

DEPARTMENT OF MUSIC STUDENT HANDBOOK

[Edition 7, effective Fall 2008]

PREFACE

The Marshall University Department of Music is a fully accredited institutional member of the National Association of Schools of Music. As such, it adheres to the rigorous academic, professional, and ethical standards maintained by that association. The music faculty believe that a complete musical education is achieved by combining applied music and ensemble activities with a program of academic music studies. The **Department of Music Student Handbook** provides guidelines for the departmental policies concerning music studies at Marshall University.

This handbook was designed by the faculty as an aid to establishing and maintaining programmatic uniformity, while providing for flexibility where warranted. It is updated periodically as the program evolves to reflect current trends and the changing needs of the college music major. Each entering student should know exactly what to expect in each phase of study. To this end, the handbook will serve as a supplement to Marshall University Undergraduate and/or Graduate Catalogs in providing for the orderly and informed progress of the music student.

Specific repertoire and study materials relating to individual courses are outlined in Applied Music Syllabi published separately for each class. These syllabi are distributed to music students at the beginning of each semester by the studio teacher.

Those wishing to contact the Department of Music should write or telephone the Music Office at

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Huntington, WV 25755-2232
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FAX 304-696-4379
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STUDENT RESPONSIBILITY

It is the student's responsibility to:

- Know and satisfy all degree requirements.
- Meet all academic calendar deadlines.
- Observe all regulations, policies and procedures as stated in the Marshall University Undergraduate and/or Graduate Catalogs, the Schedule of Classes and this Handbook.
- Meet with an academic advisor at least once a semester to discuss his or her progress through the curriculum.
- Complete all course work in the music or music education major with a grade of "C" or above.

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MISSION STATEMENT

The mission of the Department of Music is to prepare students for careers in performance, education, and other music-related fields who will make a positive impact on their artistic discipline and on schools and communities. Additionally, the Department will provide enriching experiences for those who will continue their musical activities as an avocation; and will cultivate within the region an increased awareness of the educational, cultural, and aesthetic aspects of music.

In fulfilling its mission, the department is committed to the following goals:

- To provide a nurturing environment for musical, academic and personal growth.
- To educate students to think critically, work creatively, communicate effectively, and become technologically literate.
- To function as a visible, responsible and responsive student-centered department dedicated to academic and performance excellence.
- To maintain a faculty of musicians/teachers who, through dedication to excellence, sound pedagogy and effective communication skills, present models that inspire students to achieve their full potential.
- To meet educational, research, and service needs of the region through collaboration with academic and technical institutions, businesses, government agencies, and cultural organizations.
- To contribute to the cultural life of the University and community by providing concerts, recitals, festivals, joint musical ventures and other services.
- To provide leadership within the University and the region in all matters pertaining to music.

1. DEGREE PROGRAMS

1.1. Music Degree Programs at Marshall University

The Department of Music offers the following major degree programs:

1. Bachelor of Fine Arts (BFA) in Music, administered by the College of Fine Arts, with a choice of area of emphasis in
 - a) composition
 - b) jazz studies
 - c) performance
 - d) theory
2. Bachelor of Arts (BA) in Music Education (PreK-adult certification in West Virginia), administered by the College of Education and Human Services.
3. Master of Arts (MA) in Music, administered by the Graduate College, with a choice of area of emphasis in
 - a) education
 - b) history and literature
 - c) performance
 - d) theory and composition

Specific course requirements for each of the above programs may be found in Appendix 9.1, current undergraduate and graduate catalogs, and/or in curricula outlines in the Department of Music Office.

The Department of Music offers a Music Minor program consisting of the following required core courses:

MUS 111/113: Elementary Music Theory and Aural Skills	4	Credits
MUS 121: Aural Perceptions	2	Credits
Applied Music (four semesters, 1 credit each)	4	Credits
4 semesters of participation in an appropriate ensemble	4	Credits
Music Electives	4	Credits
TOTAL REQUIRED CREDITS	18	CREDITS

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1.2. Auditions

Application and Scheduling.

Each student applying for music major or minor status must successfully complete an audition in the principal instrumental or vocal applied area before a committee of three faculty members. The audition should be scheduled at one of the on- or off-campus times announced by the Department of Music, or through special arrangements made through the Music Office. Late auditions, up to the time of fall registration, will be accepted, but should be avoided when financial aid is being requested (see also the Instructions for Auditions packet in the Department of Music Office). A desired audition date should be entered by the student on the departmental application form obtainable in the Music Office. Applicants will be contacted by the department to confirm or adjust the time and date. In exceptional circumstances where travel to the campus or other announced audition site is impossible, the student may arrange to send a tape by contacting the Department of Music Office.

Audition Committee and Performance Areas: Applied Music is divided into the following performance areas:

Brass	Percussion	Woodwind
Composition	Strings (includes guitar)	
Keyboard (includes organ)	Voice	

Audition repertoire requirements in all areas are available from the Department of Music Office. At the time of the audition, students' backgrounds in music theory and keyboard skills also will be evaluated. Students are free to contact the Applied Area Coordinator or other faculty members in the performance area for information regarding the audition (contact the Music Office for appropriate faculty names and telephone numbers).

1.3. Graduate Program Admission

Admission to Master of Arts (MA) in music at Marshall University is a two-tiered process. A student must be admitted to the Marshall University Graduate College, through the Office of Graduate Admissions, and also must be admitted to the Department of Music. Applicants for the MAT also must be admitted into the College of Education and Human Services. One should follow the procedures below with reference to Department of Music admission. In addition to audition and interview procedures, applicants may be asked to complete a diagnostic exam in theory or history.

In all intended areas of emphasis, applicants will complete the Department of Music application form and attach a brief personal statement outlining program objectives and general background.

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All students should call the department to arrange an interview with the Department Chair, Coordinator of Graduate Study and a faculty member from the areas of intended expertise. Applicants in Performance must complete an audition on their principal instrument demonstrating a variety of repertoire and musical styles typical of an undergraduate senior recital (20 to 30 minutes of music). Applicants in Composition must submit a portfolio of at least three original compositions demonstrating creative intuition and at least an intermediate level of compositional technique. Theory and Music History/Literature applicants should submit an essay in scholarly form demonstrating their ability to carry out analytical and research activities in the field of music. Applicants to the MAT program must complete a performance audition and interview.

1.4. Secondary and Elective Piano

The instrument upon which the student auditions is considered the principal instrument. All undergraduate non-keyboard music education majors are required to complete four semesters of piano study as a secondary instrument. All undergraduate and graduate music majors (including keyboard majors) must complete the Piano Proficiency before graduation (see Section 2 below)

1. All entering undergraduate degree candidates (BA in Music Education and BFA) are placed in either private or class instruction at the discretion of the piano faculty. Before initial enrollment, a piano placement examination is required of each student to determine individual abilities. Freshmen normally take this exam during the application audition to enter the program as a music major or during the first week of classes. Transfer students may take it any time before enrollment. Both class and private instruction count toward the total music education piano requirement of four semesters. Assignment to class or private instruction is made according to the following guidelines:
 - a) Private Instruction. Students should possess the ability to perform at least fourth semester piano repertoire, such as Clementi Sonatinas, Bach Inventions or easy Chopin Preludes, and should demonstrate technical command of the keyboard sufficient for specialized piano study in private lessons. The assignment of private instruction in secondary piano always depends upon the availability of places in the private piano studios. Secondary piano students placed in private instruction are not exempt from the piano proficiency examination. This requirement should be satisfied near the beginning of the first semester of private instruction (see Section 2, PIANO PROFICIENCY).
 - b) Class Piano. Students demonstrating keyboard ability insufficient for private instruction will be placed in one of four levels of class piano, commensurate with their experience and ability.
2. Candidates for the MA Degree (all areas of emphasis). After completing a piano placement examination, graduate students will be advised to register for private or class instruction. Those applicants who earned an undergraduate degree in music from Marshall University within three years prior to the beginning of graduate study will be exempt from the piano proficiency requirement (see Section 2, PIANO

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PROFICIENCY).

3. Elective Piano Instruction. Elective students may qualify for private piano instruction by audition, although assignment depends upon the availability of places in the private piano studios after all music majors and minors have been accommodated. Elective keyboard students are required to participate in a music ensemble, and may be required to serve as accompanists.

1.5. Secondary and Elective Voice

Secondary and elective voice instruction is offered either privately or in two levels of classes. Voice classes are for all secondary and elective students with little or no vocal background, as determined by a placement audition. Private instruction will be assigned only when there is evidence of sufficient background and ability and only after all music majors and minors have been accommodated.

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2. PIANO PROFICIENCY

2.1. Required Skills and Procedures

As part of the graduation requirements for all undergraduate and graduate degrees in music at Marshall University, students must complete a proficiency exam designed to test functional skills in a variety of contexts. Students in the Music Education major are required to complete a minimum of four semesters piano study, regardless of when the proficiency is passed, and must complete both the four semesters study and the Traditional Piano Proficiency exam before student teaching. All other students are encouraged to study piano until a proficiency is passed.

There are two Piano Proficiency exams offered; the Traditional Piano Proficiency exam and the Jazz Piano Proficiency exam. All Music Education, Composition, and Theory majors are required to pass the Traditional Piano Proficiency while all Jazz Studies majors are required to pass the Jazz Studies Proficiency. BFA Performance majors may elect to take either exam with the approval of his/her studio teacher. Students who choose their exam are required to pass either exam in its entirety and may not select parts from both exams. If a student chooses to switch proficiency types, they will not be credited for any sections previously completed.

The list of skills found in Appendix 9.2 must be completed in its entirety before any student will be approved for graduation. Music Education majors must complete the Traditional Piano Proficiency before they are permitted to student teach. All other BFA students must pass their proficiency before they enroll in MUS 498 (Composition Capstone), 499 (Performance Capstone). Undergraduate students enrolled in class piano must pass two sections of their proficiency before being admitted to 179D. Undergraduate students who do not pass all sections of the proficiency will need to repeat 179D until the proficiency requirements are met. Graduate students should continue in either class piano or applied lessons until all proficiency requirements are met.

2.2. Piano Placement Exam

Entering Undergraduate and Graduate students must take a placement test to determine their level of competency. Those graduate students with sufficient skills will be advised to complete the proficiency their first year. Those graduate students who need further study in piano to complete the proficiency will be advised to enroll in either Graduate Class Piano (MUS 579A-D), Jazz Class Piano (MUS 279A-D) or individual applied piano lessons (MUS 695A). Piano majors are not exempt from completing the piano proficiency and should do so during their first year.

Entering Transfer students must take a placement test to determine their level of competency. If the student's former school had a piano proficiency or barrier piano exam, the transfer student is required to obtain a letter from their former school to allow for Marshall piano faculty to

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compare the proficiencies. Upon a vote to accept, the previous school's exam may be counted. If the former school did not have a piano proficiency requirement or the student did not complete the exam in its entirety, the student will be required to take the complete proficiency exam.

Entering graduate students who earned their undergraduate degree in music at Marshall University are exempt from this requirement if they completed the piano proficiency within three years prior to the semester they enter the graduate program. If more than three years have elapsed, or if the undergraduate degree was not completed in music or at Marshall University, the student will be required to take the placement test described above, and will be advised as to what course(s) will be required.

2.3. Piano Proficiency Courses

A sequence of courses is available to students to prepare them for the proficiency examination. Jazz Studies majors should complete MUS 279A-D, and Music Education, Composition and Theory majors should complete MUS179A-D. Music Performance majors should complete 279A-D if they elect to take the Jazz Piano Proficiency or MUS 179A-D if they elect to take the Traditional Piano Proficiency.

Graduate students may choose either the Traditional or Jazz Piano Proficiency. Students who elect to take the Traditional Piano Proficiency should complete MUS 579A-D. Students who elect to take the Jazz Piano Proficiency should complete MUS 279A-D.

Undergraduate music majors should complete the piano proficiency no later than the semester in which they are enrolled in MUS 179D or MUS 279D. Students may not register for MUS 179D or 279D unless they have passed at least two complete portions of the Proficiency Examination. Students whose principal instrument is not a keyboard instrument must pass the proficiency before registering for individual applied piano lessons (MUS 195 or MUS 395).

2.4. Proficiency Exam Administration and Procedures

The Traditional Piano Proficiency exam will be administered at a set time during each semester and will be graded by no fewer than three members of the music faculty. The student should be prepared to pass Skills Sections I, II and III during this examination. A separate exam for Skill Section IV will be scheduled with the applied or class piano teacher and one member of the Music Education Faculty. Separate exams for Skill Sections V and VI will be administered during regular class periods of class piano, during an applied lesson or by appointment with one of the piano faculty. **No more than three attempts are permitted on portions I, II, and III of the Traditional Proficiency. No such limit is placed on sections IV, V and VI.**

The Jazz Piano Proficiency exam will be administered at a set time during each semester and will be graded by no fewer than three members of the music faculty. The student should be prepared to pass Skills Sections I-IV during this examination. A separate exam for Skill Section V will be

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administered during regular class periods of jazz class piano, during an applied lesson, or by appointment with one of the piano faculty. **No more than three attempts are permitted on portions I, II, III, and IV of the Jazz Proficiency. No such limit is placed on section V.**

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ADDITIONAL PIANO PROFICIENCY MATERIALS CAN BE FOUND IN APPENDIX 9.15

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3. CONDUCT AND ADMINISTRATION OF THE APPLIED MUSIC LESSON

3.1. Credit and Contact Hours: Fall and Spring Semesters

Applied music instruction at all levels is offered for one or two semester-hour credits. Typically, a one credit lesson results in one half-hour lesson per week while a two credit lesson results in one one-hour lesson per week. Exceptions to this practice occur in the B.A. Music Education, B.F.A. Composition, and B.F.A.-Theory degrees. In these degrees, during the freshman year only, for lessons on their principal instrument, students will receive one credit and a one-hour lesson per week. Beginning with the sophomore year in those degrees, students will receive two credits and a one hour lesson.

Credit hours for the following types of study apply:

1. Principal Instrument or Voice (all bachelors and masters degrees). For normal progression through the different degree programs, credit in the principal applied instrument is distributed as follows:
 - a) BFA in Performance or Jazz Studies: total of sixteen credits, earned in eight semesters. Two credits per semester.
 - b) BFA in Composition: total of eight credits, earned in five semesters. Freshman year: one hour credit per semester. Sophomore and Junior years: two hours per semester.
 - c) BFA in Theory: total of fourteen credits, earned in eight semesters. Freshman year: one hour credit per semester. Sophomore, Junior and Senior years: two hours per semester.
 - d) BA in Music Education: total of twelve credits, earned in seven semesters. Freshman year: one hour credit per semester. Sophomore, Junior and Senior years: two hours credit per semester.
 - e) MA in Performance. (total eight hours). Two hours credit in the principal instrument for each of four semesters.
2. Secondary and Elective Instruments or Voice. Normally, one hour credit is given for private lessons, with two hours granted only by special permission of the Department of Music chair and applied studio teacher. Note: Class guitar, class piano, and class voice meet two hours per week for one hour credit.
3. Private Instruction in the Music Minor. Students minoring in music must accumulate 4 credit hours of applied study in a particular instrument or voice as part of the core curriculum. These are earned in four different semesters, with each semester receiving one credit.

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Studio Class:

As part of their course work, students registering for applied music (major, minor, secondary or elective) may be required to participate in a weekly studio class. Each applied teacher will decide if and how frequently a studio class will be offered, if it will be required and at what time. The requirement for studio class will be a part of the course syllabus if it is required. To avoid course conflicts, applied music students should check with the applied teacher to see if studio class participation will be required in their individual case.

3.2. Credit and Contact Hours: Summer Terms

All summer applied students (principal instrument, secondary instrument or elective) receive one hour credit per summer term because of the brevity of the session. Lesson times should equal six clock hours for the term, and may be arranged at any interval or length the studio teacher deems suitable. Two summer terms of applied lessons on a student's principal instrument may be used to make up or equal one regular semester (at two credit hours). Students requesting this substitution will be required to perform a jury examination at the end of the summer term.

3.3. Records

Each semester an Applied Music Record is kept by the studio teacher for each student studying applied music of any kind. The record is placed in the student's permanent file in the Department of Music Office at the end of each semester. The record documents both the quantity and quality of the applied music study at Marshall and provides advisors and studio teachers with a detailed account of the student's progress. Sample Applied Music Records shown as Appendix 9.3 provide for a listing of all material studied in a given semester. The form also provides for the recording of recital appearances, lesson attendance, notation of progress and jury grades, final grades, and approval of senior recital options (for Music Education majors).

3.4. Lesson Attendance and Preparation

The studio teacher has sole discretion in accepting excuses for absences (official university sanctioned excuses excepted), in arranging for make-ups and in determining the effect of absences upon grades. Studio teachers are authorized by departmental policy to assign an applied music grade of "F" to students who have three or more unexcused absences.

The recommended practice time for lessons for music majors on the principal instrument is two hours per day, including weekends. This will of course vary with the student's experience and efficiency, but the two-hour practice time is a realistic average in most college music programs.

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3.5. Repertoire

The studio teacher may independently determine the amount and type of literature to be addressed by each student in any given semester. The studio teacher will insure that several different styles and/or composers are studied each semester on the principal instrument. A student's repertoire for an entire degree program should be as representative as possible of the literature composed for that instrument.

3.6. Jury Examinations

Each music major is required to take a jury examination each semester on the principal instrument for which credit is to be received. The exam is optional for elective and secondary instruments, subject to the discretion of the studio teacher. Only works studied during the current semester should be performed on the jury.

The jury examination, normally given during final exam week, will be graded by at least three studio teachers. The average of these grades is weighted as one-third of the semester grade (see Grading and Level Progress, below). The jurors' comments are recorded as part of the student's permanent record.

The normal time allotted to each student for jury exams varies according to the following classifications:

Principal Instrument Jury	10-15 minutes
Sophomore Hearing, Principal Instrument	15-30 minutes
Junior, Senior or Graduate Recital Hearing	Complete program
Secondary or Elective Instrument	10 minutes

3.7. Grading and Level Progress

The Applied Music Record is used to record weekly progress grades preceding the jury examination each semester. These weekly grades are normally averaged immediately before the jury examination ("pre-jury" grade). The "pre-jury" grade is weighted as two-thirds of the final grade, the jury examination constituting the remaining third. The progress grades should be signed by the student to insure awareness of this standing. The up-to-date Applied Music Record should be available to the student, the advisor, or the departmental chairperson at any time for advising and academic planning. In any given semester, a final grade of "C" or better must be received in the principal instrument in order for the student to continue applied music study. Receipt of a lower grade will prevent the course from counting toward graduation. Students registering for applied music during the standard pre-registration period (November and April) will have the applied music level or the course number (in the case of 100 and 300 course number, i.e. upper and lower division adjustment) administratively changed if the course in

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progress is not satisfactorily completed.

3.8. Sophomore Hearing on the Principal Instrument

At the close of level 4 study for BA Music Education students and level 5 study for BFA students, typically after four semesters of study, all students must pass a special examination called the Sophomore Hearing before admission to the upper division of applied study is granted. The Sophomore Hearing normally takes place at jury examination time and consists of more extensive and critical adjudication of repertoire, technique and musicianship than during earlier semesters. Registration for upper division applied music (MUS 300 level courses) will be denied until the sophomore hearing is passed. A maximum of two attempts at the Sophomore Hearing are permitted and all required repertoire must be presented at each attempt.

Transfer students entering a music program for the first time at the upper division level must pass a sophomore hearing before their first registration can be completed, regardless of previous records or the number of credits earned at other schools. If the fourth semester of study is completed during a summer term, the sophomore hearing is scheduled at the conclusion of the summer term.

Studio teachers and advisors will insure that the result of the Sophomore Hearing has been recorded on the Applied Music Record for the semester in which the hearing was attempted and on the Sophomore Hearing Report. The Sophomore Hearing must be passed in its entirety before upper-division registration will be permitted. A maximum of two attempts are permitted.

3.9. Applied Music Levels

To maintain consistency throughout the applied music program, the Department of Music adheres to a system of levels that describe the relative performing abilities across the various curricula and according to the number of years of study. Students must refer to the syllabi of studio teachers to determine the specific studies and repertoire required at each level (Refer to TABLE OF APPLIED MUSIC LEVELS on page 18).

3.10. Selection and Change of Studio Teacher

If there is more than one studio teacher of an applied instrument, the entering student may be allowed a choice, the teacher's schedule permitting. A change of studio teacher may be requested by returning students only after consultation with the original studio teacher and approval of the new studio teacher. Rarely would such a change be permitted after the sophomore year, and all changes require the approval of the departmental chairperson (see Appendix 9.4, Change of Studio Teacher Request Form).

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3.11. Co-registration in Principal Ensembles Requirement

All undergraduate and graduate students registered for applied music, whether as a major, minor, secondary, or elective student, are required to co-register for a principal ensemble.

3.12. Applied Music Fee

There is a fee assessed for each semester of applied music study for all students and all lessons. For the 2003-2004 year, this fee is \$35, an amount which may be changed by the Department of Music with the permission of the university.

3.13. Usher/Stage Crew Requirement

All students registering for applied music will be required to serve as an usher or stage crew for one concert each semester. On rare occasions, students may be asked to serve for two concerts. Crew assignments and responsibilities will be made and distributed at the beginning of each semester, and will be distributed during MUS 100: Applied Music Laboratory and posted on the MUS 100 Bulletin Board.

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TABLE OF APPLIED MUSIC LEVELS

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Level	Elective	Music Minor	BA Music Ed	BFA	MA
1	Standard entry level	Minimum acceptance			
2	Third year of study	Standard entry level	Probationary entry		
3		Second year of study	Standard entry level	Probationary entry level	
4			Second year of study	Standard entry level	
5			Upper division study (based upon successful completion of sophomore hearing)	Second year of study	
6			Completion of third year of study. Permission to schedule Senior Recital hearing.	Upper division study (based on successful completion of sophomore hearing)	
7			Graduation (based upon successful completion of Senior Recital)	Completion of third year of study (based upon successful completion of Junior Recital)	
8				Graduation (based upon successful completion of	Standard entry for Performance major
9				Honors undergraduate - Performance	Second year of study for Performance major
10					Recital and graduation for MA Performance major (based upon successful completion of graduate recital)

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4. APPLIED MUSIC LABORATORY

Applied Music Laboratory (MUS 100) is a forum devoted to the development of applied music skills, supplying the opportunity for undergraduate music majors to demonstrate performance skills and to observe the skills of colleagues. It consists of several activities -- Student Recitals, Faculty/guest presentations, advising sessions and Concert Attendance. The course syllabus includes a schedule for Student Recitals and is distributed and posted at the beginning of each semester. Concert attendance outside of Student Recital is also a required component of MUS 100 (see Attendance/Grading System, part 3, below). Participation as a performer in Student Recital is one element of the student's applied music grade (see Requirement on the principal Instrument, below), whereas a passing or failing grade in Applied Music Laboratory (credit or no credit) is based on attendance at the weekly MUS 100 class and at five concerts (see Attendance/Grading System, below). In order to graduate, BFA majors must earn a total of eight semesters credit; BA (music education) majors must earn a total of seven semesters credit.

Candidates for the MA degree (all programs) are not required to accumulate credits in Applied Music Laboratory, though they are encouraged to attend Student Recitals. They are permitted to appear on Student Recital, at the discretion of the private studio teacher, following the same application procedure as undergraduates.

4.1. Content and Organization

(Student Recital, Faculty and/or Guest Presentations)

1. Student Recital is a formal recital where appropriate dress and decorum for both performers and audience are enforced. On occasion, the program may be devoted to performances or lectures by faculty or guest artists or to the introduction of materials related to applied music study.
2. Faculty and/or guest presentations: On an occasional basis the department sponsors lectures, performances, or other presentations. These presentations will be held at the time of the Applied Music Laboratory.

4.2. Attendance/Grading System

1. Student Recital or Guest Presentation: The Department of Music secretary or designee distributes attendance slips at the beginning of the Student Recital and collects attendance slips only at the close of the program. These slips are entered into the official grade book for Student Recitals.
2. Concert Attendance: All concerts on the official Department of Music calendar are acceptable for credit for Applied Music Laboratory. Other events should be cleared beforehand with the applied studio teacher or department chair. Appropriate concerts include only those events where the student does not already participate as a performer

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but are not limited to events taking place in Smith Recital Hall or the Jomie Jazz Center. To receive credit for Concert Attendance the student must obtain the signature of a music faculty member on the printed concert program. The student then signs and submits this program to the Department of Music secretary before the deadline given in the course syllabus. Should the student be unable to find a music faculty member at a particular concert site or if the concert is not attended by music faculty from Marshall, i.e., events outside of Huntington, then the student may obtain the signature of an appropriate official at the concert site or submit the program to the applied studio teacher for consideration of credit.

3. Number of Attendances. Attendance at 12 sessions of Student Recital and attendance at five concerts are required each semester of all full-time undergraduate music majors. A grade of "CR" (Credit) is given each semester for satisfying this requirement, however no credit hours are accumulated toward fulfillment of graduation requirements. Noncompliance with the attendance requirement necessitates the issuing of a grade of "NC" (No Credit) and requires the student to repeat the course or to negotiate a remedy with the departmental chairperson.
4. Assessment and Grading: Grades for Applied Music Laboratory are recorded by the Department of Music chairperson.

5. APPLIED MUSIC LABORATORY and NON-DEGREE STUDENT RECITALS: PERFORMANCE REQUIREMENTS AND SCHEDULING

5.1. Requirements on the Principal Instrument or Voice

All undergraduate music majors are required to present a solo performance on the principal instrument or voice on at least one Student Recital each semester, with the following exception: 1) Music Education majors may be exempted from Student Recital performance during the first semester of study at the discretion of the studio teacher, and 2) seniors in both degree programs and juniors in the BFA program may be exempted during the semesters in which junior and senior recitals are presented. These exemptions are merely options--they do not preclude a performance on Student Recital should the student and/or studio teacher so desire. Also, any student may perform with the approval of the applied studio teacher. The semester grade in the principal instrument will be lowered by one letter grade for students who do not meet this minimum performance requirement.

5.2. Requirements for Secondary and Elective Instruments

Optional performance on a secondary or elective instrument may be scheduled if the studio teacher feels that an appropriate performance level has been met and as time permits. Priority is given to students performing on the principal instrument or voice.

5.3. Repertoire

The performance of at least one complete instrumental work (a movement of a multi-movement work) or two short vocal selections is the minimum performance requirement per semester. The normal time limit is five minutes for each performer, with longer times allowed as space permits.

5.4. Scheduling of Appearances on Student Recital

To schedule an appearance on Student Recital students must obtain from the Department of Music Office secretary a Student Recital Appearance Form (Appendix 9.5). The form must be completed, signed by the appropriate studio teacher and returned to the music faculty member in charge of Student Recitals by noon on the Tuesday one week prior to the requested Student Recital date. Meeting this deadline does not insure the applicant a place on Student Recital. Since places on each recital are limited, as are the number of Student Recitals each semester, students are advised to submit requests early in the semester and to plan to appear as early in the semester as possible. Requests are considered in the order, by date, received. Incomplete or illegible forms will be returned to the studio teacher and will not be scheduled. Special attention is given to appearances with particular physical requirements, such as percussion equipment, numerous participants, etc. Final decision on order rests with the faculty member in charge of Student Recitals.

5.5. Piano Accompaniment: Keyboard Majors

Except for freshman Music Education majors, all keyboard majors are required to appear at least once per semester as accompanists on Student Recital. Keyboard majors who accompany regularly-scheduled ensembles are exempt from this recital requirement. All recital appearances as accompanist are recorded on the student's Applied Music Record and counted as part of the applied music semester grade.

5.6. Notification of Programming

The music faculty member in charge of the programming of Student Recital will post the program on the MUS 100 bulletin board outside the Recital Hall entrance on the Friday prior to the Tuesday afternoon Student Recital.

5.7. Public Non-degree Student Recitals

With the permission of the applied studio teacher, students may request permission to present non-degree public recitals. These may include recitals presented by music majors on the principal instrument prior to or in addition to degree recitals, recitals by music majors on secondary instruments, and recitals by music minors or elective students. All students wishing to present a non-degree recital must follow the Recital Hearing procedures for degree recitals (see Section 6.1 below). Upon receiving permission to present a recital, students must follow requirements for scheduling rehearsals and the recital, and for producing the printed program and press release (see Section 6.6 and 6.7 below).

6. DEGREE RECITALS

All student recitals sponsored by the Department of Music, whether presented on- or off-campus, must first pass a recital hearing.

6.1. Recital Hearing

Hearings for undergraduate and graduate recitals must occur not less than two weeks or more than four weeks before the scheduled recital date. Ordinarily, the hearing and subsequent public recital must be completed in the same semester. Exceptions must be made with the approval of the student's applied instructor. A panel of three music faculty will grade the hearing. This panel must include the student's applied instructor. Other panel members should first be chosen from full-time faculty in the student's area(s) of study (brass, jazz, keyboard, percussion, strings, voice or woodwinds) and secondly from other full-time music faculty. If a hearing panel cannot be formed from full-time faculty, part-time faculty can be included with permission of the Department Chair. Faculty on hearing panels need to be notified at least two weeks prior to the hearing. All compositions to be programmed on the recital must be performed at the hearing with accompaniment, all other performers and memorization as required. No more than two attempts to pass the recital hearing are permitted. Only a portion of the program may be required for the second attempt.

6.2. Junior Recital

BFA majors are required to present at least one-half (30 minutes of music) of a joint recital during the third year of study on the applied principal instrument. They are to enroll for MUS 376 Junior Recital (1 hour credit) during the semester in which this recital is presented. Music Education majors may prepare and present junior recitals with the permission of the applied studio teacher on the principal instrument using the same hearing process but do not register for MUS 376 and are not awarded credit for the recital.

6.3 Senior Recital or Lecture

The Senior Recital represents the culmination of applied music study on the principal instrument (Music Education, Performance, Jazz Studies) or Composition. The recital should demonstrate the student's ability to master or compose a significant amount of solo and ensemble literature and to present it in public, constituting the final testimony of all that has been learned in terms of musicianship, technical skill, expressiveness and stage presence before embarking upon a professional career in teaching, performing, or composing. Syllabi for capstone courses (MUS 498 and MUS 499) are distributed each semester by the capstone committee chair (see Appendix 9.14).

BFA Composition Majors.

A recital of at least 40 minutes of original music for a variety of media and instrumentation, typically presented during the eighth semester as a music major. During the semester of the recital they must enroll in MUS 498: Composition Capstone.

BFA Jazz Studies and Performance Majors.

A recital of at least 50 minutes of music, typically presented during the eighth semester of study on the applied principal instrument. During the semester of the recital students must enroll in MUS 499: Performance Capstone. Repertoire, which should cover various styles and periods, normally will include only those pieces studied during the senior year.

BFA Theory Majors.

A public lecture presentation of approximately 25-30 minutes duration, including the results of a substantial analytical or compositional study, typically presented during the eighth semester as a music major. During the semester of the presentation they must enroll in MUS 498: Composition Capstone.

BA Music Education Majors:

Music education majors must present the senior recital prior to the beginning of the semester in which they will student teach. At the jury examination at the end of the third year of study, the faculty will approve one of the following senior recital options:

- Option 1. Full solo recital, at least 50 minutes of music, similar to the BFA in Performance recital outlined above; however, excluding the Capstone written document. The full solo recital is recommended only for students with exceptional ability.
- Option 2. Half of a joint recital with another senior-recitalist (30 minutes of music per person). This is the standard for Music Education students.

6.4. MA Graduate Recital

Candidates for the MA in Performance or Composition are required to present a minimum 60-minute recital or an approved equivalent for which three semester hours credit (MUS 681: Thesis) is assigned. Students must successfully pass a Recital Hearing (see 6.1 above) prior to the public presentation. For the Graduate Recital, each member of a faculty committee will submit grades, the average of which must equal at least a "B" for graduation. A lesser grade will result in the repetition of the recital. Graduate recitals may be scheduled at any time, but usually occur near the end of the student's applied study program. In some cases, subject to the approval of the faculty, performance majors with a particular interest in music history, conducting, theory, or literature may present lecture recitals in lieu of the standard performance recital.

6.5. Recital Accompanists

Each semester, the Piano Area Coordinator compiles and circulates to music faculty a list of approved accompanists. Student soloists should contact their applied studio instructor to make

arrangements for an accompanist. The Department of Music, subject to the availability of funds, will pay for accompanists for degree recitals. This payment will be in compensation for a designated amount of service, which includes rehearsals, the recital hearing, the dress rehearsal, and the recital.

Noting that many piano accompaniments are particularly difficult, accompanists, especially undergraduates, need sufficient time for preparation. It is the responsibility of the student performer to procure scores and provide them to piano accompanists in a timely fashion. Neither piano students nor the Piano Area faculty nor any of the applied music faculty are responsible for providing accompanists when preparation time is insufficient. Appropriate preparation time will, of course, vary with the difficulty and length of the composition(s) and the ability of the selected accompanist, but all students and their teachers are advised to select the music for performance at the beginning of the semester and plan as far ahead as possible for accompanists.

6.6. The Printed Recital Program and Press Release: Preparation and Format

The sample programs shown in Appendix 9.6 show the standard half-sheet and full-sheet/bi-fold formats used by the Department of Music for student recitals. The studio teacher will decide which format will be used. The Department of Music will print all programs for any recital that it sponsors. Typically, 75 copies of the program will be printed, although the department may elect to print more at its discretion.

No later than two weeks before the date of the recital, the final version of the recital program, complete with all program notes and/or translations, must be submitted to the Department of Music Office. Programs must be submitted both electronically (via email) and in hard copy. The electronic version should be in Microsoft Word. The first draft of the program will be returned to the studio teacher for proofreading, after which it will be corrected and printed.

No later than four weeks before the date of the recital, a press release must be submitted to the Department of Music Office. Please see Appendix 9.7 for a sample release. The studio teacher must review the release before it is submitted to the Music Office. The press release must be submitted both electronically (via email) and in hard copy. The electronic version should be in Microsoft Word.

At the beginning of each semester, students will be instructed to whom to send program and press release copy, and will be given email addresses for those persons.

6.7. Scheduling of Recitals and Rehearsals in Smith Recital Hall

Students intending to perform recitals in Smith Recital Hall or the Jomie Jazz Center must come to the Department of Music Office to consult the calendar of events for the appropriate semester. After selecting a few available dates, they should contact their studio teacher to choose a final

date and rehearsal times. Students performing recitals are entitled to schedule four hours of rehearsal in the hall, including the dress rehearsal, at the time the recital date is chosen. On the Monday of each week, remaining open hours in performance halls are released for general use.

In order to book a recital and the corresponding rehearsal times, the permission of the studio teacher must be secured on the Event/Room Reservation Form (see Appendix 9.8). The form must be completed in its entirety before submission to the Department of Music Office.

7. POLICY ON OUTSIDE ACTIVITIES

Marshall University's music programs provide a breadth of activity which prepares students for successful musical careers. All classes, lessons, rehearsals, on and off-campus performances (including tours), and other official functions involving music students have first priority as far as schedules are concerned. No outside activities such as employment, church or volunteer work should conflict with the student's obligations to his or her music education and degree program. Those students who require outside employment to meet expenses should make employers aware of their obligations to the music or music education major programs. Those employed for a greater number of hours should consider a reduced load and be prepared to extend the traditional four-year period for completing a degree program.

8. ENSEMBLES

8.1. Principal and Secondary Ensembles

The Department of Music at Marshall University is a member of the National Association of Schools of Music and subscribes to its standards for student participation in ensembles that are "varied both in size and nature" and "chosen from those appropriate to the area of specialization." At the beginning of each semester all wind, brass and percussion music majors must audition for a faculty panel. This panel will include the ensemble conductors and the studio teacher. Sign-up sheets for these auditions are posted on the bulletin board outside the recital hall. Music minors and elective students are not required to audition except for those ensembles that require an audition for entrance (see designation immediately below).

All ensembles are offered for one semester hour credit, and may be repeated for credit. The actual number of clock hours per week of rehearsal varies depending on the ensemble.

The following are the principal concert ensembles:

Chamber Choir (audition required)

University Chorus

University Symphony Orchestra (audition required, permission for strings)

Symphonic Band

Wind Symphony (audition required)

12:00 Jazz Ensemble (audition required)

Note: Enrollment in 12:00 Jazz Ensemble is on an audition basis each semester. It is the principal ensemble for only BFA - Jazz Studies majors. By permission of the conductor and the studio teacher, the 12:00 Jazz Ensemble may count as the principal ensemble in fall semesters for woodwind, brass and percussion Music Education majors (co-requisite: Marching Band).

Secondary concert ensembles include:

Instrumental Jazz Ensembles (other than the 12:00 Jazz Ensemble)

Vocal Jazz Ensembles

Guitar Ensemble

String Ensemble

Piano Ensemble

Brass Ensembles

Opera Theater

Flute Ensemble

Woodwind Ensembles

Choral Union

Percussion Ensemble

Other small ensembles are offered on an occasional basis. Students may enroll without permission in University Chorus, Choral Union, and Symphonic Band. All other ensembles require the permission of the ensemble conductor upon the recommendation of the studio teacher.

8.2. Ensemble Requirements of Music Majors

BFA - All Programs.

Eight semester hours (four lower division and four upper division) in a principal concert ensemble are required for all majors. These must be earned in eight different semesters. Although not required to do so, wind and percussion performers are encouraged to participate in the Marching Band (fall semesters only). String performers must complete four semester hours of String Ensemble or Chamber Music. Upon approval of the studio teacher, guitar and keyboard performers may substitute up to two semesters of an appropriate chamber ensemble for two semesters of a principal ensemble.

BA - Music Education.

Seven semester hours (four hours lower division and three hours upper division) in a principal concert ensemble are required for all majors. These must be earned in seven different semesters.

- All music education majors whose principal instrument is not a woodwind, brass or percussion instrument are required to complete one fall semester of Marching Band (MUS 266). During that semester, they must register concurrently in a principal concert ensemble related to their principal area of applied study.
- All music education majors whose principal applied area is instrumental are required to complete at least one semester in a choral ensemble.
- During the fall semester of the first three years, students whose principal applied area is a woodwind, brass or percussion instrument are required to register concurrently in Marching Band and either Orchestra, Wind Symphony Symphonic Band, or the 12:00 Jazz Ensemble (see section 8.1). These students may elect to complete a fourth fall semester of Marching Band or one semester of a choral ensemble. If electing a choral ensemble, these students must register concurrently in a principal concert ensemble related to their principal area of applied study.
- String performers must complete four semester hours of String ensemble or Chamber Music. Upon approval of the studio teacher, guitar and keyboard performers may substitute up to two semesters of an appropriate chamber ensemble for two semesters of a major ensemble.

MA - All Programs.

All full-time graduate students are required to participate in ensembles. Other graduate students are strongly encouraged to participate in ensembles. Appropriate audition requirements must be met, and the student must be registered for credit through the undergraduate course number or through independent study.

All students registered for applied music, whether as a major, minor, or elective student, are required to co-register for a principal ensemble.

8.3. Ensemble Opportunities for Other Majors and Part-Time Students

Principal or secondary concert ensembles and Marching Band are open to all full-time or part-time students with permission of the ensemble conductor upon the recommendation of the studio teacher. Non-music major students who register for elective applied music are required to participate in an ensemble(s) relating to the applied area in which they are studying. Elective keyboard students may be required to serve as accompanists.

9. APPENDICES

- 9.1. Curricular Requirements
- 9.2. Piano Proficiency Examination
- 9.3. Applied Music Record
- 9.4. Change of Studio Teacher Request Form
- 9.5. Student Recital Appearance Form
- 9.6. Sample Programs
- 9.7. Sample Press Release
- 9.8. Event/Room Reservation Form
- 9.9. Music Library
- 9.10. Student Organizations
- 9.11. Bulletin Boards and Posting of Information
- 9.12. Assignment of Lockers and Policies
- 9.13. Returning Student Re-Audition Policy
- 9.14. BFA Capstone Syllabi
- 9.15. Additional Piano Proficiency Materials

APPENDIX 9.1

CURRICULAR REQUIREMENTS

For Curricular requirements for all music degrees, including the BFA in Composition, Jazz Studies, Performance, or Theory, the BA in Education with a specialization in Music, the Master of Arts in Composition, Music Education, Music History and Literature, or Performance,Ha please refer to the following website:

<http://www.marshall.edu/cofa/music/emphasis.html>

or your Undergraduate or Graduate Catalog of record (concurrent with your year of entry into Marshall.

Please note that in any discrepancy between the curricular requirements found on the website and those found in the student's catalog of record, the catalog of record takes precedence.

APPENDIX 9.2

PIANO PROFICIENCY EXAMINATION

[Updated September, 2007]

- List of Skills for Traditional Piano Proficiency
- Traditional Piano Proficiency Progress Sheet
- List of Skills for Jazz Piano Proficiency
- Jazz Piano Proficiency Progress Sheet

TRADITIONAL PIANO PROFICIENCY EXAMINATION SKILLS

Sections I, II and III are to be performed on the Piano Proficiency Exam, which will be graded by no less than three members of the music faculty.

I. Accompaniment

1. To an instrumental solo selected from a middle school band or orchestra method book or vocal solo appropriate for a middle or high school student. (Performer required - this should be selected in conference with the Piano Faculty well in advance of the Proficiency Exam.)
2. Five-note scale choral warmup with chordal accompaniment. All keys, ascending and descending chromatically.
3. From a list of 32 provided melodies, prepare 10 with accompaniment from which two will be selected by the proficiency committee at the exam (one must be patriotic.) One may use block chords, the other must use an accompaniment pattern (Alberti bass, boom-chuck, etc.).

II. Technique

1. Major and relative natural and harmonic minor scales up to 4 flats and 4 sharps, two octaves, hands separate.
2. Any Major or minor chord in root position and two inversions, hands separate.
3. Chord progressions, both hands, root in l.h.
 - a. I - IV - I 6/4 - V7 - I in major keys up to 4 flats and 4 sharps.
 - b. i - iv - i 6/4 - V7 - i in relative minor keys up to 4 flats and 4 sharps.
 - c. I - vi - ii 6 - I 6/4 - V7 - I in major keys up to 4 flats and 4 sharps.

III. Prepared Piece

1. A piano solo performed securely and musically. This work can either be a patriotic song or a work from traditional piano literature such as Bach's *Notebook for Anna Magdalena*, Clementi's Sonatinas or Schumann's *Album for the Young*.
2. Three-voice reduction from open score (choral or instrumental)

Section IV is to be performed for your applied or class piano teacher and one member of the Music Education Faculty.

IV. Sight Reading

1. Any work that includes melody and accompaniment. Must include parts for both hands. Should be commensurate with level 2 of beginning piano literature or such as would be used in elementary music settings.
2. Any two lines (simultaneously) from a choral or instrumental score

Sections V and VI are to be performed at sight for your applied or class piano teacher or one member of the Piano Proficiency Exam Committee.

V. Transposition

1. Any melody to any key up to a Perfect 4th higher or lower.
2. Play at concert pitch a single line for a transposing instrument.

VI. Harmonization

1. Any melody using at least the I, IV, and V7 chords in an appropriate piano style.
2. Any melody using the provided chord symbols.

MARSHALL UNIVERSITY
DEPARTMENT OF MUSIC
TRADITIONAL PIANO PROFICIENCY PROGRESS SHEET

Student's Name _____

Major Instrument _____

*Sections I, II and III are to be performed on the Piano Proficiency Exam,
which will be graded by no fewer than three members of the music faculty.*

I. Accompaniment

1. To an instrumental solo selected from a middle school band or orchestra method book or vocal solo appropriate for a middle or high school student. (Performer required - this should be selected in conference with the Piano Faculty well in advance of the Proficiency Exam.)
2. Five-note scale choral warmup with chordal accompaniment. All keys, ascending and descending chromatically.
3. From a list of 32 provided melodies, prepare 10 with accompaniment from which two will be selected by the proficiency committee at the exam (one must be patriotic.) One may use block chords, the other must use an accompaniment pattern (Alberti bass, boom-chuck, etc.).

Passed: _____
Date

Faculty Signature

Faculty Signature

Faculty Signature

II. Technique

1. Major and relative natural and harmonic minor scales up to 4 flats and 4 sharps, two octaves, hands separate.
2. Any Major or minor chord in root position and two inversions, hands separate.
3. Chord progressions, both hands, root in l.h.
 - a. I - IV - I 6/4 - V7 - I in major keys up to 4 flats and 4 sharps.
 - b. i - iv - i6/4 - V7 - i in relative minor keys up to 4 flats and 4 sharps.
 - c. I - vi - ii6 - I6/4 - V7 - I in major keys up to 4 flats and 4 sharps.

Passed: _____
Date

Faculty Signature

Faculty Signature

Faculty Signature

III. Prepared Piece

1. A piano solo performed securely and musically. This work can either be a patriotic song or a work from traditional piano literature such as Bach's *Notebook for Anna Magdalena*, Clementi's *Sonatinas* or Schumann's *Album for the Young*.
2. Three-voice reduction from open score (choral or instrumental)

Passed: _____
Date

Faculty Signature

Faculty Signature

Faculty Signature

Section IV is to be performed for your applied or class piano teacher and one member of the Music Education Faculty.

IV. Sight Reading

1. Any work that includes melody and accompaniment. Must include parts for both hands. Should be commensurate with level 2 of beginning piano literature or such as would be used in elementary music settings.
2. Any two lines (simultaneously) from a choral or instrumental score

Passed: _____
Date Faculty Signature

Faculty Signature

Sections V and VI are to be performed at sight for your applied or class piano teacher or one member of the Piano Proficiency Exam Committee.

V. Transposition

1. Any melody to any key up to a Perfect 4th higher or lower.
2. Play at concert pitch a single line for a transposing instrument.

Passed: _____
Date Faculty Signature

VI. Harmonization

1. Any melody using at least the I, IV, and V7 chords in an appropriate piano style.
2. Any melody using the provided chord symbols.

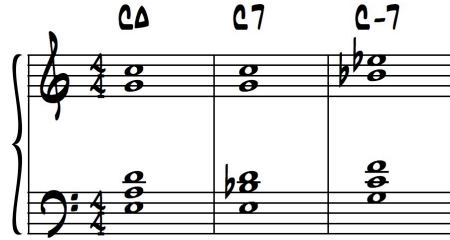
Passed: _____
Date Faculty Signature

JAZZ PIANO PROFICIENCY EXAMINATION
SKILLS

Sections I – IV are to be performed on the Piano Proficiency Exam, which will be graded by no fewer than three members of the music faculty.

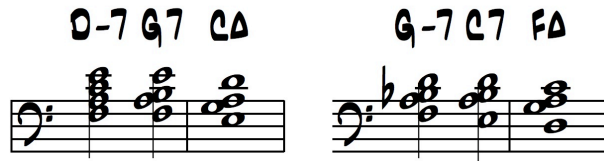
I. Harmony

1. 5 Note “Generic Voicings” (Mantooth) for Major7, Dominant7 and Minor 7 chords. Circle of 5th, all 12 keys.



2. ii-V7-I “Bill Evans” Voicings I and II (closed position), circle of 5ths, all 12 keys. Left hand only.

Voicing I (A, Bb, B,C, Db, D) Voicing II (Eb, E, F, Gb, G, Ab)



3. ii-V7-I Voicings (open position), circle of 5ths, all 12 keys. Both hands.
4. Two hand comping for a jazz standard, chosen from the following; Stella By Starlight, All The Things You Are, There Is No Greater Love, Autumn Leaves.

II. Prepared Piece

1. A piano solo rendition of a jazz standard, not including blues compositions. This work can be selected from a fake book or chosen from lead sheets distributed in Jazz Class Piano or from a jazz faculty member. The right hand should play the melody while the left hand accompany. The left hand may use many of the following techniques;
 - a. Root-Third-Seven voicings (close position or expanded 10th)
 - b. Rootless or rooted Bill Evans Voicings
 - c. A combination of both.

Must be played with good time (consistent tempo), musicality, and appropriate touch for the style being performed.

III. Accompaniment

1. Perform with an instrumental or vocal soloist. The literature must be chosen from the jazz repertoire. You should realize harmonies as they appear on a lead sheet. You may employ any of the following techniques while accompanying;
 - a. Walking bass line in left hand/Harmony in right hand
 - b. Stride style in left hand/Harmony in right hand
 - c. Combination of “Generic Voicings” and Roots.

IV. Solo

1. Improvise a right hand solo accompanied by left hand Root-Third-Seventh voicings for two chorus on a 12 measure blues. Solo may utilize any proper chord-scale relationship, including blues scales, modes, etc.

Section V is to be performed at sight for your applied or class piano teacher or one member of the Piano Proficiency Committee.

V. Scales

1. Major scale up to 4 flats and 4 sharps, two octaves, hands separate.
2. Blues scale selected from the following keys; C, F, Bb, Eb, D, and G. One octave, hands separate.

MARSHALL UNIVERSITY
DEPARTMENT OF MUSIC
JAZZ PIANO PROFICIENCY PROGRESS SHEET
For Jazz Studies Majors

Student's Name _____

Major Instrument _____

Sections I – IV are to be performed on the Piano Proficiency Exam, which will be graded by no fewer than three members of the music faculty.

I. Harmony

1. 5 Note “Generic Voicings” (Mantooth) for Major7, Dominant7 and Minor 7 chords. Circle of 5th, all 12 keys.
2. ii-V7-I “Bill Evans” Voicings I and II (closed position), circle of 5ths, all 12 keys.
Left hand only.
Voicing I (A, Bb, B,C, Db, D)
Voicing II (Eb, E, F, Gb, G, Ab)
3. ii-V7-I Voicings (opened position), circle of 5ths, all 12 keys. Both hands.
4. Two hand comping for a jazz standard, chosen from the following; Stella By Starlight, All The Things You Are, There Is No Greater Love, Autumn Leaves.

Passed: _____
Date

Faculty Signature

Faculty Signature

Faculty Signature

II. Prepared Piece

1. A piano solo rendition of a jazz standard, not including blues compositions. This work can be selected from a fake book or chosen from lead sheets distributed in Jazz Class Piano or from a jazz faculty member. The right hand should play the melody while the left hand accompany. The left hand may use many of the following techniques;
 - a. Root-Third-Seven voicings (close position or expanded 10th)
 - b. Rootless or rooted Bill Evans Voicings
 - c. A combination of both.Must be played with good time (consistent tempo), musicality, and appropriate touch for the style being performed.

Passed: _____
Date

Faculty Signature

Faculty Signature

Faculty Signature

III. Accompaniment

1. Perform with an instrumental or vocal soloist. The literature must be chosen from the jazz repertoire. You should realize harmonies as they appear on a lead sheet. You may employ any of the following techniques while accompanying;
 - a. Walking bass line in left hand/Harmony in right hand
 - b. Stride style in left hand/Harmony in right hand
 - c. Combination of “Generic Voicings” and Roots.

Passed: _____
Date Faculty Signature

IV. Solo

1. Improvise a right hand solo accompanied by left hand Root-Third-Seventh voicings for two chorus on a 12 measure blues. Solo may utilize any proper chord-scale relationship, including blues scales, modes, etc.

Passed: _____
Date Faculty Signature

Section V is to be performed at sight for your applied or class piano teacher or one member of the Piano Proficiency Committee.

V. Scales

1. Major scale up to 4 flats and 4 sharps, two octaves, hands separate.
2. Blues scale selected from the following keys; C, F, Bb, Eb, D, and G. One octave, hands separate.

Passed: _____
Date Faculty Signature

APPENDIX 9.3

APPLIED MUSIC RECORD

- Form 1
- Form 2

Applied Music Record • Semester/Year:

Date:

Date:

Date:

Date: _____

Date: _____

Date: _____

Additional
Comments
and
Recommendations

Pre-Jury Grade: _____

Jury Grade: _____

Final Grade: _____

APPENDIX 9.4

CHANGE OF STUDIO TEACHER REQUEST FORM

**Marshall University Department of Music
Request to Change Applied studio teacher**

This form should be submitted only after consultation with the original teacher, who must sign this form. Rarely are changes of instructor permitted after the junior year. All changes will require the assent of the new instructor and the permission of the Department Chair.

Student Date

Degree program: ___ B.A. ___ B.F.A ___ M.A.

Class: ___ Fr ___ So ___ Jr ___ Sr ___ Grad

Advisor's name: _____

I hereby request a change of applied studio teacher for the

___ Fall ___ Spring ___ Summer term. Year: _____

Reason(s) for request (be specific): _____

SIGNATURES Student: _____
 Present teacher: _____
 Requested teacher: _____

Request ___Approved ___ Denied

Department Chair Date

APPENDIX 9.5

STUDENT RECITAL APPEARANCE FORM

Marshall University Department of Music
MUS 100: Applied Music Laboratory
STUDENT RECITAL
APPEARANCE REQUEST FORM

Procedures:

1. Supply **all information** requested below.
2. Incomplete forms will be returned to your studio teacher and will not be scheduled.
3. Request an appearance date in accordance with the posted Student Recital Schedule
4. Obtain the approval and signature of your studio teacher.
5. Submit this request form to the Department of Music secretary as soon as possible, but no later than Tuesday noon one week prior to the requested appearance date.

For Office Use Only
_____ Date Approved
_____ Appearance Order

Please note:

Requests to appear on Student Recital are considered in order by date upon which they **completed** form is received. Students are advised to submit requests early in the semester and to plan to appear on Student Recital as early in the semester as possible.

PLEASE TYPE OR PRINT LEGIBLY.

Date of this request _____ Student Recital Date Requested: _____
(refer to posted schedule)

Title of Composition _____

Movements (if applicable): _____

Composer's **complete** name: _____

Composer's **dates**: _____

Arranger/transcriber (if applicable): _____

Duration: _____

	<u>Performer(s)/</u>	<u>Email/Phone</u>	<u>Instrument or Voice</u>
Soloist/Requesting Student:	_____	-	-
Accompanist:	_____	-	-
Other Performers:	_____	-	-
	_____	-	-

I have reviewed and proofread this request, and hereby indicate my approval.

Signature of Applied Instructor

Date

APPENDIX 9.6

SAMPLE RECITAL PROGRAMS

For Sample Programs, please refer to the Department of Music website, www.marshall.edu/cofa/music under “Current Students.”

APPENDIX 9.7

SAMPLE PRESS RELEASE

MARSHALL UNIVERSITY DEPARTMENT OF MUSIC

1 John Marshall Dr.
Huntington, WV 25755-2232
304-696-3117

PRESS RELEASE

David Shriver, bass trombone, will present his senior recital at 3pm in Smith Music Recital Hall, Marshall University, Huntington, WV on Sunday, April 15 at 3pm. Mr. Shriver is presenting this recital as part of the completion of a Bachelor's of Fine Arts in trombone performance degree. Works to be performed include concertos by Siekman and Spillman; a new piece for trombone and voice by Eric Ewazen, *Summer's Journey*, with tenor Michael Sidoti; the aria *Dovunque il Guardo Giro* by Caldara with soprano Victoria Landgrave, a duet with tenor trombonist Patrick Billups by Charles Small, *Conversation* and unaccompanied works by Bach and Fetter.

Mr. Shriver's principal trombone instructors include Dr. Michael Stroehler, Professor of Low Brass at Marshall University and principal trombone with the Huntington Symphony Orchestra, and Dr. John Mead, former Professor of Low Brass at Marshall University and former principal trombone of the West Virginia Symphony Orchestra and Mr. Pete Norton, professor of Bass Trombone at the College Conservatory of Music at the University of Cincinnati and the bass trombonist of the Cincinnati Symphony Orchestra. As a trombonist Shriver has performed with many Marshall University ensembles, including the Symphony Orchestra, Wind Symphony, 12 and 1 O'clock Jazz Bands, student and faculty brass quintets, trombone quartets, trombone choir, tuba/euphonium ensemble and the theatre pit orchestra. Outside of the University, he has been an active performer in the Huntington area including the Brass Band of the Tri-State, local churches, and musicals.

David Shriver owns and operates a video production company, Creative Video Images, in Proctorville, Ohio. He has provided video production services in the area since 1995 and has

traveled across the country working as a videographer. David Shriver and Creative Video Images are in high demand for industrial, training, corporate, commercial and event production both in the Huntington area and nationally.

This fall Mr. Shriver intends to pursue graduate study in bass trombone performance with Dr. Irv Wagner at Oklahoma University in Norman, Oklahoma upon completion of his degree at Marshall.

APPENDIX 9.8
EVENT/ROOM RESERVATION FORM

Event/Room Reservation Form (SAMPLE ONLY)

Date of Request: _____ Requested By: _____

Please check all rooms requested Instructor's Signature _____

- Smith Music 133 (Recital Hall)
- Smith Music 107 (Classroom)
- Smith Music 110 (Classroom)
- Smith Music 112 (Classroom)
- Smith Music 123 (Classroom – Music Ed)
- Smith Music 143 (Band Room)
- Smith Music 150 (Choir Room)
- Smith Music 212 (Piano Lab)
- Jomie 103 (Forum)
- Jomie 112 (Multi Media Room)
- Jomie 114 (Classroom)
- Jomie 210 (Ensemble Room)
- Jomie 214 (Recording Studio)

Event Title _____

Date(s) of Event: _____ Total Time Period Requested: _____

Event Starting Time _____ Second Choice if Space not Available: _____

Rehearsals

Dress Rehearsal Date: _____ Time: _____ (allow set-up time)

Rehearsal Date: _____ Time: _____ (allow set-up time)

Keyboard & Tuning
(Please check all requested)

Smith Recital Hall

Jomie Jazz Center

- Steinway Organ Grand (Forum) Grand (Ensemble Room)
- Yamaha Harpsichord Upright (Forum) Upright (Classroom)

Tuning needed for recital dress rehearsal rehearsal

Recording Services

Duration of performance: _____ minutes
 Special needs or comments: _____

DO NOT WRITE BELOW THIS LINE – FOR OFFICE USE ONLY

Date Received in Music Office: _____ Staff Signature: _____

Date Space Assigned: _____ Date Confirmed: _____

Date Forwarded to Piano Technician: _____ Date Forwarded to Recording Services _____

APPENDIX 9.9

MARSHALL UNIVERSITY MUSIC LIBRARY

[Updated 8/23/07]

MARSHALL UNIVERSITY MUSIC LIBRARY

The Music Library is the primary source for music and music literature in the Marshall University Libraries. It provides resources and information services to support the University's programs in music and music education, as well as serving the music reference and research needs for the university and the local community.

THE COLLECTION

The collection includes more than 17,000 sound recordings (tape, LP & CD format), 12,000 scores, music education materials and a sizeable reference section. Although its primary focus is classical, a growing number of jazz, folk, and popular materials are acquired as well. Periodicals are located in both Drinko and Morrow Libraries. Recent books on music topics are located in the Music Library while older editions are available in the Morrow stacks. Locations for all materials are indicated in the on-line catalog (MILES).

CIRCULATION

The Music Library is open to all members of the campus community as well as those community patrons who pay an annual fee for a special patron card. Information about loan periods for various formats is available at the circulation desk.

INFORMATION DELIVERY

Marshall University faculty, staff, and students may borrow materials from other libraries under the provisions of this service. If the Music Library does not own the items needed, they can often be borrowed from other libraries through the E-Z Borrow service or Information Delivery Services (interlibrary loan).

REFERENCE

Basic reference service is provided by the staff in the Music Library and includes assistance for use of the online catalog (MILES), indexes, and other reference materials. More complex or specialized questions may be referred to the Music Librarian. Group or individual instruction about resources and/or use of the library materials is available upon request.

RESERVES

Materials may be placed on reserve for class assignments. These may be designated for in-library use or assigned circulation periods of two or more days.

EQUIPMENT AND FACILITIES

Turntables, CD players, tape decks and a TV/VCR are available for individual use. In addition, a copier and laserprinter are available for use at a nominal fee. Circulation desk personnel will be happy to provide assistance in the use of any of the equipment.

COMPUTER ACCESS

The music computer lab area contains Macintosh machines with attached piano-style keyboards that run educational music programs and CD-ROMs. Windows-based machines are available for searching the online catalog (MILES), connecting to the Internet, and word processing.

APPENDIX 9.10

STUDENT MUSIC ORGANIZATIONS

[Updated 8/23/07]

MARSHALL UNIVERSITY DEPARTMENT OF MUSIC

STUDENT MUSIC ORGANIZATIONS

Delta Omicron International Music Fraternity (DO)

The purpose of Delta Omicron International Music Fraternity, a professional fraternity in the field of music, is to create and foster fellowship through music while developing character and leadership. Members are encouraged to work toward excellence in scholarship and performance, sharing their talents with the community at large. Delta Omicron furthers the cause of American music and service to the profession. Membership is on the basis of talent, scholarship and character.

Notices about chapter activities are posted on the DO bulletin board in the first floor hallway.

International Association for Jazz Education (IAJE)

A student activity organization dedicated to promoting jazz events on-campus and in the community. The chapter holds bi-weekly meetings to discuss contemporary issues, to plan musical events, and to arrange travel to conferences and concerts. Student members assist in hosting the Marshall Jazz Festival in January and the Jazz-MU-Tazz festival in June. Membership is open to all students.

Kappa Kappa Psi (KKY)

A national band honorary band fraternity pledged to promote respect for the activities and achievements of college bands, KKPsi is open to male and female members of university bands. The MU chapter sponsors various activities throughout the year, and participates in recruiting trips and workshops offered by the department and the fraternity. The national organization sponsors regional and national conventions as well as intercollegiate bands.

Notices about chapter activities are posted on the KKPsi bulletin board in the first floor hallway.

Music Educators National Conference (MENC)

The primary organization for classroom teachers, the student arm of MENC includes collegiate chapters at the state level. The MU chapter, the second to be organized in the U. S., supports the work of the Department of Music by contributing organizational and managerial assistance at clinics such as Brass Day and by hosting audition days and guest clinicians throughout the year. They help staff the MU recruitment booth at the Midwest Band/Orchestra Clinic and West Virginia Music Educators Association (WVMEA) convention, and organize field trips to other state conventions and significant clinics and workshops.

Through their participation, students become members of WVMEA and MENC. At their regular meetings, they discuss the professional teaching environment and review with faculty advisors the current and changing demands on music teachers. Students and faculty share experiences in the education profession, and assist one another in addressing concerns about entering the field.

Notices about chapter activities are posted on the MENC bulletin board in the first floor hallway.

Music Teachers National Association (MTNA)

A student activity organization comprised of young music professionals who know teaching in a studio or classroom setting will be part of their future careers. Chapter activities include participating in concerts and workshops on and off campus, raising awareness of the benefits of music study, and traveling to state and regional MTNA sponsored Competitions. Student members also assist the District Five WVMTA chapter music teachers with a variety of events including Pianorama, theory and technique tests, Fall Festival and Spring Performances. MTNA

is an international music organization and sponsors annual state, national and international conventions. MTNA offers its members an invaluable opportunity to network with other teachers and students of all levels and to receive assistance in setting up a private teaching studio.

Percussive Arts Society, Inc. (PAS)

The MU chapter of the Percussive Arts Society (MUPAS) is a recognized student organization open to students, faculty, and staff who have an interest in any aspect of percussion. MUPAS is affiliated with the West Virginia Chapter and the international society. PAS is a not-for-profit service organization. Its purpose is educational, and is accomplished through a viable network of performers, teachers, students, enthusiasts, and sustaining members. MUPAS sponsors campus appearances by percussion artists/clinicians, hosts an annual "Day of Percussion" for the tri-state region and provides percussion performances and educational activities for the Marshall community.

Phi Mu Alpha Sinfonia (PhiMA)

Phi Mu Alpha Sinfonia is a social male music fraternity comprising both music majors and non music majors. The object of Phi Mu Alpha is for "the development of the best and truest fraternal spirit; the mutual welfare and brotherhood of musical students; the advancement of music in America and a loyalty to the Alma Mater."

Notices about chapter activities are posted on the PhiMA bulletin board in the first floor hallway.

Society of Composers, Inc. (SCI)

The primary organization for composers and teachers of composition. The society introduces student composers to the workings of the professional composing world, alerts them to composing and performing opportunities, and unites them with fellow composers at the student and professional levels.

As members of the MU chapter, students belong to the national organization, which presents annual conferences at the regional and national level. The chapter hosts annual concerts of student works, hosts visiting guest composers, provides support for student and faculty composition recitals, and sponsors area seminars.

Notices about chapter activities are posted on the SCI bulletin board in the first floor hallway.

APPENDIX 9.11

BULLETIN BOARDS and POSTING of INFORMATION

[Updated 8/23/07]

Bulletin Boards and Posting of Information

Information regarding daily class and rehearsal schedules, public performances, opportunities for study and employment, and items of interest to our musical community will be posted on bulletin boards throughout the building. Boards for the posting of specific information may be found in the main corridors of the first floor of both Smith Music Hall and the Jomie Jazz Center. Smith boards are labeled by purpose. Students are encouraged to establish a habit of reading these boards on a regular basis, since important curricular and professional information is posted continually by faculty and staff.

Notices about cancellation, delay or postponement of a class, lesson, or rehearsal will be posted on the appropriate class or rehearsal room, the instructor’s studio door, and the *Music Office* bulletin board.

Clipboards mounted on first floor bulletin boards contain contemporary information about a variety of subjects. These clipboards are organized by content, and may be found on the *Student Notices* and *Graduate School* bulletin boards. Individual clipboards are: 1) Summer Institutes, Workshops, and Camps; 2) Performance & Musicology; 3) Student Employment Opportunities; 4) Composition; and 5) Graduate Schools & Assistantships.

At the beginning of each semester, information is posted concerning auditions, new courses, special registration procedures, and usher/stage crew. Sign-up sheets for end-of-semester juries are posted a few weeks before the end of each term.

Student and ensemble recital posters should be placed on bulletin boards whenever possible. In all cases, posters announcing a single event should be removed by the student immediately after the completion of the event. Posters of a personal nature, such as rental or sale opportunities, should be posted on the portion of the *Student Notices* board set aside for this purpose. Posters should be mounted using thumbtacks or push pins, not staplers. If you have a question about the appropriateness of a poster, please consult with staff in the Music Office.

Department of Music Bulletin Boards – Smith Music Hall

		Faculty	Faculty	Room	Music Office	Graduate
School		Notices	Notices	123	Notices	

First Floor Corridor

<p style="text-align: center;">Music Dept. Events</p> <p style="text-align: center;">Mus 100 Applied Mus Lab Kappa Kappa Psi Phi Mu Alpha Delta Omicron SCI MENC</p>	<p>Room 154</p> <p>MUSIC OFFICE</p> <p>Room 150 (Choir Room)</p>
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APPENDIX 9.12

ASSIGNMENT of LOCKERS and POLICIES

MARSHALL UNIVERSITY DEPARTMENT OF MUSIC

LOCKER POLICY

The Department of Music maintains lockers for student use on all three floors of Smith Music Hall and on the second floor of the Jomie Jazz Center. Use of these lockers is permitted only after the individual student has signed for one in the Music Office. Lockers not signed out in the office will have their locks cut and the contents discarded by university personnel.

Lockers are not to be defaced in any manner. Students are prohibited from affixing permanent items, such as bumper stickers, advertising logos, etc. Failure to abide by this restriction may result in the loss of privilege to sign out a locker.

Lockers may be checked out for either of two time periods: the academic year (fall and spring semesters) or the summer (one or more terms). Students sign out lockers separately for each time period. The academic year sign out period ends on May 20, after which locks will be cut and property discarded. The summer sign out period ends on August 20, after which locks will be cut and property discarded. Students must sign out lockers for the academic year even if they had an assigned locker for the summer.

Students must sign out lockers in person at the Music Office. Lockers are assigned on a first come – first served basis, with no guarantees on locker availability. Lockers cannot be signed out over the telephone. No exceptions will be made to this policy.

APPENDIX 9.13

RETURNING STUDENT RE-AUDITION POLICY

[Updated Fall 2006]

Returning Student Re-Audition Policy

Music majors who have not enrolled in applied music study for two or more consecutive semesters must re-audition before permission to continue in the major will be granted.

APPENDIX 9.14

BFA CAPSTONE

[Updated June 16, 2010]

- Syllabus for MUS 498 (Composition and Theory)
- Checklist for MUS 498
- Syllabus for MUS 499 (Performance)
- Checklist for MUS 499

Instructor of Record: Dr. Mark Zanter, Department of Music
Day/Time: TBA
Credits: 2 Hours

Course Description

A discipline-based experience designed to combine classroom and studio education in a summarizing project. PR: MUS 304; 401; 8 credits of MUS 380; successful completion of piano proficiency.

Course Goals

1. To present either a public recital of creative work, or a public presentation of theoretical research.
2. To research and write intelligently about creative work or research topic.
3. To compose a recital press release and a one-page professional resume.
4. To pass an oral examination on the genesis of recital works or research.

Course Requirements (students choose one of the following)

Composition:

1. A public Senior Recital of the student's own compositions (minimum length 30 minutes).
2. Completion and submission of program notes to be printed in the recital program.
3. Completion and submission of (1) a one-page professional resume and (2) a press release for the recital, including a short bio.
4. Submission of three (3) bound copies of scores to capstone committee
5. Completion of an Oral Examination.

Theory:

1. A public presentation of a research paper (minimum length 30 minutes).
2. Completion and submission of an abstract and research project (description below)
3. Completion and submission of (1) a one-page professional resume and (2) a press release for the recital, including a short bio.
4. Submission of three (3) bound copies of research paper to capstone committee.
5. Completion of an Oral examination.

The Recital Hearing

The recital hearing is to be scheduled in accordance with Music Student Handbook policies. The recital hearing is conducted by a committee of applied faculty as per the policies stipulated in the Music Student Handbook.

Composition Recital

The recital is a public performance subject to the policies outlined in the Music Student Handbook and includes a minimum of 30 minutes of original music composed by the student. The instructor assists the student determine the program, rehearsal schedule, for the recital hearing and concert, and is responsible for grading the recital.

The Written Materials

Students will prepare program notes to be published in the recital program, as well as a one-page professional resume and a press release that includes a short biography. Final revisions to these materials must be approved by the Capstone Committee by or before the date of the recital hearing. The Capstone Committee grades the written materials.

Research Project (Music Theory only)

The capstone research project is an in-depth study of some topic pertaining to musical aesthetics, contemporary practice or schools of thought in composition or theory. The committee chair will provide the student with requirements for the paper and the student is expected to work closely with other committee members in the course of finishing the research paper. The student may choose from the following topics:

- An in-depth study of a single composer—preferably but not limited to the contemporary period. The paper will include the analysis of one work, a portion of a large work, or several short works (approved by the instructor).
- Research in musical aesthetics concerning how aesthetics are tied to artistic production, used to support compositional methods, or ideology.
- Research in contemporary practice in music theory. Such as the application of advanced methods, or trends in music theory research. Comparative analysis and application of methods should constitute a majority of this project.
- Survey of a group or school of composers using comparative analysis of their music to demonstrate similarities and differences.
- An in-depth analysis of a single work from any period using appropriate advanced analytical methods.

The Capstone Committee

The capstone committee will be chaired by the applied composition or theory instructor, and will also include one (1) additional faculty member from the music theory area and one (1) faculty member from the music history area. The student and his/her applied instructor will choose the other two members, who must be invited to serve by the student (see deadlines). The student must obtain the signatures of his/her capstone committee members and the department chair by the second Friday of the semester.

Course Meeting

The student will attend a meeting with the chair of the Department of Music on or about the second Friday of the semester.

The Oral Examination

The student will appear before the Capstone Committee to field questions relating to any aspect of the recital program, including genesis of the student’s compositions, historical influences, and theoretical analysis. Students in composition will be expected to outline their creative process and be able to discuss historical composers and works that have been influential in their development. Theory students should expect questions relating directly to their research paper and topics peripheral to their project area. The committee will submit three questions to the student one week in advance of the exam date to serve as a starting point. The Oral Examination may be attempted only twice.

Grading

The Capstone Committee will grade the capstone documents and the oral examination. The recital or presentation will be graded by the instructor. The final grade will be averaged as follows:

Grading weight		Grade Scale	
Recital/Presentation	65%	A	90-100
Written materials	25%	B	80-89
Oral Examination	10%	C	70-79

Deadline

End of second week of classes: Selection of Capstone Committee; submission of tentative recital program, or research topic

Composition:

Date TBA**

All written materials submitted to the Capstone Committee
 Oral Examination
 Recital Hearing; final versions of written documents due

Theory:
Date TBA**

Completed research paper
Presentation hearing; final versions of written documents due

** The Recital Hearing is to be scheduled according to the Music Student Handbook rules; the written documents will be due at that time.

Marshall University Department of Music
MUS 498 • BFA Composition/Theory Capstone Checklist and Permissions
Please keep this checklist in the student's departmental file.

Student's Name: _____ ID: _____

Applied Teacher (chair of committee): _____

Semester of enrollment for MUS 498: ___ Fall ___ Spring ___ Summer Year: _____



Meeting with Chair

Department Chair's initials date

Selection of Committee

Committee chair's initials date

Committee chair's signature date

Committee member's signature date

Committee member's signature date

By signing below, I acknowledge that I have met with my Capstone Committee Chair and agreed to the due dates listed for the work associated with my Capstone:

Student's signature date

Committee chair's Signature date

COMPOSITION

Set Date for Recital Hearing

Date

Submission of:

Program Notes

Date

Résumé

Date

Press Release

Date

Bound Scores

Date

Completion of any/all revisions

Date

Oral Examination

Date

Recital

Date

Final Grade for MUS 498: _____

Committee chair's initials date

THEORY

Topic Approved
(By Committee)

Date

Submission of:
Completed paper

Date

Completion of any/all revisions

Date

Submission of:
Résumé

Date

Press Release

Date

Completion of any/all revisions

Date

Oral Examination

Date

Final Grade for MUS 498: _____

Committee chair's initials date

Syllabus – MUS 499: BFA Performance Capstone Experience

Course Description

A discipline-based experience designed to combine classroom and studio education in a summarizing project. PR: MUS 304; 401; successful completion of piano proficiency.

Course Goals

1. To perform an artistic and technically proficient public recital.
2. To research and write intelligently about the recital repertoire.
3. To compose a recital press release and a one-page professional resume.
4. To pass an oral examination on recital repertoire and research.

Course Requirements

1. A publicly performed Senior Recital comprising a minimum of 50 minutes of repertoire for the student's principal applied instrument or voice.
2. Completion and submission of program notes to be printed in the recital program.
3. Completion and submission of (1) a one-page professional resume and (2) a press release for the recital, including a short biography.
4. Completion of an Oral Examination based upon the recital repertoire.

The Capstone Committee

The Capstone Committee is chaired by the student's applied teacher, and also includes one faculty member to represent the music theory area and one faculty member to represent the music history area. The student and his/her applied teacher choose the other two members, who must be invited to serve by the student. The student must obtain the signatures of his/her capstone committee members and the department chair by the second Friday of the semester.

Course Meeting

The student will attend a meeting with the chair of the Department of Music on or about the second Friday of the semester.

The Recital Hearing

The recital hearing is to be scheduled in accordance with Music Student Handbook policies. The recital hearing is conducted by a committee of applied faculty as per the policies stipulated in the Music Student Handbook.

The Recital

The recital is a public performance subject to the policies outlined in the Music Student Handbook and includes a minimum of 50 minutes of repertoire for the student's principal applied instrument or voice. The applied instructor determines repertoire and memorization requirements and is responsible for grading the recital.

The Written Materials

Students will prepare program notes to be published in the recital program, as well as a one-page professional resume and a press release that includes a short biography. Final revisions to these materials must be approved by the Capstone Committee by or before the date of the recital hearing. The Capstone Committee grades the written materials.

The Oral Examination

The student will appear before the Capstone Committee to field questions relating to aspects of the recital repertoire and program, including performance/preparation issues, historical context, and theoretical analysis. The committee will submit questions to the student one week in advance as a starting point. The time of the exam is not to exceed one hour. The Capstone Committee grades the oral examination. The examination may be attempted twice only.

Grading

The student's final grade will be averaged as follows:

Recital	65%
Written Materials	25%
Oral Examination	10%

Grading Scale

90-100 = A 80-89 = B 70-79 = C

Deadlines

By the second Friday of the Semester
Revised written documents to committee

Selection of Capstone Committee
By or before recital hearing date

Other course deadlines will be negotiated between the capstone committee chair and the student through a written agreement that is signed, dated and kept on file in the Music Office. Extensions to established deadlines require written revision and instructor approval no later than one week prior to the original deadline. Failure to meet the deadlines established will result in failure of the course.

Recital

Date

Final Grade for MUS 499: _____

Committee chair's initials date

APPENDIX 9.15

ADDITIONAL PIANO PROFICIENCY MATERIALS

PIANO PROFICIENCY EXAMINATION

As part of the graduation requirements for all undergraduate and graduate degrees in music at Marshall University, students must complete a proficiency exam designed to test functional skills in a variety of contexts. Students in the Music Education major are required to complete a minimum of four semesters piano study, regardless of when the proficiency is passed, and must complete both the four semesters study and the Traditional Piano Proficiency exam before student teaching. All other students are encouraged to study piano until a proficiency is passed.

There are two Piano Proficiency exams offered; the Traditional Piano Proficiency exam and the Jazz Piano Proficiency exam. All Music Education, Composition, and Theory majors are required to pass the Traditional Piano Proficiency while all Jazz Studies majors are required to pass the Jazz Studies Proficiency. BFA Performance majors may elect to take either exam with the approval of his/her advisor. Students who choose their exam are required to pass either exam in its entirety and may not select parts from both exams. If a student chooses to switch proficiency types, they will not be credited for any sections previously completed.

A sequence of courses is available to students to prepare them for the proficiency examination. Jazz Studies majors should complete MUS 279A-D, and Music Education majors should complete MUS 179A-D. Music Performance majors should complete 279A-D if they elect to take the Jazz Piano Proficiency or MUS 179A-D if they elect to take the Traditional Piano Proficiency.

Graduate students may choose either the Traditional or Jazz Piano Proficiency. Students who elect to take the Traditional Piano Proficiency should complete MUS 579A-D. Students who elect to take the Jazz Piano Proficiency should complete MUS 279A-D.

Undergraduate music majors should complete the piano proficiency no later than the semester in which they are enrolled in MUS 179D or MUS 279D. Students may not register for MUS 179D or 279D unless they have passed at least two complete portions of the Proficiency Examination. Students whose principal instrument is not a keyboard instrument must pass the proficiency before registering for individual applied piano lessons (MUS 195 or MUS 395).

Entering Undergraduate and Graduate students must take a placement test to determine their level of competency. Those graduate students with sufficient skills will be advised to complete the proficiency their first year. Those graduate students who need further study in piano to complete the proficiency will be advised to enroll in either Graduate Class Piano (MUS 579A-D), Jazz Class Piano (MUS 279A-D) or individual applied piano lessons (MUS 695A). Piano majors are not exempt from completing the piano proficiency and should do so during their first year.

Entering Transfer students must take a placement test to determine their level of competency. If the student's former school had a piano proficiency or barrier piano exam, the transfer student is required to obtain a letter from their former school to allow for Marshall piano faculty to compare the proficiencies. Upon a vote to accept, the previous school's exam may be counted.

If the former school did not have a piano proficiency requirement or the student did not complete the exam in its entirety, the student will be required to take the complete proficiency exam.

Entering graduate students who earned their undergraduate degree in music at Marshall University are exempt from this requirement if they completed the piano proficiency within 3 years of the semester they enter the graduate program. If more than 3 years have elapsed, or if the undergraduate degree was not completed in music or at Marshall University, the student will be required to take the placement test described above, and will be advised as to what course(s) will be required.

The Traditional Piano Proficiency exam will be administered at a set time during each semester and will be graded by no less than three members of the music faculty. The student should be prepared to pass Skills Sections I, II and III during this examination. A separate exam for Skill Section IV will be scheduled with the applied or class piano teacher and one member of the Music Education Faculty. Separate exams for Skill Sections V and VI will be administered during regular class periods of class piano, during an applied lesson or by appointment with one of the piano faculty.

The Jazz Piano Proficiency exam will be administered at a set time during each semester and will be graded by no fewer than three members of the music faculty. The student should be prepared to pass Skills Sections I-IV during this examination. A separate exam for Skill Section V will be administered during regular class periods of jazz class piano, during an applied lesson, or by appointment with one of the piano faculty.

The following list of skills must be completed in its entirety before any student will be approved for graduation. Music Education majors must complete the Traditional Piano Proficiency before they are permitted to student teach. All other BFA students must pass either proficiency before they enroll in MUS 498 (Composition Capstone), 499 (Performance Capstone). Undergraduate students enrolled in class piano must pass two sections of their proficiency before being admitted to 179D. Undergraduate students who do not pass all sections of the proficiency will need to repeat 179D until the proficiency requirements are met. Graduate students should continue in either class piano or applied lessons until all proficiency requirements are met.

Revised, August 2007

PIANO PROFICIENCY EXAMINATION SKILLS

*Sections I, II and III are to be performed on the Piano Proficiency Exam,
and will be graded by no less than three members of the music faculty.*

I. Accompaniment

1. To an instrumental solo selected from a middle school band or orchestra method book or vocal solo appropriate for a middle or high school student. (Performer required - this should be selected in conference with the Piano Faculty well in advance of the Proficiency Exam.)
2. Five-note scale choral warmup with chordal accompaniment. All keys, ascending and descending chromatically.
3. From a list of 32 provided melodies, prepare 10 with accompaniment from which two will be selected by the proficiency committee at the exam (one must be patriotic.) One may use block chords, the other must use an accompaniment pattern (Alberti bass, boom-chuck, etc.).

II. Technique

1. Major and relative natural and harmonic minor scales up to 4 flats and 4 sharps, two octaves, hands separate.
2. All tonic Major or minor chords for the required scale keys in root position and two inversions, hands separate.
3. Chord progressions for the required scale keys, both hands, root in l.h.
 - a. I - IV - I 6/4 - V7 - I in major keys up to 4 flats and 4 sharps.
 - b. i - iv - i6/4 - V7 - i in relative minor keys up to 4 flats and 4 sharps.
 - c. I - vi - ii6 - I6/4 - V7 - I in major keys up to 4 flats and 4 sharps.

III. Prepared Piece

1. A piano solo performed securely and musically. This work can either be a patriotic song or a work from traditional piano literature such as Bach's *Notebook for Anna Magdalena*, Clementi's *Sonatinas* or Schumann's *Album for the Young*.
2. Three-voice reduction from open score (choral or instrumental)

*Section IV is to be performed for your applied or class piano teacher
and one member of the Music Education Faculty.*

IV. Sight Reading

1. Any work that includes melody and accompaniment. Must include parts for both hands. Should be commensurate with level 2 of beginning piano literature or such as would be used in elementary music settings.
2. Any two lines (simultaneously) from a choral or instrumental score

*Sections V and VI are to be performed at sight for your applied or class
piano teacher or one member of the Piano Proficiency Exam Committee.*

V. Transposition

1. Any melody to any key up to a Perfect 4th higher or lower.
2. Play at concert pitch a single line for a transposing instrument.

VI. Harmonization

1. Any melody using at least the I, IV, and V7 chords in an appropriate piano style.
2. Any melody using the provided chord symbols.

MARSHALL UNIVERSITY
DEPARTMENT OF MUSIC
PIANO PROFICIENCY PROGRESS SHEET
For all degrees (excluding BFA jazz emphasis)

Student's Name _____

Major Instrument _____

*Sections I, II and III are to be performed on the Piano Proficiency Exam,
which will be graded by no less than three members of the music faculty.*

I. Accompaniment

1. To an instrumental solo selected from a middle school band or orchestra method book or vocal solo appropriate for a middle or high school student. (Performer required - this should be selected in conference with the Piano Faculty well in advance of the Proficiency Exam.)
2. Five-note scale choral warmup with chordal accompaniment. All keys, ascending and descending chromatically.
3. From a list of 32 provided melodies, prepare 10 with accompaniment from which two will be selected by the proficiency committee at the exam (one must be patriotic.) One may use block chords, the other must use an accompaniment pattern (Alberti bass, boom-chuck, etc.).

Passed: _____
Date

Faculty Signature

Faculty Signature

Faculty Signature

II. Technique

1. Major and relative natural and harmonic minor scales up to 4 flats and 4 sharps, two octaves, hands separate.
2. Any tonic Major or minor chord for the required scale keys in root position and two inversions, hands separate.
3. Chord progressions for the required scale keys, both hands, root in l.h.
 - a. I - IV - I 6/4 - V7 - I in major keys up to 4 flats and 4 sharps.
 - b. i - iv - i6/4 - V7 - i in relative minor keys up to 4 flats and 4 sharps.
 - c. I - vi - ii6 - I6/4 - V7 - I in major keys up to 4 flats and 4 sharps.

Passed: _____
Date

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III. Prepared Piece

1. A piano solo performed securely and musically. This work can either be a patriotic song or a work from traditional piano literature such as Bach's *Notebook for Anna Magdalena*, Clementi's Sonatinas or Schumann's *Album for the Young*.
2. Three-voice reduction from open score (choral or instrumental)

Passed: _____
Date Faculty Signature

Faculty Signature Faculty Signature

Section IV is to be performed for your applied or class piano teacher and one member of the Music Education Faculty.

IV. Sight Reading

1. Any work that includes melody and accompaniment. Must include parts for both hands. Should be commensurate with level 2 of beginning piano literature or such as would be used in elementary music settings.
2. Any two lines (simultaneously) from a choral or instrumental score

Passed: _____
Date Faculty Signature

Faculty Signature

Sections V and VI are to be performed at sight for your applied or class piano teacher or one member of the Piano Proficiency Exam Committee.

V. Transposition

1. Any melody to any key up to a Perfect 4th higher or lower.
2. Play at concert pitch a single line for a transposing instrument.

Passed: _____
Date Faculty Signature

VI. Harmonization

1. Any melody using at least the I, IV, and V7 chords in an appropriate piano style.
2. Any melody using the provided chord symbols.

Passed: _____
Date Faculty Signature

Basic Rules for Fingering Scales

Major Scales

Group I - C, G, D, A, E

Rule: 4th fingers next to tonic

r.h. 1231234 (1) cross over for additional
octaves

l.h. 54321321 (4) cross over for additional
octaves

Helpful hint - 3's are always together

Group II - B, F#, C# C-flat, G-flat, D-flat (user friendly)

Rule: r.h and l.h. - 2nd and 3rd fingers on the two
black keys

- 2nd, 3rd, and 4th on the three
black keys

- thumbs on the white keys

Helpful hints: start B major with the 4th finger in the l.h.

43214321-(3) crosses over for additional
octaves

In B Major the thumbs are together on all e's and are
together on all b's other than the starting pitch

Group III - B-flat, E-flat, A-flat

Rule: r.h. - 4th finger on B-flat

B-flat - 41231234

E-flat - 31234123

A-flat - 34123123

Rule: l.h. - 4th finger on the 4th note of the scale

32143213

Note: B-flat, E-flat, and A-flat - l.h. starts on 3

Helpful Hints: B-flat - when playing the pitches b-flat and e-flat
notice that one hand is on 3 while the other is on 4

E-flat - 3's are together on all e-flats, 3's and 4's are
together on a-flats & b-flats

A-flat - 3's are together on all a-flats & e-flats

F Major - has similarities to all three groups

F major - l.h. fingering is the same as Group I - 4th finger next to tonic
r.h. fingering same as Group III - 4th finger on b-flat -
1234123(1)

Hands together the fingering resembles Group II

- 2nd and 3rd fingers on D and E, 2nd

- 3rd and 4th on F, G, and A

- thumbs together on F and C

Notice: r.h. ends on 4 on final pitch of the last octave

l.h. starting pitch use 5th finger

Minor Scales

Group I - All three forms of these minor scales have the same
fingering as their parallel major scale

Note: f and b minor - same rule as Group I minor scales

Helpful hints apply in minor too!

Group II and III-

f# and c# natural and harmonic minor

r.h. fingering changes - 34123123 (4)

l.h. fingering same as parallel major

Helpful Hints: f# natural and harmonic minors - 3's together on c#

c# natural and harmonic minors - 3's together on c# & g#

b-flat and e-flat minors use Group II fingering -

r.h and l.h. - 2nd and 3rd fingers on
the two black keys

- 2nd, 3rd, and 4th on the three
black keys

- thumbs on the white keys

g# (or a-flat) natural minor - both hands use Group II
fingering (see above)

r.h. - 34123123 (4)

l.h. - 32132143

Helpful Hint: g# natural minor - thumbs together on e & b

g# harmonic minor uses the same fingering as A-flat Major

r.h. 34123123 (4)

l.h. 3214321 (3)

Helpful Hint: g# harmonic minor - 3's together on g# & d#

**Melodies for Harmonizing
And
Accompanying**

Title	Key	Meter
1. America	FM	3/4
2. America	GM	3/4
3. America the Beautiful	AM	4/4
4. Go Down, Moses	Am	4/4
5. Camptown Races	EbM	2/4
6. Go Tell Aunt Rhody	F#m	2/2
7. Hey, Ho! Nobody Home	F#m	2/2
8. Hanukkah Song	Dm	4/4
9. Home on the Range	FM	6/8
10. Jingle at the Window	DM	2/4
11. Ida Red	DM	2/4
12. Jingle Bells	GM	2/4
13. Jolly Old Saint Nicholas	GM	2/4
14. Simple Gifts	FM	2/4
15. Joshua Fought the Battle of Jericho	Dm	2/2
16. Korobushka (The Peddler)	DM	2/4
17. White Coral Bells	CM	4/4
18. Looby Loo	FM	6/8
19. Sweet Betsey from Pike	CM	3/4
20. Michael, Row the Boat Ashore	EM	2/2
21. Oh, Susanna	FM	2/4
22. Over the River and Through the Wood	EbM	6/8
23. Polly Wolly Doodle	FM	4/4
24. She'll Be Coming 'Round the Mountain	GM	2/2
25. Skip to My Lou	FM	2/4
26. The Star-Spangled Banner	AbM	3/4
27. Shenandoah	EbM	4/4
28. When Johnny Comes Marching Home	Em	6/8
29. Swing Low Sweet Chariot	FM	4/4
30. This Land is Your Land	FM	2/2
31. When Johnny Comes Marching Home	Gm	6/8
32. When the Saints Come Marching In	FM	2/2
33. Yankee Doodle	GM	2/4

Marshall University

Piano Proficiency

Scales / Chords / Progressions

Major Key: Scale

♩ = 60

♩ = 60

The image shows the major key scale in C major. The top staff is the treble clef and the bottom staff is the bass clef. Both staves have a tempo marking of a quarter note equal to 60 beats per minute. The scale is written in a single line for each staff, starting on middle C and ending on the final C.

Inversions:

♩ = 60

The image shows the first inversion of the major key scale in C major. It is written on a single treble clef staff with a tempo marking of a quarter note equal to 60 beats per minute. The notes are arranged in a sequence of chords, each with a different inversion.

Chord Progressions:

♩ = 60

I IV I⁶ V⁷ I

The image shows the first chord progression in C major. It is written on a grand staff (treble and bass clefs) with a tempo marking of a quarter note equal to 60 beats per minute. The progression consists of five chords: I, IV, I⁶, V⁷, and I. The bass line is a simple harmonic accompaniment.

♩ = 60

I vi ii⁶ I⁶ V⁷ I

The image shows the second chord progression in C major. It is written on a grand staff (treble and bass clefs) with a tempo marking of a quarter note equal to 60 beats per minute. The progression consists of six chords: I, vi, ii⁶, I⁶, V⁷, and I. The bass line is a simple harmonic accompaniment.

Choral Warm-Up

$\bullet = 84$

The first system of the Choral Warm-Up consists of measures 1 through 3. It is written in common time (C) with a tempo marking of quarter note = 84. The key signature is one flat (B-flat major or D minor). The music features a steady eighth-note accompaniment in the right hand and block chords in the left hand. Measure 1 starts with a B-flat major triad, measure 2 with a D minor triad, and measure 3 with a B-flat major triad.

The second system of the Choral Warm-Up consists of measures 4 through 6. The key signature changes to two flats (B-flat major or D minor). The accompaniment continues with eighth notes in the right hand and block chords in the left hand. Measure 4 starts with a B-flat major triad, measure 5 with a D minor triad, and measure 6 with a B-flat major triad.

The third system of the Choral Warm-Up consists of measures 7 through 9. The key signature changes to three flats (B-flat major or D minor). The accompaniment continues with eighth notes in the right hand and block chords in the left hand. Measure 7 starts with a B-flat major triad, measure 8 with a D minor triad, and measure 9 with a B-flat major triad.

The fourth system of the Choral Warm-Up consists of measures 10 through 12. The key signature changes to four flats (B-flat major or D minor). The accompaniment continues with eighth notes in the right hand and block chords in the left hand. Measure 10 starts with a B-flat major triad, measure 11 with a D minor triad, and measure 12 with a B-flat major triad.

Choral Warm-Up

2
13

Musical notation for measures 13-15. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure 13 starts with a treble staff containing a series of eighth notes and a bass staff with a block chord. Measure 14 continues the eighth-note pattern in the treble and has a different bass chord. Measure 15 features a treble staff with eighth notes and a bass staff with a block chord. A key signature change to two flats (Bb) occurs at the beginning of measure 15.

16

Musical notation for measures 16-18. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (Bb). Measure 16 has a treble staff with eighth notes and a bass staff with a block chord. Measure 17 continues the eighth-note pattern in the treble and has a different bass chord. Measure 18 features a treble staff with eighth notes and a bass staff with a block chord. A key signature change to one flat (B) occurs at the beginning of measure 18.

19

Musical notation for measures 19-21. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B). Measure 19 has a treble staff with eighth notes and a bass staff with a block chord. Measure 20 continues the eighth-note pattern in the treble and has a different bass chord. Measure 21 features a treble staff with eighth notes and a bass staff with a block chord. A key signature change to two flats (Bb) occurs at the beginning of measure 21.

22

Musical notation for measures 22-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (Bb). Measure 22 has a treble staff with eighth notes and a bass staff with a block chord. Measure 23 continues the eighth-note pattern in the treble and has a different bass chord. Measure 24 features a treble staff with eighth notes and a bass staff with a block chord. A key signature change to one flat (B) occurs at the beginning of measure 24.

