

# *Hayes School of Music Student Handbook*



*Spring 2023*

*Appalachian State University  
Boone, NC*

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# ***CHAPTER ONE: INTRODUCTION***

## ***Welcome to the Hayes School of Music!***

On behalf of the faculty, staff, and administration welcome to the Mariam Cannon Hayes School of Music at Appalachian State University. We are delighted that you have chosen to continue your studies in music here. Our faculty and staff have utilized their musicianship, knowledge, and skills to develop degree programs that have a rich tradition of preparing Hayes School of Music graduates for their life in music. It is our hope that you will transform your passion for music into a profession for your life.

While the faculty will offer their expertise and advice as you move through your degree program, it is critical that you take an active role in understanding and completing the requirements for your degree program. The Programs of Study and Student Handbook documents are supplements to the [Appalachian 2022-2023 Undergraduate Bulletin](#). The Programs of Study and Student Handbook documents provide important details about opportunities in the Hayes School of Music and attempt to answer any questions you might have concerning our requirements, policies, and practices. It will be a valuable reference as you move through your program of study. It will be your reference as you plan your registration for future semesters. Music degrees have a significant number of requirements; therefore, it is critical to attend to these details and policies.

If you have personal or professional concerns that these documents do not address, ask someone in the Hayes School of Music for assistance: your advisor, another faculty or staff member, one of the Interim Associate Deans or me. We are here to assist you in reaching your goals, and will be eager to speak with you.

Congratulations on becoming a new member of this exciting musical community. You join a tradition of musicians who have become leaders nationally and internationally in various fields and career trajectories. Your studies here will remain at the core of the musical, technical, and practical skills that you will use throughout your life. We take the responsibility of your professional preparation seriously and look forward to collaborating with you as you develop your personal path and plan for your career in music.

I offer you my most sincere wishes for great success during your time at Appalachian and beyond!

Sincerely,



James Douthit, DMA  
Dean, Hayes School of Music

## *The Mariam Cannon Hayes School of Music*

The Mariam Cannon Hayes School of Music, recognized throughout the southeastern United States, is a fully accredited member of the National Association of Schools of Music. The Hayes School of Music offers undergraduate programs in music education, performance, theory/composition, sacred music, music therapy, and music industry studies as well as Master of Music degrees in performance, music education, and music therapy. Through summer workshops and specialized course offerings (e.g., Orff- Schulwerk Levels Courses, Bonny Method of Guided Imagery and Music), the School of Music is engaged in year-round activities. In addition, the School of Music sponsors the annual Cannon Music Camp, a comprehensive music camp for middle school and high school musicians. The music faculty is composed of approximately 60 professional performers, composers, teachers, and scholars who possess an impressive array of professional interests and abilities coupled with thorough preparation and proven experience. Among them are winners of Outstanding Teacher Awards, recognized composers, published researchers, and virtuoso performers. Their interest in students is genuine as reflected by the close rapport between students and faculty. Graduates of the Hayes School of Music enjoy successful music careers in their chosen field of study.

The present School of Music had its beginning in the late 1920s. The original Watauga Academy, accredited as Appalachian Training School by the state in 1903, was named Appalachian State Normal School in 1925 and later (1929) Appalachian State Teachers College. The first music teacher was Mrs. Lilley Shull Dougherty who was related to the first president of the college, B. B. Dougherty. At that time, music was extracurricular. The first person to teach music methods, appreciation, and private lessons was Edith Knight. She was replaced by Mrs. Virginia Wary Linney in 1929. During this period, I. G. Greer, a member of the history faculty, organized the first string band, which was reported to be very much in demand for programs. Greer was also well known for his folk singing and dulcimer playing. Mrs. Greer taught private piano lessons.

In the early 1930s Mrs. Linney was appointed the first department head. Courses in harmony, music history, and applied music were added to the curriculum. In 1939 Gordon Nash and J. Elwood Roberts were asked to begin instrument classes for a more complete music-training program. Roy R. Blanton and John B. Thompson were the first graduates of the degree program in 1941. The department was first housed in the original Watauga Academy building, but this structure burned in 1946 along with all music and equipment. Gordon Nash was appointed head of the department in 1951. The number of faculty had increased to nine by this time. In 1952 a new fine arts building was completed which housed both the music and art departments. In 1955, under the leadership of Nash, the department was approved for membership in the National Association of Schools of Music. From 1958 to 1972 William G. Spencer was department chairman. During this period, Appalachian experienced considerable growth in the number of students and faculty. In 1966 the music building was named for I. G. Greer and a two-story wing was added in 1968. In 1967 Appalachian became a regional university and was named Appalachian State University. Nicholas Erneston was appointed dean of the newly organized College of Fine and Applied Arts, which included the Music Department.

In 1972 Wayne Sheley was appointed chairman of the music department, Frank Carroll in 1974, H. Max Smith in 1978, and B.G. McCloud in 1981. A proposal was approved in 1976 to begin planning the current music building. Construction began in August 1980 and was completed in the spring of 1983.

In 1988 the Board of Governors approved the creation of the School of Music at Appalachian. B. G. McCloud was named acting dean, and in 1989, Dr. Arthur Unsworth was

named the first dean of the School of Music. Dr. William Harbinson was selected as the second dean of the School of Music in 2000. In May of 2001, the School of Music was named for Mariam Cannon Hayes, a longtime patron of the arts and ardent supporter of the music program at Appalachian. Dr. William Pelto joined the School, as Dean in July 2009. Dr. James Douthit was named Dean in July 2017.

### ***Hayes School of Music Mission Statement***

The Hayes School of Music cultivates knowledge, skills, and human qualities related to teaching, creation, performance, business, appreciation, and therapeutic use of music. It serves as a vibrant musical center for the campus and the region.

### ***Hayes School of Music Values Statement***

The Hayes School of Music fosters a caring, respectful, and inclusive community that focuses on individual student growth and development in the pursuit of musical artistry, academic excellence, and professional success.

### ***Appalachian State's Diversity Statement***

We at Appalachian State University are committed to diversity, equity, and inclusive excellence both locally and globally. Inclusive Excellence is the intrinsic value that a diverse population adds to the learning, teaching, and decision-making processes of an institution.

We understand that the successful implementation of diversity, equity, and inclusive excellence is the responsibility of the entire university community, including alumni and official university governing bodies. A diverse campus community supports an influx of broad and distinct ideas that increase learning opportunities and strengthen the impact of our community as we work collectively to achieve a just experience for all.

We actively encourage, support, and promote a global mindset and an equitable environment where all will know that they belong and are safe to express their culture, identity, values, ideas, opinions, and creativity. We are committed to creating a culture of equitable opportunities for all, one that has an expectation of fairness, justice, and equity-minded practice at all levels of the university of community.



## *Student Handbook Revisions*

The process for recommending additions and/or corrections to the Hayes School of Music Student Handbook can be accomplished as follows:

For **grammatical corrections and/or typographical errors**, please contact Dr. Christine Leist, Interim Associate Dean for Student and Faculty Success.

Additions and/or corrections from <sup>1</sup>**students** should be communicated to a member of the Dean's Student Advisory Council to be discussed with the Dean at a meeting of the council. Any proposed revisions will be shared with the faculty and considered for inclusion in the Student Handbook at a faculty meeting.

Additions and/or corrections from <sup>2</sup>**staff members** about policies relevant to operations should be communicated at staff meetings. Any recommended changes will then be shared with the Dean's Advisory Council. Any proposed revisions will be shared with the faculty and considered for inclusion in the Student Handbook at a faculty meeting.

Additions and/or corrections from <sup>3</sup>**faculty members** specifically related to **curriculum** should be communicated to Dr. Reeves Shulstad, Curriculum and Assessment Committee (CAC) Chair by the faculty member's program director or coordinator for discussion by the CAC, including consideration of administrative issues by the Interim Associate Deans. Any proposed revisions will be shared with the faculty and considered for inclusion in the Student Handbook at a faculty meeting.

Other additions and/or corrections from <sup>4</sup>**faculty members** should be communicated to the Interim Associate Deans by the faculty member's program director or coordinator for discussion, including consideration of administrative issues. Any proposed revisions will be shared with the faculty and considered for inclusion in the Student Handbook at a faculty meeting.

Policies approved by the faculty by their final meeting of the academic year will be included in the next edition of the Student Handbook.

<sup>1</sup>Students → Dean's Student Advisory Council → Faculty

<sup>2</sup>Staff → Staff Meeting → Dean's Advisory Council → Faculty

<sup>3</sup>Faculty → Chair, CAC → Curriculum and Assessment Committee → Faculty

<sup>4</sup>Faculty → Director/Coordinator → Interim Associate Deans → Faculty

***CHAPTER TWO:***  
***Degree Information and***  
***Certificates***

# *Bachelor of Music in Music Education*

## **Goals of the Bachelor of Music in Music Education:**

1. To prepare music educators for careers in instrumental music, choral music and general music at all grade levels.
2. To prepare students to pursue graduate study, and to follow paths of professional growth and lifelong learning.
3. To prepare students to become leaders in the profession as well as leaders in community arts efforts.

## **Admission to the Music Education Program**

In order to be admitted to the Music Education degree program, a student must earn a grade of C or better in MUS 2034 and complete all semesters with a satisfactory grade of (S) in MUS 1500.

Music Education majors **may not** take MUS 3021, 3022, 3023, 3029, 3032, 3033, 3034, 3037, 3038, and 3903 prior to admission to the Teacher Education program.

## **Admission to the College of Education**

**Important note: It is highly recommended that students complete the Praxis Core during their freshman year. Remember that you will need to be admitted to the College of Education before taking many of the major courses. Therefore, delay in taking these tests early (freshman year) may result in late graduation.**

**Appalachian students who are interested in becoming educators are required to apply to the Reich College of Education.**

## **Revised Application Prerequisites**

These requirements are now in effect for the 2022-2023 Academic year.

## **Deadlines for Students Seeking Admission to Teacher Education**

Candidates seeking admission to Teacher Education must submit an application by August 1st for Fall admission or January 1st for Spring admission. Required Praxis scores, criminal background check approvals must be received and prerequisites met prior to submission of Teacher Education application. Students enrolled in Summer II prerequisite courses must submit Teacher Education application within 3 business days of final grades being posted to be considered for Fall admission.

- August 1 - Deadline to submit a teacher education application for any Fall Course
- January 1 - Deadline to submit a teacher education application for any Spring Course

## **Application Pre-requisites**

In order to apply, you must meet all of the pre-requisites:

1. Passing Praxis CORE test or being exempted (based on SAT or ACT scores) (Licensure Testing Requirements)
2. A current Criminal Background Check (within 6 months of your application)
3. **Cumulative GPA of 2.7 or higher** (on a minimum of 12 semester hours of courses completed at Appalachian)

4. 45 semester hours or more
5. A minimum grade of “C” (2.0) must be earned in RC 1000, FDN 2400, & CI 2300
6. \*New Professional Education CORE (EDU 2000 & EDU 2100)
7. No Grades of Incomplete
8. Attend a First Steps to Teaching meeting PRIOR to submitting their application.

### **Test Scores**

The required test for admission to Teacher Education is called the Praxis CORE. Please note that **some students are exempt** from this requirement thanks to their SAT or ACT scores.

### **Praxis CORE Passing Scores:**

Reading: 156 or higher

Writing: 162 or higher

Math: 150 or higher

Combined: 468 or higher

### **SAT & ACT Scores (for exemption)**

*If you took the new SAT after March 2016:*

1170 or higher on the SAT combined Evidence-Based Reading/Writing and Math (Optional essay scores are not counted)

*If you took the old SAT before March 2016:*

1100 or higher on the SAT combined Verbal and Math (Writing scores are not counted)

*If you took the ACT:*

24 or higher Composite score

### **NOTES:**

If you did not earn a SAT or ACT exemption score, you may still be exempt from one or two sections of the test:

### **Praxis CORE Reading and Writing exemption:**

- Old SAT Verbal score of 550 or higher
- New SAT Evidence-Based Reading/Writing score of 600 or higher
- ACT English score of 24 or higher

### **Praxis CORE Math exemption:**

- Old SAT Math score of 550 or higher
- New SAT Math score of 570 or higher
- ACT Math score of 24 or higher

\*The old SAT Writing score is not considered in either the total SAT score nor is it a way to be exempted from the Praxis CORE Writing.

\*\*ACT and SAT scores cannot be combined according to NC state policy.

Questions? Visit the [James Center for Student Success and Advising](#) page for assistance.

## Teacher Education Application Instructions:

Log-in to AppalNet.


Select the “Student” tab

Select the “RCOE Student Services” link

Select “Application for Teacher Education”

If you have not met all of the pre-requisites, your AppalNET account will show what is missing. (if this is the case, you will need to contact your advisor, listed on your account) For a visual aid see the below application.

If you meet all of the prerequisites, simply click submit. This will forward your application to your advisor. You will also receive an email acknowledging the submission of your application.

  
Appalachian  
STATE UNIVERSITY

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Personal InformationStudentFinancial Aid

[SITE MAP](#)   [EXIT](#)

ⓘ Please verify the information below and submit your application. You must complete any missing requirements before you will be able to submit.

⚠ You do not have a current CBC on file (within the last 6 months). If you have recently submitted an application, your results have not yet been processed. [Click here](#) to check on the status of your recent CBC application or to submit a new CBC application.

Teacher Education Application			
<b>Student Information</b>			
<b>Name:</b>			
<b>SSN:</b>		<b>Banner ID:</b>	
<b>ASU Box/Local Address:</b>			
<b>Email Address:</b>			
<b>Major:</b>	Elementary Education		
<b>Advisor Information</b>			
<b>Advisor:</b>	Gregory Galvin	<b>Department:</b>	Curriculum & Instruction
<b>Office/Building:</b>	Reich College of Education	<b>Telephone:</b>	
<a href="#">Back to RCOE Student Services Menu</a>			

RELEASE: 8.6

To check the status of your Teacher Education Application

Complete steps 1-4 above. Your screen will indicate your application status as pending if it has been submitted successfully.

You have already applied to the Teacher Education program this term. Below, you will see the status of your application.

- Upon submission of your application, it will be forwarded to your academic advisor, listed below. If you have questions about this or the next step, please contact your academic advisor listed below.
- After your advisor has approved your application, you will receive an email acknowledging your admittance to Teacher Education.

Teacher Education Application			
<b>Admitted:</b>	Pending	<b>Processed:</b>	No
<b>Advisor Approval:</b>	Pending	<b>Last Date Modified:</b>	19-NOV-14
Advisor Information			
<b>Advisor:</b>	Michael Marlowe	<b>Department:</b>	Language, Reading & Excep
<b>Office/Building:</b>	338A	<b>Telephone:</b>	(828)262-6085

RELEASE: 8.6

### About edTPA

edTPA is a performance-based, subject-specific assessment and support system used by teacher preparation programs throughout the United States to emphasize, measure and support the skills and knowledge that all teachers need from Day 1 in the classroom. For each handbook field, the placement is a Pre-Kindergarten to 12th grade classroom. edTPA is a subject-specific assessment that includes versions for 27 teaching fields. The assessment features a common architecture focused on three tasks: Planning, Instruction, and Assessment.

Aspiring teachers must prepare a portfolio of materials during their student teaching clinical experience. edTPA requires aspiring teachers to demonstrate readiness to teach through lesson plans designed to support their students' strengths and needs; engage real students in ambitious learning; analyze whether their students are learning, and adjust their instruction to become more effective. Teacher candidates submit unedited video recordings of themselves at work in a real classroom as part of a portfolio that is scored by highly trained educators. edTPA builds on decades of teacher performance assessment development and research regarding teaching skills and practices that improve student learning.

**Beginning Fall 2023**, EDU 2000 and EDU 2100 may be taken prior to admission to teacher education.

**Music Education majors may not take MUS 3021, 3022, 3023, 3029, 3032, 3033, 3034, 3037, 3038, and 3903 prior to admission to the Teacher Education program.**

### Requirements for music education majors admitted to the Teacher Education Program:

Maintain a 2.7 in all music courses;

Attain a grade of "C" (2.0) or better in all professional and music education courses (see the music education program of study for a list of Music Education, Secondary Applied and Method Courses). These courses, in addition to the piano proficiency, must be completed prior to student teaching.

All teacher education students are encouraged to seek advisement from the Hayes School of Music. Advisement is required of Music Education students through graduation. For information concerning the assignment of advisors, contact the Interim Associate Dean for Student and Faculty Success.

### **Class Piano Requirement for Music Education Majors**

Music education majors are required to complete three (3) semesters of class piano (i.e., MUS 1041, 2040, and 2041). **MUS 1040 will be offered for those students with minimal or no piano skills prior to entrance into the program.** A piano placement examination is available upon request by contacting the Coordinator of Keyboard Activities. Students are required to enroll in the Class Piano sequence for consecutive semesters until completion of MUS 2041, beginning their freshmen year.

### **Piano Proficiency**

All students who are required to pass the piano proficiency will take the examination as part of MUS 2041 – Advanced Piano Class II. The grade for MUS 2041 is tied to the proficiency examination, thus a student will not pass the class should they fail the examination. Students must be enrolled in MUS 2041 to complete the proficiency unless they have been given “Credit by Examination.” (see University Bulletin)

The piano proficiency examination is comprehensive and will include materials from all four semesters of class piano. **The piano proficiency examination must be passed prior to student teaching and internship. Vocal performance majors must satisfy piano proficiency requirements prior to graduation.** Students who have questions concerning the piano proficiency should contact the Coordinator of Keyboard Activities.

### **Student Teaching Information**

The student teaching semester is both the culmination of the undergraduate experience and the student’s introduction to the music education profession. In order to maximize the growth opportunities of this semester, it is necessary that the student have a single focus; one to which all energy can be dedicated. Anything that detracts from this focus lessens the student’s potential of successful entry into the profession.

The Hayes School of Music requires students complete the following courses and proficiencies prior to student teaching: **all music theory courses, all required instrumental and vocal methods courses, two conducting courses, music teaching practicum, and the piano proficiency.** These courses must be passed with a grade of “C” or better (“C-“ for MUS 1001/1005, 1002/1006, 2073/2007, Theory Elective/2008).

Students and advisors should be aware that a student may not enroll in courses during the student teaching and/or internship experience, participate in studio instruction or ensembles, present a solo recital, or hold employment unless the student, proving special extenuating circumstances, obtains the permission of the Office of Field Experiences and Dr. Christine Leist, the Interim Associate Dean for Student and Faculty Success.



# *Bachelor of Science in Music Industry Studies*

## **Mission Statement**

“To provide a learning environment that develops leaders who are prepared to meet future challenges in the music industry. The Bachelor of Science in Music Industry Studies program expects its graduates to flourish in a diverse, dynamic, and global environment, and offers a learning community which fosters the development of critical thinking and problem-solving skills.”

## **Advising**

All students are highly encouraged to take advantage of the advising services provided by the Hayes School of Music. Although advising is not required after the major is declared, through advising, students can be reminded of course offering schedules, pre/co requisites and proper course sequencing.

Each entering class is provided with a Recommended Course of Study worksheet by their advisor. Students are encouraged to follow this plan in an effort to avoid course conflicts or issues with prerequisites.

Graduation Audit: All students are required to do a graduation audit before they are enrolled in the required music industry internship. It is recommended that this audit be completed at the end of the junior year, or early in the senior year, and is shared with the appropriate advisor.

## **Courses in the Major**

Each course in the major is offered only fall or spring during the academic year. No courses are offered during the summer sessions. Students are advised to check the HSOM handbook for a current schedule of when each course is offered. Prerequisites for these courses are listed on the Music Industry Studies program of study. (also included in the handbook).

## **GPA Requirements**

All students in the MIS program are required to maintain a 2.5 average in the major as well as a 2.0 average in the business minor. Failure to achieve these results will make a student ineligible to do the required internship.

## **Internship in Music Industry Studies (MUS 4900)**

The culminating experience for the major in Music Industry Studies (MIS) is the internship. This is a full-time, structured working and learning project with a music industry firm. Each student is required to complete these twelve (12) credit hour course on an S/U basis. In order to be eligible for this course, students must have completed all coursework. Consequently, no courses may be taken during the internship, and no outside employment may be garnered. The internship is one semester (12 s.h.) in length and will take place at the location of the selected business firm. Students will assume residence within reasonable driving distance of the firm in the same manner as a regular employee. Music industry majors must successfully complete the internship (MUS 4900) in order to be eligible for the BS-MIS degree. Internships are offered only upon the recommendation of Ms. Kim Wangler, the Program Director of Music Industry Studies.

## **Prerequisites for the Internship:**

2.00 GPA overall.

Completion of all major core courses with a minimum GPA of 2.50.

Senior status



Registration is on an individual basis and is completed manually, requiring the signature of the director of the program and the dean's office. Signed internship contracts as well as other information provided on the Internship checklist must be provided in order to register. The criteria for selecting an internship location are (1) availability of suitable firms, (2) student choice of general location, and (3) the time of year and prevailing business climate. Some interning firms will pay a reasonable stipend but this is not guaranteed. The intern is responsible for their educational and personal expenses.

## ***Bachelor of Music in Music Performance***

### **Mission Statement**

“The Bachelor of Music degree in Music Performance at the Hayes School of Music provides a pathway to an educational experience that supports excellence in music artistry in performance. Rich with performing opportunities both on campus and in the southeast region, our undergraduate program imparts sound knowledge of pedagogy and applied literature as well as entrepreneurial skills and healthful living. Applied and ensemble training refine student musicianship, while the overall program builds professional confidence towards a life as a dedicated artist, performer, scholar, and teacher.”

### **Advising**

Students studying in the performance degree should take advantage of the faculty and staff advisors. In the first year, your advisor will be one of our general advising staff members who will help you establish a foundational path for your studies. They will provide you with a course of study for your first semester. Starting your second year, your applied teacher will be your advisor. While advising is not required, it is strongly recommended. Your advisor can help you navigate the details of course requirements, prerequisites and registration from one semester to the next.

The performance degree courses of study are listed in the [University Bulletin](#) and the HSOM Programs of Study Document. They can be very helpful in guiding you through your studies.

### **Courses in the Major**

Courses for the performance degree are only offered during the fall and spring semesters. The [University Bulletin](#) and this Student Handbook offer a current schedule of class and when they are offered.

### **Recitals, Ensemble Performance, Solo Competitions**

All performance majors are required to perform two degree solo recitals. In the junior year, the student will perform a half-hour degree recital (half recital) and an hour recital in the senior year (full recital). These recitals represent the capstone of the Performance degree. Both junior and senior recitals are assessed and coached by HSOM faculty. For additional details on degree recitals, please refer to this HSOM Student Handbook.

Performance in ensembles is a fundamental part of the performance degree. Participation in ensembles is a requirement for the duration of the course of study. Auditions are held and students are assigned to ensembles accordingly.

Solo competitions are offered for students who desire to perform with the orchestra or wind ensemble. Auditions for the concerto competitions are held in the fall and spring semesters. Winners are invited to sing or play for one of the scheduled ensemble concerts.

# *Bachelor of Music in Music Therapy*

## **Goals of the Bachelor of Music in Music Therapy Program**

1. To prepare students for careers in music therapy through the development of skills and acquisition of knowledge necessary for the professional practice of music therapy
2. To prepare students to become graduates who pursue professional growth and continuing education and who succeed in graduate study.
3. To prepare students to become leaders in the profession and their communities.

## **Admission to the Music Therapy Program**

An applicant is admitted to the Music Therapy degree program by successfully completing the following:

1. Audition with the appropriate applied area faculty for admission to the Hayes School of Music
2. Interview with music therapy faculty for admission to the Music Therapy Program
3. MUS 2050 Introduction to Music Therapy with a grade of "B-" (2.7) or better.
4. MUS 2051 Music Therapy Clinical Skills with a grade of "C" (2.0) or better.
5. 30 s.h., including ENG 1000 and UCO 1200 with a cumulative GPA of 2.5 or better

Only students fully admitted to the Music Therapy degree program are eligible to register for MUS 3900 Music Therapy Practicum.

## **AMTA Professional Competencies**

“The American Music Therapy Association has established competency-based standards for ensuring the quality of education and clinical training in the field of music therapy. As the clinical and research activities of music therapy provide new information, the competency requirements need to be reevaluated regularly to ensure consistency with current trends and needs of the profession and to reflect the growth of the knowledge base of the profession. The Association updates these competencies based on what knowledge, skills, and abilities are needed to perform the various levels and types of responsibilities to practice at a professional level” (American Music Therapy Association, 2022).

## **AMTA Code of Ethics**

The AMTA Code of Ethics is an aspirational guide to ethical practice for the music therapy profession. Music Therapy students and faculty members are expected to uphold and adhere to the AMTA Code of Ethics.

## **Required Advising**

All music therapy students are required to meet with a designated advisor each semester prior to registering for classes. Students will plan for the freshman year with the Hayes School of Music advisor. Students eligible to declare a major in music therapy will meet an assigned member of the Music Therapy faculty. This meeting will ensure timely completion of prerequisite courses, proper sequencing of courses, and scheduling that will permit an appropriate clinical placement for MUS 3900 Music Therapy Practicum. Advising by the music therapy faculty is required in order for the student to receive a clinical placement.

### **Class Piano Requirement for Music Therapy Majors**

Students are required to enroll in the Class Piano sequence for consecutive semesters until successful completion of the Piano Proficiency Exam, beginning their first semester on campus. Students whose principal instrument is piano are not required to take Class Piano.

A piano placement examination is available to those who have previously studied piano. To schedule a placement examination, consult Dr. Catherine Garner, Coordinator of Keyboard Activities.

All students who are required to pass the piano proficiency examination will take it as the final examination for MUS 2041 Advanced Piano Class II unless the proficiency examination is successfully completed prior to enrollment in MUS 2041. A student who fails the proficiency examination will not pass MUS 2041. Students must be enrolled in MUS 2041 to complete the proficiency examination unless they have been given “Credit by Examination” (University Bulletin, pg. 53).

The piano proficiency examination is comprehensive and will include materials from all four semesters of class piano. The piano proficiency examination must be passed prior to enrolling in MUS 4060 Clinical Piano Improvisation. Students who have questions concerning the piano proficiency should contact Dr. Catherine Garner, the Coordinator of Keyboard Activities.

### **Clinical Training in Music Therapy: Practicum and Clinical Research Project**

The purpose of clinical training is for students to gain real world experience with music therapy under the supervision of board-certified music therapists. Clinical training in music therapy begins in the first year with observations and progresses with practicum assignments for the remainder of the degree. Students will be required to follow the dress code as specified in the practicum handbook. Music therapy students will be responsible for their own transportation to practicum sites. Some clinical partners require students to submit a clear background check and documentation of required immunizations and vaccinations before providing music therapy practicum services. Some of these requirements will involve a fee to the background check company and/or the medical provider. **We cannot guarantee a path through our program that avoids the requirement that students show proof of COVID-19 vaccination.**

Clinical Supervision in practicum is provided at every session by a board-certified music therapist. Board-certified graduate students who provide clinical supervision will be supervised and guided by a music therapy faculty member. Students enrolled in MUS 4800 Clinical Research Project will participate in small group, consultative supervision with a music therapy faculty member.

### **Clinical Training in Music Therapy: Music Therapy Internship**

The Music Therapy Internship is both the culmination of the undergraduate or equivalency experience and the student's introduction to full time music therapy practice in the professional world. In order to take maximum advantage of the growth opportunities inherent in Internship, the student must be fully focused on Internship assignments and responsibilities.

The Hayes School of Music requires that students complete all other curricular requirements for graduation prior to beginning internship. This includes satisfactory resolution of any grades of "I" or "U," including those for MUS 1500 Performance Seminar. Students may not enroll in courses or fulfill concert attendance requirements during the internship experience. Students are discouraged from holding employment during internship and may do so only with written permission from both Dr. Leist, Program Director of the Undergraduate Music Therapy Program, and the Internship Director of the student's internship site.

### **Accelerated Admission to the Master of Music Therapy Program**

Undergraduate students who excel musically, academically, and clinically may be eligible for accelerated admission into the Master of Music Therapy Program. Interested students should consult with the program director of graduate programs in music therapy.

## ***Jazz Certification Program***

The Hayes School of Music has established a Jazz Certification Program that is available to all students of the University upon the recommendation of the Director of Jazz Studies. The purposes of the program are to identify students with a special interest in jazz, promote high standards of jazz performance, provide a structured sequence in the field of jazz, provide a vehicle for the proper advising with this interest, and to expand the circle of students who have meaningful experiences with jazz during their college careers. The student must complete an application form (available from the Director of Jazz Studies). The completed form must be returned to Dr. Soo Goh, Interim Associate Dean for Academic Affairs. Upon completion of the program, the student will receive a Jazz Certificate indicating competence in this area of study. Jazz Certificates will be awarded during the annual Honors Seminar.

Requirements (14 s.h.):

MUS 1104 Jazz Ensemble - 4 semesters

MUS 2014 Jazz in American Society - 3 s.h.

MUS 2045 Jazz Improvisation I - 2 s.h.

MUS 2046 Jazz Piano - 1 s.h.

MUS 3003 Jazz/Pop Theory - 2 s.h. MUS 3045 Jazz Improvisation II - 2 s.h.

Completion of Level 4 in the Applied Area

## *Performance Certificate (PC)*

The performance certificate provides an opportunity to motivated undergraduate non-performance music majors (music education, music industry studies, and music therapy), who already demonstrate a keen interest and aptitude in performance studies to earn recognition for achievement in performance. It is offered as encouragement to non-performance majors wishing to pursue a more intensive study beyond the basic requirements of their degree program. It allows students to acquire professorial guidance and distinction in music performance while attending the Hayes School of Music.

### **Rationale:**

In addition to the objectives above, the PC allows a recruiting advantage for strong performers in these non-performance degree areas, who are seeking to distinguish our program from others as they select their school. This communicates that we value performance skills as a part of every degree. This potentially sets the bar higher for our non-performance majors and in turn, raises the bar higher for performance majors.

Students enrolled in the Hayes School of Music as a full-time undergraduate major in one of the following degree programs are eligible for the performance certificate.

- Music Education
- Music Industry Studies
- Music Therapy

### **Requirements:**

- Presentation of a **half recital**.
- The student must achieve **Level 4 Proficiency or above in their applied lesson** to present a PC recital.
- During the semester of the PC recital, the student must be registered for applied music studies at least at the 2-credit level.
- The preparation of the PC recital shall follow the standard HSOM Degree Recital preparation process and timelines. e.g., a PC recital committee will hear a recital jury two weeks prior to the recital.
- **The PC recital committee shall attend the PC recital.** The committee will then vote to grant or decline the certificate.
- Music Therapy and Music Industry Studies majors who are approved for the PC program will work with their applied faculty to craft a reasonable timeline towards a successful recital.
- Music Education majors who are approved for the PC program must complete the required degree recital before or concurrently with their PC recital.
- Their sixth semester degree recital may be combined with the PC recital for a full recital.
- If the student chooses not to combine their degree and PC recitals, the student will perform their PC recital on their 7th semester of study.

### **Participation Declaration / Participation Withdrawal / Nomination**

- Entering freshmen may **declare** their intent to pursue the PC program at the **second semester (spring) applied jury**.
  - Students will **audition** to be accepted to the PC program at their fourth semester jury.

- Continuing/transfer/returning students may declare their intent to pursue the PC program at the **fall semester applied jury**. Students will work with their applied faculty and the Music Performance Coordinator to craft a **feasible application audition and recital timeline** toward successful completion of the student's PC recital.
- Applied faculty may also nominate their students for the PC program.
- If the student agrees to participate in the PC program, the applied faculty and the Music Performance Coordinator will work with the student to craft a **feasible application audition and recital timeline** toward successful completion of the student's PC recital.
- The student may discontinue their participation in the Performers Certification process at any point of the process by notifying their applied teacher. If the student fails to audition for the Performance Certificate program, the student's application will not move forward and will be removed for consideration.
- The applied faculty will update the student's PC application form to reflect the student's withdrawal from the program.

**Note: Diction I and II courses are required for voice students to present a recital.** Therefore, voice students must consult with their applied faculty and advisor to incorporate these two diction courses in their plan of study.

### **Process**

1. The student will declare their intent to pursue the PC by completing a fillable "[Performance Certificate Application](#)" PDF form. The student must forward the application form to their applied faculty to be completed.
2. The student's applied faculty shall review and complete the application form. The faculty will then send the form to the Music Office to be filed.
3. The student must audition to be approved for the PC program during their semester jury. The audition timeline is specific to the student's application semester (see the previous section). The applied jury faculty will inform the student of the audition result. If the student fails to audition for the Performance Certificate program during their set audition timeline, the student's application will not move forward in the Performer Certificate process and will be removed for consideration.
4. The applied faculty shall update the student's "Performance Certificate Application" form with the audition result. This form was filed during the initial application process.
5. Music Therapy and Music Industry Studies majors who are approved for the PC program will work with their applied faculty to **craft a feasible timeline towards a successful recital**.
6. Music Education majors **must** complete the required degree recital before or concurrently with their PC recital.

- a. Students may perform their PC recital on their 6th semester (if combined as a full recital), or their 7th semester if performed as a separate half-recital.
7. The preparation of the PC recital shall follow the standard HSOM Degree Recital preparation process and timelines. e.g., a PC recital committee will hear a recital jury two weeks prior to the recital.
8. **The PC recital committee shall attend the student’s PC recital.** The committee will then vote to grant or decline the Certificate.
9. Upon the successful completion of the student’s Performance Certificate Recital, the studio faculty will update the student’s “Performance Certificate Application” form. This form will then be sent to Ms. Janet Adams in the music office for record keeping.

### Performance Certificate Action Table

Note: Not all students will be able to follow this timetable. Such students include continuing, transfer, and returning students. These students will work with their applied faculty and the Music Performance Coordinator to craft a feasible timeline for a successful completion of the PC program.

Stage	Semester	Level	Student Actions	Faculty Actions
A	1			
	2		Declare intent to pursue the PC program at semester jury. Students will complete a fillable “Performance Certificate Application” PDF form. Students will forward the form to their applied faculty.	Studio faculty may nominate students to pursue the PC program. Faculty receive the student’s “Performance Certificate Application” form. They will complete and submit the form to the Music Office Studio faculty begin planning for Stage B with the student
	3			
B	4	Min @ Level 4	Students will audition to be accepted to the PC program at semester jury. Music Therapy and Music Industry Studies majors who are approved for the PC program will work with their applied faculty to plan a feasible recital timeline.	Jury faculty will recommend or decline the student’s PC application Studio faculty update student’s PC Application form Studio faculty begin recital planning with approved PC student for Stage C

C	5		Students will form their PC Recital faculty committee of 3 members.	Student's applied faculty will serve on the student's PC recital committee Applied faculty will serve on other PC recital committees Upon the successful completion of the student's PC recital, the student's applied faculty will update the student's "Performance Certificate Application" PDF form
	6		Music Education students perform a half degree recital. Music Education students may combine the degree recital with a PC recital to perform a full recital	
	7		Music Education students will perform their PC half-recital if the student did not combine their degree recital and PC recital at the previous semester	
	8			



***CHAPTER THREE:***  
***Applied Music and***  
***Performances***

## *Applied Music*

A student who wishes to register for applied music should consult with their applied instructor or designated advisor. The applied music faculty member will assist the student in identifying the proper course and section number. The student should then use that information to register for the applied music instruction (utilizing the Web Registration System [WRS]). Students are encouraged to pre-register for applied lessons and must register for applied lessons no later than the first week of classes. **Failure to register for applied instruction can result in refusal to provide instruction resulting in a delay to graduation.**

### *Studio Instruction Policy*

Music majors on their primary instrument or voice have first priority in the assignment of studio instruction. Music majors involved in degree programs that do not require studio instruction every semester and music minors may be asked to wait until their second or third semester to begin studio instruction.

Studio instruction on second instruments or voice (minors) is provided on a space available basis only. Studio instruction will not be provided for students who are not music majors or music minors except in instances where the student is performing in one of the School of Music ensembles or (for keyboard students) involved in accompanying.

No studio instruction through the university will be provided for persons not enrolled in a degree program. The Dean's Office must approve any exception to this policy.

### *Applied Music Syllabus*

In accordance with university policy, each student will receive a written copy of the course syllabus for each applied music course. In addition to information and all policies required by the University, the syllabus will include the applied faculty member's lesson attendance policy, "make-up" lesson policy, area recital attendance policy, studio class performance requirements, and requirements regarding memorization of literature performed. All students will receive from the applied faculty member a copy of their proficiency levels requirements upon beginning applied instruction. The proficiency levels requirements statement must include the level requirement for each degree program and differentiation between requirements within the levels for specific programs (i.e., Music Industry Studies, Music Education, Music Education); required metronomic speeds specified for all scales, arpeggios, etc., at each proficiency level by the instructor, if appropriate to the applied area; requirements for the individual junior and senior public recitals (e.g., memorization, duration, etc.); and the following statements:

1. All students registered for two to four semester hours of applied music are required to take a jury examination at the end of the semester.
2. Satisfaction of proficiency level requirements in all applied areas will be determined at a jury examination. (see related Proficiency Level Requirements)
3. A recital hearing is required and is to be conducted no less than two weeks prior to an individual public recital. If the jury is not approved, the recital must be postponed and rescheduled. Recital programs must

not be printed prior to the jury hearing. If the jury is not approved, the recital must be postponed and rescheduled.

### ***Practice Policy***

The School of Music policy on applied music practice states that a student registered for 2 semester hours of applied music is required to practice 2 hours a day, 5 days a week in order to satisfy the requirements of the course. A student registered for 4 hours of applied music is required to practice 4 hours a day, 5 days a week. A student registered for 1 hour of applied music is required to practice 1 hour a day, 5 days a week.

### ***Proficiency Level Requirements***

Music education, theory/composition, and music therapy majors must satisfactorily complete Level 2 by the jury at the end of the fourth semester of college-level applied instruction. Failure to satisfy this requirement at that time will result in a letter grade of "F" for the semester. Music education and theory/composition majors will not be permitted to register for a 4000-level applied music course until Level 2 has been satisfied; i.e., 2000 level applied music course must be repeated until Level 2 is completed.

Music education, theory/composition, and music therapy majors must satisfactorily complete Level 3/4 by the jury at the end of the sixth semester of college-level applied instruction. Failure to satisfy this requirement at that time will result in a letter grade of "F" for the semester.

Music education and theory/composition must satisfactorily complete Level 3/4 at or before the senior recital jury hearing or the student will not be permitted to present the senior recital. Level 4 must be satisfactorily completed by the end of the semester during which the senior recital is presented. Failure to satisfy this requirement will result in a letter grade of "F" for the semester. The student must repeat the 4000 level applied music course until Level 4 is completed.

All music therapy majors fulfill their applied study requirement in consecutive semesters, taking lessons for 2 hours credit until they have completed Level 3.

Sacred music majors must satisfactorily complete Level 4 by the jury at the end of the fourth semester of college-level applied instruction. Failure to satisfy this requirement at that time will result in a letter grade of "F" for the semester. Sacred music majors will not be permitted to register for a 4000 level applied music course until Level 4 has been satisfied (i.e., the student must repeat the 2000 level applied music course until Level 4 is complete.)

Sacred music majors must satisfactorily complete Level 5 at or before the senior recital jury hearing or the student will not be permitted to present the senior recital. Level 6 must be satisfactorily completed by the end of the semester during which the senior recital is presented. Failure to satisfy this requirement will result in a letter grade of "F" for the semester. The student must repeat the second semester 4000 level applied music course until Level 6 is completed.

Instrumental and vocal performance majors are expected to complete a proficiency level at the end of each semester of college-level applied instruction. Performance majors must satisfactorily complete Level 4 by the jury at the end of the fourth semester of college-level applied instruction. Failure to satisfy this requirement at that time will result in a letter grade of "F" for the semester. Performance majors will not be permitted to

register for a 4000 level applied music course until Level 4 has been satisfied; i.e., the student must repeat the 2000 level applied music course until Level 4 is completed

Instrumental and vocal performance majors must satisfactorily complete Level 5 at or before the junior recital jury hearing or the student will not be permitted to present the junior recital. Level 6 must be satisfactorily completed by the end of the sixth semester of college-level applied instruction. Failure to satisfy this requirement will result in a letter grade of "F" for the semester.

Instrumental and vocal performance majors must satisfactorily complete Level 7 at or before the senior recital jury hearing or the student will not be permitted to present the senior recital. Level 8 must be satisfactorily completed by the end of the semester during which the senior recital is presented. Failure to satisfy this requirement will result in a letter grade of "F" for the semester. The student must repeat the 4000-level applied music course until Level 8 is completed.

Music industry majors must take a minimum of six semester hours of applied music at one credit hour per semester in one applied concentration and must complete Level 2. The applied teacher must approve any deviation from this requirement in writing. The keyboard faculty requires Music Industry students fulfill their applied study in consecutive semesters, taking lessons for 2 hours credit each semester.

Faculty in each applied area will evaluate and determine proficiency level attainment by each student during the jury at the end of each semester. The student's level attainment will be indicated on a [Levels Form](#), which will include the signature of each faculty member in attendance at the jury. This form will be filed in the School of Music office. The following chart identifies the semester in which the proficiency levels must be completed in each degree

<b>Degree</b>	<b>Semester</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>
	<b>AMU Level</b>	<b>2000</b>	<b>2000</b>	<b>2000</b>	<b>2000</b>	<b>4000</b>	<b>4000</b>	<b>4000</b>	<b>4000</b>
<b>Music Education</b>					<b>Level 2</b>		<b>Level 4<sup>2</sup></b>		
<b>Music Industry</b>							<b>Level 2</b>		
<b>Music Performance</b>		<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>	<b>Level 5<sup>3</sup></b>	<b>Level 6</b>	<b>Level 7<sup>1</sup></b>	<b>Level 8<sup>2</sup></b>
<b>Music Therapy</b>					<b>Level 3</b>				
<b>MUSP - Sacred</b>					<b>Level 4<sup>3</sup></b>		<b>Level 5<sup>1</sup></b>		<b>Level 6<sup>2</sup></b>
<b>MUSP - Composition</b>				<b>Level 2</b>		<b>Level 3<sup>1</sup></b>	<b>Level 4<sup>2</sup></b>		

Legend:

- Level X1 - must complete level at/before senior recital jury
- Level X2 - must complete level by end of the semester of the senior recital
- Level X3 - must complete level at/before junior recital jury

# *Collaborative Pianists*

Students are responsible for making arrangements with a [collaborative pianist](#) for lessons, performances, seminars, studio classes, concerto-aria or wind ensemble competition, and any other pianist needs. The following information describes prioritization of resources, basic terminology, contact hours by performance type, and the procedures for requesting a collaborative pianist. For more information, go to Degree Recitalists Guide to Collaborative Pianists at [https://music.appstate.edu/sites/default/files/s23\\_collab\\_pianist\\_guide.pdf](https://music.appstate.edu/sites/default/files/s23_collab_pianist_guide.pdf)

## *Prioritization of Resources*

1. Required degree recitals\*
2. Semester-end jury
3. Performance seminar
4. Concerto-Aria Competition
5. Studio recital
6. Studio class
7. Non-required recital, i.e., performance certificate
8. \*A full recital will be supported for the requirement of degree fulfillment only.

## *Basic Terminology*

1. Contact meeting is defined as a meeting with the student performer
2. All students performing a degree recital will get the expected 3 contact meetings
3. 1 contact meeting for the recital jury
4. 1 contact meeting for the dress rehearsal
5. 1 contact meeting for the performance

## *Contact Meetings by Type of Performance*

1. Full Recital: 8 contact meetings total (5 contact meetings + 3)
2. Half Recital: 6 contact meetings total (3 contact meetings + 3)
3. Semester-end jury: 4 contact meetings total (3 contact meetings + performance)
4. Concerto-Aria Competition: 4 (or 6) contact meetings total (3 contact meetings + performance).  
Finalists: 2 additional contact meetings
5. Performance Seminar: 3 contact meetings total (2 contact meetings + performance)
6. Studio Recital: 3 contact meetings total (2 contact meetings + performance)
7. Studio Class: 3 contact meetings total (2 contact meetings + performance)
8. Performance Certificate: Contact Dr. Catherine Garner, Coordinator of Keyboard Activities. The student must have completed the required degree recital first.

## ***Timeline for Degree Recitals***

Students are urged to submit the request as soon as they are aware they will need an accompanist, in order to assure sufficient time for the accompanist to prepare the music and sufficient opportunities for rehearsal and lesson times. If the student were preparing for a recital, arrangements for the accompanist would be made in the semester preceding the semester of the recital.

1. Notify Collaborative Pianist
  - a. Complete the Accompanist Request Form by the scheduled deadline for the semester. The form for each semester is available on the “[Current Students](#)” page of the HSoM website. Here is a link to the form: <https://forms.gle/5VC5gYMvxpifPkW49>
  - b. Submit music scans now, if available
  - c. May return to the form to submit the scans later by selecting, “edit response” on the form.
2. Submit Music
  - a. By scheduled deadline for the semester
  - b. If you have the music, submit music scans now
  - c. Music must be received at least 6 weeks or sooner prior to the recital
3. Schedule Recital
  - a. Schedule the recital by the posted dates for the recital semester
  - b. Recital instructions and the Recital Request Form are available on the “[Current Students](#)” page of the HSoM website.

## **Guidelines for Collaborative Pianists and Soloists**

The following guidelines for accompanists and soloists were composed by the Student Advisory Council.

### **For the collaborative pianist:**

#### *Before rehearsal*

- Analyze the accompaniment for an idea of form and harmonic structure. Discuss the appropriate style with the soloist.
- Ask the soloist for target tempi.
- Note any harmonic, rhythmic, or technical complexities. Mark these sections and work them out. Recognize that such sections cannot be sight-read or practiced at the last minute. Study them as you would any other literature.
- Prepare with the idea that you must be able to play the accompaniment throughout in the first rehearsal, although perhaps under tempo. Use a metronome to simulate playing with the soloist.

### *In rehearsal*

- Schedule rehearsals reasonably, at a time when you can expect to know your part. Be prepared, so that rehearsal time is not wasted.
- Listen carefully to the soloist's interpretation of the piece and follow. Make notes when necessary to indicate ritard, accelerando, breath marks, tempo changes, etc.
- Indicate to soloist when their playing is unclear, or when there are rhythmic problems. Point out complexities of ensemble of which they should be especially aware.
- Play with strength, musicality, support, and as much accuracy as possible. If soloist is performing from memory, be aware of the possibility of memory slips. Remember, you are the one with the score!

The most important thing to remember is that, as a collaborative pianist, you are training to be a professional musician. Your playing as an ensemble should reflect your knowledge of and your feelings about music as much as your solo playing. There is much to be learned from collaborative piano experiences about functioning as a working musician. Approach the task with a positive attitude.

### **For the soloist:**

#### *Before rehearsal*

- Choose your pianist early (see guidelines above). Have copies ready for the pianist well in advance. (Allow this person to project the amount of time needed after looking at the piece.) Be very clear about dates for rehearsals, lessons, and performances. Be aware that the pianist may have a very busy schedule, and that their time is valuable.
- If the pianist has agreed to a task involving a specific amount of music, do not expect this person to be available for every other piece which you perform. They have the responsibility to agree to only work which is reasonable for their ability, and have the right to refuse if they cannot handle additional work.
- Work out all aspects of your solo part: all technical passages, especially cadenzas and sections requiring rubato or expressive interpretation. Count out all rhythms and practice your part with a knowledge of the length of measures of rest filled with accompaniment. Use a metronome to simulate playing with accompaniment.
- Organize your practice time so that you have accomplished all of the above before a scheduled rehearsal. Do not waste your pianist's time. If you are not adequately prepared, cancel the rehearsal and schedule another.

### *In rehearsal*

- Listen carefully to the piano score.. Mark places where the ensemble depends on listening to rit., accel., or other such markings in the piano part. Listen carefully to sections of solo piano for cues to your next entrance.
- Be expressive, but consistent. Give clear indications of your musical ideas. Lead!
- Communicate. Let the pianist be aware of your needs for certain tempi or phrasings. Discuss style and interpretation, with the idea of great ensemble in mind.

The most important thing to remember is you both are creating music as a team. You and the pianist are dependent on one another, and must communicate musically. There is much to be learned from ensemble playing, primarily in the sharing of musical ideas. Make this soloist/pianist relationship a partnership based on mutual respect.

## *Student Recitals*

Students presenting [recitals](#) in order to fulfill departmental requirements must be students of applied music faculty members in the School of Music at Appalachian at the time of the recital. The recital must be presented on campus unless otherwise approved by the area faculty. **A recital hearing (jury) is required and is to be conducted no less than two weeks prior to an individual public recital.**

A full student recital should be approximately one hour in length; in the interest of time, an intermission should be avoided where possible. Half recitals, ordinarily are combined to form full (joint) recitals. The total time of a joint (full) recital must be approved by the studio teacher(s) involved. Usually, the total recital time will not exceed 75 minutes. Under normal circumstances, only Performance majors in their senior year will be given permission to schedule a full recital. Students who are not performance majors may schedule a full recital only with the recommendation of the studio faculty in their area. Usually, completion of Level 6 will be required for such a recommendation. Recitals, which are not part of a student's degree program, should be scheduled during the early weeks of the semester and must have the permission of the Dean of the School of Music. We discourage recitals by students who are not music majors. The studio teacher must sign the Recital Approval Form.

### **Recital Durations:**

- Full Recital- approximately one hour in length, avoiding intermission where possible.
- Half Recitals- are usually combined with another half recital to equal approximately one hour
- Joint Full Recitals- must be approved by the studio teacher(s); may not exceed 75 minutes.

### **Criteria: Full Recitals**

- Senior Year Performance majors may schedule a full recital.
- Non-performance majors may only schedule a full recital with the recommendation of their studio faculty; completion of Level 6 will be required for such a recommendation.
- Non-mandatory recitals, recitals not part of a student's degree program, should be scheduled in the early weeks of the semester. They must also have the permission of the studio teacher and of the Dean of the School of Music.
- Recitals by non-music majors are discouraged.

### **Criteria: Half Recitals**

- Junior year Instrumental and Vocal Performance majors may schedule a half recital.
- Sacred music majors may present two half recitals - one junior year, one senior year - OR they may present one full recital.
- Music education majors are required to present a half recital in the sixth semester of applied lessons.
- Composition and Theory Majors must present two half recitals in their Senior Year of studies. One recital will consist of compositions, and the other a recital with the student's principal instrument.



## *Recital Instructions*

Students may request a fall recital date, starting on the Monday after Labor Day, ending on the last Friday of September. The performance calendar for the entire academic year will be available for viewing and students wishing to schedule a recital for the Spring will have similar window of time made available later in the Fall semester.

A student wanting to give a recital must complete a "[Recital Request Form](#)" (available online – “Current Student” landing page). The form must have the actual signatures of the student, accompanist (where applicable), and applied faculty member. Once scheduled, the recital may be canceled only if (1) the student fails the jury examination, or (2) a family or medical emergency arises.

In both semesters, recital dates will not be available within ten (10) calendar days of Reading Day. Student recitals may be scheduled at 6 p.m. or 8 p.m. Monday through Friday and at 12 pm, 2 p.m., 4 p.m., 6 p.m., or 8 p.m. on Saturdays and Sundays. Recitals are not scheduled during Reading Day, final exams, or academic breaks. A full student recital should be approximately one hour in length, negating the need for an intermission.

The applied instructor must approve the content of the recital program. **The student must provide an electronic copy of the program to the Ms. Lynn Beebe in the music office at least ten (10) business day prior to the performance.** Reference the “Recital Instructions” document found in the “Current Students” landing page on the HSoM website.

The office will prepare a master copy of the program that adheres to the standard School of Music format. All recital programs will follow the standard School of Music format. The student is responsible for having duplicates of the program printed at one of the local print shops.

Make your recital payment at:

[https://secure.touchnet.net/C20099\\_ustores/web/store\\_main.jsp?STOREID=19&clearPreview=true&SINGLESTORE=true](https://secure.touchnet.net/C20099_ustores/web/store_main.jsp?STOREID=19&clearPreview=true&SINGLESTORE=true)

**Reservation of the concert or recital hall must be made through the Performance Hall Operations Manager – Mr. Zach Shatley** (see Concert Hall and Recital Hall). There is a Student Recital Request Form available on the Hayes School of Music webpage ([music.appstate.edu](http://music.appstate.edu)) in the Important Forms and Documents section of the “Current Student” landing page. It is the student’s responsibility to fully complete the request form to schedule the dates, concert venue, and to secure the appropriate support resources (piano, technology, etc.). Students are responsible for securing ushers, should they choose, for their performance recitals.

### **Recital Cancellation Policy**

Recitals and concerts sponsored by the Hayes School of Music are widely publicized well in advance of the recital date. Reliable publicity fosters the positive relationship that exists between the School and its supporters. Therefore, recitals are cancelled only 1) if the student fails the recital jury at least two weeks prior to the scheduled date, or 2) in the case of family or medical emergencies. In either case, cancellation of a recital requires the approval of the applied instructor

Student organizations that cancel recitals with less than two weeks notice will lose concert hall privileges for the remainder of the semester. Cancellation of a recital requires the approval of the faculty advisor.

In the event that a recital must be cancelled, the performer (or their representative) or student organization representative must 1) notify the Performance Hall Operations Manager and Dr. Soo Goh, the Interim Associate Dean for Academic Affairs immediately, and 2) be present at the time and place of the recital to greet members of the public to notify them of the cancellation. Failure to meet these responsibilities will result in the loss of concert hall privileges for the remainder of the semester.

In the case of inclement weather, the Hayes School of Music follows the University Inclement Weather policy.

### **Other Student Performances**

A member of the applied music faculty must approve any public music performance in the Rosen Concert Hall or Recital Hall by an Appalachian student, and a Performance Seminar Request form must be signed and submitted two weeks prior to the performance.

#### **Program Formatting**

All programs will be formatted and proofread by the Hayes School of Music staff and the Associate Dean for Academic Affairs. It is the responsibility of the performer to, as accurately as possible, submit title page and program content free from grammatical and spelling errors. All diacritical markings (i.e., accents, umlauts, cedillas, etc.) must be present prior to formatting. Birthdates and death dates of composers are required. Accompanists and additional performers are to receive citations in the program. Double check with each person for the manner in which they wish their name to appear. After submission of the program, a performer will be allowed one opportunity to make changes. After proofreading, the program will be made available to the performer for duplication.

### **Policy on Copyrighted Materials**

Federal copyright laws protect composer and publisher rights against illegal photocopying. The Hayes School of Music supports these laws by encouraging students to build their own personal music libraries by systematically purchasing legal copies of music in the standard repertoire for their performance medium. Students are encouraged to visit <http://www.copyright.gov/> for information on the legal use of copyrighted materials. Questions concerning the legality of photocopying under extenuating circumstances would be directed to the applied faculty member. Use of photocopies or other reproductions of music under protection by copyright laws will not be permitted in juries or public performances sponsored by the Hayes School of Music.

## ***Performance Attire Guidelines***

### **Large Ensemble Performance Attire Guidelines**

While the focus of a large ensemble performance is the music, the visual element is an integral part of the presentation. In addition to musicianship, an ensemble strives to display professionalism and visual uniformity. To this end, students have two (2) different concert attire options (unless otherwise prescribed by the conductor):

1.) Full-length (to ankle) black skirt or full-length (to ankle) black dress slacks. Black tops/blouses should cover the shoulders and have sleeves (minimum  $\frac{3}{4}$  length, or covering the elbow).

2.) Dress pants and black dress shirt (optional: jacket and/or tie). A standard black tuxedo may also be worn (dinner-length jacket with a white tuxedo shirt, black cummerbund, and black bow tie).

Shoes: Black dress shoes or black dress sandals (with black socks, stockings, hose, etc.).

Jewelry/Accessories: Less is more! Minimal jewelry/accessories ensure visual uniformity.

Perfume/Cologne: Please don't wear any for a performance.

\*Note: If you are uncomfortable with either of these options, please see your director to discuss a third option.

\*Failure to wear performance attire consistent with the above guidelines will result in the student's final grade being lowered by a letter grade (for each violation)

### **Solo Recital Performance Attire Guideline**

Your choice in recital attire is a statement of your personal style and professionalism. It is an integral part of the artistic presentation on the day of your performance. Beyond aesthetics, your clothing should allow you to move and breathe comfortably. The large ensemble attire requirements can be a guide for recital attire. The following options allow for greater flexibility in personal expression.

1.) Full-length dress or skirt with blouse. The style and length should project a professional appearance. Consider the audience's position, relative to the stage.

2.) Dress pants and dress shirt (optional: jacket and/or tie). A standard black tuxedo may also be worn (see Large Performance Ensemble attire above). Dress shirts should be tucked in and a belt should be worn when appropriate.

*Other aspects to be mindful of:*

Dress shoes should complement your attire and be completely comfortable to perform in for the duration of the recital. Extreme heels heights often do not allow you to feel grounded physically and can distract you from your performance. If you choose a moderate amount of heel height, realize that you can opt for a thicker/broader heel style, for more stability. It's always helpful to test-drive your recital shoes in a rehearsal leading up to your performance.

Be sure that your jewelry/accessories are of a compatible proportion and design so that they enhance what you wear.

It's best to avoid wearing perfume/cologne if you will be performing with others.

Choose a hairstyle that is comfortable to wear and that won't distract you from your performance. Be careful to avoid styles that obstruct the face, as this detracts from visual communication with our audience.

Choose attire with a neckline that will be discreet enough for a standard bow.

If you are an instrumentalist, consider avoiding elaborate beadwork or ruffles to avoid potential snags with your instrument.

## ***Concerto-Aria Competition***

The Hayes School of Music sponsors the Concerto-Aria Competition each Fall Semester in order to stimulate applied music performance and to present an opportunity for outstanding students to gain valuable experience performing as soloists. Winners of the competition will perform with major instrumental ensembles during the following Spring Semester.

A panel of judges will select up to three (3) soloists. Of these soloists, they will perform with the University Orchestra, and one with the Wind Ensemble. Prior to the competition each soloist must indicate the ensemble of their choice and may audition for only one ensemble in any given year. The conductor of that ensemble prior to the audition must approve the concerto or aria. All music must be memorized and may be no longer than 15 minutes. Students who have won the competition will not be considered on the same performing medium for consecutive years.

Prospective soloists must be registered for applied music credit in the performance area during the semester of the competition and must be registered for a minimum of 6 hours total credit at Appalachian. Entrance applications, available in the music office, must be submitted two weeks in advance of the first audition date. Following two rounds of auditions, the judges may select up to four winners who will perform the concerto/aria during the spring concert of the major ensembles. Students may contact their applied teacher or the coordinator of the competition for further information.

## ***Regulations For Student Use of Professional Quality University-Owned Instruments***

*Instruments of professional quality will be issued to students under the following conditions:*

1. Upon the recommendation of the student's applied studio teacher, as they are in the best position to know the needs of individuals and ensembles within the School of Music.
2. When the student has demonstrated the maturity to properly care for an instrument; the student will accept, in writing, responsibility for care of the instrument.
3. The student is registered for applied instruction on the instrument to be issued.
4. Instruments are loaned to the student on a *per semester* basis. Extensions must be agreed upon by the Applied Faculty and the Arts Production Specialist.
5. Instruments are returned to the instrument storage room, Broyhill office 105, at the end of each semester.

*Priority of availability and issuance:*

1. Students preparing to give a required recital:
  1. Graduate students
  2. Seniors

3. Students performing in major HSoM ensembles.
  1. Orchestra
  2. Wind ensemble
  3. Students involved in major performances such as Concerto/ Aria,
  4. Students preparing for significant auditions such as graduate school

University-owned instruments must remain in the Broyhill Music Center. The only time they may be taken out of the building is to perform at a University-related function. They may not be taken to student residences for practice or any other purpose. *Exceptions must be agreed upon by the Applied Faculty member and the Arts Production Specialist.* Students who violate any of the above, or fail to care for the instrument, will forfeit the privilege of using the instrument. If a University-owned instrument is damaged, lost or stolen, the student to whom the instrument is assigned will be charged full repair or replacement cost.

## *Performance Ensembles*

Music majors must register for and successfully complete an appropriate ensemble each semester in which they are full-time students. (see Appropriate Ensembles by Degree Program below). The student must perform on their principal instrument unless that opportunity is not available (e.g., keyboard). Although music majors are encouraged to participate in more than one ensemble each semester, no music major will be allowed to participate in more than three ensembles in any semester. Music education majors with an instrumental concentration (with the exception of string students) must successfully complete a minimum of two semesters of marching band. While it is the responsibility of the student to enroll in the required number of appropriate ensembles, the student's applied teacher, along with the ensemble directors, will monitor the number and appropriateness of the ensembles in which their students participate.

### [Ensemble Placement Audition Policy](#)

**Any student who does not audition for ensemble placement will not be permitted to register for applied lessons during that semester.**

#### **Instrumental-**

##### *The Ensemble Audition Sheet*

At the close of every semester, each returning instrumental student will receive an Ensemble Audition Sheet specific to their instrument. This sheet will include those materials, which have been selected by the applied music faculty. The sheet may include excerpts from the literature to be performed by the Wind Ensemble or Orchestra during the coming semester, or selections from etudes or solo literature. The material on this sheet is to be prepared (learned) for the ensemble auditions, which will take place at the beginning of the next semester.

Note: The conductors of the Orchestra and Wind Ensemble will provide a listing of their repertoire for the new semester to each applied instructor.

### *The Audition*

The auditions will take place in the following locations: Rosen Concert Hall, Spencer Rehearsal Hall, Choral Rehearsal Hall, Recital Hall. They will be scheduled during the registration period prior to the first day of Classes. Steps will be taken to have the player remain anonymous (e.g., performing behind a screen, etc.). The audition will include performance of the materials from the Ensemble Audition Sheet and sightreading.

The audition will be graded on a standardized grading form. A copy of this completed form will be made available to the student within one week of the audition. The audition panel will include the studio instructor and one other applied instructor from a related area (or one of the ensemble conductors). The studio instructor(s) will have the responsibility for completion of the grading form.

### *Ensemble Placement*

Following the completion of the auditions, the studio teachers and ensemble conductors will determine the ensemble assignment and position of each student. Criteria for placement will be (1) quality of audition, and (2) educational need. Class status (Sr., Jr., Soph., Fr.) will not be a factor in placement. Special care will be taken to monitor the placement of those students who are receiving Scholarships awards from The Hayes School of Music.

If ensemble placement is in conflict with a class scheduled by the student, a request for ensemble reassignment may be made through the Office of the Dean of the School of Music. Since the objectives of the ensemble placement auditions are to (1) maintain performance standards in the student ensembles, and (2) to provide a well-rounded ensemble experience for each student, it is assumed that few exceptions will be granted.

### **Vocal-**

All students taking voice lessons for credit in the School of Music must audition for appropriate ensemble placement each semester or upon the student's enrollment for voice lessons. All students will be placed in University Singers if they are accepted into the ensemble. Any student may choose a second ensemble, unless they are on a scholarship. Scholarship students will be assigned to their second ensemble. Even if a student is chosen for Chamber Singers or an opera role, they must still be in University Singers.

Anyone who does not audition will not receive applied voice lessons. Goals for vocal ensemble participation include: outstanding ensemble experience, variety of styles/literature, exposure to a variety of conductors and conducting techniques, and preparation of students for future employment situations. One ensemble will be assigned as a result of the ensemble audition at the beginning of each semester (see below for more details). Studio professors and choral faculty will help guide you in selecting an additional ensemble that will fit student need and preference.

### **Statement Concerning Ensembles**

**The School of Music considers the ensemble experience to be an integral part of every musician's training. The director of the ensemble and the performing musicians share the responsibility for a successful ensemble experience. In order to ensure a successful experience, the performing musicians and ensemble director must come to the ensemble rehearsal prepared to perform their respective parts; attendance alone is not a sufficient contribution to the ensemble experience to warrant a passing grade for the performer. Thus, at the discretion of the ensemble director, any member of the ensemble may be asked to demonstrate their level of preparation in an individual and private performance. On the basis of this performance, the performer's grade may be adjusted accordingly.**

## *Appropriate Ensembles by Degree Program*

Any exception to the following must be recommended in writing in advance of registration for the ensemble by the student's applied teacher and the director(s) of any affected ensemble(s) and approved by the Dean or the Interim Associate Dean of Academic Affairs.

### *Bachelor of Music in Music Education*

#### **1) Music Education (7 s.h.)**

##### a) Instrumental Music Education Curriculum (K-12)

###### i) String Performance Area

(1) Appropriate Ensemble: 7 s.h. Symphony Orchestra

###### ii) Piano

(1) 2 s.h. Marching Band

(2) 2 s.h. Accompanying, and

(3) 3 s.h. assigned from Marching Band, Symphony Band, Symphony Orchestra, or Wind Ensemble, Concert Band, or Jazz Ensemble I or II

###### iii) All Other Performance Areas –

(1) 2 s.h. Marching Band, and

(2) 5 s.h. assigned from Marching Band, Concert Band, Symphony Band, Symphony Orchestra, or Wind Ensemble, or Jazz Ensemble I or II. (Guitar principals: 3 s.h. Guitar Orchestra)

##### b) Choral Music Education Curriculum (K-12)

###### i) Voice Performance Area

(1) Appropriate Ensembles: 6 s.h. assigned from Appalachian Chorale, Chamber Singers, Treble Choir, Glee Club, Gospel Choir, or University Singers, and

(2) 1 s.h. Opera Workshop

###### ii) Piano

(1) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and

(2) 2 s.h. Accompanying, and

(3) 1 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.

###### iii) All Other Performance Areas

(1) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and

(2) 3 s.h. selected from Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers. (Guitar Principals: 3 s.h. Guitar Orchestra).



- c) General Music Education Curriculum (K-12)
  - i) Voice Performance Area
    - (1) Appropriate Ensembles: 6 s.h. assigned from Appalachian Chorale, Chamber Singers, Treble Choir, Glee Club, Gospel Choir, or University Singers, and
    - (2) 1 s.h. Opera Workshop
  - ii) Piano
    - (1) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
    - (2) 2 s.h. Accompanying, and
    - (3) 1 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.
  - iii) All Other Performance Areas
    - (1) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
    - (2) 3 s.h. selected from Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers. (Guitar Principals: 3 s.h. Guitar Orchestra).

### ***Bachelor of Music in Music Therapy***

Junior and senior music therapy majors will receive ensemble credit for MUS 3060 Functional Piano (1 s.h.), MUS 3061 Functional Techniques (1 s.h.), MUS 4060 Piano Improvisation in Music Therapy (1 s.h.), and MUS 4061 Clinical Group Improvisation (1 s.h.).

#### **1) Music Therapy (8 s.h.)**

- a) String Performance Area
  - i) Appropriate Ensemble: 4 s.h. Symphony Orchestra
- b) Piano
  - i) 2 s.h. Accompanying, and
  - ii) 2 s.h. assigned from Marching Band, Concert Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Concert Band, Jazz Ensemble I or II, Appalachian Chorale, Chamber Singers, University Singers, Treble Choir, Glee Club, and Opera Workshop. Piano students may elect Gospel Choir and Jazz Vocal Ensemble for a maximum of 2 s.h.
- c) Voice Performance Area
  - i) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, Treble Choir, Glee Club, Gospel Choir, and Opera Workshop. Voice students may elect Gospel Choir and Jazz Vocal Ensemble for a maximum of 2 s.h.
- d) Guitar Performance Area
  - i) 4 s.h. Guitar Orchestra



- e) All Other Performance Areas
  - i) 4 s.h. assigned from Marching Band, Concert Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Concert Band, Jazz Ensemble I or II.

## ***Bachelor of Music in Music Performance***

### **1) Applied Performance (8-12 s.h.)**

- a) Brass, Percussion, Woodwinds Performance Areas (10 s.h.)
  - i) Appropriate Ensembles: 8 s.h. assigned from Marching Band, Concert Band, Symphony Band, Symphony Orchestra, or Wind Ensemble, or Jazz Ensemble I or II, and
  - ii) 2 s.h. Small Ensemble. (Percussion: 1 s.h. Steel Band and 1 s.h. Percussion Ensemble).
- b) Guitar Performance Area (12 s.h.)
  - i) Appropriate Ensemble: 8 s.h. Guitar Orchestra, and
  - ii) 4 s.h. selected from Jazz Ensemble I or II, Marching Band, Concert Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.
- c) Keyboard (Piano/Organ) Performance Area (8 s.h.)
  - i) Appropriate Ensembles: in consultation with and approval of the applied teacher, 4 s.h. assigned from Marching Band, Concert Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Jazz Ensemble I or II OR Appalachian Chorale, Chamber Singers, or University Singers, and
  - ii) 4 s.h. Accompanying (MUS 1115).
- d) String Performance Area (12 s.h.)
  - i) Appropriate Ensemble: 8 s.h. Symphony Orchestra, and
  - ii) 4 s.h. Small Ensemble or Chamber Ensemble
- e) Voice Performance Area (8 s.h.)
  - i) Appropriate Ensembles: 6 s.h. assigned from Appalachian Chorale, Chamber Singers, Treble Choir, Glee Club, Gospel Choir, or University Singers, and
  - ii) 2 s.h. Opera Workshop

## ***Bachelor of Science in Music Industry Studies***

### **1) Music Industry Studies (7 s.h.)**

- a) Instrumental Performance Areas
  - i) Appropriate Ensembles: according to the student's principal performance area and the need within a giving ensemble, 4 s.h. assigned from Marching Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Concert Band OR Appalachian Chorale, Chamber Singers, University Singers, or Guitar Orchestra, Jazz Ensemble I or II, and

- ii) 3 s.h. selected from Marching Band, Concert Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, University Singers, Jazz Vocal Ensemble, Jazz Ensemble I & II, or Guitar Orchestra.
- b) Vocal Performance Area
  - i) 7 s.h. assigned from Appalachian Chorale, Chamber Singers, Treble Choir, Glee Club, Gospel Choir, or University Singers

### ***Bachelor of Music in Music Performance, Sacred Music***

#### **1) Sacred Music (8 s.h.)**

- a) Voice Performance Area
  - i) Appropriate Ensembles: 6 s.h. assigned from Appalachian Chorale, Chamber Singers, Treble Choir, Glee Club, Gospel Choir, or University Singers, and
  - b) 1 s.h. of Opera Workshop, and
  - c) 1 s.h. selected from Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.
- d) Piano and Organ
  - i) Appropriate Ensembles: according to the student's principal performance area, 4 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, and
  - ii) 2 s.h. Accompanying, and 2 s.h. selected from Marching Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Jazz Ensemble I, Appalachian Chorale, Chamber Singers, Glee Club, Treble Choir, or University Singers.
  - iii) Organ: 4 s.h. Accompanying
- e) All Other Performance Areas
  - i) Appropriate Ensembles: according to the student's principal performance area, 4 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, and
  - ii) 4 s.h. selected from Marching Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Concert Band, Jazz Ensemble I or II, Appalachian Chorale, Chamber Singers, Glee Club, Treble Choir, University Singers, or Guitar Orchestra.

### ***Bachelor of Music in Music Performance, Composition and Theory***

#### **1) Composition and Theory (8 s.h.)**

- a) Instrumental Performance Area
  - i) Appropriate Ensembles: according to the student's principal performance area, 4 s.h. assigned from Marching Band, Symphony Band, Concert Band, Symphony Orchestra, Wind Ensemble OR Appalachian Chorale, Chamber Singers, University Singers, or Guitar Orchestra, and
  - ii) 4 s.h. selected from Marching Band Symphony Band, Symphony Orchestra, Wind Ensemble, Concert Band, Jazz Ensemble I or II, Guitar Orchestra, Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.
  - iii) Pianists: 2 s.h. Accompanying

- b) Voice Performance Area
  - i) 8 s.h. assigned from Appalachian Chorale, Chamber Singers, Treble Choir, Glee Club, Gospel Choir, or University Singers

## *Accompanying Requirements*

### 1) Keyboard Principal/Major Requirements

- a) Studio Accompanying Requirements
  - i) Each keyboard principal or major in Level One (1) or above will be required to accompany a single instrumental or vocal student each semester in material of not less than fifteen (15) or more than thirty (30) minutes in duration.
  - ii) The accompanying requirement will constitute one-fourth of the keyboard student's applied grade.
  - iii) Music shall be given to the accompanist at least four (4) weeks prior to a performance; eight (8) weeks for difficult material. The accompanist will be required to attend a maximum of five (5) lessons. It will be desirable to vary the student's area of accompaniment each semester. Students are expected to pay accompanists for additional time if required.
  - iv) Students are responsible for contacting accompanists for themselves. If unable to get an accompanist, please contact Dr. Catherine Garner and fill out a request form.
- b) Accompanying (MUS 1115-101) for credit (1 s.h.)
  - i) Accompanying will be required of all keyboard principals and majors. This course will be taken in lieu of performing in a major ensemble.
  - ii) A minimum of 4 semester hours for Performance majors, and 2 semester hours for Music Education majors in accompanying soloists and/or ensembles will be required as part of the ensemble requirement. A minimum of 2 s.h. of accompanying will be required for Sacred Music majors.
  - iii) Those students enrolled in Accompanying will normally accompany a degree recital as well as one other student that semester. Registration for such accompanying credit must be completed at the beginning of each semester.
  - iv) One (1) semester hour credit will equate into no more than three (3) hours of work per week. This will normally include one (1) hour preparation, one (1) contact hour in the principal's studio and one (1) hour rehearsal time.
  - v) A copy of the roll for Accompanying will be sent to all studio teachers and ensemble directors at the beginning of each semester.
- c) Evaluation of Accompanying Students

- i) It will be the responsibility of the teacher in whose studio/ensemble the student is accompanying to monitor the student's work and grade accordingly.
- ii) A standardized printed evaluation form, including weekly attendance and progress, will be submitted to each studio teacher/ensemble director to whom the student accompaniment has been assigned.

## *Hayes School of Music Student Conduct Code for Participants in Off-Campus Activities*

Participants in off-campus activities are ambassadors of the Hayes School of Music and Appalachian State University. To participate in off-campus activities sponsored by the Hayes School of Music at Appalachian State University, you must agree to abide by the following standards of behavior. The provisions of this code are supplemental to other policies governing conduct of Appalachian State University students including, but not limited to, the [Appalachian State University Code of Student Conduct](#) and [Academic Integrity Code](#).

- I recognize my ambassadorial responsibilities as a member of the Hayes School of Music community. I will behave in a manner that will create a positive impression of the School and the University.
- I will treat all property, including lodging facilities and personal property, with care and respect in order to avoid damage or abuse. Just as I am responsible for damages to the condition of my personal living space, I am responsible for damages to lodging facilities off campus.
- I will travel with a student partner during free time.
- I will act with patience, politeness and civility toward all persons. I will avoid boisterous or otherwise disruptive behavior.
- I will respect the right to privacy of other participants. I will observe quiet hours as instructed.
- I will not possess or use illegal drugs. Should authorities be involved, I recognize that I will be subject to the legal processes of the local jurisdiction. If found in possession of illegal drugs, I understand that I will be subject to the Appalachian State University Code of Student Conduct and Academic Integrity Code. North Carolina state policy prohibits the possession or consumption of alcoholic beverages in state-owned vehicles.
- I will not drink alcoholic beverages illegally. I recognize that excessive and irresponsible drinking leading to intoxication and negative behavior is unacceptable and subject to the Appalachian State University Code of Student Conduct and Academic Integrity Code.
- I will participate in all scheduled activities as required. I will be on time for all scheduled events and activities. If I miss a travel departure time, I understand that I will be on my own and it will be at my own expense to rejoin the group.
- If it is necessary to deviate from the group activities, I must receive permission from the faculty leader before doing so.
- I recognize that driving or renting any motorized vehicle exposes me to personal risks. I recognize that the University is not the guarantor of my safety under these circumstances whether on-campus or off-campus. I recognize that neither the University nor the faculty leader or associate shall be responsible for property damages or personal injuries caused by my operation of a motorized vehicle.

# ***CHAPTER FOUR: ACADEMIC ADVISING***

## *Introduction*

The Hayes School of Music is committed to timely and efficient advising of all music majors. The HSoM has developed an Advising program, coordinated throughout the school and overseen by Mr. Jonathan Caison, and with collaboration from the University College Academic Adviser, Ms. Lindsay Smith, and Interim Associate Dean for Student and Faculty Success, Dr. Christine Leist. Ms. Smith advises all freshmen music majors and new transfers beginning with the orientation experience. Freshman majors are scheduled for two advising sessions each semester. Advising for all University College students (i.e., those who have not declared a major) is mandatory. Once a student has formally declared their major, they are assigned an advisor from within the HSoM faculty. Additionally, and throughout the year, students will receive notification of special advising programming designed for specific majors, particular areas of interest and/or emphasis

Faculty members maintain weekly office hours for routine conferences with students. Students are encouraged to make regular appointments to consult with their advisor concerning academic matters or other problems that arise during the course of study at Appalachian. When attending an academic advising session with the faculty advisor, the student should be fully aware of their academic standing and knowledgeable about their Program of Study, having utilized the resources of DegreeWorks and/or utilizing the material found in this handbook. When scheduling an advising appointment for the purpose of course registration, the student should bring a proposed course registration schedule for the next academic term.,

The faculty advisor is committed and prepared to provide appropriate, accurate, and timely information at every stage of the student's career. **The student must realize, however, that the ultimate responsibility for understanding university regulations and for meeting graduation requirements resides with the student.**

### [Student/Advisor Expectations](#)

### [Advising FAQs](#)

### [Academic Policies](#)



## *Academic Advisors*

**Advising Director: Mr. Jonathan Caison (BMC-202)**

**Orientation, New Transfers, and Freshman Advisor: Ms. Lindsay Smith (DD Daugherty)**

**Interim Associate Dean for Student and Faculty Success: Dr. Christine Leist (BMC-209)**

### **Music Education**

General Music:	Susan Mills (211) or Lisa Runner (224)
Choral	Steve Hopkins (217) or Lisa Runner (224)
Instrumental	
Woodwinds	John Ross (103-C)
Saxophones	Scott Kallestad (108)
Brass	Jason Gardner (103-A)
Percussion	Jonathan Caison (202).
Strings	Ellie Wee (314)
Keyboard	Rodney Reynerson (416)

### **Music Performance**

Vocal	Applied Instructor
Instrumental	Applied Instructor
Sacred Music	Joby Bell (420)
Composition/Theory	Andrew Hannon (223)

### **Music Industry Studies**

Kim Wangler (317) or Jonathan Caison (202)

### **Music Therapy**

Katurah Christenbury (ED-316D), Christine Leist (209), Cathy McKinney (207), Melody Schwantes (ED-316C)

### **Graduate Students - Performance**

Bethany Wiese (309)

### **Graduate Students - Music Therapy**

Cathy McKinney (207)

### **Undergraduate Degree Audits**

Jonathan Caison (202)

## ***General Education Curriculum/Humanities Credit***

### **Bachelor of Music Majors**

6 s.h. of music history/literature required in your major will also count toward the general education requirement: Liberal Studies Experience. Those courses are: MUS 2611, MUS 2612, and MUS 3611.

3 s.h. of music history/literature required in your major will also count toward the general education requirement: Integrative Learning Experience; Imagination, Innovation, and Meaning. That course is MUS 2018.

### **Music Industry Studies Majors**

3 s.h. of music history/literature required in your major will also count toward the general education requirement: Integrative Learning Experience; Imagination, Innovation, and Meaning. That course is MUS 2018.

3 s.h. of music history/literature required in your major will also count toward the general education requirement: Liberal Studies Experience. That course is MUS 2613.

3 s.h. of Economics required in your major will also count toward the general education requirement: Liberal Studies Experience. That course is ECO 2030.

## **[Appalachian State University General Education 2022-2023](#)**

## *Hayes School of Music Schedule of Course Offerings*

Crs #	Course	Credit	Semester	Crs #	Course	Credit	Semester
0900	Introduction to Music Theory			3001	Form and Analysis	2.0	(On Demand)
1000	Elements of Music Theory	3.0	F, S	3002	Music Theory V	2.0	F, S, SS
1001	Music Theory I	2.0	F, S	3003	Jazz/Pop Theory	2.0	S (Even Years)
1002	Music Theory II	2.0	F, S	3009	Performance and Analysis	2.0	F, S
1003	Contemporary Musicianship I	3.0	F	3010	Service Playing	2.0	(On Demand)
1005	Aural Skills I	1.0	F, S	3012	Analysis of Choral Literature	2.0	S (Even Years)
1006	Aural Skills II	1.0	F, S	3013	Analysis of Band and Orchestral Literature	2.0	F (Even Years)
1009	Introduction to Music Composition	2.0	F	3014	Analysis of Popular Music	2.0	S
1010	Introduction to Music Composition	2.0	S	3015	Songwriting	2.0	F
1028	Brass Class	1.0	F, S	3016	Counterpoint	2.0	S (Even Years)
1030	Strings Class	1.0	F, S	3020	Conducting	1.0	F
1032	Percussion Class	1.0	F, S	3021	Instrumental Conducting Practicum	2.0	S
1035	Woodwind Class I (Fl/Cl/Sax)	1.0	F, S	3022	Choral Conducting Practicum	2.0	S
1036	Woodwind Class II (Ob/Bssn/Hn)	1.0	F, S	3023	String Orchestral Techniques and Materials	3.0	F (Even Years)
1037	Voice Class I	1.0	F, S	3029	Marching and Concert Band Methods & Literature	3.0	S
1038	Voice Class II	1.0	S	3031	Band Techniques and Materials		
1040	Piano Class I	1.0	F, S	3032	Choral Techniques and Literature I	2.0	F
1041	Piano Class II	1.0	F, S	3034	Methods for Teaching General Music	3.0	F
1042	Guitar Class I	1.0	F, S	3037	General Music Pedagogy	2.0	S (Odd Years)
1043	Guitar Class II	1.0	S	3038	Choral Techniques and Literature II	2.0	S
1045	Diction I	1.0	S	3039	Core Orchestral Repertoire for Bowed Strings	1	S (Odd Years)
1046	Diction II	1.0	F	3040	Class Piano	1.0	S (Odd Years)

1052	Functional Guitar I	1.0	F	3045	Jazz Improvisation II	2.0	S
1053	Functional Guitar II	1.0	S	3046	Tunes	2.0	(On Demand)
1420	Introduction to Music Ind. Studies	3.0	F	3053	Exploring Improvisation	2.0	S
1426	AudioFundamentals	2.0	S	3054	Alexander Technique for Musicians	1.0	F, S
1500	PerformanceSeminar	0.0	F, S	3060	Functional Piano	1.0	F, S
2001	Music Theory III	2.0	F, S	3061	Functional Music Therapy Techniques	1.0	S
2004	Liturgies	2.0	F (Even Years)	3070	Developmental Music Therapy	2.0	F
2007	Aural Skills III	1.0	F, S	3072	Models of MUTH in Mental Health	2.0	F
2008	Aural Skills IV	1.0	F, S	3073	Music Therapy Practice in Mental Health	2.0	F
2009	Sacred Music Lit. and Materials	3.0	S (Odd Years)	3420	Music and Entertainment Industry	3.0	F
2010	Contemporary Musicianship II	3.0	S	3421	Music Marketing	2.0	F
2011	Analyzing Style and Form: Music	3.0	F, S, SS	3422	MusicManagement	2.0	S
2014	Jazz Music in American Society	3.0	F, S, SS	3423	Legal Issues in the Music Industry	3.0	F
2015	History of Rock Music	3.0	F, S, SS	3424	Record Company Administration	2.0	F
2016	AppalachianMusic	3.0	F, S	3425	Practicum in Record Company Admin	1.0	S
2017	Musical Theatre	3.0	SS	3426	Music Production and Recording II	3.0	S
2018	Introduction to World Music	3.0	F, S, SS	3427	The Musician as Entrepreneur	3.0	S
2019	Country Music Survey	3.0	(On Demand)	3500	Independent Study in Music	1.0-4.0	F, S
2022	Cultivating Creative Expression....	3.0	F, S	3510	Honors Independent Study in Music	1.0-3.0	F, S
2023	Music and Gender	3.0	S	3520	Instructional Assistance	1.0	F, S
2024	Music Methods – Classroom Teachers	3.0	F, S	3530	Selected Topics	1.0-4.0	F, S
2030	Heavy Metal Culture	3.0	F,S	3611	Music History and Style III	2.0	F
2030	Instrumental Playing Techniques	1.0	S (Even Years)	3631	Survey of Song Literature	2.0	S (Even Years)
2034	Introduction to Teaching Music	1.0	F, S	3632	Opera History and Literature	2.0	F (Even Years)
2037	Voice Class III	1.0	F (Even Years)	3661	Electronic Music	3.0	S (Odd Years)

2038	Voice Class IV	1.0	S (Odd Years)	3900	Music Therapy Practicum	1.0-3.0	F, S
2040	Piano Class III	1.0	F, S	3901	Church Music Field Work	2.0	F, S
2041	Piano Class IV	1.0	F, S	3902	Music Teaching Practicum		
2045	Jazz Improvisation I	2.0	F	3903	Music Education Practicum	1.0	F, S
2046	Jazz Piano	1.0	F, S	3904	Junior Music Therapy Practicum	2.0	F, S
2050	Intro Music Therapy	2.0	F				
2051	Music Therapy Clinical Skills	1.0	S				
2052	Exploring Music Therapy	3.0	S				
2070	Music in Special Education	2.0	F				
2071	Music, Brain, Neurological Disorders	2.0	S				
2072	Orchestration	2.0	S (Odd Years)				
2073	Form and Analysis	2.0	F				
2420	Music Merchandising and Entrepreneur	3.0	S				
2426	Music Production and Recording	3.0	F				
2445	Arts Management and Promotion	2.0	F				
2500	Independent Study	1.0-4.0	F, S				
2611	Music History and Style I	2.0	F				
2612	Music History and Style II	2.0	S				
2613	Survey of Western Music	3.0	F				
2615	Music and Propaganda	3.0	S (Odd Years)				
2616	Cuban Music and Culture	3.0	S (Even Years)				
2900	Apprenticeship in Instrument Repair	2.0	(On Demand)				
2901	Practicum – Music Products Industry	2.0	(On Demand)				

Hayes School of Music Schedule of Course Offerings							
Crs #	Course	Credit	Semester	Crs #	Course	Credit	Semester
4004	Organization/Philosophy of Church Music	2.0	F (Odd Years)		ENSEMBLES		
4030	Band Literature	1.0	S	1100	Marching Band	0.0-1.0	F
4035	Area Pedagogy and Literature	2.0-3.0	(On Demand)	1101	Symphony Band	0.0-1.0	F, S
	Except Vocal, S Odd Years; Piano, F			1102	Wind Ensemble	0.0-1.0	F, S
4050	Psychology of Music	3.0	F	1103	Brass Choir		
4054	Advanced Alexander Technique for	1.0	F, S	1104	Jazz Ensemble	0.0-1.0	F, S
4060	Clinical Piano Improvisation	1.0	F	1105	Appalachian Symphony Orchestra Philharmonia	0.0-1.0	F, S
4061	Clinical Group Improvisation	1.0	S	1106	Appalachian Philharmonia		
4070	Quantitative Research in Music	2.0	On Demand	1107	Small Ensembles	0.0-1.0	F, S
4071	Music Therapy in Health Care	2.0	S	1108	University Singers	0.0-1.0	F, S
4420	Issues in Music Technology	3.0	F	1109	Appalachian Chorale	0.0-1.0	F, S
4421	Technology for Musicians	2.0	SS	1110	Treble Choir	0.0-1.0	F, S
4426	Professional Development Seminar	1.0	F	1111	Appalachian Glee Club	0.0-1.0	F, S
4426	Advanced Audio Principles	3.0	F	1112	Chamber Singers	0.0-1.0	F, S
4427	Recording Studio Apprenticeship	2.0	F, S	1113	Opera Workshop	0.0-1.0	F, S
4510	Honors Project in Music	1.0-3.0	F, S	1114	Piano Ensemble		
4600	Analytical Techniques	3.0	F	1115	Accompanying	0.0-1.0	F, S
4602	Music Theory Pedagogy	3.0	S (Even Years)	1116	Percussion Ensemble	0.0-1.0	F, S
4610	Marching Band Techniques	1.0	F	1117	Gospel Choir	0.0-1.0	F, S
4800	Clinical Research Project in Mus. Ther.	1.0	F, S	1119	Flute Choir	0.0-1.0	F, S
4900	Internship in Music Industry Studies	12.0	F, S, SS	1120	Trombone Choir	0.0-1.0	F, S
4901	Internship in Music Therapy	0.0	F, S	1121	Trumpet Choir	0.0-1.0	F, S





## *Declaring a Major in Music*

The Academic Advising Center will notify all students who have completed 30 semester hours (including R\_C 1000 and UCO 1200) with a 2.0+ grade-point average that they should declare a major. This is an on-line process. The interactive form can be found at <https://advising.appstate.edu/current-students/declare-your-major>

Although music students technically are not admitted to the School of Music until the major is declared, music students should receive academic advisement from the School of Music advisor (See Academic Advising) beginning with the first semester of enrollment.

## *Academic Overloads*

For an undergraduate student, a full-time load is defined as 12-18 hours per semester or 6-7 hours in a five week summer term. Anything above 18 hours in a Fall / Spring semester or 7 hours in a summer semester is considered an overload. Undergraduate students should take from 15-18 hours per semester in order to graduate in four years. A student wanting to take an overload should complete the Overload Request in their Appalnet account. Permission will be granted within the following parameters:

### **Fall / Spring:**

To take 19 hours, cumulative GPA must be: 2.50 To take 20 hours, cumulative GPA must be: 3.00  
For overloads exceeding 20 hours, students must contact the Associate Dean's Office (or the Director of Academic Advising for undeclared majors).

### **Summer (per term):**

To take 8 hours, cumulative GPA must be 2.50 To take 9 hours, cumulative GPA must be 3.00  
For overloads exceeding 9 hours, students must contact the Associate Dean's Office (or the Director of Academic Advising for undeclared majors).

## *Drop-Add Policies*

Students may add courses, drop courses, or change the section of a course through the published Drop-Add period without academic or financial penalty. The Drop-Add period is the first five days of a fall or spring semester or by the date specified within the published schedule of classes for summer semester. There is no refund or adjustment of charges if a course is dropped after the published Drop-Add period. Drops made after the Drop-Add period are included in the term and cumulative attempted hours but are not computed in the student's grade point average. These courses will be posted on the student's academic transcript. Failure to complete a course that has not been officially dropped will automatically result in a grade of "F", which will be computed in the student's grade point average.

## ***Career Drops***

An undergraduate student is allowed to drop a cumulative total of no more than four (4) courses after the published “Drop-Add” period. (The phrase “cumulative total” should be understood to mean a total of four drops over the student’s undergraduate career at Appalachian, excluding summer terms.) A student who wishes to drop a course after the published “Drop-Add” period must do so by no later than the ninth week of the fall/spring semester.

The maximum of four (4) courses is in compliance with UNC Policy and may not be exceeded. Career drops are noted on the transcript and are included in the attempted hours.

## ***Dropping for Extenuating Circumstances***

A course can also be dropped after the Drop-Add period for extenuating circumstances, including but not limited to military deployment. The “extenuating circumstances” must be compelling, documented, and approved by the appropriate campus office, appealable to the Dean of the course. There is no refund or adjustment of charges if a course is dropped for extenuating circumstances. The course is noted as a withdrawal for extenuating circumstances and is included in the attempted hours.

## ***Absence from Class***

The university policy on absence from class is stated in the General Bulletin (catalog, p.49). Each professor within the School of Music explains their individual policy during the first class meeting of the semester and provides a written statement concerning that policy within the course syllabus.

When a student is out of town and unable to return to campus due to hospitalization, death in the family, or other very extenuating circumstances, the student or their parents may contact the Office of the Dean of Students to request that professors be notified as to the reason for the absence. This notification is conveyed to the School of Music as a matter of information only and does not serve as an official excuse for class absence. Only individual faculty members make this determination, and the faculty members may request documentation. The Office of the Dean of Students does not provide this service when notification is received after the absence has occurred. Also, if a student is in town, that student is responsible for notifying the individual faculty members that they will be absent from class.

## ***Course Repeat Policy Repeats***

You may only earn credit hours ONCE per course, regardless of the number of times the course is taken. (A few courses are repeatable for credit if the content changes. These are indicated in the Undergraduate Bulletin course descriptions.)

If you repeat a course that you originally passed and fail that repeat, you will lose ALL credit for the course.

If you already have credit for a course at Appalachian, you cannot take the course again at another institution and transfer it to Appalachian.

## *Grade Forgiveness*

The first four courses you repeat will AUTOMATICALLY be processed as grade forgiveness courses. You will not have to complete a form to have your first grade excluded from your GPA calculation.

If you have already used some "repeats" as grade forgiveness, this does not mean you get four more! You will only be allowed 4 total, so if you have already used 2, you will have only 2 more.

If you don't want to have a course repeat automatically processed as a grade exclusion, you must complete a form before the end of the Drop/Add period for the term (1st five days in fall/spring; 1st or 2nd day in summer). You can find the Grade Forgiveness Exception form [PDF] on the Forms page.

Exclusions

Grade forgiveness can be used only once per course. Only courses taken at Appalachian are eligible for grade forgiveness. Grade forgiveness may not be used on courses that have changed their content or credit hours. Questions may be directed to the Records Area of the Registrar's Office at (828) 262-2051.

## *Transfer Credit*

### **Petition for Equivalent Credit**

A student may petition to have any course designated as Elective credit equated to a specific Appalachian course, by initiating the Transfer Coursework Petition process.

### **How to Petition:**

- Review your Transfer Coursework Evaluation by selecting the "Class History" link on your Degree Works audit worksheet or by selecting the "Student Records" link under the "Student" tab in AppalNET / Banner Self-Service
- Familiarize yourself with the General Education and major check sheets to determine which Appalachian equivalent course you wish to petition for credit.
- Identify the elective transfer coursework that you feel might carry similar content as the Appalachian equivalent course you are seeking.
- Complete the Petition for Transfer Credit form (PDF) and submit information to the Office of Transfer Services. Please note that a separate form must be filled out for each department.
- Special instructions to petition credit for R C 2001 "Second Year Writing"

The department chair or designated faculty member will review the petition and will decide, at their discretion, if equivalent course credit should be awarded.

You will be notified via e-mail when a decision has been made on the petitioned coursework.

### **Petition for General Education Credit**

A student may petition to have any course designated as Elective credit reviewed for General Education credit, by initiating the Transfer Coursework Petition process.

How to Petition:

- Review your Transfer Coursework Evaluation by selecting the "Class History" link on your Degree Works audit worksheet or by selecting the "Student Records" link under the "Student" tab in AppalNET / Banner Self-Service
- Familiarize yourself with the General Education check sheet to determine which General Education credit you wish to petition
- Identify the elective transfer coursework that might fulfill a General Education requirement
- Contact the General Education Office at [gened@appstate.edu](mailto:gened@appstate.edu) or 828.262.2028 to initiate the petition process (all supporting documentation such as a syllabus or course description must be included)

The Office of General Education will decide if course credit should be awarded and notify you by e-mail. For evaluation of transfer credits see Dr. Victor Mansure (music history), Dr. Catherine Garner (piano), Dr. Andrew Hannon (theory), Interim Associate Deans (other classes).

## ***Music Theory Sequence***

All music students must complete a four-semester sequence in music theory, with the exception of music industry majors who are required to complete MUS 1003 and MUS 2010. A student who enrolls in Music Theory I also must enroll in the same section of Aural Skills I (e.g., MUS 1001-101 and MUS 1007-101). The same applies for Music Theory II/Aural Skills II, Form and Analysis/Aural Skills III, and Music Theory Elective/Aural Skills IV. A student who is repeating one course from either pair of courses is not required to enroll in both. A minimum grade of C- must be attained in both courses at any given level before the student can register for the next pair of courses in the sequence.

## ***Theory Repeat Policy***

Each Music Theory and Aural Skills course (Music Theory I-V, Aural Skills I-IV, and Contemporary Musicianship) may be taken a **maximum of three times** (one initial unsuccessful attempt followed by two retakes). Withdrawal past the initial 5-day Drop/Add period counts as an attempt. Unsuccessful completion of any course within the three-attempt limit will require the student to seek admission to an alternative degree program outside the Hayes School of Music.

# *Performance Seminar*

## *Objectives of Performance Seminar*

MUS 1500 provides students enrolled in professional development in music degree programs the opportunity to:

1. Exhibit their musical growth and development through public performance.
2. Develop and expand their academic listening skills and musical tastes via exposure to a broad and diverse array of musical styles, genres, and music literature.
3. Engage in topics that are relevant to students and faculty.
4. Recognize students who have received awards and recognitions
5. Explore topics that are important for the building of our community and the advocacy for the art of music.
6. Expose students within individual degree programs to meet together to discuss and disseminate information pertinent to their degree program.

## *Attendance Requirements*

All music majors must register for MUS 1500 Performance Seminar each semester they are enrolled full time at Appalachian (except the semesters they may be student teaching or performing an internship). Students are expected to attend Performance Seminar every Friday. Degree programs and/or performance studios will be monitoring student attendance at area breakout seminars, but attendance will not be monitored through the Dean's Office by use of card readers. Always check the Performance Seminar schedule (on AsULearn site) for the most current breakout session room location as it may change.

## *Responsibility for Information*

The student enrolled in MUS 1500 will be responsible for the content of any policies or information shared in the Performance Seminar or in breakout sessions. Students who are absent from Performance Seminar should consult immediately with their peers to discover information that was missed. Any further questions about missed information should be directed to the faculty member who shared the information in Performance Seminar.

## **Performing in Performance Seminar**

[Performance Seminar Request Procedure](#)

[Performance Seminar Request Form](#)

**See the AsULearn site for MUS 1500 for Performance Seminar Date/Time Availability**

**See the AsULearn site for the full syllabus for MUS 1500 Performance Seminar**

## ***Use of Electronic Devices During Concert Performances***

The use of electronic devices during concert performances and Performance Seminar is prohibited. Such use is disrespectful to the performers, distracting to audience members, and contradictory to the goal of concert attendance (i.e., active listening).

### ***Dean's List***

A student who carries 12-14 semester hours of work on which grade points may be computed and who attains a grade-point average of 3.45 or better is placed on the School of Music Dean's List of honor students for that semester. A student who carries 15 or more semester hours of work on which grade points may be computed and who attains a grade-point average of 3.25 or better is placed on the School of Music Dean's List of honor students for that semester. The Chancellor's List provides higher recognition to those full-time students who receive a grade-point average of 3.85 or higher in any semester.

### ***Graduation Check/Degree Audit***

The School of Music, at the request of the student, will perform a graduation check during the semester preceding the student's projected completion of all coursework. The optimum time to schedule this audit is at the beginning of the student's "next to last" semester. The student must schedule an appointment for this audit with the Records Specialist (in the main office). The advising director will perform the audit, in person, with the student. The director will identify the remaining coursework, proficiencies, University requirements, etc. the student must complete prior to graduation. The School of Music strongly recommends that each student request a graduation audit at the appropriate time (usually at the end of semester 6 and/or beginning of semester 7) in order to be informed of any existing graduation deficiencies.

### ***Graduation***

#### ***Applying for Graduation***

The Registrar's Office will notify all seniors ostensibly eligible to graduate (i.e., those enrolled for a sufficient number of hours to meet the University requirement) at the beginning of each term. Notification will include information concerning the graduation procedure and deadline date. Students have until the end of the "drop" period (i.e., the first five weeks of class) to apply for graduation. Applications for graduation are filed with the Registrar's Office.

#### ***The Graduation Ceremony***

Music students are encouraged to participate in the graduation ceremony at the end of the semester during which they are currently enrolled or are otherwise completing all graduation requirements. In the event of a summer completion of the requirements, students may participate in the preceding Spring semester ceremony or the next scheduled graduation ceremony. Students who apply to graduate in May or August of each year participate in the Spring commencement ceremony. Students who have a Fall graduation date participate in the Fall ceremony.

## ***Graduation with Honors***

To be eligible for graduation with honors, a student must complete a minimum of four semesters in full-time attendance or 58 semester hours in residence at Appalachian. A grade-point average of 3.45 is required for graduating *cum laude*, a grade-point average of 3.65 is required for graduating *magna cum laude*, and a grade-point average of 3.85 is required for graduating *summa cum laude*.

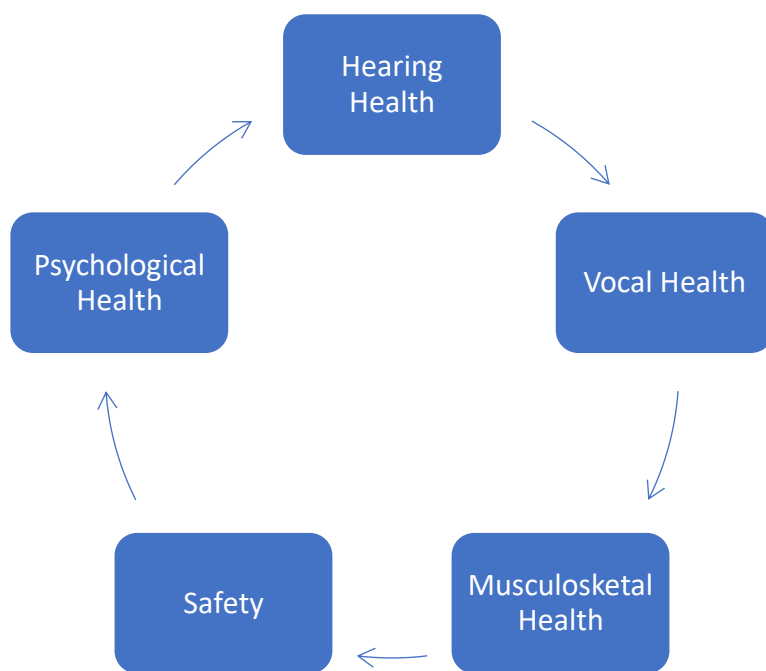


***CHAPTER FIVE:***  
***Resources for Student Success***

## *In Tune with Health and Wellness*

The purpose of the In Tune with Health and Wellness Initiative at the Hayes School of Music is to provide students and faculty with information regarding health and safety topics relevant to the practice, performance, teaching and listening of music.

This information is provided to address the accreditation standards of the National Association of Schools of Music (NASM) to increase awareness of the health and safety concerns of musicians. Further, the Hayes School Music seeks to promote an environment of wellness among its faculty and students.



“Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities can and will not ensure any specific individual’s health and safety. Too many factors beyond any institution’s control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at any institution.”<sup>1</sup>

<sup>1</sup>National Association of Schools of Music (2012). Handbook 2011-12, 67.

## *Protecting Your Hearing Health*

- Hearing health is essential to your lifelong success as a musician.
- Noise-induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours at 90 dB (blender, hair dryer) – 2 hours at 94 dB (MP3 player at 1/2 volume) – 1 hour at 100 dB (MP3 player at full volume, lawnmower) – 15 minutes at 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily basis.
- If you are concerned about your personal hearing health, talk with a medical professional.

Adapted from: Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss  
NASM/PAMA: November 2011, V-2.

### **Community Resources: Hearing Health**

Communication Disorders Clinic, Appalachian, <https://cdclinic.appstate.edu/>

Audiology Services, Appalachian, <https://cdclinic.appstate.edu/programs/hearing-services>

Blue Ridge Ear, Nose, and Throat, Inc., <https://blueridge-ent.com/>

Musician's Hearing Protection Devices, <https://www.vanderbilthealth.com/service-line/vanderbilt-bill-wilkerson-center>

## *Protecting Your Vocal Health*

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Good posture, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable time limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated.
- Limit your use of alcohol and avoid smoking and vaping.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.

Adapted from: Protecting Your Vocal Health: Student Information Sheet – NASM/PAMA: July 2013 DRAFT

### **Community Resources: Vocal Health**

Communication Disorders Clinic, Appalachian, <https://cdclinic.appstate.edu/>

The Voice and Resonance Program, Appalachian, <https://cdclinic.appstate.edu/programs/voice-resonance>

Wellness Center, Appalachian, <https://wellness.appstate.edu/>

Tobacco Cessation Program, Appalachian, <https://healthservices.appstate.edu/pagesmith/141>

Blue Ridge Ear, Nose, and Throat, Inc., <https://blueridge-ent.com/>

## *Protecting Your Musculoskeletal Health*

- Musculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous musculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still some others are the result of trauma or injury.
- Many musculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Good posture and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid “overdoing it.”
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your musculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own musculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal musculoskeletal health, talk with a medical professional.
- If you are concerned about your musculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.

Adapted from: Protecting Your Musculoskeletal Health: Student Information Sheet – NASM/PAMA: July 2013  
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### **Community Resources: Musculoskeletal Health**

Alexander Technique Instruction, Appalachian, <https://music.appstate.edu/academics/special-programs/alexander-technique>

Injury Clinic, Appalachian, <https://healthservices.appstate.edu/injury>

M. S. Shook Student Health Service, Appalachian, <https://healthservices.appstate.edu/>

Appalachian Regional Pain Management Center, <https://apprhs.org/paincenter/>

The Rehabilitation Center, <https://apprhs.org/rehabilitation-patient-caregiver/>

Orthopaedic & Sports Medicine Center, <https://apprhs.org/orthopedics/>

## ***Protecting Your Safety***

After you learn your surroundings at Appalachian and register for the AppState-ALERT system, there are ways in which individuals and families may prepare for emergencies. These sites are offered to you as resources to consider and use in your efforts to become prepared.

### ***Police Emergencies:***

**If you are calling from campus phone, dial 8000**

**If you are calling from off-campus, dial (828) 262-8000**

**All Other Emergencies: dial 911**

### **Appalachian State University**

Chancellor's Message about Campus Safety, <https://parents.appstate.edu/pagesmith/117>

Appalachian Cares, <https://appcares.appstate.edu/>

Campus police, <https://police.appstate.edu/>

Early Intervention Team, <https://eit.appstate.edu/>

Emergency Information, <https://emergency.appstate.edu/>

Health Services, <https://healthservices.appstate.edu/>

Office of Equity, Diversity & Compliance, <https://report.appstate.edu/node/6>

Ombudsman, <https://ombuds.appstate.edu/>

Sexual Assault Resources, <https://counseling.appstate.edu/index.php?module=pagesmith&id=92>

Appalachian State ALERT System, <https://emergency.appstate.edu/appstate-alert>

Appalachian State University Maps, <https://maps.appstate.edu/>

Blue Light Emergency Telephone Locations, <https://police.appstate.edu/emergency-telephones>

Emergency Closings: (828) 262-SNOW

Student Health Services: (828) 262-3100

Physical Plant (24-hour emergency repairs), 8am to 5pm: dial (828) 262-3190 x102

After 5pm: dial Appalachian Police (828) 262-2150

New River Light and Power: (828) 262-8621 for outages and emergency repair

Off-Campus: Boone and Watauga County

### **Other Resources**

ReadyNC.org: Make a Plan, Build a Kit, Be Involved, <https://www.readync.gov/plan-and-prepare/get-kit>

North Carolina Pandemic Flu Preparedness, <https://deq.nc.gov/about/divisions/water-resources/drinking-water/emergency-planning/pandemic-flu-planning>

Centers for Disease Control and Prevention (CDC), <https://www.cdc.gov/>

US Government Site for Pandemic and Avian Flu, <https://www.cdc.gov/flu/pandemic-resources/index.htm>

State of North Carolina Pandemic Influenza Plan, <https://epi.dph.ncdhhs.gov/cd/flu/plan.html>

Preparations for Winter Storms and Extreme Cold,

<https://community.fema.gov/ProtectiveActions/s/article/Winter-Storm>

Department of Homeland Security, <https://www.dhs.gov/>

Opposing Abuse with Service, Information, and Shelter, OASIS, <https://oasisinc.org/>

Police, Fire, Medical Emergencies: dial 911

Boone Police Department: dial 911

Watauga County Sheriff's Department: dial (828) 264-3761

Watauga County Health Department: dial (828) 264-4995

New River Light and Power: dial (828) 264-8621 for outages and emergency repair

Blue Ridge Electric Membership Corporation: dial (800) 448-2383 for outage reporting system

## ***Protecting Your Psychological Health***

### **Maintain mental health**

- Develop a support network of friends.
- If you have concerns about your study habits, ability to take tests or managing your coursework, talk with teachers, counselors, family, and friends for advice and support.
- Visit the health center, and discuss concerns with a health professional. If the health professional advises treatment, follow instructions. Watch out for side effects, and attend follow-up appointments to assess improvement.

### **Fight Fatigue and Sleep Deprivation**

- Avoid stimulants like caffeine and nicotine.
- Have a good sleeping environment. Get rid of anything that might distract you from sleep, such as noises or bright lights.
- Stick to a sleep schedule. Go to bed and wakeup at the same time each day, even on the weekends.
- See your health provider if you continue to have trouble sleeping.
- Avoid pulling an all-nighter to study.
- Get Physical Activity
- Stay active. Regular physical activity can help keep your thinking, learning, and judgment skills sharp. It can also reduce your risk of depression and may help you sleep better.

### **Eat a Balanced Diet**

- Talk with a nutritionist or dietician at a health clinic on campus or in the community.
- If you or someone you know is showing signs of an eating disorder, get help. Find a friend to go with you or offer to go with a friend to talk to a counselor or doctor who knows about eating disorders.

### **Avoid Substance Misuse**

- Access healthy activities and safe places on campus to meet friends.
- Avoid second-hand smoke.
- Don't drive after drinking or using drugs.

### **Have Healthy Relationships**

- Avoid relationships with those who drink heavily or use drugs, act aggressively, or treat you disrespectfully.
- If anything in your relationship makes you feel uncomfortable, talk to someone you can trust.

Adapted from Centers for Disease Control and Prevention, College Health and Safety

## Psychological Health Community Resources

### Appalachian State University, Counseling and Psychological Services

The following pages can be found by accessing [www.counseling.appstate.edu](http://www.counseling.appstate.edu)

- Information about Common Student Concerns,
- On-line Screenings
- Responding to a Crisis
- Walk-In Clinic Information
- Appalachian State University, Wellness Center
- The following pages can be found by accessing [www.wellness.appstate.edu](http://www.wellness.appstate.edu)
- Alcohol and Other Drug Counseling
- Alcohol and Other Drug Programs and Resources
- BASICS: Brief Alcohol Screening and Intervention for College Students
- Gambling Addiction Resources
- General Health and Wellness Programs

Appalachian Regional Healthcare System

Outpatient Behavioral Health Program, [www.apprhs.org/services/behavioral-health/outpatient-behavioral-health](http://www.apprhs.org/services/behavioral-health/outpatient-behavioral-health)

Kate B. Reynolds Inpatient Behavioral Health Unit, [www.apprhs.org/services/behavioral-health/inpatient-behavioral-health](http://www.apprhs.org/services/behavioral-health/inpatient-behavioral-health)

Daymark Recovery Services, Watauga Center,

<http://www.daymarkrecovery.org/index.php/locations/northwest/watauga-center>

National Suicide Prevention Lifeline, [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org)



## ***Other Resources for Wellness***

Appalachian State University has many resources to assist students during their academic career. Please use the following links to access some of these resources.

### ***Counseling and Psychological Services***

[Counseling and Psychological Services](#) offers counseling services, emergency services, self-help and free screenings, prevention and outreach programming, trainings, and consultations.

### ***Office of the Dean of Students***

The [Office of the Dean Students](#) provides several services including short-term emergency assistance for unforeseen financial emergencies, case management, parent & family services, student legal clinical, off-campus student services, student conduct resources, and student Veteran services

### ***Office of the Title IX Compliance***

The [Office of Title IX Compliance](#) provides education and training about the promotion of equity, access, and civil rights to promote an environment that is free of discrimination and harassment on the basis of sex, gender, gender expression, gender identity, sexual orientation, and pregnancy.

Students, staff, and faculty can make a referral regarding gender discrimination, sexual harassment, sexual assault, dating/domestic violence and stalking, please use the [Office of Title IX Compliance – Referral Form](#). If there is an emergency or there is imminent risk to your well-being or that of another person, please contact University Police at 828.262.2150 or dial 9aa.

### ***Intercultural Student Affairs***

[Intercultural Student Affairs](#) seeks to engage students of marginalized and minoritized identities, and transform the campus experience. It operates three student-led outreach centers as described in the following section.

### ***Multicultural Center***

The [Multicultural Center](#) provides information and programming to enhance the rich cultures of our campus community.

### ***Henderson Springs LGBT Center***

The [Henderson Springs LGBT Center](#) provides information and programming to empower, educate, and affirm LGBTQ+ people, allies, and advocates.

## ***Women's Center***

The [Women's Center](#) provides information and programming to empower all female-identifying individuals.

## ***Mountaineer Food Hub & Free Store***

The [Mountaineer Food Hub & Free Store](#) serves as a means to address food insecurity within the campus community. Food Pantries are located across campus including in the Broyhill Music Center (Room 226) which is down the hallway that is located between 225 and the music library.

## ***Academic Resources***

### ***Music Learning, Research, and Technology Lab***

The [Music Learning, Research, and Technology Lab](#) provides peer tutoring for assignments, test preparation, and review of subject matter in the areas of music theory, aural skills, and music history. Students can also access the space to have a quiet study space.

### ***Disco Student Learning Center***

The [Disco Student Learning Center](#) provides free tutoring plus resources and workshops related to study skills, test-taking, and organization. Students can request academic coaching and consultations. The Student Learning Center also includes the As-U-R program which supports students with executive function challenges.

### ***University Writing Center***

The [University Writing Center](#) provides free resources to the campus community to assist with writing at all stages and in any subject matter.

### ***Office of Disability Resources***

The [Office of Disability Resources](#) provides oversight and trainings for accessibility of programs, services, and activities. Students can request accommodations through this office.

***CHAPTER SIX:***  
***Broyhill Music Center***

## *Introduction*

The Mariam Cannon Hayes School of Music is housed in the beautiful Satie Hunt Broyhill Music Center. The 90,000 square foot facility was constructed with acoustics influencing all aspects of the design from the choice of materials to the shapes of the interior walls. The architects took advantage of the hilly terrain, designing the Center to "climb" the hill in steps so that most of the building is on ground level. The building includes the 440 seat Rosen Concert Hall, the 125 seat Schaffel Recital Hall, the Robert F. Gilley Recording Studio, the William G. Spencer Instrumental Rehearsal Hall, the Virginia Linney Choral Rehearsal Hall, an opera studio, the Nicholas Erneston music library, 5 classrooms, more than 30 offices, and over 50 practice rooms. The Broyhill Pipe Organ, built by Cassavant and contributed by the J. E. Broyhill family, graces the concert hall.

During the academic terms, the Broyhill Music Center is open from 7:00 a.m. to 12:00 a.m, throughout the entire week (weekdays/weekends). University breaks and holiday scheduling, as set by the University, will alter the HSoM building availability.

### *Concert Hall and Recital Hall*

Students and Faculty may request space in either the Rosen Concert Hall and Schaffel Recital Hall for performances. To book a reservation in either of the halls, contact Mr. Zachary Shatley, Performance Hall Operations Manager. Consideration for a dress rehearsal in the halls prior to the performance will be a part of the reservation conversation, and dependent upon availability.

In the event the halls are unavailable for a dress rehearsal, contact Ms. Sally Booker, Arts Production Specialist, to reserve a rehearsal hall or classroom space.

Reference the information in the "Student Recitals" section of Chapter 3 of this Handbook.

### *Building Use for Private Lessons*

Students and community members may not teach lessons in the Broyhill Music Center (including but not limited to practice rooms, offices, or classrooms) unless they are employed by the Community Music School and the student receiving lessons is officially registered for those lessons through the Community Music School.

Students and community members **may not teach lessons to minors (under 18)** in the Broyhill Music Center, whether for pay or as a volunteer, unless they are employed by the Community Music School and the minor is officially registered for those lessons through the Community Music School.

Exceptions: HSOM students enrolled in pedagogy courses may teach private lessons free of charge to adults (18+) as may be required in their pedagogy courses. HSOM students are welcome to tutor other App State students informally without payment.

## ***Student Key Requests***

1. Students must discuss their need for keys with their Supervising or Applied Faculty Member.
2. The Supervising or Applied Faculty member must fill out the Key Request Form on the behalf of the student. No requests directly from a student will be considered.
3. Faculty can find the Key Request Form on the HSoM Faculty/Staff page to request a key for graduate assistants, student workers, etc.
4. The request must receive permission for key checkout from the following:
  - a. Supervising or Applied Faculty Member
  - b. Arts Production Specialist, Ms. Sally Booker

## ***Nicholas Erneston Music Library***

The Erneston Music Library is housed on the second floor of the Broyhill Music Center. The Music Library's normal operating schedule during the Fall and Spring Semesters is 8am to 10pm Monday through Thursday and 8am-6pm on Fridays. These hours are subject to change during summer, intersessions, holidays, University closures, and inclement weather. For detailed operating hours please check the Music Library's website, <https://music.library.appstate.edu/>.

### *Reference*

The Music Library staff responds to information requests from students, faculty, staff, and the general public. Reference services assist in locating and/or requesting information and materials for users. For in-depth research assistance please contact a Music Librarian to schedule an appointment, <https://music.library.appstate.edu/about>.

### *Information Literacy*

Instruction in Information Literacy use of the Music Library's collections is provided on a continual basis to HSOM students. Instruction to classes and informal groups is available upon the request of faculty or a group of students. Please contact a Music Librarian to request an Information Literacy instructional session.

### *Circulation*

The Music Library circulates printed music, books, audio/visual recordings, and technology to students, faculty, staff, and community borrowers. Items in the collection have various loan periods. For detailed loan rules please visit, <https://music.library.appstate.edu/about/loan-periods>. Renewals can be made by accessing your online library account. You may also contact the music library for assistance.

### *Study Rooms*

The Music Library has four study rooms available to students and faculty. Rooms are available on a first come, first served basis and they can be reserved [online](#) or by contacting the Music Library staff.

### *Reference Collection*

The Music Library's reference collection is non-circulating. This collection consists of musical dictionaries, encyclopedias, bibliographies, discographies, directories, thematic catalogs, and scholarly editions of composers works.

### *Reserves Collection*

Library materials required for course assignments are often placed on reserve. Reserves have restricted circulation which provides greater access for all users. Reserve materials may be requested at the Music Library service desk.

### *Audio/Visual Collection*

This collection comprises CDs, DVDs, VHSs, and LPs. These items are available for circulation to University students, faculty, and staff. The audio/visual collection is non-browsable. Materials in the collection are searchable via the library catalog.

### *Equipment Checkout*

The Music Library has various technologies available for checkout, including laptops, iPads, AirTurn PED, Apogee Jam, and headphones (3.5 mm jack). Please visit the Music Library service desk to inquire about available equipment.

### *Electronic Resources*

Access to electronic resources is available to University students, faculty, staff, and on-campus users. These materials include, music dictionaries and encyclopedias, electronic journals, and streaming audio/video databases. E-books are accessed via the library catalog. Please contact the Music Library staff for assistance using these resources.

### *Collection Development*

The library staff, in collaboration with the School of Music Library Committee, is responsible for building a collection that meets the needs of the University community. Suggestions for purchase are welcomed from School for Music faculty and students.

## ***Choral Library***

The choral library is housed in Room 109 of the Broyhill Music Center. Students may check out music from the choral library by completing the check-out form and presenting it to the choral librarian. Music may be checked out for a period of two weeks. If you have questions about the choral library policies, contact the Director of Choral Activities.

## ***Instrumental Music Library***

The instrumental music library is found in Room 119C of the Broyhill Music Center. The literature for the Marching Band, Symphony Band, Wind Ensemble, and Symphony Orchestra is cataloged there.

## ***Electronic Music Laboratory***

The electronics laboratory is located in the Robert F. Gilley Recording Studio. The lab contains state-of-the-art computer and sound electronics equipment and software. Students who are registered for the Electronic Music course or for applied instruction in composition are given access to the lab in accordance with current policies. Questions concerning the use of the electronics lab should be addressed to Dr. Andrew Hannon.

## ***Instrument Inventory***

The Hayes School of Music has a variety of instruments that may be issued to students. These instruments are used in instrumental methods courses, or are instruments normally not owned by an individual (e.g., alto and bass clarinets, double reed instruments, trumpets in Eb/D, etc.). Applied Faculty will work with the Arts Production Specialist to check out these instruments to students for methods courses, and on an as needed basis.

For instrument checkout that does not involve a methods class, see the Arts Production Specialist in the instrument storage room (Room 105).

## ***Piano Practice Rooms***

Several of the practice rooms (fourth floor) are reserved for piano majors. These practice rooms are equipped with grand pianos and remain locked when not in use. Piano majors should see their applied instructor to obtain a key to the piano practice rooms.

## ***Locker Rental – Miscellaneous Service Charge***

Music majors may rent a locker to store their instruments, books, etc. The size of the locker is determined by the size of the instrument. Lockers are rented on a semester or fall/spring basis, (\$5 per semester). The student completes the “[Locker Request Form](#)” found on the “Current Student” landing page of the HSoM website. The miscellaneous service charge for the locker rental is paid online, an electronic receipt is issued, and the student receives the locker number, the lock combination, and assigned location.

The student may not use a personal lock and must use one provided by the Hayes School of Music to secure the locker. All lockers must be cleaned out at the end of the Spring semester. The lock remains behind in the locked position. Those students who are registered for summer study may retain their locker assignment through the summer.

## ***Music Stands***

The chairs and stands provided by the Hayes School of Music should remain in the rehearsal halls or in the stage area. Stands should not be taken from the Broyhill Music Center without permission of one of the Interim Associate Deans. Folding metal music stands can be checked out with the Arts Production Specialist in office 105 to use outside of the rehearsal halls.

## ***Bulletin Boards***

Locations and Uses within the Broyhill Music Center:

- *Student Use Bulletin Boards*: 1st floor locker area and 4th floor lobby
  - \*Students should not place notices on bulletin boards reserved for specific purposes (below)
  - \*Postings with profane or inappropriate content will be taken down
  - \*Postings taped to the walls will be taken down. Please only post items on the bulletin boards.
  
- *Academic Notices, Performance Postings*: 1st and 4th floor lobbies
- *Percussion Area, Bands, Symphony*: 1st floor hallway near Spencer Rehearsal Hall
- *Student Organizations*: 2nd floor at the top of the staircase
- *Music Library*: 2nd floor outside of music library entrance
- *Vocal Area and Choral Ensembles*: 2nd floor near elevators
- *Brass and String Areas*: 3rd floor near elevators
- *Music Therapy*: 4th floor
- *Graduate Information*: 4th floor near elevators

## ***Lost and Found***

The Hayes School of Music maintains a Lost and Found service in the music office. Please return found items to the receptionist in the music office.

Inquire about lost items in the music office, or refer to the Lost and Found Spreadsheet maintained through the front office:

[https://docs.google.com/spreadsheets/d/1tYvUV6I1xzvma3xghQq\\_ga0VoWuD5AocyrOsUikwCMQ/edit#gid=0](https://docs.google.com/spreadsheets/d/1tYvUV6I1xzvma3xghQq_ga0VoWuD5AocyrOsUikwCMQ/edit#gid=0)

## ***Copy Machine***

Only HSoM faculty, staff, and graduate assistants with teaching responsibilities are allowed to use the copy machine in the music office.

Students have the ability to make copies in the Music Library, Belk Library, the Student Center, private print shops in Boone, or other locations on campus where "Pay per Sheet" copying is available.

Under no circumstances should students copy material that is copyrighted without permission from the holder of the copyright.



## ***Smoking Policy***

Smoking is not permitted in any University Buildings, including the Broyhill Music Center. Please note the only allowed location for smoking near the Broyhill Music Center is in the parking lot along River Street. A map of permitted *outdoor* smoking locations can be found through the following link:

<https://appalachian.maps.arcgis.com/apps/View/index.html?appid=0a8f6b4ee08142d886f152647280584f>

## ***Food and Beverage Policy***

No food or drinks are allowed in the classrooms, rehearsal halls, performance halls, practice rooms, or laboratories (computer and electronic) of the Broyhill Music Center.

Food and Beverage can be consumed in the fourth-floor student lounge, or in the first-floor lobby space. The students of the School of Music take pride in the appearance of their excellent facilities. Students are encouraged to report violations of the building use policies (particularly vandalism and theft) to the music office.

## ***Concert Recording Policies***

### *School of Music Ensemble Concerts, Faculty Recitals, and Guest Artists*

All official HSOM ensemble concerts, faculty recitals, and guest artist performances in Rosen Concert Hall and the Recital Hall are recorded for the HSOM archives. The production staff - including stage managers, front of house, audio and video production - are scheduled by the student Concert Recording Manager, the Production Manager, and the Technical and Operations manager.

At this time, all scheduled concerts will be live streamed to YouTube unless otherwise requested to not be streamed. Requests for concerts to NOT be streamed should be emailed to Mr. Bobby Mason, the production manager at [masonre@appstate.edu](mailto:masonre@appstate.edu).

A concert performance video and audio files should be available for faculty and staff to download on Google Shared Drive within 48 hours of the concert performance. Students may receive copies of HSOM ensemble concerts in which they performed via the course management system (AsULearn) which should have a copy of the performance uploaded by the Director of the ensemble or by someone they appoint to do the work. A digital copy of the archive is kept in the recording studio, online with Google Drive, and a future repository with the Music Library.

### *School of Music Student Recitals*

All student recitals presented in either the Recital Hall, or in the Rosen Concert Hall will be recorded by student temporary employee engineers; coordinated by the student Concert Recording manager and the Production Manager. There will be one stage manager assigned to the student recital for assistance in stage changes,

lighting cues, and opening the hall for audience members. The student stage manager will be assigned to the event by the Technical and Operations manager.

Production requests which demand additional audiovisual production needs should be submitted no later than 2 weeks in advance. Ideally, production meetings should be set up for testing with the performer and a schedule of dress rehearsals, juries should be noted as well. All production requests should be emailed to Mr. Bobby Mason, the production manager at [masonre@appstate.edu](mailto:masonre@appstate.edu).

Student recitalists must pay a \$30 Recital Recording Fee at the time they submit their program information to Ms. Beebe in the Music Office. Recital programs will not be formatted for printing until the fee has been paid. The Recital Recording Fee, and the Recital Programs are both due at least two (2) weeks prior to the recital date. Students will receive a digital audio copy of their recital for download within 48 hours of the recital via a Google Drive link that will be emailed to the student's university email. If the recital has been video broadcasted, they will also receive an editable format of the video stream in its entirety. If a student does not receive the recital materials or loses the link to the Google Drive, they can email Mr. Bobby Mason, the production manager at [masonre@appstate.edu](mailto:masonre@appstate.edu).

## ***Studio Recording Policies***

*If you are a full-time student:*

There are two ways to participate in studio recording sessions:

All recording students will need groups or solo musicians to perform for class assignments. If you would like to volunteer as a musician for a recording session, it would be best to network with the Recording and Production students or you may contact the studio director who will forward your name to the current recording students. You may email the recording studio director at [wynnesd@appstate.edu](mailto:wynnesd@appstate.edu)

Outside projects, external to class projects and HSOM curriculum, may be scheduled in the recording studios with the Chief Audio engineer. During the semester, outside projects can only be scheduled after the booking session for student projects (typically Tuesday evening), and can only be booked from the date of the booking session up until two weeks later. Booking sessions happen weekly. Projects must be scheduled in 5-hour blocks during the semester for \$100 per session or may be scheduled during the winter or summer break at the rate of \$200/day with an engineering fee of \$100 for a student engineer or hiring an outside engineer that is approved to use the studio. Please contact the Chief Audio engineer at [wynnesd@appstate.edu](mailto:wynnesd@appstate.edu).

Please be aware that due to instructional goals and the students' level of experience, it may not be possible to produce a polished result in the time available for class sessions. The students in the Recording and Production concentration are learning the studio and may run into technical complications which are beyond their current understanding, much like all musicians learning their instrument.

For music students doing Graduate School, Scholarship, and/or Conference audition tapes- please submit an email request to the Technical and Operations manager at [shatleyz@appstate.edu](mailto:shatleyz@appstate.edu) The manager will help schedule the Schaffel Recital Hall or Rosen Concert Hall sessions and assign student engineers.

Note that:

- At least one member of the group being recorded must be a full-time Appalachian music major. The School of Music charges \$30 for a 3-hour session for this purpose.
- Video recordings are available, but please make sure you specifically state whether you need audio only or video.

*If you are a faculty or staff member:*

Again, there are two ways to take advantage of the studio resources:

For publicity or recruitment projects, demo recordings, and other audio production services directly related to the School of Music's educational mission, please email the Chief Audio Engineer directly at [wynnesd@appstate.edu](mailto:wynnesd@appstate.edu).

Personal recording and editing projects for university faculty and staff are beyond the scope of the studio director's job description, but may be arranged outside of normal hours.

# ***CHAPTER SEVEN: Other Resources***

## ***Music Student Organizations***

### **American Choral Directors' Association (ACDA)**

### **American String Teachers' Association**

### **Appalachian Music Therapy Student Association**

AMTSA is a student organization the purposes of which are to promote public awareness of the field of music therapy and to enrich the experience of music therapy students at Appalachian State University. The objectives of AMTSA are to promote interaction among Appalachian students who are interested in music therapy, provide contact between professional music therapists and music therapy students, and educate students and the community about music therapy. Members of AMTSA are student members of the Music Therapy Association of North Carolina. The faculty advisor is Ms. Katurah Christenbury.

### **College Music Society (CMS)**

### **Kappa Kappa Psi**

Kappa Kappa Psi is a national honorary service fraternity that supports the collegiate band program. Membership is open to any student that participates in the band program regardless of major. The faculty advisor is Dr. John Ross.

### **Music & Entertainment Industry Student Association (MEISA)**

### **National Association for Music Education (NAfME)**

NAfME is the national organization that serves as leader and spokesman for music education in the United States. NAfME has been largely responsible for the establishment of music education as a profession and for the promotion and guidance of music instruction in the schools as an integral part of general education. The purpose of collegiate membership is to provide opportunities for the professional development of college students of music education through on-campus activities of the chapter, participation in state, division, and national NAfME meetings, and contact with leaders in the profession. Membership is open to any student with an interest in music education. The faculty advisor is Dr. Lisa Runner.

### **Phi Mu Alpha Sinfonia**

Phi Mu Alpha is a professional fraternity for men who have an interest in music and, through brotherhood, uphold the principal purpose of the fraternity: to promote music creativity, education, and performance. In addition to the many services Rho Tau Chapter provides the School of Music (e.g., ushering, stage management), the fraternity sponsors the Marching Band Festival in the fall and the Contemporary Music Festival in the spring. Students need not be music majors to be involved. The faculty advisor is Dr. Adam Booker.

## **Pi Kappa Lambda**

Pi Kappa Lambda is a national music honor society that is dedicated to the furtherance of music in institutions of higher learning through the stimulation of achievement in performance, composition, music education, and the scholarly study of all areas related to music. The society was founded in 1918 and is the only music group recognized by the Association of College Honor Societies. Recognition and membership are given to those juniors, seniors, and graduate students who have demonstrated superior achievement. Juniors must be in the top ten percent of their class, and seniors must be in the top twenty percent of their class to be considered for membership. All graduate students who have satisfactorily completed all requirements for their degree may be considered for membership. The faculty members of Appalachian's Gamma Eta Chapter choose students for membership whom they consider to be outstanding in scholarship, musicianship, leadership, personal integrity, and interpersonal skills. The current president is Dr. Beth Weise.

## **Sigma Alpha Iota**

Sigma Alpha Iota is an International Music Fraternity for women in music. It is an organization whose purposes are to foster interest in music and to promote social contact among persons sharing an interest in music. In order to be eligible for membership, the interested female must be majoring or minoring in music and have a minimum cumulative grade point average of 2.5 and a minimum 3.0 in music. Appalachian State University's Epsilon Theta Chapter was chartered in 1968. The faculty advisor is Dr. Katy Strand.

## **Student Advisory Council**

The Dean of the School of Music meets regularly with the Student Advisory Council. The council serves as the liaison between the students and the faculty/administration of the School of Music. The members of the council are the presidents of the collegiate chapters of MENC, Phi Mu Alpha, and Sigma Alpha Iota, Kappa Kappa Psi, MEISA in addition to elected members who represent the ensembles (Symphony Orchestra, Wind Ensemble, University Singers), jazz, keyboard, and the graduate areas.

## *Scholarships in Music*

The Mariam Cannon Hayes School of Music offers music majors opportunities for financial aid in addition to those offered by the University. Scholarship contracts are awarded in the spring, prior to the academic year in which the scholarship is in effect. Unless stated otherwise, awards are renewable through the eighth semester, including the semester of the student teaching or internship experience. All scholarships may require recipients to participate in two ensembles on their major instrument or voice. Recipients of all music scholarships must maintain a minimum GPA of 3.0 in the major and an overall GPA of 2.75 each semester in which an award is held. This is not a cumulative GPA, but a semester GPA. If a student makes below the required GPAs, then they are placed on one semester of probation, in which the GPA of that semester must be at or above the minimums. The cumulative GPA might still be under 2.75 at this point, but the scholarship will be maintained provided each semester thereafter is at or above the minimums.

During or after the probation semester, if the GPA for a particular semester is under the required GPAs, then the scholarship will be revoked. For single-year scholarships (Will Hester, Pedigo, Presser, etc.) a previous cumulative GPA of 2.75 is not necessary for consideration, but must be maintained while a recipient. The student receives the same right to a probationary semester, but should the semester of probation not meet the minimums, then the student will not be eligible for consideration of any further scholarship funds.

In most cases, scholarships are awarded at the time of and based upon the entrance audition. There is no formal application process to complete. Many scholarships have been endowed and there are living donors who have given and/or generously give their resources in support of the School of Music. Students who received endowed scholarships have opportunity to make periodical contact with these donors and participate in a yearly, endowed scholarship event. Other scholarship recipients receive their awards from established, subsidized scholarship lines within the University. It is possible for students to receive scholarship awards after having entered the School of Music. Such possibility is addressed in the studio and/or ensemble settings as the faculty may advocate for their students in the effort to determine if any scholarship monies are available for either a one-time award or the establishment of a renewable award.

Students may hold two music awards simultaneously, and the total of all awards from Appalachian may not exceed the cost of tuition, room, and board. North Carolina Teaching Fellows may not hold any additional award. Students will be credited with awards at the beginning of each semester. Failure to meet contract requirements will result in permanent revocation of the award. If contract requirements are not met for a semester in which the award is presented, all or a portion of the award will be removed from the student's account. Removal of scholarship money from a student's account may result in a balance owed on the account. Inquiries concerning complete details of scholarship requirements or other music scholarship concerns should be addressed to Dr. Soo Goh, Interim Associate Dean for Academic Affairs.

### **Hayes School of Music Scholarship Program**

(Award amounts are approximate, but not less than published)

#### **The Hayes Young Artist Scholarship (\$7000)**

The Hayes Young Artist Scholarship is awarded to an entering freshman music major in each of the performance areas (brass, woodwind, bowed string, plucked string, voice, percussion, and keyboard) on the

basis of exceptional talent and performance ability. The award is for \$7000 and is renewable for up to four years. The scholarship is funded by the Mariam Cannon Hayes Endowment for Musical Excellence.

#### **The William Presser Scholarship (\$4000)**

Each academic year an award of up to \$4200 is presented to a rising senior who shall be known as the Presser Scholar. The award is based on merit and excellence. The recipient is selected through a faculty nomination and voting process. A separate award is made each year.

#### **The Elmer and Lynn White Wind Scholarship (\$3000)**

The White Wind Scholarship (in honor of the late Dr. Elmer and Dr. Lynn White) is awarded annually to an incoming freshman wind performer and is renewable for four years. The amount is \$3000 and based on exceptional talent and musicianship.

#### **The APPal PIE (Partners in Education) (\$4000)**

The Appal Pie Scholarships were established by the School of Music Advisory Board. Donors “adopt” a music student and provide \$4000 per year for four years to support the student’s education.

#### **The B.G. (Bill) McCloud Scholarship in Music Education (\$2400)**

Created in 2003, and in memory of former Department Chair and colleague Bill McCloud, this scholarship of \$1500 is awarded to a rising senior music education major who has demonstrated exemplary achievement in both academic and musical pursuits. Awarded by the Music Education faculty, this recipient has expressed and demonstrated a passion for music education and intends to enter the teaching profession.

#### **John F. Konen Scholarship (\$1700)**

The Konen Scholarship is awarded to a music major with an interest in jazz. Preference is given to trumpet player.

#### **The Will Hester Music Scholarship (\$3700)**

Each academic year a scholarship of up to \$3700 is awarded to a junior or senior music major (with a minimum of a 2.5 GPA) to recognize intelligence, creativity, originality, and talent. The scholarships may be renewed for a second year. The recipient is selected through a faculty nomination and voting process

#### **The Dorothy Frazee Thomas Scholarships in Strings (\$500-\$2000)**

Scholarships up to \$1000 each are available to music majors whose principal instrument is either violin, viola, cello, or bass and who offer evidence of scholastic achievement and professional promise. The awards are renewable.

#### **The Elsie Erneston Music Scholarship in Voice (\$800)**

A scholarship of \$800 is awarded to an entering freshman music major whose principal area of study is voice and who offers evidence of scholastic achievement and professional promise. The award is renewable.



### **The Nicholas Erneston Music Scholarship in Strings (\$800)**

A scholarship of \$800 is awarded to an entering freshman music major whose principal area of study is either violin, viola, cello, or bass and who offers evidence of scholastic achievement and professional promise. The award is renewable.

### **The Pedigo Music Scholarships in Voice (\$1500)**

Scholarships of \$1500 are awarded to a freshman, sophomore, junior, senior, and graduate voice major who demonstrate talent and financial need. The awards are renewable by audition.

### **The Cratis D. Williams Music Scholarships (\$900)**

Scholarship awards (\$1000) are presented to graduate music students or a person pursuing a degree program with an emphasis in the music of Appalachia. Preference is given to students with an interest in Appalachian Music or an interest in teaching in the Appalachian region. The awards are renewable.

### **The Melanié and Berge Markarian Scholarship in Voice (\$1300)**

Established in 1999, this scholarship of \$1300 is given to an entering freshman music major whose principal area of study is voice (soprano/mezzo-soprano) and who offers evidence of scholastic achievement and professional promise. The award is renewable.

### **Paris Weathers Scholarship (\$700)**

The Paris Weathers Scholarship is awarded to a music major on the basis of talent and need. Preference is given to string majors.

### **The C.H. Duncan Scholarship (\$1500)**

A scholarship of \$1500 is awarded to a music education or music industry studies student based on talent and need.

### **Franz Merrell Memorial Scholarship for Trumpet Studies (\$1800)**

Established in 2000, this scholarship is presently \$500 and is awarded to a student, in any music degree program, whose major is trumpet and has demonstrated exceptional achievement in both trumpet study and performance. The award is renewable.

### **Patricia Knuckles Fallon Memorial Scholarship for Saxophone Studies (\$4800)**

Established in 2003, this scholarship is given to a student, in any music degree program, whose major instrument is saxophone. The award is renewable.

### **Hayes Endowment for Musical Excellence/School of Music Awards/Music Talent Awards (\$1000-\$3000)**

The School of Music offers a number of awards of variable amount that are available to students majoring in music. Application is by audition with a member of the Appalachian music faculty, usually during the admission audition. Talent awards may be renewed through the student's eighth semester of college enrollment

and will be presented during the semester of student teaching or internship (provided that semester falls within the eighth semester). The awards may be renewable.

## *Hayes School of Music Faculty and Staff*

<i>Full-Time Faculty</i>		
James R. Douthit, D.M.A.	Eastman School of Music	Dean
Soo K. Goh, D.M.A.	UNC – Greensboro	Interim Associate Dean for Academic Affairs/ Clarinet
Christine P. Leist, Ph.D.	Michigan State University	Interim Associate Dean for Student & Faculty Success/Coord. of Undergraduate Music Therapy
Joseph L. Amaya, D.M.	Florida State University	Voice
Hiu-Wah Au, Ph.D.	Eastman School of Music	Music Theory
Nancy E. Bargerstock, D.M.A.	UNC – Greensboro	Violin
Jon P. Beebe, D.M.A.	University of Wisconsin – Madison	Bassoon, Music Theory
Joby Bell, D.M.A.	Rice University	Organ, Sacred Music, Harpsichord
Adam Booker, D.M.A.	University of Texas – Austin	String Bass (Classical & Jazz)
Joseph A. Brown, D.M.A.	University of Texas – Austin	Trombone
Alicia Chapman, D.M.A.	Mannes School of Music	Oboe, Collegium Musicum
Junie Cho, D.M.A.	Manhattan School of Music	Collaborative Piano/Class Piano
Katurah R. Christenbury, M.M.T.	Appalachian State University	Music Therapy
Nicholas Cline, D.M.A.	Northwestern University	Composition/Music Theory
Dakota C. Corbliss, D.M.A.	University of South Carolina	French Horn
Alexandra O. Dee, D.M.A.	Northwestern University	Director of Orchestral Activities
Robert J. Falvo, D.M.A.	Manhattan School of Music	Percussion

Jason P. Gardner, D.M.A.	University of Illinois – Champaign	Associate Director of Bands/Music Education
Catherine H. Garner, D.M.A.	Eastman School of Music	Coordinator of Keyboard Activities
Mary Gayle Greene McClune, M.M.	University of Tennessee – Knoxville	Voice
Andrew C. Hannon, D.M.A.	University of South Carolina	Composition/Music Theory/ Coordinator of Music Theory
Stephen M. Hopkins, D.M.A.	University of Texas – Austin	Director of Choral Activities
Robert McCormac, M.A., M.M.	Appalachian State University	Music Theory/Appalachian Music
Jay C. Jackson, D.M.A.	University of Kansas	Music Education
Scott D. Kallestad, D.M.A.	University of North Texas	Saxophone
Eric Edward Koontz, D.M.A.	UNC – Greensboro	Viola/ Coordinator of Strings
Adam Kossler, D.M.A.	Florida State University	Guitar
Melissa Lesbines, M.M.	Eastman School of Music	Music History/Piano
Gennard Lombardozi, D.M.A.	Stony Brook University	Opera/Coordinator of Voice
Victor N. Mansure, D.M.A.	University of Oregon	Coordinator of Music History and Musicology
Greg R. McCandless, D.M.A.	Florida State University	Music Theory
Cathy H. McKinney, Ph.D.	University of Miami	Coordinator of Graduate Programs in Music Therapy
DaVaughn Miller, Ed.D.	Columbia University	Gospel Choir/Appalachian Chorale/Music Education
Susan W. Mills, Ph.D.	University of Central Florida	Music Education
Andy Page, M.M.	University of Tennessee	Jazz Guitar/Music History
Julia A. Pedigo, D.M.A.	University of Michigan	Voice
Priscilla P. Porterfield, D.M.A.	University of Michigan	Voice
Rodney Reynerson, D.M.A.	Indiana University	Piano/Class Piano
John S. Ross, D.M.A.	Michigan State University	Director of Bands/Music Education
Lisa Runner, Ed.D.	Appalachian State University	Coordinator of Music Education

Nancy Schneeloch Bingham, D.M.A.	Florida State University	Flute
Melody Schwantes, Ph.D.	Aalborg University	Music Therapy
Laurie Semmes, Ph.D.	Florida State University	Music History and World Music
Bair D. Shagdaron, D.M.A.	Moscow Conservatory	Piano/Class Piano
Katherine Strand, Ph.D.	Northwestern University	Sykes Endowed Professor, Music Education
E. Reeves Shulstad, Ph.D.	Florida State University	Music History and Musicology
James Stokes, Jr., D.M.A.	Ohio State University	Trumpet
Karen Thomas, Ph.D.	UNC – Greensboro	Music Education
Kim L. Wangler, M.B.A.	Norwich University	Coordinator of Music Industry Studies
Ellie Wee, D.M.A.	Arizona State University	Cello/Music Education
Bethany Wiese, D.M.A.	Northwestern University	Tuba/Euphonium/Coord. of Graduate Programs in Music Performance
Todd T. Wright, M.M.	University of South Florida	Coordinator of Jazz Studies
Scott D. Wynne, M.M.	University of Miami	Chief Recording Engineer
Roger Zare, D.M.A.	University of Michigan	Music Theory and Composition
<b><i>Adjunct Faculty</i></b>		
Ira Abrams, J.D.	University of Miami	Music Industry Studies
David Albert, B.M.	East Carolina University	Music Education
David R. Allen, D.M.A.	UNC – Greensboro	Clarinet
Rodney Berry, M.M.	Appalachian State University	Jazz Ensembles/Music History
Allison Bishop, M.M.	Appalachian State University	Collaborative Piano
Laura S. Brown, Ph.D.	University of Texas – Austin	Music Therapy
Corinne Cassini, B.M.	Hogeshool voor de Kunsten Utrecht	Alexander Technique

Brian Cullinan, M.A.	UNC - Charlotte	Music Industry Studies
Tyler Dellaperute, M.M.	Appalachian State University	Collaborative Piano/Class Piano
Richard P. Dilling, B.M.	Appalachian State University	Jazz Drumming
Erin Ellington, M.M.E.	UNC – Greensboro	Music Education
Mark Freed, M.A., M.L.S.	Appalachian State University Clarion University	Music History and World Music
Julie Goforth, M.M.	Appalachian State University	Collaborative Piano
Jacob Keller, M.A., M.M.T.	Appalachian State University	Music Therapy/Guitar
Amber Joy Koeppen, M.M.	University of Michigan	Harp
Jim Lodin, B.M.	Claremont McKenna College	Collaborative Piano
Diana Loomer, D.M.A.	University of Texas – Austin	Steel Band, Percussion
Eric Luke, M.M.	Appalachian State University	Collaborative Piano
Rene Carlos Ochoa, D.M.A.	University of Cincinnati	Musicology/Music History
Don Peach, B.A.	Mars Hill College	Music Education
Shawn M. Roberts, D.M.A.	West Virginia University	Music History
Will Selle, M.M.	Appalachian State University	Music Education
Sarah Stanley, M.M.T.	Appalachian State University	Music Therapy
Cynthia Tate-Gibson, M.M.T.	Appalachian State University	Music Therapy
Ed Whitener, B.M.	Appalachian State University	Music Education
Tatiana Wright, M.M.	Appalachian State University	Class Piano
Tyler Young, D.M.A.	Cleveland Institute of Music	Voice/Voice Class
<b><i>Music Library</i></b>		
Gary Boye, Ph.D.	Duke University	Music Librarian

Jill Eller, MLIS	UNC - Greensboro	Music Cataloger
Rebecca Shaw, MLIS	University of Washington	Music Librarian
Shane Watkins, B.M.	Appalachian State University	Music Library Manager
<i>Staff</i>		
Janet Adams, B.S.W.	Administrative Support Specialist	Student Records Specialist
Lynn Beebe, M.M., M.A.	Administrative Support Associate	Administrative Associate
Sally Booker, M.M.	Texas State University	Arts Production Specialist/Building Manager
Jonathan Caison, M.S.	Kansas State University	Director, Academic Advising
James Daugherty, M.M.	Appalachian State University	Director, Cannon Music Camp
Lisl Doughton, M.M.	Appalachian State University	Community Engagement Specialist/Communications
Wendy Jarema	Executive Assistant	Executive Assistant to the Dean
Bobby Mason	Recording Studio Staff	Production Manager
Emil Schlee	Western University, Ontario	Piano Technician
Zachery Shatley, B.S.	Western Carolina University	Performance Hall Operations Manager
Lindsay Smith, B.S.	Peace College	Undergraduate Academic Advisor