



# Student Handbook

The Music Department Student Handbook is your guide to help you navigate the information you will need during your time as a music student. We hope it will answer questions you may have about advising, facilities, policies, procedures, and other information. If the answer to your question is not in this book, we also invite you to visit the music department webpage at [www.apsu.edu/music](http://www.apsu.edu/music). Finally, when all else fails, remember you have very willing, capable and knowledgeable faculty who are eager to help. After you have looked through this book and the website, contact your faculty advisor for answers to remaining questions.

Eric Branscome, Ph.D.

Chair, Department of Music

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# About Us

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## Mission Statement

The mission of the Department of Music is to provide a comprehensive undergraduate and graduate education that will produce skilled, knowledgeable, creative and articulate musicians.

The department of music seeks to fulfill its mission by providing:

- I. Training and experience for students preparing for careers in music performance and composition
- II. Music training and teaching experience for students seeking licensure in education to help meet the need for competent music teachers in the state and region
- III. Training toward the development of critical thinking in music
- IV. Educational resources and musical experiences as a part of a comprehensive education
- V. A rich program of artistic and cultural events in conjunction with the Center of Excellence for the Creative Arts to emphasize the importance of music in the lives of students and the community.

## Faculty / Staff Directory

### *Administration and Staff*

- **Jan Corrothers** - Staff Accompanist
- **Viva Aldrich** - Academic Assistant to the Chair
- **Michelle Fraley** - Academic Assistant to the Chair
- **Michael Reynolds** - Technical Director
- **Dr. Eric Branscome** - Department Chair

### *Brass and Percussion*

- **Matt DeVore** - Adjunct Faculty, Percussion
- **Dr. Kristen Sienkiewicz** - Horn, Music Theory, Ear Training
- **Susan K. Smith** - Adjunct Faculty, Trombone
- **David Steinquest** - Percussion
- **Dr. Daniel Stull** - Adjunct Faculty, Tuba and Euphonium
- **Robert Waugh** - Trumpet

### *Composition, Theory, Ear Training, Musicology*

- **Simone Parker** - Adjunct Faculty, Introduction to Music Theory, Piano
- **Fred Sienkiewicz** - Adjunct Faculty, Music Theory, Ear Training
- **Dr. Kristen Sienkiewicz** - Horn, Music Theory, Ear Training
- **Dr. Ann Silverberg** - Music History, Ethnomusicology
- **Dr. Jeffrey Wood** - Composition, Music Theory, Piano

### *Ensembles and Conducting*

- **Gary Bo Clayton** – Adjunct Faculty, Jazz Collegians and Jazz Combo
- **Dr. Korre Foster** - Director of Choral Activities, Coordinator of Music Graduate Studies

- **Dr. Douglas Rose** - Choral Music Education; Choral Ensembles
- **John P. Schnettler** - Director of Athletic Bands, Secondary Instrumental Music Education
- **David Steinquest** - Percussion
- **Gregory Woly nec** - Director of Bands/Orchestra, Conducting

### *Keyboard*

- **Jan Corrothers** - Staff Accompanist
- **Anne Glass** - Piano, Class Piano, Accompanying
- **Dr. Patricia Halbeck** - Piano, Piano Pedagogy, Class Piano
- **Simone Parker** - Adjunct Faculty, Introduction to Music Theory, Piano
- **Lydia Schoonover** - Piano
- **Jared Wilson** - Piano & Organ
- **Dr. Jeffrey Wood** - Composition, Theory, Piano

### *Introduction to Music*

- **Dr. Molly M. Breckling**
- **Sylvia Carver**
- **Deidre Repass**
- **Angela Reynolds**
- **Michael Ritter**
- **Alexander Rockwell**

### *Music Education*

- **Dr. Michael Chandler** - Coordinator of Music Education
- **Dr. Eric Branscome** - Department Chair
- **Dr. Douglas Rose** - Choral Music Education
- **John P. Schnettler** - Secondary Instrumental Music Education

### *String, Harp, Guitar*

- **Dr. Emily Hanna Crane** - Coordinator of Orchestral Strings, Violin and Viola
- **Dr. Meghan Berindean** - Cello and Bass
- **Dr. Stanley Yates** - Guitar

### *Voice*

- **Rebekah Alexander** - Adjunct Faculty, Voice
- **Dr. Virginia Lile Boaz** - Adjunct Faculty, Voice, Diction, Director of Opera Workshop
- **Dr. Sharon Mabry** - Voice, Vocal Pedagogy
- **Dr. Gail M. Robinson-Oturu** - Voice, Art Song Literature
- **Dr. Jeffrey Williams** - Voice, Diction, Opera Literature

### *Woodwind*

- **James Fusik** - Adjunct Faculty, Saxophone
- **Dr. Amy Gillick** - Double Reeds
- **Dr. Spencer Prewitt** - Clarinet
- **Dr. Lisa Read Woly nec** - Flute

### *Music Therapy*

- **Yvonne Glass**

# Facilities and Equipment

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## Building and Lab Access

All music majors, minors and non-majors who participate in music classes, lessons or ensembles can request after-hours access to Music / Mass Communication. The Building Access Request Form is located outside the music office (MMC 139). When this form is approved, you will be able to use your APSU ID to swipe into the front and back doors of MMC and into the music lab (MMC 236 – music majors only).

## MMC 236 Lab

The MMC computer lab contains 15 work-stations with iMac computers, MIDI keyboards and various music software applications (Finale, Audacity, Smart Music and Pyware). The lab is open for student use when it is not in use as a classroom (days and times vary per semester and are posted on the lab door).

## MMC 332 Technology Practice Room

Practice Room 332 contains sound amplification and recording technology that is available to music majors. The purpose of this equipment is for students to practice improvisation with amplified background tracks (Aebersold), and/or to record themselves for assessment, evaluation, graduate school or festival applications, or other professional purposes. The room is also used as chamber rehearsal space by some of the smaller instrumental ensembles.

## Lockers

Lockers are available upon request. Read the full department policy and procedure below for more information.

### *To Obtain a Locker in MMC 226:*

1. Complete a Locker Request Form available on the music department's website (under Current Students, click on Forms and Resources).
2. You will be issued a combination lock and locker based on the size of your primary instrument unless your ensemble requirements necessitate additional storage (as described above).

### *To Return a Locker:*

1. Empty your locker of all contents (this includes trash and miscellaneous papers) and clean as needed. Keep the lock on the locker and ensure it is locked.
2. On Thursday of Final Exam week, a student worker and/or faculty member will inspect the locker. If there are no issues, you are clear. However if trash or personal belongings are found in your locker, your name will be submitted to the music office and a hold will be placed on your record.
3. If a hold is placed on your record, remove the items from your locker and contact the music office to have your locker inspected again. The hold will not be removed until your locker is emptied and cleared.

4. Items that are not removed by May 31<sup>st</sup> will be removed by department personnel and placed in lost and found.

### *Lockers in MMC 155*

MMC 155 lockers are only for storage of Group Instruction instruments and are only issued on a semester-by-semester basis to students who are officially enrolled in the current Group Instruction Course. The Group Instruction faculty member and/or designated student worker will issue lockers and instruments at the beginning of the semester and will check-in equipment at the end of the semester. Additional instructions may be provided by the faculty member and/or in the Group Instruction Course syllabus. Group instruction instruments may be stored in MMC 226 lockers provided that the student to whom the locker was issued has sufficient storage space, that the instrument remains in the locked locker when not in use, and that the instrument is not needed by other students. This is at the discretion of the Group Instruction faculty member.

### *Locker Policies*

Lockers are issued by the Department of Music to current music majors and non-majors who are officially enrolled in APSU-sponsored ensembles during the fall and spring semesters.

It is not customary for university departments to issue lockers to students for personal storage except when participation in department-sponsored events, classes, and activities requires certain equipment. As such, lockers may not be made available for books, clothes, or other personal belongings. Lockers are issued at the discretion of the department, primarily for storage of instruments, music, and other equipment pertaining to the department of music.

Lockers may be available during the summer semesters on a case-by-case basis, based on availability, justification, and at the discretion of the Department Chair.

Unissued (empty) lockers may not be claimed or used by students without following official departmental procedures as described below. Instruments or other equipment found in unissued lockers will be removed by departmental personnel.

Only locks issued by the Department of Music are to be used on departmental lockers. Personal locks will be cut-off by departmental personnel at the student's expense, and the contents will be removed. Lockers should be kept locked at all times, with personal belongings stored inside, rather than above, around, or near your locker.

All lockers are subject to search at any time by University personnel. Prohibited items, defined in the student Code of Conduct (Policy 3:013), that are found in lockers, will be surrendered to Campus Police and the student will be reported to the Dean of Students. For the official policy, visit [www.apsu.edu/sites/apsu.edu/files/policy/3013\\_0.pdf](http://www.apsu.edu/sites/apsu.edu/files/policy/3013_0.pdf)

Lockers should be kept free of trash or other debris that could attract rodents and pests. Lockers that contain excessive amounts of trash may be emptied at the department's discretion, and the students' locker will be revoked upon the third offense.

Lockers are designed and constructed to hold the weight of musical instruments and accessories and not libraries of textbooks. Too much weight begins to damage the lockers. As such, do not store excessive collections of books in your locker (you will know it is excessive when the locker begins to sag).

University personnel should be able to see into the locker at all times. Posters, papers, fabric or other items that obstruct the view into the locker may not be affixed to locker doors. Nor should lockers be decorated or customized with stickers, markers, or other items.

Lockers are issued to students based on the size of their primary instrument and availability and not the preference of the student. Larger lockers are issued only to students who play larger instruments or to students who are enrolled in more than one ensemble and need additional spaces for storage.

Example: A student who plays alto saxophone in Wind Ensemble but plays baritone saxophone in jazz band will be issued a locker for the bari sax.

Trumpet players with cases that hold multiple instruments will be issued larger lockers as available.

Lockers are issued at the beginning of each long semester in order of priority

- Instrumental majors requesting a locker for their primary instrument
- [followed by] Instrumental majors requesting a locker larger than what is deemed suitable for their primary instrument or requesting an additional locker; only applies when ensemble requirements necessitate additional storage needs.
- [then] Non-majors currently enrolled in APSU instrumental ensembles(s).

At the end of the fall semester, all students will indicate if they plan to keep their locker for the spring semester or if the locker will be returned. At the end of the spring semester, all lockers will be returned.

Neither the Department of Music, nor its representatives (faculty, staff, graduate assistants, or student workers) will, at any time for any reason, allow students to gain access to a locker that has been issued to another student.

Certain studios may share a studio locker at the discretion of the studio faculty member and pending locker availability. This primarily impacts studios with expensive or unique university-owned instruments that are shared by multiple students per semester. In these instances, the locker is issued to the studio faculty member and students share the locker combination (mainly for tuba, saxophone, and clarinet).

## Equipment Check-Out

Equipment check-out forms are available online, under the Forms and Resources link under Current Students.

- If you are checking-out a university-owned instrument for your studio, return the form to your applied instructor.
- If you are checking-out a university-owned instrument for group instruction courses, return the form to your course instructor.

- For all other inquiries, send an email to [musicsw@apsu.edu](mailto:musicsw@apsu.edu) for further instructions.

## Practice Rooms

Practice rooms are located on the third floor of the Music/Mass Communication building. Practice rooms may be reserved for chamber ensemble rehearsals by faculty and only in consultation with the department of music. Keys to the locked piano and percussion rooms are available and may be requested on the Building and Lab Access form that is available on the wall outside the music department office. Permission must be granted by the applied instructor on the form. Persons using APSU practice rooms are subject to all facets of the APSU Policy on Access to and Use of Campus Property and Facilities available at [www.apsu.edu/sites/apsu.edu/files/policy/3001\\_revised\\_April\\_29\\_2014.pdf](http://www.apsu.edu/sites/apsu.edu/files/policy/3001_revised_April_29_2014.pdf)

Departmental Policies for Practice Rooms:

- Do not leave belongings unattended at any time.
- No more than 3 people in a practice room at a time, except for chamber ensemble rehearsals.
- Priority for practice room use is given to APSU music majors, minors, ensemble members, and Community School of the Arts instructors.
- Do not remove equipment from practice rooms. Generally, each practice room should contain one chair, one stand, piano, and piano bench.
- No private instruction in exchange of payment is permitted except lessons coordinated through the Community School of the Arts.
- Practice rooms should not be used as lounge or recreation areas or as study rooms except for study that requires the use of a piano (theory, aural skills, arranging, composition, etc...).
- Practice rooms 335, 336, and 368 are for piano majors or ensemble rehearsal only.
- Practice rooms 334, 339, 340, and 341 are for percussion majors and minors only.

## Items Left Unattended

For safety of others and protection of your belongings, do not leave personal items unattended at any time. This includes:

- Students may not 'reserve' practice rooms by leaving belongings in a room (see practice room policies for additional information).
- Do not leave your instrument or bag in the rehearsal rooms, lab, or practice rooms between classes or rehearsals or other breaks. When it is not in use, return it to your locker or take it with you.

If you are issued a university-owned instrument or other item, it must be secured when not in use.

Any items found in the building will be taken to the music office or campus safety. A university-owned instrument left unattended will be returned to the studio instructor. You may be required to pay a fee to have the item returned to you.

## Chairs, Stands, and Equipment

Do not remove chairs or stands from classrooms or ensemble rehearsal rooms unless instructed to do so by a faculty member. If you rearrange a room for any purpose, you are responsible for returning the room to its standard set-up before you leave. This includes:

- Returning desks to the standard classroom set-up
- Racking all extra chairs and stands
- Removing all personal items
- Throwing away all trash (for larger events, take your trash to the dumpster behind the building). Extra trash bags are available in the music office.

## Advising and Curriculum

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The Department of Music at Austin Peay State University provides a well-balanced program for qualified students who are interested in pursuing music at the university level. The department offers the following programs:

### Degrees Offered

#### Undergraduate

- **Bachelor of Music with concentrations in**
  - Instrumental / K-12 General Music Education
  - Choral / K-12 General Music Education
  - Instrumental Performance
  - Keyboard Performance
  - Vocal Performance
  - Guitar Performance
  - Composition
- **Bachelor of Arts or Bachelor of Science in Music** with a Liberal Studies Concentration, which combines a major in music with a minor in any other discipline (with the exception of education).
- **Minor in Music including 19 hours of music courses**

#### Graduate

- **Master of Music with concentrations in**
  - Music Education
  - Music Education with Initial Licensure
  - Vocal Performance
  - Instrumental Performance
  - Choral Conducting
  - Instrumental Conducting

## Audition Information

### *Audition into the Department*

All prospective music majors and TN Promise students with an academic interest in music are required to audition into the department. Students who do not audition are not permitted to select a Bachelor of Music concentration on OneStop, but will be allowed to

enroll in music courses on a probationary status for one semester in the BA or BS concentrations.

Any student who begins on probationary status will audition at the end of the first semester of study. The end-of-semester jury will serve as the audition, and your applied faculty member (private lessons teacher) will provide additional information. If you are admitted into the music program, you will need to change your major on OneStop to reflect the music concentration you intend to pursue. If you do not pass the audition at the end of the first semester, you will not be permitted to continue as a music major but may be able to continue as a minor.

### *Theory Diagnostic and Placement Testing*

The theory diagnostic is a short assessment of your background in theory and ear training. Its only purpose is to help our theory faculty know which theory course is most suitable for you in your first year as a music major. Any student who does not audition or does not take the diagnostic at the audition is automatically enrolled in MUS 1040 (Introduction to Music Theory).

Students who take the theory diagnostic at the time of the audition and are placed in to MUS 1040 may not retest at the beginning of the semester.

Students who are placed into MUS 1056 (Music Theory 1) and who have prior experiences in music theory may be able to test out of additional music theory classes. Contact Dr. Jeffrey Wood ([woodj@apsu.edu](mailto:woodj@apsu.edu)) for more information. Theory placement tests only occur in the first days of the fall semester.

## Advising Procedures

Every music major is assigned to an academic advisor; one of the music department faculty members who will help you through the registration process each semester. It is the responsibility of the advisor to provide input, answer your questions, and give advice. The ultimate responsibility for academic success falls upon you as the student.

To help you along the way, the department has published an extensive collection of advising documents (semester-by-semester plans, degree check-lists, etc...) on the department website, under the current students heading [www.apsu.edu/music/current-students/advising-majors.php](http://www.apsu.edu/music/current-students/advising-majors.php). This page will help you keep track of the required courses and course sequences for your music degree concentration. We encourage all music majors to use these documents frequently, and consult with your advisor each semester to ensure that you complete your degree on time.

The advising process each semester includes these steps.

1. Contact your advisor to set-up an advising session during the appropriate times each semester.
2. Before you meet with your advisor, review the semester plans for your concentration to determine the courses you need to take.
3. Use Schedule Planner to create a tentative schedule, complete with specific CRNs for lessons and ensembles.

4. Bring your tentative schedule with you to your advising session. Your advisor may make recommendations or suggest changes.
5. After your advising session, your advisor will clear you to register on OneStop. You may then log-on to register at the appropriate time.
6. Inform your advisor if you receive any error messages when you attempt to register.

**As a general rule, check these things each semester:**

- Are you enrolled in MUS 1060 Recital Attendance?
- Are you enrolled in the appropriate ensembles at the appropriate level?
  - Freshman and sophomore Music Education Majors who play wind or percussion should enroll in 0-credit Marching Band PLUS an additional ensemble
  - Performance majors are required to register in a large ensemble and chamber ensemble each semester
- Are you enrolled in the appropriate applied instruction?
  - At the appropriate level?
    - **Level 1** for all students who have not passed the junior hearing
    - **Level 3** is only for students who have passed the junior level in the area where the student intends to register. For example, a senior instrumentalist wishing to take voice lessons should enroll in MUS 1200 unless the student has passed a junior level hearing in voice.
  - With the correct instructor (where applicable?)
  - With the correct number of credits (one credit for BA, BS, and BM Music Education; 2 credits for BM Performance).
- Are you making regular progress towards the degree? This is usually defined by
  - Generally following the department's semester-by-semester plan
  - Approximately 2 to 3 general education courses per semester unless you are taking courses in the summer or winter terms.
  - Suitable grades in all classes
    - i. General education courses must have a D or higher
    - ii. Music Education students must earn a C or higher in all MUS courses.
  - Meeting minimum GPA requirements
    - i. Most scholarships require a minimum 2.5 or 3.0 GPA.
    - ii. Music Education majors must have a 2.5 GPA by the sophomore year, and maintain at least a 2.75 GPA to be eligible for licensure.
    - iii. Minimum GPA for graduation is 2.0
- Are you making regular progress towards the piano proficiency?
- Are you enrolled in a minimum of 12 hours to maintain full-time status (mainly if you are on financial aid)? Ideally, all students should be enrolled in a minimum of 15 hours each semester to complete the degree in a timely manner. **Any student who receives Hope Lottery money will automatically and permanently lose TN Lottery eligibility by dropping below full-time status.**
- Are you completing any academic deficiencies in the first semesters of study?
  - HIST 2010E must be completed first
  - MATH 1010 or 1530E and ENGL 1010E should also be completed in the first 2 or 3 semesters if required.

## Piano Proficiency

The piano proficiency examination is required for all non-keyboard majors. Each music major is required to demonstrate reasonable proficiency at the keyboard before graduation. The requirement should be completed as soon as possible.

### **Music Education (Vocal Concentration)**

1. Repertoire – a short piece demonstrating some independence of the hands
2. Chorale – a work in 4-part texture such as a hymn or Bach chorale
3. Duet – performed with another student
4. Accompanying – performed with another student on a major instrument
5. Harmonization – melodies in major keys accompanied by I, IV, and V7
6. Sightreading – elementary level
7. Scales – All Major and harmonic minor – one octave hands together
8. Pentascales with shifting chords chromatically ascending and descending

### **Music Education (Instrumental Concentration)**

1. Repertoire – a short piece demonstrating some independence of the hands
2. Duet – performed with another student
3. Accompanying – performed with another student on a major instrument
4. Harmonization – melodies in major keys accompanied by I, IV, and V7
5. Sightreading – elementary level
6. Scales – All Major and harmonic minor – one octave hands together
7. Pentascales with shifting chords chromatically ascending and descending

### **Music Education (Keyboard Concentration)**

1. Chorale – a work in 4-part texture by J.S. Bach
2. Harmonization – melodies in major keys accompanied by I, IV, and V7
3. Sightreading – intermediate level
4. Scales – all major and harmonic minor- four octaves hands together
5. Read two parts (tenor/bass, soprano/bass, alto/tenor, etc...) from a choral score using RH and LH simultaneously
6. Read two parts from an orchestral/instrumental score including transposing instruments using RH and LH simultaneously

### **Performance (Instrumental and Vocal)**

1. Repertoire – a short piece demonstrating some independence of the hands
2. Chorale – a work in 4 part texture such as a hymn or Bach chorale
3. Duet – performed with another student
4. Accompanying – performed with another student on major instrument
5. Harmonization – melodies in major keys accompanied by I, IV, and V7
6. Sightreading – elementary level
7. Scales – major and harmonic minor – one octave hands together
8. Pentascales with shifting chords chromatically ascending and descending

### **Performance (Piano)**

1. Chorale – a work in 4 part texture by J.S. Bach
2. Duet – Advanced level performed with another student
3. Harmonization – melodies in major keys accompanied by I, IV, and V7
4. Sightreading – advanced level
5. Scales – major and harmonic minor, four octaves hands together
6. Arpeggios – major, minor, dominant 7; four octaves hands together

### **Liberal Studies**

1. Repertoire – a short piece demonstrating some independence of the hands
2. Duet – performed with another student
3. Accompanying – performed with another student on major instrument
4. Sightreading – elementary level
5. Scales – major and harmonic minor; one octave hands together
6. Pentascales with shifting chords chromatically ascending and descending

### **Piano Minor**

1. Duet – performed with another student
2. Harmonization – melodies in major keys accompanied by I, IV, and V7
3. Sightreading – elementary level
4. Scales – major and harmonic minor; two octaves hands together
5. Arpeggios – major, harmonic minor two octaves
6. Pentascales with shifting chords chromatically ascending and descending

### **Music Minor**

1. Pentascales with shifting chords chromatically ascending and descending
2. Scales – major and harmonic minor; one octave hands together
3. Repertoire – a short piece demonstrating some independence of the hands
4. Duet – performed with another student
5. Sightreading – elementary level

## **Recital Attendance - MUS 1060**

All students must register for Recital Attendance (MUS 1060), in each fall/spring semester for a pass/fail credit. Policies and requirements are described on the course syllabus, available on D2L at the start of each semester. You may also check your ongoing status throughout the semester on the D2L shell for MUS 1060. Students who are deficient in MUS 1060 requirements at the end of the sophomore year will not be eligible to take their Junior Level Hearing(s). Those who are deficient at the end of their senior year will not graduate.

# Applied Lesson and Ensemble Policies

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## Program-Specific Requirements for Voice

### JUNIOR LEVEL HEARINGS

All voice majors must pass a Junior Level Hearing, ordinarily scheduled at the end of the sophomore year, before enrolling in upper division individual instruction. Transfer students who have completed requirements for the Associate of Fine Arts degree in music (or the equivalent) will not be required to pass a junior level hearing and may proceed to the upper division in voice registration. Requirements for the junior level hearing are as follows:

- a. The student will present a short recital of at least five songs or arias from the traditional and modern repertoire. There should be approximately fifteen minutes of actual singing time.
- b. At least one selection should be sung in Italian, one in German, French, or Spanish, and one in English.
- c. Three semesters of vocal study are required after the junior hearing is passed and before scheduling a senior recital.

### JUNIOR RECITALS (Performance Majors Only)

- a. A hearing should be held at least three weeks prior to the recital date.
- b. At least thirty minutes of music should be performed. Music should be chosen from at least three of the following musical style periods: Renaissance, Baroque, Classic, Romantic, Impressionistic, and Twentieth or Twenty-first Century.
- c. The repertoire should include at least four of the following languages: English, German, French, Italian, and Spanish.

*(Recitals are usually scheduled one semester in advance of the recital date)*

### SENIOR RECITALS – MUSIC EDUCATION AND LIBERAL STUDIES

- a. A hearing should be held at least three weeks prior to the recital date.
- b. At least thirty minutes of music should be performed. Music should be chosen from at least three of the following musical style periods: Renaissance, Baroque, Classic, Romantic, Impressionistic, and Twentieth or Twenty-first Century.
- c. The repertoire should include at least three of the following languages: English, German, French, Italian, and Spanish.

*(Recitals are usually scheduled one semester in advance of the recital date)*

### SENIOR RECITALS – PERFORMANCE MAJORS

- a. A hearing should be held at least three weeks prior to the recital date.
- b. At least forty-five minutes of music should be performed. Music should be chosen from at least three of the following musical style periods: Renaissance, Baroque, Classic, Romantic, Impressionistic, and Twentieth or Twenty-first Century.
- c. The repertoire should include at least four of the following languages: English, German, French, Italian, and Spanish.

*(Recitals are usually scheduled one semester in advance of the recital date)*

#### GRADUATE RECITALS – PERFORMANCE

- a. A hearing should be held at least three weeks prior to the recital date.
- b. At least fifty minutes of music should be performed. Music should be chosen from at least three of the following musical style periods: Renaissance, Baroque, Classic, Romantic, Impressionistic, and Twentieth or Twenty-first Century.
- c. One song cycle should be included in the program.
- d. The repertoire should include at least four of the following languages: English, German, French, Italian, Spanish, and Russian.

*(Recitals are usually scheduled one semester in advance of the recital date)*

## Program-specific requirements for Wind / Percussion

#### JURIES

At the end of each semester of private instruction, wind/percussion majors are required to play a jury of no more than five minutes in length. Exceptions to this will be made when a student performs either the junior level repertoire requirement or a junior/senior/graduate recital hearing.

#### JUNIOR RECITAL

The Junior Level Hearing is comprised of two parts as outlined below:

In order to progress to 3000 level of applied instruction and ensembles, wind/percussion students must complete the Junior Level Hearing which is comprised of two parts as outlined below:

Scale Requirement (first attempt must be at the end of the 3<sup>rd</sup> semester of private study)

- All Major and minor scales (3 forms), one octave, in less than five minutes, from memory, and without the aid of any type of scale sheet. (This is approximately two eighth notes = 80.)

Repertoire Requirement (first attempt must be the semester immediately after the scale requirement is completed)

- Twelve minutes of music in which the student demonstrates basic musicianship, technical proficiency, and an understanding of various styles.
- At least one piece on the program must be repertoire that involves piano. All repertoire that has piano accompaniment must be performed with a pianist.

Please note the following:

- The scale requirement must be attempted at the end of the third semester of private instruction and attempted each semester thereafter (for a maximum of three attempts) until completed.

- The repertoire requirement must be attempted the semester after the scale requirement is completed and attempted each semester thereafter until completed.
- Students may not attempt the repertoire requirement until the scale requirement has been fulfilled.
- All attempts will be made at the END of the semester.
- Students have a maximum of four attempts TOTAL to pass BOTH the scale requirement and the repertoire of the Junior Level Hearing. (i.e. three attempts maximum for scale OR repertoire.)
- Students will not be allowed to progress to 3000 level individual instruction and ensembles until the Junior Level Hearing requirements are completed.
- If a student does not pass BOTH the scale and repertoire requirements after 4 attempts, the student will be dismissed from the music major.

#### UPPER DIVISION REQUIREMENTS

In order to register for 3000 level of wind/percussion applied instruction and ensembles, students must complete BOTH components of the Junior Level Hearing. Additionally, students are required to own and maintain their own instrument and/or equipment. The quality of the instrument/equipment should be appropriate for their course of study and career aspirations as specified in the syllabus of the private instructor.

#### JUNIOR RECITAL

Wind/percussion Performance majors may perform a junior recital after the junior level requirements and one semester of upper division study have been completed. Students should attempt to coordinate their recital in conjunction with another junior performance major. It should be approximately 30 minutes in length and demonstrate good musicianship, technical proficiency, and an understanding of various styles. Students must pass a recital hearing two to four weeks prior to the recital. If a student fails the recital hearing he/she may be given a second hearing at the discretion of the faculty. The recital may have no more than one ensemble piece and no "novelty" pieces are allowed.

#### SENIOR RECITAL

All wind/percussion majors must present a recital during their senior year. Students may perform a senior recital once the junior level requirements and two semesters of upper division study have been completed. It should be approximately 45 minutes in length and may not exceed 60 minutes. The recital must demonstrate good musicianship, technical proficiency, and an understanding of various styles. Students must pass a recital hearing two to four weeks prior to the recital. If the student fails the recital hearing he/she may be given a second hearing at the discretion of the faculty.

#### GRADUATE RECITAL

All graduate wind/percussion majors must present a recital during the last year of study. Students may perform a graduate recital after two semesters of graduate study have been completed. The recital should be approximately 60 minutes in length and demonstrate good musicianship, technical facility, and an understanding of various styles. Students must pass a recital hearing two to four weeks prior to the recital. If a student fails the recital hearing, he/she may be given a second hearing at the discretion of the faculty.

## MUSIC MINORS

Music minors (wind/percussion) must play a jury at the end of the second semester of private lessons and pass a ten-minute minor proficiency upon completion of the private instruction requirement. For the proficiency, students must demonstrate basic musicianship, appropriate technical proficiency, and a fundamental understanding of various styles. Students may attempt the minor proficiency a maximum of two times and the attempts must occur in consecutive semesters of private instruction. The private instructor may impose additional requirements within the studio.

## Program-Specific Requirements for Piano

Requirements are available from Dr. Patty Halbeck.

## Program-Specific Requirements for Strings

### Juries

At the end of each semester of private instruction, music majors are required to play a jury of no more than 7 minutes in length. Exceptions to this will be made when a student performs either the junior level repertoire requirement or a junior/senior/graduate recital hearing.

### Junior Level Hearing

The Junior Level Hearing is comprised of two parts as outlined below: In order to progress to 3000 level of Individual Instruction and ensembles, students must complete the Junior Level Hearing which is comprised of two parts as outlined below:

- Scale Requirement (first attempt must be at the end of the 3rd semester of private study)
  - All Major and minor scales (3 forms), one octave, in less than five minutes, from memory, and without the aid of any type of scale sheet. Scales should be played in 1st position (or, in some cases in ½ position) with separate bows, in 8th notes (This is approximately two eighth notes = mm 80).
  - Harp Majors: The Harp professor will assign an appropriate etude or technical exercise that demonstrates the student's proficiency equivalent to the instrumental scale requirement. The requirement may be scheduled along with the student's end-of-semester jury.
- Repertoire Requirement (first attempt must be during the semester after the student passes the scale requirement)
  - Twelve minutes of music in which the student demonstrates basic musicianship, technical proficiency, and an understanding of various styles.
  - At least one piece on the program must be repertoire that involves piano (except for HARP). All repertoire that has piano accompaniment must be performed with a pianist.

Please note the following:

1. The scale requirement must be attempted at the end of the third semester of private instruction and attempted each semester thereafter (for a maximum of 3 attempts) until completed.

2. The repertoire requirement must be attempted the semester after the scale requirement is completed and attempted each semester thereafter until completed.
3. Students may not attempt the repertoire requirement until the scale requirement has been fulfilled.
4. All attempts will be made at the END of the semester.
5. Students have a maximum of four attempts TOTAL to pass BOTH the scale requirement and the repertoire of the Junior Level Hearing. (i.e. three attempts maximum for scale OR repertoire.)
6. Students will not be allowed to progress to 3000 level individual instruction and ensembles until the Junior Level Hearing requirements are completed. 7. If a student does not pass BOTH the scale and repertoire requirements after 4 attempts, the student will be dismissed for the music major.

### **Upper Division Requirements**

In order to register for 3000 level of Individual Instruction and ensembles, students must complete BOTH components of the Junior Level Hearing. Additionally, students are required to own and maintain their own instrument and/or equipment. The quality of the instrument/equipment should be appropriate for their course of study and career aspirations as specified in the syllabus of the private instructor.

### **Junior Recital**

Performance majors may perform a junior recital after the junior level requirements and one semester of upper division study have been completed. Students should attempt to coordinate their recital in conjunction with another junior performance major. It should be approximately 30-45 minutes in length and demonstrate good musicianship, technical proficiency, and an understanding of various styles. Students must pass a recital hearing two to four weeks prior to the recital. If a student fails the recital hearing he/she may be given a second hearing at the discretion of the faculty. The recital may have no more than one ensemble piece and no "novelty" pieces are allowed.

### **Senior Recital**

All music majors must present a recital during their senior year. Students may perform a senior recital once the junior level requirements and two semesters of upper division study have been completed. It should be approximately 45 minutes in length and may not exceed 60 minutes. The recital must demonstrate good musicianship, technical proficiency, and an understanding of various styles. Students must pass a recital hearing two to four weeks prior to the recital. If the student fails the recital hearing he/she may be given a second hearing at the discretion of the faculty.

### **Graduate Recital**

All graduate music majors must present a recital during the last year of study. Students may perform a graduate recital after two semesters of graduate study have been completed. The recital should be approximately 60 minutes in length and demonstrate good musicianship, technical facility, and an understanding of various styles. Students must pass a recital hearing two to four weeks prior to the recital. If a student fails the recital hearing, he/she may be given a second hearing at the discretion of the faculty.

### **Music Minors**

Music minors must successfully play a jury at the end of the second semester of private lessons and a ten (10)- minute jury upon completion of the private instruction requirement. Students should demonstrate basic musicianship, appropriate technical proficiency, and a fundamental understanding of various styles. The private instructor may impose additional

requirements within the studio. Please note: Students have a maximum of two attempts to pass music minor jury. Exceptions to this policy (i.e. more attempts due to ½-hour vs. 1-hour lessons) are at the discretion of the instructor.

## Ensemble Requirements / Policies

A student majoring in music is required to participate satisfactorily every semester in residence in the performing organization deemed appropriate to his or her major performing medium.

Area	Appropriate Large Ensemble
Woodwind, Brass & Percussion	Determined by Audition <ul style="list-style-type: none"> <li>➤ Wind Ensemble [or]</li> <li>➤ Symphonic Band</li> </ul>
Orchestral Strings	Orchestra
Guitar	Guitar Ensemble
Keyboard	Choose the performing organization that most closely matches career interests and/or previous ensemble experience
Voice	Determined by Audition <ul style="list-style-type: none"> <li>➤ University Choir (Soprano / Alto)</li> <li>➤ Governor's Singers (Tenor / Bass) [or]</li> <li>➤ Chamber Singers (SATB)</li> </ul>

### Marching Band Requirements

Music Education majors (woodwind, percussion & brass) are required to participate in two fall semesters of 0-credit Marching Band (usually in the freshman and sophomore years). Additional (elective) semesters of marching band for music education majors will be 1-credit, and the student will receive an athletic band scholarship for participation. Students in all other music majors, as well as non-music majors, must always enroll in 1-credit marching band, and will receive an athletic band scholarship for participation.

### Ensemble Auditions

Enrollment in Wind Ensemble, Orchestra and Chamber Singers is by audition only. You will only be permitted to enroll in these ensembles with permission of the ensemble directors. Audition excerpts, dates and locations are posted by the ensemble directors at the start of each semester or academic year pending available positions in each ensemble.

## End-of-Semester Jury

Every student with a major or minor in music must complete a jury exam on his/her major applied area at the end of each semester, except the semester of the junior level hearing or junior/senior recital. The length of the piece of music is normally 5-10 minutes. Sign-up sheets are posted prior the exam dates.

## Junior Level Hearing

The purposes of the hearing are to evaluate the progress of the student toward the fulfillment of the performance requirements for the degree, and to advise each student as to his/her potential for completion of the performance requirement for the degree. No student may register for upper division credit in applied music until he/she has passed this hearing. A minimum of three semesters of upper level (i.e. 3xxx) instruction is required prior to the senior recital.

Students whose background in performance is deficient may be required to take more than the normal amount of credit at the lower division level. Upper division credit in performance is granted only after the student passes the Junior Level Hearing and the student has obtained his/her own instrument (\*as per the instrumental ownership requirement below). Students can receive more detailed information on the hearing from the applied (studio) teacher.

## Junior and Senior Recitals

Information about junior and senior recitals is available on the music department website at [www.apsu.edu/music/current-students/forms-and-information.php](http://www.apsu.edu/music/current-students/forms-and-information.php). Here you can request a date for your recital, request an accompanist, request a date for your recital hearing, and access the recital program template.

## Student Organizations

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### Phi Mu Alpha Sinfonia Music Fraternity for Men (PMA)

The Theta Tau Chapter of Phi Mu Alpha Sinfonia Music Fraternity for Men was founded on the Austin Peay State University campus on May 23, 1959. Phi Mu Alpha is the oldest fraternity on campus.

The purposes of the fraternity are to:

- Encourage and actively promote the highest standards of creativity, performance, and education in music in America.
- Develop the truest fraternal spirit among its members.
- Foster the mutual welfare and brotherhood of students of music. To encourage loyalty to the Alma Mater.
- Instill in all people an awareness of music's important role in the enrichment of the human spirit.

Phi Mu Alpha takes an active involvement in the music department. Its activities include co-sponsoring the Mid-South Marching Invitational and Mid-South Jazz Festival.

Signs are posted concerning interest meetings. Any man who is interested in Phi Mu Alpha and will accept its purposes as well as meet the chapter's academic requirements is invited to attend these meetings.

## Sigma Alpha Iota International Music Fraternity for Women (SAI)

SAI aims to promote American music in the Clarksville community through the support of music students and other musicians on the Austin Peay Campus. Membership is not limited to music majors, but members should have a serious attitude toward music and possess a love of music. Delta Pi chapter was founded on May 9, 1965.

The fraternity's purposes are to:

- Form chapters of women college students and alumnae who have sincere interest in music
- Uphold the highest standards of music
- Further the development of music in America and throughout the world.
- Give inspiration and encouragement to members
- Organize the cultural life of its members as a contributing factor to their educational growth.
- Support the ideals and goals of the member's Alma Mater.
- Adhere to the highest standards of citizenship in school, community, and fraternity life.

SAI Philanthropies, Inc. oversees all national projects. Some of these include: publishing music for the visually impaired; holding composer competitions and publishing winning entries, providing instruments and music for children's orchestras in deprived countries throughout the world; and giving scholarships, loans, and performing grants to members. Information sessions are held at the beginning of each semester for all interested women. Look for signs posted throughout the Music/Mass Communication Building.

## Aspiring Vocal Performers (AVP)

The AVP was founded by APSU students in 2017 and provides information from the professional world to those who look to have a future in the challenging and competitive world of vocal performance. The AVP allows students to access what strategies, techniques, and etiquette are being used to not only teach but in the performing world as well. Aspiring Vocal Performers is open to anyone, whether you are a music major or not.

## Collegiate National Association for Music Educators (NAfME)

Through its many programs, activities, publications, and conferences, NAfME works to promote the value of music education, to foster the best possible music education programs in our nation's schools, and to advance music education as a profession. The collegiate chapter is designed to acquaint the student with music education possibilities and standards.

## Governor's Own Marching Band Student Organization

The GOMB Student Organization was founded by GOMB members in 2017 and provides an outlet for both music majors and non-music majors associated with the Governors Own

Marching Band to participate in the campus community, to fundraise for charitable donations, to provide input and feedback to the marching band director, and to provide service to the community and university.

## Pi Kappa Lambda - National Music Honor Society

The primary objective of Pi Kappa Lambda is the recognition and encouragement of the highest level of musical achievement and academic scholarship.

Consideration for membership is based upon the following regulations: seniors must be in the upper one-fifth of their class; juniors in the upper one-tenth of their class; graduate students must have grades of A (or the equivalent letter grades) in two thirds of their graduate studies. Nominations and elections are the responsibility of the Faculty Committee of the chapter.

## Opportunities

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### Department Calendar of Events

The calendar of events is available on the music department webpage.

### Funding for Student Travel

There is some funding available for professional student travel. To apply for funding:

- Start by contacting the Office of Student Research and Innovation [www.apsu.edu/osri/student-travel-awards.php](http://www.apsu.edu/osri/student-travel-awards.php)
- If that is unsuccessful, your next step is to contact Student Life and Engagement and to complete the Student Organizations Travel Funding Request [www.apsu.edu/student-life/organizations/budgetsandfunding.php](http://www.apsu.edu/student-life/organizations/budgetsandfunding.php)
- Your final chance is to apply for funding is from the Center of Excellence for the Creative Arts. The music department's CECA coordinator will post information via email about funding applications.

### Center of Excellence for the Creative Arts (CECA)

CECA brings both emerging and prominent artists from around the nation to Clarksville each year to present concerts and lectures, works directly with students in master classes and workshops, and introduces innovative ways of making or exploring art. All events offered by CECA are open to the community unless otherwise advertised. For more information visit [www.apsu.edu/ceca](http://www.apsu.edu/ceca).

### Clarksville Community Concert Association (CCCA)

The Clarksville Community Concert Association (CCCA) is a non-profit 501 ( c ) 3 organization dedicated to presenting music performances of high artistic merit in Clarksville-Montgomery County and promoting interest in and enjoyment of live concerts through community outreach and education. The CCCA concert series presents high quality artists of national and international renown in the critically acclaimed George and Sharon Mabry Concert

Hall on the campus of Austin Peay State University. For more information visit [www.clarksvillemusic.org/](http://www.clarksvillemusic.org/)

## Gateway Chamber Orchestra (GCO)

The Gateway Chamber Orchestra (GCO) is a nationally-recognized cultural institution committed to enriching lives through innovative concerts, distinctive recordings and inspiring educational programs. Conducted by Gregory Wolyneec, the GCO is delighted to have two Middle Tennessee homes – the Mabry Concert Hall on the campus of Austin Peay State University in Clarksville and The Franklin Theatre in Franklin. The ensemble debuted in the Fall of 2008 and has grown into a classically modeled chamber orchestra comprised of leading symphony players, recording musicians and college faculty from Middle Tennessee and beyond who delight in bringing their shared passion for the world's greatest music to the community. For more information visit [www.gatewaychamberorchestra.com/](http://www.gatewaychamberorchestra.com/)

## Miscellaneous

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### Music Department Performance Scholarships

Any student on performance scholarship is required to fulfill a required number of service hours per semester. Hours can be fulfilled by the duties listed below. At the start of each academic year, the auditions and scholarship committee members will post information about assigned duties.

- **Faculty Assistant:** These students are assigned to a faculty member to assist in the studio or ensemble as needed.
- **Poster Patrol** These students help to promote departmental events by posting flyers across campus and the Clarksville Community
- **Student Liaison Team:** This team of students works with the Recruiting Committee to welcome prospective students to campus and to serve as a guide for Student-for-a-Day and other recruiting/outreach events.
- **Concert Hall Ushers:** These students work as ushers for APSU concerts and departmental-sponsored events.
- **Concert Hall Booth Staff:** These students receive specialized training in lighting and sound and manage the technical aspects of departmental events.
- **Equipment / Facilities:** These students manage studio instruments, set-up and tear-down of chairs and stands in rehearsal and classroom spaces.
- **Office Assistants:** These students assist in the music office as needed (making copies, mail-runs, filing, sorting, etc...)
- **Music Theory Tutoring:** Assist theory faculty and Graduate Assistants by tutoring undergraduate students who may need additional assistance with music theory.

### Musician's Health and Safety Issues

Students, faculty and staff of the Austin Peay music program are encouraged to familiarize themselves with important information about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening. (Please see the advisory documents listed below). General topics include basic information regarding the maintenance of hearing, vocal, and musculoskeletal health and injury prevention. Non-

majors enrolled in courses including performing ensembles or other curricular offerings of the Department of Music are encouraged to become familiar with these safety issues as well.

The department maintains a proactive stance toward checking decibel levels of music department events and activities to ensure safety, but we encourage all students, faculty and staff to be vigilant in identifying violations that may be unknown to us. Accordingly, with regard to hearing health, if any student, faculty, or staff member suspects that any classroom course activity/rehearsal involves sound levels beyond the acceptable level for hearing safety, he/she should see the department's administrative assistant, Mrs. Fraley, immediately. The music office has a sound meter which can be borrowed so that the precise decibel level of an activity can be documented. The department chair should immediately be notified of any apparent violation. The department chair will then take steps to ensure compliance with hearing safety standards.

## Music Student Fees

The following music student fees apply to all students:

<b>Applied Music Fee</b>	\$150.00 half hour per week
<b>Applied Music Fee</b>	\$300.00 one hour or more per week

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