



School of Music
STUDENT HANDBOOK
[Edition 8, effective Fall 2017]

PREFACE

The Marshall University School 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 **School of Music Student Handbook** provides guidelines for 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 syllabi published separately for each class. These syllabi are distributed to music students at the beginning of each semester by the music professor.

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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 catalog 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 School 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 Program 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 music program 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 Music Program offers the following major degree programs:

1. Bachelor of Fine Arts (BFA) in Music, administered by the College of Arts and Media, with a choice of area of emphasis in:
 - a. Jazz studies
 - b. Performance
 - c. Multi-disciplinary studies
 - d. Theory and composition
2. Bachelor of Arts (BA) in Music Education (Pre K-adult certification in West Virginia,) administered by the College of Education and Human Services.
3. Bachelor of Arts (BA) in the Arts, administered by the College of Arts and Media, with a choice of area of emphasis in:
 - a. Music Studies
 - b. Allied Arts, Music emphasis
4. Master of Arts (MA) in Music, administered by the Graduate College, with a choice of area of emphasis in:
 - a. Theory/Composition
 - b. Music Education
 - c. Music History & Literature
 - e. Performance
 - f. Jazz Studies

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 Music Program office.

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

MUS 111/113: Elementary Music Theory and Aural Skills	4	Credits
MUS 142: Music in Society or		
MUS 200: Introduction to World Music	3	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	19	CREDITS

1.2. Auditions

Application and Scheduling.

Each student applying for music major or minor status must successfully complete an audition in the principal applied area before a committee of three faculty members. The audition should be scheduled during one of the audition days announced by the music program, or through special arrangements made through the recruitment director. Late auditions, up to the time of fall registration, will be accepted, but should be avoided when financial aid is being requested. A desired audition date should be selected by the student using the music program application form, obtainable through the recruitment coordinator or online. Applicants will be contacted by the music program to confirm the time and date. Theory and Composition Majors audition in their primary applied area, and/or submit a portfolio of compositions for review. When assessment of student's performance level is deemed appropriate for full BFA admission, portfolio submission is recommended but not required. In all other cases, students must submit a portfolio of works to the area coordinator to determine admission to the program. In exceptional circumstances where travel to the campus or other announced audition site is impossible, the student, regardless of proposed area of concentration, may arrange to send a video recording by contacting the recruitment coordinator.

Audition repertoire requirements in all areas are available online at:

<http://www.marshall.edu/music/files/Audition-Requirements-2017.pdf>

Students are encouraged to contact faculty with questions regarding their audition and may obtain contact information from the Music Program Recruitment Coordinator, or the program website.

1.3. Graduate Program Admission

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

Applicants in Performance must complete an audition in their principal performance medium, 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 three to five original compositions with recordings if available. Music History/Literature applicants should submit a documented research paper or project of at least 7500 words in scholarly form demonstrating their ability to carry out analytical and research activities in the field of music. Applicants for the Music Education emphasis should submit a portfolio of the teaching materials containing lesson and unit plans, assessment instruments, and/or a video of teaching.

1.4. Secondary and Elective Piano

The instrument upon which the student auditions is considered the principal instrument. All undergraduate music majors must complete the Piano Proficiency before graduation (see Section 2 below)

1. All entering undergraduate degree candidates (BA and BFA) who wish to have piano instruction 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 first week of classes. Transfer students may take it any time before enrollment. 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. 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 Applied Study

Secondary and elective applied instruction is offered on a space and budget available basis. 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. Permission from the Director of the School of Music as well as from both the principal studio teacher (if applicable) and the secondary or elective teacher must be obtained before registration will be allowed in secondary and elective applied study. Additionally, participation in a large ensemble in the secondary or elective performance medium will usually be required in order to receive these lessons.

2. PIANO PROFICIENCY

2.1. Required Skills and Procedures

As part of the graduation requirements for all undergraduate 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 are required to pass this exam before student teaching. Jazz Studies majors are required to pass only the first two semesters of class piano study (MUS 179A-B) with a grade of C or higher, before advancing to the jazz piano studies curriculum. All other music students are encouraged to study piano so that they will pass their piano proficiency and enhance their music literacy.

There are two Piano Proficiency exams offered; the Traditional Piano Proficiency exam and the Jazz Piano Proficiency exam. All non-Jazz studies music majors typically are required to pass the Traditional Piano Proficiency while all Jazz Studies majors are required to pass the Jazz Studies Proficiency. Successful Completion of all four class piano semesters constitutes the passing of the Traditional Piano Proficiency exam. 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 music majors must pass their proficiency before they enroll in MUS 498 (Composition Capstone), 499 (Performance Capstone). Undergraduate students who do not pass all sections of the proficiency will need to repeat whichever section(s) of class piano until the proficiency requirements are met.

2.2. Piano Placement Exam

Entering Undergraduate students must take a placement test to determine their level of competency. Entering Transfer students must also 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 the approval of the full time piano faculty, 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.

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 179A-B before advancing to the jazz piano courses, and Music Education and Theory and Composition 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 complete the Traditional Piano Proficiency. 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).

Completion of all four class piano semesters constitutes the passing of the Traditional Piano Proficiency exam.

2.4. Proficiency Exam Administration and Procedures

This paragraph pertains to students who have not yet taken all class piano sections, yet feel adequate enough to successfully pass the proficiency exam. The Traditional Piano Proficiency exam could be administered at a set time during each semester and will be graded by two members of the piano faculty. The student should be prepared to pass All Sections during this examination. **No more than three attempts are permitted on all portions.**

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. **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

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 and the B.F.A. Theory and Composition degrees. In these degrees, during the freshman year only, for lessons on their principal performance medium, 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 performance medium (all bachelors and master's degrees). For normal progression through the different degree programs, credit in the principal performance medium 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 Theory and Composition majors take (5-6) credit hours of applied study in the principal performance medium (100 level), and a total of sixteen credits of applied composition earned in eight semesters.
 - c. 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.
 - d. MA in Performance. (total eight hours). Two hours credit in the principal performance medium 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 Director of the School of Music and applied studio teacher
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 a part of the minor requirements. These are earned in four different semesters, with each semester receiving one credit

Studio Class:

As part of their course work, students registering for applied music (major, minor, secondary or elective) are required to participate in a weekly studio class, as stated in the applied music syllabus. Each applied teacher will decide at what time studio class will be offered.

3.2. 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 music program 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 that will allow the student to make adequate progress.

3.3. Jury Examinations

Each music major is required to take a jury examination each semester in the principal applied medium. 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 Applied Area Jury	10-15 minutes
Sophomore Hearing, Principal Applied Area	15-30 minutes
Junior, Senior or Graduate Recital Hearing	Complete program
Secondary or Elective Instrument	10 minutes

3.4. 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.

Studio teachers and advisors will insure that the result of the Sophomore Hearing has been recorded 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.

3.5. Applied Music Levels

To maintain consistency throughout the applied music program, the Music Program 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).

3.6. Selection and Change of Studio Teacher

If there is more than one studio teacher in an applied area, 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, approval of the new studio teacher, and of the Director of the School of Music. Rarely would such a change be permitted after the sophomore year.

3.7. 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.

3.8. 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.

TABLE OF APPLIED MUSIC LEVELS

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 Level Entry	Probationary Entry Level	
4			Second Year of Study	Standard Entry Level	
5			Upper division study	Second Year of Study (based upon successful completion of sophomore hearing)	
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					Standard entry for Performance major
9					Second year of study for Performance major
10					Recital and graduation for MA Performance major (based upon successful completion of graduate recital)

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 semester's credit; BA (music education) majors must earn a total of seven semester's 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 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 applied medium will be lowered by one letter grade for students who do not meet this minimum performance requirement.

5.2. Requirements for Secondary and Elective Applied Study

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 Music Program, 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 may be included with permission of the Director of the School of Music. Faculty on hearing panels need to be notified in writing 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 principle applied area. They are to enroll for MUS 376 Junior Recital (1 hour credit) during the semester in which this recital is presented.

6.3 Senior Recital or Lecture

The Senior Recital represents the culmination of applied music study in the principal applied area. 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 Theory and Composition Majors.

A recital of at least 50 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.

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 Music Program, subject to the availability of funds, may pay a portion of the accompanists' fee for degree recitals. This payment will be in partial

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, the piano area faculty, nor any of the applied music faculty are responsible for providing accompanists when preparation time is insufficient.

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 electronically to the School of Music Office in camera ready form in Microsoft Word, after it has been proofread by both the student and applied teacher, both of whom are responsible for ensuring that all of the information is correct, and in the proper format.

No later than four weeks before the date of the recital, a press release must be submitted to the School 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 School of Music Office. The press release must be submitted electronically (via email) in Microsoft Word.

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 School of Music Office to consult the calendar of events for the appropriate semester. After selecting several 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 School 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 Music Program 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)

Concert Band

Contemporary Music Ensemble

Jazz Ensemble I (audition required)

Jazz Ensemble II

Symphonic Band

University Chorus

University Symphony Orchestra (audition required for winds, brass and percussion)

Wind Symphony (audition required)

Note: Enrollment in Jazz Ensemble I 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.

Secondary ensembles include:

Instrumental Jazz Combos Opera Theater

Brass Ensembles Percussion Ensemble

Choral Union Piano Ensemble

Fife and Drum Corp String Ensemble

Flute Ensemble Vocal Jazz Ensembles

Guitar Ensemble Woodwind Ensembles

Marching Band

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. 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. Composers may substitute one semester of MUS 270 for lower division and one semester of MUS 470 for upper division principal ensemble requirement.

BA in the Arts – Music Emphasis

Six semester hours (four lower division and two upper division) in any concert ensemble are required for all majors. These must be earned in six different semesters.

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 two 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, Concert Band, or Jazz Ensemble (see section 8.1). These students may elect to complete a third 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 performance majors 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

All Marshall University Ensembles 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. Sample Programs

9.4. Sample Press Release

9.5. Event/Room Reservation Form

9.6. Music Library

9.7. Student Organizations

9.8. Bulletin Boards and Posting of Information

9.9. Assignment of Lockers and Policies

9.10. Returning Student Re-Audition Policy

9.11. BFA Capstone Syllabi

APPENDIX 9.1

CURRICULAR REQUIREMENTS

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

<http://www.marshall.edu/music/music-degree-programs/>

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

MARSHALL UNIVERSITY

SCHOOL OF MUSIC

Traditional Piano Proficiency Sheet

Name _____ Instrument _____

Text: Piano for the Developing Musician, 6th ed, Hilley/Freeman Olson

To be completed in 179A

Repertoire	Any composition from Chapters 1-5 (Piano for the Developing Musician)
Technique	4 to 6 bars of one-note melody lines containing articulation like staccato and legato – hands separately
Reading	4-6 bars of Prima Vista. Containing a one-note melody in the right hand with blocked closest position chords in the left hand
Keyboard Theory	Playing two (2) progressions of six chords in closest position – hands separately
Harmonization	4-6 bars of one (1) two-handed accompaniment
Transposition	4-6 bars of Prima Vista. Tritone away – containing a one-note melody in the right hand with blocked closest position chords in the left hand
Improvisation	Improvising using a progression of 8 closest position blocked chords

To be completed in 179B

Repertoire	Any composition from Chapters 6-8 (Piano for the Developing Musician)
Technique	C, D, E, G, A majors and minors (all three forms), both hands, 2 octaves

Reading	4-6 bars of Prima Vista, minor key. Containing a one-note melody in the right hand (bigger note-range) with blocked closest position chords in the left hand
Keyboard Theory	Playing two (2) extended progressions in closest position, major and minor – hands separately
Harmonization	Perform one (1) piece with melody in right hand and accompaniment in left hand
Transposition	4-6 bars of Prima Vista. Tritone away – containing a one-note melody in the right hand with blocked closest position chords in the left hand. Minor key
Improvisation	Performing a 12-bar blues improvisation in F major

To be completed in 179C

Repertoire	Any composition from Chapters 9-14 (Piano for the Developing Musician)
Technique	F major and minor (all three forms), both hands, 2 octaves
Reading	Viola clef as well as SSA/BBB choral reading
Keyboard Theory	Playing one (1) secondary dominant and its chord of resolution in Keyboard Style (three notes in right hand and one note in left hand), as well as modal triads
Harmonization	Perform one (1) piece in keyboard style
Transposition	Reading of B-flat instruments as well as Horn in F
Improvisation	Using a progression built on a church mode

To be completed in 179D

Repertoire/Harmonization	Perform five (5) from a list of 33 melodies provided with an array of accompaniment patterns (such as block chords, alberti bass, boom-chuck, keyboard style, etc.). Should demonstrate competence in leading a class in elementary, high school or band settings
Reading	Play one (1) Hymn tune in choral style (4-part writing)

Keyboard Theory

Playing one (1) extended progression in keyboard style
(containing extended chords)

Transposition

Reading of a Clarinet in A plus one non-transposing part together

Improvisation

Using a progression of extended chords

August 2015

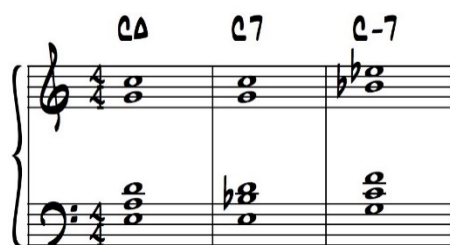
Faculty Signature

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.

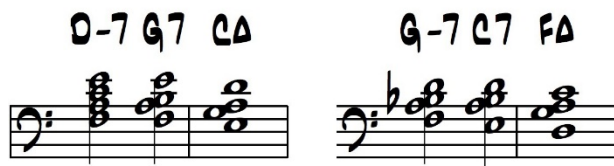
I. Harmony

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
SCHOOL 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

Faculty Signature

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

Faculty Signature

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

Faculty Signature

Faculty Signature

APPENDIX 9.3

SAMPLE PRESS RELEASE

MARSHALL UNIVERSITY SCHOOL 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 Stroeher, 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 9.5

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)	___ Jomie 103 (Forum)
___ Smith Music 107 (Classroom)	___ Jomie 112 (Multi Media Room)
___ Smith Music 112 (Classroom)	___ Jomie 114 (Classroom)
	___ Jomie 210 (Ensemble Room)
___ Smith Music 123 (Classroom)	___ Jomie 214 (Recording Studio)
___ Smith Music 143 (Band Room)	
___ Smith Music 150 (Choir Room)	

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)

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 9.6
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 laser printer 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 9.7

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.

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 9.8

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.

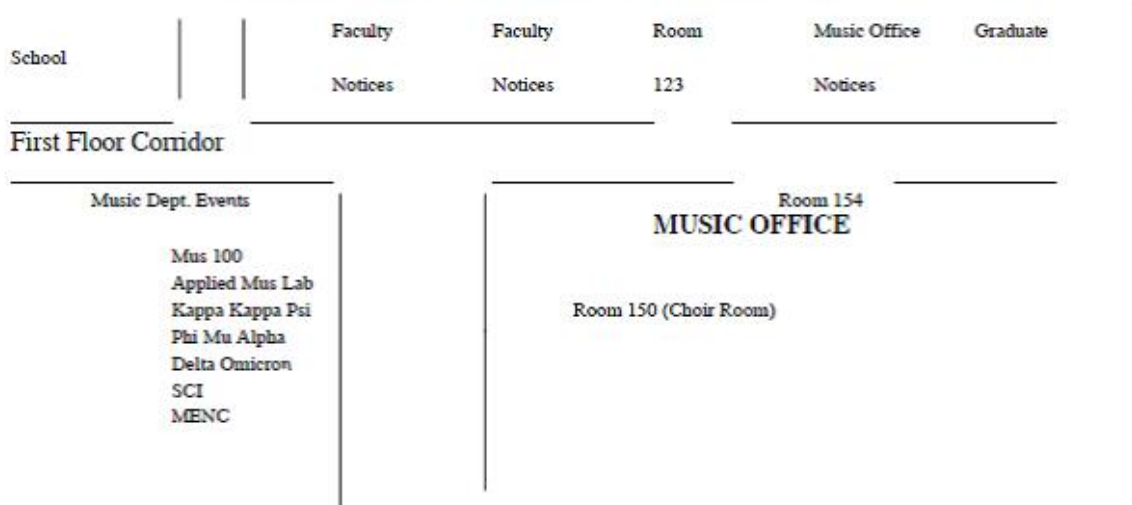
Notices about cancelation, delay or postponement of a class, lesson, or rehearsal will be posted on the appropriate class or rehearsal room, the instructor's studio door, and the Music Office bulletin board.

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



APPENDIX 9.9

ASSIGNMENT of LOCKERS and POLICIES

MARSHALL UNIVERSITY MUSIC PROGRAM

LOCKER POLICY

The music program 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 School of 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 School of 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 9.10

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 9.11

BFA CAPSTONE

[Updated June 16, 2010]

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

Checklist for MUS 499

Syllabus – MUS 498: BFA Theory and Composition Capstone Experience Spring 2010

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.

Requirements (students choose one of the following)

Composition:

1. A public Senior Recital of the student's own Composition (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 School of
Music**
MUS 498 • BFA Theory and Composition 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: _____

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

Submission of:

Program Notes

Committee chair's Initial 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	Selection of Capstone Committee
Revised written documents to 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.

Marshall University School of Music

MUS 499 • BFA Performance/Jazz Studies 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 499: _____ Fall _____ Spring _____ Summer Year: _____

Meeting with Chair _____

Selection of Committee Department Chair's initials date

Signatures of Committee Members: _____
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

Set Date for Recital Hearing

_____ Date

Submission of:

Program Notes _____

Résumé Date

Press Release _____
Date

Completion of any/all revisions _____
Date

Oral Examination _____
Date

Recital _____
Date

_____ Date

Final Grade for MUS 499: _____

_____ Committee chair's initials date