

**SHENANDOAH  
CONSERVATORY**

**UNDERGRADUATE  
APPLIED HANDBOOK**

**2009-2010**

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## APPLIED MUSIC REGISTRATION

### 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 instruction, normally a junior

2 = 50-minutes of instruction per week

(When the middle number is 1, the student receives 25 minutes of instruction ½ per week.)

1 = first semester of instruction, normally in the fall.

(Spring term numbers are usually “2”.)

The current level system is under review for 2009-10.

### 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.

Elective study = 1 or 2 credits per semester.

The third digit in the registration number is 0.

See further discussion of elective study below.

### INSTRUMENT CODES

In these course descriptions, AP\*\* = curricular study and AE\*\* = elective study; \*\* stands for a two-letter code used for registration and \*\* stands for the name of the applied area, as follows:

#### Woodwinds

FL = Flute

OB = Oboe

CL = Clarinet

BN = Bassoon

SX = Saxophone

RC = Recorder\*

#### Voice

VO = Voice

#### Brass

HN = Horn

TP = Trumpet

TN = Trombone

BT = Euphonium/Baritone

TB = Tuba

#### Keyboard

PN = Piano

HC = Harpsichord

OG = Organ

OI = Organ Improvisation\*

#### Percussion

PR = Percussion

#### Jazz

JS = Jazz Saxophone

JT = Jazz Trumpet

JB = Jazz Trombone

JG = Jazz Guitar

JK = Jazz Piano

JP = Jazz Percussion

EB = Jazz Electric Bass

JD = Jazz Double Bass

**Strings**

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

**Other Applied Areas**

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

**Specialized Applied Areas**

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

*\*Available as elective applied study only (AE\*\*110, 120)*

**REGISTRATION PROCESS**

The Division Chair or the Advisor 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 (APPROVAL OF DIVISION CHAIR REQUIRED PRIOR TO REGISTRATION)**

Elective study denotes study that does not fulfill curricular requirements and normally does not involve an audition prior to registration. All students interested in registering for Applied Elective Study must seek approval of the applied area Division Chair.

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

The following undergraduate elective study numbers are available:

AE\*\* 120 (50 minutes of instruction per week)

AE\*\* 110 (25 minutes of instruction 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 APRS, Applied Recital Study.

Elective applied numbers are used by:

- 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. Applied area Division Chair approval required.
- 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.

## 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.

## APPLIED FEES

Two fees are associated with study in applied music:

Major (50 minutes of instruction per week) Lesson \$275/course

Minor (25 minutes of instruction per week) Lesson \$150/course

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 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

Conservatory & Arts Academy Faculty	Conservatory Graduate Students	Conservatory Undergraduate Students	Service Category
\$10	\$7.50	\$6	½ 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.*

## **REQUESTING 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 area Division Chair in writing or via email.

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**

Studio assignments are determined by the Division Chair. The Division Chair bases studio 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.).

All studio requests must be directed to the Division Chair. Studio assignments are announced by the Division Chair and/or 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 their applied teachers for lesson scheduling. Faculty members assign lesson times and post schedules on studio doors. Lessons begin in the *first week of the term*.

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# **APPLIED 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) and 123 (undergraduate performance 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 a student transfer in excess of 8 credits in the applied area, the student will be placed at the appropriate applied level at the time of the screening jury. 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 120 credits prior to graduation and all repertoire requirements must be met. Such decisions, when approved by the Associate Dean for Undergraduate Studies, are documented in the student's academic file.

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## **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 Conservatory Office. Once all paperwork has been reviewed the Conservatory Office will submit the curriculum change form 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.

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### **DURATION OF STUDY**

#### **TERM LENGTH**

During the course of an 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 a full 50 minutes in duration. Minor lessons are a full 25 minutes in duration. Normal breaks between lessons are customary as one student departs and the next arrives. 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. The transcript must reflect the required number of applied credits. Exceptions must be approved by the Division Chair and Associate Dean for Undergraduate Studies.

It is not recommended 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 25-minute lessons taken simultaneously with major study. The "extra" study may be documented on the same repertoire card as the normal study.

All exceptions must be approved by the Associate Dean for Undergraduate Studies upon recommendation of the applied teacher and Division Chair.

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## **ATTENDANCE REQUIREMENTS**

### **ATTENDANCE AT LESSONS**

Attendance at all scheduled lessons is mandatory. Students should arrive on time, prepared for the lesson. Individual attendance policies are outlined in the syllabus provided by the applied teacher. The method and timing of notification of absence is typically discussed at the first lesson.

Students must notify the applied teacher **in advance** of every absence from a 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. Division attendance policies are outlined in the applied area handbook.

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## **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 Division Handbooks, including listings of repertoire examples for each term.

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 to present. 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 421/422 (applied undergraduate majors: voice, keyboard and instrumental), students may be given a list of three compositions in their applied area or a teacher-selected composition, that may vary slightly in style or level of difficulty from the prepared material for the jury level. 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. Vocalists 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 faculty will provide providing feedback to the student to assist them in future independent projects.

**Chamber Music in Performance Curricula:** 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 in which chamber music is studied.

Voice Performance majors: must include an opera/oratorio or song cycle. One oratorio aria may be included as part of the memorized music requirement.

Instrumental Performance majors: must include a concerto or work with orchestra, and a complete sonata.

Keyboard majors: must prepare an additional repertoire for jury presentation in semesters when recitals are presented. Memorization is not required.

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 to present. 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.

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

	<b>Voice</b>		<b>Keyboard</b>		<b>Instrumental</b>	
	<i>Rep/Min</i>	<i>Memory/Min</i>	<i>Rep/Min</i>	<i>Memory/Min.</i>	<i>Rep/Min</i>	<i>Memory/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

**Chamber Music in Non-Performance Curricula:** 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 (formal or informal) 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.

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

	<b>Voice</b>		<b>Keyboard</b>		<b>Instrumental</b>	
	<i>Rep/Min</i>	<i>Memory/Min</i>	<i>Rep/Min</i>	<i>Memory/Min.</i>	<i>Rep/Min</i>	<i>Memory/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

### 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 STUDY 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 must be 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; musical theatre roles; opera recitative; Diction/Vocal Literature class repertoire; individual opera solo or aria; 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.

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## **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 or prepared by the division. 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, theatre 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.

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# 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. Elective study students (numbers which end in "0") and graduate students in minor study beyond curricular requirements are exempted from performing a term jury, even if they request one. At the doctoral performance level, recitals serve as juries. See specifics below under discussion of recitals.

The repertoire card, fully completed, is signed by jurors at the jury, and submitted to the Conservatory Office. Division Chairs must review, approve and 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 or the screening jury. In applied instruction numbered 300 or higher, faculty members from other divisions may be invited to participate in the term jury.

## 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.
- Master's performance juries are 20 minutes in length.

At the discretion of the division, minimum jury length may be increased at certain levels.

## REGISTRATION FOR A TERM JURY

It is the student's responsibility to register for the jury by completing a form distributed by each Division. A deadline is published each semester. Students return completed forms to individuals designated by each division.

Failure to register for a term jury according to published deadlines results in a grade of "F" for the applied study in that 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 applied lesson in that 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 will be expected to sight-read at the 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.

Divisions use a 12-point scale in which A+ = 12 points, A = 11, etc... and D- = 1 point.

Grades awarded and comments written during the jury are distributed to the student by the applied teacher. Copies of the jurors' comments are retained in the student's file in the Conservatory Office. 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 attendance records and may include weekly grades.

The repertoire card is available for the jurors at the jury. Jurors enter and initial grades. Following the jury, the repertoire card is submitted to the Division Chair. The Division Chair submits all completed and approved repertoire cards to the Conservatory Office

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# **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 comprised of three, at times four faculty members from the division. In some cases, all members of a particular division or instrument area attend the jury. 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 (available in the Conservatory Office), which is attached to the repertoire card.

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## **PERFORMANCE CERTIFICATES**

A Music or Musical Theatre student whose curriculum requires 16 or fewer credits for the applied major may earn a Performance Certificate in recognition of achievement beyond curricular minimums. The Performance Certificate is awarded when the student completes the repertoire requirements for the Bachelor of Music in Performance curriculum and gives a full recital. The additional repertoire and the recital must be completed while the student is enrolled in a baccalaureate-level degree program. The grade point average for the final four semesters of applied study (AP\*\* 321 through AP\*\*422), plus the full recital, must be at least a 3.5.

Permission to enter Performance Certificate study is given as part of the screening jury process. Information on timing, content, and required level of achievement for these juries is available from the individual applied music instructor, division chair or from the division handbook.

### **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 are 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. A half recital is also required for all Performance Certificates students in the Voice Division.
- 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(s).

Validation that the requirements for a Performance Certificate have been met takes place at the final (AP\*\* 422) jury. All requirements for a Performance Certificate must be completed during baccalaureate study, not after graduation.

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### RECITALS

#### REGISTRATION REQUIREMENT

All recitals must be curricular and registration for credit is required. 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

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

*If the student is graduating, the Dean and/or Associate Dean for Undergraduate Study may not approve the “Walk Policy” without recital 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 (KEYBOARD DIVISION AND CONDUCTING RECITALS)**

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**

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.

Recorded review by recital jurors is not permitted except in unusual circumstances and only with advance permission from the Division Chair and/or the Associate Dean for Undergraduate Studies. 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. Adjudication forms and jury grades are shared with the student by his/her applied teacher.

## **RECITAL CONTENT**

All undergraduate degree recitals must include a balanced program of repertoire. Each area division handbook outlines the repertoire requirements including time periods, languages (if applicable), styles, genres, etc.

## **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. See the Student Recital Guide for specific information.

## **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 card. Comments are given directly to the teacher of the recitalist before the juror leaves the recital site. Copies of the juror's comment sheets, along with the Recital Record card are retained in the student's file in the Conservatory Office. Comments are shared with the recitalist by the teacher only.

## **ORGANIZATIONAL INFORMATION**

Details regarding all aspects of recital presentation are available in the Student Recital Guide available online. Students anticipating the presentation of a recital should acquire this book at least one semester prior to the anticipated date of presentation.

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## **COPYRIGHT ISSUES**

### **COMPLIANCE**

Full compliance with Copyright Law is expected. Illegal copies of music may not be used during a lesson, 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.

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## **STUDIO CHANGE**

### **CHANGING STUDIOS (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. 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 for Undergraduate Studies. The Associate Dean encourages the student to discuss the situation with the current teacher and Division Chair. The student receives a Studio Change 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 assigned by the Division Chair in consultation with the Associate Dean for Undergraduate Studies. Assignments are made 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 Division Chair notifies students of the new studio assignment if applicable.

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 (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 Division Chair and the Associate Dean for Undergraduate Studies.

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.

The Applied Studio Change Form is found on the next page.

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# 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. If space is not available with the teacher of choice, 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.

## 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** \_\_\_\_\_

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## EVALUATION OF INSTRUCTION

Students are encouraged to complete an evaluation instruction for all faculty members, adjunct and full-time. Forms are available in the Conservatory Office. Online Course Evaluations will be sent to each student at the end of each semester.

Applied evaluations are conducted at the time of the jury according to the procedures established in each division. Online course evaluations are also available to the student. Information regarding the availability of the online evaluation will be sent to the student during the last week of classes each semester.

The procedure is:

- The faculty member or division prepares and distributes the forms.
- Students submit the forms to the appropriate Division Chair or to 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. Full professors may evaluate a single class or the applied studio.

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## APPLIED CONDUCTING

### CONDUCTING STUDY

Applied conducting study is available **only after** MUCO 361 and MUCO 363 or 364 have been completed successfully. 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.*

### 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.

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## SPECIALIZED DEFINITIONS

### SPECIALIZED DEFINITIONS – APTT, APRP, APPD, APRS

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.

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)

*All applied instruction requires an additional applied instruction fee.*

## **APTT            APPLIED TEACHING TECHNIQUES**

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.

## **APRP            APPLIED REPERTOIRE**

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. Course will include preparation of an annotated bibliography of specific materials, design of specific courses of study, and compilations of recitals for students of varying ages.

## **APPD            APPLIED PERFORMANCE DEVELOPMENT**

APPD provides knowledge of fundamental performance repertoire to undergraduate students in jazz piano and classical and jazz guitar as a supplement to traditional applied study when students have had limited opportunity to develop skills in all musical idioms related to the performance area. Requirements vary by curriculum. APPD is normally not available to students of other instruments.

## **APRS            APPLIED RECITAL STUDY**

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. Corequisite: registration for applied recital.

## **APSR            APPLIED SCORE READING**

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

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### **TEACHING APPLIED LESSONS ON CAMPUS**

In order to teach private lessons (or group lessons) to either collegiate or non-credit students on University grounds, the student must be a contracted instructor with either the Conservatory or the Shenandoah Conservatory Arts Academy. Teaching private instruction/lessons of any kind without a contract, through either of the aforementioned, is prohibited and in violation of University policies and insurance coverage.

To apply to be a part of the SCAA faculty, contact Jennifer Green, Director of the Shenandoah Conservatory Arts Academy. To inquire about Conservatory faculty contracts, please submit a resume and cover letter to the following:

Shenandoah Conservatory, Deans Office  
Shenandoah University  
1460 University Drive,  
Winchester, Virginia 22601