-2093.

Support is available from the Counseling Center and Pack Support if you or someone you know has been harassed or assaulted. The Student Health Center provides Sexual Assault resources. Alleged violations can be reported non-confidentially to the Title IX and Institutional Equity office. It provides local, state and national resources for counseling, law enforcement, medical treatment, financial assistance, and legal services.

Director of Student Conduct

Heather Brake

title9@astate.edu

Phone: 870-972-2034

Student Union, Suite 2008

Title IX Coordinator

Perdeta Bush

title9@astate.edu

Phone: 870-972-2015

Administration Bldg, Suite 114A

XVI. MM Conducting Information

Graduate students who wish to pursue the Master of Music Degree in Conducting must be full-time students who are able to complete the entire degree in residence. In most cases, a residency will require four semesters, not including summer terms. During each semester, the student will conduct one or more works with an A-State concert ensemble. Since the students will be conducting extant university level ensembles throughout their degree program, this provides a forum for students to demonstrate repeatedly their advancing competencies in conducting.

Each semester in consultation with the ensemble directors, the major professor will determine the format of each student's conducting activities including dates, times, and ensemble assignments. Works conducted for a particular semester will be selected by the major professor in consultation with the student. Students will be responsible for all the rehearsals and the performance(s) of their pieces as scheduled by the cooperating ensemble director.

Throughout a student's residency, the major professor, at their discretion, will assemble faculty members to offer suggestions and feedback for students following their conducting performances. This may also include rehearsal observations. Students will be expected to video all conducting performances and save them in an electronic format. The video should be a front view of the conductor, not the ensemble. All conducting performances should be made available to faculty upon request. Rehearsals will be video recorded as well and used as assessment points during each concert cycle and for private conducting lessons.

The culminating demonstration of professional capability in this field will be a student's graduate conducting recital. Since a graduate student conducting recital requires an ensemble, individual recital requirements will be determined by the major professor. This recital will most likely occur during the student's final semester in residence. Students will conduct multiple works for their recital. This may include conducting a work with several different ensembles, or preparing and performing a significant portion of, or an entire program with a single group. Works conducted will be selected by the major professor in consultation with the student. Unless directed to do so by their major professor, students will not assemble groups on their own as they will conduct ensembles already organized within the department.

In addition, during the recital semester, a conducting review committee will be formed for the student. The committee will consist of the major professor and four other faculty members as recommended by the major professor and the Graduate Program Director. The conducting

committee must be informed of the time and place of all conducting recitals at least two weeks prior to the event. At least one member of the conducting committee must attend each performance. All performances must be video recorded in accordance with previously mentioned guidelines. Members of the conducting committee who could not attend the live performance will evaluate the video recorded recital and report the results to the Graduate Program Supervisor.

Each committee member will vote pass/fail and make comments. For the student to receive a passing grade, at least four of the five committee members must vote “pass.” If the result is “fail” the committee will offer suggestions and a course of action to remediate observed deficiencies. In such a case, a grade of “I” (“incomplete”) will be assigned. According to the Graduate Bulletin, an incomplete grade not removed before the last day to withdraw during the next semester in which the student is enrolled at the university or within one calendar year if the student does not enroll, unless extenuating circumstances are provided in writing to the Graduate School, will be recorded as “F.” A copy of the Master of Music Degree Recital Form will be placed in the student’s file. The major professor will give the final grade for the recital.

XVII. Grievances

As a student you have academic responsibilities and rights. One of those rights is to file an academic grievance if you feel you have had your academic rights violated. Please follow the student academic grievance procedure outlined in the A-State Student Handbook found online at <https://www.astate.edu/a/student-conduct/student-standards/handbook-home.dot>.

XVIII. Music Living Learning Community (LLC)

The fifth floor of Arkansas Hall is designated as the Living Learning Community. It is in close proximity to Fine Arts Center, Fowler Center, and Marching Band Outdoor Classroom. It features large single rooms with baths shared with one other person. Residents can practice in their rooms as long as quiet hours are not in effect. Lounge spaces for group study and chamber rehearsals are available.

XXIX. “In Performance at A-State” Radio Show

“In Performance at A-State,” is a weekly radio program that features recordings of musical performances from Arkansas State University Music Department students and faculty members.

The program is one hour and broadcasts on KASU 91.9 FM every Wednesday at 9 p.m., and on Sunday at 6 a.m.

Support for the production and promotion of this series is provided by grants from the Kays Foundation and the Arkansas Arts Council. The program host is Dr. Ed Owen, professor of music. Nathan Taylor, KASU production engineer, produces the program.

In addition to the weekly radio broadcast on 91.9 FM, “In Performance at A-State” may also be heard via live-streaming through KASU’s website, kasu.org; through the KASU mobile app; and on smart speakers such as Amazon Echo and Google Home.

In order for new performances to be added to the KASU line up, a KASU Performance Release Form needs to be filled out by the performing students and their faculty member(s). The KASU Performance Release Form may be found by [clicking here](https://astate.qualtrics.com/jfe/form/SV_3JiXdLgNp45k886) (https://astate.qualtrics.com/jfe/form/SV_3JiXdLgNp45k886) and on the A-State Music Department Website under Student Resources.

XXX. Area Guidelines

Every music student is responsible for reading and being familiar with their degree program, found in the bulletin that corresponds with their freshman year, for undergraduates, and their first year of graduate study, for graduate students.

Bulletins can be found at this website:

<https://www.astate.edu/a/registrar/students/bulletins/index.dot>. All music students are also responsible for reading and being familiar with their respective area guidelines. These guidelines contain procedures, expectations, and requirements for all brass, keyboard, percussion, string, theory/comp, voice, and woodwind students. Area guidelines can be found under the area guidelines drop down menu on the [Current Students page](https://www.astate.edu/college/liberal-arts/departments/music/Current-Students/) (<https://www.astate.edu/college/liberal-arts/departments/music/Current-Students/>) on the A-State Music website.