

**SHENANDOAH CONSERVATORY**

**APPLIED MUSIC POLICIES AND  
PROCEDURES MANUAL**

**March 2, 2009**

**SHENANDOAH CONSERVATORY**

*Applied Music Handbook*  
Revised Spring 2009

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## APPLIED LEVEL SEQUENCES

### PREFIX CODES:

#### Woodwinds:

FL = Flute  
OB = Oboe  
CL = Clarinet  
BN = Bassoon  
SX = Saxophone  
RC = Recorder

#### Brass:

HN = Horn  
TP = Trumpet  
TN = Trombone  
BT = Euphonium/Baritone  
TB = Tuba

#### Strings:

VN = Violin  
VA = Viola  
VC = Cello  
DB = Double Bass  
HP = Harp  
GT = Guitar  
LT = Lute  
BJ = Banjo

#### Keyboard:

PN = Piano  
HC = Harpsichord  
OG = Organ  
OI = Organ Improvisation

#### Percussion:

PR = Percussion

#### Voice:

VO = Voice

#### Jazz:

JS = Jazz Saxophone  
JT = Jazz Trumpet  
JB = Jazz Trombone  
JG = Jazz Guitar  
JK = Jazz Piano  
JP = Jazz Percussion  
JD = Jazz Double Bass  
EB = Jazz Electric Bass

#### Other Applied Areas:

AC = Accompanying  
CH = Coaching  
CM = Composition  
CN = Conducting  
DA = Dance

#### Specialized Applied Areas:

ES = Elective Study  
PD = Performance Development  
RP = Teaching Repertoire  
RS = Recital Study  
SR = Score Reading  
TT = Teaching Techniques

## CREDIT LEVELS

“Minor” study, all curricula = 1 credit per semester.

Undergraduate “major” study, non performance curricula = 2 credits per semester  
The third digit in the registration sequence is 1 or 2.

Undergraduate “major” study in performance curricula = 3 credits per semester.  
The third digit in the registration sequence is 3 or 4.

Masters “major” study, all curricula = 2 credits per semester.  
The third digit in the registration number is 1 or 2.  
Registration numbers are at the 500 and 600 levels.

Doctoral performance study = 4 credits per semester.  
The third digit in the registration number is 1 or 2  
Registration numbers are at the 700 and 800 levels.

Artist Diploma = 4 credits per semester.  
The third digit in the registration number is 1 or 2  
Registration numbers are at the 500, 600, 700 and 800 levels.

Elective study = 1 or 2 credits per semester.  
The third digit in the registration number is 0.  
See further discussion of elective study below.

## NUMBERING

Students register with the prefix AP\*\*, the \*\* replaced with the two letter code assigned to each instrument. The prefix is followed by a sequence of numbers that represent the following information:

Example: APPN 321

AP = applied music instruction

PN = instruction in piano

3 = third year of study, normally a junior

2 = one clock hour of study per week

(When the middle number is 1, the student  
receives one-half clock hour of study per week.)

1 = first semester of study for that year’s sequence, normally in the fall.

(Spring term numbers are usually “2”)

### **Non-performance curricula: (2 credits)**

AP\*\* 121-422

### **Performance curricula: (3 credits)**

AP\*\* 123-424

### **Applied Minor Study: (1 credit)**

AP\*\*111-412

### **Applied Elective Study:**

AE\*\*110 (1/2 hour lesson/1 credit)

AE\*\*120 (1 hour lesson/2 credits)

**Graduate major applied levels:**

AP\*\* 521-822 (2 credits)

AP\*\* 523-824 (4 credits)

**Graduate minor applied levels: (2 credits)**

AP\*\* 511-612

**Graduate Applied Elective Study:**

AE\*\*510 (1/2 hour lesson/1 credit)

AE\*\*520 (1 hour lesson/2 credits)

**Graduate String Quartet Applied Study:**

APSQ 541-842

**APTT, APRP, APPD**

Most applied study involves development of technical skills and knowledge of repertoire for a specific performance medium. Three areas of applied study offer specialized study as related to, but separate from, traditional study in a performance medium.

APRP, APTT and APPD are forms of applied instruction, offered individually to students in the same manner as an applied minor. The student receives 7.5 clock hours of instruction from the faculty member. There is no jury and the work is graded directly by the faculty member.

Course syllabi are not required. To maintain an academic record for this instruction, faculty members complete repertoire cards to document the content of the instruction. (This requirement is effective Spring 05)

**Applied Performance Development (APPD)**

Applied study in a specific instrument designed to expand knowledge of repertoire and performance practice in idioms as determined by the applied instructor. Applied performance development is normally limited to students enrolled in guitar and applied jazz majors.

APPD 111 (1/2 hour lesson/one credit)

APPD 112 (1/2 hour lesson/one credit)

**Applied Teaching Repertoire (APRP)**

Review of repertoire, from easy to difficult, designed for beginning through adult learners, performing that repertoire to identify mastery problems. Instruction designed to provide knowledge and bibliographic information of repertoire for teaching in a studio situation at all levels of difficulty. The course includes preparation of an annotated bibliography of specific materials, design of specific courses of study and compilations of recitals for students of varying ages.

APRP is required in the Master of Music in Pedagogy and the Doctor of Musical Arts in Performance curricula and available as an elective in other curricula. The course is recommended to all graduate students who wish to prepare to offer studio instruction. The course responds to recommendations that graduate performance majors prepare themselves for studio teaching.

APRP 111 (1/2 hour lesson/one credit)

APRP 112 (1/2 hour lesson/one credit)

**Applied Recital Study (APRS)**

Study designed to allow students to register for applied study if a recital is scheduled and curricular applied requirements have been met. Applied Recital Study carries an additional fee and may not be used to fulfill curricular requirements. Co-requisite: registration for applied recital.

APRS 413 (1/2 hour lesson/one credit)

APRS 414 (1/2 hour lesson/one credit)

**Applied Score Reading (APSR)**

Development of skills related to reading open scores and the keyboard, including score reduction as appropriate. Choral and instrumental open scores are included along with study of transposition as related to instrumental scores.

APSR 111 (1/2 hour lesson/one credit)

APSR 112 (1/2 hour lesson/one credit)

**Applied Teaching Techniques (APTT)**

In-depth study of the pedagogical approaches related to a specific instrument, voice, or area of study. Review of the sequential development of technique related to the performance medium. Instruction may include review of etude and technical materials or appropriate physical exercises related to individual pedagogical approaches appropriate to specific stages, ages or grade levels from beginning through adult study, and may involve observation of students at various levels of technical development. Course will include preparation of an annotated bibliography of specific materials and an in-depth outline of specific courses of study with appropriate approaches and related etudes, solos and supplementary material for each stage of development.

APTT is required in the Master of Music in Pedagogy curriculum and is available as an elective in other curricula. The course is recommended to all graduate students who wish to prepare to offer studio instruction. The course responds to recommendations that graduate performance majors prepare themselves for studio teaching.

APTT 111 (1/2 hour lesson/one credit)

APTT 112 (1/2 hour lesson/one credit)

**REGISTRATION PROCESS**

The Division Chair or the Conservatory Office assigns the appropriate number.

**CONTINUOUS REGISTRATION**

Once admitted to a curriculum, students are expected to register continuously for applied music every term of enrollment until the curricular sequence is completed.

**ELECTIVE STUDY**

Elective study denotes study that does not fulfill curricular requirements and normally does not involve an audition prior to registration.

The terms “major” and “minor” are not associated with elective study.

The following undergraduate elective study numbers are available:

AE\*\* 120 (hour lesson per week)

AE\*\* 110 (half hour lesson per week)

These numbers may be repeated in subsequent registrations.

The following graduate elective study numbers are available:

AE\*\* 520 (hour lesson per week)

AE\*\* 510 (half hour lesson per week)

These numbers may be repeated in subsequent registrations.

When a student registers for applied study beyond curricular requirements that is in preparation for a curricular requirement (such as a recital), elective study numbers are not used. The student registers for curricular numbers at the minor level only. If an hour lesson per week is desired, the student registers for two curricular minors.

Effective Fall 05, the prefix for elective applied study will be AE\*\* instead of AP\*\*.

Examples:

Elective applied numbers are used by:

- Students who have completed all requirements in a particular applied area but wish to continue study. This study will not fulfill a curricular requirement.
- Students not enrolled in a curriculum where applied study will fulfill a requirement.
- Special students who may not earn curricular applied music credit until they are admitted to a curriculum that requires applied study.
- Special students who never plan to enter a curriculum and are “transient” students. Such students are better served through enrollment through the Arts Academy. These students may include pre-collegiate children, adult learners, and students preparing for auditions at Shenandoah or elsewhere.
- If a student has complete the applied requirements for their degree but still needs to complete the full recital, they are required to register for AE\*\* 110/120. If the student is graduating, the Dean will not approve the “Walk Policy” without recital completion.
- Students in any curriculum who wish to study “extra” applied music.
- Graduate students who have used curricular applied music to fulfill all curricular electives.

Exceptions to use of elective applied numbers:

- A student who must be concurrently enrolled in applied music with another course, such as a recital. A student who has completed all applied requirements but must still complete a recital registers for AP\*\* 111 or 511. If the student needs or wants a full hour lesson to support recital preparation, two minor numbers are used, such AP\*\* 111 and 112 or AP\*\* 511 and 512, to avoid the appearance of registration for major curricular study.
- A student who is approved in advance of registration to substitute applied study for a course requirement. Examples include APGT as a substitute for guitar class. The approved substitution and its reason are documented in the student file.

## FACULTY SECTION NUMBERS

Each faculty member has a specific section number. This number is used for all instruction delivered individually, including applied lessons, recital, independent study, theses, dissertations, etc.

<b>Instrumental</b>			<b>Musical Academics Division</b>				
<b>Division</b>	<b>Instrument</b>						
Averitt	Frances	502	flute	Albert	Thomas	601	Composition
Black	Donald	503	conducting	Averitt	William	602	Composition
Bunn	Michael	505	tuba/baritone	Collins	Charlotte	603	Music Ed.
Caluda	Glenn	507	guitar/lute	Collins	Irma	604	Music Ed.
Fraedrich	Craig	511	trumpet/jazz	Good	R. T.	606	Arts Man.
Larson	Robert	517	piano/jazz piano	Keating	Karen	609	Choral
Marlowe	Jennifer	519	flute	Helgart	Lars		Theory
Nelson	Scott	522	trumpet	Rohrbacher	Michael	612	Music Ther.
O'Neill	Golder	524	electric bass	Rohrbacher	Suzanne	613	Music Ther.
Whitehead	Rick	532	jazz guitar	Zerull	David	617	Music Ed.
Young	Alphonso	534	jazz percussion	Correll	Sue	650	Music Ed.
DeLalla	Michael	535	guitar	Mitts	James	621	Theory
Rowe	Carlton	543	trumpet	Volinsky	Nan	630	Ethno.
Wells	Wayne	544	trombone	Gillick	Larry	651	Mass Comm.
Wagner	Jan	546	orchestra	Shook	Thomas	649	Theory
Maher	Michael	549	jazz piano	Marlatt	Jeffrey	638	Music Ed.
Shaw	Clyde	556	cello	Leonard	Linda	639	Music Ed.
Lederer	Doris	557	viola	Olson	Adam	640	
Dickey	James	558	oboe	Kaptain	Laurence	643	Mus. Tech/Lit
Zsembery	William	564	horn	Flory	Andrew	644	
Stuckey	Bridgett		harp	Salley	Keith	645	Theory
Linney	Bill	572	Jazz saxophone	Asbury	Amy	647	Arts Man.
Murphy	Michael	567	guitar	Marion	Ricki	648	Arts Man.
Zoeter	Garrick	568	clarinet				
				<b>Keyboard</b>	<b>Division</b>		
Yowell	Earl	569	percussion	Caluda	Elizabeth	302	Class piano/applied
Stokes	Donovan	570	bass/jazz bass	Temple	Elizabeth	311	applied Class
Roberts	Tim	571	saxophone	Walker	Karen	312	piano/applied
Trent	Barry		bassoon	White	Fenni	313	Class Piano
Kidd	Bryan	633	Jazz ensemble	Chen	Hsin-Yi	317	applied
Romano	Charlene	625	flute	Van	Cuong	318	Class Piano
Mowbray	Candice	574	guitar	Cooksey	Steven	305	organ
				Valdez	Alejandro		applied
				Cooksey	Steven	305	organ
				Valdez	Alejandro		applied

<b>Vocal/Choral Division</b>			<b>Dance Division</b>		
Aiosa	Charlotte	401	Arnett	Alan	701
Forest	Michael	403	Chen	Ting-Yu	703
Green	Kathryn	405	Follett	Karen	705
Gullstrand	Donna	406	Helm	Erica	707
Jones	Byron	407	Schroth	Robyn	710
Ogg	Janette	409	Goshorn	Jereme	713
Ruhadze	Medea	410	Gibilisco	Kimberly	728
Sargent	Philip	411	Selgrath	Amanda	732
Shafer	Robert	412	DeBord	Kathryn	733
Sposato	Aimé	414	Miller	Linda	735
Weekley	Edrie	417	Fraga	Maurice	736
Langan	David	421	Carrie	Denyer	737
Kemp	Wayne	434	Gibson	Elijah	
Zwerdling	Antony	435			
Greenawalt	Mark	440			
Brooks	Margaret	441			
Carrigan	Mary	443			
Call	Amy	445			
<b>Theatre Division</b>					
Adams	Jennifer	801			
Bozman	Mac	803			
Fransen	Wade	804			
Ingham	William	807			
Pierson	William	808			
Yancey	Cheryl	809			
Anderson	Sally	813			
Trump	Kirsten	814			
Jones	Michael	818			
Kittlaus	Mark	819			
Flom	Jonathan	820			
Brooks	Tom	821			
Jenkins	Amanda	823			

## REQUIRED FEES

### APPLIED FEES

Two fees are associated with study in applied music.

The credit fee is the same as the fee for credit in any academic instruction. The credit will be included in the load for a full-time registration. Credit for applied instruction at the graduate level is not available at fellowship rates.

The applied fee supports, but does not fully meet, the cost of private instruction specified by curricular requirements and is charged in addition to the credit fee according to the length of lesson. The cost for an hour weekly lesson is double the cost of a half-hour weekly lesson.

The applied fee for elective study supports more fully, but still does not meet the actual cost of applied instruction, and is double the applied fee for curricular study.

### FEE STRUCTURE FOR ACCOMPANISTS AND SUPPORTING MUSICIANS FOR RECITALS AND JURIES

Conservatory & Arts Academy Faculty	Conservatory Graduate Students	Conservatory Undergraduate Students	Service Category
\$10	\$7.50	\$6	1/2 hour – lesson or rehearsal
\$20	\$15	\$12	1 hour – lesson or rehearsal
\$75	\$50	\$35	Half Recital, including 1 hr. rehearsal. Supporting Musicians – 1 work
\$100	\$75	\$50	Full Recital, including 2 hr. rehearsals. Supporting Musicians – 2 or more works
\$25	\$20	\$15	Jury w/ one rehearsal
\$35	\$30	\$25	Jury w/ two rehearsals
\$15	\$10	\$6	Individual performances w/ no rehearsal

- Pianists choosing to accompany vocalists in the NATS competition will follow the fee guidelines established by that organization..
- The following statement is to be included in the introductory paragraphs titled Accompanying for Student Performers.

*In the spirit of the Conservatory mission statement, music students are encouraged to collaborate in chamber settings without the expectation of pay. Composers seeking musicians to perform and/or premiere works and conductors organizing ensembles for recital purposes can expect to find student musicians who are willing to perform and participate without payment.*



## **STUDIO PLACEMENT**

### **EXPRESSING INITIAL STUDIO PREFERENCES**

Entering students are offered an opportunity to express studio preferences during the period before matriculation, and again during the orientation period. Statements of preference are sent to the Conservatory Office in writing or via email and distributed to Division Chairs.

A faculty member may also request, in writing to the Division Chair, specific students be placed in his/her studio.

A student who has completed a curriculum at Shenandoah Conservatory and enters a new curriculum may express a faculty preference in the same manner as a student entering Shenandoah Conservatory for the first time.

(Students already engaged in study in a specific studio who wish to express preference for study with another faculty member follow the procedure discussed below under Studio Change.)

### **ASSIGNMENT TO A STUDIO**

All studio assignments are made by the Division Chair. Faculty members accept students as assigned by the Division Chair. Faculty members accept students for instruction only when assigned by the Division Chair. All assignments are subject to final review by the Associate Dean.

The Division Chair bases assignments on requests by students and faculty; space available in a studio at the time of registration; and factors related to studio balance (instructional level, voice type balance, etc.)

Students who approach faculty members inquiring about space available in a studio must be referred to the appropriate division chair.

Studio assignments are posted on divisional bulletin boards.

### **SCHEDULING OF INSTRUCTION**

As part of the registration process, students submit copies of their schedules according to directions announced at registration. Normally schedules are submitted to the Conservatory Office and distributed to individual faculty members through Division Chairs. Faculty members assign lesson times and post schedules on studio doors.

Lessons begin in the first week of the term. Lessons missed due to scheduling difficulties must be made up.

# **TRANSFER CREDIT POLICIES AND PROCEDURES**

## **INITIAL REGISTRATION**

When the student with transfer credit in applied music registers for the first time, he/she is placed in the lowest number used in that curriculum - AP\*\* 121 (undergraduate non-performance curricula), 123 (undergraduate performance curricula) and 521 (graduate curricula).

When the student performs his/her first term jury, the faculty jurors place the student at an appropriate level based on the amount of credit brought in transfer and the level of playing ability. The student uses this number at the next registration.

## **UTILIZATION OF TRANSFER CREDIT**

The new level should not exceed the amount of credit brought in transfer. For example, if a student placed in AP\*\* brought 2+2 credits in transfer, the number assigned for the next semester could be 222, but no higher. The transfer credits replace 122 and 221.

Once the student's transfer credit is utilized, he/she completes all numbers from there to graduation. When the placement by the faculty does not utilize all transfer credit at the initial term jury, it is not possible to escalate the registration level in the future.

## **DELAYED PLACEMENT**

Occasionally, when the student's background and ability are unclear at the first term jury, a second semester at the basic level, AP\*\* 122 or 124, could be assigned with the transfer credit accounted for at the next term jury. This procedure should be the exception rather than the rule, and should be used sparingly. This gives the faculty a full year to place the student.

## **EXAMPLES OF PLACEMENT OPTIONS**

The following examples demonstrate registration patterns possible for a student who enters with 2+2 transfer credits in applied music:

### **Plan 1**

Semester 1	AP** 121	(transfer credit used to cover 122 and 221 at first term jury)
Semester 2	AP** 222	
Semester 3	AP** 321	

### **Plan 2**

Semester 1	AP** 121	(no transfer credit used at first term jury)
Semester 2	AP** 122	(transfer credit used at second term jury)
Semester 3	AP** 321	(transfer credit now used to cover 221 and 222)

Note that the student is at the same number by the third semester. The difference in the two patterns is when the transfer credit is utilized.

### **TRANSFER CREDIT AS RELATED TO THE SCREENING JURY**

When students present transfer credit in amounts that result in placement at the 321 or 323 level or higher, the placement jury is also a screening jury. The screening jury form is completed. The jury constitution should be equal to that of a screening jury. Faculty members must consider the possibility of needing a screening jury decision when scheduling placement juries for transfer students.

See section on Screening Juries below for additional information.

### **TRANSFER CREDIT AS RELATED TO CURRICULUM**

Students in performance curricula at Shenandoah earn more credits than those in non-performance curricula. When the student with transfer credit in applied music earned at a lower credit level than earned at Shenandoah enters a performance curriculum it may take more than one semester of transfer credit to meet Shenandoah credit requirements.

However, when the transfer credit is from a parallel curriculum, it may be possible for the faculty members hearing the placement jury to recommend to the Associate Dean that the need to earn additional credits to “make-up” missing credits be waived. The student must still complete a full 120 credits prior to graduation and all repertoire requirements must be met. Such decisions, when approved by the Associate Dean, are documented in the student’s academic file.

### **APPLIED TRANSFER IN GRADUATE PERFORMANCE CURRICULA**

Credit in the applied major is normally not accepted in transfer in graduate performance curricula. The full duration of study is to be completed at Shenandoah Conservatory. When an unusual circumstance exists and applied credit is accepted, the transfer is evaluated at a jury and the results are documented in the student’s file.

## **CHANGE OF CURRICULUM**

### **CHANGE FROM PERFORMANCE TO NON-PERFORMANCE CURRICULA**

The student simply changes number sequences (from numbers ending in 3 and 4 to numbers ending in 1 and 2) and continues from there. The student does not jump ahead to a higher number because a greater number of credits has already been earned. The student will graduate with additional credits.

### **CHANGE FROM NON-PERFORMANCE TO PERFORMANCE CURRICULA**

The change is first documented in a successful audition heard by multiple members of the division. Normally this audition is heard at a semester-end term jury. Documentation is on a regular term jury form that can be attached to the curriculum change form sent to the Registrar's Office.

The student enters the performance curriculum at a parallel number and does not move back to a lower number because he/she is behind in applied credits.

During the remaining semesters of study the student is required to make up any deficiencies in duration of repertoire so that, by the time of graduation, the student has completed the same amount of repertoire as a student who was in a performance curriculum from the outset. The amount of repertoire is documented on the repertoire card. The student must graduate with a minimum of 120 credits, and the applied teacher documents that all repertoire requirements have been met.

## **DURATION OF STUDY**

### **TERM LENGTH**

During the course of a academic term (semester) each student receives a minimum of 14 lessons. During those terms that contain more than 14 weeks of instruction, lessons may not be offered every week and any lessons beyond 14 will be at the discretion of the faculty member. Specific practices are clarified by the applied teacher at the beginning of the semester.

### **LESSON LENGTH**

Major lessons are normally a full 50 minutes in duration. Minor lessons are normally a full 25 minutes in duration. Normal breaks between lessons are customary as one student departs and the next arrives.

Lessons may be delivered in alternative amounts of time. The total amount of instructional time is documented on the repertoire card.

### **CURRICULAR DURATION**

Applied requirements are stated in terms of duration of study expressed in terms or semesters, as well as credit amounts. The full duration of study is expected. Normally it is not possible to use previous study as a major to cover two semesters of minor study. Exceptions must be approved by the Division Chair and Associate Dean.

It is not possible to complete two semesters of major study in one term on the same instrument. When a student, for valid reasons, must “make-up” a semester of major study, it is normally replaced with two semesters of half hour lessons taken simultaneously with major study. The “extra” study may be documented on the same repertoire card as the normal study.

All variations must be approved by the Associate Dean upon recommendation of the applied teacher and Division Chair.

The above policies are followed by the Keyboard and Voice Divisions. The Instrumental Division is considering a policy which would permit one credit in addition to normal major registration levels for up to four semesters or two additional credits for up to two semesters when the effect on faculty load does not cause staffing pressures; the student’s GPA is at a satisfactory level; the student’s prior applied grades are satisfactory, and when the Division Chair and advisor approve.

### **ATTENDANCE AT LESSONS**

Progress in applied music is best supported by regular attendance at lessons. Attendance at all scheduled lessons is mandatory. Students should arrive on time, prepared for the lesson. Expectations should be communicated clearly.

Students must notify the applied teacher **in advance** of every absence from a lesson. The method and timing of notification should be discussed with the student by the applied teacher at the first lesson.

### **EXCUSED/UNEXCUSED ABSENCE**

Only absences caused by official travel arranged by the University constitute an excused absence. Every lesson is graded. An unexcused missed lesson is graded as “F” and this grade is averaged in the semester grade.

The third lesson missed without prior notification and without substantial cause is graded as “F” and the first of the teacher’s two pre-jury grades becomes an “F”. When the fourth lesson is missed without prior notification and without substantial cause the student may not take a term jury and the grade for the semester will be an “F”. The student may still attend any remaining lessons.

### **MAKE-UP LESSONS**

Lesson absences caused by official University travel are made up if advance notice of at least **five days** is given. Lessons missed for other reasons are made up at the discretion of the faculty member, and then only if advanced notification of the absence was given and if documentation of the emergency or illness is presented.

### **ATTENDANCE AT DIVISION EVENTS**

Attendance at special events is required of undergraduate students in some Divisions. When these events are designated as “Breadth of Study” events and fulfill the requirements of PRF 101, attendance is monitored through the Breadth of Study system. In some applied areas failure to attend events as established by the division will result in lowered grades.

Applied teachers communicate and observe specific division policies.

Keyboard Division: Keyboard majors are required to attend 75% of all division events. A “Calendar of Events” is available through Blackboard and is published at the beginning of each semester. Those students who do not attend at least 75% of the published events will have one of their pre-jury grades lowered by one full letter grade. Those not attending at least 50% of the published events will have one of their pre-jury grades lowered by two full letter grades. Students sign an attendance sheet available at each event.

Instrumental Division: Studio instructors may require attendance at special events such as recitals, concerts, master classes, etc. Attendance policies and monitoring of attendance are the responsibility of the individual studio teacher.

Voice Division: Studio instructors may require attendance at special events such as recitals, concerts, master classes, etc. Attendance policies and monitoring of attendance are the responsibility of the individual studio teacher.

## APPLIED STUDY CONTENT

### TECHNIQUE

Technical study includes such areas as development of facility, sight-reading, care of the instrument, language development, reed making, etc. Policies regarding the inclusion of etudes or similar material as part of the duration of repertoire requirements vary from division to division.

When a semester of applied study is devoted entirely to technical study, the missed repertoire must be made up in subsequent semesters. At the time of graduation the student must have completed the full amount of repertoire required by the division.

Technical requirements for keyboard are published for each semester, including metronome guidelines. Technical requirements include scales in parallel (and contrary) motion, arpeggios in root position (and inversions), and chromatic scales.

### REPERTOIRE AND MEMORIZATION REQUIREMENTS

Repertoire study is defined in terms of variety, scope, level of difficulty, quantity, and representation of historical periods. Duration and level of difficulty requirements vary from division to division.

Specific information about the content of applied study is available in each division, including listings of repertoire examples for each term.

Non-performance curricula repertoire requirements by registration number:

AP\*\* 121

AP\*\* 122

Repertoire as assigned.

For semesters 1 and 2 of applied study, technique may be included in duration requirements.

AP\*\* 221

AP\*\* 222

AP\*\* 321

AP\*\* 322

AP\*\* 421

AP\*\* 422

Repertoire may include appropriate etude material.

For semesters 3 through 8 of applied study, technique requirements are in addition to duration requirements.

By the conclusion of the final term of applied study, it is expected that the student will have studied, in reasonable balance and as available for the specific applied area, music from each of the following periods: Baroque/Pre-Classical; Classical/Beethoven; Romantic/Impressionistic; and Twentieth Century. The duration of the repertoire, by period, is documented on the repertoire card. Jazz applied students are expected to have studied repertoire representing the major jazz styles.

**Synthesis Project:** Effective Fall 2008, during the semester of AP\*\*321/322 or 421/422 (applied baccalaureate majors: voice, keyboard and instrumental), students in each division will be given a list of three compositions in their applied area, compositions that may vary slightly in style or level of difficulty. Divisions may elect to prepare sets of compositions or leave the selection to the faculty member. (When a recital is scheduled for that semester, the project may be delayed to the 421/422 semester.)

The student selects one composition and, completely independent of faculty assistance from any source, prepares the piece for presentation at the jury at the end of the semester.

The student is responsible for learning the work with rhythmic accuracy, good intonation, and stylistic appropriateness; understanding the form of the work, including modulations and key relationships; and being prepared to place the work in the correct historical period. In accompanied works, the student is responsible for developing a sense of ensemble with the pianist. Vocalist will consider elements of diction.

The student presents the work at the jury. The repertoire is included in the work of the semester. The jury may question the student on some of the elements listed above. The work is considered in the overall grading of the jury.

The final element of the project, and the only item that requires extra work on the part of the faculty member, is providing feedback to the student to assist them in future independent projects.

**Chamber Music:** Applied study in non-performance curricula must include at least one chamber music experience during the four-year course of study. Chamber music is included in the repertoire requirements for the semester.

Students in the Bachelor of Music in Music Education curriculum (instrumental concentration) are required to complete a chamber music experience each semester if not enrolled for credit in a coached chamber ensemble. If the chamber music experience is coached in the applied studio, the repertoire is included in the requirements for the semester. If the chamber music experience is through enrollment in a credited coached chamber ensemble, the participation is annotated on the repertoire card.

**Performance curricula repertoire requirements by registration number:**

AP\*\* 123

AP\*\* 124

Repertoire as assigned.

For semesters 1 and 2 of applied study in performance curricula, technique may be included in duration requirements.

AP\*\* 223

AP\*\* 224

Repertoire may include appropriate etude material.

For semesters 3 and 4 of applied studying performance curricula, technique requirements are in addition to duration requirements.

AP\*\* 323

AP\*\* 324

AP\*\* 423

AP\*\* 424

Repertoire may include appropriate etude material.

For semesters 5 through 8 of applied study in performance curricula, technique requirements are in addition to duration requirements.

Repertoire requirements for voice majors may include material prepared in coaching.

By the conclusion of the final term of applied study, it is expected that the student will have studied, in reasonable balance and as available for the specific applied area, music from each of the following periods: Baroque/Pre-Classical; Classical/Beethoven; Romantic/Impressionistic; and Twentieth Century. The duration of the repertoire, by period, is documented on the repertoire card. Jazz applied students are expected to have studied repertoire representing the major jazz styles.

**Chamber Music:** Applied study in performance curricula must include at least two chamber music

experiences during the four-year course of study. Chamber music is included in the repertoire requirements for the semester.

Repertoire for voice performance majors must include an opera/oratorio or song cycle. One oratorio aria may be included as part of the memorized music requirement.

Repertoire for keyboard and instrumental performance majors must include a concerto or work with orchestra, and a complete sonata.

Keyboard majors prepare additional repertoire, unmemorized, for jury presentation in semesters when recitals are presented.

**MINIMUM non-performance curricula repertoire duration and memorization requirements by registration level:**

	<b>Voice</b>		<b>Keyboard</b>		<b>Instrumental</b>	
	<i>Reper.</i>	<i>Memoriz.</i>	<i>Reper.</i>	<i>Memoriz.</i>	<i>Reper.</i>	<i>Memoriz.</i>
	<i>Min.</i>	<i>Min.</i>	<i>Min.</i>	<i>Min.</i>	<i>Min.</i>	<i>Min.</i>
AP** 121	10	5	10	5	10	0
AP** 122	10	5	10	5	10	0
AP** 221	10	10	15	7	15	0
AP** 222	10	10	15	7	15	0
AP** 321	15	10	20	10	15	0
AP** 322	15	10	20	12	15	0
AP** 421	15	15	25	15	15	0
AP** 422	15	15	25	15	15	0

**MINIMUM performance curricula repertoire duration and memorization requirements by registration level:**

	<b>Voice</b>		<b>Keyboard</b>		<b>Instrumental</b>	
	<i>Reper.</i>	<i>Memoriz.</i>	<i>Reper.</i>	<i>Memoriz.</i>	<i>Reper.</i>	<i>Memoriz.</i>
	<i>Min.</i>	<i>Min.</i>	<i>Min.</i>	<i>Min.</i>	<i>Min.</i>	<i>Min.</i>
AP** 123	15	10	20	10	15	0
AP** 124	15	10	20	10	15	0
AP** 223	15	12	30	15	15	0
AP** 224	15	12	30	20	15	0
AP** 323	20	14	40	25	20	0
AP** 324	20	14	40	25	20	0
AP** 423	20	16	40	25	20	0
AP** 424	20	20	40	25	20	0

MINIMUM graduate curricula repertoire duration and memorization requirements by registration level:

	<b>Voice</b>		<b>Keyboard</b>		<b>Instrumental</b>	
	<i>Reper.</i>	<i>Memoriz.</i>	<i>Reper.</i>	<i>Memoriz.</i>	<i>Reper.</i>	<i>Memoriz.</i>
	<i>Min.</i>	<i>Min.</i>	<i>Min.</i>	<i>Min.</i>	<i>Min.</i>	<i>Min.</i>
AP** 521	30	22	30	22	30	0
AP** 522	30	22	30	22	30	0
AP** 621	30	22	30	22	30	0
AP** 622	30	22	30	22	30	0
AP** 721	Recital preparation, no juries, no specified repertoire or memorization minimums					
AP** 722	Recital preparation, no juries, no specified repertoire or memorization minimums					
AP** 821	Recital preparation, no juries, no specified repertoire or memorization minimums					
AP** 822	Recital preparation, no juries, no specified repertoire or memorization minimums					

### REPEATED REPERTOIRE WITHIN APPLIED MUSIC STUDY

Students may submit repertoire for credit for only one semester, whether or not it was actually performed at the term jury. Repertoire listed on the repertoire card as “work in progress” may be used in a subsequent semester as part of the repertoire requirement of that semester.

Repertoire may not be listed twice – once un-memorized; once memorized – for credit. If un-memorized work is to be submitted later as memorized work, it should be listed as “work in progress” in its unmemorized state.

### REPEATED REPERTOIRE BETWEEN APPLIED MUSIC AND OTHER PERFORMANCE SETTINGS

In general, music prepared for credit in one setting is not presented for credit in a subsequent setting. Policies vary by division.

Keyboard Division:

- Repertoire presented on a recital is included in applied music repertoire and included on the repertoire card.
- Repertoire prepared in classes such as Accompanying Ensemble, Repertoire in Piano Ensemble, Studio Accompanying, etc., is not included in applied repertoire requirements.

Voice Division

- All repertoire used in a term jury must be prepared in the applied lesson regardless of where else it may be performed (excluding the students involved in the synthesis project). At least one piece of term jury repertoire each semester must be solely studio repertoire (except for opera roles).
- Repertoire presented on a recital is included in applied music repertoire and included on the repertoire card.
- The following are included in applied music repertoire, even when prepared for another performance: Entire opera solo roles; Opera duets through sextets; Opera workshop arias; Music Theatre roles; Opera recitative; Diction/Vocal Literature class repertoire; Individual opera solo or aria; One person show songs; Music Theatre ensemble roles; Material prepared in vocal coaching.
- Solo lines prepared for credited ensembles are not included in applied music repertoire unless they are an entire solo/ensemble movement.

#### Instrumental Division

- Repertoire presented on a recital is included in applied music repertoire and included on the repertoire card.
- Chamber repertoire coached within the applied lesson is included in applied music repertoire but not to the exclusion of solo repertoire.
- Chamber music coached in credited ensembles is not included in applied repertoire.

### **SIGHT-READING STATEMENT OF RESPONSIBILITY**

Development of essential sight-reading skills is required of every student and is a responsibility shared with classes, ensembles and applied instruction. Music should be read at sight on a regular basis in all applied instruction.

### **SIGHT-READING AT TERM JURIES**

Demonstration of sight-reading skills is required at every jury. Appropriate materials are brought to the term jury by a designated faculty member. In general, sight-reading materials will be approximately two semesters below the level of technical difficulty for the current semester. Copies of the sight-reading material will be available to the jurors.

Each juror evaluates the sight-reading at the term jury with a separate grade. The sight reading grades of all jurors are averaged and counted as one grade when averaging grades for the term jury.

**A student excused from performing a term jury during a semester when a recital or opera role was performed is still required to perform a sight-reading jury.**

### **REMEDIATION**

Students who continue to be unsuccessful in sight reading after 200 level applied music study will be counseled regarding their lack of skill in sight-reading. Methods of improvement will be recommended. Private study or tutoring for sight reading purposes only will be recommended for students who receive grades of “D” or “F” in sight-reading.

## **TERM JURIES**

### **DEFINITION**

Term juries are individually scheduled performances before a faculty panel that serve as the final examination in applied music for the term. A term jury is required for every semester of curricular study. Only students enrolled in elective study (numbers which end in “0”) and graduate students in minor study beyond curricular requirements are exempted from performing a term jury. At the doctoral performance level, recitals serve as juries. See specifics below under discussion of recitals.

Students who performed a recital or are using an opera role for their jury are required to do sight-reading only.

Elective study students (applied numbers ending in 0) DO NOT take juries, even if they request one. Faculty time is too precious to use for unnecessary juries.

The repertoire card, fully completed, is signed by jurors at the jury, and submitted to the Conservatory Office. Division Chairs must also sign.

## **TERM JURY CONSTITUTION**

Undergraduate term juries are heard by a panel of faculty members from the division in which the instruction is offered.

Term juries for undergraduate students at the minor level consist of three faculty members.

Term juries for undergraduate students at the major level consist of a minimum of three faculty members. Some divisions may include a fourth faculty member in performance major term juries. In applied instruction numbered 300 or higher, faculty members from other divisions may be invited to participate in the term jury.

Term juries for masters level performance majors consist of at least three faculty members (four recommended). Faculty members from outside the division may be invited to participate on masters term level term juries.

Doctoral students do not do juries.

## **TERM JURY DURATION**

In general, the length of a term jury parallels the duration of the repertoire required for that level of study.

The minimum duration of a term jury is specified as follows:

Undergraduate minor term juries are 10 minutes in length.

Undergraduate major term juries at the 100 level are 10 minutes in length.

Undergraduate major term juries at the 200 level and above are 15 minutes in length.

Masters performance juries are 20 minutes in length.

At the discretion of the division, minimum jury length may be increased at certain levels. The extended time is then required of all students at that level in that division.

## **TERM JURY PARTICIPATION**

All applied faculty members, including adjuncts, participate on jury committees for their own students and are present at the time the jury is scheduled.

Normally jurors are selected from within the instrument family of the instrument taught. When insufficient jurors teach in a specific area, such as percussion, ensemble directors or other faculty may be asked to participate to bring jury membership to full strength.

It is expected that faculty members, full-time and adjunct, participate in term juries for approximately the same number of clock hours they teach weekly. For example, an adjunct brass faculty member teaching five clock hours per week would be expected to hear approximately five clock hours of term juries, including his/her own students plus those from other brass studios. A full-time faculty member teaching 15 clock hours of applied instruction per week would be expected to hear approximately 15 clock hrs of juries.

The Division Chair will monitor the duration of jury participation to ensure equity over time.

## **REGISTRATION FOR A TERM JURY**

It is the student's responsibility to register for the jury by completing a form distributed through the Conservatory Office. A deadline is published each semester. Students return completed forms to individuals designated by the division, or may bring them to the Conservatory Office.

Failure to register for a jury according to published deadlines results in a grade of "F" for the semester.

## COMPLETING THE TERM JURY

Term jury schedules are posted through a variety of means, including Blackboard, bulletin board notices and the applied teacher. The student should appear at the appointed time with whatever forms are required by a particular division for the jurors. Unless documentation of an emergency is provided, failure to appear for a term jury as scheduled results in a grade of "F" for the semester. Juries missed for documented emergencies will be made up at the beginning of the next semester.

The jury should be considered a performance, and deportment and attire should reflect the significance of the jury.

Students must sight-read at every term jury.

Jurors sit apart during the jury, arrive at grades independently, and do not comment to each other while the jury is in progress. The goal of jury settings is to provide students with a professional, distraction-free opportunity to present themselves at their best.

## GRADING

The applied teacher of the student gives two grades prior to the term jury to assess the work during the semester. In some divisions one of the pre-jury grades is used to evaluate attendance at division events.

Each of the jurors gives a grade during the jury. All grades, including the individual grades of jurors, the teacher's two pre-jury grades, and the composite sight reading grade, are averaged by the applied teacher with the Division Chair.

Most divisions use a 12 point scale in which A+ = 12 points and D- = 1 point. Although + and - grades are reported to the Registrar, they do not affect the grade point average.

Grades awarded and comments written during the jury are distributed to the student by the applied teacher. This distribution must be consistent with privacy regulations.

Grades of "I" are awarded only when there is documented emergency at the time of the term jury. The jury must be made up during the following semester; preferably at the beginning of that semester.

## REPertoire CARDS

Repertoire cards are maintained throughout the semester and are annotated weekly with lesson records, including weekly grades and attendance records.

The repertoire card is available at the jury. Jurors enter and initial grades. Following the jury the repertoire card is submitted to the Conservatory Office through the Division Chair. Repertoire cards must be completed fully and accurately.

## **SCREENING TERM JURIES**

### **PURPOSE**

The screening term jury examines the student's progress during the first four semesters of applied study, and leads to decisions regarding the student's future applied study.

### **TIMING**

Screening juries are required of every applied student enrolled in AP\*\* 222 or AP\*\* 224. In the composition curriculum the procedures outlined below are followed, but occur in an earlier semester. For jazz majors the screening occurs at AP\*\* 212 in study in the jazz idiom. Transfer students placed at numbers higher than 222 and 224 complete the screening process at the placement jury.

### **JURY COMPOSITION**

The jury of faculty members at a screening jury is normally larger than for a regular term jury, often including all members of a particular division or instrument area. The exact membership of a screening jury varies from division to division. Whenever possible, the division chair should be a member of the committee.

### **DETERMINATIONS AT THE SCREENING JURY**

1. Has the student made sufficient progress in the applied area to warrant the recommendation to proceed with the curricular applied major?

If the jurors recommend proceeding to AP\*\* 321, the minimum average grade for the jury must be C- or higher.

2. Has the student NOT made sufficient progress in the applied area to warrant the recommendation to proceed with the curricular applied major?

3. If the jurors do not recommend proceeding, the pre-jury grades on the repertoire card must reflect grades of less than C-, and the average grade for the jury must be less than C-.

4. The student who does not pass the screening jury should receive counseling from the applied faculty member regarding continued study. The student has the right to repeat AP\*\* 222 or AP\*\* 224, or to successfully audition for and enter a new applied area.

5. Has the student demonstrated sufficient potential to proceed with performance certificate study? (See the information regarding Performance Certificates located below.)

All decisions are recorded on the "Screening Jury" form, which is attached to the repertoire card.

## **PERFORMANCE CERTIFICATES**

### **AVAILABILITY**

Performance Certificates are available only to non-performance degree students. For purposes of voice study, the BFA in Musical Theatre degree is considered non-performance. Performance certificates are not available to students in the Performance and Jazz Studies curricula.

### **ENTRANCE TO PERFORMANCE CERTIFICATE STUDY**

Permission to pursue the Performance Certificate is determined at the time of the screening jury at the end of the fourth semester of study when the student is registered for AP\*\* 222. No specific grade point average is required at the screening jury beyond the minimum required to pass the jury. The decision to admit the student to Performance Certificate study is based on the potential exhibited. A copy of the screening jury form, which grants permission to pursue the Performance Certificate, is placed in the student's file in the Conservatory Office.

The decision to attempt Performance Certificate study may be made at the screening jury only. Decisions may not be made at later juries. Approval to attempt Performance Certificate study is not a mandate to complete the extra requirements.

### **COMPLETION REQUIREMENTS**

Performance Certificate study involves completion of the same eight semesters of technical and repertoire requirements as specified for a performance curriculum major. These requirements are greater than for a non-performance curriculum student.

The presentation of a full solo recital is required.

The student must maintain a grade point average of 3.5 in the final four semesters of **applied study** (AP\*\* 321 through AP\*\* 422) plus the recital.

Validation that the requirements for a Performance Certificate have been met takes place at the final (AP\*\* 422) jury. It is the responsibility of the applied teacher to ensure that all technical and repertoire requirements have been completed. The repertoire card is annotated with the results.

All requirements for a Performance Certificate must be completed during baccalaureate study, not after graduation.

## **RECITALS**

### **REGISTRATION REQUIREMENT**

All recitals must be given for credit. A student presenting a recital must be simultaneously enrolled in applied instruction for at least one credit.

Recitals should be accurately timed, particularly if the event is to be recorded.

## RECITAL REQUIREMENTS BY CURRICULUM

### Baccalaureate Degrees:

Bachelor of Music in Church Music

MUPP 341 - Half recital in major area (organ or voice)

Bachelor of Music in Jazz Studies

MUPP 341 – Half recital

MUPP 440 – Full recital

Bachelor of Music in Music Theatre Accompanying

MUPP 440 – Full recital – two completions

Bachelor of Music in Piano Accompanying

MUPP 341 – Half recital

MUPP 440 – Full recital – two completions

Bachelor of Music in Performance – Piano, Organ, Voice, Wind, String or Percussion

MUPP 341 – Half Recital

MUPP 440 – Full Recital

### Graduate Degrees:

Artist Diploma – Post-Baccalaureate

MUPP 640 – Graduate performance recital

MUPP 640 – Graduate performance recital (second completion)

MUPP 640 – Graduate performance recital (third completion)

MUPP 640 – Graduate performance recital (fourth completion)

Master of Music in Church Music – Organ sequence

MUPP 531 – Half recital in organ

MUPP 531 – Half recital in conducting

Master of Music in Church Music – Voice sequence

MUPP 531 – Half recital in voice

MUPP 531 – Half recital in conducting

Master of Music in Church Music – Conducting sequence

MUPP 531 – Half recital in conducting

MUPP 531 – Half recital in organ or voice

Master of Music in Conducting

MUPP 640 – Graduate performance recital

Master of Music in Pedagogy - Voice majors (performance focus)

MUPP 640 – Masters performance recital

MUPP 642 – Masters lecture recital or performance recital

Master of Music in Pedagogy – Voice majors (research focus)

MUPP 640 – Research/Teaching project OR

CONR 699 – Thesis

Master of Music in Pedagogy – Instrumental majors

MUPP 640 – Masters performance recital OR

MUPP 642 – Masters lecture recital

Master of Music in Pedagogy – Keyboard majors  
MUPP 640 – Masters performance recital  
MUPP 640 – Masters performance recital (second completion)

Master of Music in Piano Accompanying  
MUPP 640 – Masters performance recital  
MUPP 640 – Masters performance recital (second completion)

Master of Music in Performance – Voice majors  
MUPP 640 – Masters performance recital  
MUPP 640 – Masters performance recital (second completion) OR  
CONR 642 – Thesis

Master of Music in Performance – Instrumental majors  
MUPP 640 – Masters performance recital  
MUPP 640 – Masters performance recital (second completion) OR  
MUPP 642 – Masters lecture recital

Master of Music in Performance – Keyboard majors  
MUPP 640 – Masters performance recital  
MUPP 640 – Masters performance recital (second completion)

Doctor of Musical Arts in Performance  
MUPP 697 – Doctoral performance recital  
MUPP 697 – Doctoral performance recital (second completion)  
MUPP 698 – Doctoral lecture recital

Artist Diploma – Post-Masters degree  
MUPP 640 – Graduate performance recital  
MUPP 640 – Graduate performance recital (second completion)  
MUPP 640 – Graduate performance recital (third completion)  
MUPP 640 – Graduate performance recital (fourth completion)

## **DURATION**

Recitals, including intermission, should not be less than 50 minutes and should not exceed 70 minutes. The actual time allotted to music should range from 45 to 55 minutes. Shared recitals may be presented without an intermission, must meet the above time expectations, and represent the two performers equally.

## **PRE-RECITAL HEARINGS**

Pre-Recital hearings are convened by the recitalist's teacher and consist of two additional departmental faculty members selected by the recitalist's teacher. If the committee finds that the recital will not be prepared in time, the recital must be rescheduled.

The pre-recital hearing should be scheduled far enough in advance of the performance so the performer is able to benefit from the comments of the committee and before programs are prepared.

Pre-recital hearings are required for undergraduates in the Keyboard Division and for conducting recitals performed by non-credit groups. Pre-recital hearings are at the option of the recitalist's teacher in other divisions.

## RECITAL GRADING/RECITAL JURY COMPOSITION

Initial recital jury requests are submitted to the Associate Dean of the Conservatory. The Oversight Committee for graduate students is appointed in conjunction with the Division Chair.

Recital jury arrangements are made by submitting the Graduate Oversight Committee Form to the Division Chair at least six weeks before the recital. The proposed program is attached. In the case of graduate recitals, the Division Chair monitors the approval of the repertoire.

Shared recitals are graded by two jurors, including

- The applied teacher of the recitalist
- The applied teacher of the second recitalist

If the teacher of the two recitalists is the same person, that faculty member may choose another juror, advising the Division Chair of the choice.

Solo recitals at the undergraduate level are graded by three jurors, including

- The applied teacher of the recitalist
- A faculty member chosen by the applied teacher
- A faculty member chosen by the Division Chair

One member of the jury may be from outside the division.

Recitals at the masters level are graded by four jurors, including

- The applied teacher of the recitalist
- A faculty member chosen by the applied teacher
- A faculty member chosen by the Division Chair
- A faculty member selected by the student with guidance from the applied teacher

One member of the masters level recital jury may be from outside the division.

All members of masters level recital juries must be members of the graduate faculty.

When circumstances require that a committee member be replaced due to lack of availability, the Associate Dean selects the replacement.

Recitals at the doctoral level are graded by five jurors, including

- The applied teacher of the recitalist.
- A faculty member chosen by the applied teacher
- A faculty member chosen by the Division Chair  
[The above three faculty members constitute the student's oversight committee and supervise all recitals in the degree program.]
- A faculty member from outside the division selected by the applied teacher.
- The document supervisor (if other than the applied teacher), or a faculty member selected by the student with guidance from the applied teacher.

All members of doctoral level recital juries must be members of the graduate faculty.

When circumstances require that a committee member be replaced due to lack of availability, the Associate Dean selects the replacement.

Taped review by recital jurors is not permitted except in unusual circumstances and only with advance permission from the Division Chair. When a recital juror is unable to attend, a substitute should be appointed. When the teacher of the recitalist is unable to attend, the recital should be re-scheduled.

Jurors provide written comments and an individual grade at the time of the jury. The comments and grade are shared with the student by his/her applied teacher.

## **RECITAL CONTENT**

### Baccalaureate Degrees

All baccalaureate degree recitals must include a balanced program of repertoire.

### Graduate Degrees

Masters: All masters level recitals must include a balanced program of repertoire. All programs must be approved by the recital jury committee no later than six weeks prior to the recital date. See following for specifics by division.

#### Keyboard Division

Performance majors must perform the program from memory (with the exception of avant-garde repertoire). Recitalists from the Keyboard Division have the option of including a chamber work on one of the graduate recitals. Recitalists in the piano accompanying curriculum present chamber and art song repertoire and have the option of include a portion of memorized solo repertoire on one recital. Graduate students will be expected to perform a 30-minute jury in the semester that a recital is not given.

#### Voice Division

Recitalists must include repertoire in at least three languages in addition to English.

#### Instrumental Division

Recitalists are required to present a program with balanced repertoire.

#### Conducting

Recitalists are required to present a program with balanced repertoire.

### Doctoral Degrees:

The content of the recital must be approved by the oversight committee.

## **PROGRAM NOTES**

Program notes are optional in the keyboard and instrumental divisions.

Recitalists in the voice division are expected to prepare program notes, translations, texts, plot outlines, or background information appropriate to the repertoire, printed in program order. If not original materials, sources of information must be identified. The preparation of such materials, including cost of printing, is the responsibility of the performer under the supervision of the applied teacher. Because these materials are made available to the public, they must be edited and approved by the public relations office.

## **GRADING AT RECITALS**

Recital jurors sit apart during the recital, and write comments and determine grades individually.

Grades are entered, with signature, on the Recital Record form. Comments are given directly to the teacher of the recitalist before the juror leaves the recital site. Comments are shared with the recitalist by the teacher only.

The Recital Record card is filed in the Conservatory Office.

## **ORGANIZATIONAL INFORMATION**

Details regarding all aspects of recital presentation are available in a booklet in the Conservatory Office. Students anticipating the presentation of a recital should acquire this book at least one semester prior to the anticipated date of presentation.

# **COPYRIGHT ISSUES**

## **COMPLIANCE**

Full compliance with Copyright Law is expected. Illegal copies of music may not be used in instruction, in performance, or by accompanists.

## **INFORMATION SOURCES**

Information on specific issues related to copyright law is available in the Conservatory Office and in the Smith Library.

## **COPYRIGHT LAW**

Observance of the copyright law is expected of all faculty, staff, and students at Shenandoah University. It is further expected that all persons using copyrighted materials will become familiar with the requires of the U.S. Copyright Act of 1976. The following sources are available:

1. U. S. Copyright Act of 1976
2. The United States Copyright law: A Guide for Music Educators (MENC)
3. Copyright: The Complete Guide for Music Educators (Jay Althouse)

It is required that all copyrighted materials used in performances, applied lessons and rehearsal at Shenandoah Conservatory be originals. No illegally photocopied materials are to be used by student, accompanists, or teachers in studios, classrooms, or practice rooms, nor in performances on or off campus. The purchase of music should be regarded as an expense that parallels the purchase of textbooks.

The following MAY be done:

1. You may make a copy of a lost part in an emergency if it is replaced with a purchased part in due course. You should have ordered the part prior to making the emergency copy, and have the requisition of order available if requested.
2. A teacher may make one copy per student of up to 10% in the case of musical works for class study (never performance) so long as that 10% does not constitute a performable unit. It is not possible, for example, to copy one song from a ten-piece song cycle and perform it. It is also not possible to copy 10% today, 10% tomorrow, etc, until you have a complete work.
3. It is possible to make a single recording of a student performance for study and for the archives.
4. A teacher may make a single recording of aural exercises or tests using copyrighted material.
5. It is possible to preserve or replace library copied when not available for purchase IF you have a letter from the publisher on file indicating that the work is no longer available and giving permission to copy.
6. A teacher may make one copy of a short verbal or graphic work for lecture presentation.

The following MAY NOT be done and are ILLEGAL:

1. Copying to avoid purchase.
2. Copying music for any kind of performance or rehearsal.
3. Copying without including copyright notice.
4. Copying to create anthologies or compilations.
5. Copying materials designed to be consumable such as workbooks, standardized tests, and answer sheets.
6. Charging students beyond the actual cost involved in making permitted copies as indicated above.

**SUMMARY:** Copying copyrighted materials for performance—any performance—is illegal!

The right to perform copyrighted music belongs to the copyright holder. Shenandoah is licensed to perform music, campus wide, through out memberships in ASCAP, BMI and SESAC.

## **STUDIO CHANGE**

### **CHANGING STUDIOS (AT STUDENT REQUEST)**

Development in applied music is best supported by stability of instruction. Normally changes in studio occur only at the end of the academic year.

Under no circumstances is the student to discuss the possibility of change with another member of the divisional faculty, nor to approach another faculty member about entering his/her studio. When students approach faculty members regarding studio change, the student should be referred, without discussion, to the Conservatory Associate Dean. If it becomes evident that such contacts have occurred or have been permitted, the change process may be halted.

To initiate the process, the student meets with the Associate Dean. The Associate Dean encourages the student to discuss the situation with the current teacher. The student receives a form that provides the opportunity to express three preferences for new studios.

The form is due in the Conservatory Office prior to end of the exam period in May for changes requested for the following fall.

Students who process a request for change after the end of the spring examination period will be considered AFTER new students are placed the following fall.

Requests for mid-year studio change are discouraged. Few spaces in studios become available between the fall and spring terms and changes can rarely be accommodated.

New placements are made in a meeting of the chair of the division in which the requested change is discussed with the Associate Dean. This meeting is held after grades for the semester have been submitted. Requests for change are honored as space and other considerations permit. Students are not placed in adjunct studios until the studios of all full-time faculty are full. The Associate Dean notifies students of the results.

It is unprofessional for one student to encourage fellow students to change from one studio to another. It is appropriate for a student to be proud of the instruction received in a particular studio and to speak positively of that instruction. It is not appropriate to encourage a fellow student to leave one studio to enter another.

### **CHANGING STUDIOS (AT APPLIED TEACHER REQUEST)**

When an applied teacher feels it is in the best interest of the student to study in a different studio, the faculty member initiates a discussion to that effect with the student. The results of the discussion are documented in writing with a copy to the Associate Dean.

The student then follows the studio change procedures discussed above. The discussions should be held so that the student can express new studio preferences prior to the spring graduation.

### Applied Studio Change Form

Student progress in applied music is best supported by stability of instruction. The development of new technique often extends over several semesters. Changes of instructor normally are not considered until the student has been in a single studio for at least two semesters.

**Requests for studio change initiated by the student proceed as follows:**

- The student must discuss the situation with his/her applied teacher OR communicate with the teacher in writing regarding the reasons leading to a request for change. Improved communication will often clarify the situation and no further action may be needed. The student will then arrange a meeting with the Division Chair. This communication must be completed before the request form is submitted to the Associate Dean.
- The student schedules a meeting with the Associate Dean to discuss the request for studio change. The Associate Dean will supply a request form to be completed with the student. In this meeting the Associate Dean will:
  - a. Encourage the student to discuss the matter with the current applied teacher, in person or in writing as described above, if this has not already been done.
  - b. Inform the student that he/she must NOT discuss this matter with other faculty members.
  - c. Clarify that spaces in the studios at mid-year is often limited. If space is not available with the teacher of choice, the student may elect to remain in the current studio and the student still wishes to change, he/she must expect to remain in the new studio for a minimum of two semesters before requesting another change.
- Applied Studio Change Forms may be submitted to the Associate Dean at any time, but must be submitted prior to the beginning of exams for the current semester. Requests submitted after the exam period will be considered after new students are placed for the coming semester.
- The request will be discussed with the current teacher by the Division Chair and/or Associate Dean.
- Students are notified of the disposition of the request in writing or via email.

**Requests for studio change initiated by the applied teacher proceed as follows:**

- The current applied teacher meets with the student to set forth the reasons a change of studio may be desirable.
- The student then meets with the Conservatory Dean and follows the above process.

**Rationale for Studio Change:**

**Request for Studio Change**

Name \_\_\_\_\_ Applied Area \_\_\_\_\_

Address: \_\_\_\_\_ Email: \_\_\_\_\_

Current Teacher \_\_\_\_\_ Number of Semesters in Current Studio \_\_\_\_\_

**New studio preferences: (Must provide three options)**

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

Student Signature \_\_\_\_\_ Date \_\_\_\_\_

Faculty Signature \_\_\_\_\_ Date \_\_\_\_\_

Chairperson Signature \_\_\_\_\_ Date \_\_\_\_\_

Associate Dean Signature \_\_\_\_\_ Date \_\_\_\_\_

## **EVALUATION OF INSTRUCTION**

All faculty members, adjunct and full-time, are required to conduct student evaluations of instruction. Forms are available in the Conservatory Office and online.

Applied evaluations are conducted at the time of the jury according to the procedures established in each division.

The procedure is:

The faculty member prepares and distributes the forms.

One student is provided with an envelope in which to collect the forms and turn them into the Conservatory Office.

The faculty member is not present in the room while the forms are being completed.

Faculty members who will make future applications for advancement in rank are urged to conduct evaluations in ALL classes and the applied studio. Faculty members who are already full professors may evaluate a single class or the applied studio.

## **APPLIED CONDUCTING**

### **UNDERGRADUATE CONDUCTING STUDY**

- Applied conducting study is available only after MUCO 361 and MUCO 363 or 364 have been completed successfully.
- All applied conducting study is at the elective level.
- Students enrolled in elective study do not have guaranteed access to Conservatory ensembles as laboratory conducting settings.
- Conducting study will not fulfill requirements for an applied minor.

### **CURRICULAR GRADUATE CONDUCTING STUDY (MM/DMA CONDUCTING CURRICULA)**

- Laboratory conducting experiences with Conservatory ensembles are available to students accepted into the MM/DMA Conducting curricula at the discretion of the applied conducting teacher and the conductor of the ensemble.
- All ensembles used for laboratory conducting experiences must be existing groups. New groups for credit are not organized to provide a laboratory conducting setting.
- When non-credit groups are organized by the conducting students, performances open to the public must be screened by the student's recital committee.
- Students accepted into the MM/DMA Conducting curricula may be limited to the number that can be accommodated with available access to ensembles. Some MM/DMA Conducting students may use existing off-campus groups as a performance group when the level of the group is screened in advance.

### **ELECTIVE GRADUATE CONDUCTING STUDY**

- Students must secure permission from the instructor before registering for applied conducting.
- Access to Conservatory groups for laboratory experience is not guaranteed.

### **REGISTRATION RESPONSIBILITIES**

- Applied choral conducting instruction is registered through the chair of the Vocal/Choral Division.
- Applied instrumental conducting instruction is registered through the chair of the Instrumental Division.