

MUSIC STUDENT HANDBOOK

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Online link: www.augusta.edu/colleges/pamplin/music/musicstudenthandbook.pdf

APPLIED MUSIC STUDY

- Each incoming freshman music major is registered at a 1xx1 applied lesson number.
- Each student who has declared a music major is to perform a jury examination at the end of each fall and spring term. At the end of the first semester of study, students with no prior lesson experience may be exempt from performing a final jury hearing by their major professor. If this occurs, the student will be registered for the 1xx1 level of student for an additional term of study to accomplish the required skills and repertoire needed for that level of study.
- Transfer students will be heard by the faculty before the end of the first week of classes during their entering semester of study and will be assigned an applied study level at that time.
- The jury for an incomplete applied lesson grade must be made up by the second Friday of the ensuing term. (An incomplete applied lesson grade from the Fall semester must be made up in the subsequent Spring term, and an incomplete awarded at the end of the spring semester will be made up in the subsequent fall semester). Any exceptions to this policy must be approved by the full music faculty.

ADMITTANCE TO PERFORMANCE DEGREE STUDY

Qualifying Hearing for Admission to Performance Degree Program Forms are available from the Music Departmental Office.

- Students who wish to pursue a Performance Degree must apply for admittance at the end of study at MUSA 1xx2 (end of Freshman year). Performance hearings are heard at the end of the semester at the same time as Upper Divisional Exams.
- To apply for approval, the student must perform a 12 to 15 minute program of representative repertoire for the entire music faculty.
- Admission to Performance Degree study will be granted with a majority vote of the music faculty.
- In their first semester of study following acceptance to the performance degree, these students will register for MUSA 2xx3.
- If denied admittance to the Performance track, a student may attempt this hearing a total of three times. At each hearing, the faculty will recommend the music program(s) for which the candidate's study is approved.



Augusta University
Department of Music
 Qualifying Hearing
 for admission to the
Bachelor of Music in Performance
Degree Program

Name of Applicant

Student ID #

Hearing Date

Major Performance Area
Voice type or instrument

Current MUSA #

Signature Indicating Major Teacher's Approval

Repertory performed for Admission to Music Performance Degree Program

TITLE	COMPOSER

Faculty Recommendations

(based on Qualifying Hearing)

Application approved

Application denied

Approved Degree Program(s)

Recommended MUSA#

Signatures of Examining Committee

UPPER DIVISIONAL HEARING

Upper Divisional Hearing Application and Approval Forms are available in the Music Departmental Office.

- The Upper Divisional Hearing Application and Approval Form must be accompanied by a repertoire list of music completed by the applicant during collegiate private lesson study. These are to be distributed to the faculty at the hearing. The student is to submit the completed form to his/her applied lesson instructor. The instructor will make copies for the music faculty at the hearing.
- Upper Divisional Hearings are scheduled during exam week at the end of each fall and spring semester.
- The student is eligible to apply for Upper Divisional status at the end of study at MUSA 2xx2 or 2xx4.
- All music degree students must perform an Upper Divisional Hearing.
- Repertoire for the hearing will be chosen by the student's applied teacher, and should consist of a minimum of 15 minutes worth of music demonstrating at least 3 different stylistic periods.
- If additional technical study is warranted, the student's major applied lesson instructor may have the student remain at either MUSA 2xx2 or 2xx4 for an additional semester. At the end of this time, the student will again apply for Upper Divisional status and prepare to perform an Upper Divisional Hearing during exam week of that semester.
- Admission to Upper Divisional study will be granted with a majority vote of the music faculty. During the deliberations regarding each Upper Divisional Hearing, the faculty will recommend the music degree program for which the Upper Divisional status is granted.
- After successful completion of this hearing Bachelor of Arts and Bachelor of Music in music education majors will register for the 3XX1 level of student in the next semester. Bachelor of Music performance students will register for the 3XX3 level of study.
- If once denied Upper Divisional status, a student may attempt this hearing a total of two more times. If, on the third hearing, the student has not gained approval for Upper Division study, the student will either be counseled to become a music minor or decide upon another major.



Augusta University
 Department of Music
Upper Division Hearing
 Application and Approval Form

Name of Applicant

Student ID # Local Telephone Number Hearing Date

Major Performance Area Voice type or instrument
 Current MUSA #

Signature Indicating Major Teacher's Approval

Repertory performed at Examination

TITLE	COMPOSER

Faculty Recommendations
 (based on Upper Division Hearing)

Approved Degree Program(s) Recommended MUSA#

Signatures of Examining Committee

RECITAL HEARINGS

General Procedures for Degree Recitals

Recital Hearing Application and Approval Forms are available from the Music Departmental Office.

- A check-list of requirements for Degree recitals can be found on the *Recital Hearing Application and Approval Form*.
- After the student and applied lesson faculty member have discussed a date at which time the proposed recital will be performance ready, the major instructor will reserve a proposed date for the recital. This date will be subject to approval by a majority of the faculty attending the Recital hearing.
- The recital must be scheduled at least 28 days (4 weeks) prior to the proposed recital date.
- The full music faculty must receive notification of the date, time, and performance site of the hearing at least 2 weeks prior to the scheduled hearing date.
- All proposed recital performance forces are to be present at the hearing unless the supervising teacher agrees that there are extenuating circumstances prohibiting this attendance. For example: if a vocalist is programming “Der Hirt auf dem Felsen” by Schubert, both the pianist and the clarinetist need to be present at the hearing.
- A complete, formatted program of the proposed Recital must be distributed to all faculty attending the hearing. All recitalists must submit substantive program notes for inclusion in the recital program. These notes must be in standard program format and demonstrate a writing proficiency commensurate with the degree sought. A draft of the program (notes included) and official copy of the Application for Recital Hearing form must be presented to the faculty at the hearing for their recommendation and signatures.
- The quality of the program and the performance at the hearing must be at or above minimum standards for the degree being sought to warrant faculty approval of the program for presentation on the scheduled date. Approval of the hearing and the accompanying materials shall be granted by a majority vote of the music faculty attending the hearing.
- Non-degree recitals are subject to the same requirements of the degree recital equal to it in regard to the student’s proficiency and level of study.
- After the recital has been approved and the recital date has been verified, it is the student’s responsibility to create and distribute fliers advertising the performance.

JUNIOR RECITAL INFORMATION

- Music Education majors must complete the Junior Recital prior to registration for Student Teaching Apprenticeship (MUSI 4492).
- The student must be register for MUSA 3xx5 and either MUSA 3xx2 or 3xx4 to present a Junior Recital hearing and the recital itself.
- Repertoire chosen for the Junior Recital must have the approval of the student's applied teacher. Ideally, repertoire should consist primarily of material studied after the completion of the Upper Divisional Hearing.
- The Junior Recital program is to be comprised of music from representative periods of music history to the instrument. Questions of repertoire choices will be referred to the student's major applied instructor.
- The Junior Recital is expected to contain a minimum of 25 minutes of music. The draft of the program submitted to the music faculty at the hearing must have the timing, expressed in minutes and seconds, written in the margin to the left of the title of each selection.
- A camera ready copy of the program and program notes must be submitted to the Music Office one week prior to the approved recital date. Failure to meet this deadline will be reflected in the student's applied lesson grade.

SENIOR RECITAL INFORMATION

- The Senior Recital may not be attempted until the student has met the proficiency requirements for Piano and the Basic Computer and Technological Applications in Music.
- Senior Recital candidates are to be registered for MUSA 4xx4 and 4xx5.
- Repertoire chosen for the Senior Recital must have the approval of the student's applied teacher. Ideally, repertoire should consist primarily of material studied after the completion of the Junior Recital.
- The Senior Recital program is to be comprised of music from representative periods of music history to the instrument. Questions of repertoire choices will be referred to the student's major applied instructor.
- The Senior Recital is expected to contain a minimum of 45 minutes of music. The draft of the program submitted to the music faculty at the hearing must have the timing, expressed in minutes and seconds, written in the margin to the left of the title of each selection.
- At the hearing, the form must be accompanied by a formatted recital program, translations if needed, and program notes.
- A student who does not successfully complete the audition on the second attempt may be counseled to consider a different degree track.
- The recital hearing grants the student permission to perform a Senior Recital. The recital will be graded by a panel of attending faculty. As with any other class in the major field, a grade of "C" or better must be earned to successfully complete the Senior Recital degree requirement.
- A camera ready copy of the program and program notes must be submitted to the Music Office one week prior to the approved recital date. Failure to meet this deadline will be reflected in the student's applied lesson grade.

Augusta University
Department of Music
Degree Recital Hearing
 Application and Approval Form



Name of Applicant Current MUSA #

Type of Recital: Junior Senior Other _____
 Degree Program: B.A. – Music B.M. – Music Ed B.M. - Performance
 Recital Hearing: Date _____ Time _____ Place _____
 Proposed Recital: Date _____ Time _____ Place _____

Prerequisites

Junior Recital Applicant must be enrolled in MUSA3xx5 and either MUSA 3xx2 or MUSA 3xx4

Senior Recital Applicant must be enrolled in MUSA4xx5 and either MUSA 4xx2 or MUSA 3xx4

Attachments: Formatted Program (Junior & Senior Recitals) and Program Notes (Senior Recital)

Recital Hearing date is at least 28 days (four weeks) before proposed Recital date.

Approval of applied teacher for date and program

signature

Faculty Recommendations

Faculty Names (signature)	Recital Approved	Recital Approved With Reservations	Recital Not Approved	Reasons (if “with reservations” or “Not Approved”)

The upper part of this form must be completed and brought to the Recital Hearing, along with program copies. The entire form, with faculty signatures and recommendations, will be placed in the student’s permanent file.

DEGREE RECITAL PROGRAM GUIDELINES

There are several different ways to present information on a printed program. The pattern shown below is one standard format, and, for the sake of consistency, it will be the one we try to follow at ASU. Not every item for this hypothetical piece is pertinent for every possible piece of music, but you should try to include:

- 1) Accurate information.
- 2) As much information about a piece as you can find on the score.
- 3) Anything else you know or can find out about a piece that might assist the audience in understanding the form of the piece, placing it historically, or enhancing their expectations.

The following box contains an example of program information as it might appear in a concert or recital program. The superscript numbers refer to numbers in the explanatory material below.

¹ Ecossaise de ⁴ Trouvère, ² Op. 2, No. 21 ³ (1993)	⁴ Frédina Schülerin ⁹
⁵ (from Songs My Uncle Taught Me, Bk. XIV)	(1567-1678) ¹⁰
⁶ Andante perpetuo	arr. J. T. Støkkeßen ¹¹
Chanson d'amour	
Andante; Allegro ⁷	
Finale: Allegretto con amore ⁸	

1. Include the entire title. Use a capitalization scheme appropriate for the language of the title. For example:

- English language titles should usually capitalize most of the important words, but not prepositions or conjunctions. In some vocal songs, the only real title is the first line of the text; in these cases the normal sentence capitalization scheme for that language is considered standard.
- In German titles, the first word and all nouns should be capitalized.
- Only the first word and proper nouns should be capitalized in Romance (Italian, French, Spanish, Portuguese, etc.) language titles.

2. **Opus numbers, catalog numbers (Köchel, BWV, etc) or any other identifying data**
 - Include in the information provided.
3. **The date of composition**
 - Include in parentheses after the title, if it is available. This helps place the piece historically, and is of particular interest for 20th century pieces.
4. **Include all accent marks.**
 - Copy accurately all diacritical marks, both in the names of composers and in the titles of the music.
 - This includes accents, umlauts, cedillas, circumflexes, tildes, etc. These are an integral part of the language.
 - In some cases the presence or absence of a mark changes the meaning of the word.
5. **Include the title of the major work from which the selection is drawn.**
 - Often the piece you wish to perform is just one selection from a larger work -- an aria taken from an opera, a single piece out of a large collection, or perhaps a single movement you wish to perform separately, taken from a multi-movement piece. This information should be included in the title information.
 - If there is adequate space it should be on the same line; if not, it can be placed on a separate line, as in the example above.
6. **Include the names of the movements to be performed.**
 - If the music has separate movements, or perhaps several short pieces as a part of the larger piece, list those you are going to perform here. This is especially important information for the audience in order to know when you have finished. It also gives the audience an idea of the form (e.g., Menuetto), tempo (e.g., Andante) or the title and/or subject matter of individual songs (e.g., Chanson d'amour).
 - Follow the appropriate punctuation scheme of the language of the piece (*see #1 above*).
N.B.:
 - The title of the first movement is almost never "First Movement;" even a tempo marking (e.g., *=126) would be preferable.
7. **When a piece has multiple movements:**
 - When a piece has multiple movements but you intend to take no break between two movements, (as when the word *attaca* appears at the end of the first of the pair) it is common to place them on the same line, separated only by a semicolon.
8. **Include terms describing the function, form, tempo, etc. of the movement.**
 - When you have a word describing the function or form of a movement and a tempo indication appearing at the beginning of a movement, it is best to include both, as shown here.

9. Include the composer's entire name.

- When possible include his/her first name.

10. Include the composer's birth and death dates.

- If it is not on the printed score, the best source is usually the latest edition (7th ed., 1984) of *Bakers Biographical Dictionary*.
- When standard reference works do not indicate a death date, but according to the date of birth the composer should be quite elderly at this time, you should do a little more sleuthing. There is a musician's necrology website (<http://library.wustl.edu/Units/Music/necro/>) that is kept quite up to date, and you can get most of what you need there.
- If the composer is still living, simply give his date of birth, for example: (b. 1941).

11. Include the names of editors, arrangers, etc.

- If the piece you are performing has been arranged (arr.), edited (ed.), transcribed (trans.), or otherwise amended in some significant way, the person who did this should be acknowledged.

GUIDELINES FOR PREPARING DEGREE RECITAL PRINTED PROGRAM MATERIAL

The printed program for official musical events is important, both for the performer(s) and for the Music Department. The following statements explain and underscore this importance and outline several reasons for the establishment of fairly detailed procedures for the production of these printed programs.

- The establishment of a set of guidelines will help to alleviate the problem of last-minute program production. The last several days before a recital should be spent concentrating on musical details and not frantically trying to find information for the program.
- Musical performances are the "product" of a music department. The printed program serves as a permanent official document for an essentially transitory musical activity. University administrations and accrediting agencies rely heavily on these documents in order to certify that the department is in compliance with academic and administrative requirements.
- When the recital is a degree requirement, the program is evidence that a student has completed that step toward the degree.
- The printed program is a representation to the attending public of the quality of the student's and the Department's preparation. It is imperative that it be attractive, readable, and that it transmit the appropriate information.
- The collection of information for a program is an activity that every musician will have to do many times in his or her professional life. This should be viewed as an academic responsibility, and an integral part of the recital process.

PROCEDURES FOR SUBMITTING DEGREE RECITAL PROGRAM INFORMATION

- All printed student recital programs for solo or small ensemble events sponsored by the Music Department will be produced by the Music Department Office. No programs produced in any other way may be distributed at a recital.
- All information must be received at least ten (10) working days before a recital. Given the fact that a student must have the music chosen and prepared for a recital hearing a month in advance of the recital, the production of a recital program does not have to be – and will not be – a last-minute process. If the information is not received by this deadline, no program will be produced.
- An official student recital sponsored by the Music Department, whether an actual degree recital or not, must have a printed program. The student giving the recital is responsible for getting the information to the Music Office. The faculty advisor/applied lesson teacher must approve both the recital and the material submitted for the program, and may render additional assistance as necessary.
- All the information listed on the Recital Program Information Form must be included, where appropriate, for each piece being performed. Ideally, this information should be transmitted as a text file on a computer disk, as an attachment to an e-mail, or in the body of an e-mail message. (The e-mail address of the Music Office is mruss@aug.edu). A paper copy of the Recital Program Information Form will be acceptable, as long as it is legible and complete.
- The student is responsible for the production and expense of any posters or other advertising material associated with the recital. Such documents should be approved by the major teacher for content and propriety.
- The student is responsible for the creation of the master copy of any pages of text or translations that are to be distributed with the printed program. If the master copy of the page of text and translations is received in time, the Department will print an appropriate number of these pages along with the program. The student should consult with his or her teacher regarding the format and content of these pages.

RECITAL LAB INFORMATION

- All music degree programs, *Bachelor of Arts with a Major in Music*, *Bachelor of Music with a Major in Education*, *Bachelor of Music with a Major in Performance*, and the *Music Minor*, have Recital Lab requirements.
- Recital Lab, while a zero (0) credit course, is a degree requirement for all music degrees and the music minor.
- Recital Lab meets each Wednesday from 2:00 -2:50 p.m.
- Each degree program requires a minimum number of successfully completed terms of Recital Lab as outlined in the AU Catalog.
- At the beginning of each term, course requirement documents are distributed to the students enrolled in this class outlining the attendance requirements for the class.
- Since Recital Lab is a co-requisite of applied lesson study, music students who are registered for applied lesson study are required to register for this class.
- All Music Majors, with the exception of first semester applied lesson students, are required to perform on Recital Lab each semester they are enrolled for concentration or major applied lesson study. Music minors are not required to perform, but are encouraged to do so with the permission of their applied instructor.
- The applied lesson instructor will make the final determination whether a first semester music major can be exempt from performing during the first semester of private lesson study.
- MUSI 1500 is a pass/fail course. In order to pass the course, the student must prove attendance at a minimum of 18 recitals and/or performances chosen from the list of approved musical events provided by the Department of Music.
- Students may not use concerts on which they are participating for an attendance credit. They can count the Recital lab on which they perform.
- All absences from Recital lab are unexcused. Students must make up these absences by attending other approved performances. No exceptions will be made.
- Students who have failed MUSI 1500 in the semester immediately prior have the option to earn a passing grade by accruing the needed performance attendance credits during the current semester. Those wishing to take advantage of this opportunity must notify the course instructor. Performance attendance requirements for the current semester will begin to accrue only after the previous semester's requirements have been met.
- Music performance and education majors may use one public school performance from their discipline as an approved concert, but must have prior approval by the course instructor.

RECITAL LAB PERFORMANCE INFORMATION FORM

PERFORMANCE DATE: _____

Name of performer: _____ Phone _____

Instrument/voice: _____ email address: _____

Accompanist: _____ Phone _____

FIRST SELECTION TO BE PERFORMED

Title: _____
(include opus numbers, name of major work from which the selection is drawn, etc.)

List movements to be performed: _____

Composer: _____
(give complete name of composer - no initials, please)

Birth and death dates of composer: _____ Performance timing: _____

SECOND SELECTION TO BE PERFORMED

Title: _____
(include opus numbers, name of major work from which the selection is drawn, etc.)

List movements to be performed: _____

Composer: _____
(give complete name of composer - no initials, please)

Birth and death dates of composer: _____ Performance timing: _____

PLEASE TAKE NOTE

- Completed program information form is due by *noon Friday* prior to the performance date
- information on the program will reflect the information supplied on this form .

BACHELOR OF ARTS – MUSIC SENIOR PROJECT INFORMATION

- The Bachelor of Arts Senior Project is the capstone experience of that degree program.
- The BA Senior Project can take any reasonable form. It does not need to be constrained by the parameters of an academic paper or degree recital. Some broad examples of projects can be, but are not limited to the following:
 1. recital
 2. research paper
 3. lecture recital
 4. multi-media presentation of some musical topic.
- Upon successful completion of the Upper Division Hearing, the BA major and his/her advisor and/or applied lesson instructor should begin discussing potential projects of interest to the student and the form this list of projects might take.
- In the spirit of academic inquiry, the student should gather informational sources to research the topic.
- The project is not held in the boundaries of the typical in-class paper or degree recital format.
- When the project title and format have been determined, the student and Senior Project advisor should consult with the Department Chair for approval of the topic and its scope.
- If the Senior Project takes the form of a recital, the advisor/applied lesson instructor must schedule a standard recital hearing with the music faculty, the student must fill out the Degree Recital Hearing form, and the student must perform the music being presented in that Senior Project program. This recital, like all other degree recitals, will be either approved or denied at that hearing. If approved, the performance will be held on the scheduled date. If denied, the student may attempt the hearing again when the recommendations of the faculty are met.
- All projects should have a public hearing. Recitals should be scheduled and notice published of the date to allow the faculty, fellow students, family and friends to attend, and a public presentation of a research paper should be scheduled in the same manner.
- All Bachelor of Arts - Music majors must register for MUSI 4090 during the semester in which the Senior Project is to be completed.
- The Senior Project will be assigned a grade by the faculty member supervising the project.

CONCERTO COMPETITION GUIDELINES

The GRU Concerto Competition takes place yearly in early February. The competition is open to all music majors (full-time students) and to any instrument or voice. Three winners will be chosen to perform with the University Orchestra on their Spring concert in April. Applications are available in the music office beginning in January of every year.

Guidelines are as follows:

1. Repertoire must be pre-approved by Dr. Martin David Jones (orchestra director) before the student can be allowed to enter the competition. This is necessary to insure that the repertoire is suitable for the ability level and resources of the orchestra. Repertoire must be approved prior to the Monday before the Competition.
2. At both the competition and performance instrumentalists will perform only one movement of a concerto. Vocalists must have a minimum of 8 minutes of music; two arias will be acceptable. Based on the discretion of the applied teacher, singers may choose to perform only one aria during the audition.
3. If the number of students entered exceeds six, a preliminary audition will be held on the first Tuesday of February beginning at 2 pm. The preliminary audition will be limited to 5 minutes per student. The faculty will select a group of 5-6 finalists. For the final round on Wednesday, which will be held during recital lab and open to students and the public, students will perform for a total of 8 minutes.
4. All works must be performed by memory.
5. All works must be accompanied by piano on the audition.
6. Dr. Morgan must have a copy of the piano score of each piece by noon on the day of the competition. **Only original music will be accepted – no xeroxed copies allowed.**
7. Students should be prepared to perform any part of the movement and may be asked to skip ahead or to stop playing after 5 minutes. Students are encouraged to skip lengthy orchestral introductions and interludes. The preliminary audition will be limited to 5 minutes per student.
8. **Applications must be submitted to the Music Office by Monday one week prior to the Competition at 5:00 p.m. No late applications will be accepted.**
9. All music faculty are invited to judge the competition. Each judge must hear and score each student. Judging sheets will be handed out immediately prior to the competition and collected at the end.
10. The names of the winners will be posted on the first Wednesday in February.

PIANO PROFICIENCY REQUIREMENTS

All music majors must pass a series of piano proficiency exams designed to fulfill certain technical, artistic, theoretical, and functional needs of the professional musician. All non-keyboard majors are required to enroll in and receive a passing grade in MUSI 1521, 1522, 2523, and 2524. These courses will prepare the student to pass the piano proficiency exam.

Requirements common to non-keyboard majors in all degrees are:

- Major scales, hands together, two octaves (MUSI 1521)
- Minor scales, hands together, two octaves (MUSI 1521)
- Melody harmonization with I – IV – V chords or more (MUSI 1521)
- Major and minor arpeggios, hands together, two octaves (MUSI 1521-2)
- Block chords, hands together, major, minor, diminished, augmented triads; dominant and diminished seventh chords, one octave (MUSI 1522)
- Transposition of a simple piano solo/accompaniment up or down one whole step (MUSI 1522)
- Sight reading of a simple piano solo/accompaniment (MUSI 1522)
- Patriotic songs (America, America the Beautiful and the Star Spangled Banner (MUSI 2523)
- Repertoire (early intermediate level or better (MUSI 2523-4)
- Accompaniment of a beginner level solo/accompaniment (MUSI 2523-4)
- Improvisation, including twelve-bar blues, pentatonic, Dorian, and bi-tonal (MUSI 2524)

All Bachelor of Music in Music Education majors are also required to pass score reading, which is administered in MUSI 4420 (Conducting & Methods of Secondary School Choral Music).

Keyboard majors have additional requirements which are:

- Scales in 4 octaves, quarter note = 116 in eighth notes minimum speed
- Arpeggios in 4 octaves, inversions of **all** triads, dominant and diminished seventh chords
- Accompaniment of an intermediate level solo
- Transposition of an intermediate level piano solo/accompaniment
- Sight reading of a late intermediate/early advanced solo

In the event that a non-keyboard major completes the proficiency requirements before the class piano sequence is finished, they are required to take their choice of MUSI 3551A - Keyboard Accompanying, MUSI 4670A - Keyboard Ensemble, or MUSI 2525A - Advanced Piano Skills to complete the required four semester piano sequence.

In lieu of the four class piano courses, keyboard majors are required to enroll in and receive a passing grade in MUSI 2525 – Advanced Keyboard Skills, MUSI 3551A – Keyboard Accompanying (2 semesters) and one semester of either MUSI 3660 GRU Jazz Ensemble or MUSI 4670 – Keyboard Ensemble for a total of four semester hours.

Non-keyboard majors will be examined on the individual elements at appropriate times during the respective class periods of their class piano courses. Keyboard majors will be examined during their semester juries or at appropriate times while enrolled in Advanced Piano Skills (MUSI 2525).

In order to receive a passing grade (C or better) each semester of Class Piano I – IV, students are required to pass a minimum of three (3) sections of the piano proficiency exam each semester.

ADVISING FOR THE MUSIC MAJOR

1. All music majors must enroll in the following each semester:
 - Vocal – University Singers
 - Winds, Brass and Percussion – Wind Ensemble
 - Strings – Orchestra
 - Piano or guitar – any of the above
 - MUSI 1500 – Recital Lab
 - Studio Class in your area
2. All music majors must take MUSI 3560 (Fundamentals of Conducting) and MUSI 3210 (Form and Analysis), both offered only during the spring semester.
3. Music Majors must make a C or better in ALL of their music classes.
4. 15 hours of credit per semester is a standard load under the semester system. Sophomore standing is 30 hours; Junior is 60; Senior is 90.
5. Core Area D Science courses do not have to be sequential; simply choose any two or three courses from the list in the catalog.
6. Music Education Majors must maintain a 2.75 GPA to be admitted to Teacher Education. They must also pass ENGL 1101, 1102, and MATH 1111 with a C or better.
7. If you aren't a math wiz, consider signing up for MATH 1001 (Quantitative Skills and Reasoning).
8. ENGL 1101 and 1102 are pre-requisites to HUMN 2001 and 2002. Enroll and complete your ENGL classes during your freshman year.
9. Work to complete your core curriculum by your junior year. For music education students – you cannot be admitted into the Teacher Education Program until your core is completed. **The summer is an excellent time to take lab science and PE courses, particularly for music education majors.**
10. Music Education Students: MUSI 2400 – Music Methods for Elementary Teachers is NOT a class for music majors. This class is offered for general education majors in the College of Education. You are required to take MUSI 3410 – Elementary and Middle School Music Methods.
11. Vocal Students: Diction courses are highly recommended for students in all degree programs.
12. Whenever possible see your advisor and sign up for courses during the pre-registration periods during the semester prior. This will insure that you can get a seat in your courses at your chosen times.

FOUR YEAR PLANS BACHELOR OF ARTS IN MUSIC

Recommended Courses for Freshman Year

Major Ensemble	2
MUSA 1xx1, MUSA 1xx2	2
MUSA 2x05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSI 1211, MUSI 1212	4
MUSI 1101, MUSI 1102	4
ENGL 1101, ENGL 1102	6
MATH 1101 or 1111	3
Foreign Language 1001/1002	6
COMS 1100	3
MUSI 1810	1
<u>Class Piano (MUSI 1521, 1522)</u>	<u>2</u>
TOTAL	33

Recommended Courses for Sophomore Year

Major Ensemble	2
MUSA 2xx1, MUSA 2xx2	3
Take UD exam at the end of spring semester	
MUSA 2x05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSI 2211, MUSI 2212	4
MUSI 2101, MUSI 2102	4
MUSI 3560	1
MUSI 2230	2
HUMN 2001, HUMN 2002	6
HIST 2111 or 2112	3
POLS 1101	3
INQR 1000	1
MUSI XXXX – small ensemble exp.	1
<u>Class Piano (MUSI 2523, 2524)</u>	<u>2</u>
TOTAL	32

Recommended Courses for the Junior Year

Major Ensemble	1
MUSA 3xx1(MUSA 3xx2)	2
MUSA 2x05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSI 3210	1
MUSI 3350	3
MUSI 3360	3
CORE area D (sciences)	8
WELL 1000	2
PE elective	1
Upper Division Music Electives	4
General Electives	2
<u>Minor</u>	<u>6</u>
TOTAL	33

Recommended Courses for the Senior Year

MUSI 1500	0
Math or Lab Science	3-4
MUSI 4090	2
PE elective	1
CORE E	6
Minor	12
Upper Division Music Electives	2
General Electives	3
<u>Upper Division Electives</u>	<u>5</u>
TOTAL	34-35

BACHELOR OF MUSIC – MUSIC EDUCATION

Recommended Courses for Freshman year

Major Ensemble	2
MUSA 1XX1, MUSA 1xx2	2
MUSA 2x05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSI 1211, MUSI 1212	4
MUSI 1101, MUSI 1102	4
ENGL 1101, ENGL 1102	6
MATH 1101 or 1111	3
COMS 1100	3
HIST 2111 or 2112	3
POLS 1101	3
CORE Area E	3
PE Elective	1
MUSI 1810	1
<u>Class Piano (MUSI 1521, 1522)</u>	<u>2</u>
TOTAL	37

Recommended Courses for Sophomore Year

Major Ensemble	2
MUSA 2xx1, MUSA 2xx2	3
Take UD exam at the end of spring semester	
MUSA 2x05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSI 2211, MUSI 2212	4
MUSI 2101, MUSI 2102	4
MUSI 3560	1
MUSI 2230	2
Methods Courses (3)	3
Core Area E	3
EDUC 2110	3
HUMN 2001, HUMN 2002	6
MUSI XXXX – small ensemble	1

PE Elective	1
Core D: Lab Sciences	4
<u>Class Piano (MUSI 2523, 2524)</u>	<u>2</u>
TOTAL	39

Recommended Courses For Junior Year

Major Ensemble	2
MUSA 3XX1, MUSA 3XX2	4
MUSA 2X05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSI 4210	1
MUSI 3210	1
MUSI 3340	3
MUSI 3350	3
MUSI 4410 or 4420	3
MUSI 3413	3
Methods Courses (2)	2
EDUC 2120	3
EDUC 2130	3
Core D: Lab Sciences	4
<u>Core D: Lab Science or Math</u>	<u>3-4</u>
TOTAL	35-36

Recommended Courses for Senior Year

Major Ensemble	1
MUSA 4XX1 (optional)	(2)
MUSA 2X05	0 (1 semester)
MUSI 1500	0 (1 semester)
MUSA 3XX5 (Jr. Recital)	0
MUSI 3410	3
SPED 4002	3
WELL 1000	2
<u>MUSI 4492</u>	<u>12</u>
TOTAL	21

BACHELOR OF MUSIC – INSTRUMENTAL PERFORMANCE

Recommended Courses for Freshman Year

Major Ensemble	2
MUSA 1XX1, MUSA 1xx2	2
Audition for Performance Major Hearing (end of Spring)	
MUSA 2x05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSI 1211, MUSI 1212	4
MUSI 1101, MUSI 1102	4
ENGL 1101, ENGL 1102	6
MATH 1101 or 1111	3
COMS 1100	3
HIST 2111 or 2112	3
PE Elective	1
MUSI 1810	1
<u>Class Piano (MUSI 1521, 1522)</u>	<u>2</u>
TOTAL	31

Recommended Courses for Sophomore Year

Major Ensemble	2
MUSA 2xx3, MUSA 2xx4	6
Take UD exam at the end of spring semester	
MUSA 2x05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSI 2211, MUSI 2212	4
MUSI 2101, MUSI 2102	4
MUSI 3560	1
MUSI 2230	2
Small Ensemble	2
HUMN 2001, HUMN 2002	6
PE Elective	1
<u>Class Piano (MUSI 2523, 2524)</u>	<u>2</u>
TOTAL	30

Recommended Courses for the Junior Year

Major Ensemble	2
MUSA 3XX3, 3XX4	6
MUSA 2X05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSA 3XX5 (Jr. Recital)	0
Upper Division Theory*	2
MUSI 3210	1
Music Literature Electives	4
MUSI 3340 and 3350	6
Small Ensemble	2
WELL 1000	2
<u>Lab Sciences (2 courses)</u>	<u>8</u>
TOTAL	33

Recommended Courses for the Senior Year

Major Ensemble	2
MUSA 4XX3, MUSA 4XX4	6
MUSA 4XX5 (Sr. Recital)	1
MUSA 2X05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
Upper Division Theory*	4
Music Literature Electives	4
CORE D: Math or Lab Science	3-4
Small Ensemble	2
MUSI 4541	4
POLS 1101	3
<u>CORE E</u>	<u>6</u>
TOTAL	35-36

- Theory must include MUSI 4210

BACHELOR OF MUSIC – PIANO PERFORMANCE

Recommended Courses for Freshman Year

Major Ensemble	2
MUSA 1XX1, MUSA 1xx2	2
Audition for Performance Major Hearing (end of Spring)	
MUSA 2x05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSI 1211, MUSI 1212	4
MUSI 1101, MUSI 1102	4
ENGL 1101, ENGL 1102	6
MATH 1101 or 1111	3
COMS 1100	3
HIST 2111 or 2112	3
Keyboard Accompanying	2
PE Elective	1
<u>MUSI 1810</u>	<u>1</u>
TOTAL	31

Recommended Courses for Sophomore Year

Major Ensemble	2
MUSA 2xx3, MUSA 2xx4	6
Take UD exam at the end of spring semester	
MUSA 2x05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSI 2211, MUSI 2212	4
MUSI 2101, MUSI 2102	4
MUSI 3560	1
MUSI 2230	2
MUSI 4670 - Keyboard Ensemble	2
MUSI 2525	1
Keyboard Accompanying	2
HUMN 2001, HUMN 2002	6
PE Elective	1
<u>MUSI 1810</u>	<u>1</u>
TOTAL	31

Recommended Courses for the Junior Year

Major Ensemble	2
MUSA 3XX3, 3XX4	6
MUSA 2X05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSA 3XX5 (Jr. Recital)	0
Upper Division Theory*	2
MUSI 3210	1
Music Literature Electives	2
MUSI 3340 and 3350	6
Keyboard Accompanying	2
WELL 1000	2
MUSI 4531	2
<u>Lab Sciences (2 courses)</u>	<u>8</u>
TOTAL	31

Recommended Courses for the Senior Year

Major Ensemble	2
MUSA 4XX3, MUSA 4XX4	6
MUSA 4XX5 (Sr. Recital)	1
MUSA 2X05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
Upper Division Theory*	4
Music Literature Electives	2
Keyboard Accompanying	2
MUSI 4670 - Keyboard Ensemble	1
MUSI 3530	2
CORE D: Math or Lab Science	3-4
MUSI 4531	2
POLS 1101	3
<u>CORE E</u>	<u>6</u>
TOTAL	34-35

- Theory must include MUSI 4210

BACHELOR OF MUSIC – VOCAL PERFORMANCE

Recommended Courses for Freshman Year

Major Ensemble	2
MUSA 1XX1, MUSA 1xx2	2
Audition for Performance Major Hearing (end of Spring)	
MUSA 2x05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSI 1211, MUSI 1212	4
MUSI 1101, MUSI 1102	4
ENGL 1101, ENGL 1102	6
MATH 1101 or 1111	3
COMS 1100	3
HIST 2111 or 2112	3
PE Elective	1
MUSI 1810	1
<u>Class Piano (MUSI 1521, 1522)</u>	<u>2</u>
TOTAL	31

Recommended Courses for Sophomore Year

Major Ensemble	2
MUSA 2xx3, MUSA 2xx4	6
Take UD exam at the end of spring semester	
MUSA 2x05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSI 2211, MUSI 2212	4
MUSI 2101, MUSI 2102	4
MUSI 3560	1
MUSI 2230	2
HUMN 2001, HUMN 2002	6
PE Elective	1
Lab Science	4
<u>Class Piano (MUSI 2523, 2524)</u>	<u>2</u>
TOTAL	32

Recommended Courses for the Junior Year

Major Ensemble	2
MUSA 3XX3, 3XX4	6
MUSA 2X05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
MUSA 3XX5 (Jr. Recital)	0
Upper Division Theory*	2
MUSI 3210	1
Music Literature Electives	2
MUSI 3340 and 3350	8
Diction (MUSI 3511-3514)	4
Small Ensemble	1
MUSI 3520	2
WELL 1000	2
<u>Lab Sciences</u>	<u>4</u>
TOTAL	34

Recommended Courses for the Senior Year

Major Ensemble	2
MUSA 4XX3, MUSA 4XX4	6
MUSA 4XX5 (Sr. Recital)	1
MUSA 2X05	0 (2 semesters)
MUSI 1500	0 (2 semesters)
Upper Division Theory*	4
Music Literature Electives	4
CORE D: Math or Lab Science	3-4
Small Ensemble	1
MUSI 4521	2
MUSI 4521	2
POLS 1101	3
<u>CORE E</u>	<u>6</u>
TOTAL	34-35

- Theory must include MUSI 4210

MUSIC COURSE ROTATIONS

The following is a list of the music courses and when they are most likely to be offered. However, the list is not a guarantee that a course will definitely be offered during a given semester. Even when a course is offered, it may have to be dropped if enrollment is not sufficient. **The schedule of upper division music literature and theory classes is subject to change based on student needs.** The Chair of the Music Department is responsible for all course offerings and should be informed directly in advance about particular course needs.

MUSIC EDUCATION METHODS COURSES

- MUSI 3410 – Elementary and Middle School Methods – offered every third or fourth semester: Fall 2017, Spring 2019, Fall 2020
- MUSI 3420 – Brass Methods– offered every third or fourth semester: Spring 2017, Fall 2018, Spring 2020
- MUSI 3430 - Woodwind Methods– offered every third or fourth semester: Spring 2018, Fall 2019, Spring 2021
- MUSI 3440 - String Methods– offered every third or fourth semester: Spring 2017, Fall 2018, Spring 2020
- MUSI 3450 - Percussion Methods– offered every third or fourth semester: Spring 2017, Spring 2017, Fall 2018, Spring 2020
- MUSI 3460 - Marching Methods– offered every fourth semester: Fall 2017, Fall 2019, Fall 2021
- MUSI 3470 -Vocal Methods– offered every third or fourth semester: Spring 2018, Fall 2019, Spring 2021
- MUSI 4410 - Conducting & Methods of Secondary School Instrumental Music – offered every fall semester
- MUSI 4420 -Conducting and Methods of Secondary School Choral Music – offered every spring semester
- MUSI 3413 – Foundations of Music Education – offered Fall 2017, Spring 2018, Fall 2019

GENERAL MUSIC COURSES

MUSI 1201 – Music Fundamentals – offered every summer and fall
MUSI 1211 – Elementary Part-writing and Analysis I – offered every fall
MUSI 1212 – Elementary Part-writing and Analysis II – offered every spring
MUSI 1101 – Elementary Ear-training and Sight-singing I – offered every fall
MUSI 1102 - Elementary Ear-training and Sight-singing II – offered every spring
MUSI 1500 – Recital Lab – offered every fall and spring
MUSI 1521, 1522, 2523, 2524 – Class Piano I-IV – offered every fall and spring
MUSI 2525 – Advanced Keyboard Skills – offered every spring
MUSI 1810 – Music Technology – offered every spring
MUSI 2101 – Advanced Ear-training and Sight-singing I – offered every fall
MUSI 2102 – Advanced Ear-training and Sight-singing II – offered every spring
MUSI 2211 – Advanced Part-writing and Analysis I – offered every fall

MUSI 2212 - Advanced Part-writing and Analysis II – offered every spring
MUSI 2400 – Music Methods for Elementary Teachers – offered every fall only
MUSI 3560 – Fundamentals of Conducting – offered every spring

ENSEMBLES

MUSI 1000 – AU Pep Band – offered every spring
MUSI 3610 – AU Wind Ensemble – offered every fall and spring
MUSI 3620 – University Singers – offered every fall and spring
MUSI 3630 – AU Orchestra – offered every fall and spring
MUSI 3660 – AU Jazz Ensemble – offered every fall and spring
MUSI 4610 – AU Opera Ensemble – offered every fall and spring

MUSIC LITERATURE AND HISTORY COURSES

- MUSI 2230 – Introduction to the Masterworks of Western Music Literature – offered every spring
- MUSI 2320/3320 – Music and Popular Culture: TBD
- MUSI 2330/3330 – Music of the World’s People: Spring 2015
- MUSI 3340 – Music History I – offered every fall
- MUSI 3350 – Music History II – offered every spring
- MUSI 4310 – Choral Literature - by request of student’s advisor
- MUSI 4320 – Vocal Literature: Fall 2016, Spring 2018
- MUSI 4330 – Opera Literature: Fall 2016, Spring 2019
- MUSI 4341 – Piano Literature 1: Spring 2018
- MUSI 4342 – Piano Literature 2 : by request of student’s advisor
- MUSI 4350 – Orchestral Literature: Spring 2016, Fall 2019
- MUSI 4360 – Chamber Music Literature: Spring 2017, Fall 2020
- MUSI 4370 – Wind Ensemble Literature - by request of student’s advisor
- MUSI 4730 – Jazz History and Literature: Fall 2017, Fall 2019

MUSIC THEORY COURSES

- MUSI 3210 - Form and Analysis – offered every spring
- MUSI 3220 – 16th Century Counterpoint – TBD
- MUSI 3230 – 18th Century Counterpoint – Fall 2018
- MUSI 4210 – Instrumentation and Orchestration – offered alternate falls, Fall 2017, Fall 2019, Fall 2021
- MUSI 4220 – Contemporary Theoretical Techniques –Fall 2018
- MUSI 3720 - Jazz Improvisation – Fall 2017
- MUSI 4290 – Special Topics in Music Theory – by request of student’s advisor

PEDAGOGY COURSES

- MUSI 3511 – English Diction – offered during alternate years, Fall 2017, Fall 2019
- MUSI 3512 – Italian Diction– offered during alternate years, Fall 2017, Fall 2019
- MUSI 3513 – German Diction– offered during alternate years, Spring 2018, Spring 2020

- MUSI 3514 – French Diction– offered during alternate years, Spring 2018, Spring 2020
- MUSI 3520 – Vocal Pedagogy– by request of student’s advisor
- MUSI 3530 – Keyboard Pedagogy– by request of student’s advisor
- MUSI 3540 – Instrumental Pedagogy– by request of student’s advisor
- MUSI 3551 – Keyboard Accompanying – offered most semesters
- MUSI 4521 – Directed Studio Teaching, Vocal – offered every semester
- MUSI 4530 – Advanced Piano Pedagogy– by request of student’s advisor
- MUSI 4521 – Directed Studio Teaching, Vocal – offered every semester
- MUSI 4531 – Directed Studio Teaching, Keyboard – offered every semester
- MUSI 4541 – Directed Studio Teaching, Instrumental – offered every semester