



U N I V E R S I T Y O F
SOUTH CAROLINA
A I K E N

MUSIC HANDBOOK

Welcome to the music program of the Department of Visual & Performing Arts. This handbook was created to answer the most often asked questions posed by music students and will address much of the information needed to successfully complete music studies at USCA. In no way can it cover all of the policies of either the Department of Visual and Performing Arts or the University of South Carolina Aiken. It is but one of two reference materials that should be utilized as an undergraduate music student at the University of South Carolina Aiken; the other is the University of South Carolina Aiken Bulletin. It is the student's responsibility to become familiar with the information in these documents and to refer to them whenever necessary.

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Mission and Vision Statement

Music at the University of South Carolina Aiken strives to enrich students and community with meaningful and enriching arts experiences. Beyond offering traditional student performing ensembles, the music program hosts performing ensembles for the greater Aiken community. Other cultural opportunities exist through the twenty-five independent arts organizations in Aiken, many of which coordinate and sponsor performances and master classes for students at USCA.

Emphasizing small classes and individual attention, study in music is fostered in an atmosphere that encourages personal and musical growth and nurtures individual accountability and leadership. Students are challenged to think critically and creatively, to communicate effectively, and to acquire a breadth and depth of knowledge in their chosen field.

As a part of the liberal arts curriculum, all students at USCA may find a variety of opportunities within the music program by participating in music classes, musical ensembles, or applied lessons. Students opting to pursue music as a part of their coursework may choose from the Bachelor of Arts – Major in Fine Arts degree (with a concentration in music) or the Bachelor of Arts – Major in Music Education degree, or a minor in music.

Classes are held in the Etherredge Center, a performing arts complex completed in 1986 that houses two theatres, art galleries, class rooms, faculty offices, and practice rooms. The Daniel K. Miller Library is also housed in the Etherredge Center, which contains thousands of records and sheet music for classical, jazz, and popular music. Student research may be conducted in the Gregg-Graniteville Library, which holds all printed music, books, periodicals, and recordings, as well as on-line research tools and resources.

DEGREES

Bachelor of Arts – Major in Fine Arts

The Bachelor of Arts – Major in Fine Arts degree is designed to prepare students for success in a variety of professions in the visual and performing arts. The Fine Arts degree is a multi-disciplinary degree, ensuring students will be exposed to each of the three primary areas of study – art, music, and theatre – all while retaining the ability to specialize in one area of study within the visual and performing arts. While there are no defined concentrations within the Fine Arts degree, many students pursue one of the three primary areas in order to receive specialized training or preparation for further academic study. However, the option always remains for students to receive a broad understanding of the fine arts without an emphasis on one particular area of study.

The music program offers courses in music theory and history, conducting, ensembles, as well as applied instrumental and voice studies. The flexibility of the Fine Arts degree allows students to receive a breadth of musical experiences through participation in general music studies, or to concentrate studies and attain a depth of knowledge in the areas of composition, performance, or musicology.

Bachelor of Arts – Major in Music Education

The Bachelor of Arts – Major in Music Education is designed to prepare students to teach music in the public or private school setting. The Music Education degree is a professional degree and is offered in cooperation with the USCA School of Education. As a part of degree, there are multiple opportunities to observe and interact with public school students and educators, providing enriching experiences in preparation for internship. In addition, there are many opportunities for musical growth, including participation in community and university ensembles, experiences in chamber groups, or individual performance through participation in student recitals. Students studying music education have the option to study pedagogical and applied techniques in the areas of elementary general music, choral studies, or instrumental studies. Graduates of the degree will be certified to teach either K-12 choral or instrumental music.

Minor in Music

The Minor in Music is designed to provide prefatory studies in music and allow for active participation in applied studies or performing ensembles. The music minor requires eighteen credit hours of study in the areas of music theory, music history, applied studies, performing ensembles, and piano instruction.

DEPARTMENT OF VISUAL AND PERFORMING ARTS – MUSIC FACULTY

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<u>Distinguished Professor Emeritus</u>		
William J. House, Ph.D. (Psychology/Clarinet)		

ACADEMIC ADVISING

Each Music Education Majors and Bachelor of Arts-Major in Fine Arts emphasis in music is assigned to a music faculty member for academic advisement. Advising usually occurs two weeks prior to registration. Sign-up sheets will be posted on your academic advisors door for appointment times. Advisors will help to guide students in their course selection and course sequence for their major. Students are asked to be prepared with a written draft of selected courses for the next semester.

Student Preparation for Advising

1. Sign up for an advising appointment with your advisor.
2. Go to your *University Bulletin* and look up the courses needed to complete your degree. Use the semester-by-semester guideline for your major as a reference. The semester by semester guideline may be accessed through the “Current Students” section of the USCA Music website. Go online and print your grades for each semester you have attended from the University of South Carolina Aiken website, heading VIP.
3. Compare the courses you have taken as listed on your grade report with your *University Bulletin* and the semester by semester guideline and determine the courses you should take the next semester.
4. Make a list of the courses and go to the USCA homepage, click on academics, and then on course scheduling.
5. Prepare a preliminary schedule and take it to your advising appointment.

Academic Advisors

Instrumental Music Education, Bachelor of Arts – Fine Arts

Dr. Richard Maltz, ETH 130, 641-3625

Vocal Music Education, Bachelor of Arts – Fine Arts

Dr. Joel Scrapper, ETH 129, 641-3306

BACHELOR OF MUSIC EDUCATION ADVISEMENT SHEET (CHORAL CERTIFICATION)

<u>First Year (Semester 1)</u>	<u>Credits</u>	<u>Third Year (Semester 2)</u>	<u>Credits</u>
AEGL 101 Composition	3	AMUS 100 Recital Class	0
AMUS 100 Recital Class	0	AMUS 133 Piano I	1
AMUS 101 Voice I	1-2	AMUS 253 Woodwind Instruction & Methods	1
AMUS 135 Group Piano I	3	<i>or</i>	
AMUS 185 University Concert Choir	1	AMUS 263 Brass Instruction & Methods	
AMUS 196 Music Theory/Aural Techniques I	4	AMUS 301 Voice III	2
AMUS 204 Diction	1	AMUS 331 Advanced Conducting	2
<i>General education requirement</i>	3	AMUS 372 History of Western Music II	3
Total	16-17	AMUS 385 University Concert Choir	1
		AMUS 397 Orchestration & Arranging	2
		AEDF 321 Dynamics of American Public Education	3
		Total	15
<u>First Year (Semester 2)</u>		<u>Fourth Year (Semester 1)</u>	
AEGL 102 Composition & Literature	3	AFRE, AGER, AITL, ALAT, or ASPA 101	4
AMUS 100 Recital Class	0	AMUS 100 Recital Class	0
AMUS 101 Voice I	1-2	AMUS 401 Voice IV	2
AMUS 136 Group Piano II	3	AMUS 485 University Concert Choir	1
AMUS 185 University Concert Choir	1	AMUS 446 Music Curriculum Design & Learning Strategies	3
AMUS 197 Music Theory/Aural Techniques II	4	AEDM 460 Practicum I	1
AMUS 205 Diction II	1	AEDP 330 Lifespan, Growth, and Development	3
<i>General education requirement</i>	3	Total	14
Total	16-17	<u>Fourth Year (Semester 2)</u>	
		AFRE, AGER, AITL, ALAT, or ASPA 102	4
<u>Second Year (Semester 1)</u>		AMUS 195 Music Technology	1
ACOM 201 Interpersonal Communication <i>or</i>	3	AMUS 401 Voice IV	2
ACOM 241 Public Speaking		AMUS 485 University Concert Choir	1
ATHE 161 Introduction to Theater <i>or</i>	3	AEDM 456 Teaching Choral Music in the High School	3
AARH 105, 106, 206, 312, or 335 Art History		AEDM 462 Practicum II	1
AMUS 100 Recital Class	0	<i>General education requirement</i>	3
AMUS 102 Voice II	2	Total	15
AMUS 137 Piano for Music Education Majors	1	<u>Fifth Year (Semester 1)</u>	
AMUS 285 University Concert Choir	1	AEDM 470 Teaching Internship in Music Education	12
AMUS 296 Music Theory/Aural Techniques III	4	AEDM 476 Senior Seminar	3
<i>General education requirement</i>	3	Total	15
Total	17	<u>Summer course (to be taken at any time)</u>	
		AMUS 175 World Music	3
<u>Second Year (Semester 2)</u>		<u>General education requirement options</u>	
AMUS 102 Voice II	2	ABIO 101 Biological Science I	4
AMUS 137 Piano for Music Education Majors	1	AGLY 101 Physical Geology	4
AMUS 285 University Concert Choir	1	AHST 101 Introduction to World Civilizations to 1750 <i>or</i>	3
AMUS 297 Music Theory/Aural Techniques IV	4	AHST 102 Introduction to World Civilizations Since 1750	
<i>General education requirement</i>	3	AHST 201 History of the United States from Discovery to 1865 <i>or</i>	3
<i>General education requirement</i>	3	AHST 202 History of the United States from 1865 to the Present <i>or</i>	
Total	17-18	APLS 201 American National Government	
		AMTH/ASTA Math/Statistics/Logic (two courses)	6
<u>Third Year (Semester 1)</u>		AHST/APLS Social Sciences (two courses)	6
AMUS 100 Recital Class	0	<u>Music Electives</u>	
AMUS 138 Adv. Piano for the Mus. Ed. Major	1	AMUS/AEDM Music/Music Education	1-2
AMUS 214 Percussion Instruction & Methods	1	AMUS 188, 288, 388, or 488 Canticum Novum	
<i>or</i>			
AMUS 243 String Instruction & Methods			
AMUS 301 Voice III	2		
AMUS 330 Conducting I	1		
AMUS 371 History of Western Music I	3		
AMUS 385 University Concert Choir	1		
AMUS 398 Form & Analysis	2		
AEDC 110L Introduction to Careers: Clinical Experience <i>or</i>	1-2		
AEDC 310 Observation & Analysis in the Clinical Setting <i>or</i>			
AEDS 311 Introduction to Adolescent Education			
<i>General education requirement</i>	3-4		
Total	15-17		

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BACHELOR OF ARTS-MUSIC EDUCATION ADVISEMENT SHEET (INSTRUMENTAL CERTIFICATION)

<u>First Year (Semester 1)</u>		<u>Credits</u>	<u>Grade</u>	<u>Third Year (Semester 2)</u>		<u>Credits</u>	<u>Grade</u>
<u>AEGL 101</u>	Composition	3	_____	<u>AMUS 100</u>	Recital Class	0	_____
<u>AMUS 100</u>	Recital Class	0	_____	<u>AMUS 138</u>	Adv. Piano for the Mus. Ed. Major	1	_____
<u>AMUS 112-161</u>	Applied lesson	1-2	_____	<u>AMUS 214</u>	Percussion Instruction & Methods	1	_____
<u>AMUS 135</u>	Group Piano I	3	_____		<i>or</i>		
<u>AMUS 183</u>	Athletic Band	1	_____	<u>AMUS 253</u>	Woodwind Instruction & Methods		_____
<u>AMUS 184</u>	University Band	1	_____	<u>AMUS 331</u>	Advanced Conducting	2	_____
<u>AMUS 196</u>	Music Theory/Aural Techniques I	4	_____	<u>AMUS 312-361</u>	Applied lesson	2	_____
	<i>General education requirement</i>	3	_____	<u>AMUS 372</u>	History of Western Music II	3	_____
	Total	16-17	_____	<u>AMUS 384</u>	University Band	1	_____
				<u>AMUS 397</u>	Orchestration & Arranging	2	_____
<u>First Year (Semester 2)</u>				<u>AEDF 321</u>	Dynamics of Am. Public Education	3	_____
<u>AEGL 102</u>	Composition & Literature	3	_____		<i>General education requirement</i>	3	_____
<u>AMUS 100</u>	Recital Class	0	_____		Total	18	_____
<u>AMUS 112-161</u>	Applied lesson	1-2	_____	<u>Fourth Year (Semester 1)</u>			
<u>AMUS 136</u>	Intermediate Group Piano	3	_____	<u>AFRE, AGER, AITL, ALAT, or ASPA 101</u>		4	_____
<u>AMUS 183</u>	Athletic Band	1	_____	<u>AEDM 446</u>	Music Curriculum Design & Learning Strategies	3	_____
<u>AMUS 184</u>	University Band	1	_____				
<u>AMUS 197</u>	Music Theory/Aural Techniques II	4	_____	<u>AEDM 460</u>	Practicum I	1	_____
	<i>General education requirement</i>	3	_____	<u>AMUS 100</u>	Recital Class	0	_____
	Total	16-17	_____	<u>AMUS 203</u>	Voice Instruction & Methods <i>or</i>	1	_____
<u>Second Year (Semester 1)</u>				<u>AMUS 243</u>	String Instruction & Methods		
<u>ACOM 201</u>	Interpersonal Communication <i>or</i>	3	_____		<i>or</i>		
<u>ACOM 241</u>	Public Speaking			<u>AMUS 263</u>	Brass Instruction & Methods		
<u>ATHE 161</u>	Introduction to Theater <i>or</i>	3	_____	<u>AMUS 412-461</u>	Applied lesson	2	_____
<u>AARH 105, 106, 206, 312, or 335</u>	Art History			<u>AMUS 484</u>	University Band	1	_____
<u>AMUS 100</u>	Recital Class	0	_____	<u>AEDP 330</u>	Lifespan, Growth, and Devel.	3	_____
<u>AMUS 137</u>	Piano for Music Education Majors	1	_____		Total	15	_____
<u>AMUS 212-261</u>	Applied lesson	2	_____	<u>Fourth Year (Semester 2)</u>			
<u>AMUS 283</u>	Athletic Band	1	_____	<u>AFRE, AGER, AITL, ALAT, or ASPA 102</u>		4	_____
<u>AMUS 284</u>	University Band	1	_____	<u>AEDM 457</u>	Teaching Instrumental Music in the High School	3	_____
<u>AMUS 296</u>	Music Theory/Aural Techniques III	4	_____				
	<i>General education requirement</i>	3	_____	<u>AEDM 462</u>	Practicum II	1	_____
	Total	18	_____	<u>AMUS 100</u>	Recital Class	0	_____
<u>Second Year (Semester 2)</u>				<u>AMUS 195</u>	Music Technology	2	_____
<u>AMUS 100</u>	Recital Class	0	_____	<u>AMUS 214</u>	Percussion Instruction & Methods	1	_____
<u>AMUS 137</u>	Piano for Music Education Majors	1	_____		<i>or</i>		
<u>AMUS 212-261</u>	Applied lesson	2	_____	<u>AMUS 253</u>	Woodwind Instruction & Methods		
<u>AMUS 283</u>	Athletic Band	1	_____	<u>AMUS 412-461</u>	Applied lesson	2	_____
<u>AMUS 284</u>	University Band	1	_____	<u>AMUS 484</u>	University Band	1	_____
<u>AMUS 297</u>	Music Theory/Aural Techniques IV	4	_____		<i>General education requirement</i>	3-4	_____
	<i>General education requirement</i>	3	_____		Total	17-18	_____
	<i>General education requirement</i>	3	_____	<u>Fifth Year (Semester 1)</u>			
	Total	15	_____	<u>AEDM 470</u>	Teaching Internship in Music Ed.	12	_____
<u>Third Year (Semester 1)</u>				<u>AEDM 476</u>	Senior Seminar	3	_____
<u>AMUS 100</u>	Recital Class	0	_____		Total	15	_____
<u>AMUS 138</u>	Adv. Piano for the Mus. Ed. Major	1	_____	<u>Summer course (to be taken at any time)</u>			
<u>AMUS 203</u>	Voice Instruction & Methods <i>or</i>	1	_____	<u>AMUS 175</u>	World Music	3	_____
<u>AMUS 243</u>	String Instruction & Methods						
	<i>or</i>			<u>General education requirement options</u>			
<u>AMUS 263</u>	Brass Instruction & Methods			<u>ABIO 101</u>	Biological Science I	4	_____
<u>AMUS 312-361</u>	Applied lesson	2	_____	<u>AGLY 101</u>	Physical Geology	4	_____
<u>AMUS 330</u>	Conducting I	1	_____	<u>AHST 101</u>	Introduction to World Civilizations to 1750 <i>or</i>	3	_____
<u>AMUS 371</u>	History of Western Music I	3	_____	<u>AHST 102</u>	Introduction to World Civilizations Since 1750		
<u>AMUS 384</u>	University Band	1	_____				
<u>AMUS 398</u>	Form & Analysis	2	_____	<u>AHST 201</u>	History of the United States from Discovery to 1865 <i>or</i>	3	_____
<u>AEDC 310</u>	Observation & Analysis in the Clinical Setting <i>or</i>	1-2	_____	<u>AHST 202</u>	History of the United States from 1865 to the Present <i>or</i>		
<u>AEDS 311</u>	Introduction to Adolescent Ed.						
	<i>General education requirement</i>	3-4	_____	<u>APLS 201</u>	American National Government		
	Total	15-17	_____	<u>†AMTH/ASTA</u>	Math/Statistics/Logic (two courses)	6	_____
				<u>#AHST/APLS</u>	Social Sciences (two courses)	6	_____
				<u>Music Electives</u>			
				<u>AMUS/AEDM</u>	Music/Music Education	1-2	_____

MUSIC AWARDS AND SCHOLARSHIP AUDITIONS

Awards and scholarships auditions, which occur during the spring semester, are the sole means for identifying and recognizing qualified students for further study on their instrument. To be eligible for an award or scholarship, students must have at least a cumulative grade point average (GPA) of 2.75 in all coursework, a minimum 3.0 GPA in music courses, and be a student in good standing with faculty and staff of the Visual & Performing Arts Department. Incoming students may qualify for an award to scholarship with an SAT score of at least 1000. Some awards require certain qualifications; make sure to discuss whether you qualify for an award or scholarship with your applied teacher or the Instrumental or Vocal Studies Chair before auditioning.

Notification of any award or scholarship offer will occur by mail. All awards and scholarships are applied toward payment of tuition for the following year and are divided equally between the Fall and Spring semesters.

Audition Process

Returning students should prepare and perform two contrasting selections for the audition. An accompanist will be provided. Please provide an original copy of both selections for your accompanist and photocopied excerpts for the instrumental faculty. Photocopied excerpts should not be more than one-third (1/3) of the length of the work. In addition to the prepared selections, students will be asked to sight-read, without accompaniment or assistance from a keyboard, before the music faculty. Students will be given time to study and evaluate the piece, prior to performance. *Sight-reading will be 50% of the total score for the audition.* Following the audition, students may be asked a few general or musical questions by the faculty.

New students, transfer students, or high school seniors should prepare and perform two contrasting selections. An accompanist will be provided for students, if necessary. Please provide an original copy of both selections for your accompanist and photocopied excerpts for the music faculty. Photocopied excerpts should not be more than one-third (1/3) of the length of the work. *Pre-recorded accompaniment or background performance tracks are not acceptable for the audition.* In addition to the prepared selections, students may be asked to sight-read. Students will be given sufficient time to study prior to performance. Following the audition, students will have an opportunity to meet the faculty and ask any questions they may have.

For complete information regarding appropriate literature and requirements for auditions refer to the USCA Music Department website at www.usca.edu/visualandperformingarts/music.html.

GOOD ACADEMIC STANDING, PROBATION, AND DISMISSAL, APPEALS AND RE-ADMISSION

At the end of each semester, the Department of Visual and Performing Arts shall determine whether each music education major is in **Good Academic Standing**, on **Academic Probation**, or **Subject to Dismissal**.

GOOD ACADEMIC STANDING

To be in Good Academic Standing, a student must not be on Probation or Subject to Dismissal. Music education majors must maintain a minimum grade of "C" for any course submitted for fulfillment of major requirements and a minimum 2.75 cumulative grade-point average.

Bachelor of Arts-Fine Arts students (emphasis in music) need to refer to the University of South Carolina Aiken Undergraduate Bulletin concerning Academic Standing, Probation, Suspension and reinstatement.

ACADEMIC WARNING

A music education major with a semester grade-point average (SGPA) falls below 2.5 shall receive a written warning from the Department of Visual and Performing Arts at the end of the semester. A student who receives a warning must meet with their academic advisor, which may result in a reduced course load.

Music Education students must have a 2.75 cumulative grade point average to be accepted in the USCA School of Education Professional Program.

Students not performing well in a class will receive an Early Warning Form and must meet with their academic advisor within two weeks of the distribution of these reports.

ACADEMIC PROBATION

Music education majors with a cumulative grade-point average (CGPA) in University of South Carolina Aiken courses below the following levels shall be placed on Academic Probation:

<u>GPA Hours</u>	<u>Probation Levels</u>	<u>Suspension Levels</u>
0-15	below 2.0 CGPA	Below 1.0 CGPA
16-30	below 2.0 CGPA	Below 1.5 CGPA
31-60	below 2.5 CGPA	Below 1.8 CGPA
60 or more	below 2.75 CGPA	

Students who fail to make satisfactory progress toward meeting the degree requirements specified by their major may be put on Academic Probation. *Students on Academic Probation must meet with their academic advisor and may be restricted to lesser course load each semester until a satisfactory CGPA is achieved.*

DISMISSAL FROM THE MUSIC EDUCATION DEGREE TRACK

A music education major with 60 or more credit hours that remains on probationary status after two consecutive semesters on Academic Probation shall be Subject to Dismissal. The decision to dismiss shall be made by the music faculty. If a decision is made not to dismiss, the student shall remain on Academic Probation until a satisfactory CGPA is achieved.

APPEALS AND RE-ADMISSION

Students that wish to appeal their probation must submit, in writing, a letter of appeal to their academic advisor. Students have thirty days to submit the letter of appeal. Those who have been dismissed for academic reasons shall not be considered for re-admission to the music education degree until at least two regular semesters have lapsed since their dismissal.

ACADEMIC APPEALS PROCESS

All appeals must be submitted within a year of the occurrence of the academic action resulting in the appeal and prior to the completion of all degree requirements or withdrawal from the Music Education Degree Track.

For courses in the Department of Visual and Performing Arts, students must have their appeal reviewed by the following persons in the following order:

1. The faculty member responsible for the course;
2. If not resolved, contact the director of the program in which the course was offered;
3. If not resolved, contact the chair of the department in which the course was offered;
4. If not resolved, contact the Executive Vice Chancellor for Academic Affairs.

For courses taken outside the Department of Visual and Performing Arts - Music, refer to the University of South Carolina Aiken Undergraduate Bulletin for appropriate review process.

When appealing within the Department of Visual and Performing Arts - Music, the music education student must submit in writing the following information:

1. A letter clearly stating the reason for the appeal.
2. Documents supporting the reason for the appeal (e.g., examinations, term papers, syllabi or medical documentation of illness.)
3. If the appeal is related to a disability, the student shall include in the materials information provided by the Office of Disability Services which is necessary for the appeal.

PROFESSIONAL ORGANIZATIONS AND OTHER STUDENT INTEREST GROUPS

American Choral Directors Association (ACDA)
Collegiate Music Education National Conference (CMENC)
Music Educators National Conference (MENC)

SCHEDULING ROOMS

Students who desire to use classrooms and rehearsal halls after regularly scheduled classes must call the Etherredge Center Box Office at 641-3305 to reserve rooms in the Etherredge Center.

TECHNOLOGY CENTER LAB

1. The Technology Lab is available for student use 24 hours a day except during scheduled class times.
2. Only students enrolled in the University of South Carolina Aiken Visual and Performing Arts programs are permitted to use the lab. In order to use the facilities, students must have a valid USCA I.D.
3. Viruses can cause problems in any computer environment. Check your disks for viruses before using them in the lab.
4. Damage or vandalism of property belonging to the University or others is prohibited and will require restitution as well as disciplinary and/or legal action.
5. No one has the authority to copy any software from the computers in the labs. The software is copyrighted material, and anyone caught stealing software from the lab will be prosecuted.
6. No one may disconnect or re-configure **anything** in the lab at any time without written permission.
7. No food or drink is permitted in the Technology Center at any time. Smoking is prohibited in all university buildings.
8. Numbers of copies permitted in the technology lab is based on USCA copying policy found in your university student handbook.
9. The Technology Center and its labs is among the finest in higher education and represents a sizeable investment of time and money. Do your part to maintain the facilities at all times. Please report any problems to the Etherredge Center Box Office.

SMOKING

Smoking is not permitted in any building on the University of South Carolina Aiken campus.

INSTRUMENT LOCKER RENTAL

Fees: \$20.00 for fall and spring semesters, payable in the fall for the year, or \$10 per semester.

Locker Assignment:

1. Instrument lockers are rented on a first come first serve basis according to size of instrument.
2. Only instrumental ensemble participants who are currently enrolled in the University of South Carolina Aiken music programs are permitted to rent lockers.
3. Instrument lockers are assigned according to the size of the instrument.
4. The student is responsible for the contents of the locker.
5. University of South Carolina Aiken will provide locks; students may not provide their own locks.
6. Instrument lockers must be vacated by the last day of final exams at the end of the rental period. Failure to comply with the posted date for vacating lockers will result in removal of contents.

INSTRUMENT RENTAL FEES

Wind and percussion instruments are available on a semester-by-semester basis, subject to the following terms and conditions:

1. Students requiring the use of an instrument must be registered for the appropriate course in which the instrument will be used;
2. Students must pay a rental fee of \$35.00 per semester or \$70.00 for the fall and spring semesters;
3. Instruments must be returned promptly in good condition when due;
4. The student accepts full responsibility for repair costs or replacement costs if the instrument is damaged or lost.

For information regarding locker and/or instrument rental contact the Director of Bands at 641-3724.

PERSONAL INSTRUMENTS AND EQUIPMENT

The student should make certain that his or her instrument and all other personal equipment are adequately insured against damage, loss, or theft. The University of South Carolina Aiken accepts no responsibility for damage to, theft, or loss of any personal instrument or equipment. Personal instruments and all equipment are *the student's responsibility*.

PHOTOCOPYING OF MUSIC

When is it permissible to photocopy?

The following situations are based on the Copyright Law of 1976, and list what you *can* do without having secured prior permission:

1. Emergency copying to replace purchased copies, which for any reason are not available for an imminent performance provided it is replaced with a purchased copy.
2. For academic purposes other than performance, multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement or aria but in no case more than 10% of the whole work. The number of copies shall not exceed one copy per pupil.
3. Printed copies which have been purchased may be edited *or* simplified provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.
4. A single copy of recordings of performance by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or individual teacher.
5. A single copy of a sound recording (such as a tape, disc or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher. (This pertains only to the copyright of the music itself and not to any copyright which may exist in the sound recording.)

When is it NOT permissible?

The following are expressly prohibited:

1. Copying to avoid purchase
2. Copying music for any kind of performance, with the following emergency exception:
3. Making a copy of a lost part in an emergency, if it is replaced with a purchased part in due course.
4. Copying without including copyright notice
5. Copying to create anthologies or compilations
6. Reproducing material designed to be consumable, such as workbooks, standardized tests and answer sheets
7. Charging customers beyond the actual cost involved in making copies as permitted (as noted in "When Can I Photocopy")

For further information, please write for the informative brochure, "The United States Copyright Law - A Practical Outline," which is available from:

MUSIC PUBLISHERS' ASSOCIATION
130 West 57th Street
New York, NY 10019

APPLIED LESSONS

Applied Lesson Fees

\$125.00 per course

Length and Number of Lessons

- Lessons are at least 50 minutes in length (for two semester credits) or 25 minutes in length (for one semester credit);
- There will be a maximum of fifteen lessons per semester;
- Any student having fewer than the equivalent of ten lessons will receive a failing grade;
- Lessons missed by a teacher due to illness or other reasons will be made up. Student absences may be made up at the discretion of the private teacher; however, the teacher has the prerogative *not* to grant a make-up lesson due to student absence.

Studio Class/Student Recital

Although these classes are not taken for specific credit, it is required of all applied students to attend all studio classes as a part of Applied Lessons. Studio classes will be arranged at the discretion of each individual teacher. Dates and times may be placed in the studio syllabus.

Studio Class

This group comprises of those students studying with a particular teacher. The class is structured by the individual teacher and may include demonstrations, discussions, and performances. An accompanist is not provided by the university.

Student Recital

This class allows students to experience performing before a large group comprised of all vocal and instrumental studios. Students who perform in this class are asked to exhibit appropriate performance behavior and dress. *Students in the audience are expected to be supportive and respectful, observing accepted concert etiquette.* All applied students, regardless of degree or emphasis, are encouraged to perform. Depending upon the studio, students may be required to perform. Like Studio Class, this class is structured by the music faculty and may include demonstrations, discussions, and performances.

In order to perform during a Student Recital, the student should obtain a *Student Recital Request Form* available for download at www.usca.edu/visualandperformingarts/music.html. Once the form is completed and signed by the applied teacher, return all information to the coordinator for Student Recitals.

Attendance at studio classes is required. In the event a student has an unavoidable conflict, the student should notify the teacher as early as possible. *The student should not assume absences will be allowed with notification.* All students are responsible to receive confirmation with their applied teacher prior to the date of the class. Any student who is absent may receive a lowering of the semester letter grade, or may be required to complete a project such as a paper, listening assignment, extra reading, or any task as assigned by the applied teacher.

JURIES

During the exam period at the end of each semester, all applied students are required to complete a jury, which serves as a culmination of the applied study. The number of prepared pieces required for a jury is dependent upon major and number of enrolled credit hours for the semester. (See your applied instructor for further information.) Students should complete a *Jury Sheet* and have the applied teacher sign before the completion of the semester. An accompanist will be provided. All written comments and critiques will be returned at the beginning of the following semester. This form is available on line at www.usca.edu/visualandperformingarts/music.html.

Make-up Juries

Students should not miss juries without previous permission of the applied instructor and all incomplete juries must be made up. Students who do not complete the jury at the end of the semester will receive an incomplete and must follow the University of South Carolina Aiken policy for incomplete grades. Once the new semester begins, students have one week to fulfill the requirements of the jury. The student must confer with both the applied teacher and Instrumental or Vocal Studies Chair before the jury can be completed. *Students who do not complete the jury will receive a failing grade for the semester.*

PIANO PROFICIENCY

Piano Proficiency guidelines for all music education majors may be found under the section *Piano Information*.

RECITAL REQUIREMENTS

All music education majors are required to complete at least one solo recital prior to Internship placement by the School of Education. Recitals must be at least thirty minutes in duration of solo literature. All solo music will be programmed in consultation with your applied instructor. Additional music may be programmed, such as duets, ensemble numbers, etc. with the approval of the teacher. While Bachelor of Arts – Fine Arts majors are not required to complete a solo recital, it is strongly encouraged nonetheless.

RECITAL COMMITTEE

Every solo student recital must have a recital committee comprised of three faculty members; the applied teacher, the Instrumental or Vocal Studies Chair, and one faculty member of the student's choosing. The committee will be present for a recital hearing and final recital.

RECITAL PROGRAM

Programs should include the following information:

- Student name and instrument;
- Name of accompanist and any assisting instrumentalists;
- Date, time, and place;
- Repertoire, composer, and arranger (if necessary);
- Program notes;
- The degree program for which the student is a candidate;
- The name of the student's applied teacher.

Program notes should include historical information about each composer and work being performed. The historical information need not be longer than one or two paragraphs in length. The student must present the notes to Instrumental or Vocal Studies Chair and Applied teacher at the pre-recital hearing.

SECURING A RECITAL DATE

Students are responsible for planning a recital date in consultation with the applied instructor and members of the recital committee. If the recital is to be held on campus, the student must also secure a date on the school calendar. Securing a recital date in the Etheredge Center may be done by scheduling an appointment with Jane Schumacher, Director of the Etheredge Center.

FINDING AND SECURING AN ACCOMPANIST

Accompanists are not provided by the university for solo student recitals; it is the responsibility of every student to secure a pianist well in advance of the proposed recital date. The applied teacher may be acquainted with specific pianists in the area or have a preferred pianist for students to use. It is suggested to use a student accompanist whenever feasible. It is also common courtesy to pay pianists for performing on the recital; the applied teacher can recommend a standard fee to offer, but the students should ask the pianist when first discussing the recital if the suggested fee is acceptable. The student should make an agreement with the pianist on the amount of rehearsal time involved and be sure that the payment amount and schedule are written down and understood.

RECITAL PROCEDURES

The following information is an outline and checklist of activities, research, and consultations that will help to ensure a successful recital:

1. **As early as one year in advance, begin to plan repertoire for your recital.** Discuss with your applied instructor what literature would be suitable for your instrument.
2. **Plan a recital date at least one semester in advance.** Consult with your applied instructor when and where your recital should occur.
3. **Organize a recital committee.** For your recital, there must be three professors to grade your performance. As a common courtesy, ask (or remind) each of the three-committee members in person and via e-mail. Do not wait until the last minute. Secure members of your recital committee the semester prior to your proposed recital.
4. **Hire an accompanist.** Discuss with your advisor or applied instructor names (and phone numbers) of pianists in the area. Contact the pianist as early as possible, ask for rehearsal and performance rates, and book the pianist as soon as you have a tentative recital date. Again, ask the pianist in person or over the phone – do not send an e-mail or try to find an accompanist through someone else.
5. **Complete the *Recital Request Form* and return it to your academic advisor.** You may obtain a *Recital Request Form* online. This form lists your recital date, committee members, program repertoire, and other pertinent information regarding your recital. Once you have completed the form, make sure your applied instructor signs it and return it to your advisor. This form should be returned prior to your recital review and will be kept on file until the completion of your recital.

6. **Plan and organize a Recital Hearing in consultation with your recital committee.** One semester in advance, coordinate a Recital Hearing. The Recital Hearing itself will occur approximately four weeks prior to the recital. This hearing is a preliminary performance of your recital for your committee. By the time of your Recital Hearing, all music should be prepared and you should be practicing regularly with your accompanist.
7. **Begin research on your recital program and decide upon program order.** As a part of your recital, you will be required to provide program information. This information includes all music to be performed (in performance order), composers, biographical data, and program notes about each individual work. All information must be typed and submitted to your academic advisor. Your recital program will be due at the time of your Recital Hearing.
8. **Plan and create a poster.** Prior to your recital, make a poster to advertise your recital to friends, fellow music majors, and the USCA campus. Posters are optional, but a great way to promote your work and preparation to this point. Posters must be approved by the Student Life Office prior to being placed on campus.
9. **Coordinate any reception or activities with the facilities host prior to the recital.** Occasionally, students have a reception after the recital. This is perfectly acceptable, though an option for each person. If you decide to have a reception, discuss the logistics with your academic advisor and any contact you have at the place of your recital. Make sure it is permissible to have food and drink on the premises.

RECITAL REVIEW

Students must complete and pass a recital review prior to the recital. The recital review must be passed before the recital can become official. Approximately two months prior to the proposed recital, the student should complete a *Recital Request Form* (available online), have the applied teacher sign the form, and return it to the academic advisor.

During the recital review, the student will be asked to perform as if it were the actual recital. The recital committee may choose to hear the entire recital, excerpts of selected works, or particular selections. Upon completion of the review, the committee will confer and accept or decline the proposed recital.

PIANO INFORMATION

PIANO JURIES

During the exam period at the end of each semester, all students enrolled in Applied Piano or keyboard classes are required to complete a Piano Jury. Students should prepare and perform selections from memory during juries. Students should complete a *Jury Sheet* and have the applied teacher sign before the end of the semester. This form is available online. All written comments and critiques will be returned at the beginning of the following semester. Piano Juries comprise 10% of the semester grade.

Piano Jury Requirements

Students should be prepared to demonstrate scales, chord progressions, arpeggios, and repertoire assigned during the semester. Two contrasting piano selections should be prepared, memorized, and performed for juries.

PIANO PROFICIENCY EXAM

All music education majors must successfully complete a Piano Proficiency Exam prior to their Internship placement by the School of Education. The exam may be completed concurrently with piano juries.

Procedure

1. Students wishing to complete the Piano Proficiency Exam should notify their classroom or applied instructor at the semester prior to the exam;
2. Every student must complete a *Repertoire List Form* prior to the exam, which is available online. This form is a cumulative list of etudes and literature studied. It is the student's responsibility to have the applied teacher sign the form and notify the music faculty of the intent to complete the exam.
3. The exam is given one of the following grades by faculty vote:
 - Pass** The student satisfactorily fulfilled the requirements of the exam.
 - Conditional Pass** The student satisfied elements of the exam, but the faculty has concerns that are serious enough to merit a re-hearing at the next exam period. Any concerns or conditions of the re-hearing will be offered in writing and explained to the student by the applied teacher. If the concerns of

the faculty are not addressed at the next hearing, the student may not proceed in the degree program until the current exam is adequately satisfied.

Fail The student must repeat the exam during the next exam period due to significant inadequacies in preparation. A second consecutive failure of the exam results in removal from the music education program until the student demonstrates significant improvement or re-auditions for the faculty.

4. Students will be notified of the results by mail. Decisions of the faculty are final.
5. A student may attempt the Piano Proficiency Exam twice.

Grievance Process

Should a student fail the exam a second time a grievance may be filed with the music faculty. The grievance should be submitted in writing and include a justification why the student believes the exam was adequately completed, or a proposed solution to meet the conditions of the exam. A faculty member will meet with the student and the applied teacher separately. Upon agreement of the faculty, the student will be permitted to re-take the exam at the next exam period.

Piano Proficiency Exam Requirements for Non-Music Education Majors

Students who are not majoring in music education do not need to complete the Piano Proficiency Exam.

PIANO PROFICIENCY EXAM CONTENT

Repertoire requirement

1. Two contrasting compositions selected from the Baroque, Classic, Romantic, or Contemporary periods. These selections must be performed from memory.

Keyboard skills requirement

2. Prepare all major and minor scales, two octaves, M.M.=90, hands together;
3. Prepare all major and minor arpeggios, two octaves, M.M.=90, hands together;
4. Prepare all major and minor chord progressions/cadential sequences (see Applied Piano Curriculum for more information);
5. Harmonize at sight a melody with left hand accompaniment;
6. Sight-read a simple hymn, folk song, accompaniment, or beginning piano piece;
7. Sight-read at least two lines of an open score;
8. With one week to prepare, perform a simple accompaniment to an art song or aria (Vocal/Choral emphasis only).

SUGGESTED PIANO PROFICIENCY PREPARATION

Bachelor of Arts – Music Education

Below are lists containing minimal, age-appropriate keyboard skills and suggested repertoire requirements:

First Year of Study

- All major and natural minor scales, one octave, hands alone or together;
- Chord progressions/cadential sequences (I – IV^{6/4} – I – V⁶ – V^{6/5} – I) in all major keys;
- Major triadic arpeggios, two octaves, hands alone or together;
- Sight-reading beginning piano music, hands alone or together;
- Six memorized etudes or piano selections.

Second Year of Study

- All major and harmonic minor scales, one octave, hands together;
- Chord progressions/cadential sequences (I – IV^{6/4} – I – V⁶ – V^{6/5} – I) in all minor keys;
- Minor triadic arpeggios, two octaves, hands alone or together;
- Sight-reading beginning to intermediate piano music, hands together;
- Eight memorized etudes or piano selections.

Third Year of Study

- All major and minor scales (in all forms), two octaves, hands together;
- Chord progressions involving both primary and secondary harmonization;
- Dominant seventh arpeggios, two octaves, hands alone or together;
- Sight-reading hymns and simple piano accompaniments, hands alone or together;

- Performance of a classical sonata or two-part invention;
- Eight memorized etudes or piano selections.

Fourth Year of Study

- All major and minor scales (in all forms), two octaves, M.M.=90, hands together;
- Left hand harmonization of a given melody;
- All major and minor arpeggios, four octaves, hands together;
- Sight-reading hymns, piano accompaniments, and choral octavos (voice majors only);
- Performance of a classical sonata or two-part invention.

Bachelor of Arts – Fine Arts

First Year of Study

- All major and natural minor scales, one octave, hands alone or together;
- Chord progressions/cadential sequences (I – IV^{6/4} – I – V⁶ – V^{6/5} – I) in all major keys;
- Major triadic arpeggios, two octaves, hands alone or together;
- Sight-reading beginning piano music, hands alone or together;
- Six prepared etudes or piano selections, three memorized.

Second Year of Study

- All major and harmonic minor scales, one octave, hands together;
- Chord progressions/cadential sequences (I – IV^{6/4} – I – V⁶ – V^{6/5} – I) in all minor keys;
- Minor triadic arpeggios, two octaves, hands alone or together;
- Sight-reading beginning to intermediate piano music, hands together;
- Eight prepared etudes or piano selections, four memorized.

Third Year of Study

- All major and minor scales (in all forms), two octaves, hands together;
- Chord progressions involving both primary and secondary harmonization;
- Dominant seventh arpeggios, two octaves, hands alone or together;
- Sight-reading hymns and simple piano accompaniments, hands alone or together;
- Performance of a classical sonata or two-part invention;
- Eight prepared etudes or piano selections, four memorized.

Fourth Year of Study

- All major and minor scales (in all forms), two octaves, M.M.=90, hands together;
- Left hand harmonization of a given melody;
- All major and minor arpeggios, four octaves, hands together;
- Sight-reading hymns, piano accompaniments, and choral octavos (voice majors only);
- Performance of a classical sonata or two-part invention.

INSTRUMENTAL STUDIES INFORMATION

INSTRUMENTAL LEVEL EXAMS AND PROCEDURES

Instrumental Level Exams are performance and repertoire outcomes every applied instrumental student must achieve to continue studying applied instrument. There are two Instrumental Level Exams; the first exam must be completed by the end of the third semester of applied study, typically the middle of the second year of school; and the second exam must be completed by the end of the sixth semester of applied study, typically the end of the third year of school.

Procedure

1. Instrumental Level Exams occur at the end of the semester and may be completed concurrently with instrumental juries.
2. Every student taking the exam must complete a *Repertoire List Form* prior to the end of the semester. The *Repertoire List Form* is available in the Instrumental Studies office or online. This form is a cumulative list of all works studied in the applied lessons up to the time of the exam. It is the student's

responsibility to have the applied teacher sign the form and notify the Instrumental Studies Chair of the intent to complete the exam.

3. The tests are given one of the following grades by faculty vote:

Pass The student may continue in Applied Instrument and work toward the next exam or recital.

Conditional Pass The student satisfied elements of the exam, but the faculty has concerns that are serious enough to merit a re-hearing at the next exam period. Any concerns or conditions of the re-hearing will be offered in writing and explained to the student by the applied teacher. If the concerns of the faculty are not addressed at the next hearing, the student may not proceed to the next exam or recital until the current exam is adequately satisfied.

Fail The student must repeat the exam during the next exam period due to significant inadequacies in preparation. A second consecutive failure of the exam results in removal from Applied Instrument until the student demonstrates significant improvement or re-auditions for the faculty.

4. Students will be notified of the results by mail. Decisions of the faculty are final.
5. A student may attempt any Instrumental Level Exam twice.

Grievance Process

Should the student fail the exam a second time a grievance may be filed with the Instrumental Studies Chair. The grievance should be submitted in writing and include a justification why the student believes the exam was adequately completed, or a proposed solution to meet the conditions of the exam. The chair will meet with the student and the applied teacher separately. Upon agreement of the teacher and chair, the student will be permitted to re-take the exam at the next exam period.

Conditions for an Exam Re-Take

Students may be asked to re-take either Instrumental Level Exam due to the following reasons:

- Insufficient repertoire, either in quantity or quality;
- Tone production as it relates to tone quality, breath support, or posture;
- Musicianship, where the performance may lack in technique, interpretation, or memory (if required);
- Basic musical skills, such as incorrect rhythm or pitch, or poor intonation.

Instrumental Level Exam Requirements for Non-Majors

Students who are not majoring in music education or the fine arts degree do not need to complete the Instrumental Level Exams.

APPLIED INSTRUMENT REQUIREMENTS

Bachelor of Arts – Music Education and Bachelor of Arts – Fine Arts

Repertoire

Instrumental repertoire requirements are determined by the individual applied instructor. Minimum requirements are outlined in the applied instrument syllabus. Students registered for two (2) credit hours will be required to complete more repertoire than students registered for one (1) credit hour.

Instrumental Level Exam I

Requirements for the Instrumental Level Exam I are:

1. Knowledge of all major and minor scales; students will be asked to demonstrate any of these scales in the format required by the applied instructor.
2. Knowledge of intervals and/or arpeggios; students may be asked to demonstrate at the discretion of the applied instructor.
3. Performance of one etude selected by the applied instructor.
4. Performance of one solo work (or movement from a work) with piano accompaniment (students may choose an unaccompanied piece).

Criteria for Successful Completion of Level I

Students should be able to demonstrate the following technical and musical accomplishments:

- Produce consistent, quality tone and vibrato (if required);
- Perform the required repertoire accurately;

- Play with good intonation and rhythmic consistency;
- Demonstrate proper posture and technique;
- Execute appropriate interpretations of the selected music.

Instrumental Level Exam II

Requirements of the Instrumental Level Exam II are:

1. Knowledge of all major and minor scales; students will be asked to demonstrate any of these scales in the format required by the applied instructor.
2. Knowledge of intervals and/or arpeggios; students may be asked to demonstrate at the discretion of the applied instructor.
3. Performance of one etude selected by the applied instructor.
4. Performance of one multi-movement solo work (such as a sonata or concerto) with piano accompaniment (students may choose an unaccompanied piece).
5. Ability to read at sight an excerpt of music, demonstrating accurate pitch, rhythm, and expression.

Criteria for Successful Completion of Level II

Students should be able to demonstrate the following technical and musical accomplishments:

- Produce consistent, quality tone and vibrato (if required);
- Perform the required repertoire accurately;
- Play with good intonation and rhythmic consistency;
- Demonstrate proper posture and technique;
- Execute appropriate interpretations of the selected music.

Repertoire for Level II must represent work done after the successful completion of the Level I exam. Students may not repeat repertoire from the Level I exam during the Level II exam.

VOCAL STUDIES INFORMATION

CHANGING VOICE STUDIOS

If a student has problems with the studio assignment and wishes to change to another applied teacher, the procedure is as follows:

1. The student should speak to the applied teacher with any concerns;
2. The student should speak with the Vocal Studies Chair, who will offer counsel and act as a mediator if conflict arises;
3. If it is determined that a change should happen, the student must obtain a *Student Release Form* from the Vocal Studies Chair;
4. After discussing the concerns and the student's intentions, the teacher will sign the form, releasing the student from the studio at the end of the semester;
5. The student should arrange for an audition with another applied teacher prior to the beginning of the new semester;
6. At the audition, the prospective teacher may accept the student or suggest another teacher. Should the prospective teacher decline the student, the student is responsible to arrange another audition;
7. The new applied teacher will sign the release form and give it to the chair.

It is mandatory any studio change be completed by the end of the semester. Changing applied teachers during the semester is not possible.

Probationary Period

Students who fail to meet the minimum requirements of the studio may be placed into a probationary period by the teacher. Students will be notified in writing of any unsatisfactory item. Students who fail to meet the conditions of the writing may be removed from the studio.

Code of Ethics

It is often considered unethical to study voice with more than one teacher concurrently. In support of this position, it is prohibited that any student study or perform off-campus where the student may receive vocal

coaching without prior consultation with their applied voice teacher. Failure to consult with the voice teacher may result in removal from the studio.

Concert Attendance Policy

All applied voice students are required to attend at least five (5) concerts each semester. Students must report this recital attendance to their voice teacher as required by studio policy. Compliance with the concert attendance policy will be a part of the student's semester grade.

Voice Level Exams and Procedures

Voice Level Exams are performance and repertoire outcomes every applied voice student must achieve to continue studying applied voice. There are two Voice Level Exams; the first exam must be completed by the end of the third semester of applied study, typically the middle of the second year of school; and the second exam must be completed by the end of the sixth semester of applied study, typically the end of the third year of school.

Procedure

1. Voice Level Exams occur at the end of the semester and may be completed concurrently with vocal juries.
2. Every student taking the exam must complete a *Repertoire List Form* prior to the end of the semester. The *Repertoire List Form* is available in the Choral/Vocal Studies office. This form is a cumulative list of all works studied in Applied Voice up to the time of the exam. It is the student's responsibility to have the applied teacher sign the form and notify the Vocal Studies Chair of the intent to complete the exam.
3. The tests are given one of the following grades by faculty vote:
Pass The student may continue in Applied Voice and work toward the next exam or recital.
Conditional Pass The student satisfied elements of the exam, but the faculty has concerns that are serious enough to merit a re-hearing at the next exam period. Any concerns or conditions of the re-hearing will be offered in writing and explained to the student by the applied teacher. If the concerns of the faculty are not addressed at the next hearing, the student may not proceed to the next exam or recital until the current exam is adequately satisfied.
Fail The student must repeat the exam during the next exam period due to significant inadequacies in preparation. A second consecutive failure of the exam results in removal from Applied Voice until the student demonstrates significant improvement or re-auditions for the faculty.
4. Students will be notified of the results by mail. Decisions of the faculty are final.
5. A student may attempt any Voice Level Exam twice.
6. Students should be prepared to give translations from memory of foreign language texts as a part of the exam.

Grievance Process

Should the student fail the exam a second time a grievance may be filed with the Vocal Studies Chair. The grievance should be submitted in writing and include a justification why the student believes the exam was adequately completed, or a proposed solution to meet the conditions of the exam. The chair will meet with the student and the applied teacher separately. Upon agreement of the teacher and chair, the student will be permitted to re-take the exam at the next exam period.

Conditions for an Exam Re-Take

Students may be asked to re-take either Voice Level Exam due to the following reasons:

- Insufficient repertoire, either in quantity or quality;
- Vocal production as it relates to tone, resonance, breath support, placement, or posture;
- Musicianship, where the performance may lack in diction, interpretation, or memory;
- Basic musical skills, such as correct rhythm and pitch, or poor intonation.

Voice Level Exam Requirements for Non-Majors

Students who are not majoring in music education or the fine arts degree do not need to complete the Voice Level Exams.

APPLIED VOICE REQUIREMENTS

Music Education Majors

Repertoire

The minimum repertoire requirements per semester for two (2) credit hours:

First year	Three (3) selections learned or introduced Two (2) selections memorized and prepared for juries
Second year	Five (5) selections learned or introduced Four (4) selections memorized Three (3) selections prepared for juries
Third year	Five (5) selections learned or introduced Four (4) selections memorized Three (3) selections prepared for juries
Fourth year	Seven (7) selections learned or introduced Five (5) selections memorized Three (3) selections prepared for juries

The minimum repertoire requirements per semester for one (1) credit hour:

First year	Three (3) selections learned or introduced One (1) selection memorized and prepared for juries
Each successive semester:	Four (4) selections learned or introduced Two (2) selections memorized

Voice Level Exam I

Requirements for the Voice Level Exam I are:

1. Four (4) songs or arias in Italian must have been learned or introduced; two (2) selections should be performed from memory during the examination;
2. Four (4) songs or arias in English must have been learned or introduced; two (2) selections should be performed from memory during the examination;
3. Knowledge of all major and minor scales; students will be asked to demonstrate one major scale, one natural minor scale, and one harmonic minor scale;
4. Knowledge of all perfect, major, minor, augmented, and diminished intervals; students will be asked to demonstrate both ascending and descending intervals at the discretion of the faculty.

Criteria for Successful Completion of Level I

Students should be able to demonstrate the following technical and musical accomplishments:

- Ability to sing the required repertoire from memory;
- Satisfactory ability to sing with good intonation and rhythmic accuracy;
- Demonstrate the beginning of good vocal technique;
- Musical interpretations of the music;
- Proper diction and understanding of the translations of foreign texts.

Voice Level Exam II

Requirements of the Voice Level Exam II are:

1. Four (4) German lieder must have been learned or introduced; two (2) selections should be performed from memory during the examination;
2. Four (4) French chansons must have been learned or introduced; two (2) selections should be performed from memory during the examination;
3. Ability to read at sight an excerpt of choral music; students will be asked to demonstrate to the best of their ability two parts of a four-part octavo;

4. Ability to read at sight an excerpt of solo repertoire; students will be given a page of music and asked to perform with accompaniment.

Criteria for Successful Completion of Level II

Students should be able to demonstrate the following technical and musical accomplishments:

- Ability to sing the required repertoire from memory;
- Ability to sing with good intonation and rhythmic accuracy;
- Demonstrate good vocal technique;
- Musical interpretations of the music;
- Proper diction and understanding of the translations of foreign texts.

Repertoire for Level II must represent work done after the successful completion of the Level I test.

Requirements for Bachelor of Arts – Major in Fine Arts (Voice)

Repertoire

The minimum repertoire requirements per semester for two (2) credit hours:

First year	Three (3) selections learned or introduced Two (2) selections memorized and prepared for juries
Second year	Five (5) selections learned or introduced Four (4) selections memorized Three (3) selections prepared for juries
Third year	Five (5) selections learned or introduced Four (4) selections memorized Three (3) selections prepared for juries
Fourth year	Seven (7) selections learned or introduced Five (5) selections memorized Three (3) selections prepared for juries

The minimum repertoire requirements per semester for one (1) credit hour:

First year	Three (3) selections learned or introduced One (1) selection memorized and prepared for juries
Each successive semester:	Four (4) selections learned or introduced Two (2) selections memorized

Voice Level Exam I

Requirements for the Voice Level Exam I are:

1. Four (4) songs or arias in Italian must have been learned or introduced; two (2) selections should be performed from memory during the examination;
2. Four (4) songs or arias in English must have been learned or introduced; two (2) selections should be performed from memory during the examination;
3. Knowledge of all major and minor scales; students will be asked to demonstrate one major scale, one natural minor scale, and one harmonic minor scale;
4. Knowledge of all perfect, major, minor, augmented, and diminished intervals; students will be asked to demonstrate both ascending and descending intervals at the discretion of the faculty.

Criteria for Successful Completion of Level I

Students should be able to demonstrate the following technical and musical accomplishments:

- Ability to sing the required repertoire from memory;
- Satisfactory ability to sing with good intonation and rhythmic accuracy;
- Demonstrate the beginning of good vocal technique;
- Musical interpretations of the music;
- Proper diction and understanding of the translations of foreign texts.

Voice Level Exam II

Requirements of the Voice Level Exam II are:

1. Four (4) German lieder must have been learned or introduced; two (2) selections should be performed from memory during the examination;
2. Four (4) French chansons must have been learned or introduced; two (2) selections should be performed from memory during the examination;
3. Ability to read at sight an excerpt of choral music; students will be asked to demonstrate to the best of their ability two parts of a four-part octavo;
4. Ability to read at sight an excerpt of solo repertoire; students will be given a page of music and asked to perform with accompaniment.

Criteria for Successful Completion of Level II

Students should be able to demonstrate the following technical and musical accomplishments:

- Ability to sing the required repertoire from memory;
- Ability to sing with good intonation and rhythmic accuracy;
- Demonstrate good vocal technique;
- Musical interpretations of the music;
- Proper diction and understanding of the translations of foreign texts.

Requirements for Bachelor of Arts – Major in Fine Arts (Theatre)

Repertoire

The minimum repertoire requirements per semester for two (2) credit hours:

First year Three (3) selections learned or introduced
 Two (2) selections memorized and prepared for juries

Each successive semester:

Five (5) selections learned or introduced
Three (3) selections memorized
Two (2) selections prepared for juries

The minimum repertoire requirements per semester for one (1) credit hour:

First year Three (3) selections learned or introduced
 One (1) selection memorized and prepared for juries

Each successive semester:

Four (4) selections learned or introduced
Two (2) selections memorized

Voice Level Exam I

Requirements for the Voice Level Exam I are:

1. Two (2) songs or arias in Italian must have been learned or introduced; one (1) selection should be performed from memory during the examination;
2. Two (2) songs or arias in English must have been learned or introduced; one (1) selection should be performed from memory during the examination;
3. Four (4) songs from the musical theatre repertory, two (2) composed before 1970, two (2) composed after 1970; two (2) songs should be performed from memory during the examination.

Criteria for Successful Completion of Level I

Students should be able to demonstrate the following technical and musical accomplishments:

- Ability to sing the required repertoire from memory;
- Satisfactory ability to sing on pitch with rhythmic accuracy;
- Demonstrate the beginning of good vocal technique;
- Musical interpretations of the music;
- Proper diction and understanding of the translations of foreign texts.

Voice Level Exam II

Requirements of the Voice Level Exam II are:

1. Two (2) songs or arias in either German or French must have been learned or introduced; one (1) selection should be performed from memory during the examination;
2. Two (2) songs or arias in English must have been learned or introduced; one (1) selection should be performed from memory during the examination;
3. Four (4) songs from the musical theatre repertoire, two (2) composed before 1970, two (2) composed after 1970; two (2) songs should be performed from memory during the examination.

Criteria for Successful Completion of Level II

Students should be able to demonstrate the following technical and musical accomplishments:

- Ability to sing the required repertoire from memory;
- Ability to sing on pitch with rhythmic accuracy;
- Demonstrate good vocal technique;
- Musical interpretations of the music;
- Proper diction and understanding of the translations of foreign texts.

Requirements for Non-Majors

Repertoire

The minimum repertoire requirements per semester for two (2) credit hours:

First year Three (3) selections learned or introduced
 Two (2) selections memorized and prepared for juries

Each successive semester:
 Five (5) selections learned or introduced
 Two (2) selections memorized and prepared for juries

The minimum repertoire requirements per semester for one (1) credit hour:

First year Three (3) selections learned or introduced
 One (1) selection memorized and prepared for juries

Each successive semester:
 Four (4) selections learned or introduced
 Two (2) selections memorized

The Voice Level Exams are not required for non-music majors.