



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 advise with the appropriate supervisor (instrumental or vocal).

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](mailto: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. Pianos in particular are not pieces of furniture, and should not be treated as such. Items having potential to damage should never be placed on a piano in a performance space, classroom, or practice room, no matter what its condition. 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.

## **Instrument Storage**

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**

Lockers and Band Instrumental Lockers are available to music majors through the Staff person in the Music Office. Students must provide their own lock for each locker used. All



lockers should be closed and locked when not in use. Lockers must be emptied out and locks removed at the end of each spring semester.

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 Staff person in the Music Office and specify which class they are enrolled in in order to use the lockers.

Band Instrumental 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. Recital Attendance**

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

- Student Recital performances (Tuesday Morning Recitals) are required at a minimum of once a semester for all music majors (first-semester freshmen may be excluded). Applied teachers will provide details and assist in filling out applications for these recitals.
- Substitution for Student Recital requirements are at the discretion of the appropriate applied teacher who may allow other solo performances to replace this requirement.
- Composition majors are required to have original works performed within any semester as deemed appropriate by composition faculty.
- MUSP 3130, Junior Recital (half-length, approximately 25 minutes of music or as approved by the student's primary applied teacher) is required of all Bachelor of Music students. Recital hearing required 4 weeks prior.
- MUSP 4131, Senior 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 4 weeks prior.

- 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 6 weeks prior is required.
- For all student recital performances, appropriate dress for the occasion is expected. Students should confer with their applied teacher for these expectations.

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

### **Guidelines for Planning a Recital**

1. Consult the Scheduling Calendar from the Music Department Website for available dates.
2. Confirm the date by consulting with your applied teacher and collaborative pianist.
3. Schedule the recital date and any rehearsal dates through the Event Scheduling Form under the *Important Links* section of the Music Department Website (check for available dates using the Scheduling Calendar under *Important Links*). Requests will be honored in order of receipt.

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

4. Clearing the stage of any equipment after rehearsals is the responsibility of the recitalist.
5. Program preparation/printing and any recital costs are the responsibility of the recitalist.
6. Stage crew assistance is provided by representatives of one of our three music organizations, Tau Beta Sigma, Phi Mu Alpha Sinfonia, or Sigma Alpha Iota. An assigned stage crew member will contact the recitalist before the program. When necessary, the recitalist should be prepared to furnish a diagram of any special stage setups for the stage crew to follow.
7. Recording of recitals appearing on the Fine Arts Calendar will be organized by Dr. Bruce Faske, Recording Supervisor. Assurance/confirmation of recording needs should be made 3 weeks in advance of the performance. All changes/additions to the schedule made after the start of each semester warrant direct notification to the supervisor.
8. To receive a recital recording, please contact Dr. Bruce Faske. There is no fee for recital recordings.

9. Three copies of the printed recital program should be submitted to the Music Staff person and Dr. Bruce Faske in the Music Office (FAC 203) for licensing purposes.
10. 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.

## VI. Stage Hand Guidelines

Stage hands are required to wear all black attire and are expected to coordinate with the performer(s) before the event regarding what is needed.

## 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. All applied students 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.

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 the final two class days of each semester or the first few days of final exams.
- Jury scheduling is typically organized by each performance area coordinator. Students will be notified of the proper procedure for sign-up or scheduling.
- The length of the jury coincides with the number of credits taken. In general, 5 minutes per credit hour is needed with a maximum of fifteen minutes.
- Students may be excused from a jury if a degree recital has been performed during the same semester (enrollment required).
- 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 – Composition, Instrumental and Voice Proficiencies**

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

### **BME – Instrumental Proficiency**

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

### **BME – Vocal Proficiency**

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

## PIANO PROFICIENCY EXAM/KEYBOARD SKILLS COURSE REQUIREMENTS

1. All Music Majors who are not majoring in Piano or Organ will take Keyboard Skills classes that correspond with the appropriate level of Theory and Aural Theory, e.g. a student enrolled in Theory 1 and Aural Theory 1 will also enroll in Keyboard Skills 1. Since Keyboard Skills courses are designed to complement the Theory and Aural Theory courses, even students with some piano skills are strongly encouraged to take them.
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

**Students should fill this out as a [Google Form](#).**

The Music Department provides collaborative pianists for students for required lessons, studio classes, and performances. Policies below have been established by the Collaborative Pianist Committee (CPC).

Each semester, the student, pianist, and applied teacher will sign the last page of this document as a contract, showing their agreement to the following guidelines. Students, please also acknowledge that you have read and understand each point by checking each box below.

Questions regarding these policies may be directed to Dr. Lauren Schack Clark, Committee Chair. Other committee members are Ms. Emily Jenkins, Dr. Marika Kyriakos, Mr. Brian Henkelmann, and Ms. Laura Watkins.

All policies must follow current pandemic [safety and health protocols](#) set forth by the university and [department](#), and are therefore subject to change.

FOR BOTH SINGERS AND INSTRUMENTALISTS:	
	1. Read all policies under “For Singers” and “For Instrumentalists” below
	2. For Fall 2020, all Voice, Woodwinds, Brass, and Percussion lessons will be remote. Pianists will provide recorded tracks for these students.
	3. For Fall 2020, all String, Piano, and Guitar lessons may be face-to-face or remote. Pianists will either perform live with these students, or provide recorded tracks.
	4. The singer/instrumentalist should give all music to the pianist at least 3 weeks before the recording is due or before the first performance. Please check with your assigned pianist about any score preferences, and then email them a digital PDF of your piece or pieces.  <div style="display: flex; justify-content: space-between; padding: 0 20px;"> <div style="width: 45%;"> <p>Ms. Madison Betz</p> <p>Mr. Dennis Hay</p> <p>Mrs. Emily Jenkins</p> <p>Mr. Hunter Mabery</p> <p>Ms. Mary Medrick</p> <p>Ms. Laura Watkins</p> <p>Mr. Tyler Worsham</p> </div> <div style="width: 45%;"> <p><a href="mailto:madison.betz@smail.astate.edu">madison.betz@smail.astate.edu</a></p> <p><a href="mailto:dennishay1973@gmail.com">dennishay1973@gmail.com</a></p> <p><a href="mailto:ejenkins@astate.edu">ejenkins@astate.edu</a></p> <p><a href="mailto:huntermabery@yahoo.com">huntermabery@yahoo.com</a></p> <p><a href="mailto:mmmusicmm@me.com">mmmusicmm@me.com</a></p> <p><a href="mailto:laurawatkins919@gmail.com">laurawatkins919@gmail.com</a></p> <p><a href="mailto:tyler.worsham@smail.astate.edu">tyler.worsham@smail.astate.edu</a></p> </div> </div>
	5. If a pianist does not receive the music 3 weeks prior to a performance or recording due date and/or has not been informed of the performance 3 weeks in advance, the pianist has the right to refuse to play the performance or make the recording.
	6. Along with the music, the student’s name, phone number, email, date of performance, and which movement(s) will be performed should be submitted.
	7. For performances that are outside of degree requirements, including MTNA, NATS, ITG, or other auditions, the student will pay the pianist directly. Students should consult the pianist about their fee as soon as assignments are made and music is distributed. Payment is due at the time of the performance or receipt of the recording.



FOR SINGERS:	
	1. Read all policies under “For both singers and instrumentalists” above.
	2. Dr. Clark will assign all collaborative pianists working with singers
	3. Pianists will not be expected to attend remote voice lessons. The voice students will utilize the recordings of the piano parts
	Prior to giving music to the pianist, singers should write all metronome markings, cuts, ritards, etc., in the pianist’s score. Singers will also fill out an <a href="#">Information Chart</a> and provide it to the pianist along with the score.
	Pianists will be given at least 3 weeks from the time they receive the music and Informational Chart to the time they complete and send the recording.
	Specifics about recording formats and other requests should be discussed with the pianist prior to the recording.
	7. Pianists will not provide recordings of vocal lines alone.
	8. Singers must provide pianists with a translation of each song/aria, at least 2 weeks prior to the recording due date. The translation will be marked neatly or typed in the copy of the score, above or below each corresponding word.

FOR INSTRUMENTALISTS:	
	1. Read all policies under “For both singers and instrumentalists” above.
	2. The instrumentalist should retain a copy of the piano score for study, and to view while listening to recordings.
	3. Prior to giving music to the pianist, instrumentalists should write all metronome markings, measure numbers, cuts, ritards, etc., in the pianist’s score.
	4. For Face-to-Face meetings (string, piano, or guitar students): <ul style="list-style-type: none"> <li>• Distancing between the pianist and student will be at least 6 feet. Masks will be worn by students, pianists, and faculty members in a rehearsal space.</li> <li>• The assigned pianist will get in touch with the instrumentalist to set up the first rehearsal.</li> <li>• Unexcused absences at rehearsals, lessons, or performances by the singer/instrumentalist may result in that individual forfeiting the right to work with a department collaborative pianist. In such cases, the student will pay the pianist out-of-pocket for any rehearsals, lessons, or performances for the remainder of the semester.</li> <li>• Instrumentalists will have 1 rehearsal with the pianist, and 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 rehearsals, the pianist will receive extra compensation directly from the student at the time of service.</li> <li>• The instrumentalist must tell the pianist at least 3 weeks in advance about any upcoming classes or recitals on which they plan to perform.</li> <li>• The instrumentalist and the pianist will both come to all rehearsals with notes learned accurately.</li> </ul>

	<p>For Remote meetings (woodwinds, brass)</p> <ul style="list-style-type: none"> <li>• Specifics about recording formats and other requests should be discussed with the pianist prior to the recording.</li> <li>• Pianists will provide recordings of piano parts only</li> </ul>
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FOR COLLABORATIVE PIANISTS:	
	1. Read all other policies for students and faculty on this form.
	2. Pianists have the right to refuse to attend any live lesson or performance out of health concerns. If this situation arises, the pianist will inform the student and instructor as much in advance as possible, preferably one week.
	3. Pianists will keep track of their hours, to be sure they do not exceed the weekly limit. They will provide a Record Sheet to Dr. Lauren Schack Clark on the 1 <sup>st</sup> of each month. Applied teachers will also keep records of lessons and performances.
	4. Pianists are not expected to teach students with whom they are working. All decisions about musicality, interpretation, and technique are up to the applied teacher, so the pianist should not offer suggestions on these matters, and should always refer students to their teacher. The pianist may include suggestions about ensemble and rhythm, but again, the Applied teacher always has the final say.

FOR APPLIED VOICE FACULTY:	
	1. Read all other policies for students and pianists on this form.
	2. Assignments of pianists playing for voice lessons will be done by the CPC Chair, Dr. Lauren Schack Clark. Voice Faculty will not assign pianists to singers without consulting Dr. Clark.
	3. Applied teachers will keep records of lessons and performances in which Collaborative Pianists have played or provided recordings.
	4. A series of meetings prior to, or early in the semester may be necessary to work out scheduling details. Tentative degree recital dates should be provided at that time.
	<p>5. Collaborative pianists will make initial recordings for students within 3 weeks of receiving the music and completed Information Sheet.</p> <p>They will also create a 'second draft,' or performance recording, to include both audio and video, so that voice students can learn to pick up on visual cues with the collaborative pianist (breath, agogic time, etc.). Although this format may somewhat reverse the common roles of soloist and collaborative pianist, they are helpful nonetheless. The target window is early October.</p>
	6. After completing 1 audio and 1 video recording, pianists will only re-record tracks a third time in either medium under unusual circumstances, and they have the right to refuse to do this. If something absolutely must be re-recorded, since pianists cannot be paid extra by the university, payment will be expected directly from the student at the time of service. A rate of \$55/hour is recommended. The voice teacher must inform the pianist at least one week in advance of the time the third recording would be due.

FOR APPLIED INSTRUMENTAL FACULTY:	
	1. Read all other policies for students and pianists on this form.
	2. For Face-to-Face meetings, unexcused absences at rehearsals, lessons, or performances by the singer/instrumentalist may result in that individual forfeiting the right to work with a department collaborative pianist. In such cases, the student will pay the pianist out-of-pocket for any rehearsals, lessons, or performances for the remainder of the semester.  Applied faculty are asked to help inform students of this and enforce it.
	3. For Face-to-Face meetings, Applied teachers should rehearse with their student and the assigned pianist at least once before every performance.
	4. Applied teachers should strive to set an exact date for Tuesday Recitals and other performances, or for deadlines for recordings, before giving music to the pianist.
	5. Recitals: For recitals, wind, brass, and voice students will perform with recorded piano tracks, and others may perform face to face with the pianist. Wind, brass, and voice students will not perform with a live audience, and others may perform with a limited number of audience members and with livestreaming. Details about livestreaming all recitals will be worked out between the Applied teacher and other necessary faculty.

**SIGNATURES:** I have read ALL of the above guidelines, and I agree to them.

<b>Student:</b>	<b>Date:</b>
<b>Pianist:</b>	<b>Date:</b>
<b>Applied Teacher:</b>	<b>Date:</b>

## COLLABORATIVE PIANIST RATES

As stated previously in the Collaborative Pianist Guidelines, compensation for pianists are covered by the Department of Music for university events. Some university funds may be available for student travel for participation reputable competitions and auditions. Check with your advisor for details. Violation of the Collaborative Pianist Guidelines will shift the responsibility of payment directly to the student. Working with a collaborative pianist is a requirement. In general, the rate is \$55 per hour. The following table provides an understanding of collaborative pianist rates.

TYPE OF SERVICE	\$ Per Service
<b>LESSONS or REHEARSALS</b> (typically, a pianist will attend ½ the applied lesson)	
<b>Vocalists:</b> Pianist will attend lessons every other week	\$27.50
<b>Instrumentalists:</b> 30-minutes as scheduled with pianist	\$27.50
<b>STUDIO CLASS or MASTER CLASS</b>	
<b>Vocalists:</b> No additional rehearsal outside the lessons	\$10.00
<b>Instrumentalists:</b> One rehearsal, and one lesson with applied teacher	\$55.00
<b>JURY</b>	
<b>Vocalists:</b> No additional rehearsals outside of the lessons	\$30.00
<b>Instrumentalists:</b> One rehearsal, and one lesson with applied teacher	\$55.00
<b>RECITALS</b>	
<b>TUESDAY MORNING RECITAL</b>	
<b>Vocalists:</b> No additional rehearsals outside of the lessons	\$15.00
<b>Instrumentalists:</b> One rehearsal, and one lesson with applied teacher	\$55.00
<b>EXIT RECITAL</b>	\$50.00
<b>JUNIOR RECITAL (or optional ½ recital) with Dress Rehearsal</b>	\$150.00
<b>SENIOR RECITAL with Dress Rehearsal</b>	\$200.00
<b>GRADUATE RECITAL with Dress Rehearsal</b>	\$250.00
<b>ENSEMBLES (Opera, Choirs, Instrumental Ensembles)</b>	\$55.00/hour
<b>NATS, MTNA</b> (or other outside auditions – typically paid by the student)	\$50.00 plus

## **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](mailto: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 2018-2019 Undergraduate Bulletin, page 46:

<http://www.astate.edu/dotAsset/6fa88e5e-a970-484f-a725-a09313865be9.pdf>

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 2017-2018 Graduate Bulletin, page 38:

<http://www.astate.edu/a/registrar/files/bulletins/17-18-Graduate-Bulletin-1-Page.pdf>

## **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 the following link:

<http://www.astate.edu/college/liberal-arts/departments/music/scholarships/>

#### **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 the annual trip to Hot Springs ArkMEA conference. 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.

## **XV. Health and Safety**

Health and Safety guidelines for musicians are available on the Music Department Website under *Important Links*.

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.

**Deputy Coordinator, Students**  
Stephanie Lott  
[slott@astate.edu](mailto:slott@astate.edu)  
Phone: 870-972-2034  
Student Union, Suite 2008

**Title IX Coordinator**  
Stephanie Lott  
[oa@astate.edu](mailto:oa@astate.edu)  
Phone: 870-972-2015  
Administration Bldg, Room 218A



## **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.