



*Department of Music
Student Handbook*

2008-2009

**The University of North Carolina at Charlotte
Department of Music
Robinson Hall for the Performing Arts**

Department of Music Student Handbook
2008-2009
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STUDENT HANDBOOK

Department of Music The University of North Carolina at Charlotte 2008-2009

I. INTRODUCTION

Administration. Dr. Royce Lumpkin, the Chair of the Department of Music, is ready to assist you in any way he can with your musical education, including concerns about departmental policies and procedures. If you need to see Dr. Lumpkin, please schedule appointments with Denise Shropshire or Melanie Johnson in the Music Department Office. Dr. James A. Grymes, the Coordinator of Undergraduate Studies in Music, is responsible for curricular issues such as degree requirements, class scheduling, and advising. Please schedule appointments with Dr. Grymes through Melanie Johnson in the Music Department Office.

Music Department Office (Robinson 340). Denise Shropshire (Office Manager) and Melanie Johnson (Departmental Secretary) are responsible for student records. See them for degree plans, registration permits, special requests, changes of major. The office phone number is 704-687-2899.

Announcements/Information. Bulletin boards are located outside the department office, adjacent to the choral rehearsal hall (Robinson 145), and near the instrumental storage area (Robinson 220). These are the central places for posting information for students. Students should check the boards regularly for Departmental announcements, concert listings, jury information, and scheduling changes.

II. AUDITIONS

Requirement. After being admitted to the university, all incoming music majors and minors must audition before a panel of faculty members and take placement tests in music theory, ear training, and piano to complete their acceptance before they will be permitted to register for any music classes.

Purpose of the Audition. The audition serves as an opportunity for you to display your abilities, meet our faculty, and ask questions about the Department of Music and various aspects of being a music student at UNC Charlotte. At the same time, our faculty will be determining which degree program and courses are most appropriate for you.

Requesting an Audition. Your audition should be arranged in advance by registering on-line at <http://www.music.uncc.edu/auditions.htm>. High school students are urged to audition early in their senior year; transfer students should plan to audition during the year preceding enrollment at UNC Charlotte. If scheduling conflicts do not permit a personal audition on one of the regularly scheduled audition dates, you should contact the Department of Music to arrange an alternate time. Recorded auditions are acceptable if distance prohibits a personal audition; please read the section on "Recorded Auditions" below.

II.A. The Audition Day

Preparing for an Audition. The audition in your principal performance area is the most important factor in determining whether or not you will be accepted as a music major or minor. Please refer to Section II.B. of this document, “Guidelines for Audition Material,” and prepare your audition accordingly. Although students are encouraged to bring their own accompanist, a pianist from the Department of Music can normally be provided upon request. Pre-recorded accompaniments are not acceptable.

Live Auditions. Auditions are held in Robinson Hall for the Performing Arts on the UNC Charlotte campus. On the day of your audition, please meet Dr. Grymes at 9:00 am in the lobby of Anne R. Belk Theatre in Robinson Hall (facing University City Boulevard) to receive the assigned times for your audition and placement exams, and for a brief tour of our beautiful facility for you and your family. If you would like to arrive early to warm up, practice rooms are located on the third floor of Robinson Hall (please use rooms 311-314 and 326-329).

Recorded Auditions. A live audition is preferable, but if distance prohibits a personal audition a recorded audition may be submitted. Students submitting a recorded audition should complete the “Request for Audition” form and mail it with a compact disc recording and an accompanying video. Please clearly indicate your name, instrument or voice category, and the selections performed (titles and composers) on the disc. If a recorded audition is provisionally admitted, the student’s final status will be determined by a live audition and placement tests on campus immediately prior to the beginning of the semester.

Placement Tests in Piano, Music Theory, and Ear Training. These tests, designed for the purpose of determining placement in class piano, music theory, and ear training, are required of all auditioning students. Students lacking the background necessary to be successful in Musical Structure and Style I (MUSC 1230) will be required to take the Rudiments of Music course (MUSC 1100) during the second summer session that precedes each fall semester; waiting until the fall to take MUSC 1100 will result in a one-year delay in taking the four-semester theory sequence. Students lacking in the skills necessary to be successful in Ear Training I (MUSC 1260) will be advised to take Introduction to Sight Singing (MUSC 1101), which is offered in the fall and spring semesters.

Scholarships for Music Majors. Scholarships are awarded to outstanding music majors on the basis of their auditions and academic record. New students interested in being considered for music scholarships should plan to audition in person as early as possible in the academic year preceding enrollment; continuing students will be re-evaluated annually on the basis of their end-of-semester juries, academic performance, and contributions to the department (for more information, see section IV.H., “Scholarship Guidelines”). Music scholarships are awarded on a one-year basis and are renewable, depending upon satisfactory academic and musical progress. Faculty of the Department of Music will make determinations as to what constitutes “satisfactory academic and musical progress,” and their decisions are final. *Please note that any scholarship administered by the Department of Music will be limited to a maximum of four years.*

II.B. Guidelines for Audition Material

Brass, Woodwind, and String Instruments (including Guitar). Prepare at least two contrasting selections, etudes, and/or movements (ideally one lyrical and the other technical) that best represent your performance level. You may also be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Percussion. Be prepared to play a solo piece in each of the following three categories: mallets, snare drum, and timpani. In addition, a published drum-set or multi-percussion solo from the standard repertoire can be per-

formed. The mallet selection should be chosen for musical content and technical difficulty; a four-mallet work is ideal. The snare drum selection should clearly demonstrate your level of technical ability; both a rudimental and classical-style solo is recommended. The solo timpani selection should utilize two or more drums; intonation and interval knowledge will be tested. Sight-reading on all three categories may be required.

Piano. Be prepared to perform the following, preferably from memory: major and minor scales and arpeggios over four octaves; a two-part or three-part invention by Bach or an equivalent work from the same period; one movement of a sonata by Haydn, Mozart, Beethoven, or an equivalent work; and one or two additional compositions of your own choice, preferably from the 19th or 20th century.

Voice. Be prepared to sing, from memory, two songs of contrasting mood and tempo. You will be evaluated on vocal potential, as well as basic musical skills and expression. Students should include songs in French, German, and/or Italian if they have had experience singing in these languages.

II.C. Notification of Results

All Students. You will be notified of the results of your audition and placement tests by letter within one (1) week following your audition, but scholarship applicants may not receive notification of a scholarship offer for several weeks. If you are not accepted by the Department of Music, understand that you are still admitted to the University, and will be reassigned to the University College for academic advising and assistance with exploring other majors.

Transfer Students. Transfer students whose placement tests reveal deficiencies in one or more areas will be required to remediate through appropriate coursework at UNC Charlotte, even if the student has previously received credit for a similar course at another institution, and even if the course equivalency has transferred into UNC Charlotte. Transfer students are required to complete the standards established for all enrolled students.

III. ADVISEMENT

Every music major is assigned a faculty advisor. Your advisor can assist you in many ways, and you should make appointments to see him or her regularly. Current lists of music majors and assigned advisors appear in Appendix 2 (Dr. Grymes advises all music minors); if your name does not appear on any of the lists, please check with the Department Office to be assigned an advisor. Each student is responsible for the proper completion of his or her academic program, for familiarity with the *University Undergraduate Catalog* (<http://www.provost.uncc.edu/Catalogs>) and this *Student Handbook*, for maintaining the grade point average required, and for meeting all other degree requirements. The advisor will counsel, but the final responsibility remains that of the student.

III.A. Curriculum Guides

The Curriculum Guides that are included in Appendices 3a through 3c are current revisions that reflect recent changes in course numbering, course prefixes, and degree plan content. Students should use these guides as they plan their progress through the degree. Work with your advisor to make sure that you are following the most recent revision.

III.B. Scheduling of Classes

Faculty members assist students in selecting courses for each semester of registration. You should not guess which courses to take or attempt to enroll in a course out of sequence; this is particularly important in selecting

classes that fulfill the requirements of the Core Music Curriculum. During Advising Day each semester, you will complete a permit form with your advisor, and then secure class permits from the Department Office. A permit will remove any requirement that prevents you from enrolling in a particular class, but *you still must register yourself for classes* through the university's online "Banner" system.

III.C. Requirements for Music Minors

Students who wish to minor in music while majoring in a degree program other than music must audition before a panel of faculty members and take placement tests in music theory, ear training, and piano to complete their acceptance before they will be able to register for any music classes. Minors may place out of Structure and Style, Class Piano, and Ear Training without making up the credits elsewhere, but must satisfy the entirety of their applied music and ensemble requirements at UNC Charlotte.

III.D. Requirements for Music Majors Wishing to Double-Major in Music

Music majors who wish to double-major in music must major in two different degree programs, must audition and be accepted on a second applied instrument, and must fulfill the applied music and ensemble credits for both their primary and secondary areas. Double-majors must also fulfill a minimum of 40 credit hours of music beyond those required for the music major (including the applied music and ensemble credits). Only students with a cumulative GPA of 3.0 or higher will be considered for a double major.

III.E. Requirements for Music Majors Wishing to Minor in a Second Music Area

Music majors who wish to minor in a second music area must audition and be accepted on a second applied instrument and must fulfill the applied music and ensemble credits for their minor area in addition to the requirements for their major area. Students must also fulfill a minimum of 20 credit hours of music beyond those required for the music major (including the applied music and ensemble credits). Only students with a current cumulative GPA of 3.0 or higher will be considered for a minor.

III.F. Academic or Personal Problems

If you are experiencing any difficulties with a course at UNC Charlotte, you should seek assistance from your advisor early in the semester. Problems can be handled much more effectively if the student addresses such matters as soon as the situation becomes serious enough to merit attention. *Do not wait until the end of the semester to get help or to attempt to withdraw from a course because of the risk of failure.* Should personal problems arise that are affecting your academic performance, you are encouraged to discuss such matters with the Dean of Students, your advisor, and/or your individual instructors (if you feel comfortable doing so). If you have a concern with a class that you cannot reconcile with the instructor of the class, please see Section III.G., "Student Grievance Procedure."

III.G. Student Grievance Procedure

Purpose. The primary objectives of this Student Grievance Procedure are to ensure that students have the opportunity to present grievances to the University regarding a certain action or inaction by a member of the University community and that the University has a consistent way of resolving those grievances in a fair and just manner.

A student may pursue a grievance if he or she believes that a member of the University community has violated his or her rights. This Student Grievance Procedure applies to alleged discrimination on the basis of race, color, religion, sex, age, national origin, or disability as well as problems arising in the relationship between a student

and the University that are not governed by other specific grievance procedures (such as Policy Statement #61, “Sexual Harassment Policy and Grievance Procedures,” available at <http://www.legal.uncc.edu/policies/ps-61.html>, and “Policy and Procedures for Student Appeals of Final Course Grades,” available online at <http://www.legal.uncc.edu/policies/GradeAppeal.html>). Upon request from any student, the Office of the Dean of Students will provide guidance about the appropriate system for redress of a particular complaint.

Informal Resolution. Prior to invoking the procedures described below, the student is strongly encouraged, but is not required, to discuss his or her grievance with the person alleged to have caused the grievance. The discussion should be held as soon as the student first becomes aware of the act or condition that is the basis of the grievance. Additionally or in the alternative, the student may wish to present his or her grievance in writing to the person alleged to have caused the grievance. In either case, the person alleged to have caused the grievance must respond to the student promptly, either orally or in writing.

Initial Review. If a student decides not to present his or her grievance to the person alleged to have caused the grievance or if the student is not satisfied with the response, he or she may present the grievance in writing to the chair or director (hereinafter “administrator”) of the department or area where the person alleged to have caused the grievance is employed. Any such written grievance must be received by the administrator not later than forty-five calendar days after the student first became aware of the facts which gave rise to the grievance. (If the grievance is against the chair or director of a department or area, the student should address his or her grievance to the next level director or appropriate dean or vice chancellor.) The administrator should conduct an informal investigation as warranted to resolve any factual disputes. Upon the student’s request, the administrator shall appoint an impartial fact-finding panel of no more than three persons to conduct an investigation. The administrator must state the terms and conditions of the investigation in a memorandum appointing the fact-finding panel. A fact-finding panel appointed hereunder shall have no authority to make recommendations or impose final action. The panel’s conclusions shall be limited to determining and presenting facts to the administrator in a written report.

Based upon the report of the fact-finding panel if any, the administrator shall make a determination and submit his or her decision in writing to the student and to the person alleged to have caused the grievance within ten calendar days of receipt of the panel’s report. The written determination shall include the reasons for the decision, shall indicate the remedial action to be taken if any, and shall inform the student of the right to seek review by the appropriate vice chancellor (or chancellor if the administrator is a vice chancellor).

Appeal Procedures. Within ten calendar days of receipt of the administrator’s decision, a student who is not satisfied with the response of the administrator after the initial review may seek further review by submitting the written grievance, together with the administrator’s written decision, to the appropriate vice chancellor. (If the administrator is a vice chancellor, the student should seek further review by the chancellor.) The vice chancellor may delegate another administrator to act on his/her behalf.

The vice chancellor’s action will be limited to a review of the basis for the administrator’s decision and need not involve a de novo factual investigation. The vice chancellor may, but is not required to, direct that further facts be gathered or that additional remedial action be taken. Within 15 calendar days of receipt of the request for review, the vice chancellor shall submit his or her decision in writing to the student and to the person alleged to have caused the grievance. The written disposition shall include the reasons for the decision, and it shall direct a remedy for the aggrieved student if any. The student may elect to appeal the vice chancellor’s decision to the Chancellor. Any such appeal must be filed not later than fifteen calendar days after the student receives the vice chancellor’s decision.

IV. GENERAL REQUIREMENTS

In addition to the course requirements for the major and the general education requirements, all music majors must also meet the following requirements:

1. Perform with a primary ensemble (MUPF 11xx) each semester enrolled at UNC Charlotte, except for the semester during which student is enrolled in Student Teaching or the Senior Project.
2. Take applied lessons (MUPF 12xx) every semester and perform a jury for music faculty at the end of each semester, except for the semester the student is enrolled in Student Teaching or the Senior Project.
3. Successfully complete six semesters of Recital and Concert Attendance (MUSC 1300).
4. Successfully complete two semesters of Music Practicum (MUSC 1401).
5. Pass the Sophomore Screening examination.
6. Complete the appropriate culminating experience:
 - B.A. in Music majors must prepare and present a Senior Project (MUSC 4900) during their final semester.
 - B.M. in Music Education majors must present a 30-minute senior recital and spend their final semester student teaching (MUED 4467).
 - B.M. in Performance majors must present a 30-minute junior recital and a 50-minute senior recital.

IV.A. Student Responsibility

A student is required to have knowledge of and observe all regulations pertaining to campus life and student behavior. The University has enacted two codes of student responsibility: *The UNC Charlotte Code of Student Academic Integrity* and *The UNC Charlotte Code of Student Responsibility*, which are available at www.legal.uncc.edu/policies/#student. As students willingly accept the benefits of membership in the UNC Charlotte academic community, they acquire obligations to observe and uphold the principles and standards that define the terms of UNC Charlotte community cooperation and make those benefits possible.

IV.B. Attendance Requirements

Students are expected to attend punctually all scheduled sessions in the courses for which they are registered and are responsible for completing the work from all class sessions. Absences from class may be excused by the instructor for such reasons as personal illness, religious holidays, or participating as an authorized University representative in an out-of-town event. Absences for other reasons, including fulfilling the requirements of another class, will not be excused. Whenever possible, students are expected to seek the permission of the instructor prior to absences. Each instructor determines the penalty for any absences from his or her classes, including rehearsals and/or applied lessons, and outlines that attendance policy in their course syllabi.

IV.C. Ensemble Requirements

All music majors are required to perform with a primary ensemble every semester they are enrolled at UNC Charlotte (see below for the primary ensemble requirements for specific areas), except for the semester during which they are enrolled in Student Teaching or the Senior Project. Similarly, any minors or other students who are enrolled in Applied Music must participate in at least one primary ensemble that semester. *Any exception to these requirements must be granted in writing on a case-by-case basis by the Department Chair.* Only grades of C or better will be accepted as passing grades for these courses.

Primary Ensembles

Choral Area. As determined by audition and placement by the Director of Choral Activities, University Chorale or Chamber Singers will serve as the primary ensemble for all voice majors and concentrations. Vocalists, especially scholarship recipients, are also expected to participate in Opera Workshop and/or Vocal Jazz Ensemble, with the permission of their advisor.

Instrumental Area. As determined by audition and placement by the Director of Bands, Wind Ensemble or Symphonic Band will serve as the primary ensemble for all wind and percussion majors and concentrations. The Orchestra will serve as the primary ensemble for string majors and concentrations, and the Guitar Ensemble will serve as the primary ensemble for guitar majors and concentrations. Instrumentalists, especially scholarship recipients, are also expected to participate in the Jazz Ensemble and/or chamber music groups, with the permission of their advisor. Music Education majors are especially encouraged to participate in the jazz program for at least two semesters.

Piano Area. Pianists must consult with Dr. Dylan Savage to determine their ensemble requirements. Pianists who are Choral or Instrumental Music Education majors should consult the policy statements above for their requirements.

Secondary Ensembles

With the concurrence of their advisor, music majors can perform in up to two additional ensembles (see below for a list of Ensembles at UNC Charlotte). In any event, all students are limited to participation in a total of three ensembles, including the required primary ensemble.

Ensembles at UNC Charlotte

Vocal Ensembles

University Chorale
Men's Chorus (Mallard Creek Chorale)
Women's Glee (Charlotteans)
Opera Workshop
Vocal Jazz Ensemble

Randy Haldeman, conductor
Peppie Calvar, conductor
Peppie Calvar, conductor
Anne Harley, director
Noel Freidline, coach

Instrumental Ensembles

Wind Ensemble
Symphonic Band
Basketball Band
Jazz Ensemble
Jazz Combo
Orchestra (UNC Charlotte Youth Orchestra)
Chamber Orchestra
Bonnie Cone String Quartet
String Chamber Music
Guitar Ensemble
Flute Quartet
Flute Choir
Saxophone Quartet
Woodwind Quintet
Brass Quintet

Laurence Marks, conductor
Jennifer Whitaker, conductor
Cory Dover, conductor
Will Campbell, conductor
Noel Freidline, coach
Lynda Pickney, conductor
Lynda Pickney, conductor
Mira Frisch, coach
Mira Frisch, coach
Michael Mosley, coach
Jennifer Dior, coach
Jennifer Dior, conductor
Reese Manceaux, coach
John Sadak, coach
Chris Fensom, coach

Tuba-Euphonium Ensemble
Mallet Keyboard Ensemble
Honors Percussion Ensemble
Percussion Ensemble
Piano Ensemble

Geoff Whitehead, coach
Rick Dior, conductor
Rick Dior, conductor
Rick Cline, conductor
Dylan Savage, coach

Ensemble Sectionals

University Chorale, Wind Ensemble, and Jazz Ensemble have 0-credit “labs” that serve as co-requisites to the actual ensembles. The meetings times for these labs have been set aside for sectionals on a rotating basis that will normally not require any student to attend the lab more often than twice a month. Since attendance at the sectionals will be factored into the grade for the ensemble itself, all students will receive the grade of “N” (No Credit) for the labs.

Attendance at Ensemble Rehearsals, Sectionals, and Performances

Since performance in an ensemble is a group activity and a team effort, and since the musical result will be diminished for the entire group if individuals are absent, *no unexcused absences are allowed from either rehearsals or performances*. Any unexcused absence or excess absences for any reason can result in the lowering of the grade for the course, and failure to attend a performance will result in a failing grade for the class. Students must present excuses to the instructor in writing.

IV.D. Recital and Concert Attendance Requirements

All music majors are required to complete six semesters of MUSC 1300: Recital and Concert Attendance prior to graduation. There are three requirements for this class: attending the weekly Wednesday Recital hours (Wednesdays, 3:30 to 4:30 p.m., in Robinson 145); performing during a Wednesday Recital at least once every semester; and attendance of at least five concerts over the course of the semester. Students who complete all three required portions of MUSC 1300 will receive a “P” that signifies that they have passed the class that semester. Students who do not meet all three requirement will receive an “N” that signifies that they have not received credit for MUSC 1300 that semester.

IV.E. Jury Requirements

All students enrolled in two-credit Applied Music lessons must perform before a jury at the end of each semester, with exceptions granted for juniors and seniors who have given solo recitals in that particular semester. Juries will be held during the final examination period, and the performance will consist of appropriate repertoire for the instrument or voice, to be selected by the applied music instructor. Students may also be requested to sight-read and/or play scales in their principal applied area. Juries will be approximately 10 minutes in duration. An unexcused absence from a jury will result in failure in Applied Music.

Every applied music instructor, whether full- or part-time, will be required to serve as a juror for each of his/her students (in extreme cases, part-time instructors with time conflicts may provide a substitute juror). The remainder of the jurors must include a minimum of two members of the full- or part-time faculty. Each juror will assess the student’s performance using every applicable category on the Performance Assessment Form (see Appendix 4). The individual scores will later be averaged together to create a final score, which will serve as the Jury Score. Students are expected to complete and print out five copies of the Performance Assessment Form at [http://www.music.uncc.edu/Performance Assessment Form.pdf](http://www.music.uncc.edu/Performance%20Assessment%20Form.pdf).

IV.F. Repertoire Requirements

Applied teachers will determine their own repertoire requirements, although majors with an emphasis in voice, piano, and guitar must follow specific guidelines. Students have the right to request repertoire requirements in writing at the beginning of each semester.

IV.G. Accompanists

Each student will be responsible for hiring a qualified pianist to accompany his/her lessons, juries, and recitals. The Department of Music will provide a list of recommended pianists, but will leave the negotiation of payments up to the student and the accompanist.

IV.H. Scholarship Guidelines

Scholarships for incoming students will be based primarily on previous academic performance and on the level of musicianship demonstrated during the initial audition. Scholarships for continuing students will be based primarily on academic performance and on the level of musicianship demonstrated during the fall jury.

All students who indicate their wish to be considered for a music scholarship by checking the appropriate box on the Performance Assessment Form will be given consideration, provided that their cumulative collegiate G.P.A. is no less than 3.0 and that they have received a music scholarship for no more than three years prior to the academic year in question. If a student gives a solo recital during the fall semester, each member of the recital committee will fill out a Performance Assessment Form for that student's scholarship consideration.

Each student's Jury Score (see section IV.E, "Jury Requirements") will be added to their G.P.A. to create a Scholarship Score that will be used in ranking the students under consideration. At its discretion, the faculty may add up to 2 points to any given student's Scholarship Score if that student is deemed to be worthy of special consideration for reasons such as financial need, departmental need, and/or level of contribution to the department.

Once the faculty has made its decisions regarding scholarship awards, the students will be notified in writing whether the faculty has recommended them for a music scholarship, and, if the recommendation is positive, the recommended scholarship amount. The students will, however, be informed that the final award will be contingent upon similar performance during their spring jury and in their spring classes.

The spring Jury Scores and G.P.A.s will be calculated at the end of the spring semester. The Chair, at his/her discretion, may reduce the scholarship amount awarded to a student whose spring Scholarship Score is 1 or more points lower than his/her fall Scholarship Score. Similarly, the Chair, at his/her discretion and dependent on the availability of funds, may increase the scholarship amount awarded to a student whose spring Scholarship Score is 1 or more points higher than his/her fall Scholarship Score. In all cases, the students will be notified in writing of the final scholarship decision.

IV.I. Sophomore Screening Policy

1. All music majors are required to meet basic proficiency standards in keyboard skills (a prepared piece, scales and arpeggios, harmonization, transposition, and sight-reading), sight-singing (major and minor melodies), and sight-reading on the principal instrument. Collectively, these proficiency exams are referred to as the Sophomore Screening.
2. To optimize each student's chances of successful completion of the Sophomore Screening, attendance policies will be in place in all music theory classes and class piano.

3. Syllabi for each music theory and piano class will clearly spell out the level of achievement expected for that particular course
4. At the end of their freshman year, students whose progress in music theory or class piano has not been sufficient to demonstrate the likelihood of completing a degree will be so notified in writing of the faculty's concerns.
5. Each music student will be required to take the Sophomore Screening Exam at the end of their sophomore year, or at the time they complete their fourth semester of Class Piano and/or Ear Training.
6. If after three attempts of the piano proficiency the student has not passed all requirements, he or she must register for Class Piano IV again.
7. If after three attempts of sight-singing and sight-reading the student has not passed all requirements, he or she must register for Ear Training IV again.
8. If a student has to repeat a course as above, and completes it with a passing grade, the student will have met the Sophomore Screening requirement for that particular area of competence.

PLEASE NOTE: All aspects of the Sophomore Screening must be passed before a Junior or Senior Recital hearing (for Music Education and Music Performance majors), the MESSE (for Music Education majors), or the Senior Project (for B.A. students) may be scheduled.

Guidelines for Piano Proficiency

1. *Prepared Piece.* This piece should be an approved selection from a list recommended by the Class Piano instructor.
2. *Scales and Arpeggios.* Each student should be able to play two-octave major and minor scales and arpeggios up to and through four sharps and flats. They will be asked to play two major and two minor scales and arpeggios, and will have two opportunities to successfully play each scale and arpeggio. Correct fingerings are required.
3. *Transposition.* Students will have two opportunities to successfully play a melody up or down a step or a half-step.
4. *Harmonization.* Students will be invited to play through the melody alone and to play the I, IV, and V chords alone. They then have two opportunities to play the example with appropriate harmony.
5. *Sight-Reading.* Students will have two opportunities at playing through the sight-reading example at a reasonable tempo.

In the grading of each part of the piano proficiency exam, more than three errors per example will result in a “fail” on that attempt.

Guidelines for Sight-Singing Proficiency

Major and Minor Melodies. Each student will have a moment to examine each melody. They may use any system (solfege, numbers, neutral syllables, or “la”) with which they feel comfortable, and will have two opportunities to sing the melody correctly. In the grading of each melody, more than three errors per example will result in a “fail” on that attempt.

Guidelines for Sight-Reading on the Principal Instrument/Voice

1. *Vocalists:* Procedures for Sight-Reading on the Principal Instrument include the following:
 - a. The student should sing the first attempt using a neutral syllable or numbers.
 - b. The student should sing the second attempt with text as written
2. *Instrumentalists:* Students will have two attempts to read the example as a reasonable tempo.

IV.J. Junior and Senior Recital Requirements

Each B.M. in Music Performance major must present both a Junior Recital (at least 30 minutes of music) and a Senior Recital (at least 50 minutes) as a requirement for graduation. B.M. in Music Education majors will be required to play a Senior Recital (at least 30 minutes) during the semester prior to Student Teaching. Every recital will be juried by three members of the faculty, including the applied music instructor.

Recitals may only be given during the first thirteen weeks of a fall or spring semester, and must be scheduled by the mid-term of that semester. No later than two weeks prior to the recital, the three faculty members who will also constitute the recital jury must convene for a Recital Hearing that will authorize, delay, or cancel the recital. In most cases, a Junior or Senior Recital will replace the end-of-semester jury for that semester.

IV.K. Senior Project Requirements

Each B.A. in Music major must complete a Senior Project consisting of written historical, theoretical, or technological research; original compositions recorded and performed; or a lecture supported by written original research and documentation. Students may opt to present a "Lecture-Recital" (at least 50 minutes), provided that the "lecture" portion comprises at least half of the public presentation (in most cases, the student will also be required to submit additional writing and documentation to their Senior Project committee).

Students may only enroll in MUSC 4900 (Senior Project) during a fall or spring semester. Prior to that semester, the student, with the assistance of his/her advisor, will organize a committee of three faculty members (advisor, applied instructor, ensemble director, music history or theory instructor, etc.), who will assist and guide the student in the completion of their project. Each member of the committee must sign both a Request to Establish a B.A. Project Committee, which the student must submit to the music office prior to enrolling in MUSC 4900, and a Project Topic Approval Form, which must be submitted to the office by no later than the end of the third week of the semester during which the project is to be completed.

IV.L. Problems with Departmental Requirements

Students are expected to adhere to departmental policy regarding participation, attendance, and compliance in all areas. At issue are such elements as professional accreditation standards, consistency, and fairness. *Please do not ask for exceptions unless you have extreme extenuating circumstances.* Job conflicts are to be resolved by the student and do not change the Department's requirements, nor the student's obligations. If you feel you have a case for an exception, please discuss this with you advisor and then address a letter of petition to the Chair detailing your reasons for the request.

V. SPECIAL INFORMATION FOR MUSIC EDUCATION MAJORS

Music Education majors should check regularly with their advisors concerning requirements that must be met before entering Student Teaching. The following timeline of activities/deadlines should be observed by music education majors, in order to properly facilitate admission to the College of Education and completion of Student Teaching requirements.

V.A. Timeline of Activities/Deadlines

Freshman Year

1. First Semester: Meet with academic advisor.
2. Second Semester:
 - Take MUED 2100 and SPED 2100
 - Complete Praxis I examination in basic skills (Writing, Reading, and Mathematics) or provide evidence of satisfactory scores on SAT/ACT
 - SAT Total score earned in one sitting = 1100: Complete exemption from all Praxis I tests
 - SAT Verbal score = 550: Exemption from Praxis I tests in Reading and Writing
 - SAT Math score = 550: Exemption from Praxis I test in Mathematics
 - ACT Total score = 24: Complete exemption from all Praxis I tests
 - ACT English score = 24: Exemption from Praxis I tests in Reading and Writing
 - ACT Math score = 24: Exemption from Praxis I test in Mathematics

Sophomore Year

1. First Semester:
 - Upon successful completion of MUED 2100, take MUED 2200
 - Meet with the College of Education's Academic Advisor for Pre-Education Undergraduate Students in the TEAL Office (Teacher Education Advising and Licensure), COED 119
2. Second Semester:
 - Complete Sophomore Screening (see Section IV.I., "Sophomore Screening Policy")
 - Complete the Music Education Sophomore Screening Exam (see Section V.B., "The Music Education Sophomore Screening Exam") in order to be admitted into the Professional Music Education Track the same semester
 - Upon successful completion of the Music Department and College of Education program admission requirements, apply to the teacher education program through the TEAL office in the College of Education Building. The application should be also signed by the student's Academic Advisor and the Coordinator of Music Education.

Criteria for admission to teacher education program:

- Completion of the Sophomore Screening and Music Education Sophomore Screening Exam (MESSE)
- Completion of MUED 2100, MUED 2200, and SPED 2100 with grades of C or better. Students should repeat these and any other music course in which a grade of D or lower was received, earning a grade of C or better
- Completion of at least 45 hours with a GPA of 2.5 or higher
- Passing scores on the Praxis I exams (or acceptable SAT or ACT scores)
- Signed Statement of Commitment regarding Dispositions, available through TEAL
- Music and COED advisors' recommendations

Junior Year

1. First semester:
 - Implement clinical assignments in PK-12 schools if applicable. Submit clinical verification logs
 - Develop the Advanced Technology ePortfolio (see <http://education.uncc.edu/eportfolio/>)
2. Second semester:
 - Initiate the Admittance to Student Teaching process (see Section V.C. "Music Application to Student Teaching")

Senior Year

1. First semester:

- Complete the Senior Hearing and Senior Recital during the semester prior to Student Teaching and be acknowledged by the Applied Music Instructor, the appropriate Coordinator of Music Education, and Department Chair
- Submit the Application for Undergraduate Student Teaching to the Office of Field Experiences (COED 139) during the first four weeks of the semester
- Discuss placements with University Supervisor and appropriate Music Education Coordinator

Criteria for entry into the student teaching semester:

- Senior status
- Completion or in the last semester of completing *all* other coursework in a student's program of study
- Grades of C or higher in all professional education courses, *and* a GPA of 2.75 or higher in those courses
- Grades of C or higher in all courses in the student's area of teaching specialization, *and* a GPA of 2.75 or higher in those courses
- An overall GPA of 2.5 or higher in the student's total program of study
- A recommendation from the student's Academic Advisor certifying readiness to student teach
- Prior admission to the Teacher Education Program
- Completion of the Music Admittance to Student Teaching
- Music Education Coordinator's permission to enroll in MUED 4467

2. Second semester:

- Complete Student Teaching requirements with assistance of Cooperating Teacher and University Supervisor.
- If not yet eligible to undertake Student Teaching, each music education major must continue to register for Applied Music and the appropriate Primary Ensemble while completing any remaining Departmental requirements.
- Apply for the teaching license through the TEAL office (COED 119). All University and State of North Carolina Licensure forms must be completed and fees paid before the Department of Public Instruction will process licensure applications.

V.B. The Music Education Sophomore Screening Exam (MESSE)

At the end of the fourth semester in the Music Education program or at the end of the last semester of Sophomore standing in the university, whichever comes first, all Music Education students must pass a screening exam before they may apply to the College of Education or take upper-division Music Education courses (known as the Professional Music Education Track). Transfer Students entering at Junior level and Graduate Students wishing to enter into program must satisfy this requirement before admission, usually taking the examination concurrently with the audition. The examination will consist of two components: 1) a written Resume & Self-Evaluation prepared in advance by the applicant, and 2) a comprehensive Oral Evaluation. This Music Education Sophomore Screening Exam (MESSE) must be passed in addition to and *following* the Sophomore Screening process required of all music majors.

Please note that the MESSE will examine the same criteria that will be used by the faculty to assess your candidacy prior to student teaching. Specific requirements for the written component of the evaluation are described in detail in the document titled "Music Education Sophomore Screening Exam (MESSE) & Music Admittance to Student Teaching (MAST): Policies & Preparation," which is available in the Music Department Office. *MESSE Self-evaluations & Resumes that do not conform to these guidelines and requirements will be rejected.*

MESSE Resumes & Self-Evaluations must be submitted to the Music Department secretary by the mid-term date of the fourth semester in the Music Education program or by the mid-term date of the last semester of sophomore standing in the university, whichever comes first. Upon receiving this Self-Evaluation, the Music Department will schedule an Oral Evaluation time with the Music Education Review Panel (MERP). Within two days after the Oral Evaluation, the MERP will either elect to recommend or not recommend you to enter the Professional Music Education track. In either case, a letter will be composed citing the reasons for the decision and copies will be sent to you, your advisor(s), the Music Department Chair, and the College of Education.

If it is determined by the MERP that a student is not ready to enter the Professional Music Education track, the student may request a private hearing before a review board consisting of the student's primary applied teacher, the Music Department Chairperson, the appropriate Music Education Coordinator (i.e. Vocal, General, Instrumental), and a faculty advocate of the student (chosen by the student). At this hearing the student will present evidence documenting that the student does in fact possess the professional qualities outlined above. Following the student's presentation, the board will confer privately and reach a decision. This decision is final and not actionable. If the board upholds the denial of the nomination, the student may remediate any deficiencies noted by the board, and reapply for nomination not less than one calendar year from the original date of application for nomination. If the board grants the nomination, the letter will be written immediately, and the student will enter the Professional Music Education track without prejudice.

V.C. Music Application for Student Teaching (MAST)

The procedure by which a Professional Music Education track student may be recommended for Student Teaching closely parallels the guidelines outlined on the College of Education website under the section "Requirements for Admission to Student Teaching" (<http://education.uncc.edu/ofe/policies.htm>). The student initiates the procedure by applying in writing to the Music Department Chairperson requesting placement in Student Teaching (see the document titled "Music Education Sophomore Screening Exam & Music Admittance to Student Teaching: Policies & Preparation," which is available in the Music Department Office). Students may not apply in Student teaching until every course listed on the Curriculum Guide, including all University General Education courses and the Senior Recital, has been completed successfully *or is in progress*. Furthermore, students may not participate in student teaching until all music and professional education courses have been successfully completed with a "C" or better. Please note that every student must maintain a minimum 2.75 GPA in all completed music courses prior to making an application to student teach.

In addition to fulfilling the College of Education requirements cited above, the student must obtain a letter from the Music Department Chairperson nominating the student to be placed in the Student Teacher program. The Music Department Chairperson will consult closely with the student's primary applied studio teacher, advisor, and other knowledgeable Music Department faculty. If, in the professional opinion of these faculty, the student possesses the necessary musical, technical, and artistic/interpretive skills for a qualified beginning music teacher, and also exemplifies the conduct, attitude, maturity, judgment, ethical standards, and dedication expected in the teaching profession, the Department Chairperson will write a letter to this effect to the College of Education nominating the student to Student Teaching.

If it is determined by the Department Chairperson that a student is not ready to be nominated, the student may request a private hearing before a review board consisting of the student's primary applied teacher, the Music Department Chairperson, the appropriate Music Education Coordinator (i.e. Vocal, General, Instrumental), and a faculty advocate of the student (chosen by the student). At this hearing the student will present evidence documenting that the student does in fact possess the professional qualities outlined above. Following the student's presentation, the board will confer privately and reach a decision. This decision is final and not actionable. If the board upholds the denial of the nomination, the student may remediate any deficiencies noted by the board, and reapply for nomination not less than one calendar year from the original date of application for nom-

ination. If the board grants the nomination, the letter will be written immediately, and the student will enter Student Teaching without prejudice.

Once nominated, the appropriate Music Education Coordinator will coordinate with the College of Education and place the Student Teacher into a suitable environment with a Cooperating Teacher approved by the Music Department. Considerations for placement may include quality of instruction offered at the school or district, the relative personalities of the Cooperating Teacher and the Student Teacher, accessibility for the student as well as the University Supervisor, compatibility of teaching philosophies and methods, and other administrative or professional concerns. When possible, the Student Teacher's preferences of placement will be taken into account, but will not necessarily be a determining factor. Placement decisions are final and not actionable or subject to appeal. In no case may a Student Teacher seek reassignment once the semester has commenced.

V.D. College of Education Application for Student Teaching (AST)

1. Submit "Application for Student Teaching" to the College of Education during the first semester of your junior year. This form is available at the College of Education, Office of Field Experiences, College of Education Building. Completion of this Application does not constitute course registration, which is completed with your faculty advisor during the semester prior to Student Teaching and/or following completion of all departmental requirements. The Application for Student Teaching is a declaration to the College of Education of your intention to student teach. The Application enables the College to begin the process of assigning a student teacher to a desired school.
2. Students may not be placed in a school where they have worked as a teaching assistant, staff member, long-term substitute, or which they have formerly attended. Music majors should discuss a possible choice of school assignment with their area coordinators in general, instrumental, or vocal music education. It will then be determined if an individual school can accept a student teacher for the desired semester. A Cooperating Teacher in music must be agreeable to hosting a student teacher.
3. *Praxis Examinations: All music education majors must satisfy the Praxis I testing requirements by earning a 522 composite score across the Reading, Writing, and Mathematics portions of the Praxis I test or by providing evidence of satisfactory scores on SAT/ACT (see V.A. Timeline of Activities/Deadlines.) Praxis I measures an individual's reading, writing, and mathematical abilities. Praxis I should be taken once a student has completed 30 to 45 semester hours of academic credit. Praxis I MUST be completed or the evidence of satisfactory SAT/ACT scores must be presented before students' admission to the College of Education.*
 - Praxis II consists of the Principles of Learning and Teaching (PLT) test and various Specialty Tests, relating to the major in music. *Praxis II is a prerequisite for licensure in many states, excluding North Carolina. Most students take Praxis II before or at the beginning of Student Teaching.*
 - *Applications for the Praxis Examinations are available at the Office of Field Experiences, 3050 College of Education Building.*
4. Students must maintain a minimum 2.75 grade point average in all completed music courses prior to applying to the College of Education.
 - *Note: Students must repeat any major course in which a grade of D or lower was received prior to applying for the Teacher Education program, earning a grade of C or better.*
5. *Advanced Technology ePortfolio.* Each student admitted to Student Teaching will be expected to develop and complete materials, which demonstrate mastery of, advanced computer skills. Students may begin to work on their ePortfolio as soon as they are admitted to the Teacher Education program. The ePortfolio must be completed by the time a student finishes his or her student teaching experience, and is required for licensure. Lists of required competencies may be obtained from the student's respective Coordinator. These competency requirements may be met by obtaining signatures from student's respective Coordinator, indicating satisfactory completion.

V.E. Lateral Entry Teacher Information

A lateral entry teacher is defined as an individual who has already earned a Baccalaureate degree, is currently employed or seeking employment in a local school system and who is in need of additional course work in music in order to secure clear Class “A” licensure in music education. Policies and procedures for certification as a lateral entry teacher are available through the Teacher Education and Licensure Office, College of Education Building.

Individuals who apply to UNC Charlotte as Post-Baccalaureate students must be admitted through the Office of Teacher Education and Licensure (T.E.A.L.). Students must then audition, take placement tests, and undergo a transcript evaluation by the Department of Music.

The Department of Music offers three tracks in music education: General Music (elementary and classroom music), Instrumental Music (band, orchestra), and Vocal Music (choirs). Unless previously completed music courses meet state-mandated requirements in music education, students will need to complete the same pattern of courses as normal undergraduate students. Courses in music pedagogy and methods form the core of such instruction, in addition to techniques classes in band and orchestral instruments (instrumental track) or classroom instruments (general music track). Due to North Carolina’s comprehensive licensure requirements in music, students in all areas will complete some course work in each track. (Please review your particular degree track program sheet).

Advising. Upon notification of acceptance as a Post-Baccalaureate student, each individual student should arrange a meeting with his or her assigned faculty advisor. The Advisor will help the student determine what courses to take. *Students will then receive permits to register from the department of music office and must then register on-line before classes begin using the university’s online registration system. The department does not automatically enroll students in any course. Please be certain you have enrolled yourself for each course selected.*

Praxis II Examination: (Music Specialization). Note: Students that wish to be licensed in North Carolina do not have to take Praxis II. Students who wish to be licensed and work in other states should successfully pass Praxis examination in music before they can be eligible for licensure. Students can take the Praxis II examination at any time during university enrollment, but must have received a passing score before entering Clinical Experience/Internship. Praxis applications are available on the Teacher Education and Licensing office on the third floor of the College of Education building.

Clinical Experience/Internship. During the final semester of enrollment, each lateral entry teacher will be supervised at their school of employment. This activity is the experience equivalent to Student Teaching for undergraduate teacher education candidates. A university faculty member will conduct four formal observations and then make a final recommendation for licensure. There are some small administrative fees that students must submit with their Application for Teacher Licensure, following the conclusion of all courses and activities. *Students may not normally enroll in Clinical Experience (MDLG 4471) (Elem/Middle School) or SECD 4472 (Secondary School) until all required courses in the major field are completed.*

Note: All lateral entry teachers are responsible for information contained in the Teacher Intern Handbook (provided by the college of education) and the Department of Music Student Handbook. Please read these documents carefully and submit required paperwork to your advisors in a timely manner.

VI. FACILITIES, INSTRUMENTS, AND LOCKERS

Robinson Hall for the Performing Arts is a first-rate music facility that equals or exceeds any in the Carolinas. We know that you share our pride in our building, and we expect your conscious effort to keep it looking new. **FOOD AND DRINK ARE TO BE CONFINED TO THE LOBBY AREAS.** Please do not take food or drink into any rehearsal area, classroom, equipment storage, or performance space. If you do so, do not be surprised if you are asked to leave the space.

VI.A. Access to Robinson Hall

Robinson Hall is open Monday through Friday from 8:00 am until 10:30 pm. Students majoring in music and/or enrolled in UNC Charlotte ensemble courses who wish to have access to the building outside of these times must submit a “Robinson Hall Access Application” form to the Music Office during the third week of the semester. If the application is approved, the student will be able to swipe his/her student ID card for access to the north entrance of Robinson Hall during the weekends. Please note that only a limited number of practice rooms will be available during the weekends.

Along with this privilege comes responsibility to adhere to the regulations for use of practice rooms and the building:

1. You may only enter the building between the hours of 7:00 am and 10:30 pm, and may stay no later than midnight.
2. You must ensure that the exterior door locks behind you when you enter and exit the building (even if the door was already open). If you are unable to lock the door, please call campus police at 7-2200.
3. You must limit your presence in the building to the approved practice rooms and/or rehearsal halls.
4. You are not to grant access to the building, classrooms, practice rooms, or rehearsal halls to any other individual.
5. At no time is food, drink, or smoking allowed in any classrooms, practice rooms, or rehearsal halls.
6. Theft, vandalism, and/or any other mistreatment of the facilities and/or equipment will not be tolerated.
7. While the Department of Music does not hold you responsible for the enforcement of these policies on others using the facility, we do require that you IMMEDIATELY report any suspicious or destructive behavior to the Campus Police.

Any student managers or other students issued keys to any music department room(s) *must* return the keys no later than the last regular class day of the semester.

VI.B. Practice Rooms

A limited number of practice rooms are available on a first-come, first-served basis to all university students. The remainder are reserved through the Music Office during one of the first Wednesday Recitals of each semester. Every music major is given the opportunity to sign up for five hours a week in a practice room, in order of seniority. Students are allowed to sign up for additional time after everyone else has had a chance to reserve times.

A schedule is posted on each practice room door to show when that room has been reserved. If there are times during which a room has not been reserved, it is available on a first-come, first-served basis. Similarly, if the room has been reserved but is nevertheless vacant, it can be assumed to be available until the person who has reserved it arrives.

Wenger V-Rooms. Robinson Hall for the Performing Arts also houses two Wenger V-Rooms, which use digital technology to recreate a variety of acoustic environments. Students may sign up to use either V-Room for periods of one hour each through the Music Office.

VI.C. University Equipment and Instruments

Over the past several years, the Department has invested heavily in new equipment and instruments. Please do your part to protect this investment in your future:

1. Please do not place objects of any kind on any piano in the building. Food and drink are absolutely not allowed anywhere other than in the lobbies on the north end of each floor.
2. If you use the grand pianos in the Belk Theatre, Rowe Recital Hall, or any other space, please make sure they are properly put away, locked, and covered.
3. If you notice doors unlocked and rooms unattended, please help us by turning out the lights and locking the room if possible. Please notify the office should you be unable to lock the room.
4. If you use a space, please leave it as you found it. If you encounter a room that has not been properly maintained, please let us know in the office.

The Department owns a number of instruments that can be checked out for the duration of a semester by music majors and participants in ensembles. To check out an instrument, students must submit an “Instrument Loan Contract of Responsibility” (available in the Music Department Office) to the Director of Bands and agree to the following requirements:

1. The student must be a student at the UNC Charlotte, and must agree to properly use and maintain the instrument while it is in their personal possession and return it upon request.
2. All instruments and accessories must be returned to the Department of Music following each academic semester or at any time that participation in an ensemble, lessons, or class may end.
3. The instrument must be returned in good condition, undamaged, and complete with all issued accessories (mouthpieces, ligatures, neckstraps, bows, etc). If there is damage due to neglect or misuse, or if any accessories are missing, the student will be expected to accept financial responsibility. If the instrument is lost or stolen, the student will assume the cost of a comparable replacement.
4. This instrument is not to be loaned to anyone else or used in behalf of activities other than those approved by the Department of Music.

VI.D. Storage Lockers

Some instrument storage lockers are available to music majors and participants in ensembles; see Melanie Johnson to rent one. Lockers are located on the second floor of Robinson Hall on a first-come-first-served basis for \$6 per semester or \$10 for an academic year. Music majors may also rent a locker for \$5 for both summer sessions. Lockers are to be cleaned out *completely*, and locks turned into the office, by the last week of the academic year.

APPENDICES

Appendix 1. Faculty and Staff of the Department of Music

Administration

Royce E. Lumpkin (Chair)

James A. Grymes (Coordinator of Undergraduate Studies in Music)

Fred Spano (Coordinator of Music Education)

Denise Shropshire (Office Manager)

Melanie Johnson (Departmental Secretary)

Keyboard

Jennifer Costa (Class Piano)

Dylan Savage (Piano, Accompanying, Piano Ensemble, Piano Pedagogy)

Greg Underwood (Staff Accompanist)

Jacqueline Yost (Organ)

Music Education

Michael Figgers (Foundations of Music Education, Incorporating Music into the Elementary Classroom)

Randy Haldeman (Choral Methods, Student Teaching)

Lynda Pickney (Secondary Instrumental Methods)

Fred Spano (Introduction to Music Education; Assessment and Behavior in the Music Classroom)

Jennifer Whitaker (Elementary Instrumental Methods, Student Teaching)

Music History, Theory, and Appreciation

John Allemeier (Composition, Counterpoint, Form and Analysis, Music Technology, Orchestration and Arranging, Post-Tonal Processes)

John Cloer (Arts in Society: Music)

Noel Freidline (History of Rock, Evolution of Jazz)

Sonya Gable-Wilson (Arts in Society: Music)

James A. Grymes (Arts in Society: Music, Freshman Music Seminar, Music History)

Eytan Uslan (Arts in Society: Music)

Richard Wilson (Introduction to Sight Singing, Rudiments of Music)

Jacqueline Yost (Ear Training, Structure and Style)

Strings / Orchestra

Mira Frisch (Cello, String Chamber Music, String Techniques)

Kari Giles (Violin)

Michael Mosley (Bass, Guitar, Guitar Ensemble)

Lynda Pickney (Chamber Orchestra, UNC Charlotte Youth Orchestra)

Jennifer Topilow (Violin, Viola)

Charles Vaughn (Guitar Class)

Voice / Chorus / Opera

Peppie Calvar (The Charlotteans, Mallard Creek Chorale)

Jane Dillard (Voice)

Noel Freidline (Vocal Jazz Ensemble)

Randy Haldeman (Choral Conducting, University Chorale)

Anne Harley (Voice, Class Voice, Opera Workshop)

Jeff Price (Voice)

Linda Suda (Phonetics and Articulation, Vocal Pedagogy)

Woodwind, Brass, and Percussion / Band

Will Campbell (Saxophone, Jazz Ensemble, Jazz Improvisation)

Rick Cline (Percussion, Percussion Ensemble)

Jennifer Dior (Flute, Flute Quartet, Flute Choir)

Rick Dior (Percussion, Mallet Ensemble, Honors Percussion Ensemble, Percussion Techniques, Recording Techniques)

Corey Dover (Basketball Band)

Amber Ferenz (Bassoon)

Chris Fensom (Trumpet, Brass Quintet)

Noel Freidline (Jazz Combos)

Rich Harris (Trumpet)

Royce Lumpkin (Trombone)

Reese Manceaux (Saxophone Quartet)

Laurence Marks (Fundamentals of Conducting, Instrumental Conducting, Wind Ensemble)

Harry Owens (Introduction to Band and Orchestra Instruments)

Lynda Pickney (Horn, Woodwind Techniques)

John Sadak (Clarinet, Woodwind Quintet)

Susan Savage (Oboe)

Jenifer Whitaker (Symphonic Band)

Geoff Whitehead (Euphonium, Tuba, Brass Techniques, Tuba/Euphonium Ensemble)

Appendix 2. Faculty Advisors

Last Name	First Name	Concentration	Applied Instructor	Degree	Advisor
Adams	Russell	Oboe	Savage, S.	B.A.	Marks
Arnold	Anessa	Guitar	Mosley	MUPF	Allemeier
Arnold	Anthony	Euphonium	Whitehead	MUED (I)	Spano
Arnold	Bradley	n/a	n/a	M.A.T. (G)	Spano
Beehler	Robert	Saxophone	Campbell	MUED (I)	Grymes
Bell	Morgan	Clarinet	Sadak	B.A.	Campbell
Bentley	Lindsay	Voice	Harley	MUED (C)	Haldeman
Bivens	Donnelle	Trumpet	Fensom	MUED (I)	Spano
Blackwood	Justin	Percussion	Cline	MUED (I) / MUPF	Grymes
Bonner	Barbara	Piano	Savage, D.	MUED (C)	Haldeman
Bryan	Chris	Percussion	Dior, R.	MUED (I)	Whitaker
Butterworth	Meredith	Percussion	Cline	MUPF	Dior, R.
Caton	Taylor	Percussion	Dior, R.	MUED (I)	Whitaker
Cipolloni	Aubrey	Voice	Dillard	MUPF	Harley
Clifton	Caroline	Voice	Price	B.A.	Price
Cook	Trevor	Percussion	Dior, R.	MUED (G)	Whitaker
Cortney	Drew	Percussion	Dior, R.	B.A.	Dior, R.
Crawford	Jonathan	Trumpet	Fensom	MUED (I)	Spano
Crump	Emily	Flute	Dior, J.	B.A.	Campbell
Cummings	Harvey	n/a	n/a	M.A.T. (I)	Spano
Curl	Matthew	Percussion	Cline	MUPF	Dior, R.
Davenport	Chelsea	Guitar	Mosley	MUPF	Allemeier
Doll	John	Guitar	Mosley	MUPF	Allemeier
Drum	Sarah	Flute	Dior, J.	MUED (I)	Grymes
Dudley	Jennifer	Cello	Frisch	MUED (I)	Whitaker
Ewing	Mark	Tuba	Whitehead	MUED (I)	Spano
Faryadi	Shannon	Piano	Savage, D.	B.A.	Savage, D
Fieldman	Heather	Guitar	Mosley	MUPF	Allemeier
Fisher	Alex	Trumpet	Fensom	B.A.	Marks
Garo	Marolyn	Flute	Dior, J.	MUPF	Campbell
Gaston	Christina	Voice	Harley	MUED (C)	Haldeman
Gilliard	Aquila	Voice	Harley	B.A.	Harley
Gleaves	Christina	Flute	Dior, J.	MUED (I)	Grymes
Gray	Marc	Voice	Harley	B.A.	Harley
Haidar	Jennie	Voice	Harley	MUED (C)	Haldeman
Haley	Joshua	Saxophone	Campbell	MUED (I)	Grymes
Harrington	Traven	Voice	Price	MUED (C)	Haldeman
Harrison	Rodney	Voice	Price	B.A.	Price
Harvey	Michael	Saxophone	Campbell	MUED (I)	Grymes
Hider	Steven	Guitar	Mosley	B.A.	Allemeier
Hill	Lauren	Voice	Dillard	MUED (C)	Haldeman
Hilton	Rebecca	Voice	Dillard	MUED (C)	Haldeman
Hobson	Andrew	Guitar	Mosley	B.A.	Allemeier
Holloway	Rachael	Piano	Savage, D.	B.A.	Savage, D
Hulett	Lucas	Euphonium	Whitehead	MUED (I)	Spano
James	Victoria	Voice	Dillard	MUPF	Harley

Johnson	Donna	Trombone	Lumpkin	MUPF	Marks
Johnson	Skipper	Voice	Price	B.A.	Price
Jumper	Daniel	Cello	Frisch	MUPF	Frisch
Kan	Bruce	Violin	Giles	MUPF	Frisch
Kelly	Sean	Trumpet	Fensom	B.A.	Marks
Kindley	Shane	Voice	Dillard	B.A.	Price
Kowalski	Elizabeth	Piano	Savage, D.	MUED (I)	Grymes
Kunkleman	Danielle	Flute	Dior, J.	MUED (I)	Grymes
Lambert	Cameron	Trumpet	Fensom	MUED (I)	Spano
Lancaster	Joshua	Saxophone	Campbell	B.A.	Campbell
Marx	Elizabeth	Clarinet	Sadak	MUED (I)	Grymes
McCotter	Brandon	Trumpet	Fensom	MUED (I)	Spano
McGinty	Patrick	Percussion	Dior, R.	MUED (I)	Whitaker
McKnight	Seth	Trombone	Lumpkin	MUED (I)	Spano
McMahon	Taige	Guitar	Mosley	B.A.	Allemeier
Melendez	Christian	Piano	Savage, D.	B.A.	Savage, D
Miller	Chris	Voice	Price	MUED (C)	Haldeman
Mize	Andrew	Trombone	Lumpkin	MUPF	Marks
Mulligan	Laura	Horn	Pickney	B.A.	Marks
Mullis	Jimmy	Trombone	Lumpkin	MUPF	Marks
Murray	Mary	Piano	Savage, D.	B.A.	Savage, D
Nagpal	Vijay	Trumpet	Fensom	B.A.	Marks
Nash	Baxter	Voice	Price	B.A.	Price
Nichols	Nick(Wm)	Percussion	Dior, R.	MUED (I)	Whitaker
Nicholson	Branden	Voice	Price	B.A.	Price
Olsen	Whitney	Voice	Harley	B.A.	Harley
Owensby	Ben	Saxophone	Campbell	MUPF	Campbell
Page	John	Saxophone	Campbell	MUED (I)	Grymes
Panbianco	Emily	Clarinet	Sadak	MUED (I)	Grymes
Pietruszka	Daniel	Voice	Price	B.A.	Price
Proctor	Sarah	Voice	Dillard	MUPF	Harley
Puckett	Joshua	Cello	Frisch	B.A.	Frisch
Reaves	Tom	Percussion	Dior, R.	MUED (I)	Whitaker
Rocca	Christopher	Saxophone	Campbell	MUED (I)	Grymes
Rosen	Sandra	Violin	Giles	MUED (I)	Whitaker
Sailer	Michelle	Piano	Savage, D.	MUPF	Savage, D
Savitt	Douglas	Saxophone	Campbell	MUED (I)	Grymes
Schwartz	Bryan	Euphonium	Whitehead	MUED (I)	Spano
Smith	David	Guitar	Mosley	B.A.	Allemeier
Smith	Jessica	Voice	Harley	MUED (C)	Haldeman
Smithwick	Mac	Trumpet	Fensom	MUED (I)	Spano
Steinmetz	Kyle	Percussion	Dior, R.	MUPF	Dior, R.
Still	Kevin	Trumpet	Fensom	MUED (I)	Spano
Stowers	Jared	Trombone	Lumpkin	MUED (I)	Spano
Tanaka	Hiro	Clarinet	Sadak	B.A.	Campbell
Thomas	Branden	Cello	Frisch	B.A.	Frisch
Thompson	Josh	Piano	Savage, D.	B.A.	Savage, D
Troutman	John	Voice	Price	B.A.	Price

Tucker	Audry	Horn	Pickney	MUED (I)	Spano
Turner	Orlando	Clarinet	Sadak	MUED (I)	Grymes
Tynan	Amelia	Flute	Dior, J.	MUED (I)	Grymes
Vergato	David	n/a	n/a	M.A.T. (I)	Spano
Walder	Ryan	Percussion	Dior, R.	B.A.	Dior, R.
Wenger	Bethany	Voice	Dillard	MUED (C)	Haldeman
Wheeler	Zachary	Saxophone	Campbell	MUPF	Campbell
White	Matthew	Trumpet	Fensom	MUED (I)	Spano
White	Patrick	Guitar	Mosley	B.A.	Allemeier
Willis	Eden	Flute	Dior, J.	MUED (I)	Grymes
Wright-Ramos	Ricardo	Guitar	Mosley	B.A.	Allemeier
Yamamoto	Sabu	Violin	Giles	MUPF	Frisch

Appendix 3a. Minor in Music Curriculum Guide



Ensembles (4 Semesters)	Hours	Sem.	Grade
MUPF 11xx	1		
MUPF 11xx	1		
MUPF 11xx	1		
MUPF 11xx	1		

Applied Music (4 Semesters) ²	Hours	Sem.	Grade
MUPF 10xx Applied Music for Minors	1		
MUPF 10xx Applied Music for Minors	1		
MUPF 10xx Applied Music for Minors	1		
MUPF 10xx Applied Music for Minors	1		

Music Elective(s) (2 Hours) ³	Hours	Sem.	Grade
MUPF / MUSC xxxx			
MUPF / MUSC xxxx			

Music Theory (2 Semesters)	Hours	Sem.	Grade
MUSC 1230 Structure & Style I (F)	2		
MUSC 1231 Structure & Style II (S)	2		

Ear Training (2 Semesters)	Hours	Sem.	Grade
MUSC 1260 Ear Training I (F)	1		
MUSC 1261 Ear Training II (S)	1		

Piano (2 Semesters)	Hours	Sem.	Grade
MUSC 1233 Class Piano I (F)	1		
MUSC 1234 Class Piano II (S)	1		

Music in Society	Hours	Sem.	Grade
LBST 1103 Arts in Society: Music	3		

1. All music minors must complete a formal audition – as well as placement examinations in Music Theory, Ear Training, and Piano – prior to beginning study.
2. All students must participate in an appropriate primary ensemble during each semester they are enrolled in applied music.
3. While any music classes beyond those listed on this Curriculum Guide will satisfy the requirement for two hours of music electives, we recommend additional ensembles, additional applied study, or an additional theory class.



Curriculum Guide

B.A. in Music and B.M. in Music Performance

NAME: _____ E-MAIL: _____ ID:800 _____

Core Music Curriculum		
(Please see the reverse side for degree-specific requirements)		
Fall Freshman Year	Sem.	Grade
MUPF 11____ Primary Ensemble ¹		
MUPF 12____ Applied Music ¹		
MUSC 1000 Freshman Music Seminar ²		
MUSC 1230 Structure & Style I		
MUSC 1233 Class Piano I ³		
MUSC 1260 Ear Training I		
MUSC 1300 Recital & Concert Attendance ⁴		
Spring Freshman Year	Sem.	Grade
MUPF 11____ Primary Ensemble ¹		
MUPF 12____ Applied Music ¹		
MUSC 1231 Structure & Style II		
MUSC 1234 Class Piano II ³		
MUSC 1261 Ear Training II		
MUSC 1300 Recital & Concert Attendance ⁴		
MUSC 1401 Music Practicum ⁵		
Fall Sophomore Year	Sem.	Grade
MUPF 11____ Primary Ensemble ¹		
MUPF 12____ Applied Music ¹		
MUSC 1300 Recital & Concert Attendance ⁴		
MUSC 1401 Music Practicum ⁵		
MUSC 2230 Structure & Style III		
MUSC 2233 Class Piano III ³		
MUSC 2260 Ear Training III		
Spring Sophomore Year	Sem.	Grade
MUPF 11____ Primary Ensemble ¹		
MUPF 12____ Applied Music ¹		
MUSC 1300 Recital & Concert Attendance ⁴		
MUSC 2231 Structure & Style IV		
MUSC 2234 Class Piano IV ³		
MUSC 2261 Ear Training IV		
Sophomore Screening ⁶		
Fall Junior Year	Sem.	Grade
MUPF 11____ Primary Ensemble ¹		
MUPF 12____ Applied Music ¹		
MUSC 1300 Recital & Concert Attendance ⁴		
MUSC 3170 Music History I (W)		
Spring Junior Year	Sem.	Grade
MUPF 11____ Primary Ensemble ¹		
MUPF 12____ Applied Music ¹		
MUSC 1300 Recital & Concert Attendance ⁴		
MUSC 3171 Music History II (O, W)		
Fall Senior Year	Sem.	Grade
MUPF 11____ Primary Ensemble ¹		
MUPF 12____ Applied Music ¹		

General Education		
Basic Writing Skills	Sem.	Grade
ENGL 1101 English Composition		
ENGL 1102 Writing in the Academic Community		
ENGL 1103 (replaces ENGL 1101 and 1102)		
Mathematics and Logical Reasoning	Sem.	Grade
MATH 1_____		
MATH 1_____ or STAT 1_____ or PHIL 2105		
Inquiry in the Sciences	Sem.	Grade
Two Natural Sciences, at least one with a lab: ANTH 2141; BIOL 1110, 1115, 1273, 1274; CHEM 1111, 1112, 1203, 1204, 1251, 1252; ESCI 1101; GEOL 1200, 1210; PHYS 1101, 1102, 1130, 1201, 1202, 1203, 2101, 2102; PSYC 1101	(Lab)	
Social Science: ANTH 1101; ECON 1101, 2101; GEOG 1105; POLS 1110; SOCY 1101		
Liberal Studies	Sem.	Grade
LBST 110__ (not LBST 1103) Arts and Society		
LBST 2101 Western Culture		
LBST 2102 Global and Intercultural Connections		
LBST 221__ Ethical and Cultural Critique		
Communication Skills	Sem.	Grade
Writing (W) MUSC 3170 Music History I		
Writing (W) MUSC 3171 Music History II		
Oral Comm. (O) MUSC 3171 Music History II		
Foreign Language (students entering Fall 2005 and later)		
____1201		
____1202		

1. All music majors must enroll in a Primary Ensemble and Applied Music every semester they are enrolled in school, with the exception of the semester of Student Teaching or the Senior Project.
2. Required of all music majors who entered 2005 and later.
3. Piano/Organ majors entering Fall 2008 and later must take four semesters of MUSC 3150 (Accompanying) instead of MUSC 1233, MUSC 1234, MUSC 2233, and MUSC 2234.
4. All music majors are required to pass six semesters of MUSC 1300 prior to graduation. Each semester of Applied Music prior to Fall 2006 indicates the completion of one semester of the MUSC 1300 requirement.
5. Music majors who entered Fall 2004 or Spring 2005 are required to take one practicum course prior to graduation. Music majors who entered Fall 2005 and later are required to take two practicum courses prior to graduation.
6. See the *Student Handbook* for the requirements of the Sophomore Screening examination.



Curriculum Guide

B.M. in Music Education

NAME: _____ E-MAIL: _____ ID:800 _____

Core Music Curriculum			
(Please see the reverse side for degree-specific requirements)			
Fall Freshman Year		Sem.	Grade
MUPF 11____ Primary Ensemble ¹			
MUPF 12____ Applied Music ¹			
MUSC 1000 Freshman Music Seminar ²			
MUSC 1230 Structure & Style I			
MUSC 1233 Class Piano I ³			
MUSC 1260 Ear Training I			
MUSC 1300 Recital & Concert Attendance ⁴			
Spring Freshman Year		Sem.	Grade
MUPF 11____ Primary Ensemble ¹			
MUPF 12____ Applied Music ¹			
MUSC 1231 Structure & Style II			
MUSC 1234 Class Piano II ³			
MUSC 1261 Ear Training II			
MUSC 1300 Recital & Concert Attendance ⁴			
MUSC 1401 Music Practicum ⁵			
Fall Sophomore Year		Sem.	Grade
MUPF 11____ Primary Ensemble ¹			
MUPF 12____ Applied Music ¹			
MUSC 1300 Recital & Concert Attendance ⁴			
MUSC 1401 Music Practicum ⁵			
MUSC 2230 Structure & Style III			
MUSC 2233 Class Piano III ³			
MUSC 2260 Ear Training III			
Spring Sophomore Year		Sem.	Grade
MUPF 11____ Primary Ensemble ¹			
MUPF 12____ Applied Music ¹			
MUSC 1300 Recital & Concert Attendance ⁴			
MUSC 2231 Structure & Style IV			
MUSC 2234 Class Piano IV ³			
MUSC 2261 Ear Training IV			
Sophomore Screening ⁶			
Fall Junior Year		Sem.	Grade
MUPF 11____ Primary Ensemble ¹			
MUPF 12____ Applied Music ¹			
MUSC 1300 Recital & Concert Attendance ⁴			
MUSC 3170 Music History I (W)			
Spring Junior Year		Sem.	Grade
MUPF 11____ Primary Ensemble ¹			
MUPF 12____ Applied Music ¹			
MUSC 1300 Recital & Concert Attendance ⁴			
MUSC 3171 Music History II (O, W)			
Fall Senior Year		Sem.	Grade
MUPF 11____ Primary Ensemble ¹			
MUPF 12____ Applied Music ¹			

General Education			
Basic Writing Skills		Sem.	Grade
ENGL 1101 English Composition			
ENGL 1102 Writing in the Academic Community			
ENGL 1103 (replaces ENGL 1101 and 1102)			
Mathematics and Logical Reasoning		Sem.	Grade
MATH 1_____			
MATH 1_____ or STAT 1_____ or PHIL 2105			
Inquiry in the Sciences		Sem.	Grade
Two Natural Sciences, at least one with a lab: ANTH 2141; BIOL 1110, 1115, 1273, 1274; CHEM 1111, 1112, 1203, 1204, 1251, 1252; ESCI 1101; GEOL 1200, 1210; PHYS 1101, 1102, 1130, 1201, 1202, 1203, 2101, 2102; PSYC 1101	(Lab)		
Social Science: ANTH 1101; ECON 1101, 2101; GEOG 1105; POLS 1110; SOCY 1101			
Liberal Studies		Sem.	Grade
LBST 110__ (not LBST 1103) Arts and Society			
LBST 2101 Western Culture			
LBST 2102 Global and Intercultural Connections			
LBST 221__ Ethical and Cultural Critique			
Communication Skills		Sem.	Grade
Writing (W) MUSC 3170 Music History I			
Writing (W) MUSC 3171 Music History II			
Oral Comm. (O) MUSC 3171 Music History II			
Foreign Language (students entering Fall 2005 and later)			
____1201			
____1202			

1. All music majors must enroll in a Primary Ensemble and Applied Music every semester they are enrolled in school, with the exception of the semester of Student Teaching or the Senior Project.
2. Required of all music majors who entered 2005 and later.
3. Piano/Organ majors entering Fall 2008 and later must take four semesters of MUSC 3150 (Accompanying) instead of MUSC 1233, MUSC 1234, MUSC 2233, and MUSC 2234.
4. All music majors are required to pass six semesters of MUSC 1300 prior to graduation. Each semester of Applied Music prior to Fall 2006 indicates the completion of one semester of the MUSC 1300 requirement.
5. Music majors who entered Fall 2004 or Spring 2005 are required to take one practicum course prior to graduation. Music majors who entered Fall 2005 and later are required to take two practicum courses prior to graduation.
6. See the *Student Handbook* for the requirements of the Sophomore Screening examination.

B.M. in Music Education Requirements

Pedagogy Courses		
Spring Freshman Year *	Sem.	Grade
MUED 2100 Introduction to Music Education ¹		
SPED 2100 Introduction to Special Needs		
* Students should complete the Praxis I Examination in basic skills or provide evidence of satisfactory scores on the SAT/ACT during this semester.		
Fall Sophomore Year **	Sem.	Grade
MUED 2200 Foundations of Music Education ¹		
** Students should meet with the College of Education's Academic Advisor for Pre-Education Students (Office of Teacher Education Advising and Licensure, COED 119) during this semester.		
Spring Sophomore Year	Sem.	Grade
MUSIC 2151 Introduction to Music Technology		
Music Education Sophomore Screening Exam ²		
Fall Junior Year ****	Sem.	Grade
MUSIC 3134 Fundamentals of Conducting		
MUED 4270 Discipline and Assessment ³		
*** Students should apply to the College of Education's Teacher Education Program, begin implementing clinical assignments in PK-12 schools, and begin developing their Technology ePortfolios during this semester.		
Spring Junior Year	Sem.	Grade
MUED 4141 Music Development and Learning ⁴		
MUSIC 3135 or 3136 Choral or Instr. Conducting		
Concentration-specific courses: – Choral: MUSIC 4137 Vocal Pedagogy – General: MUSIC 4137 Vocal Pedagogy – Instrumental: MUED 4194 Elem. Instr. Methods		
Fall Senior Year	Sem.	Grade
EDUC 4290 or 4291 Diverse Needs Instruction		
Concentration-specific methods courses: – Choral: MUED 4190 Choral Methods (w/ lab) ⁵ – General: MUED 4192 General Music Methods – Instrumental: MUED 4195 Sec. Instr. Methods		
Improvisation, Arranging, or Composition ⁶		
Senior Recital		
Music Application to Student Teaching ²		
**** Students should submit their Music Application for Student Teaching (MAST) no later than the third Monday of one semester prior to Student Teaching.		
Spring Senior Year	Sem.	Grade
MUED 4467 Student Teaching		

Techniques Courses		
Choral Concentration	Sem.	Grade
MUSC 1150 Introduction to Instruments		
MUSC 2137 Phonetics & Articulation I		
MUSC 2138 Phonetics & Articulation II		
MUSC 3150 Accompanying		
General Concentration	Sem.	Grade
MUSC 1150 Introduction to Instruments		
MUSC 1221 Classroom Instruments		
MUSC 1222 Guitar Techniques		
MUSC 1237 Class Voice		
MUSC 3150 Accompanying		
Instrumental Concentration	Sem.	Grade
MUSC 1223 Woodwind Techniques I ⁷		
MUSC 1224 Woodwind Techniques II ⁷		
MUSC 1225 Brass Techniques I ⁷		
MUSC 1226 Brass Techniques II ⁷		
MUSC 1227 String Techniques I ⁷		
MUSC 1228 String Techniques II ⁷		
MUSC 1229 Percussion Techniques ⁷		
MUSC 1237 Class Voice		

1. Students who entered prior to Fall 2004 may take EDUC 2100 (Introduction to Education) instead of both MUED 2100 and MUED 2200.
2. See the *Student Handbook* for the requirements of the Sophomore Screening examination, the Music Education Sophomore Screening Examination (MESSE), and the Music Application to Student Teaching (MAST).
3. Required of all Music Education majors who entered Fall 2006 and later.
4. Music Education majors who entered prior to Fall 2006 may satisfy their Human Development requirement with CHFD 3115, EDUC 2150, MDSK 3160, PSYC 2120, or PSYC 2121. Depending on the level at which they plan to teach, students may have instead opted for ELED 3120 (Elementary), MDLG 3130 (Middle School), or SECD 3140 (High School).
5. Choral Methods Lab (MUED 4190L) is required of choral music education majors enrolled in MUED 4190 Fall 2006 and later.
6. Selected from MUSC 2235 (Jazz Improvisation I), MUSC 3831 (Composition), and MUSC 4145 (Orchestration and Arranging).
7. Woodwind majors need not take MUSC 1224, brass majors need not take MUSC 1226, string majors need not take MUSC 1228, and percussion majors need not take MUSC 1229.

Notes

Appendix 3d. General Education Worksheet for Students Who Enrolled Prior to Fall 2003

Goal I: Communication	Courses	Hrs	Sem	Grade
English 1101 and 1102. Note: ENGL 1103 can fulfill the requirement for both classes.	ENGL 1101	3		
	ENGL 1102	3		
Oral Communication (O) course: students must complete at least one course. Some O courses may fulfill another goal.	MUSC 3170	3		
Writing Intensive (W) courses: 6 semester hours, including 3 semesters at the 3000 level or above and at least 3 semester hours outside the student's major. Some W courses may fulfill another goal.	MUSC 3171	3		
		3		
Foreign Language proficiency through the 1102 or 1202 course level	1101	3		
	1102	3		
Goal II: Problem Solving (P)	Courses	Hrs	Sem	Grade
Three options: A. Any six hours of mathematics B. Three hours of mathematics and PHIL 2105 C. Three hours of mathematics and CSCI 1100 or CSCI 1201 & Lab	MATH	3		
		3		
Goal III: Understanding Values (V)	Courses	Hrs	Sem	Grade
Values (V) course: 3 semester hours. Some V courses may fulfill another goal.		3		
Goal IV: Understanding Science and Technology (S)	Courses	Hrs	Sem	Grade
Two options: A. Three science (S) courses, including at least one from the Life Sciences and at least one from the Physical Sciences. One course must have a laboratory. Life Sciences: • Biology: BIOL 1110 (& Lab) or BIOL 1273 (& Lab) • Psychology & Anthropology: PSYC 1101 & Lab or ANTH 2141 & Lab (Note: only one course may be used from the Psychology & Anthropology group). Physical Sciences: • Chemistry: CHEM 1111 (& Lab) or CHEM 1203 (& Lab) or CHEM 1251 (& Lab) (Note: only one CHEM course may be used). • Geology: GEOL 1200 (& Lab) • Physical Geography: ESCI 1101 (& Lab) • Physics & Astronomy: PHYS 1101 & Lab, PHYS 2101 & Lab, PHYS 2102 & Lab, PHYS 1130 (& Lab), or PHYS 3000 (Note: Only one Physics course may be used) B. One of the following approved two-semester sequences of science (S) courses with laboratories: • BIOL 1110 and 1115 & labs or BIOL 1273 and 1274 & labs • CHEM 1111 and 1112 & labs, CHEM 1203 and 1204 & labs, or CHEM 1251 and 1252 & labs • GEOL 1200 and 1210 & labs • PHYS 1101 and 1102 & labs or PHYS 2102 and 2231 & labs				
Goal V: Understanding the Arts, Literature, and Ideas	Courses	Hrs	Sem	Grade
Literature and Ideas (L) course: 3 semester hours.		3		
Arts and Ideas (A) course: 3 semester hours. Some A courses may fulfill another goal.	MUSC 3170	3		
Goal VI: Understanding the Individual, Society, and Culture	Courses	Hrs	Sem	Grade
Individual, Society, and Culture (C or X) course: 3 semester hours.		3		
Cross Cultural and/or International Emphasis (X) course: 3 semester hours.		3		

Performance Assessment

Students: Please type your information below, and bring *five* copies to your jury.

Name: _____ Instrument/Voice: _____ Date: _____

Degree: Minor B.A. in Music B.M. in Music Education B.M. in Performance M.A.T.

Applied Music Teacher: _____ Number of semesters of applied study: _____

Do you wish to be considered for a (continuing) music scholarship? Yes G.P.A.: _____

Repertoire studied this semester (place an asterisk by music for jury performance):

For a college student in the degree plan and at the level indicated above, please rate the student on the following categories by circling the appropriate number (see the scoring rubric):

Tone Quality:	n/a	0	1	2	3	4
Intonation:	n/a	0	1	2	3	4
Technique:	n/a	0	1	2	3	4
Rhythm/Tempo:	n/a	0	1	2	3	4
Musicality/Interpretation:	n/a	0	1	2	3	4
Dynamics:	n/a	0	1	2	3	4
Memorization:	n/a	0	1	2	3	4
Language Skills:	n/a	0	1	2	3	4
Professionalism:	n/a	0	1	2	3	4

Average: _____

Comments/Observations:

Adjudicator's Signature: _____

Performance Assessment Rubric

	0	1	2	3	4
Tone Quality	No understanding of tonal quality concepts.	Basic understanding of tonal quality concepts is not yet developed.	Strong basic approach is demonstrated. Slow to correct minor problems.	Excellent tone is achieved most of the time. Faults and problems are infrequent. Minor problems are quickly corrected.	Excellent tone is achieved throughout the performance. Tone is uniform, consistent, and well-controlled.
Intonation (n/a for piano)	Melodic and harmonic intonation is poor throughout.	Melodic and harmonic intonation is inconsistent. Intonation problems are seldom corrected.	Intonation is often good but inconsistent. Attempted to correct obvious problems.	Melodic and harmonic intonation is very good. Problems are quickly corrected.	Melodic and harmonic intonation is virtually without fault throughout the selection.
Technique	No understanding of basic technique.	Basic problems exist with technique. Good technique is only demonstrated some of the time.	Technical facility is good most of the time. Correct technique is demonstrated most of the time.	Coordination, accuracy, and flexibility are very good. Demonstrates excellent knowledge and command of technique.	Coordination, accuracy, and flexibility are excellent. Demonstrates thorough knowledge and command of technique.
Rhythm/Tempo	Rhythms are not performed as written. Tempo is not controlled.	Basic rhythmic accuracy is demonstrated in simple passages, although rapid and complex passages are weak. Tempo is not always controlled.	Rhythmic accuracy and precision are good. Demonstrates good awareness of pulse and tempo, although occasional problems occur.	Rhythmic accuracy and precision are very good. Tempo is appropriate and consistent most of the time. Rhythmic interpretation or variations are appropriate, with only minor inconsistencies.	Rhythmic accuracy and precision are nearly exact. Tempo is appropriate and consistent throughout. Rhythmic interpretations or variations are appropriate for the selection.
Musicality / Interpretation	No sense of phrasing or musical style.	Very little meaningful stylistic interpretation of musical passages. Style is undeveloped and inconsistent. Musical phrasing is mostly mechanical and non-musical.	Stylistic accuracy is demonstrated some of the time. Stylistic interpretation is demonstrated some of the time, but is often rigid and mechanical. Musical phrasing is basic but not always consistent.	Stylistically accurate and consistent most of the time. Some passages may lack stylistic interpretation but do not detract from the performance. Musical phrasing is natural most of the time.	Stylistically accurate and consistent throughout. Seldom rigid or mechanical. Excellent and meaningful phrasing and interpretation.
Dynamics	No dynamic range.	Limited dynamic range.	Some successful attempts at basic dynamic variation, though limited in scope and range.	Good use of dynamics throughout, with some lack of dynamic control.	Excellent use of dynamics throughout. Full dynamic range is demonstrated.
Memorization (piano/voice only)	Not memorized. Requires the music to complete the performance.	Poorly memorized, several noticeable memorization errors.	Generally well-memorized, a minor noticeable flaw or error.	Well-memorized, a small flaw noticeable to only those who know the music.	Excellent memorization and effortless recall throughout.
Language Skills (voice only)	Text contains numerous mispronunciations, including poor formations of vowels and/or consonants.	Text contains several mispronunciations, including poor formations of vowels and/or consonants.	Text contains some mispronunciations, including inaccurate vowels and/or consonants.	Text is pronounced correctly most of the time. Demonstrates very good understanding of textual nuances.	Text is artistically declaimed; pronunciation is correct. Demonstrates excellent understanding of textual nuances.
Professionalism	Unprofessional behavior or demeanor, and/or unprofessional appearance/attire.	Some unprofessional elements of behavior, demeanor, and/or appearance/attire.	Appearance/attire and demeanor within bounds acceptable for student performances.	A minor slip in professional appearance/attire or demeanor.	Appearance/attire and demeanor professional.