

***Student Handbook***  
***2013-2014 Academic Year***

Published 1990  
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## *Preface*

All of us at the Mariam Cannon Hayes School of Music – faculty, staff, and administration – hope that you, our students, will achieve many musical, professional, and personal goals while at Appalachian State University. We offer you this handbook as a starting point toward realizing that success. While it provides important details about opportunities in the school, it will undoubtedly also lead you to have other questions. If you have personal or professional concerns that this handbook does not answer, be sure to ask someone in the Hayes School for assistance: perhaps your advisor, another faculty or staff member, Associate Dean Jackson, or me. We are all here to assist you in reaching your goals, and we will be eager to speak with you.

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

William L. Pelto, Ph.D.  
Dean, Hayes School of Music

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## *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. the Silver Burdett Music Workshop, Orff-Schulwerk Workshop), 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 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 extra-curricular. 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, Arthur Unsworth was named the first dean of the School of Music. 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.

# *Degree Programs and Recommended Courses of Study*

This section contains programs of study for the specific degree programs and a recommended course of study for each degree. These programs of study represent the curriculum, presently offered and required, as of Fall 2013. The program of study is a resource for the student to monitor his/her progress toward degree completion and to record grades attained in each course. It is recommended each student study the program of study to be aware of grade minimums, pre and co-requisites, as well as courses required of specific populations.

Added, as a further resource, are recommended courses of study. Please note these are “*recommendations*” as to when to register for specific courses. These recommendations were designed and based upon the School of Music course offering and General Education requirements. Students should strive to register for all courses in a timely, systematic manner. However, there are many possible reasons why the recommendations may not be applicable, including, but not limited to:

- a) failure of courses, necessitating repeats,
- b) courses offered in specific semesters,
- c) transfer credit application,
- d) AP credit application,
- e) study abroad,
- f) seat availability (outside of the major),
- g) change of major

These dynamics, and others, may create a delaying effect for the timely completion of a degree. In as much as the School of Music provides advising for all students, it is the student’s responsibility to maintain and manage his/her progress toward degree. The School of Music encourages the student to take advantage of *DegreeWorks*, as an online tool for awareness and navigation of the required curriculum and the personal achievement and completion of all degree requirements. The University is not obligated to offer courses, on an individual basis or out of sequence when a student is confronted with a delaying situation. Requests for such accommodation may not be granted.

Bachelor of Music in Music Education – BM  
Teaching: Major Code – 552C

Program of Study for Music Majors  
Instrumental Music Education Concentration

I. General Education Requirements..... 44

II. Professional Education Requirements ..... 24

**(All courses must be completed with “C” (2.0) or better)**

CI 2300 (2) \_\_\_\_\_  
 FDN 2400 (2) \_\_\_\_\_  
 PSY 3010 (3) \_\_\_\_\_  
 SPE 3300 (3) \_\_\_\_\_  
 CI 3400 (2) \_\_\_\_\_  
 CI 4900 (12) \_\_\_\_\_ (Graded on S/U basis)  
 Praxis I: Reading \_\_\_\_\_ Writing \_\_\_\_\_ Mathematics \_\_\_\_\_  
 Praxis II: Prof. Knowledge \_\_\_\_\_ Specialty Area \_\_\_\_\_  
 Proficiencies: English \_\_\_\_\_ Speech \_\_\_\_\_ Reading \_\_\_\_\_

III. Music Education Requirements ..... 7

**(All courses must be completed with “C” (2.0) or better)**

MUS 2034 (1) \_\_\_\_\_ [Pre or Co-Requisite: MUS 1002 and 1008]  
 CI/MUS 3031 (2) \_\_\_\_\_ [Not required of string principals]  
 CI/MUS 3033 (2) \_\_\_\_\_ [String principals only]  
 CI/MUS 3034 (3) \_\_\_\_\_ [Pre: MUS 2034]  
 MUS 3903 (1) \_\_\_\_\_

IV. Major Requirements..... 57-61

A. Music Theory (16 s.h.) [**“C-” (1.7) requirement in all except MUS 3002**]

MUS 1001/1007 (2/2) \_\_\_\_\_ [Pre: Theory Placement Examination]  
 MUS 1002/1008 (2/2) \_\_\_\_\_ [Pre: MUS 1001 and 1007 with minimum C-]  
 MUS 2001/2007 (2/1) \_\_\_\_\_ [Pre: MUS 1002 and 1008 with minimum C-]  
 MUS 2002/2008 (2/1) \_\_\_\_\_ [Pre: MUS 2001 and 2007 with minimum C-]  
 MUS 3002 (2) \_\_\_\_\_ [Pre: MUS 2002 and 2008 with minimum C-] [WID]

B. Music History and Literature (9 s.h.)

MUS 2018 (3) \_\_\_\_\_  
 MUS 2611 (2) \_\_\_\_\_  
 MUS 2612 (2) \_\_\_\_\_  
 MUS 3611 (2) \_\_\_\_\_

C. Applied Principal (14 s.h.)

AMU 2001-2025 (8) \_\_\_\_\_  
 AMU 4001-4025 (4) \_\_\_\_\_  
 AMU 49XX Senior Recital (2) \_\_\_\_\_ Level IV \_\_\_\_\_

D. Secondary Applied and Methods (18-22 s.h.)

**A minimum grade of "C" (2.0) is required in each course**

- MUS 1028 (1) \_\_\_\_\_
- MUS 1030 (1) \_\_\_\_\_
- MUS 1032 (1) \_\_\_\_\_
- MUS 1035 (1) \_\_\_\_\_
- MUS 1036 (1) \_\_\_\_\_ [Not required of String Principals]
- MUS 1037 (1) \_\_\_\_\_
- MUS 3020 (1) \_\_\_\_\_ [Pre: MUS 1002]
- MUS 3021 (2) \_\_\_\_\_ [Pre: MUS 1002 and 3020]
- MUS 4030 (1) \_\_\_\_\_ [Not required of String Principals]
- MUS 4610 (1) \_\_\_\_\_ [Not required of String Principals]

- MUS 1040\* (1) \_\_\_\_\_ Piano Proficiency \_\_\_\_\_
- MUS 1041 (1) \_\_\_\_\_ [Pre: MUS 1040 with minimum C]
- MUS 2040 (1) \_\_\_\_\_ [Pre: MUS 1041 with minimum C]
- MUS 2041 (1) \_\_\_\_\_ [Pre: MUS 2040 with minimum C]

\*If necessary, see p. 37.

Appropriate ensemble for each semester except when student teaching (7 s.h. minimum)

\_\_\_\_\_

MUS 1500 Performance Seminar each semester except when student teaching

\_\_\_\_\_

V. Free Electives..... 1-5

2 sh of free electives outside the major discipline are required.

Major Requirements that count in General Education:		-9
MUS 2018	3 sh	
MUS 2611	2 sh	
MUS 2612	2 sh	
MUS 3611	2 sh	
Total:	9 sh	
	Total Major Requirements:	57-61
	Gen Ed that Double Count:	-9
	Net Major Hours:	48-51

Total..... 128

A student whose principal instrument is not a band or orchestral instrument but wishes to pursue the instrumental concentration must have the approval of the Dean of the School of Music. The appropriate ensembles for these students are those required of Brass, Woodwinds, and Percussion principals that are listed under the instrumental track (See Ensemble Requirements). In addition, these majors are required to complete four semester hours of private applied study and performance Level 1 on a minor instrument (brass, woodwind, percussion, or strings).

**Bachelor of Music, Instrumental Music Education (K-12)**  
**Recommended Course of Study**

**Fall (16 s.h.)**

MUS 1001-1007	4
Applied Music	2
Ensemble**	1
MUS 1040*	1
MUS 1037	1
ENG 1000	3
Quant. Lit.	4
MUS 1500	0

**Spring (17 s.h.)**

MUS 1002-1008	4
Applied Music	2
Ensemble	1
MUS 1041	1
Methods	1
Methods	1
MUS 2018	3 (Local to Global) (FA)
UCO 1200	3
Physical Act/Wellness	1
MUS 1500	0

**Fall (18 s.h.)**

MUS 2001-2007	3
MUS 2611	2 (Aesthetic) (HS)
Applied Music	2
Ensemble	1
MUS 2040	1
Methods	1
CI 2300	2
ENG 2001	3
MUS 2034%	1
FND 2400	2
MUS 1500	0

**Spring (17 s.h.)**

MUS 2002-2008	3
MUS 2612	2 (Aesthetic) (HS)
Applied Music	2
Ensemble	1
MUS 2041	1
Methods	1
Methods	1
Local to Global	3 (Perf. of Culture or Identity, Culture & Media)
Historical & Social	3
MUS 1500	0

**Fall (18 s.h.)**

MUS 3002	2 (WID)
Applied Music	2
Ensemble	1
MUS 3611	2 (Aesthetic) (HS)
MUS 3020	1
CI/MUS 3034	3
NAT. SCIENCE	4 (PHY 1812)
PSY 3010	3
MUS 1500	0

**Spring (17 s.h.)**

MUS 3021	2
Applied Music	2
Ensemble	1
Aesthetic	3 (ENG 2050) (LS)
SPE 3300	3
CI/MUS 3031 or 3033*	2
NAT. SCIENCE	4 (PHY 1814)
MUS 1500	0

**Fall (14 s.h.)**

MUS 4610*	2
MUS 4030*	1
Applied Music	2
Ensemble	1
MUS 3903	1
CI 3400	2
Historical & Social	3
Physical Act/Wellness	1
Elective	1
MUS 1500	0

**Spring (12 s.h.)**

CI 4900	12 (Capstone)
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\* If necessary, see p. 37

\*\*see Appropriate Ensemble Requirement, pp. 53-55

% Course offered Fall and Spring



Bachelor of Music in Music Education – BM  
Teaching: Major Code – 552D

Program of Study for Music Majors  
Choral Music Education Concentration

I. General Education Requirements..... 44

II. Professional Education Requirements ..... 24

CI 2300 (2) \_\_\_\_\_  
FDN 2400 (2) \_\_\_\_\_  
PSY 3010 (3) \_\_\_\_\_  
SPE 3300 (3) \_\_\_\_\_  
CI 3400 (2) \_\_\_\_\_  
CI 4900 (12) \_\_\_\_\_ (Graded on S/U basis)

Praxis I: Reading \_\_\_\_\_ Writing \_\_\_\_\_ Mathematics \_\_\_\_\_  
Praxis II: Prof. Knowledge \_\_\_\_\_ Specialty Area \_\_\_\_\_  
Proficiencies: English \_\_\_\_\_ Speech \_\_\_\_\_ Reading \_\_\_\_\_

III. Music Education Requirements ..... 9

**(All courses must be completed with "C" (2.0) or better)**

MUS 2034 (1) \_\_\_\_\_ [Pre or Co-requisite: MUS 1002 and 1008]  
CI/MUS 3032 (2) \_\_\_\_\_  
CI/MUS 3034 (3) \_\_\_\_\_ [Pre: MUS 2034]  
MUS 3038 (2) \_\_\_\_\_ [Pre: MUS 3032]  
MUS 3903 (1) \_\_\_\_\_

IV. Major Requirements.....55-56

A. Music Theory (16 s.h.) [**"C-" (1.7) requirement in all except MUS 3002]**

MUS 1001/1007 (2/2) \_\_\_\_\_ [Pre: Theory Placement Examination]  
MUS 1002/1008 (2/2) \_\_\_\_\_ [Pre: MUS 1001 and 1007 with minimum C-]  
MUS 2001/2007 (2/1) \_\_\_\_\_ [Pre: MUS 1002 and 1008 with minimum C-]  
MUS 2002/2008 (2/1) \_\_\_\_\_ [Pre: MUS 2001 and 2007 with minimum C-]  
MUS 3002 (2) \_\_\_\_\_ [Pre: MUS 2002 and 2008 with minimum C-] [WID]

B. Music History and Literature (12 s.h.)

MUS 2018 (3) \_\_\_\_\_  
MUS 2611 (2) \_\_\_\_\_  
MUS 2612 (2) \_\_\_\_\_  
MUS 3611 (2) \_\_\_\_\_

C. Applied Principal (14 s.h.)

AMU 2001-2025 (8) \_\_\_\_\_  
AMU 4001-4025 (4) \_\_\_\_\_  
AMU 4903 Senior Recital (2) \_\_\_\_\_ Level IV \_\_\_\_\_

D. Secondary Applied and Methods (9-10 s.h.)

**A minimum grade of "C" (2.0) is required in each course**

MUS 2030 (1) \_\_\_\_\_ Piano Proficiency \_\_\_\_\_  
MUS 3020 (1) \_\_\_\_\_ [Pre: MUS 1002]  
MUS 3022 (2) \_\_\_\_\_ [Pre: MUS 1002 and 3020]

**Voice Principals (6 s.h.)**

- MUS 1040\* (1) \_\_\_\_\_
- MUS 1041 (1) \_\_\_\_\_ [Pre: MUS 1040 with minimum C]
- MUS 2040 (1) \_\_\_\_\_ [Pre: MUS 1041 with minimum C]
- MUS 2041 (1) \_\_\_\_\_ [Pre: MUS 2040 with minimum C]
- MUS 1045 (1) \_\_\_\_\_
- MUS 1046 (1) \_\_\_\_\_

\* If necessary, see p. 37.

**Piano Principals (5 s.h.)**

- MUS 1037 (1) \_\_\_\_\_
- MUS 1038 (1) \_\_\_\_\_ [Pre: MUS 1037]
- MUS 2037 (1) \_\_\_\_\_ [Pre: MUS 1038]
- MUS 2038 (1) \_\_\_\_\_ [Pre: MUS 2037]
- MUS 3040 (1) \_\_\_\_\_

Appropriate ensemble for each semester except when student teaching (7 s.h. minimum)

\_\_\_\_\_

MUS 1500 Performance Seminar each semester except when student teaching

\_\_\_\_\_

V. Free Electives.....4-5  
 2 sh of free electives outside the major discipline are required.

Major Requirements that count in General Education:		-9
MUS 2018	3 sh	
MUS 2611	2 sh	
MUS 2612	2 sh	
MUS 3611	2 sh	
Total:	9 sh	
	Total Major Requirements:	55-56
	Gen Ed that Double Count:	-9
	Net Major Hours:	56-57

Total..... 128

**Bachelor of Music, Choral Music Education (K-12)  
Recommended Course of Study**

**Fall (16 s.h.)**

MUS 1001-1007	4
Applied Music	2
Ensemble**	1
MUS 1040*	1
MUS 1037#	1
ENG 1000	3
Quant. Lit.	4
Physical Act/Wellness	1
MUS 1500	0

**Fall (17-18 s.h.)**

MUS 2001-2007	3
MUS 2611	2 (Aesthetic) (HS)
Applied Music	2
Ensemble	1
MUS 2040♦	1
MUS 2037#	1
MUS 1046	1
CI 2300	2
ENG 2001	3
Elective	2-3
MUS 1500	0

**Fall (17 s.h.)**

MUS 3002	2 (WID)
Applied Music	2
Ensemble	1
MUS 3611	2 (Aesthetic) (HS)
MUS 3020	1
CI/MUS 3034	3
NAT. SCIENCE	4 (PHY 1812)
MUS 3032	2
MUS 1500	0

**Fall (15-16 s.h.)**

Applied Music	2
Ensemble	1
MUS 3903	1
CI 3400	2
Historical & Social	3
Physical Act/Wellness	1
Local to Global	3 (Perf. of Culture or Identity, Culture & Media)
Elective	2-3
MUS 1500	0

**Spring (18 s.h.)**

MUS 1002-1008	4
Applied Music	2
Ensemble	1
MUS 1041♦	1
MUS 1038#	1
MUS 1045	1
MUS 2018	3 (Local to Global) (FA)
Historical & Social	3
UCO 1200	3
MUS 1500	0

**Spring (17-18 s.h.)**

MUS 2002-2008	3
MUS 2612	2 (Aesthetic) (HS)
Applied Music	2
Ensemble	1
MUS 2041♦	1
MUS 2030	1
MUS 2034%	1
MUS 2038#	1
MUS 3040#	1
FDN 2400	2
PSY 3010	3
MUS 1500	0

**Spring (17 s.h.)**

MUS 3022	2
Applied Music	2
Ensemble	1
Aesthetic Perspective	3 (ENG 2050) (LS)
SPE 3300	3
MUS 3038	2
NAT. SCIENCE	4 (PHY 1814)
MUS 1500	0

**Spring (12 s.h.)**

CI 4900	12 (Capstone)
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\* If necessary, see p. 37.

\*\*see Appropriate Ensemble Requirement, pp. 53-55

♦ Required of Vocal Principals

# Required of Keyboard Principals

% Offered Fall and Spring

Bachelor of Music in Music Education – BM  
Teaching: Major Code – 552E

Program of Study for Music Majors  
General Music Education Concentration

I. General Education Requirements..... 44

II. Professional Education Requirements ..... 24

**(A minimum grade of “C” (2.0) is required in each course)**

- CI 2300 (2) \_\_\_\_\_
- FDN 2400 (2) \_\_\_\_\_
- PSY 3010 (3) \_\_\_\_\_
- SPE 3300 (3) \_\_\_\_\_
- CI 3400 (2) \_\_\_\_\_
- CI 4900 (12) \_\_\_\_\_ (Graded on S/U basis)

Praxis I: Reading \_\_\_\_\_ Writing \_\_\_\_\_ Mathematics \_\_\_\_\_

Praxis II: Prof. Knowledge \_\_\_\_\_ Specialty Area \_\_\_\_\_

Proficiencies: English \_\_\_\_\_ Speech \_\_\_\_\_ Reading \_\_\_\_\_

III. Music Education Requirements.....9

**(A minimum grade of “C” (2.0) is required in each course.)**

- MUS 2034 (1) \_\_\_\_\_ [Pre or Co-requisite: MUS 1002 and 1008]
- MUS 2070 (2) \_\_\_\_\_
- MUS 3034 (3) \_\_\_\_\_ [Pre: MUS 2034]
- MUS 3037 (2) \_\_\_\_\_ [Pre: MUS 1037 and Piano Proficiency] [Pre or Co: MUS 2034]
- MUS 3902 (1) \_\_\_\_\_ [Pre: MUS 3037]

IV. Major Requirements .....53-56

**A. Music Theory (16 s.h.) ["C-" (1.7) requirement in all except MUS 3002]**

- MUS 1001/1007 (2/2) \_\_\_\_\_ [Pre: Theory Placement Examination]
- MUS 1002/1008 (2/2) \_\_\_\_\_ [Pre: MUS 1001 and 1007 with minimum C-]
- MUS 2001/2007 (2/1) \_\_\_\_\_ [Pre: MUS 1002 and 1008 with minimum C-]
- MUS 2002/2008 (2/1) \_\_\_\_\_ [Pre: MUS 2001 and 2007 with minimum C-]
- MUS 3002 (2) \_\_\_\_\_ [Pre: MUS 2002 and 2008 with minimum C-] [WID]

**B. Music History and Literature (9 s.h.)**

- MUS 2018 (3) \_\_\_\_\_
- MUS 2611 (2) \_\_\_\_\_
- MUS 2612 (2) \_\_\_\_\_
- MUS 3611 (2) \_\_\_\_\_

**C. Applied Principal (14 s.h.)**

- AMU 2001-2025 (8) \_\_\_\_\_
- AMU 4001-4025 (4) \_\_\_\_\_
- AMU 49XX Senior Recital (2) \_\_\_\_\_

Level IV \_\_\_\_\_

D. Secondary Applied and Methods (7-10 s.h.)  
**(A minimum grade of "C" 2.0 is required in each course.)**

- MUS 2030 (1) \_\_\_\_\_
- MUS 3020 (1) \_\_\_\_\_ [Pre: MUS 1002]
- MUS 3022 (2) \_\_\_\_\_ [Pre: MUS 1002 and 3020]

**Instrumental Principals (6 s.h.)**

- MUS 1040\* (1) \_\_\_\_\_
- MUS 1041 (1) \_\_\_\_\_ [Pre: MUS 1040 with minimum C]
- MUS 2040 (1) \_\_\_\_\_ [Pre: MUS 1041 with minimum C]
- MUS 2041 (1) \_\_\_\_\_ [Pre: MUS 2040 with minimum C]
- MUS 1037 (1) \_\_\_\_\_
- MUS 1038 (1) \_\_\_\_\_ [Pre: MUS 1037]

Piano Proficiency \_\_\_\_\_

**Vocal Principals (6 s.h.)**

- MUS 1040\* (1) \_\_\_\_\_
- MUS 1041 (1) \_\_\_\_\_ [Pre: MUS 1040 with minimum C]
- MUS 2040 (1) \_\_\_\_\_ [Pre: MUS 2040 with minimum C]
- MUS 2041 (1) \_\_\_\_\_ [Pre: MUS 1041 with minimum C]
- MUS 1045 (1) \_\_\_\_\_
- MUS 1046 (1) \_\_\_\_\_ \* If necessary, see p. 37.

**Piano Principals (3 s.h.)**

- MUS 1037 (1) \_\_\_\_\_
- MUS 1038 (1) \_\_\_\_\_
- MUS 3040 (1) \_\_\_\_\_

Appropriate ensemble for each semester except when student teaching (7 s.h. minimum)

\_\_\_\_\_

MUS 1500 Performance Seminar each semester except when student teaching

\_\_\_\_\_

V. Free Electives..... 4-7  
 2 sh of free electives outside the major discipline are required.

Major Requirements that count in General Education:		-9
MUS 2018	3 sh	
MUS 2611	2 sh	
MUS 2612	2 sh	
MUS 3611	2 sh	
Total:	9 sh	
	Total Major Requirements:	53-56
	Gen Ed that Double Count:	-9
	Net Major Hours:	44-47

Total..... 128

**Bachelor of Music, General Music Education (K-12)**  
**Recommended Course of Study**

**Fall (16 s.h.)**

MUS 1001-1007	4
Applied Music	2
Ensemble**	1
MUS 1040*	1
MUS 1037¥	1
ENG 1000	3
Quant. Lit.	4
MUS 1500	0

**Fall (17-18 s.h.)**

MUS 2001-2007	3
MUS 2611	2 (Aesthetic) (HS)
Applied Music	2
Ensemble	1
MUS 1046#	1
MUS 2040♣	1
MUS 2070	2
ENG 2001	3
MUS 2034%	1
FND 2400	2
MUS 1500	0

**Fall (18 s.h.)**

MUS 3002	2 (WID)
Applied Music	2
Ensemble	1
MUS 3611	2 (Aesthetic) (HS)
MUS 3020	1
CI/MUS 3034	3
NAT. SCIENCE	4 (PHY 1812)
PSY 3010	3
MUS 1500	0

**Fall (16-17 s.h.)**

Applied Music	2
Ensemble	1
MUS 3903	1
CI 3400	2
Historical & Social	3
Physical Act/Wellness	1
Elective	3-4
MUS 1500	0

**Spring (17-18 s.h.)**

MUS 1002-1008	4
Applied Music	2
Ensemble	1
MUS 1041♣	1
MUS 1038¥	1
MUS 1045#	1
MUS 2018	3 (Local to Global) (FA)
UCO 1200	3
Physical Act/Wellness	1
Elective	2-3
MUS 1500	0

**Spring (17 s.h.)**

MUS 2002-2008	3
MUS 2612	2 (Aesthetic) (HS)
Applied Music	2
Ensemble	1
MUS 2041♣	1
CI 2300	2
MUS 3040♥	1
Historical & Social	3
Local to Global	3 (Perf. of Culture or Identity, Culture & Media)
MUS 1500	0

**Spring (18 s.h.)**

MUS 3022	2
Applied Music	2
Ensemble	1
MUS 2030	1
Aesthetic Perspective	3 (ENG 2050) (LS)
SPE 3300	3
MUS 3037	2
NAT. SCIENCE	4 (PHY 1814)
MUS 1500	0

**Spring (12 s.h.)**

CI 4900	12 (Capstone)
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\* If necessary, see p. 37.

\*\* see Appropriate Ensemble Requirement, pp. 53-55

¥ Instrumental and Keyboard Principals only

# Vocal Principals only

♣ Instrumental and Vocal Principals only

♥ Keyboard Principals only

% Course offered Fall and Spring

I. General Education Requirements..... 44

II. Major Requirements..... 69-77

A. Music Theory (16 s.h.) ["C-" (1.7) requirement in all except MUS 3002]

- MUS 1001/1007 (2/2) \_\_\_\_\_ [Pre: Theory Placement Examination]
- MUS 1002/1008 (2/2) \_\_\_\_\_ [Pre: MUS 1001 and 1007 with minimum C-]
- MUS 2001/2007 (2/1) \_\_\_\_\_ [Pre: MUS 1002 and 1008 with minimum C-]
- MUS 2002/2008 (2/1) \_\_\_\_\_ [Pre: MUS 2001 and 2007 with minimum C-]
- MUS 3002 (2) \_\_\_\_\_ [Pre: MUS 2002 and 2008 with minimum C-] [WID]

B. Music History and Literature (9 s.h.)

- MUS 2018 (3) \_\_\_\_\_
- MUS 2611 (2) \_\_\_\_\_
- MUS 2612 (2) \_\_\_\_\_
- MUS 3611 (2) \_\_\_\_\_

C. Applied Principal (32 s.h.)

- AMU 2001-2025 (16) \_\_\_\_\_
- AMU 4001-4025 (8) \_\_\_\_\_
- AMU 39XX Junior Recital (4) \_\_\_\_\_
- AMU 49XX Senior Recital (4) \_\_\_\_\_ [CAP] Level VIII \_\_\_\_\_

D. Secondary Applied and Methods (12-20 s.h.)

- MUS 1040\*+ (1) \_\_\_\_\_
- MUS 1041+ (1) \_\_\_\_\_ [Pre: MUS 1040 with minimum C]
- MUS 3020 (1) \_\_\_\_\_ [Pre: MUS 1002]
- MUS 3021+ (2) \_\_\_\_\_ [Pre: MUS 1002 and 3020]
- MUS 3010# (2) \_\_\_\_\_ [Pre: MUS 1002]
- MUS 4035 (3) \_\_\_\_\_

+Not required of keyboard majors #Required of organ majors only \* If necessary, see p. 37.

Appropriate ensemble for each semester (8-12 s.h. minimum)

\_\_\_\_\_

MUS 1500 Performance Seminar each semester except when student teaching

\_\_\_\_\_

V. Free Electives..... 10-18

2 sh of free electives outside the major discipline are required.

Major Requirements that count in General Education:		- 9
MUS 2018	3 sh	
MUS 2611	2 sh	Total Major Requirements: 69-77
MUS 2612	2 sh	Gen Ed that Double Count: -9
MUS 3611	2 sh	Net Major Hours: 60-68
Total:	9 sh	

Total..... 122

**Bachelor of Music, Music Performance, Instrumental  
Recommended Course of Study**

**Fall (16-17 s.h.)**

MUS 1001-1007	4
Applied Music	4
Ensemble**	1
MUS 1040*+	1
ENG 1000	3
Quant. Literacy	4
MUS 1500	0

**Spring (15-16 s.h.)**

MUS 1002-1008	4
Applied Music	4
Ensemble	1
MUS 1041+	1
MUS 2018	3 (Local to Global) (FA)
UCO 1200	3
MUS 1500	0

**Fall (17 s.h.)**

MUS 2001-2007	3
MUS 2611	2 (Aesthetic) (HS)
Applied Music	4
Ensemble	1
Natural Science	4 ( <i>PHY 1812</i> )
ENG 2001	3
MUS 1500	0

**Spring (17 s.h.)**

MUS 2002-2008	3
MUS 2612	2 (Aesthetic) (HS)
Applied Music	4
Ensemble	1
Natural Science	4 ( <i>PHY 1814</i> )
Elective	3
MUS 1500	0

**Fall (13-14 s.h.)**

MUS 3611	2 (Aesthetic) (HS)
Applied Music	4
Ensemble	1
MUS 3020	1
MUS 3010#	2
PE	1
Historical & Social	3
MUS 1500	0

**Spring (14-16 s.h.)**

MUS 3002	2
Applied Music	4
Ensemble	1
MUS 3021+	2
Historical & Social	3
Local to Global	3 (Perf. of Culture or Identity, Culture & Media)
Physical Act/Wellness	1
MUS 1500	0

**Fall (12 s.h.)**

Applied Music	4
Ensemble	1
MUS 4035	3
Physical Act/Wellness	1
Elective	3
MUS 1500	0

**Spring (14 s.h.)**

Applied Music	4
Ensemble	1
Elective	3
Elective	3
Aesthetic Perspective	3 (ENG 2050) (LS)
MUS 1500	0

+ not required of keyboard principals

# required of organ principals

\* If necessary, see p. 37.

\*\* see Appropriate Ensemble Requirements, pp. 53-55

All performance majors enter under a probationary status. Continuation in this major will be determined by a juried examination in the applied area. Applied Music instruction at the 00XX level is not credited toward the total hours required. This is remedial instruction and requires successful juried examination to move out of the remedial level into the standard Applied Music Instruction (AMU) sequence.



Bachelor of Music –BM  
Non-Teaching: Major Code – 554Y

Program of Study for Music Majors  
Music Performance/Vocal Concentration

I. General Education Requirements..... 44

II. Major Requirements..... 79

A. Music Theory (16 s.h.) [**"C-" (1.7) requirement in all except MUS 3002]**

MUS 1001/1007 (2/2) \_\_\_\_\_ [Pre: Theory Placement Examination]  
MUS 1002/1008 (2/2) \_\_\_\_\_ [Pre: MUS 1001 and 1007 with minimum C-]  
MUS 2001/2007 (2/1) \_\_\_\_\_ [Pre: MUS 1002 and 1008 with minimum C-]  
MUS 2002/2008 (2/1) \_\_\_\_\_ [Pre: MUS 2001 and 2007 with minimum C-]  
MUS 3002 (2) \_\_\_\_\_ [Pre: MUS 2002 and 2008 with minimum C-] [WID]

B. Music History and Literature (9 s.h)

MUS 2018 (3) \_\_\_\_\_  
MUS 2611 (2) \_\_\_\_\_  
MUS 2612 (2) \_\_\_\_\_  
MUS 3611 (2) \_\_\_\_\_

C. Applied Principal (16 s.h.)

AMU 2001-2025 (8) \_\_\_\_\_  
AMU 4001-4025 (4) \_\_\_\_\_  
AMU 3903 Junior Recital (2) \_\_\_\_\_  
AMU 4903 Senior Recital (2) \_\_\_\_\_ [CAP] Level VIII \_\_\_\_\_

D. Secondary Applied and Methods (14 s.h.)

MUS 1040\* (1) \_\_\_\_\_ Piano Proficiency \_\_\_\_\_  
MUS 1041 (1) \_\_\_\_\_ [Pre: MUS 1040 with minimum C]  
MUS 2040 (1) \_\_\_\_\_ [Pre: MUS 1041 with minimum C]  
MUS 2041 (1) \_\_\_\_\_ [Pre: MUS 2040 with minimum C]  
MUS 1045 (1) \_\_\_\_\_  
MUS 1046 (1) \_\_\_\_\_  
MUS 3020 (1) \_\_\_\_\_ [Pre: MUS 1002]  
MUS 3631 (2) \_\_\_\_\_ [Pre: 4sh from MUS 2611, 2612, 3611]  
MUS 3632 (2) \_\_\_\_\_ [Pre: 4sh from MUS 2611, 2612, 3611]  
MUS 4035 (3) \_\_\_\_\_

\* If necessary, see p. 37.

E. Foreign Languages (12 s.h.)

GER 1010 (3) \_\_\_\_\_  
GER 1020 (3) \_\_\_\_\_ [Pre: GER 1010]  
FRE 1010 (3) \_\_\_\_\_  
FRE 1020 (3) \_\_\_\_\_ [Pre: FRE 1010]

F. Movement (4 s.h.)

MUS 3052 (1/1) \_\_\_\_\_

2 s.h. selected from:

DAN 1400 (2)	_____	[Wellness]	DAN 1410 (2)	_____	[Wellness]
DAN 1420 (2)	_____	[Wellness]	DAN 2400 (2)	_____	[Wellness]
DAN 2410 (2)	_____	[Wellness]	DAN 2420 (2)	_____	[Wellness]

G. Appropriate ensemble for each semester (8 s.h. minimum)

\_\_\_\_\_

MUS 1500 Performance Seminar each semester

\_\_\_\_\_

III. Free Electives..... 10  
 2 sh of free electives outside the major discipline are required.

Recommended Electives:

- THR 2303 (2) \_\_\_\_\_
- THR 2225 (1) \_\_\_\_\_ [Pre: THR 2216]
- THR 2605 (1) \_\_\_\_\_
- THR 2620 (3) \_\_\_\_\_ [Pre: THR 2600 and 2605]

Major Requirements that count in General Education:	- 11
MUS 2018 3 sh	
MUS 2611 2 sh	
MUS 2612 2 sh	
MUS 3611 2 sh	
DAN ELEC 2 sh	
Total: 11 sh	
Total Major Requirements:	79
Gen Ed that Double Count:	-11
Net Major Hours:	68

Total..... 122

**Bachelor of Music, Music Performance, Vocal  
Recommended Course of Study**

**Fall (14 s.h.)**

MUS 1001-1007	4
Applied Music	2
Ensemble**	1
MUS 1040*	1
ENG 1000	3
FRE 1010	3
MUS 1500	0

**Spring (15 s.h.)**

MUS 1002-1008	4
Applied Music	2
Ensemble	1
MUS 1041	1
FRE 1020	3
UCO 1200	3
MUS 1045	1
MUS 1500	0

**Fall (16 s.h.)**

MUS 2001-2007	3
MUS 2611	2 (Aesthetic) (HS)
MUS 2040	1
Applied Music	2
Ensemble	1
MUS 1046	1
GER 1010	3
ENG 2001	3
MUS 1500	0

**Spring (15 s.h.)**

MUS 2002-2008	3
MUS 2612	2 (Aesthetic) (HS)
MUS 2041	1
Applied Music	2
Ensemble	1
GER 1020	3
Elective	3
MUS 1500	0

**Fall (17 s.h.)**

MUS 3611	2 (Aesthetic) (HS)
Applied Music	2
Ensemble	1
MUS 3020	1
Local to Global	3 (Perf. of Culture or Identity, Culture & Media)
Natural Science	4 ( <i>PHY 1812</i> )
Historical & Social	3
MUS 3052	1
MUS 1500	0

**Spring (18 s.h.)**

MUS 3002	2
Applied Music	2
Ensemble	1
MUS 3022*	2
Historical & Social	3
MUS 3631	2
Natural Science	4 ( <i>PHY 1814</i> )
DAN/Wellness	2
MUS 1500	0

**Fall (15 s.h.)**

Applied Music	2
Ensemble	1
MUS 4035	3
Elective	3
MUS 2018	3 (Local to Global) (FA)
MUS 3052	1
MUS 3632	2
MUS 1500	0

**Spring (14 s.h.)**

Applied Music	2
Ensemble	1
Elective(s)	4
Aesthetic Perspective	3 (ENG 2050) (LS)
Quantitative Literacy	4
MUS 1500	0

\* If necessary, see p. 37.

\*\* see Appropriate Ensemble Requirements, pp. 53-55

All performance majors enter under a probationary status. Continuation in this major will be determined by a jury in the applied area. Applied Music instruction at the 00XX level is not credited toward the total hours required. This is remedial instruction and requires successful juried examination to move out of the remedial level into the standard Applied Music Instruction (AMU) sequence.

I. General Education Requirements..... 44

II. Major Requirements..... 79-81

## A. Music Theory (22 s.h.) ["C-" (1.7) requirement in all except MUS 3002]

MUS 1001/1007 (2/2) \_\_\_\_\_ [Pre: Theory Placement Examination]  
 MUS 1002/1008 (2/2) \_\_\_\_\_ [Pre: MUS 1001 and 1007 with minimum C-]  
 MUS 2001/2007 (2/1) \_\_\_\_\_ [Pre: MUS 1002 and 1008 with minimum C-]  
 MUS 2002/2008 (2/1) \_\_\_\_\_ [Pre: MUS 2001 and 2007 with minimum C-]  
 MUS 3002 (2) \_\_\_\_\_ [Pre: MUS 2002 and 2008 with minimum C-] [WID]  
 MUS 4600 (3) \_\_\_\_\_ [Pre: MUS 2002 with minimum C-]  
 MUS 4601 (3) \_\_\_\_\_ [Pre: MUS 2002 and 3002 with minimum C-]

## B. Music History and Literature (9 s.h.)

MUS 2018 (3) \_\_\_\_\_  
 MUS 2611 (2) \_\_\_\_\_  
 MUS 2612 (2) \_\_\_\_\_  
 MUS 3611 (2) \_\_\_\_\_

## C. Applied Principal (14 s.h.)

AMU 2001-2025 (8) \_\_\_\_\_  
 AMU 4001-4025 (4) \_\_\_\_\_  
 AMU 49XX Senior Recital (2) \_\_\_\_\_ [CAP] Level IV \_\_\_\_\_

## D. Applied Composition (16 s.h.)

AMU 2001-2025 (8) \_\_\_\_\_  
 AMU 4001-4025 (6) \_\_\_\_\_  
 AMU 4919 Senior Recital (2) \_\_\_\_\_ Level IV \_\_\_\_\_

## E. Secondary Applied and Methods (18-20 s.h.)

MUS 1037# (1) \_\_\_\_\_  
 MUS 1040\*+ (1) \_\_\_\_\_  
 MUS 1041+ (1) \_\_\_\_\_ [Pre: MUS 1040 with minimum C]  
 MUS 2040+ (1) \_\_\_\_\_ [Pre: MUS 1041 with minimum C]  
 MUS 2041+ (1) \_\_\_\_\_ [Pre: MUS 2040 with minimum C] \*Piano Proficiency \_\_\_\_\_  
 MUS 2030# (1) \_\_\_\_\_  
 MUS 2072 (2) \_\_\_\_\_  
 MUS 3020 (1) \_\_\_\_\_ [Pre: MUS 1002]  
 MUS 3021 or 3022 (2) \_\_\_\_\_ [Pre: MUS 1002 and 3020]  
 MUS 3661 (3) \_\_\_\_\_

#Required of Keyboard principals +Not required of keyboard principals \* If necessary, see p. 37.

**Performance/Composition and Theory Concentration, pg. 2**

Appropriate ensemble for each semester (8 s.h. minimum)

\_\_\_\_\_

MUS 1500 Performance Seminar each semester

\_\_\_\_\_

III. Free Electives.....6-8  
2 sh of free electives outside the major discipline are required.

Major Requirements that count in General Education:	- 9
MUS 2018 3 sh	
MUS 2611 2 sh	
MUS 2612 2 sh	
MUS 3611 2 sh	
Total: 9 sh	
Total Major Requirements: 79-81	
Gen Ed that Double Count: -9	
Net Major Hours: 70-72	

Total..... 122

**Bachelor of Music, Music Performance, Composition/Theory**  
**Recommended Course of Study**

Fall (16-17 s.h.)		Spring (16-17 s.h.)	
MUS 1001-1007	4	MUS 1002-1008	4
Applied Music	2	Applied Music	2
Applied Composition	2	Applied Composition	2
Ensemble**	1	Ensemble	1
MUS 1040*+	1	MUS 1041+	1
MUS 1037#	1	MUS 1037#	1
ENG 1000	3	MUS 2018	3 (Local to Global) (FA)
Quant. Literacy	4	Physical Act/Wellness	1
MUS 1500	0	UCO 1200	3
		MUS 1500	0
Fall (17-18 s.h.)		Spring (16-17 s.h.)	
MUS 2001-2007	3	MUS 2002-2008	3
MUS 2611	2 (Aesthetic) (HS)	MUS 2612	2 (Aesthetic) (HS)
Applied Music	2	Applied Music	2
Applied Composition	2	Applied Composition	2
Ensemble	1	Ensemble	1
MUS 2040+	1	MUS 2041+	1
Natural Science	4 ( <i>PHY 1812</i> )	Natural Science	4 ( <i>PHY 1814</i> )
ENG 2001	3	MUS 2072	2 (Odd Springs)
MUS 1500	0	MUS 1500	0
Fall (16 s.h.)		Spring (16-17 s.h.)	
MUS 3002	2	MUS 4061	3 (Even Springs)
Applied Music	2	Applied Music	2
Applied Composition	2	Applied Composition	2
Ensemble	1	Ensemble	1
MUS 3611	2 (Aesthetic) (HS)	MUS 2030#	1 (Even Springs)
MUS 3020	1	MUS 3021 or 3022	2
Historical & Social	3	Historical & Social	3
Elective	3	Local to Global	3 (Perf. of Culture or Identity, Culture & Media)
MUS 1500	0	MUS 1500	0
Fall (14 s.h.)		Spring (13 s.h.)	
Applied Music	2	MUS 4601	3
Applied Composition	2	Applied Composition	2
Ensemble	1	Ensemble	1
MUS 4600	3	Aesthetic Perspective	3 (ENG 2050) (LS)
MUS 3661	3	Elective	3
Elective	3	Physical Act/Wellness	1
MUS 1500	0	MUS 1500	0

\* If necessary, see p. 37.

\*\*See Appropriate Ensemble, pp. 53-55

#Required of Keyboard principals

+Not required of Keyboard principals

Bachelor of Music -BM  
 Non-Teaching: Major Code – 554B

Program of Study for Music Majors  
 Music Performance/Sacred Music Concentration

I. General Education Requirements..... 44

II. Major Requirements.....76-79

A. Music Theory (16 s.h.) ["C-" (1.7) requirement in all except MUS 3002]

MUS 1001/1007 (2/2) \_\_\_\_\_ [Pre: Theory Placement Examination]  
 MUS 1002/1008 (2/2) \_\_\_\_\_ [Pre: MUS 1001 and 1007 with minimum C-]  
 MUS 2001/2007 (2/1) \_\_\_\_\_ [Pre: MUS 1002 and 1008 with minimum C-]  
 MUS 2002/2008 (2/1) \_\_\_\_\_ [Pre: MUS 2001 and 2007 with minimum C-]  
 MUS 3002 (2) \_\_\_\_\_ [Pre: MUS 2002 and 2008 with minimum C-] [WID]

B. Music History and Literature (9 s.h.)

MUS 2018 (3) \_\_\_\_\_  
 MUS 2611 (2) \_\_\_\_\_  
 MUS 2612 (2) \_\_\_\_\_  
 MUS 3611 (2) \_\_\_\_\_

C. Applied Principal (16 s.h.)

AMU 2001-2025 (8) \_\_\_\_\_  
 AMU 4001-4025 (6) \_\_\_\_\_  
 AMU 49XX Senior Recital (2) \_\_\_\_\_ [CAP] Level VI \_\_\_\_\_

D. Secondary Applied and Methods (35-38 s.h.)

MUS 1040\*+ (1) \_\_\_\_\_  
 MUS 1041+ (1) \_\_\_\_\_ [Pre: MUS 1040 with minimum C]  
 MUS 2040+ (1) \_\_\_\_\_ [Pre: MUS 1041 with minimum C]  
 MUS 2041+ (1) \_\_\_\_\_ [Pre: MUS 2040 with minimum C] Piano Proficiency\* \_\_\_\_\_  
 MUS 1037\*\* (1) \_\_\_\_\_  
 MUS 1038\*\* (1) \_\_\_\_\_ [Pre: MUS 1037]  
 MUS 2037\*\* (1) \_\_\_\_\_ [Pre: MUS 1038]  
 MUS 2038\*\* (1) \_\_\_\_\_ [Pre: MUS 2037]  
 MUS 1045 (1) \_\_\_\_\_  
 MUS 1046# (1) \_\_\_\_\_  
 MUS 2004 (2) \_\_\_\_\_  
 MUS 2009 (3) \_\_\_\_\_  
 MUS 3010\*\* (2) \_\_\_\_\_ [Pre: MUS 1002]  
 MUS 3020 (1) \_\_\_\_\_ [Pre: MUS 1002]  
 MUS 3022 (2) \_\_\_\_\_ [Pre: MUS 1002 and 3020]  
 MUS 3032 (2) \_\_\_\_\_  
 MUS 3037 (2) \_\_\_\_\_  
 MUS 3038 (2) \_\_\_\_\_  
 MUS 3901 (2) \_\_\_\_\_ [Pre: MUS 3020]  
 MUS 4004 (2) \_\_\_\_\_  
 MUS 4035 (2-3) \_\_\_\_\_ [2 s.h. – Pianists, 3 s.h. – All others]

\* If necessary, see p. 37. # Vocalists Only \*\* Instrumental principals only + not required of keyboard principals

Appropriate ensemble for each semester (8 s.h. minimum)

\_\_\_\_\_

MUS 1500 Performance Seminar each semester

\_\_\_\_\_

III. Free Electives.....2-5  
 2 sh of free electives outside the major discipline are required.

Major Requirements that count in General Education:		- 9
MUS 2018	3 sh	
MUS 2611	2 sh	
MUS 2612	2 sh	
MUS 3611	2 sh	
Total:	9 sh	
	Total Major Requirements:	76-79
	Gen Ed that Double Count:	-9
	Net Major Hours:	67-70

Total..... 125



**Bachelor of Music, Music Performance, Sacred Music  
Recommended Course of Study**

**Fall (16-17 s.h.)**

MUS 1001-1007	4
Applied Music	2
Ensemble**	1
MUS 1040*^ or 1037#	1
ENG 1000	3
Quant. Literacy	4
Physical Act/Wellness	1
MUS 1500	0

**Fall (15 s.h.)**

MUS 2001-2007	3
MUS 2611	2 (Aesthetic) (HS)
Applied Music	2
Ensemble	1
MUS 2040^	1
MUS 2037#	1 (Even Falls)
MUS 1046+	1
MUS 2004	2 (Even Falls)
ENG 2001	3
MUS 1500	0

**Fall (14 s.h.)**

MUS 3611	2 (Aesthetic) (HS)
Applied Music	2
Ensemble	1
MUS 3020	1
MUS 3032	2
MUS 4004	2 (Odd Falls)
Natural Science	4
MUS 1500	0

**Fall (14-16 s.h.)**

Applied Music	2
Ensemble	1
MUS 3010	2
MUS 3901	2
MUS 4035 (Others)	2 (Even Springs)
Historical & Social	3
Physical Act/Wellness	1
Elective	3
MUS 1500	0

**Spring (15-16 s.h.)**

MUS 1002-1008	4
Applied Music	2
Ensemble	1
MUS 1041^ or 1038#	1
MUS 1045	1
MUS 2018	3 (Local to Global) (FA)
UCO 1200	3
MUS 1500	0

**Spring (15-16 s.h.)**

MUS 2002-2008	3
MUS 2612	2 (Aesthetic) (HS)
Applied Music	2
Ensemble	1
MUS 2041^	1
MUS 2038#	1 (Odd Springs)
MUS 2009	3 (Odd Springs)
Local to Global	3 (Perf. of Culture or Identity, Culture & Media)
MUS 1500	0

**Spring (16 s.h.)**

MUS 3002	2
Applied Music	2
Ensemble	1
MUS 3022	2
MUS 3038	2
Historical & Social	3
Natural Science	4
MUS 1500	0

**Spring (11-14 s.h.)**

Applied Music	2
Ensemble	1
MUS 3037	2 (Odd Springs)
MUS 4035 (Vocal)	3 (Odd Springs)
Aesthetic Perspective	3 (ENG 2050) (LS)
Elective	3
MUS 1500	0

\* If necessary, see p. 37.

\*\*see Appropriate Ensemble Requirements, pp. 53-55

^ Not required of Keyboard principals

# Required of Instrumental principals

+ Required of Vocal principals

Keyboardists: Consult w/Dr. Bell prior to registration for MUS 3010 – Service Playing I

I. General Education Requirements..... 44

II. Major Requirements ..... 75

A. Music Theory (16 s.h.)

**["C-" (1.7) requirement in all except MUS 3002]**

- MUS 1001/1007 (2/2) \_\_\_\_ [Pre: Theory Placement Examination]
- MUS 1002/1008 (2/2) \_\_\_\_ [Pre: MUS 1001 and 1007 with minimum C-]
- MUS 2001/2007 (2/1) \_\_\_\_ [Pre: MUS 1002 and 1008 with minimum C-]
- MUS 2002/2008 (2/1) \_\_\_\_ [Pre: MUS 2001 and 2007 with minimum C-]
- MUS 3002 (2) \_\_\_\_ [Pre: MUS 2002 and 2008 with minimum C-] [WID]

B. Music History and Literature (9 s.h.)

- MUS 2018 (3) \_\_\_\_
- MUS 2611 (2) \_\_\_\_
- MUS 2612 (2) \_\_\_\_
- MUS 3611 (2) \_\_\_\_

C. Applied Principal (8 s.h.)

- AMU 2001-2025 (4) \_\_\_\_
- AMU 4001-4025 (4) \_\_\_\_ Level III \_\_\_\_

D. Secondary Applied (1-5 s.h.)

- MUS 1040\*+ (1) \_\_\_\_
- MUS 1041+ (1) \_\_\_\_ [Pre: MUS 1040 with minimum C]
- MUS 2040+ (1) \_\_\_\_ [Pre: MUS 1041 with minimum C]
- MUS 2041+ (1) \_\_\_\_ [Pre: MUS 2040 with minimum C] Piano Proficiency \_\_\_\_
- MUS 3020 (1) \_\_\_\_ [Pre: MUS 1002]

\* If necessary, see p. 37. +Not required of Keyboard Principals

E. Other Music Courses (4 s.h.)

Appropriate Ensembles (4 s.h. minimum) \_\_\_\_

MUS 1500 Performance Seminar each semester except during internship.

\_\_\_\_\_

F. Music Therapy (30 s.h.)

**["B-" (2.7) minimum in MUS 2050. "C" (2.0) minimum in other Music Therapy courses.]**

- MUS 1037 (1) \_\_\_\_ [Not required of voice principals]
- MUS 1052 (1) \_\_\_\_
- MUS 1053 (1) \_\_\_\_ [Pre: MUS 1052 with minimum C]
- MUS 2050 (2) \_\_\_\_
- MUS 2051 (1) \_\_\_\_ [Pre: MUS 2050]
- MUS 2070 (2) \_\_\_\_
- MUS 2071 (2) \_\_\_\_ [Pre: MUS 2050 with minimum B- and MUS 2051 with minimum C] (Co: MUS 3900)
- MUS 3060 (1) \_\_\_\_ [Pre: MUS 1002 and 1008, and MUS 1041 or AMU 2001]
- MUS 3061 (1) \_\_\_\_ [Pre: MUS 1002 and 1008 and 2050]
- MUS 3070 (2) \_\_\_\_ [Pre: MUS 2050 with minimum B-and MUS 2051 and MUS 2070 with minimum C]
- MUS 3072 (2) \_\_\_\_ [Pre: MUS 2050 with minimum B-and MUS 2051 with minimum C] [Co: MUS 3900]
- MUS 3073 (2) \_\_\_\_ [Pre: MUS 3072 with minimum C, and PSY 2212 [Co: MUS 3900]
- MUS 3900 (5) \_\_\_\_ [Pre: MUS 2050 with minimum B-, and MUS 2051 with minimum C]

- MUS 4060 (1) \_\_\_\_ [Pre: MUS 3073 or 4071, and MUS 2041 or AMU 3001, and 2sh MUS 3900, all with minimum C]
- MUS 4061 (1) \_\_\_\_ [Pre: MUS 4060]
- MUS 4070 (2) \_\_\_\_ [Pre: ST 2810 or STT 2820 or FDN 4600 or ECO 2100]
- MUS 4071 (2) \_\_\_\_ [Pre: 2sh of MUS 3900 with minimum C] [Co: MUS 3900 or MUS 4800]
- MUS 4800 (1) \_\_\_\_ [Pre: MUS 3070, MUS 3072, 4sh MUS 3900 and PSY 3100 with a minimum C in each] [CAP]
- MUS 4901 (0) \_\_\_\_ [Pre: Completion of all other course requirements for the Bachelor of Music degree in Music Therapy; MUS 1037, 1053, 3060, 3061, 3070, 3073, 4060, 4061, 4070, 4071, 4800, and 3900 (5sh) with minimum C in each.]

F. Music and Music Therapy Electives (3-7 s.h.)

Music and Music Therapy Electives must be approved by the music therapy advisor.

III. Clinical Foundations.....26

- DAN 1400 (2) \_\_\_\_ [Wellness]
- ES 2030 (4) \_\_\_\_ [Note from program director required to waive prerequisite]
- PSY 1200 (3) \_\_\_\_ [Historical & Social Perspective]
- PSY 2210 (3) \_\_\_\_
- PSY 2212 (3) \_\_\_\_
- PSY 3100 (4) \_\_\_\_ [Pre: PSY 1200 & either STT 2810 or STT 2820 (with grade of "C" or higher)]
- STT 2820 (4) \_\_\_\_ [Pre: Math placement test or successful completion of MAT 0010]
- Clinical Foundations Elective (3) \_\_\_\_

IV. Free Electives (to total a minimum of 128 s.h.).....4

2 sh of free electives outside the major discipline are required.

Major Requirements that count in General Education:			-18
MUS 2018	3 sh	(Local to Global Perspective)	
MUS 2611	2 sh	(Aesthetic Perspective)	
MUS 2612	2 sh	(Aesthetic Perspective)	
MUS 3611	2 sh	(Aesthetic Perspective)	
PSY 1200	3 sh	(Historical & Social Perspective)	
DAN 1400	2 sh	(Wellness Literacy)	
STT 2820	4 sh	(Quantitative Literacy)	
Total:	18 sh		
			Total Major Requirements: 73
			Gen Ed that Double Count: -18
			Net Major Hours: 55

Total..... 128

**Bachelor of Music, Music Therapy  
Recommended Course of Study**

**Fall (16 s.h.)**

Applied Music	2
Ensemble**	1
ENG 1000	3
MUS 1001-1007	4
MUS 1040*	1
MUS 1500	0
MUS 2050	2
PSY 1200	3 (Historical & Social)

**Spring (16 s.h.)**

Applied Music	2
Ensemble**	1
MUS 1002-1008	4
MUS 1037	1
MUS 1041	1
MUS 1500	0
MUS 2051	1
PSY 2210	3
UCO 1200	3

**Fall (16 s.h.)**

Applied Music	2
Ensemble**	1
ENG 2001	3
MUS 1052	1
MUS 1500	0
MUS 2001-2007	3
MUS 2040	1
MUS 2070	2
MUS 2611	2 (Aesthetic; HS)
MUS 3900	1

**Spring (17 s.h.)**

Applied Music	2
MUS 1053	1
MUS 2002-2008	4
MUS 1500	0
MUS 2041	1
MUS 2071	1
MUS 2612	2 (Aesthetic; HS)
MUS 3060	1
MUS 3900	1
STT 2820	4

**Fall (16 s.h.)**

Ensemble**	1
DAN 1400	2
MUS 1500	0
MUS 3002	2 (WID)
MUS 3020	1
MUS 3070	2
MUS 3072	2
MUS 3611	2 (Aesthetic; HS)
MUS 3900	1
PSY 2212	3

**Spring (15 s.h.)**

MUS 1500	0
MUS 2018	3 (Local to Global; FA)
MUS 3061	1
MUS 3073	2
MUS 3900	1
PSY 3100	4
Science Inquiry	4

**Fall (16 s.h.)**

ENG 2050	3 (Aesthetic; LS)
E S 2030	4
MUS 1500	0
MUS 3900	1
MUS 4060	1
Science Inquiry	4
Clinical Foundations Elec.	3

**Spring (16 s.h.)**

MUS 1500	0
MUS 4061	1
MUS 4071	2
MUS 4800	1 (Capstone)
MUS 4901	0
Local to Global	3 (Perf. of Culture or Identity, Culture & Media)
Hist. & Social	3 (Paired with PSY 1200)
Music Therapy Elective	3
Free Elective	3

\* If necessary, see p. 37.

\*\*see Appropriate Ensemble Requirement, pp. 53-55

I. General Education Requirements.....44

II. Major Requirements.....64-66

A. Musicianship (12 s.h.)

- MUS 1003 (3) \_\_\_\_\_
- MUS 2010 (3) \_\_\_\_\_ [Pre: MUS 1003]
- MUS 2018 (3) \_\_\_\_\_
- MUS 2613 (3) \_\_\_\_\_

B. Performance (13 s.h.)

Applied Principal (6 s.h.)

- AMU 2001-2025 (4) \_\_\_\_\_
- AMU 4001-4025 (2) \_\_\_\_\_ Level II \_\_\_\_\_

Appropriate ensemble for each semester except during internship (7 s.h. minimum)

\_\_\_\_\_

MUS 1500 Performance Seminar each semester

\_\_\_\_\_

C. Music Industry (39-41 s.h.)

Core Courses (26 s.h.)

- MUS 1420 (3) \_\_\_\_\_
- MUS 2420 (3) \_\_\_\_\_ [Pre: MUS 1420] [WID]
- MUS 3423 (3) \_\_\_\_\_ [Pre: MUS 2420]
- MUS 3424 (2) \_\_\_\_\_ [Pre: MUS 2420]
- COM 2300 (3) \_\_\_\_\_ [Pre or Co: COM 1200]
- MUS 4900 (12) \_\_\_\_\_ [CAP]

Specialty Area: Select one area of three. (13-15 s.h.)

**Music Manufacturing and Merchandising**

- MUS 2901 (2) \_\_\_\_\_ [Pre: MUS 2420]
- MUS 4420 (3) \_\_\_\_\_ [Pre: MUS 2420]
- MKT 3052 (3) \_\_\_\_\_ [Pre: MKT 3050 with minimum C]

Select 5 s.h. from the following:

- MUS 1028 (1) \_\_\_\_\_
- MUS 1030 (1) \_\_\_\_\_ [Pre or Co: MUS 1001]
- MUS 1032 (1) \_\_\_\_\_
- MUS 1035 (1) \_\_\_\_\_
- MUS 1036 (1) \_\_\_\_\_
- MUS 1040 (1) \_\_\_\_\_
- MUS 1042 (1) \_\_\_\_\_

**Music Recording and Production:**

MUS 1426 (2) \_\_\_\_\_  
 MUS 2426 (3) \_\_\_\_\_ [Pre: MUS 1426]  
 MUS 3426 (3) \_\_\_\_\_ [Pre: MUS 2426]  
 MUS 4426 (3) \_\_\_\_\_ [Pre: MUS 3426]  
 MUS 4427 (2) \_\_\_\_\_ [Pre: MUS 3426]

Select One:

MUS 3003 (2) \_\_\_\_\_ [Pre: MUS 2002 or 2010]  
 MUS 3661 (3) \_\_\_\_\_  
 MUS 2045 (2) \_\_\_\_\_ [Pre: MUS 1002 and 1008]  
 TEC 1023 (3) \_\_\_\_\_ [Pre: Math Placement Examination or MAT 0010]

**Music Marketing and Promotion:**

MUS 2445 (2) \_\_\_\_\_ [Pre: MUS 1420]  
 MUS 3421 (2) \_\_\_\_\_ [Pre: MUS 2445]  
 MUS 3422 (2) \_\_\_\_\_ [Pre: MUS 2420]  
 MUS 4420 (3) \_\_\_\_\_ [Pre: MUS 2420]  
 MUS 3424 (2) \_\_\_\_\_ [Pre: MUS 2420]  
 MKT 3240 (3) \_\_\_\_\_ [Pre: MKT 3050 with minimum grade of "C"]

III. Business Minor (Must have overall 2.0 in minor).....18

ACC 1050 or 2100 (3) \_\_\_\_\_ [2100 Pre: Math Placement Examination or MAT 0010]  
 CIS 2050 (3) \_\_\_\_\_  
 ECO 2030 (3) \_\_\_\_\_  
 FIN 3010 or 3680 (3) \_\_\_\_\_ [3680 Pre: ACC 2100, and MAT 1030 or 1110]  
 MGT 3010 (3) \_\_\_\_\_  
 MKT 3050 (3) \_\_\_\_\_ [Pre: ECO 2030]

IV. Free Electives ..... 4-6  
 2 sh of free electives outside the major discipline are required.

Major Requirements that count in General Education: - 9

MUS 2018	3 sh	
MUS 2613	3 sh	Total Major Requirements: 66-68
ECO 2030	3 sh	Gen Ed that Double Count: -9
Total:	9 sh	Net Major Hours: 57-59

Total.....125

**Bachelor of Science, Music Industry Studies  
Recommended Course of Study**

**Specialty Area:  
Manufacturing and Merchandising**

**Fall (18 s.h.)**

MUS 1003	3
Applied Music	1
Ensemble**	1
MUS 1420	3
ENG 1000	3
Quant. Literacy	4
UCO 1200	3
MUS 1500	0

**Fall (14-16 s.h.)**

MUS 2613	3 (Aesthetic) (FA)
Applied Music	1
Ensemble	1
ENG 2001	3
Science Inquiry	4 (PHY 1812)
Methods	1
Elective	1-3
MUS 1500	0

**Fall (15 s.h.)**

Applied Music	1
Ensemble	1
MUS 3423	3
MUS 3424	2
Historical & Social	3
MKT 3050	3
Methods	1
MUS 2901	1
MUS 1500	0

**Fall (17 s.h.)**

Ensemble	1
FIN 3010 or 3680	3
MGT 3010	3
COM 2300	3
Methods	1
MUS 4420	3
Elective	3
MUS 1500	0

**Spring (16 s.h.)**

MUS 2010	3
Applied Music	1
Ensemble	1
MUS 2018	3 (Local to Global) (FA)
ACC 1050	3
Aesthetic Perspective	3
Physical Act/Wellness	1
Methods	1
MUS 1500	0

**Spring (14-17 s.h.)**

MUS 2420	3
Applied Music	1
Ensemble	1
ECO 2030	3 (Hist. & Social)
Science Inquiry	4 (PHY 1814)
Methods	1
Elective	1-3
MUS 1500	0

**Spring (16-17 s.h.)**

Applied Music	1
Ensemble	1
CIS 2050	3
Historical & Social	3
Local to Global	3
MKT 3052	3
Elective	2/3
MUS 1500	0

**Spring (14-15 s.h.)**

MUS 4900	12
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\*\*see Appropriate Ensemble Requirements, pp. 53-55

**Bachelor of Science, Music Industry Studies  
Recommended Course of Study**

**Specialty Area:  
Music Marketing & Promotion**

**Fall (18 s.h.)**

MUS 1003	3
Applied Music	1
Ensemble**	1
MUS 1420	3
ENG 1000	3
Quant. Literacy	4
UCO 1200	3
MUS 1500	0

**Fall (15 s.h.)**

MUS 2613	3 (Aesthetic) (FA)
Applied Music	1
Ensemble	1
ENG 2001	3
Science Inquiry	4 ( <i>PHY 1812</i> )
MUS 2445	3
MUS 1500	0

**Fall (18 s.h.)**

Applied Music	1
Ensemble	1
MUS 3423	3
MUS 3424	2
Historical & Social	3
MKT 3050	3
MUS 3421	2
MKT	3
MUS 1500	0

**Fall (16 s.h.)**

Ensemble	1
FIN 3010 or 3680	3
MGT 3010	3
COM 2300	3
MUS 4420	3
Elective	3
MUS 1500	0

**Spring (15 s.h.)**

MUS 2010	3
Applied Music	1
Ensemble	1
MUS 2018	3 (Local to Global) (FA)
ACC 1050	3
Aesthetic Perspective	3
Physical Act/Wellness	1
MUS 1500	0

**Spring (13-16 s.h.)**

MUS 2420	3
Applied Music	1
Ensemble	1
ECO 2030	3 (Hist. & Social)
Science Inquiry	4 ( <i>PHY 1814</i> )
Elective	1-3
MUS 1500	

**Spring (14-16 s.h.)**

Applied Music	1
Ensemble	1
CIS 2050	3
Historical & Social	3
Local to Global	3
Elective	1/3
MUS 3422	2
MUS 1500	0

**Spring (14-15 s.h.)**

MUS 4900	12
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\*\*see Appropriate Ensemble Requirements, pp. 53-55



**Bachelor of Science, Music Industry Studies**  
**Recommended Course of Study**

**Specialty Area:**  
**Music Recording & Production**

**Fall (18 s.h.)**

MUS 1003	3
Applied Music	1
Ensemble**	1
MUS 1420	3
ENG 1000	3
Quant. Literacy	4
UCO 1200	3
MUS 1500	0

**Fall (17-18 s.h.)**

MUS 2613	3 (Aesthetic) (FA)
Applied Music	1
Ensemble	1
ENG 2001	3
Science Inquiry	4 ( <i>PHY 1812</i> )
MUS 2426	3
MUS 2045/TEC 1023	2/3
MUS 1500	0

**Fall (17 s.h.)**

Applied Music	1
Ensemble	1
MUS 3423	3
MUS 3424	2
Historical & Social	3
MKT 3050	3
MUS 4426	3
Elective	1
MUS 1500	0

**Fall (15 s.h.)**

Ensemble	1
FIN 3010 or 3680	3
MGT 3010	3
COM 2300	3
Methods	1
Elective	3
Elective	1
MUS 1500	0

**Spring (17 s.h.)**

MUS 2010	3
Applied Music	1
Ensemble	1
MUS 2018	3 (Local to Global) (FA)
ACC 1050	3
Aesthetic Perspective	3
Physical Act/Wellness	1
MUS 1426	2
MUS 1500	0

**Spring (15 s.h.)**

MUS 2420	3
Applied Music	1
Ensemble	1
ECO 2030	3 (Hist. & Social)
Science Inquiry	4 ( <i>PHY 1814</i> )
MUS 3426	3
MUS 1500	0

**Spring (15-16 s.h.)**

Applied Music	1
Ensemble	1
CIS 2050	3
Historical & Social	3
Local to Global	3
MUS 4427	2
MUS 3003 or 3661	2/3
MUS 1500	0

**Spring (12 s.h.)**

MUS 4900 12	
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\*\*see Appropriate Ensemble Requirements, pp. 53-55

APPALACHIAN STATE UNIVERSITY GENERAL EDUCATION 2013-2014 (44 Semester Hours)

<http://generaleducation.appstate.edu>

(revised 5/6/13)

**FIRST YEAR SEMINAR (required)**

\_\_\_UCO 1200 or HON 1515 or WGC 1103 (3 s.h.)

or \_\_\_UCO MET\* (0 s.h.)

\*open to students who transfer at least 30 s.h. AND are at least one year out of high school. Students using this option will have 41 s.h. of General Education.

**QUANTITATIVE LITERACY (4 s.h. required)**

\_\_\_MAT 1010 \_\_\_MAT 1030 \_\_\_C S 1445 \_\_\_STT 2810\*\*\*

\_\_\_MAT 1020 \_\_\_MAT 1110 \_\_\_ECO 2100\*\*\* \_\_\_STT 3820\*\*\*

\_\_\_MAT 1025 \_\_\_STT 2820 \_\_\_STT 1810\*\*\*

(\*\*\*These courses are 3 s.h. courses and do NOT fulfill the Quantitative Literacy requirement on their own. All other courses listed above are 4 s.h. courses and will fulfill the Quantitative Literacy requirement by themselves.)

**WRITING ACROSS THE CURRICULUM (6 s.h. required)**

\_\_\_ENG 1000 or LLC 1000 or WGC 1103

\_\_\_ENG 2001 or WGC 2001

**WELLNESS LITERACY (2 s.h. required)- Choose from the following:**

1 s.h. courses: \_\_\_ P E 1530-1545, P E 1700-1877

2 s.h. courses: \_\_\_H P 1105 \_\_\_HED 1000 \_\_\_DAN 1400 \_\_\_DAN 1410

\_\_\_DAN 1420 \_\_\_DAN 2400 \_\_\_DAN 2410 \_\_\_DAN 2420

\_\_\_DAN 3280 \_\_\_DAN 3480 \_\_\_DAN 3580 \_\_\_MSL 1101

3 s.h. courses (additional hour counts as elective): \_\_\_DAN 4460 \_\_\_NUT 2202

\_\_\_P E 1718 \_\_\_P E 1768 \_\_\_P E 1769 \_\_\_P E 3008

**MAJOR REQUIREMENTS**

\_\_\_Junior Writing in the Discipline\*\*

\_\_\_Senior Capstone Experience\*\*

(\*\*These hours count in the major requirements, not the 44 hours of General Education requirements.)

**DESIGNATIONS in Perspectives (3 s.h. of each required):** \_\_\_Fine Arts (FA), \_\_\_Historical Studies (HS), \_\_\_Literary Studies (LS)

**PERSPECTIVES:** Choose one theme (underlined) from each of the following three Perspectives. Complete at least 6 semester hours in each of the themes and 9 semester hours in one of the themes (21 total s.h. required). Within the three Perspectives, you must have 3 s.h. in each of the three Designations: Fine Arts (FA), Historical Studies (HS) and Literary Studies (LS). *Italicized courses appear in multiple themes; however, courses may only be applied to one theme.*

**AESTHETIC PERSPECTIVE (6-9 s.h. from one theme; with the exception of "Creative Expressions of Culture," students must take courses from at least two disciplines in their chosen theme)**

- Analyzing Style and Form: \_\_\_DAN 2010 (FA), \_\_\_MUS 2011 (FA), \_\_\_*PHL 2013*, \_\_\_THR 2010 (FA)
- The Body: Expression, Presentation and Representation: \_\_\_DAN 3430 (FA), \_\_\_DAN 3435 (FA), \_\_\_IDS 2210, \_\_\_THR 3640 (FA)
- Creative Expressions of Culture: \_\_\_IDS 2302, \_\_\_WGC 2300-2399, \_\_\_WGC 3300-3399 (Check online course listing for information on specific courses offered each semester.)
- Cultivating Creative Expression: \_\_\_ART 2022 (FA), \_\_\_MUS 2022 (FA), \_\_\_THR 2022 (FA)
- Expressions of Belief: \_\_\_ANT 2300, \_\_\_COM 3315, \_\_\_*REL 2010* (LS), \_\_\_*REL 2020* (LS)
- How We Tell Stories: \_\_\_*ENG 2170*, \_\_\_IDS 3210, \_\_\_LLC 2025 (LS), \_\_\_PHL 1502, \_\_\_*REL 2020* (LS), \_\_\_THR 2005 (FA), \_\_\_THR 2610 (FA)
- Shaping the Human Environment: \_\_\_*COM 3531*, \_\_\_FCS 1000, \_\_\_IND 2012
- Social Change Through the Arts: \_\_\_ART 2019 (FA)/\_\_\_*SOC 1100*, or \_\_\_THR 2017 (FA)/\_\_\_*SOC 1100* (Linked classes (must be taken together) – Check online course listing for details), \_\_\_MUS 2613 (FA)
- Traditions and Innovations: \_\_\_*ART 2130* (FA), \_\_\_ENG 2050 (LS), \_\_\_HIS 1110 (HS), \_\_\_MUS 2611\* (HS), \_\_\_MUS 2612\* (HS), \_\_\_MUS 3611\* (HS), \_\_\_*PHL 2013* (\*These courses are 2 semester hours.)

**HISTORICAL AND SOCIAL PERSPECTIVE (6-9 s.h. from one theme; with the exception of "Understanding Culture Through Social Practice," students must take courses from at least two disciplines in their chosen theme)**

- Ancient Worlds: \_\_\_ANT 1420, \_\_\_*ART 2030* (FA), \_\_\_HIS 2312 (HS), \_\_\_*REL 2010* (LS)
- Appalachia: Life, Culture, and Land: \_\_\_A S 2200 (LS), \_\_\_A S 2411, \_\_\_A S/GLY 2301, \_\_\_COM 3118, \_\_\_HIS 3726 (HS), \_\_\_A S/MUS 2016 (FA), \_\_\_SOC 3710
- Capitalism and Its Critics: \_\_\_*ECO 2030*, \_\_\_FIN 2860, \_\_\_HIS 3524, \_\_\_MGT 3040, \_\_\_P S 3410
- Cultural Diversity: \_\_\_*ANT 1415*, \_\_\_*ART 2011* (FA), \_\_\_GHY 1040, \_\_\_HIS 1120 (HS), \_\_\_MUS 2023 (FA), \_\_\_*REL 1110*, \_\_\_SOC 4560, \_\_\_W S 2421
- Individual and Society: \_\_\_ANT 2420, \_\_\_ENG 2120 (LS), \_\_\_FCS 2111, \_\_\_PHL 2000, \_\_\_*PSY 1200*, \_\_\_RM 2100, \_\_\_SOC 1000, \_\_\_W S 2400
- Mind: \_\_\_HIS 3923 (HS), \_\_\_IDS 3260, \_\_\_LLC 2050, \_\_\_PHL 1501, \_\_\_*PSY 1200*
- Religion, Myth and Society: \_\_\_ANT 2430, \_\_\_*ART 2030* (FA), \_\_\_IDS 3261, \_\_\_*REL 1110*, \_\_\_THR 3730, \_\_\_*WGC 3301* (FA)
- Revolutions and Social Change: \_\_\_COM 3532, \_\_\_HIS 1501 (HS), \_\_\_IDS 2200 (HS), \_\_\_MUS 2015 (FA), \_\_\_PHL 3030, \_\_\_REL 2120, \_\_\_*SOC 1100*
- This American Life: \_\_\_*ECO 2030*, \_\_\_ENG 2350 (LS), \_\_\_HIS 1200 (HS), \_\_\_IDS 2000, \_\_\_MUS 2014 (FA), \_\_\_P S 1100, \_\_\_P S 3722, \_\_\_S W 2020
- Understanding Culture Through Social Practice: \_\_\_WGC 2100-2199, \_\_\_WGC 3100-3199 (Check online course listing for information on specific courses offered each semester.)

**LOCAL TO GLOBAL PERSPECTIVE (6-9 s.h. from one theme; with the exception of WGC 1104 in "Investigations Global," students must take courses from at least two disciplines in their chosen theme)**

- Democracy and Personal Life: \_\_\_COM 2112, \_\_\_ENG 2130 (LS), \_\_\_P S 1200, \_\_\_SOC 1110, \_\_\_SOC 1530, \_\_\_W S 2600
- Empire, Colonialism, and Globalization: \_\_\_*ANT 1415*, \_\_\_*ART 2130* (FA), \_\_\_*ENG 2040* (LS), \_\_\_*GLS 2000*, \_\_\_HIS 1400 (HS), \_\_\_HIS/MSL 3823 (HS)
- Global Resources: \_\_\_ECO 2620, \_\_\_*GHY 1020*, \_\_\_IDS 3010, \_\_\_NUT 2351, \_\_\_TEC 2601
- Identity, Culture and Media: \_\_\_*ART 2011* (FA), \_\_\_COM 3130, \_\_\_*COM 3531*, \_\_\_*ENG 2170*, \_\_\_*MUS 2018* (FA), \_\_\_MUS 2615\* (FA), \_\_\_MUS 2616\* (FA), \_\_\_PHL 1503, \_\_\_REL 1100 (\*These courses are offered in alternate years.)
- Investigations Global: \_\_\_WGC 1104 (6 s.h.) (This course is available only to Watauga Global Community students.)
- Origins and Migrations: \_\_\_ENG 2030 (LS), \_\_\_FCS 2103, \_\_\_*GLS 2000*, \_\_\_HIS 1600 (HS)
- Performance of Culture: \_\_\_COM 3535, \_\_\_DAN 2020 (FA), \_\_\_DAN 2030 (FA), \_\_\_*ARB/CHN/FRE/GER/JPN/POR/RSN/SNH 1050*, \_\_\_*(FRE/GER/SNH) 1060\*\**, \_\_\_*MUS 2018* (FA), \_\_\_THR 2020 (FA) (\*\*FRE/GER/SNH 1060 are 6 semester hours. Only 3 semester hours count in General Education.)
- Regions in Global Context: \_\_\_*ENG 2040* (LS), \_\_\_*(ARB/CHN/FRE/GER/JPN/POR/RSN/SNH) 1050*, \_\_\_*(FRE/GER/SNH) 1060\*\**, \_\_\_*GHY 1020*, \_\_\_HIS 1130 (HS), [NOTE: \_\_\_HIS 1520(HS), and \_\_\_HIS 1525 (HS) give Honors credit for HIS 1130. Do not take HIS 1130 in addition to either of these.], \_\_\_R M 2140 (\*\*FRE/GER/SNH 1060 are 6 semester hours. Only 3 semester hours count in General Education.)
- Sustainability and Global Change: \_\_\_FCS 2110, \_\_\_GHY 1010, \_\_\_PHL 2015, \_\_\_PHY 1830, \_\_\_SD 2400, \_\_\_TEC 2029

The **SCIENCE INQUIRY PERSPECTIVE** requires 8 semester hours from one theme (underlined). Courses in themes marked with an \* must be taken sequentially. Check the course descriptions for any pre and co-requisites. *Italicized courses appear in multiple themes; however, courses may only be applied to one theme.*

**SCIENCE INQUIRY PERSPECTIVE (8 s.h. from one theme)**

NOTE: A 1 hour lab option may be available for students who have transferred in a 3 hour science course. Please contact the Office of General Education at (828) 262-2028 or [gened@appstate.edu](mailto:gened@appstate.edu) for more information.

- Biology and Society: \_\_\_BIO 1101, \_\_\_*BIO 1102*
- The Blue Planet: \_\_\_*GLY 1104*, \_\_\_GLY 1105
- \* Chemistry Connections to Our Changing World: \_\_\_CHE 1101/CHE 1110, \_\_\_CHE 1102/CHE 1120
- Global Environmental Change: \_\_\_BIO 1103, \_\_\_GHY 1011, \_\_\_GHY 1012, \_\_\_*GLY 1104*
- \* How Things Work: \_\_\_*PHY 1101*, \_\_\_PHY 1102
- Life, Earth and Evolution: \_\_\_ANT 1430, \_\_\_*BIO 1102*, \_\_\_*GLY 1102*
- \* The Physics of Our Technological World: \_\_\_PHY 1103, \_\_\_PHY 1104
- \* Physics of Self Expression: \_\_\_*PHY 1101*, \_\_\_PHY 1810, \_\_\_PHY 1812, \_\_\_PHY 1814
- \* Physics with Calculus: \_\_\_PHY 1150, \_\_\_PHY 1151
- Restless Planet: Earth, Environment and Evolution: \_\_\_GLY 1101, \_\_\_*GLY 1102*, \_\_\_GLY 1103
- \* Voyages Through the Cosmos: \_\_\_AST 1001, \_\_\_AST 1002

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

0900	Introduction to Music Theory	F	2615	Music and Propaganda	S (Odd Years)
1000	Elements of Music Theory	F, S	2616	Cuban Music and Culture	S (Even Years)
1001	Music Theory I	F, S	2900	Apprenticeship in Instrument Repair	(On Demand)
1002	Music Theory II	F, S	2901	Practicum – Music Products Industry	(On Demand)
1003	Contemporary Musicianship	F	3001	Form and Analysis	(On Demand)
1007	Aural Skills I	F, S	3002	Music Theory V	F, S, SS
1008	Aural Skills II	F, S	3003	Jazz/Pop Theory	S (Even Years)
1028	Brass Class	F, S	3007	Counterpoint	(On Demand)
1030	Strings Class	F, S	3010	Service Playing	(On Demand)
1032	Percussion Class	F, S	3020	Conducting	F
1035	Woodwind Class I (Fl/Cl/Sax)	F, S	3021	Instrumental Conducting Practicum	S
1036	Woodwind Class II (Ob/Bssn/Hn)	F, S	3022	Choral Conducting Practicum	S
1037	Voice Class I	F, S	3031	Band Techniques and Materials	S
1038	Voice Class II	S	3032	Choral Techniques and Literature I	F
1040	Piano Class I	F, S	3033	Orchestral Techniques and Materials	S (Even Years)
1041	Piano Class II	F, S	3034	Methods for Teaching General Music	F
1042	Guitar Class I	F, S	3037	General Music Pedagogy	S (Odd Years)
1043	Guitar Class II	S	3038	Choral Techniques and Literature II	S
1045	Diction I	S	3040	Class Piano	S (Odd Years)
1046	Diction II	F	3045	Jazz Improvisation II	S
1052	Functional Guitar I	F	3046	Tunes	(On Demand)
1053	Functional Guitar II	S	3052	Alexander Technique	F, S
1420	Intro. to Music Ind. Studies	F	3060	Functional Piano	S
1426	Audio Fundamentals	S	3061	Functional Music Therapy Techniques	S
1500	Performance Seminar	F, S	3070	Developmental Music Therapy	F
2001	Music Theory III	F, S	3072	Models of MUTH in Mental Health	F
2002	Music Theory IV	F, S	3073	Music Therapy Practice in Mental Health	S
2004	Liturgies	F (Even Years)	3421	Music Marketing	F
2007	Aural Skills III	F, S	3422	Music Management	S
2008	Aural Skills IV	F, S	3423	Legal Issues in the Music Industry	F
2009	Sacred Music Lit. and Materials	S (Odd Years)	3424	Record Company Administration	F, S
2010	Musicianship	S	3426	Music Production And Recording II	S
2011	Analyzing Style and Form: Music	F, S, SS	3500	Independent Study in Music	F, S
2014	Jazz Music in American Society	F, S, SS	3530	Jazz Piano	F, S
2015	History of Rock Music	F, S, SS	3611	Music History and Style III	F
2016	Appalachian Music	F, S	3631	Survey of Song Literature	S (Even Years)
2017	Musical Theatre	SS	3632	Opera History and Literature	F (Even Years)
2018	Introduction to World Music	F, S	3661	Electronic Music	(On Demand)
2019	Country Music Survey	S (On Demand)	3900	Music Therapy Practicum	F, S
2021	Music Methods...Classroom Teacher	F, S	3901	Church Music Field Work	F, S
2022	Cultivating Creative Expression....	F, S	3902	Music Teaching Practicum	F
2023	Music and Gender	S	3903	Music Education Practicum	F, S
2024	Music Methods – Classroom Teachers	F, S	4004	Organization/Philosophy Church Music	F (Odd Years)
2030	Instrumental Playing Techniques	S (Even Years)	4030	Band Literature	F
2034	Introduction to Teaching Music	F, S	4035	Area Pedagogy and Literature	(On Demand)
2037	Voice Class III	F (Even Years)		Except Vocal, S Odd Years; Piano, F Even Years	
2038	Voice Class IV	S (Odd Years)	4050	Psychology of Music	F
2040	Piano Class III	F, S	4060	Clinical Piano Improvisation	F
2041	Piano Class IV	F, S	4061	Clinical Group Improvisation	S
2045	Jazz Improvisation I	F	4070	Quantitative Research in Music	F
2046	Jazz Piano	F, S	4071	Music Therapy in Health Care	S
2050	Intro Music Therapy	F	4420	Issues in Music Technology	F
2051	Music Therapy Clinical Skills	S	4426	Advanced Audio Principles	F
2070	Music in Special Education	F	4427	Recording Studio Apprenticeship	F, S
2071	Music, Brain, Neurological Disorders	S	4510	Honors Project in Music	F, S
2072	Orchestration	S (Odd Years)	4600	Analytical Techniques	F
2420	Music Merchandising and Entrepreneur	S	4601	Theory of Tonal Music	S (Even Years)
2426	Music Production and Recording	F	4610	Marching Band Techniques	F
2445	Arts Management and Promotion	F	4800	Clinical Research Project in Mus. Ther.	F, S
2611	Music History and Style I	F	4900	Internship in Music Industry Studies	F, S, SS
2612	Music History and Style II	S	4901	Internship in Music Therapy	F, S, SS
2613	Survey of Western Music	F			

## *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 the Office of the Dean of Music. 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 3003	Jazz/Pop Theory	2 s.h.
MUS 3045	Jazz Improvisation II	2 s.h.
MUS 3530	Jazz Piano	1 s.h.

Completion of Level 4 in the Applied Area

## *Music Education/Teacher Education*

### **Goals of the Music Education Program**

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.

Students must be admitted to the Music Education degree program prior to enrolling for Music 3021, 3022, 3031, 3032, 3033, 3034, 3037, 3038, 3902, and 3903.

## Teacher Education Information

Requirements for admission to the Teacher Education Program:

1. Teacher Education Admission Application
2. 2.5 GPA
3. Minimum of 60 semester hours completed
4. Proficiencies:
  - A. English (Completion of ENG 1000 with a 2.0 or better)
  - B. Reading (Upon completion of 60 s.h., obtaining an overall GPA of 2.50, and achieving passing scores on the Praxis Tests, the student will be declared proficient in reading.)
  - C. Speech (Students must satisfactorily complete the speech screening through the Center for Communication Disorder, EDH 114, 262-2185.).
5. \*\*Praxis I Exams of PPST Reading, PPST Writing and PPST Mathematics – taken 1<sup>st</sup> semester, sophomore year.
6. Completion of CI/SPE 2300--Teaching and Learning in the Digital Age
7. Completion of FDN 2400 Critical Perspectives on Teaching and Learning
8. CPL Form (available in the College of Education office)

**\*\*Revision of Praxis I Testing Requirements for Admission to Teacher Education (QPI)** – Students who score at least 1100 on the SAT or a composite ACT score of 24 are now exempt from taking the Praxis I. Students who score 550 on either the verbal or math portions of the SAT or 24 on either the English or math portions of the ACT can opt out of those parts of the Praxis.

Students who take the Praxis examination may add together the three scores earned on the Praxis I tests to meet the admission requirement if the total score on the three tests, when added together, meet or exceed the required individual scores for each test. If the total score is 522 or higher, the student has met the Praxis I admission requirement.

Undergraduates seeking admission to a North Carolina-approved teacher education program must pass the Praxis I for entrance (unless they meet one of the SAT or ACT score requirements noted above).

[from [HYPERLINK "http://www.ncpublicschools.org/sbehighlights/2006/01highlights.html"](http://www.ncpublicschools.org/sbehighlights/2006/01highlights.html)  
<http://www.ncpublicschools.org/sbehighlights/2006/01highlights.html>

**Students will not be allowed to proceed in the College of Education beyond CI/SPE 2300, FDN 2400, and PSY 3010** until all entrance requirements have been successfully completed. CI/SPE 2300, FDN 2400, and PSY 3010 may be taken prior to admission to teacher education.

Music education majors may not take MUS 3021, 3022, 3031, 3032, 3033, 3034, 3037, 3038, 3902, and 3903 prior to admission to the Teacher Education Program.

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

1. Maintain a 2.5 GPA in music courses
2. 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.
3. All teacher education students are encouraged to seek advisement from the Hayes School of Music. Advisement is highly recommended through graduation. For information concerning the assignment of advisors, contact the office of the Dean of the School of Music.

## Class Piano Requirement for Music Education Majors

1. Music education majors are required to complete three (3) semesters of class piano, i.e., MUS 1041, 2040, and 2041.
2. **MUS 1040 will be offered for those students with minimal or no piano skills prior to entrance into the program.**
3. A piano placement examination is available upon request (consult Ms. Sylvia Rippey).
4. Students are required to enroll in the Class Piano sequence for consecutive semesters until completion of MUS 2041, beginning their freshman 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.*" (*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 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 Ms. Sylvia Rippy.

## **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, and the piano proficiency.**

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 the Dean of the Hayes School of Music.

# ***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 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. Students are encouraged to follow this plan there 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).

## **Special Course Consideration**

All students in the MIS major are required to take COM2300 to complete the major. This course has a prerequisite of COM1200 that may be waived if the student provides the program director with the requisite information during the advising period (as announced each semester) in a timely manner. The prerequisite will not be waived if the information is not received by the deadline.

## **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.

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

The music industry internship is the capstone experience for the MIS degree program. Each student is required to complete this 12 credit 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. 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 Checksheet must be provided in order to register.

# *Music Therapy*

## **Goals of the 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.

## **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 with Dr. Leist or Dr. McKinney, as assigned. 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**

1. 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.
2. A piano placement examination is available to those who have previously studied piano. To schedule a placement examination, consult Ms. Sylvia Rippy at 828-262-7010.
3. 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).
4. 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 Ms. Sylvia Rippy.



## **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. McKinney and the Internship Director of the affiliated internship site.

## *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: Aesthetic Perspective; Traditions and Innovations theme. 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: Local to Global Perspective; Performance of Culture theme. 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: Local to Global Perspective; Performance of Culture theme. That course is MUS 2018.

3 s.h. of music history/literature required in your major will also count toward the general education requirement: Aesthetic Perspective; Social Change through the Arts theme. That course is MUS 2613.

3 s.h. of Economics required in your major will also count toward the general education requirement: Historical and Social Perspective; This American Life theme. That course is ECO 2030.

## *Student Teaching & Internships*

### **Student Teaching**

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, and the piano proficiency.**

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 the Dean of the Hayes School of Music.

### **Internship in Music Industry Studies**

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. 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 the program director (Ms. Kim Wangler).

Prerequisites for the Internship:

1. 2.00 GPA overall.
2. Completion of all major core courses with a minimum GPA of 2.50.
3. Senior college rank.

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 his/her educational and personal expenses.

### **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. McKinney and the Internship Director of the affiliated internship site.

## *Applied Music*

A student who wishes to register for applied music should see 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**

1. Music majors on their major instrument or voice have first priority in the assignment of studio instruction.
2. 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.
3. Studio instruction on second instruments or voice (minors) is provided on a space available basis only.
4. 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.
5. No studio instruction through the university will be provided for persons not enrolled in a degree program.

The Dean of the School of Music 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 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, etc.); 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.
- (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 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 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 reached 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 4 at or before the junior recital jury hearing or the student will not be permitted to present the junior recital. Level 5 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.

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

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

### Legend

**Level X<sup>1</sup>** - must complete level at/before senior recital jury

**Level X<sup>2</sup>** - must complete level by end of the semester of the senior recital

**Level X<sup>3</sup>** - must complete level at/before junior recital jury

## *Accompanists*

Students are responsible for making arrangements with an accompanist for lessons and performances. Although students may make initial contacts with staff or student accompanists on their own, they are encouraged to submit an Accompanist Request form, along with the music to be performed, to the coordinator of accompanying and be assigned an accompanist (either from the staff or students). The deadline for submitting a request is six weeks before the performance date. However, 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. The following guidelines for accompanists and soloists were composed by the Student Advisory Council.

### **For the accompanist:**

#### **I. Before rehearsal**

- A. Analyze the accompaniment for an idea of form and harmonic structure. Discuss the appropriate style with the soloist.
- B. Ask the soloist for target tempi.
- C. 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.
- D. 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.

#### **II. In rehearsal**

- A. Schedule rehearsals reasonably, at a time when you can expect to know your part. Be prepared, so that rehearsal time is not wasted.
- B. 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.
- C. Indicate to soloist when his/her playing is unclear, or when there are rhythmic problems. Point out complexities of ensemble of which he/she should be especially aware.
- D. 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 an accompanist, you are training to be a professional musician. Your playing in ensemble should reflect your knowledge of and your feelings about music as much as your solo playing. There is much to be learned from accompanying experiences about functioning as a working musician. Approach the task with a positive attitude.

## Accompanists, cont.

### For the soloist:

#### I. Before rehearsal

- A. Choose your accompanist early (see guidelines above). Have copies ready for the accompanist well in advance. (Allow your accompanist 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 accompanist may have a very busy schedule, and that his/her time is valuable.
- B. If the accompanist has agreed to a task involving a specific amount of music, do not expect the accompanist to be available for every other piece which you perform. The accompanist has the responsibility to agree to only work which is reasonable for his/her ability, and has the right to refuse if he/she cannot handle additional work.
- C. 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.
- D. Organize your practice time so that you have accomplished all of the above before a scheduled rehearsal. Do not waste your accompanist's time. If you are not adequately prepared, cancel the rehearsal and schedule another.

#### II. In rehearsal

- A. Listen carefully to accompaniment. Mark places where 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.
- B. Be expressive, but consistent. Give clear indications of your musical ideas. Lead!
- C. Communicate. Let the accompanist be aware of your needs for certain tempi or phrasings. (Be aware of limitations in the piano part when choosing tempo.) Discuss style and interpretation, with the idea of great ensemble in mind.

The most important thing to remember is that soloist and accompanist create music as a team. They 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 the soloist-accompanist 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 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 must be combined to form full 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.

Instrumental and vocal performance majors are required to present a public half recital during the junior year and a public full recital during the senior year.

Sacred music majors are required to present a public half recital during the junior year and a public full recital during the senior year. Full recitals are available to the sacred music major with the permission of the applied instructor.

## **Student Recitals, cont.**

Music education and sacred music majors are required to present a public half recital during the senior year.

Composition and Theory majors are required to present a public full recital during the senior year. The recital will consist of a half recital in composition and a half recital on the student's principal instrument.

After September 5th, the performance calendar for the entire academic year will be available for scheduling student recitals. A student wishing to give a recital must complete a "Request to Schedule a Recital" form (available in the dean's office). The form must have the signatures of the applied faculty member, the student, and all musicians appearing on the program. Once scheduled, the recital may be canceled only if (1) the student fails the jury examination, or (2) a family or medical emergency arises.

Student recitals will not be scheduled for performance after April 12. Student recitals may be scheduled at 6 p.m. or 8 p.m. Monday through Friday and at 2 p.m., 4 p.m., 6 p.m., or 8 p.m. on Sundays. (Saturdays are free for rehearsals only.) 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 present an electronic copy of the program to the office receptionist (Beebems@appstate.edu) in the music office and a typed copy of the program with the applied instructor's signature to the music office at least two weeks prior to the performance.** 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. Five copies of all student recital programs must be submitted to the School of Music office prior to the performance.

**Reservation of the concert or recital hall must be made through the Building Manager** (see Concert Hall and Recital Hall). With advance notice, the School of Music will provide student assistance for stage changes. Students are responsible for securing ushers for their performance recitals.

Students may request to use the acoustic shell when performing a recital in Rosen Concert Hall only if the performance is one of the Student Honor Recitals. Requests for exceptions to this policy must be made through the appropriate studio faculty to the Dean of the School of Music.

## **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 her/his representative) or student organization representative must 1) notify the concert hall supervisor (Mr. Brent Bingham) and the Associate Dean (Dr. Jay Jackson) 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 Dean of the Hayes School of Music, in consultation with the performers or conductors involved, will determine whether the concert should be canceled.



## **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 Associate Dean. 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. The School of Music requires five copies of the program for archival purposes.

## **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.**

## **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 the end, the following concert attire is required:

**Women:** Unless otherwise prescribed by the conductor, 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). Black dress shoes or black dress sandals (with black hose).

**Men:** Unless otherwise prescribed by the conductor, standard black tuxedo (dinner jacket length), with a white tuxedo shirt, black cummerbund, and black bow tie. Black dress shoes with black socks.

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

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

**\*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).**

## **Small Ensemble Performance Attire Guideline**

Small ensembles should also strive for a professional presentation in their choice of attire. Small Ensemble attire guidelines will be consistent with those of Large Ensembles, with flexibility at the discretion of the supervising faculty member/coach. Includes: music fraternity recitals, composition recitals.

## Solo Recital Performance Attire Guidelines

Your choice in recital attire is a statement of your personal style and professionalism, and 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.

### Women

Other design elements to me mindful of:

1. Neckline style: choose a dress design with a neckline that you're comfortable bowing in –that will be discreet enough for a standard bow.
2. Elaborate beadwork or ruffles: if you're an instrumentalist needing to avoid potential snags with your instrument's keywork/mechanism, consider this aspect while shopping for a dress.
3. Dress style and length: choose a style and a length that project a professional appearance. Consider the audience's position, relative to the stage. Note: vocalists are required to wear floor length gowns.
4. Shoes: be sure that your shoes complement your attire and that they're also completely comfortable to perform in, for the duration of the recital. Extreme heels heights often don't allow you to feel grounded physically, and can distract you from your performing. 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.
5. Jewelry/Accessories: be sure that your jewelry/accessories are of a compatible proportion and design so that they enhance what you wear.
6. Perfume: It's best to avoid wearing perfume if you'll be performing with others.
7. Hair: Choose a style that's 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.

### Men

While a tuxedo (as above) or suit may be worn, dress pants in dark colors\* (with a belt) and a dress shirt (with shirt tucked in), optional tie, and dress shoes in dark colors are acceptable.

\*black, blue, brown, or grey

Below is a list of Web vendors that offer tuxedo packages and gowns at reasonable prices. The list is provided for information only and does not indicate a recommendation of the Hayes School of Music. Local formal wear shops may also have used tuxedos for sale at discount prices.

Did Someone Say Party? Inc. (Boone, NC)	<a href="http://www.didsomeonesayparty.com">http://www.didsomeonesayparty.com</a>
South's Specialty Clothiers (Boone, NC)	<a href="http://www.southsclothiers.com">http://www.southsclothiers.com</a>
Applause Formal Attire	<a href="http://www.applauseformalattire.com">http://www.applauseformalattire.com</a>
Formal Fashions	<a href="https://www.flormalfashionsinc.com">https://www.flormalfashionsinc.com</a>
Stage Accents	<a href="http://www.stageaccents.com">www.stageaccents.com</a>

## **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 four (4) soloists. Of these soloists, they will perform with the University Orchestra, one with the Chamber Orchestra, and one with the Wind Ensemble. Prior to the competition each soloist must indicate the ensemble of his/her 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 Dr. Rodney Reynerson for further information.

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

University-owned instruments of professional quality will be issued to students under the following conditions:

1. Upon the recommendation of the studio teacher.
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. To students who are registered for applied instruction.
4. In the following priority order:
  - students preparing to give a required recital, in the following priority: graduate students, seniors, and juniors
  - students performing in major ensembles where those instruments are needed, in the following priority:
    - orchestra, wind ensemble, other students involved in major performances such as Concerto/ Aria, students preparing for significant auditions such as graduate school
5. For a maximum of one-semester. Loan period may be shorter if recommended by the studio teacher.

The final decision regarding student use of University-owned instruments will be made by the applied faculty since they are in the best position to know the needs of individuals and ensembles within the School of Music.

At the end of each semester, instruments must be returned to the instrument storage room (rm. 105).

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.

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.

## **Steinway Usage Policy**

This policy applies to the 9-foot Steinway purchased in April, 2001 and housed in the Rosen Concert Hall. The purposes of the policy are to balance the accessibility of the instrument and the appropriate use of it to maintain its exceptional quality. The instrument will be used for solo and chamber performances.

Access:

Faculty: no limitations

Piano majors: Recital (2 dress rehearsals)

Guest Artists: All recitals and dress rehearsals

## *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 his/her 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 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-**

##### **I. The Ensemble Audition Sheet**

At the close of every semester, each returning instrumental student will receive an Ensemble Audition Sheet specific to his/her 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.

##### **II. 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.

##### **III. 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 he/she is 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.

### **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 insure 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 Associate Dean of the School of Music (Appendix 3).

### I. Music Education (7 s.h.)

#### A. Instrumental Music Education Curriculum (K-12)

##### 1. String Performance Area

- a) Appropriate Ensemble: 7 s.h. Symphony Orchestra.
- b) **Effective AY11-12, Repertory Orchestra (MUS 1139) is recognized as an “appropriate ensemble” when a string principal auditions and is placed in the Repertory Orchestra.**

##### 2. Piano

- a) 2 s.h. Marching Band,
- b) 2 s.h. Accompanying, and
- c) 3 s.h. assigned from Marching Band, Symphonic Band, Symphony Orchestra, or Wind Ensemble, Concert Band, or Jazz Ensemble I or II (2 semester maximum).

##### 3. All Other Performance Areas

- a) 2 s.h. Marching Band, and
- b) 5 s.h. assigned from Marching Band, Concert Band, Symphonic Band, Symphony Orchestra, or Wind Ensemble, or Jazz Ensemble I or II (2 semester maximum).  
(Guitar principals: 3 s.h. Guitar Ensemble)

#### B. Choral Music Education Curriculum (K-12)

##### 1. Voice Performance Area

- a) Appropriate Ensembles: 6 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
- b) 1 s.h. Opera Workshop.

##### 2. Piano

- a) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
- b) 2 s.h. Accompanying, and
- c) 1 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.

##### 3. All Other Performance Areas

- a) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
- b) 3 s.h. selected from Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers. (Guitar Principals: 3 s.h. Guitar Ensemble).

#### C. General Music Education Curriculum (K-12)

##### 1. Voice Performance Area

- a) Appropriate Ensembles: 6 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
- b) 1 s.h. Opera Workshop.

##### 2. Piano

- a) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
- b) 2 s.h. Accompanying, and
- c) 1 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.

##### 3. All Other Performance Areas

- a) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
- b) 3 s.h. selected from Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers. (Guitar Principals: 3 s.h. Guitar Ensemble)

## Appropriate Ensembles by Degree Program, cont.

### II. Music Therapy (8 s.h.)

Junior and senior music therapy majors will receive ensemble credit for two semesters each of Music Therapy Functional Techniques and Clinical Improvisation (total 4 s.h.). Additional appropriate ensemble requirements are as follows:

1. String Performance Area
  - a) Appropriate Ensemble: 4 s.h. Symphony Orchestra.
  - b) **Effective AY11-12, Repertory Orchestra (MUS 1139) is recognized as an “appropriate ensemble” when a string principal auditions and is placed in the Repertory Orchestra.**
2. Piano
  - b) 2 s.h. Accompanying, and
  - c) 2 s.h. assigned from Marching Band, Concert Band, Symphonic Band, Symphony Orchestra, Wind Ensemble, Concert Band, Jazz Ensemble, Appalachian Chorale, Chamber Singers, University Singers, Treble Choir, Men’s Glee Club, and Opera Workshop. Piano students may elect Gospel Choir and Jazz Vocal Ensemble for a maximum of 2 semesters
3. Voice Performance Area
  - a) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, Treble Choir, Men’s Glee Club, and Opera Workshop. Voice students may elect Gospel Choir and Jazz Vocal Ensemble for a maximum of 2 semesters.
4. Guitar Performance Areas
  - a) 4 s.h. Guitar Ensemble
5. All Other Performance Areas
  - b) 4 s.h. assigned from Marching Band, Concert Band, Symphonic Band, Symphony Orchestra, Wind Ensemble, Concert Band, Jazz Ensemble I or II (2 semesters maximum)

### III. Applied Performance (8-12 s.h.)

- A. Brass, Percussion, Woodwinds Performance Areas (10 s.h.)
  1. Appropriate Ensembles: 8 s.h. assigned from Marching Band, Concert Band, Symphonic Band, Symphony Orchestra, or Wind Ensemble, or Jazz Ensemble I or II (2 semester maximum) and
  2. 2 s.h. Small Ensemble. (Percussion: 1 s.h. Steel Band and 1 s.h. Percussion Ensemble.)
- B. Guitar Performance Area (12 s.h.)
  1. Appropriate Ensemble: 8 s.h. in Guitar Ensemble, and
  2. 4 s.h. selected from Jazz Ensemble, Marching Band, Concert Band, Symphonic 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.)
  1. Appropriate Ensembles: in consultation with and approval of the applied teacher, 4 s.h. assigned from Marching Band, Concert Band, Symphonic Band, Symphony Orchestra, Wind Ensemble, Jazz Ensemble I or II (2 semester maximum) OR Appalachian Chorale, Chamber or University Singers,
  2. 4 s.h. Accompanying.
- D. String Performance Area (12 s.h.)
  1. Appropriate Ensemble: 8 s.h. Symphony Orchestra, and
  2. 4 s.h. Small Ensemble or Chamber Ensemble
  3. **Effective AY11-12, Repertory Orchestra (MUS 1139) is recognized as an “appropriate ensemble” when a string principal auditions and is placed in the Repertory Orchestra.**
- E. Voice Performance Area (8 s.h.)
  1. Appropriate Ensembles: 6 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
  2. 2 s.h. Opera Workshop.

## Appropriate Ensembles by Degree Program, cont.

### IV. Music Industry Studies (7 s.h.)

All Performance Areas:

- A. Appropriate Ensembles: according to the student's principal performance area and the need within a given ensemble, 4 s.h. assigned from Marching Band, Symphonic Band, Symphony Orchestra, Wind Ensemble, Concert Band OR Appalachian Chorale, Chamber Singers, University Singers, or Guitar Ensemble, Jazz Ensemble I or II (2 semesters maximum) and
- B. 3 s.h. selected from Marching Band, Concert Band, Symphonic 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 Ensemble.
- C. **Effective AY11-12, Repertory Orchestra (MUS 1139) is recognized as an “appropriate ensemble” when a string principal auditions and is placed in the Repertory Orchestra.**

### V. Sacred Music (8 s.h.)

A. Voice Performance Area

1. Appropriate Ensembles: 6 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
2. 1 s.h. of Opera Workshop, and
3. 1 s.h. selected from Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.

B. Piano

1. Appropriate Ensembles: according to the student's principal performance area, 4 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers,
2. 2 s.h. Accompanying, and 2 s.h. selected from Marching Band, Symphonic Band, Symphony Orchestra, Wind Ensemble, Jazz Ensemble I, Appalachian Chorale, Chamber Singers, Glee Club, Treble Choir, or University Singers.

C. All Other Performance Areas

1. Appropriate Ensembles: according to the student's principal performance area, 4 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, and
2. 4 s.h. selected from Marching Band, Symphonic Band, Symphony Orchestra, Wind Ensemble, Concert Band, Jazz Ensemble I or II, Appalachian Chorale, Chamber Singers, Glee Club, Treble Choir, University Singers, or Guitar Ensemble.

### VI. Theory/Composition (8 s.h.)

A. All Performance Areas:

1. Appropriate Ensembles: according to the student's principal performance area, 4 s.h. assigned from Marching Band, Symphonic Band, Concert Band, Symphony Orchestra, Wind Ensemble OR Appalachian Chorale, Chamber Singers, University Singers, or Guitar Ensemble, and
2. 4 s.h. selected from Marching Band, Symphonic Band, Symphony Orchestra, Wind Ensemble, Concert Band, Jazz Ensemble I or II, Guitar Ensemble, Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.
3. Pianists: 2 s.h. Accompanying, 2 s.h. selected.
4. **Effective AY11-12, Repertory Orchestra (MUS 1139) is recognized as an “appropriate ensemble” when a string principal auditions and is placed in the Repertory Orchestra.**

## *Accompanying Requirements*

### Keyboard Principal/Major Requirements

#### A. Studio Accompanying Requirements

1. 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.
2. The accompanying requirement will constitute one-fourth of the keyboard student's applied grade.
3. 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.
4. Students are responsible for contacting accompanists for themselves. If unable to get an accompanist, please contact Dr. Christina Hayes and fill out a request form.

#### B. Accompanying (MUS 1115-101) for credit (1 s.h.)

1. Accompanying will be required of all keyboard principals and majors. This course will be taken in lieu of performing in a major ensemble.
2. 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.
3. 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.
4. 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.
5. 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

1. 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.
2. 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.



# *Academic Information*

## **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.

## *Academic Advising*

The Hayes School of Music is committed to timely and efficient advising of all music majors. Mr. Bill Witcher, in cooperation with University College Academic Advising, 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. A number of the School of Music faculty members advise music students following the freshman year. The Dean of the School of Music according to their degree program assigns music majors a faculty advisor.

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 bring, downloaded from this handbook, the appropriate program of study showing coursework completed, and 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.

### **Academic Advisors**

#### **Orientation, New Transfers, and Freshman Advisor**

Bill Witcher (307) (262-6629, Witcherwh@appstate.edu)

#### **Music Education**

Choral	Steve Hopkins (217)) or Susan Mills (103-A)
Instrumental	
Woodwinds	John Ross (103-C)
Saxophones	Scott Kallestad (308)
High Brass	Kevin Richardson (103-B)
Low Brass	Chris Blaha (309)
Percussion	Jay Jackson (112)
Strings	Chung Park (103-D)
Keyboard	Rodney Reynerson (416)

#### **Music Performance**

Vocal	Applied Instructor
Instrumental	Applied Instructor
Sacred Music	Joby Bell (420)
Composition/Theory`	Scott Meister (418)

#### **Music Industry**

Kim Wangler (317)

#### **Music Therapy**

Cathy McKinney (207), Christine Leist (223)

#### **Graduate Students**

Jennifer Snodgrass (208)

#### **Undergraduate Degree Audits**

Jay Jackson (112)

## **Declaring a Major in Music**

The Academic Advising Center will notify all students who have completed 30 semester hours (including English 1000 and English 1100) with a 2.0+ grade-point average that they should declare a major. The student should declare the major with Bill Witcher (307) or at the Academic Advising Center office, D.D. Dougherty, Rm. 101, at which time the School of Music will receive the student's folder.

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**

A student who finds it necessary to register for more than 18 semester hours must present an authorized overload permit at the time of registration. First semester freshmen, for lack of an established grade point average, may not register for an overload. Overload permits are available in the music office and must be signed by the Dean or Associate Dean of the School of Music.

A student must have a 2.50+ cumulative grade point average to register for 19 semester hours and a 3.00+ to register for 20 semester hours. The Dean or Associate Dean in consultation with the student must approve hours beyond the limit of 20.

## **Drop-Add Policy**

A student can, without limit or penalty, add courses, drop courses, or change the sections of courses through the published "Drop-Add" period—i.e., through the first five days of a fall or spring semester.

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 semester.**

A course can be added after the published "Drop-Add" period only for exceptional circumstances, and requires the written permission of the instructor, chairperson and dean.

## **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 his/her 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 her/his parents may contact the Office of Student Development 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 Student Development Office 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 he/she will be absent from class.

## **Course Repeat Policy**

Repeating a course should always be considered when attempting to improve the GPA. Students should review their repeat options with an advisor. A grade earned in the initial attempt can be excluded from computation for a maximum of five courses. Although the initial grade remains on the transcript, it is no longer computed in the GPA.

Effective fall 2003, a student must file a repeat form in the Registrar's Office no later than the last day of final exam period during the term in which the course is repeated if the student wants the initial grade excluded from the cumulative GPA.

## **Transfer Credit**

Music students who wish to attend another collegiate institution should contact the Appalachian Registrar's Office to (1) secure the proper application forms, and (2) have the intended coursework evaluated. Failure to obtain prior approval may result in the coursework being deemed unacceptable for transfer to Appalachian.

Transfer credit cannot be used to repeat a previous grade. It can only fulfill a requirement and does not affect the grade-point average. A total of 60 semester hours must be completed at a senior institution. The last 30 semester hours of an undergraduate degree must be completed at Appalachian. Transfer courses with a "D" grade will satisfy requirements (unless a "C" or better is required) but credit hours do not count toward graduation.

For evaluation of transfer credits see Dr. Victor Mansure (music history), Ms. Sylvia Rippey (piano), Dr. Gabe Fankhauser (theory), Dr. Jay Jackson (other classes).

## **Music Theory Sequence**

All music students must complete a five-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, Music Theory III/Aural Skills III, and Music Theory IV/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. The fifth semester course, Music Theory V, has no companion aural skills course. Students are not allowed to enroll in two different levels of music theory simultaneously (e.g., MUS 2002 and MUS 3002).

## **Performance Seminar and the Recital/Concert Attendance Policy**

Seminar will be held in the Rosen Concert Hall each Friday (1:00 p.m.) student performances or other activities are scheduled. Students are expected to register for Seminar each semester enrolled with the exception of terms in which they are satisfying internship and student teaching responsibilities (CI 4900, MUS 4900, MUS 4901). Students are expected to attend all Seminar meetings. Students must present their bar-coded ID prior to each seminar to receive attendance credit. A grade of "Unsatisfactory" (U) will be awarded if a student misses more than two meetings. Students may not graduate with a "U" remaining in Performance Seminar. Dr. Beebe is responsible for scheduling Seminar performances, in consultation with the individual studio teacher. Dr. Jackson is responsible for monitoring Seminar attendance. Questions related to other aspects of Seminar should be directed to the Office of the Dean of the School of Music.

In order to receive a satisfactory grade, all students enrolled in Performance Seminar (MUS 1500) are required to attend 10 recitals/concerts each semester in addition to the regularly scheduled Performance Seminar meetings (Fridays, 1:00 p.m.). This number does not include programs in which the student participates. The objective of this policy is to expose students to a variety of music, and to make them aware of the performance level and achievements of their peers and of the faculty. "Recitals/concerts" will be defined as all on-campus events sponsored by the Hayes School of Music.

Permission to count any other event may be requested, on an individual basis, through the office of the Associate Dean of the School of Music. Attendance will be recorded at each event sponsored by the School of Music. In order to receive credit for the performance, students must present their bar-coded ID before and after the performance. Students who arrive late or leave early will not receive recital credit. Programs will not be accepted for events where scanning was provided. Students who are caught cheating in this course requirement will be subject to the University Academic Dishonesty policies and procedures.

### **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). Students who are observed using electronic devices during a concert performance or Performance Seminar will not receive credit for attending that performance.

### **Plan to Improve the Time to a Degree**

As mandated by the General Assembly of North Carolina, students taking more than 140 credit hours for the first baccalaureate degree will be assessed a 25% tuition surcharge on the excess hours. Students are expected to average a minimum of 15 credit hours per semester and to take advantage of advising and support services to ensure continuous progress toward graduation. Additional detailed information concerning the 140-hour rule and tuition surcharge, including transfer credits, can be obtained from the Registrar's Office. Double majors increase the chance of surpassing the credit hour limit.

### **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 student must complete a graduation check form (available in the School of Music office). This form and a current "advisement" copy of the student's transcript (available from the Registrar) must be submitted to the Associate Dean of the School of Music. The Associate Dean will identify the remaining coursework, proficiencies, University requirements, etc. that the student must complete prior to graduation. *The School of Music strongly recommends that each student request a graduation check at the appropriate time (at the end of semester 6 and/or the beginning of semester 7) in order to be informed of existing graduation deficiencies.*

### **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 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.

## **In Tune with Health and Wellness Initiative**

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, ASU, [www.cdclinic.appstate.edu](http://www.cdclinic.appstate.edu)  
Audiology Services, ASU, [www.cdclinic.appstate.edu/hearing-services](http://www.cdclinic.appstate.edu/hearing-services)  
Blue Ridge Ear, Nose, and Throat, Inc., [www.blueridge-ent.com](http://www.blueridge-ent.com)  
Musician's Hearing Protection Devices, [www.vanderbilthealth.com/billwilkerson/28392](http://www.vanderbilthealth.com/billwilkerson/28392)

## 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.
- ✓ 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, ASU, [www.cdclinic.appstate.edu](http://www.cdclinic.appstate.edu)

The Voice and Resonance Program, ASU, [www.cdclinic.appstate.edu/voice-resonance](http://www.cdclinic.appstate.edu/voice-resonance)

Wellness Center, ASU, [www.wellness.appstate.edu](http://www.wellness.appstate.edu)

Tobacco Cessation Program, ASU, [www.wellness.appstate.edu](http://www.wellness.appstate.edu)

Appalachian Regional Healthcare System, Speech Therapy Department, [www.apprhs.org/services/rehabilitation-therapy](http://www.apprhs.org/services/rehabilitation-therapy)

Blue Ridge Ear, Nose, and Throat, Inc., [www.blueridge-ent.com](http://www.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 DRAFT

## Community Resources: Musculoskeletal Health

Alexander Technique Instruction, ASU, [www.music.appstate.edu/academics/special-programs/alexander-technique](http://www.music.appstate.edu/academics/special-programs/alexander-technique)

Injury Clinic, ASU, [www.healthservices.appstate.edu/pagesmith/106](http://www.healthservices.appstate.edu/pagesmith/106)

M. S. Shook Student Health Service, ASU, [www.healthservices.appstate.edu](http://www.healthservices.appstate.edu)

Appalachian Regional Pain Management Center, [www.apprhs.org/services/pain-management](http://www.apprhs.org/services/pain-management)

AppUrgent Care Center, [www.apprhs.org/services/appurgent-care](http://www.apprhs.org/services/appurgent-care)

The Rehabilitation Center, [www.apprhs.org/trc](http://www.apprhs.org/trc)

Orthopaedic & Sports Medicine Center, [www.apprhs.org/arma/orthopaedic-and-sports-medicine-center](http://www.apprhs.org/arma/orthopaedic-and-sports-medicine-center)



## 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.

- Appalachian State ALERT System, [www.em.emergency.appstate.edu/register-appstate-alert](http://www.em.emergency.appstate.edu/register-appstate-alert)
- Appalachian State University Maps, [www.maps.appstate.edu](http://www.maps.appstate.edu)
- Blue Light Emergency Telephone Locations, [www.police.appstate.edu/emergency-phone-locations](http://www.police.appstate.edu/emergency-phone-locations)
- ReadyNC.org: Make a Plan, Build a Kit, Be Involved, [www.readync.org](http://www.readync.org)
- North Carolina Pandemic Flu Preparedness, [www.ncpanflu.gov](http://www.ncpanflu.gov)
- Centers for Disease Control and Prevention (CDC), [www.cdc.gov](http://www.cdc.gov)
- US Government Site for Pandemic and Avian Flu, [www.pandemicflu.gov](http://www.pandemicflu.gov)
- State of North Carolina Pandemic Influenza Plan, [www.epi.state.nc.us/epi/gcdc/pandemic.html](http://www.epi.state.nc.us/epi/gcdc/pandemic.html)
- Preparations for Winter Storms and Extreme Cold, [www.fema.gov/hazard/winter/wi\\_before.shtm](http://www.fema.gov/hazard/winter/wi_before.shtm)
- Department of Homeland Security, [www.dhs.gov](http://www.dhs.gov)
- Opposing Abuse with Service, Information, and Shelter, OASIS, [www.oasisinc.org](http://www.oasisinc.org)

## Community Resources: Safety

### Emergency Phone Numbers

- 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
- 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
- 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
- 

### Appalachian State University

- Chancellor's Message about Campus Safety, [www.em.emergency.appstate.edu/chancellors-message](http://www.em.emergency.appstate.edu/chancellors-message)
- Appalachian Cares, [www.appcares.appstate.edu](http://www.appcares.appstate.edu)
- Campus police, [www.police.appstate.edu](http://www.police.appstate.edu)
- Early Intervention Team, [www.eit.appstate.edu](http://www.eit.appstate.edu)
- Emergency Information, [www.em.emergency.appstate.edu](http://www.em.emergency.appstate.edu)
- Health Services, [www.healthservices.appstate.edu](http://www.healthservices.appstate.edu)
- Office of Equity, Diversity & Compliance, [www.edc.appstate.edu](http://www.edc.appstate.edu)
- Ombudsman, [www.ombuds.appstate.edu](http://www.ombuds.appstate.edu)
- Sexual Assault Resources, [www.sexualassault.appstate.edu](http://www.sexualassault.appstate.edu)

# 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 Abuse
- ✓ 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)

## *Broyhill Music Center*

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 Recital Hall, the Robert F. Gilley Recording Studio, the William G. Spencer Instrumental Rehearsal Hall, the Virginia Linney Choral Rehearsal Hall, an opera studio, an electronics studio, a computer laboratory, the 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., Monday through Friday, 8:00 a.m. to 12:00 a.m.; on Saturday, and 12:00 noon to 12:00 a.m. on Sunday.

### **Concert Hall and Recital Hall**

Students may reserve the concert hall or recital hall for two dress rehearsals for each performance. A calendar is maintained in the Building Manager's office (105) for this purpose. A reservation of either hall must be secured by the Thursday preceding the week of the rehearsal or performance. (Sunday is considered the last day of the performance week.) With few exceptions, student recitals will be scheduled in the Recital Hall.

Sectional rehearsals and regularly scheduled rehearsals of small ensembles should not be scheduled in the performing halls. These rehearsals may be held in the rehearsal rooms, classrooms, small rehearsal room (103), or other rooms within the music building on a space available basis. Student requests to use other facilities within the School of Music should be submitted to the Associate Dean.

## **Music Library**

The Music Library is housed on the second floor of the Broyhill Music Center. The Music Library follows a normal operating schedule of 8 a.m. to 10 p.m. Monday through Thursday, 8 a.m. to 5 p.m. Friday, 1 p.m. to 5 p.m. Saturday, and 5 p.m. to 9 p.m. Sunday. The operating hours often are extended during the week preceding exams; the library also observes holidays. The hours of operation are posted beside the entrance doors on the second floor.

Reference--The Music Library staff answers queries for information about music from students, faculty, staff, and the general public and assists patrons in finding what they need in the library.

Instruction--Instruction in the use of the library and its collections is offered individually on a continual basis. Instruction to classes and informal groups is available upon request of faculty or a group of students.

Circulation--The Music Library circulates its collections of published music and books about music to all students and faculty of the University. Most materials are available to students for a period of three weeks.

Listening Facilities-- Recordings are available for listening inside the library or via online streaming. Music Library facilities include individual listening carrels and small rooms for group listening.

Reference Collection--A non-circulating collection of musical dictionaries, encyclopedias, bibliographies, discographies, directories, thematic catalogues, and scholarly editions of the works of major composers comprises this section of the library.

Reserve Collection—Materials in heavy demand because of course assignments are often placed on reserve. Restricted circulation provides greater access for all patrons who need these materials.

Collection Development--The library staff, with the advice of the School of Music Library Committee, is responsible for building the collection to meet the needs of the University community. They welcome suggestions for purchase from 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, Symphonic Band, Wind Ensemble, and Symphony Orchestra is cataloged there.

### **Computer Laboratory**

The computer laboratory is located in Room 463 of the Broyhill Music Center. The lab is open to all students that are registered for freshman or sophomore theory. The lab is provided for the purpose of aural drill and practice. Students who wish to use word processing software should do so in other computer labs stationed in various areas of the campus. Questions concerning the lab should be addressed to Mr. Doug Brantz.

### **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. Scott Meister.

### **Instrument Inventory**

The Hayes School of Music has a variety of instruments that may be issued to students. These are instruments used in instrumental methods courses and instruments that normally would not be owned by an individual (e.g., alto and bass clarinets, double reed instruments, trumpets in D, etc.). Individual teachers will make arrangements to have the proper instruments assigned for their respective methods classes. For instrument checkout that does not involve a methods class, see the Building Manager 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**

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 an annual basis for a small fee. The student may use a personal lock or use one provided by the Hayes School of Music to secure the locker. All lockers must be cleaned out (with rented locks returned to the music office) at the end of the Spring semester. Those students who are registered for summer study may retain their locker assignment through the summer. See the receptionist in the music office to obtain a locker assignment.

### **Music Stands**

All students are encouraged to purchase a metal folding stand for rehearsals and practice held outside of the rehearsal halls. The chairs and stands provided by the Hayes School of Music should remain in the rehearsal halls or in the stage area. They should not be carried to classrooms or practice rooms. Stands should not be taken from the Broyhill Music Center without permission of the Associate Dean.

## **Bulletin Boards**

All student notices should be posted on the bulletin boards in the locker area or the third floor lobby of the Broyhill Music Center. Academic notices and pending concerts and recitals are posted on the bulletin boards in the lobby. The Percussion Area, University Bands, and Symphony Orchestra place notices of rehearsals or performances on their respective boards in the hall outside of the William G. Spencer Instrumental Rehearsal Hall. The student chapters of MENC, Phi Mu Alpha, Sigma Alpha Iota, Kappa Kappa Psi, and MEISA maintain bulletin boards on the second floor. The Vocal Area and Choral ensembles place notices on the bulletin boards near the elevators on the second floor. The Brass Area and String Area maintain message boards on the third floor. Music Therapy maintains a bulletin board on the fourth floor. Notices concerning the music library are posted on the bulletin board near the music library entrance. Graduate information is posted on the bulletin board near the elevators on the fourth floor. Advising information can be found on the third floor bulletin board. Students should not place notices on bulletin boards that are reserved for specific purposes.

## **Lost and Found**

The Hayes School of Music maintains a Lost and Found service in the music office. Please return any found item of value to the receptionist in the music office. Inquire about lost items in the music office as well.

## **Copy Machine**

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

## **Policy on Smoking, Food, and Drinks**

The Broyhill Music Center is a smoke-free workplace. Smoking is prohibited throughout the facility. Please move to an outside area to smoke. 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. 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.

## **Policy on Pets**

Absolutely NO PETS are allowed in the facilities of the Broyhill Music Center including concert halls, practice rooms, classrooms, laboratories, library, or lobby areas.

## **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. Student engineers are assigned to each concert by the studio director.

One CD copy of each event will be placed on permanent reserve in the Music Library. The ensemble director, faculty member or guest artist will also receive one CD copy free of charge.

Students may order copies of HSOM ensemble concerts in which they performed. CD copy fees must be paid in advance, and dub orders will be processed on a weekly basis. Dub request forms are available in the Music Office. The form is available online under "Student" at <http://www.music.appstate.edu>. The link will require an ASU username and password.

### **School of Music Student Recitals**

All student recitals presented in the Recital Hall (or in Rosen Concert Hall for organ students) will be recorded by work-study engineers, coordinated by Brent Bingham.

Student may purchase CD copies of their recitals from the Music Office. Discs will generally be available within one week of payment.

## **Studio Recording Policies**

### **If you are a full time student:**

There are two ways to participate in studio recording sessions:

Upper-level recording students will occasionally need groups or solo musicians to perform for class assignments. If you would like to volunteer as a “musical model,” please contact the studio director. Your name will be forwarded to the current recording students. 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. But you may request a copy of the sessions nonetheless.

For demos, audition tapes and other recording sessions, please submit a Student Recording Request form (available in the Music Office). The studio director will schedule sessions and assign student engineers. Note that:

At least one member of the group being recorded must be a full-time ASU music major;  
The School of Music charges an hourly rate for studio usage and supplies;  
Studio time for Student Recording Projects may be limited due to the studio schedule and availability of student engineers.

### **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 submit a Faculty Recording Request form (available in the Music Office). The HSOM Music Technology committee will review all proposals and prioritize the projects it accepts.

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 normal hours.

## ***Music Student Organizations***

### **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.

### **Music Educators National Conference**

MENC is the national organization that serves as leader and spokesman for music education in the United States. MENC 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 MENC 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. Susan Mills.

### **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 advisors are Dr. Joby Bell and Dr. John Ross.

### **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. Reeves Shulstad.

### **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 advisors are Dr. Christine Leist and Dr. Jennifer Snodgrass.

### **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. Nancy Schneeloch-Bingham.



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

MEISA is a professional organization seeking to develop professional skills and leadership abilities among its members, and to help them remain current with industry trends. These goals are met through projects, educational forums, and networking of students with professionals from across the country. The faculty advisor is Ms. Kim Wangler.

### **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 Dr. Cathy McKinney.

## *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 he/she is 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 not 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. Jay Jackson, Coordinator of Scholarships and Recruiting.

### **The Hayes Young Artist Competition Scholarship (\$7500)**

The Hayes Young Artist Scholarship is awarded to an entering freshman music major on the basis of exceptional talent and performance ability. The award is for \$7500 and is renewable for three additional years. The scholarship is funded by the Mariam Cannon Hayes Endowment for Musical Excellence.

### **The William Presser Scholarship (\$4400)**

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 Scholarship (\$3000)**

The White 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) (\$2500)**

The Appal Pie Scholarships were established by the School of Music Advisory Board. Donors “adopt” a music student and provide \$2500 per year for four years to support the students 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 (\$1100)**

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

**The Will Hester Music Scholarship (\$1800)**

Each academic year a scholarship of up to \$1800 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 (\$1100)**

A scholarship of \$1000 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 (\$1100)**

A scholarship of \$1150 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 (\$1000)**

Scholarships of \$1000 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 (\$500)**

Scholarship awards (\$1000) are presented to juniors, seniors, or 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 (\$850)**

Established in 1999, this scholarship of \$1000 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.

**Lee Welker Memorial Annual Music Scholarship (\$1000)**

Established in 2005, this scholarship of \$1000 is given to a student, in any music degree program, who demonstrates musical excellence and achievement and who demonstrates financial need. The award is renewable.

**Paris Weathers Scholarship (\$950)**

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 (\$1100)**

A scholarship of \$750 is awarded to a music education or music industry studies student based on talent and need.

**Franz Merrell Memorial Scholarship for Trumpet Studies (\$500)**

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 (\$1000)**

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

**School of Music Awards/ Good Student Awards/Music Talent Awards (\$500-\$2000)**

The School of Music offers a number of awards of variable amount that are available to students majoring in music. Out-of-state recipients may also be eligible for partial tuition waivers. Application is by audition with a member of the Appalachian music faculty. Talent awards may be renewed through the student's eighth semester of college enrollment and will be presented during the semester of student teaching (provided that semester falls within the eighth semester). Talent awards are not available to students who are receiving another large award, whether granted by the University or the School of Music.

# *Faculty and Staff of the Hayes School of Music*

William L. Pelto, Ph.D.	University of Texas	Dean
Jay C. Jackson, D.M.A.	University of Kansas	Associate Dean
Joseph L. Amaya, D.M.	Florida State University	Voice and Opera Workshop
Hiu-Wah Au, Ph.D.	Eastman School of Music	Theory
Nancy 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, Theory
Christopher Blaha, D.M.A.	University of Michigan	Tuba and Euphonium
Andrea Cheeseman, D.M.A.	Michigan State University	Clarinet
Robert J. Falvo, D.M.A.	Manhattan School of Music	Percussion
Gabriel Fankhauser, Ph. D.	Florida State University	Coordinator of Music Theory
William G. Harbinson, Ph.D.	Florida State University	Theory
Stephen M. Hopkins, D.M.A.	University of Texas	Director of Choral Activities, Cannon Music Camp
Douglas James, D.M.A.	University of Arizona	Guitar, Theory
Eric E. Koontz, M.M.	Yale University	Viola and Coordinator of Strings
Scott Kallestad, D.M.A.	University of North Texas	Saxophone
Christine Leist, Ph.D.	Michigan State University	Music Therapy
Drew C. Leslie, D.M.A.	University of Texas	Trombone
Thomas Licata, D.M.A.	University of Maryland	Theory
Kenneth P. Lurie, D.M.	Eastman School of Music	Violoncello and Music Theory
Victor N. Mansure, D.M.A.	University of Oregon	Musicology
Keith McCutchen, D.M.	University of Indiana	Glee Club, Gospel Choir, Jazz Vocal Ens.
Cathy H. McKinney, Ph.D.	University of Miami	Music Therapy
Scott R. Meister, D.M.A.	University of Miami	Percussion and Composition
Douglas E. Miller, Ed.D.	UNC-Greensboro	Clarinet
Susan W. Mills, Ed.D.	University of Central Florida	Coordinator of Music Education
Chung Park, D.M.A.	University of Miami	Director of Orchestral Activities
Julia A. Pedigo, A.M.D.	University of Michigan	Voice
Priscilla J. Porterfield, A.M.D.	University of Michigan	Voice and Coordinator of Voice
Rodney T. Reynerson, D.M.	Indiana University	Piano
Kevin Richardson, D.M.A.	University of Houston	Associate Director of Bands, Music Education
Karen Robertson, D.M.	University of Missouri-K.C	French Horn
Elizabeth S. Rose, Ph.D.	UNC-Greensboro	Music Education, Music Therapy
John S. Ross, D.M.A.	Michigan State University	Director of Bands, Music Education
Lisa Runner, Ed.D.	Appalachian State University	Music Education
Nancy Schneeloch-Bingham, DMA	Florida State University	Flute
Laurie R. Semmes, Ph.D.	Florida State University	Musicology
Bair Shagdaron, D.M.A.	Moscow Conservatory	Piano
Jennifer S. Snodgrass, Ph.D.	University of Maryland	Theory
James Stokes, Jr., D.M.A.	Ohio State University	Trumpet
Kim L. Wangler, M.B.A.	Norwich University	Coordinator, Music Industry Studies
Todd T. Wright, M.M.	University of South Florida	Jazz Studies
Scott D. Wynne, M.M.	University of Miami	Recording Engineer, Music Industry Studies

## Adjunct Faculty

Ira Abrams, J.D.	University of Miami	Music Industry Studies
Edward Allison, M.M.	Appalachian State University	String Methods, Community Music School
Jacquelyn Bartlett	Oberlin College	Harp
Rodney Berry	United States Air Force	Clarinet/Saxophone, Jazz Ensemble
Ronnal Brendle, B.M.	Appalachian State University	Jazz Bass
Corinne Cassini, B.M.	Rice; Hogeshool voor de Kunsten Utrecht	Alexander Technique
Alicia Chapman, D.M.A.	Mannes School of Music	Oboe, Collegium Musicum
Richard P. Dilling, B.M.	Appalachian State University	Jazz Drumming
Carole D. Greene, M.A.	Appalachian State University	Music Therapy
Mary Gayle Greene, M.M.	University of Tennessee	Voice
Christina J. Hayes, D.M.A	University of Texas	Coordinator of Accompanying
Melissa Lesbines, M.M.	Eastman School of Music	Piano
Harold V. McKinney, D.A.	University of Northern Colorado	Philosophy of Music, Improvisation
Andrew Page, M.M.	University of Tennessee	Jazz Guitar
Joe F. Phelps, M.M.	Eastern Kentucky University	Trumpet
Sylvia Rippy, M.M.	Appalachian State University	Class Piano
Melody Schwantes, Ph.D.	Aalborg University	Music Therapy
John Spuller, B.M.	North Carolina School of Arts	String Bass

## Music Library

Gary Boye, Ph.D.	Duke University	Music Librarian
Tom Byland, M.A.	Appalachian State University	Assistant Librarian
Jill Eller, B.M	Appalachian State University	Assistant Librarian

## Staff

Brent Bingham, M.M.	Appalachian State University	Building Manager
LaTanya Afolayan, M.A.	University of Missouri	Director of Development
John Sawyer, B.A	Appalachian State University	Associate Director of Development
William H. Witcher, M.A.	Appalachian State University	Academic Advising
Lynn Beebe	Receptionist/Secretary	
Vickie Brown	Office Manager and Secretary to the Dean	
Sydney Dehus	Secretary, Cannon Music Camp	
Janet Seatz	Records Secretary	

## Notes

***Student Handbook***  
***2011-2012 Academic Year***

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