



Claflin University

DEPARTMENT OF MUSIC



Musical Excellence Begins With Commitment and Practice

Student Handbook

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Introduction

The Claflin University Department of Music is committed to preparing our students to excel in a variety of professional careers. Through the study and performance of music, we foster the development of our students as informed, compassionate, articulate, and creative individuals with a thirst for continued learning. We embrace the diversity of our United Methodist church-related setting and seek to enrich the lives of other members of the Claflin community and of the citizens of the area through the performance and study of music.

Department of Music Vision Statement

The Claflin University Department of Music will be recognized as a premier department of music that prepares effective visionary leaders with global perspectives in the areas of music education, research, performance and other musical vocations.

Department of Music Mission Statement

The Department of Music provides an intimate and personalized rigorous educational experience that fosters competent and confident musicians. It is committed to providing the highest quality of educational programs with the following cornerstones: critical and creative thinking, self-worth among students, collaboratively-focused faculty, quality performances, and innovative music education and research experiences. These priorities support students in becoming qualified, productive, and globally-engaged citizens in the field of music in the twenty-first century.

The Department of Music seeks:

- To attract dedicated students from geographically and culturally diverse backgrounds who exhibit musical and academic potential.
- To provide an exemplary liberal arts experience that develops students to their fullest potential and prepares visionary leaders with global perspectives for a variety of music careers.
- To enrich the lives of the Claflin community and the citizens of the area through the performance and study of music.
- To assure students a quality education through dedicated faculty, current instructional resources, and superior facilities.
- To gain and maintain full membership into the National Association of Schools of Music by meeting all standards for a quality music program.

Guiding Principles of Claflin University

- Commitment to Excellence
- Commitment of Valuing People
- Commitment to Being Customer Focused
- Commitment to Exemplary Educational Programs
- Commitment to Fiscal Accountability

Guiding Principles of the Department of Music

- The Department of Music is committed to excellence in all of its endeavors.
- The Department is committed to ensuring that students thrive during their studies at Claflin University and beyond. Students remain the Department's primary concern and are the focus of the University's mission and vision.
- The Department is committed to quality academic programs with special emphasis on the highest quality teaching supported by distinguished faculty, a committed administration, and a capable and dedicated staff.
- The Department is committed to enriching the lives of non-music majors and all members of the University community and wishes to maintain an environment that sustains a community of racial, ethnic, and gender diversity.
- The Department is committed to shared responsibility for financial support of all academic programs, its subunits, and all ensembles.

Standards

Graduates of the Department of Music will meet the general standards to be able to:

1. Identify musical notation;
2. Identify the elements of music (rhythm, melody, harmony, timbre, texture, dynamics, and form) in a musical composition;
3. Sight-read and notate melodies;
4. Harmonize a given melody;
5. Perform on their major instruments as soloists and in ensembles;
6. Identify composers and musical compositions from antiquity to the present;
7. Conduct from a choral and/or instrumental score;
8. Arrange a musical composition for an instrumental and/or a choral ensemble;
9. Identify musical forms and styles;
10. Improvise and accompany on the piano and/or guitar;
11. Show knowledge of the rudiments of music technology and its applications.

Competencies

General competencies for graduation for all music degree programs state that at the completion of either major program, graduates will be able to:

1. Utilize functional knowledge of the elements of music to show how they relate to those of other arts and the humanities;
2. Demonstrate understanding of the interaction of musical elements by effectively reading and analyzing scores, conducting basic beat patterns and performing expressively in large and small ensembles;
3. Demonstrate the ability to compose, transpose, arrange, and harmonize music to meet various musical situations and personal needs;
4. Demonstrate the ability to perform individually and in choral and/or instrumental groups on public programs;
5. Improvise and sight-read piano and/or guitar accompaniments;
6. Train and conduct instrumental and/or vocal ensembles;
7. Demonstrate positive understanding of music history and literature, theory, methods and proficiencies in performance as preparation for graduate studies, professional schools and other career options.

In addition to meeting the general objectives for graduates in the Department of Music, students earning degrees in music education will be able to:

1. Demonstrate knowledge and application of planning, student motivation, and the principles of measurements and evaluation;
2. Demonstrate confidence in the knowledge and use of a variety of instructional methods, techniques and strategies for the enhancement of student learning;
3. Demonstrate knowledge, skills, and the application of effective classroom management; knowledge and application of effective teacher characteristics and behavior; and knowledge and application of effective teaching and learning styles;
4. Show effective communication with pupils, peers, parents and personnel.
5. Demonstrate high standards of professional ethics, integrity and personal character;
6. Create a comprehensive school music curriculum for grade levels K-12.

In addition to satisfying general competencies for graduates in the Department of Music, students earning degrees in music education will be able to:

1. Demonstrate methods and skills for teaching vocal, piano, general music, or instrumental music to individual pupils or groups of pupils in laboratory situations;
2. Demonstrate competence in planning and organizing comprehensive curricula for a school or school system (K-12) with emphasis on what music to teach and how to teach it to pupils on all levels;
3. Stimulate creativity within pupils by experimenting with musical elements in traditional and non-traditional ways.

Policies and Procedures for Admission to the Department of Music

All students preparing for an audition for admissions into the Department of Music should observe the following:

1. Students must provide their own instrument, except for a concert piano
2. Any piece of music performed must generally be recognized to be an integral composition (arrangement or original), written for the instrument or voice part upon which it is to be executed and performed in its entirety, unless stopped by the faculty evaluators. Performers may play single movements of multi-movement compositions.
3. All solos written with piano accompaniments must be performed with that accompaniment or a recording of it. Exceptions will be considered prior to the audition date.
4. All performers are expected to demonstrate individual musical proficiency by selecting music of a grade level appropriate for potential university level music students.
 - Examples of “appropriate” literature for winds, brass and percussion may be found in the most current Fall issue of the South Carolina Musician magazine. Region, District, and State level Honor Band audition etudes are acceptable as well.
 - Students auditioning as potential voice majors should present two songs by memory. At least one should be an art song or suitable aria (opera or operetta) sung in the original language.
 - Pianists should refer to the “Suggested Literature” section of the “Guild Syllabus” distributed by the National Guild of Piano Teachers which is a division of the American College of Musicians.
5. At the request of the panel of judges, all performers will be required to sight-read an unfamiliar selection. The selection may be chosen from the standard collections of hymn, folk songs, or etudes.
6. At the request of the panel of judges, all performers will be required to play all major scales and chromatic scale.
7. All performers will be required to take a written diagnostic assessment of music fundamentals.
8. ***Students will not be admitted into the Department of Music without first successfully completing an audition and receiving an acceptance letter from the Department.***

Probationary Admission

Students may be admitted as music majors at the discretion of the faculty depending upon an audition and scores on a test of music fundamentals. Probationary students will have two semesters to develop proficiency in all areas to be fully admitted as a music major.

Based on the incoming fundamental assessment demonstrating music reading skills, the faculty may recommend to delay taking freshman level Theory I and Sight-singing I until the sophomore year and the completion of MUSC 101 Fundamentals of Music Theory. However, if this track is chosen, it is not likely that the student will complete the degree requirements in four years.

Applied Music Expectations

Students will contact their applied professor prior to the first week of classes to be assigned a lesson time. They are expected to attend all applied music lessons in their entirety for each day that they are scheduled. Applied lessons begin on the first day of classes for each semester and continue until final exams begin. A minimum of two hours of daily practice is expected for each instrument or voice that the student is enrolled in applied music courses.

ALL students taking applied music lessons are expected to perform an end-of-the semester jury. All music majors and minors taking applied lessons are expected to perform twice in seminar each semester regardless of taking the seminar class. Non-music majors and non-music minors will perform in seminar at the discretion of their applied teacher.

Degree Programs

Bachelor of Arts in Music

The Bachelor of Arts in Music is a liberal arts degree designed for those students who plan careers as musicians and who wish to enter graduate or professional music schools, or for those who wish to pursue music as a vocation. Performing areas include Piano, Vocal, or Instrumental Music.

Bachelor of Arts in Music Education

The Bachelor of Arts in Music Education is a professional degree designed for students who plan to teach music in levels K-12 schools. It also prepares students to pursue graduate studies in Music Education. Performing areas include Piano, Vocal, or Instrumental Music

After acceptance into the music department, all music education majors must matriculate through three additional transition points. The second transition point is Admission to Teacher Education, the third transition point is Admission to Clinical Practice and the final transition is university recommendation for South Carolina certification. One step in completing the formal admission to candidacy is passing **Praxis I**. This test measures academic skills in reading, writing and mathematics. **Music Education majors should take Praxis I during the freshman year.** In order to complete the music education degree, all majors must pass **Praxis II** (music content knowledge) and **Principles of Learning and Teaching (PLT)**

Minor in Music.

The minor program is open to students from all academic areas in the University (*acceptance is granted through audition*)

Applied Vocal Requirements by Levels

**Memorization of repertoire is required for all vocal majors*

First Year MUSC 111-112	
Scales and Technical Exercises	<p>Students will be able to sing:</p> <ul style="list-style-type: none"> • One (1) octave scales and arpeggios • Major and Harmonic Minor Scales in all keys • Assigned 1st level technical exercises and vocalises • SuggestedResources: http://imslp.org/wiki/Category:Vocalises <p>In addition to the above: Additional materials will be selected in accordance with the student's technical needs and rate of development.</p>
Repertoire Requirements	<p>Students will be assigned 3-5 songs per semester from the following styles:</p> <ul style="list-style-type: none"> • Works are selected in accordance with the student's technical needs and musical rate of development. • Art songs or arias from the Renaissance to Classic Periods in Italian and English. • Art songs from American/British contemporary repertoire. • Spiritual arrangements and Folk song settings. • Beginning study of art songs in an additional languages such as French, German or Spanish. • Optional: songs from American/British Musical Theatre
Second Year MUSC 211-212	
Scales and Technical Exercises	<p>Students will be able to sing:</p> <ul style="list-style-type: none"> • Two (2) octave scales and arpeggios • Major and Harmonic Minor Scales in all keys • Assigned 2nd level technical exercises and vocalises • SuggestedResources: http://imslp.org/wiki/Category:Vocalises <p>In addition to the above: Additional materials will be selected in accordance with the student's technical needs and rate of development.</p>
Third Year MUSC 311-312	
Scales and Technical Exercises	<p>Students will be able to sing:</p> <ul style="list-style-type: none"> • Continued two (2) octave sung scales and arpeggios • One (1) octave Chromatic Scale • Assigned 3rd level technical exercises and vocalises • SuggestedResources: http://imslp.org/wiki/Category:Vocalises

	<p>In addition to the above: Additional materials will be selected in accordance with the student's technical needs and rate of development.</p>
Repertoire Requirements	<p>Students will be assigned 5-6 songs per semester from the following styles:</p> <ul style="list-style-type: none"> • Continuation of above categories. • Art songs in four languages: English, French, German and Italian. • Dramatic repertoire: arias from operas and oratorio. • Cumulative repertoire should represent the Baroque, Classic, Romantic and 20th Century style periods. • Musical Theatre option.
<p>Fourth Year MUSC 411-412</p>	
Scales and Technical Exercises	<p>Students will be able to sing:</p> <ul style="list-style-type: none"> • Scales (Major, Minor, Chromatic), arpeggios • Assigned 4th level technical exercises and vocalises • Suggested Resources: http://imslp.org/wiki/Category:Vocalises <p>In addition to the above: Additional materials will be selected in accordance with the student's technical needs and rate of development.</p>
Repertoire Requirements	<p>Students will be assigned 5-6 songs per semester from the following styles:</p> <ul style="list-style-type: none"> • Senior Recital: at least three (3) style periods, including 20th century literature • At least four (4) languages, from the following: English, Italian, German, French, Spanish, Latin, Czech, and Russian • Art songs and arias • Option: One major work such as a complete song cycle, cantata, concert aria or chamber music • Option: chamber work such as song with obbligato instrument(s), vocal duet/trio, etc.

Applied Piano Requirements by Levels

**Memorization of repertoire is required for all piano majors*

First Year MUSC 121-122	
Technical Exercises	<p>Fall – MUSC 121</p> <ul style="list-style-type: none"> • All major, natural, harmonic and melodic minor scales and arpeggios, 2 octaves, hands together at quarter note = 80-100 <p>Spring – MUSC 122</p> <ul style="list-style-type: none"> • All major, natural, harmonic and melodic minor scales and arpeggios, 4 octaves, hands together at quarter note = 80-100 <p>In addition to the above: Additional materials will be selected in accordance with the student’s technical needs and rate of development.</p>
Repertoire Requirements	<p>Fall – MUSC 121</p> <ul style="list-style-type: none"> • Student with teacher assistance will select Three pieces <p>Spring – MUSC 122</p> <ul style="list-style-type: none"> • One piece from Bach (Inventions, Preludes, and Fugues from Well-Tempered Clavier) • One movement of Classical-period Sonatina or Sonata • One piece from Romantic or Contemporary
Second Year MUSC 221-222	
Technical Exercises	<p>Fall – MUSC 221</p> <ul style="list-style-type: none"> • All major, natural, harmonic and melodic minor scales and arpeggios, 4 octaves, hands together at quarter note = 80-100 <p>Spring – MUSC 222</p> <ul style="list-style-type: none"> • All major, natural, harmonic and melodic minor scales and arpeggios, 4 octaves, hands together at quarter note = 80-100 <p>In addition to the above: Additional materials will be selected in accordance with the student’s technical needs and rate of development.</p>
Repertoire Requirements	<p>Fall – MUSC 221</p> <ul style="list-style-type: none"> • One Baroque period piece • One Etude by Chopin, Czerny, Debussy, Kabalevsky, Liszt, Moskowski, or Rachmaninoff • One Sonata by Haydn, Mozart, or Beethoven (only the first movement)

	<p>Spring – MUSC 222</p> <ul style="list-style-type: none"> • One Etude by Chopin, Czerny, Debussy, Kabalevsky, Liszt, Moskowski, or Rachmaninoff • One movement of the Sonata by Haydn, Mozart, or Beethoven from the fall semester
<p>Third Year MUSC 321-322</p>	
Technical Exercises	<p>Fall – MUSC 321</p> <ul style="list-style-type: none"> • All major, natural, harmonic and melodic minor scales and arpeggios, 4 octaves, hands together at quarter note = 80-100 <p>Spring – MUSC 322</p> <ul style="list-style-type: none"> • All major, natural, harmonic and melodic minor scales and arpeggios, 4 octaves, hands together at quarter note = 80-100 <p>In addition to the above: Additional materials will be selected in accordance with the student’s technical needs and rate of development.</p>
Repertoire Requirements	<p>Fall – MUSC 321</p> <ul style="list-style-type: none"> • One Romantic work • One piece by African American composers • One piece of your selection <p>Spring – MUSC 322</p> <ul style="list-style-type: none"> • Variations • Contemporary work • One piece of your selection
<p>Fourth Year MUSC 421-422</p>	
Technical Exercises	<p>Fall – MUSC 421</p> <ul style="list-style-type: none"> • All major, natural, harmonic and melodic minor scales and arpeggios, 4 octaves, hands together at quarter note = 80-100 <p>Spring – MUSC 422</p> <ul style="list-style-type: none"> • All major, natural, harmonic and melodic minor scales and arpeggios, 4 octaves, hands together at quarter note = 80-100 <p>In addition to the above: Additional materials will be selected in accordance with the student’s technical needs and rate of development.</p>
Repertoire Requirements	<ul style="list-style-type: none"> • Be Ready for Senior Solo Recital : • BA in Music (45-50 min. recommended) • BA in Music Education (30 min. recommended)

	<ul style="list-style-type: none"> - Three to Four Works in contrasting styles and periods - BA in Music: Complete Sonata by Haydn, Mozart, or Beethoven must be included. - BA in Music Education: One movement of a Haydn, Mozart, or Beethoven Sonata must be included. • BA in Music Education majors must complete their senior recital before they are able to student teach. <p>Fall – MUSC 421</p> <ul style="list-style-type: none"> • Preparations for Recital Jury and Senior Recital • Complete One Sonata by Haydn, Mozart, or Beethoven from the sophomore year (all movements) • One piece of your selection <p>Spring – MUSC 422</p> <ul style="list-style-type: none"> • Continue to work on assigned recital repertoire • Preparations for Recital Jury and Senior Recital <p>*If the student does not graduate in the spring, the student will continue preparations of senior recital for the next fall.</p>
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Applied Instrumental Requirements by Levels

Repertoire requirements are established by each applied faculty member and follow guidelines as outlined in each studio's Applied Course of Study. Literature is recommended after considering each student's level of ability and departmental expectations. At a minimum all students will study appropriate solo literature as assigned, scale studies (to include major and minor) and etudes and technical studies from an accepted method book or books. Additional material may be assigned as deemed necessary for the musical advancement of the student. **Memorization of repertoire requirement will be left to the discretion of the applied teacher.*

First Year		
MUSC 51 fall 52 spring = Brass 31 fall 32 spring = Woodwind 61 fall 62 spring = Percussion 79 fall 80 spring = String		
Scales and Technical Exercises	Fall Semester	Spring Semester
	<p>Students will be able to play:</p> <ol style="list-style-type: none"> 1. A SIGHT-READING MIDTERM exam. The Sight-Reading Midterm Exam is determined and administered by the Applied Teacher, and should be 4-16 measures (minimum) in length. 2. ALL 12 MAJOR SCALES with ARPEGGIOS. Scales and arpeggios should be 2 octaves (minimum), in an eighth-note rhythm, at quarter note = 112 (minimum) on their JURY. 3. Perform a CHROMATIC SCALE to be played from the lowest required note in the major scales to the highest required note in the major scales on their JURY. Minimum tempo: quarter note = 112. Rhythm: eighths or triplet eighths. 	<p>Students will be able to play:</p> <ol style="list-style-type: none"> 1. A MIDTERM exam on NATURAL MINOR SCALES with ARPEGGIOS. 2. This MIDTERM exam should include any MAJOR SCALES and ARPEGGIOS that need to be heard again. 3. SCALES and ARPEGGIOS should be 2 octaves (minimum), in an eighth-note rhythm, at quarter note = 112 (minimum).

Repertoire Requirements	<p>Fall Semester</p> <p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Perform part (50%) of their 1st Solo on their first assigned SEMINAR. 2. Perform part (50%) of their 2nd Solo on their second assigned SEMINAR. 3. Perform their 1st Solo on their JURY. 	<p>Spring Semester</p> <p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Perform (100%) of their 2nd Solo on their first assigned SEMINAR. 2. Perform part (50%) of their 3rd Solo on their second assigned SEMINAR. 3. Perform their 2nd Solo MEMORIZED on their JURY. 4. Perform their 3rd Solo on their JURY. <p>Assign the following for 1st Semester Sophomore 3rd Solo – MEMORIZED 4th Solo</p>
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Second Year

MUSC 51 fall 52 spring = Brass 31 fall 32 spring = Woodwind
61 fall 62 spring = Percussion 79 fall 80 spring = String

Scales and Technical Exercises	<p>Fall Semester</p> <p>Students will be able to play: Must have a SIGHT-READING MIDTERM exam. The Sight-Reading Midterm Exam is determined and administered by the Applied Teacher, and should be 4-16 measures (minimum) in length. Must have a MIDTERM exam on MELODIC MINOR SCALES with ARPEGGIOS. This MIDTERM exam should also cover any NATURAL SCALES and ARPEGGIOS that need to be heard again. SCALES and ARPEGGIOS should be 2 octaves (minimum), in an eighth-note</p>	<p>Spring Semester</p> <p>Students will be able to play: Must have a MIDTERM exam on HARMONIC MINOR SCALES with ARPEGGIOS. This MIDTERM exam should also cover any MELODIC MINOR SCALES and ARPEGGIOS that need to be heard again. SCALES and ARPEGGIOS should be 2 octaves (minimum), in an eighth-note rhythm, at quarter note = 112 (minimum). Perform ANY 12 HARMONIC MINOR SCALES with ARPEGGIOS if necessary. SCALES and ARPEGGIOS should be 2 octaves (minimum), in an eighth-note rhythm, at quarter note = 112 (minimum) on their JURY as part of the requirements for the <u>Sophomore Proficiency Jury</u>.</p>
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	<p>rhythm, at quarter note = 112 (minimum). Must have a MIDTERM exam on any extended range for the 12 MAJOR SCALES with ARPEGGIOS. SCALES and ARPEGGIOS should be in an eighth-note rhythm, at quarter note = 112 (minimum).</p> <p>Perform ANY 12 MELODIC MINOR SCALES with ARPEGGIOS and/or EXTENDED RANGE MAJOR SCALES with ARPEGGIOS if necessary on their JURY.</p>	<p>Perform ANY of the 48 MAJOR and MINOR SCALES with ARPEGGIOS as well as the CHROMATIC SCALE on their JURY as part of the requirements for the <u>Sophomore Proficiency Jury</u>. Minimum tempo: quarter note = 120. Rhythm: eighths or triplet eighths.</p>
<p>Repertoire Requirements</p>	<p>Fall Semester</p> <p>Students will be able to play: Perform their 3rd Solo on their first assigned SEMINAR.</p> <p>Perform part (100%) of their 4th Solo on their second assigned SEMINAR.</p> <p>Perform their 4th Solo on their JURY.</p> <p>Perform part (50%) of their 5th Solo on their JURY.</p>	<p>Spring Semester</p> <p>Students will be able to play: Perform (100%) of their 5th Solo on their first assigned SEMINAR.</p> <p>Perform part (50%) of their 6th Solo on their second assigned SEMINAR.</p> <p>Perform their 5th Solo on their JURY as part of the requirements for the <u>Sophomore Proficiency Jury</u>.</p> <p>Perform their 6th Solo on their JURY as part of the requirements for the <u>Sophomore Proficiency Jury</u></p> <p>Perform another selection from a technical etude/study, or another selection (Solo or Movement) from the standard recital literature at the discretion of the Applied Teacher as part of the requirements for the <u>Sophomore Proficiency Jury</u>. Assign the following for 1st Semester Junior 6th Solo – MEMORIZED</p>

Third Year		
MUSC 51 fall 52 spring = Brass 31 fall 32 spring = Woodwind 61 fall 62 spring = Percussion 79 fall 80 spring = String		
Scales and Technical Exercises	Fall Semester Students will be able to play: Must have a SIGHT-READING MIDTERM exam. The Sight-Reading Midterm Exam is determined and administered by the Applied Teacher, and should be 4-16 measures (minimum) in length.	Spring Semester Students will be able to play: Must have a MIDTERM exam on “OTHER” SCALES with ARPEGGIOS as determined by Applied Teacher. These SCALES can be modes, blues, jazz, octatonic, whole-tone, pentatonic, etc. SCALES and ARPEGGIOS should be 2 octaves (minimum), in an eighth-note rhythm, at quarter note = 112 (minimum).
Repertoire Requirements	Fall Semester Students will be able to play: Perform their 6th Solo on their first assigned SEMINAR . Perform part (100%) of their 7th Solo on their second assigned SEMINAR . Perform their 7 th Solo on their JURY . Perform part (50%) of their 8 th Solo on their JURY .	Spring Semester Students will be able to play: Perform (100%) of their 8th Solo on their first assigned SEMINAR . Perform part (50%) of their 9th Solo on their second assigned SEMINAR . Perform their 8th Solo on their JURY . Perform their 9 th Solo on their JURY . Assign the following for 1 st Semester Senior 9 th Solo 10 th Solo 11 th Solo – Music Education 12 th Solo – B.A. Music
Fourth Year		
MUSC 51 fall 52 spring = Brass 31 fall 32 spring = Woodwind 61 fall 62 spring = Percussion		
Scales and Technical Exercises	Fall Semester Students will be able to play: 1. Must have a SIGHT-READING MIDTERM exam. The Sight-Reading Midterm Exam is determined and administered by the Applied Teacher, and should be 4-16 measures (minimum) in length.	Spring Semester Students will be able to play: 1. Must have a SIGHT-READING MIDTERM exam. The Sight-Reading Midterm Exam is determined and administered by the Applied Teacher, and should be 4-16 measures (minimum) in length.

Seminar Performances

Students enrolled in applied music and applied senior recital will perform a minimum of twice each semester during weekly music seminars. All performances are scheduled at the beginning of each semester and students are expected to be prepared and ready to perform on the assigned date. Students may perform ahead of their assigned date with the consent of their applied instructor and accompanist. If a student cannot perform at their scheduled time for whatever reason, they will be expected to perform at the next seminar class provided there is available time. If the student does not perform by the next available seminar, the student will lose that one seminar performance. Students performing during their scheduled seminar time will be given priority over those needing excused make ups. **A student may not perform at seminar if their applied teacher and accompanist have not signed their form agreeing the student is ready to perform.** Unless of an unforeseen event, thirteen will be the maximum possible number of student performers at each seminar; please keep performance time limited to 3 – 5 minutes.

For each seminar performance credit, the following guidelines must be met:

1. Selection must be assigned repertoire of the current semester and approved by the applied instructor.
2. Selection must be executed and performed in its entirety.
3. Vocal and piano applied students must perform by memory, unless otherwise assigned by their applied instructor.
4. Adhere to all copyright laws.
5. Handbook requirements regarding seminar must be followed.
6. Proper attire must be worn. Attire for seminar performance is as follows:
*Semi-formal attire or
Coat, Shirt and Tie*
7. Must rehearse and perform with accompaniment (if applicable)
- 8. The student must provide the accompanist with a copy of the selected literature at least one (1) week prior to the first rehearsal.**
9. Students must rehearse twice with the accompanist

The Department of Music will help secure a piano accompanist, if needed, as outlined in the Departmental Policies and Procedures for Accompanying.

Students must complete and return the Seminar Performance Information Form to Ms. Denise Chung by 4 p.m. Thursday prior to the performance.

All music majors are required to attend all Department of Music sponsored concerts and events. The list of all sponsored department events will be distributed at the start of each semester.

If a student does not follow the seminar and accompanist guidelines as outlined in this Student Handbook, the student will not receive credit for a seminar performance.

All music and music education majors taking applied lessons are expected to perform twice on their primary instrument in seminar each semester regardless of taking the seminar class. Music Minors and secondary applied students will perform in seminar at the discretion of their applied teacher.

Accompanying Policies and Procedures

Students preparing for seminar performances that have an accompaniment part will be subject to the following regulations:

1. The Department of Music will assist students in securing an accompanist for seminar performances.
2. The accompanist will be available for two (2) rehearsals per seminar performance. Students must sign up on the accompanist door to rehearse twice with the accompanist. The applied instructors are encouraged to be present for at least one.
3. **The student must provide the accompanist with a copy of the selected literature at least one (1) week prior to the first rehearsal.**
4. All applied music that was scored with accompaniment must be performed with the accompanist.
5. A student may not perform at seminar if their applied teacher and accompanist have not signed their form agreeing the student is ready to perform. Unsigned slips will not be accepted.

Students preparing for senior recitals will employ the services of an accompanist and will be subject to the following regulations:

6. Recital students must contact and make arrangements to pay the recital accompanist.
7. The applied teacher must approve the proficiency of the accompanist and determine the requisite number of rehearsals for the recital. (if an outside or student accompanist is used)
8. The applied instructor must be present for at least two (2) rehearsals.
9. The student must provide the accompanist with a copy of the selected literature at least two (2) months prior the first rehearsal.
10. All applied music that was scored with accompaniment must be performed with the accompanist.
11. A student may not perform at recital jury or recital if their applied teacher and accompanist have not signed their form agreeing the student is ready to perform.

Please be aware of these conditions and keep in mind that the services of a departmental accompanist are a privilege and not a right. **All deadlines will be enforced.**

Jury Examinations

All students registered for applied music, excluding the senior recital semester, will perform an applied jury examination for the faculty. Voice and piano juries are generally scheduled during the designated exam period for University Choir. Juries for wind and percussion are generally scheduled during the designated exam period for University Band. Each faculty member in attendance will make written comments and suggestions as a part of the grading of each student's performance using the official departmental jury examination sheet. The jury exam will be counted as 40% of the semester applied grade. A senior recital jury will count as the end of the semester applied jury.

For each credited jury, the following requirements must be met:

1. Selection must be assigned repertoire of the current semester and approved as appropriate for jury performance by the applied faculty.
2. Selection must be executed and performed in its entirety.
3. Vocal and piano majors must perform by memory, unless otherwise assigned by their applied instructor.
4. Adhere to all copyright laws.
5. All applied music that was scored with accompaniment must be performed with the accompanist.
6. Students must rehearse twice with the accompanist before performing.
7. For all jury selections the measures must be numbered.
8. Three (3) photocopies of the selection should be made for the faculty jury panel to use in their evaluation. These copies will be destroyed immediately after the jury to uphold the copyright law.
9. Attire for the jury performance is as follows:
*Semi-formal attire or
Coat, Shirt and Tie*

Students performing selections written with piano accompaniment must be performed with that accompaniment. The Department of Music will assist in securing an adequate accompanist within the scope of the departmental policies and procedures for accompanying.

Absence from jury exams will result in a 40% deduction from the final applied grade.

A student who receives a grade of “I” must perform for departmental music faculty within the first two weeks of the succeeding semester to remove the grade of “I” from the official transcript. Failure to do so will result in a grade of “F” for the semester in which the jury was not performed.

Students are responsible for obtaining both the Jury Exam Form and the Repertory Sheet during the final week of classes each semester. Both forms must be completed, copied equal to the number of faculty jurors, and submitted at the time of the jury. Failure to do so will result in a grade of Incomplete (“I”) and the students will be subject to the institutional regulations for removal of the assigned grade.

Proficiency Jury (SPJ)

The Sophomore Proficiency Jury (SPJ) is a procedure a music student undertakes during the fourth semester of study.

Purpose:

The purpose of the SPJ is threefold:

1. Ensure satisfactory progress of a music major as they matriculate through the curriculum and serve as a benchmark measuring readiness for upper-division study;
2. Provide students with the opportunity to create professional portfolio documents and complete a large project that includes experiential learning, performance, administrative tasks, and music criticism;
3. Provide students the opportunity to demonstrate their musical competencies in performance, keyboard harmony, theory, and history to the entire music department as a means to maintain status as a music major.

The SPJ is used as a metric to ensure a student has risen to the challenges of being a music major at Claflin University, including – but not limited – sufficient mastery of musical abilities and competencies, studiousness and academic preparedness, engagement with musical experiences and experiential learning within the field of music, and abilities to satisfactorily demonstrate competencies in oral and written communication.

Procedures:

1. **During the Fall of the sophomore / second year (third semester of study), students will be apprised of the coming SPJ expectations.** Review sessions may be held during the Fall semester for potential SPJ candidates to touch on concepts of music theory, performance, sight reading, and keyboard skills. While not mandatory, these review sessions, when they happen, are exceptionally strongly encouraged.
2. **If the student passes Music Theory III, Ear Training / Sight Singing III, third semester of ensemble, Class Piano III, third semester of applied lessons, and third semester of Music Seminar with a C (or P in the case of Seminar) or higher, the student will be provisionally eligible for the SPJ.**
 - a. If a student fails **any** of the courses defined in point 2 above, the student will not be eligible to take the SPJ during that current academic year.
3. **During the first two weeks of the Spring semester of the sophomore (second) year, eligible students will fill out an application,** available in the Student Handbook and available from the Music Department Office, the SPJ Facilitator, or the Department Chair. This application **must** be filed, accurately and completely, by the due date given on the application, typically the first Friday in February.
 - a. Failure to submit the application will incur penalties, including, but not limited, the assignation of additional work for the portfolio (portfolio outlined in point 4, below), delay in acceptance of SPJ application, or preclusion from undertaking SPJ.
4. **During the Spring semester of the anticipated SPJ, students will be expected to complete a professional portfolio.** This portfolio must be assembled in a three-ring binder. All materials, as appropriate, must be typed according to the portfolio guidelines available from the SPJ facilitator. The portfolio is also subject to a number of proofings, revisions, and deadlines. These are outlined below.
 - a. The portfolio must include the following, in this exact order:

- i. **Curriculum Vitae or Resume.** Guidelines are available; the resume is strongly preferred.
- ii. **Complete repertoire list of pieces learned in applied study since enrolling at Claflin University.** This list may include significant literature from ensembles (major solos, operatic roles, and so on), but the focus is clearly on applied study solo literature. Include *complete titles* and proper formatting and spelling of the title, section, movement (if applicable), composer, birth/death dates of composer, and the like.
- iii. **Program notes for at least one of your recital-ready solo literature works.** The program notes should be at least 300 words in length. If the work is texted, you must provide a translation. Provide proper attribution or citation as necessary.
- iv. **Performance observations from THREE (3) department-sponsored recitals or concerts since enrolling at Claflin University.** Guidelines are available. Each observation should be between 300 and 1000 words.
- v. **Personal Statement Document.** For BA Music majors, the personal statement is a one to two-page essay outlining your career goals and anticipated future development. For BA Music Education majors, your personal statement must be a one to two-page statement of teaching philosophy.
- vi. **Five (5) work examples from academic music courses since enrolling at Claflin University.** Include your best work from music theory, ear training, world music, or music history courses. (Work done for applied lessons is not eligible.) Included in this is: worksheets, exams, research documents, analyses, responses, and quizzes.
- vii. **One discussion of an experiential learning activity you were part of since enrolling at Claflin University.** A guideline is available. Eligible here are things like off-campus performances, teaching experiences, music technology experiences, conference presentations and attendance (professional organizations, Pop Symposium, and the like), organizational or administrative experiences, compositional or arranging experiences, or leadership experiences directly affiliated with musical study that demonstrate and employ aspects of musical training in ways that were not directly graded. (Not included: observation hours, University-demanded community service, and the like. Section leader experience in an ensemble, tour management, supervised teaching off campus, and so forth are eligible.)
- viii. **Proof of passing PRAXIS I score or PRAXIS I waiver.** This pertains only to music education majors. Students who have not taken and passed PRAXIS I by the final portfolio due date will have their portfolio considered incomplete, which may be grounds for failure of the SPJ.
- ix. **Copy of Midterm Grade report.** This will accompany the final portfolio.

- x. **Copy of the SPJ application.** This will accompany the final portfolio.
- b. **The portfolio undergoes two revisions.**
 - i. The first draft of the portfolio will be due on the last Friday of February to the Music Department Office.
 - ii. The second draft of the portfolio will be due on the Friday following Spring Break (mid to late March) to the Music Department Office.
 - iii. The Final Draft (with materials stated in sections 4.a.viii and 4.a.ix) will be due the second Wednesday of April, or approximately one month before the SPJ itself takes place.
 - iv. All faculty will score, comment, and critique the portfolios during the first round. The SPJ Facilitator will proof the second and final drafts and submit those portfolios to the Department Chair. Students are strongly encouraged to follow all advice faculty offer. Please proofread, cite research properly, and submit materials on time and neatly.
 - v. Failure to revise portfolios in accordance with suggestions may result in a failed portfolio component.
 - vi. Failure to turn portfolio drafts in on time may result in a failed portfolio component.
 - vii. Students who submit portfolios that are late for either or both of the first and second draft deadlines will be subject to provide additional work, program notes, and/or performance observations for the final draft.
 - viii. Failure to submit the final draft of the portfolio will prevent the student from taking the SPJ.
- c. **The portfolio must adhere to the Claflin University Code of Conduct and Honor Code. Any plagiarism found in the portfolio will disqualify the student from undertaking the SPJ and the student will be barred from taking the SPJ that semester. Additional disciplinary measures may be taken.**
- 5. **During that Spring semester, students must have C or higher grades AT MID-TERM in the following courses: MUSC 202, MUSC 206, MUSC 244, MUSC 384, Applied Lessons, Seminar, and Ensemble.**
 - a. Students who are showing a D or F grade in any of those courses at midterm will be forbidden from taking the SPJ. This decision can be appealed only to the Department Chair.
 - b. Mid-term grade reports must be printed by students and submitted with the second draft of the portfolio.
- 6. **During that Spring semester, students will, in theory and ear training courses as well as in history, and beyond class meeting times, prepare for the SPJ.**
- 7. **During the Spring semester, the student is encouraged to work in lessons and with the staff accompanist any and all of their solo repertoire.**
 - a. **Any music that requires accompaniment must be provided to the accompanist by the final Friday Seminar of January.** Failure to do so may result in underprepared music or a lack of availability of the accompanist. It is also a courtesy and kindness to provide the

8. **The SPJ itself includes the following components:**
- a. **Long Jury: 10 minutes of music will be performed.** Music from any point in the student's study may be requested. It is expected that the student's selections will represent current year material.
 - i. **Instrumentalists and pianists:** There will be three total selections for the jury. Two selections will be chosen by the student. One other selection from the student's prepared list will be chosen by the faculty. Only one work may be a technical study or etude.
 - ii. **Vocalists:** Three contrasting songs or arias will be expected. It is preferred that at least two languages are represented. Two selections will be chosen by the student, with the third selected at random by the faculty.
 - iii. **Pianists and vocalists will perform all selections from memory.**
 - b. **Sightreading.** Instrumentalists and pianists will perform a brief work from sight appropriate to their performance level. Vocalists will perform a brief texted work appropriate to their performance level.
 - c. **Scales.** All scales shall be performed by memory.
 - i. Instrumentalists shall perform all major and minor scales and the chromatic scale, full range, up to three octaves where appropriate. Arpeggios will also be played. Instrumentalists are also expected to be able to perform any of the minor scale forms in any key at the range of one octave.
 - ii. Pianists shall play all major scales, harmonic minor, and melodic minor scales, including arpeggios, hands together, across four octaves.
 - iii. Vocalists will sing (as appropriate to range) two-octave major and harmonic minor scales, including arpeggios.
 - iv. Instrumentalists and Vocalists are expected to play any major and harmonic minor scale including arpeggios, hands together, across two octaves
 - d. **Oral Discussion on Music History and Theory Concepts in Solo Literature.**
 - i. Faculty will engage in a brief question and answer discussion with the student on pertinent theoretical and historical topics at play in their jury performance pieces as a means to demonstrate competency with core musical academic knowledge. Guidelines are available and review sessions will assist students with preparation for these questionnaires.

Scoring and Assessment:

Performance Jury and Oral Discussion (Q&A) Assessment

A level (high pass):

Performance: student can perform fluently and artistically. Students expected to perform from memory have few to no memory errors.

Theory/History Q&A: student immediately answers correctly or immediately rectifies an incorrect answer; student can fluently discuss

particulars of the question beyond the broadest answer; student is able to answer follow-up questions without hesitation

B level (pass):

Performance: student can perform proficiently with a few mistakes. Student should have to be able to memorize all the works at the satisfactory-level.

Theory/History Q&A: student answers correctly within an acceptable amount of time (5-10 seconds of thought); student can discuss particulars of the question and can provide some detail beyond the base-level broad answer; student is hesitant but accurate on follow-up questions

C level (pass with reservations):

Performance: student would perform with much less confidence. Performance is halting, or there are significant issues with intonation or pitch, or numerous fundamental issues to address (incorrect notes, fingerings, diction, etc) that would call into question the student's level of preparation. Student may be able to conclude performance or perform from start to end, but these errors would be prevalent and consistent to some degree. Students assessed at this level may be asked to re-take this portion of the jury in conference with the faculty at the beginning of the following semester.

Theory/History Q&A: student answers correctly within longer span of time (10-15 seconds), and/or provides only partial answer, and/or provides an equivocal or uncertain answer; student cannot supply beyond the base-level acceptable answer for a question; student struggles to answer follow-up questions. Students assessed at this level may be asked to re-take this portion of the jury in conference with the faculty at the beginning of the following semester.

F (fail):

Performance: student cannot complete the performance, or more than 20 seconds elapses before student can play or sing; student cannot meet the requirements of performance portion.

Theory/History Q&A: student cannot answer correctly, or more than 20 seconds elapses before student can provide an answer (given the answer is incorrect or vague); student cannot answer follow-up questions

Piano Skills Assessment (Vocalists and Instrumentalists)

A level (high pass): student can perform fluently, 1-2 pitch errors, 1-2 incorrect fingering - fixes alone – maintains consistent tempo

B level (pass): starts over once and can perform proficiently enough with a few pitch problems. fixes pitch problems alone, 2-3 incorrect fingering – maintains consistent tempo

C level (pass with reservation): student starts over twice and would perform with much less confidence, 3-4 incorrect fingering, errors remain – maintains consistent tempo

F (fail): student starts over three times and cannot complete the task, significant pitch errors, gets help OR lack of consistent tempo.

Scoring and assessment of the SPJ is done as an average of all components. All faculty present for the SPJ score all components undertaken by the student. Final results for each component fall on the A-B-C-F scale outlined above.

Final Results:

1. A student cannot fail more than one (1) component of the SPJ.
 - a. Two F-level components, in any combination, will result in the “Outright Failure” of the SPJ.
2. Each component of the SPJ (Portfolio, Performance Jury, Keyboard Assessment, Oral Discussion, and Sightreading) will be scored according to the system outlined above.
3. The overall score, provided the student fails no more than one component of the SPJ, shall be proclaimed as follows:
 - a. **A: Pass.** Continuation into upper-division applied study and theory/history/education courses shall be granted unequivocally.
 - b. **B/C: Contingent Pass / Low Pass.** Student may be asked to repeat or rectify certain components and must do so according to guidelines set forward below under “Contingencies.”
 - c. **F: Fail.** (“Outright Fail”) Student fails two or more components of the SPJ. (It is unlikely that a student will pass most all components and still obtain an F. In this case, the prevailing failing grade for the SPJ stands.) See “Contingencies” below.
4. **All evaluations will be placed in the student’s file.** These evaluations bear the final determinations of the faculty.
5. **Enrollment, scholarship, and matriculation/progress status may be negatively impacted by a partial or outright failure of the SPJ.** Students will likely be delayed at least one semester, if not longer, by virtue of failing the SPJ.
6. **A student who fails the SPJ must reapply to take the SPJ during a later semester as appropriate.** See below.

Contingencies:

1. Common Questions:
 - a. **What if I pass all components of the SPJ?**
 - i. You are fine. You will be permitted to register for 300/400 level applied, theory, and history courses. Congratulations!
 - b. **What if I fail the SPJ outright?**
 - i. Since the SPJ counts as your 212/222/232/etc performance jury, it is likely you will see a failing grade for your performance studies.
 - ii. You will likely have to retake that performance studies course.
 - iii. You will remain at 200-level performance courses until you pass the SPJ. You will therefore be behind in your performance studies part of your curriculum.

- iv. You will be allowed to take 300-level theory/history courses provided you passed those courses' prerequisites. (See section 1.g below.)
- v. You may appeal the decision in a letter addressed to the Department Chair of the Department of Music no later than August 31 (for an SPJ attempted in May). The chair will relay this appeal to the faculty who will consider whether to grant an application for reattempt.
 - 1. *If your appeal is approved*, you must reapply by filling out a new SPJ application form early in the semester following the semester during which you failed the SPJ. You must resubmit the portfolio and undergo the same processes as before. Deadlines will be assigned on a case by case basis.
 - 2. If your appeal is approved, you have the option to retake the SPJ in the Fall jury slot (*strongly* recommended) or the following Spring jury slot. Be aware that, regardless which you choose, you will be behind in your curriculum.
- c. **What if I pass all components of SPJ but end up with a D in Theory IV or Ear Training IV even though my midterm grade in that course was a C?**
 - i. You will pass SPJ and be permitted to take 300-level performance courses. However, you may not continue into 300-level theory courses until passage of Theory IV or Ear Training IV occurs in accordance with course prerequisites.
 - ii. Passing the SPJ does not substitute for grades in semester-long courses.
 - iii. Passing the SPJ does not remove requirements imposed by passing other courses.
 - iv. Provided you pass current music history course (and the SPJ music history component), you will be permitted to take additional upper-division music history courses as appropriate.
- d. **What if I pass all components of SPJ but end up with a D in some other music course (not applied lessons) that semester?**
 - i. You will pass SPJ and be permitted to take 300-level performance courses.
 - ii. You will have to retake that particular course in question, which may delay graduation, depending on the course.
 - iii. Passing the SPJ does not substitute for grades in semester-long courses.
 - iv. Passing the SPJ does not remove requirements imposed by passing other courses.
- e. **What if I pass all components of SPJ but end up with a D or F in my applied lessons during that semester even though my midterm grade was a C?**

- i. You will not be permitted to take 300-level performance courses until you have retaken and satisfactorily passed that semester of applied lessons.
 - ii. You will remain in 200-level lessons until all courses at that level are satisfactorily passed.
 - iii. Provided you pass theory/ear training courses (and the SPJ theory component), you will be permitted to take 300-level theory courses and progress into upper-division academic studies.
 - iv. Passing the SPJ does not substitute for grades in semester-long courses.
 - v. Passing the SPJ does not remove requirements imposed by passing other courses.
- f. **What if I pass my Spring courses but fail the SPJ (“Outright Fail”)?**
 - i. You will have two semesters (maximum) to retake the SPJ. You must submit a new provisional application available from the SPJ Facilitator immediately at the beginning of the following Fall semester. You *do* have to resubmit the portfolio. (You will need to consult with the SPJ Facilitator to see what needs to be added new.)
 - ii. You will be barred from registering for 300-level performance and theory courses until the SPJ is passed.
 - iii. You have the option to retake the SPJ in the Fall jury slot (recommended) or the following Spring jury slot. Be aware that you will be behind in curriculum.
- g. **I failed both the SPJ and many of my Spring courses.**
 - i. You will have to repeat any failed Spring courses the following Spring.
 - ii. You will have to retake that semester’s performance course over again and remain in 200-level lessons until you reattempt and *pass* the SPJ. In this case, if the courses failed in question are offered only in the Spring, you will not be able to reattempt the SPJ until the following Spring (a year later). This may be appealed in writing to the Chair of the Department of Music, but there is no guarantee the appeal will be granted.
- h. **What if I fail one component of the SPJ (and pass my theory/history courses for the semester)?** Depending on the component, expect the following:
 - i. **Performance Component Failure:**
 - 1. The student, as the SPJ is the long jury for the 212/222/232/etc performance course, will receive an Incomplete (“I”) for the Spring semester.
 - 2. The student will be expected to perform for the faculty at the very beginning of the following semester as early

as possible, preferably before the beginning of classes. The student must arrange a suitable time.

3. Any retake of the performance portion must occur no later than 48 hours (two business days) before the Fall Add/Drop deadline. Consult the Claflin University Academic Calendar.
4. The “I” grade will be suitably replaced after the student’s reattempt.
5. Should the student reattempt and fail, or fail to retake the component, the entire SPJ will be declared “Outright Fail.” The student will be removed from all appropriate 300-level music courses.

ii. **Portfolio Component Failure:**

1. Every attempt will be made to ensure students turn in on-time, complete portfolios.
2. In the event a portfolio is deemed incomplete, the student will be expected to turn in a revised and complete version of the portfolio, **including additional work products and documents at the discretion of the faculty**, at the very beginning of the following semester as early as possible, preferably before the beginning of classes.
3. All corrections must be turned in no later than 48 hours (two business days) before the Fall Add/Drop deadline. Consult the Claflin University Academic Calendar.
4. Should the student reattempt and fail, or fail to retake the component, the entire SPJ will be declared “Outright Fail.” The student will be removed from all appropriate 300-level music courses.

iii. **Sight-Reading Component Failure:**

1. The student will be expected to perform new sight-read material for the faculty at the very beginning of the following semester as early as possible, preferably before the beginning of classes. The student must arrange a suitable time.
2. Any retake of the sight-reading portion must occur no later than 48 hours (two business days) before the Fall Add/Drop deadline. Consult the Claflin University Academic Calendar.
3. Should the student reattempt and fail, or fail to retake the component, the entire SPJ will be declared “Outright Fail.” The student will be removed from all appropriate 300-level music courses.

iv. **Keyboard Skills Component Failure:**

1. The student will be expected to reattempt keyboard skills material for the faculty at the very beginning of

the following semester as early as possible, preferably before the beginning of classes. The student must arrange a suitable time.

2. Any retake of the sight-reading portion must occur no later than 48 hours (two business days) before the Fall Add/Drop deadline. Consult the Claflin University Academic Calendar.
3. Should the student reattempt and fail, or fail to retake the component, the entire SPJ will be declared “Outright Fail.” The student will be removed from all appropriate 300-level music courses.

v. **Music History / Music Theory Oral Discussion Component Failure:**

1. The student will be expected to discuss in conference with the faculty aspects of a work assigned over summer at the very beginning of the following semester as early as possible, preferably before the beginning of classes. The student must arrange a suitable time.
2. Any retake of the sight-reading portion must occur no later than 48 hours (two business days) before the Fall Add/Drop deadline. Consult the Claflin University Academic Calendar.
3. Should the student reattempt and fail, or fail to retake the component, the entire SPJ will be declared “Outright Fail.” The student will be removed from all appropriate 300-level music courses.

i. **What if I fail the SPJ twice?**

- i. You will be counseled to change your major (and potentially maintain a music minor). Courses taken that do not count toward a music minor curriculum will be counted as electives.
 1. Upon changing major, you will be assigned a new advisor. It would be wise to meet with that advisor early on to discuss possible academic paths to success.
 2. You will be free to continue registering for ensemble courses or music courses for which you have satisfied prerequisites, provided those courses are open to students majoring in something other than music.
- ii. As per “Contingencies” section 1.b.v. above, a student may appeal the decision of the faculty. Appeals are not automatically granted, and a student should not assume an appeal to reattempt the SPJ a third time will be granted if earlier appeals were granted.

SPJ CHECKLIST AND SUMMARY:

PORTFOLIO:

- **Three-ring binder.**
- **All typed. Double-spaced where appropriate.**
- **Proper citations and attributions where appropriate.**
- Contents:
 - CV or Resume
 - Repertoire List
 - Program Notes
 - Performance Observations
 - Personal Statement (Music: Career Goals; Music Education: Teaching Philosophy)
 - Five work examples
 - Experiential Learning example
 - Passing PRAXIS I score or Waiver (Music Education majors only)
 - Mid-Term Grade report showing passing grades in all fourth-semester courses
 - Copy of SPJ Application

TIMELINE:

August, sophomore year: enroll in MUSC 201, MUSC 205, 2X1 level applied, sophomore seminar, ensemble, MUSC 243 / Class Piano III

Fall semester, sophomore year: attend workshops or review sessions for SPJ as they arise

Fall semester, sophomore year: PASS ALL THIRD-SEMESTER COURSES!



JANUARY (Spring Semester) sophomore year:

1. Begin fourth-level courses (MUSC 202, MUSC 206, Applied 212/222/232/etc, MUSC 244, Seminar, Ensemble, Music History I)
2. Apply for SPJ
3. Give all music that needs accompanying to staff accompanist
4. Work on first draft of portfolio
5. Attend workshops/review sessions as they arise

FEBRUARY:

1. Turn in first draft of portfolio.
2. Revise portfolios based on comments from faculty.
3. Attend workshops/review sessions as they arise.
4. Practice piano skills.
5. Work with applied teachers and theory/history professors to identify performance, theory, and history issues in likely SPJ works

MARCH:

1. Submit second **revised** draft of portfolio.
2. Include / complete drafts if needed, including PRAXIS I scores or new/additional performance observations or experiential learning discussions.
3. Take and pass mid-term exams.

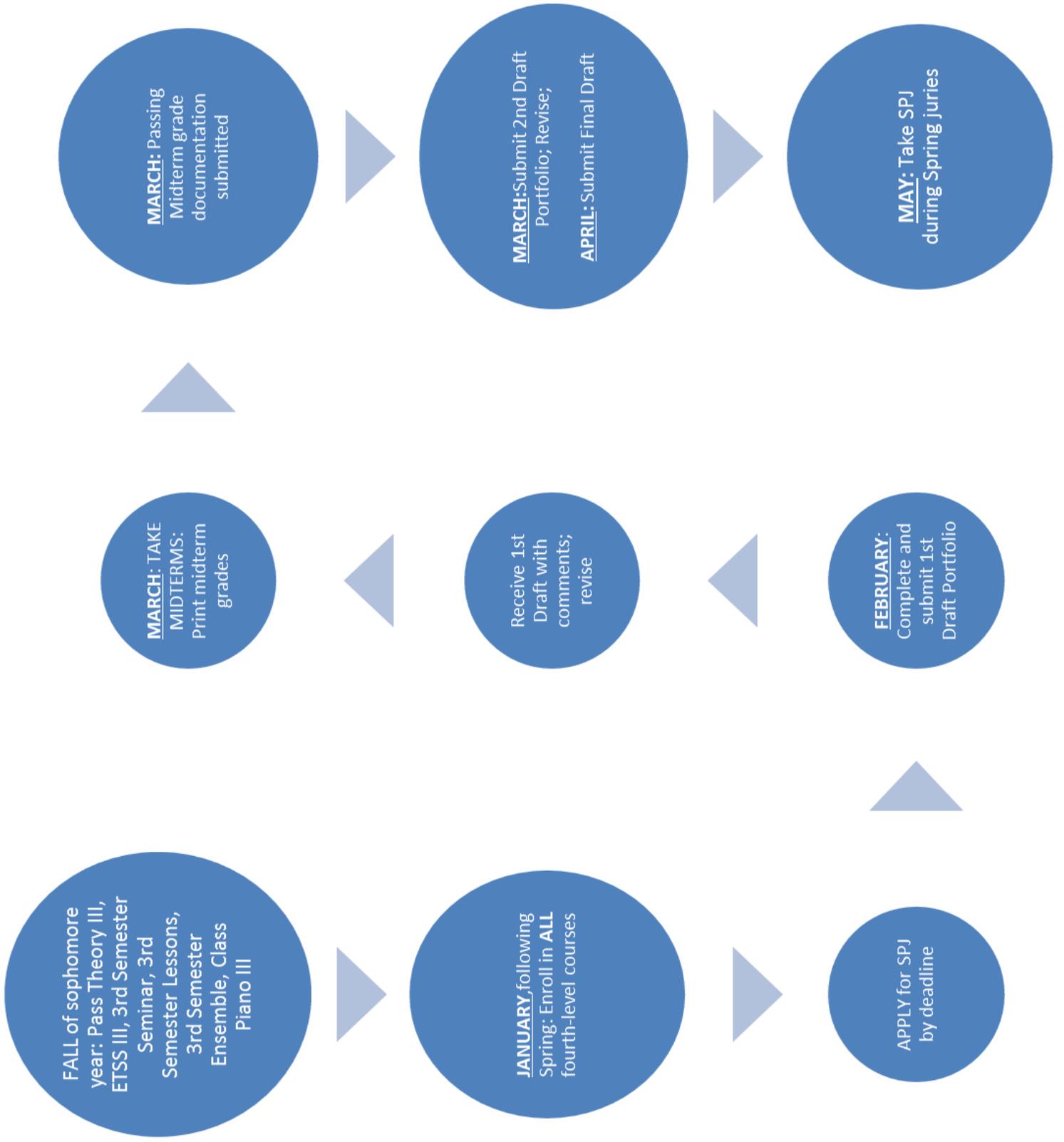
4. Print off mid-term grade report once posted to MyClafin.

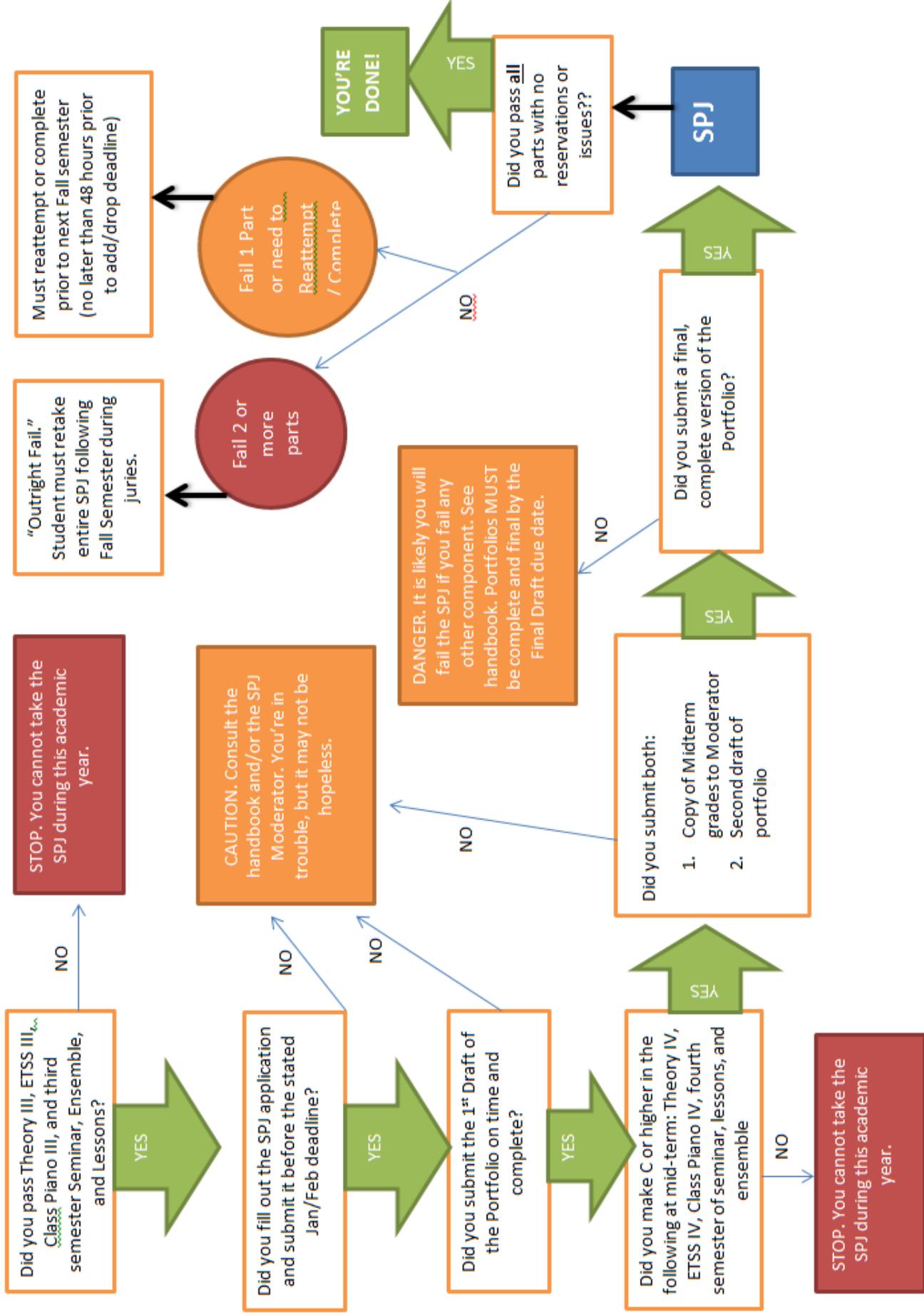
APRIL:

1. Submit FINAL draft of portfolio
 - a. Must include **mid-term grades, SPJ application**, and all other components.
2. Continue attending reviews or workshops.
3. Reflect on seminar performances.
4. Ask additional questions of your rep to your applied teachers, theory, and history professors.

MAY:

1. **It's go time for the SPJ! Good luck! ☺**





Senior Exit Exam

All music majors will be required to pass a general examination prior to graduation. Areas for testing will include music theory, music history and basic pedagogy or applied skills dependent upon the student's program of study. See the college calendar for the date of all senior exit exams.

Senior Recital Capstone Project

The senior recital capstone project will be performed during the time that the student is registered for senior level applied music, typically during the final two semesters of enrollment at the University. The recital will consist of music selected from various historical periods and styles. Music Education Major recitals are to be a minimum of 30 minutes in length and Music Majors recitals are to be approximately a minimum of 45 minutes in length. No recital will be given unless the student is taking lessons on the instrument or voice during the semester immediately prior as well as during the semester in which the recital is taking place.

**In order to proceed with a Senior Recital, Juniors must complete a 'Senior Recital Application Form' and submit a complete audit. This form must be signed by the applied instructor and department chair before approval is given. (Effective immediately, October 4, 2017)*

Approximately one month before the anticipated recital date, all recital material must be ready to perform at the recital jury. Vocal and piano majors must perform by memory; instrumental memorization will be left to the discretion of the applied teacher. At the recital jury, a draft of the recital program is to be submitted which is to include translations and program notes on the performance literature. Permission to perform the recital will be granted by the attending faculty following the: (1) satisfactory performance of the recital music requested by the faculty, and (2) a suitable draft of the recital program. The student will receive either a pass or fail for the jury.

Compositions must be performed at a level demonstrating a satisfactory level of mastery suitable for public performance, as decided by the panel of faculty hearing the recital jury. Prior to performing the recital, the student must obtain a written confirmation of passing the recital jury. If a student fails his/her recital jury, and the time left on the semester calendar allows it, he/she may retake the jury one more time two weeks prior to the recital. If it is failed a second time, the student will receive the grade of "F" for the semester, repeat the course next semester as well as repeat the jury process. A senior recital jury will count as the end of the semester applied jury.

Recital Programs

All student recital programs will use the template adopted by the Department of Music (an example is given toward the back of this handbook) for all printed programs. Students will be provided 75 copies of programs without charge. Additional programs may be purchased at the expense of the student.

Scheduling/Location

Dates, times, and facilities for student recitals must be scheduled with the music department administrative assistant and University Plant Operations at the beginning of the previous semester of the anticipated senior recital. Recitals held Monday – Friday will begin at 7pm. Saturday Recitals will begin at 4pm. Approved sites for Recitals are WVM Auditorium,

Ministers Hall and the Chapel. Unless approved by the Department Chair, Recitals will not be held on Sundays.

Ushers and stage assistants are the responsibility of the student performer. At least two ushers and one stage assistant should be available to distribute programs and assist the audience and/or accompanist.

Recitals may be recorded by the Department of Music. Additional recordings must be approved by the applied instructor and/or department chair.

Encore Selections

An encore selection must be submitted and approved by the faculty that is present during the jury. The selection should reflect the same quality, appropriateness and preparation as the main body of the recital program. ONE encore is permitted not to exceed three (3) minutes.

Attire

Attire for recitals is as follows:

Formal Attire

Tuxedo and Performance Gowns

Corsages and boutonnieres are inappropriate and cannot be worn.

Floral displays are not permitted on stage.

Publicity

It is the student's responsibility to promote their recital. NO posters shall be placed on bare walls or doors in the Claflin University Music Center or the WVM Fine Arts Center. Please see music administrative assistant for proper posting locations. Approval from the Student Affairs office is required for all postings.

Courses for Senior Recital Capstone

MUSC 411-412: Applied Voice Recital

Prerequisites: MUSC 311-312. Preparation for senior recital. MUSC 412 is NOT required of Music Education majors; senior recital for Music Education majors will be performed in MUSC 411. Proficiency in performing standard literature, scales, arpeggios, and sight-reading are stressed. One hour each semester. Two hours.

MUSC 431-432: Applied Woodwind Recital

Prerequisites: MUSC 331-332. Preparation for senior recital and further development of knowledge and performance ability on the student's major instrument in the woodwind family. Proficiency in performing standard literature, scales, arpeggios, and sight-reading are stressed. Required of all majors with Instrumental Concentration (Woodwind). MUSC 432 is NOT required of Music Education majors; senior recital for Music Education majors will be performed in MUSC 431. One hour per semester. Two hours.

MUSC 451-452: Applied Brass Recital

Prerequisites: MUSC 351-352. Preparation for senior recital and further development of correct breathing, tone production, posture, embouchure, and articulation as applicable. Proficiency in performing standard literature, scales, arpeggios, and sight-reading are stressed. Required of all majors with Instrumental Concentration (Brasswind). MUSC 452 is NOT required of Music Education majors; recital for Music Education Majors will be performed in MUSC 451. One hour per semester. Two hours.

MUSC 461-462: Applied Percussion Recital

Prerequisites: MUSC 361-362. Preparation for senior recital and further development of knowledge and performance skills on all major instruments of the percussion family. Proficiency in performing standard literature, scales, arpeggios, and sight-reading are stressed. Required of all majors with Instrumental Concentration (Percussion). MUSC 462 is NOT required of Music Education majors; senior recital for Music Education majors will be performed in MUSC 461. One hour per semester. Two hours.

MUSC 421-422: Applied Piano Recital

Prerequisites: MUSC 321-322. Preparation for senior recital. Senior recital for Music Education majors will be performed in MUSC 421. MUSC 422 is not required of Music Education Majors. Proficiency in performing standard literature, scales, arpeggios, and sight-reading are stressed. One hour each semester. Two hours.

Timeline

Objective	Deadline
Submission and approval of Senior Recital	The Semester Before Recital Due Date *Must be Approved by Department Chair
Schedule Recital Jury	Approximately One (1) month before anticipated recital date
Recital Performance	Date scheduled and approved by Department Chair
Submission of grade for Applied Area	When final grades are due for the University

Additional Information

Note: The Recital Jury is a Pass or Fail Grade. The senior recital performance will be given an actual letter grade based on the quality of the performance.

Piano and Vocal Proficiencies

All music majors (except for piano majors) must pass Class Piano Proficiency Examination as a final exam of Class Piano IV. Class Piano Proficiency Examination will be juried by piano faculty. If the student does not pass the Class Piano Proficiency Examination, he/she may repeat the exam, no more than twice, before midterm of the following semester. The following are the requirements for the exam:

I. Technique

- Scales and Arpeggios: All Majors & Harmonic Minors

(two octaves, both hands together with correct fingering)

- Chord Progression – Prepare the following chord progressions (I - V7 – I - vi6 - I - V7 – I) in all white keys.

II. Sight-Reading - Elementary level piece

III. Harmonization/Transposition

IV. Improvisation

- Be able to improvise a melody and accompaniment style with chord symbols.

- Broken or Block Chord Accompaniment

V. Solo Repertoire – memorize one piece with your teacher's approval!

Voice majors are expected to master the diction of the English, Italian, French and German languages as used in song, the purpose of which is to facilitate and clarify the singing process by a definition and mastery of sounds to be sung.

Non-voice majors are expected to develop sufficient skills and techniques for correct use of the voice as instructed in the course MUSC 114 (Class Voice).

Voice Studio Policies

Freshman and sophomore voice majors may not sing in the Claflin Gospel Choir. Juniors and seniors may only sing in the Gospel Choir with permission of their applied teacher.

Voice majors will not participate in any cheerleading squad on campus.

Voice majors must inform their applied teacher if they are involved in any outside event that uses the voice (including but not limited to: church singing, plays, and musicals).

Failure to comply with these voice studio rules can result in failing applied voice and/or needing to change the major.

Policy on Marching Band

Beginning in August 2000, it was decided by the Department of Music and Claflin's administration **that students enrolled in the programs of study for music and music education at Claflin University are not eligible to perform in the South Carolina State University marching band.** The academic success of students is the first priority and the primary goals of the faculty, staff, and administration of the Department of Music. Our program of study is too rigorous for dedicated participation in Claflin's performance ensembles, applied practicing, all required courses, and additional participation in the SCSU marching band.

Marching band is an athletic support group in which student participation is not required for graduation in any of the programs of study for music or music education at Claflin University. Although the Department of Music recognizes the entertainment value of this activity and the emphasis that many public and private school music programs place on marching band, adequate instruction in all performance and pedagogical competencies is provided to support all degree programs in music and music education at Claflin University.

The Claflin University Department of Music is committed to preparing students to excel in a variety of professional careers. Through the study and performance of music, we foster the development of informed, compassionate, articulate, and creative individuals with a thirst for lifelong learning. The goals and objectives of the Department of Music include providing educational experiences of the highest order to students in each of our undergraduate programs, chiefly through faculty members who are superbly talented musicians as well as excellent and dedicated teachers. This objective is in accordance with the policies and procedures of the national accrediting body for music, the National Association of Schools of Music.

Neither the state requirements for certification of music degree programs nor the standards for degree-granting institutions established by the National Association of Schools of Music requires student participation in marching or other athletic bands. The academic success of students is the first priority and the primary goal of the faculty, staff, and administration of the Department of Music. To this end, the Department reserves the right to design and implement all programs of study for music and music education as deemed appropriate and to make informed decisions regarding all extra-curricular issues that influence the academic programs, thereby ensuring the professional success and employability of all music students beyond the walls of Claflin University

Musician Health and Safety Resource Manual

Hearing Health and Safety Policy and Program

Hearing Conservation Program
Policies and Procedures

PURPOSE

The purpose of this program is to protect faculty, students and visitors of the department of music from possible noise-induced hearing impairment by establishing a comprehensive Hearing Health and Safety Program, and to comply with NASM/PAMA requirements. This program will also ensure compliance with the Occupational Safety and Health administration's (OSHA) Standard 29 CFR 1910.95 titled Occupational Noise Exposure.

SCOPE

The Hearing Health and Safety Policy and program apply to all Claflin University music faculty, staff, students and visitors of the department of music.

POLICY

The Department of Music will take the actions outlined in this policy to assure that faculty, staff, students and visitors work, learn and enjoy an environment that will not adversely affect their hearing.

BACKGROUND

- A. Department of Music will consider noise control devices when purchasing equipment, so that new equipment that will operate at less than 80 dbA.
- B. When maintaining or repairing existing equipment, the Department of Music will determine if engineering solutions can reduce excessive noise levels above 80dB

RESPONSIBILITY AND PROCEDURE

A. Health, Safety and Training

1. Will conduct a hearing health and safety informational session during orientation sessions for all music majors and during new faculty orientation sessions whose noise exposure may equal or exceed an 8-hour time weighted average (TWA) of 85 dbA.
2. Will determine and provide plug type hearing protectors that will provide acceptable attenuation characteristics for the environment to which the faculty, staff, and students are subject.
3. Will perform periodic monitoring of sound levels throughout the Music Center

4. Will determine areas in which noise levels are at or above 85 db or greater, and post warning signs. (i.e. This area has been measured to have the possibility of noise levels exceeding 85db. Hearing protection is recommended and are available in the music suite for your protection)

5. Establish an informational/orientation program and conduct annually for all faculty, staff and students

Informational program shall include:

- a. The effects of noise on hearing.
- b. Purpose of hearing protection devices offered, advantages, disadvantages, and attenuation characteristics.
- c. Provide a forum with an ENT/Medical Professional

B. Health Center

1. Will schedule and conduct audiograms for students, faculty and staff of the department of music that is identified or by request.
2. Maintain records of all audiometric test results for person identified above.

C. Department Chair

1. Assists safety staff to reduce noise levels to lowest level possible.
2. Assure compliance with this guideline in all affected areas within department.
3. Cooperate in freeing employees to come to Program Administrator for testing.
4. Will adhere to testing schedules prepared by medical.
5. Will enforce the use of personal protective equipment (hearing protection).

E. Students, Faculty and Staff

1. Will wear hearing protection if they are in areas with noise levels at a TWA of 85 dbA or greater.

Musician Health and Safety

The Department of Music at Claflin University, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling and operation of potentially dangerous materials, equipment and technology. This also includes instruction on the use, proper handling, and operation of potentially dangerous materials, equipment, and technology as applicable to specific program offerings or experience.

The Department of Music has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students, faculty and visitors of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the University's practice, rehearsal, and performance facilities.

Individuals are *personally responsible* for avoiding risk and preventing injuries to themselves before, during, and after study, employment or visits in the Claflin University Department of Music. The policies, protocols, and operational procedures developed by the department do not alter or cancel any individual's personal responsibility to make responsible personal decisions. They serve only to better educate and inform the students and faculty of the Department of Music.

NOTE: Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities can and will not ensure any specific individual's health and safety. Too many factors beyond any institution's control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at any institution. The NASM standards above and applicable guidelines below, and institutional actions taken under their influence or independently do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to any institution, or to NASM.

Source: National Association of Schools of Music Handbook 2011-2012

The department has adopted an approach that provides appropriate information on Musician Health and Wellness in the following fashion:

- The Department of Music has developed a Musicians Health and Safety Resource Manual that is a part of the student and departmental handbook.
- Policies and procedures on Hearing, Vocal and Musculoskeletal health conservation/prevention
- A Health and Wellness Information Board providing current and recent topics, findings, articles, and research on musicians health issues and preventions
- Health and prevention statements specifically related to each individual course included in each course syllabus.
- A departmental orientation session at the beginning of each semester for all new and returning students. At this meeting, among other topics, handouts on Musician Health and Wellness is distributed and discussed.
- During the academic year, a health care professional (ENT) Ear, Noise and Throat
- Signage for rooms, performance halls and ensemble rooms indicating possible maximum decibel exposure levels.
- For students who operate specific machinery related to operations of the Department of Music, moving pianos, or raising and lowering of risers in the recital hall, specific training shall be given, and guidelines for safe use.
- Provide and encourage the use of free earplugs in those ensembles in which sound levels typically approach thresholds for hearing loss.
- Links to information on Musician Health and Wellness can be found on the Department of Music's website. This information outlines information regarding hearing, vocal and musculoskeletal health and injury prevention (see below).

It is important for all musicians to make themselves aware of the particular health issues that relate to their instrument or voice. The articles below deal with common health concerns for anyone studying and performing in the music field. Taking proper steps now to avoid health problems will pay off in the future. Performance injuries and poor practice and performance habits can result in career-ending trauma later in life.

Protecting Your Hearing Health

An NASM–PAMA Student Information Sheet on Noise-Induced Hearing Loss

Hearing health is essential to your lifelong success as a musician. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time. The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing. Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

- O 85 dB (vacuum cleaner, MP3 player at 1/3 volume)–8 hours
- O 90 dB (blender, hair dryer)–2 hours
- O 94 dB (MP3 player at 1/2 volume)–1 hour
- O 100 dB (MP3 player at full volume, lawnmower)–15 minutes
- O 110 dB (rock concert, power tools) –2 minutes
- O 120 dB (jet planes at take-off) –without ear protection, sound damage is almost immediate

OSHA regulations of “maximum exposure by amplitude, beyond which hearing protection is required.”

Duration of Exposure	Average Amplitude
8 hours	90 dB
6 hours	92 dB
4 hours	95 dB
3 hours	97 dB
2 hours	100 dB
1.5 hours	102 dB
1 hour	105 dB
.5 hour	110 dB
.25 hour or less	115 dB

Source: Scott McCoy, *Your Voice: An Inside View*, 2 ed. (Delaware: Inside View Press), 173

Sound levels of Various Instruments

Violin	84-103 dB
Cello	84-92 dB
Piccolo	95-112 dB
Flute	85-111 dB
Clarinet	92-103 dB
French Horn	90-106 dB
Oboe	80-94 dB
Trombone	85-114 dB
Xylophone	90-92 dB

Source: Robert Thayer Sataloff, *Vocal Health and Pedagogy*. (San Diego: Singular Publishing Group, Inc), 141

*Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss.

*Be mindful of those MP3 earbuds. See chart above.

*The use of earplugs and earmuffs helps to protect your hearing health.

*Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.

*It is important to follow basic hearing health guidelines.

*It is also important to study this issue and learn more.

*If you are concerned about your personal hearing health, talk with a medical professional.

*If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL link:

http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

Protecting Your Neuromusculoskeletal Health

An NASM–PAMA Student Information Sheet

Neuromusculoskeletal health is essential to your lifelong success as a musician. Practicing and performing music is physically demanding. Musicians are susceptible to numerous neuromusculoskeletal disorders. Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person’s risk of developing certain behavior-related neuromusculoskeletal disorders. Many neuromusculoskeletal disorders and conditions are preventable and/or treatable. Sufficient physical and musical warm-up time is important. Good posture and correct physical technique are essential.

Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain. It is important to set a reasonable limit on the amount of time that you will practice in a day. Avoid sudden increases in practice times.

Know your body and its limits, and avoid “overdoing it.”
Maintain healthy habits. Safeguard your physical and mental health.

Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.

If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional. If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA)

Protecting Your Vocal Health

An NASM – PAMA Student Information Sheet

Vocal health is important for all musicians and essential to lifelong success for singers. Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others. Practicing, rehearsing, and performing music is physically demanding. Musicians are susceptible to numerous vocal disorders. Many vocal disorders and conditions are preventable and/or treatable. Sufficient warm-up time is important. Begin warming up mid-range, and then slowly work outward to vocal pitch extremes. Good posture, adequate breath support, and correct physical technique are essential. Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain. It is important to set a reasonable limit on the amount of time that you will practice in a day. Avoid sudden increases in practice times. Know your voice and its limits, and avoid overdoing it or misusing it. Maintain healthy habits. Safeguard your physical and mental health. Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking. Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use. If you are concerned about your personal vocal health, talk with a medical professional. If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA).

For more information, check out the other NASM - PAMA neuromusculoskeletal health documents, located below

Related Health Websites

Neuromusculoskeletal and Vocal Health Project Partners

National Association of Department of Music (NASM)

<http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA)

<http://www.artsmed.org/index.html>

PAMA Bibliography (search tool)

<http://www.artsmed.org/bibliography.html>

Organizations Focused on Neuromusculoskeletal and Vocal Health

American Academy of Neurology (<http://www.aan.com>)

American Academy of Orthopaedic Surgeons (<http://www.aaos.org>)

American Academy of Otolaryngology – Head and Neck Surgery
(<http://www.entnet.org>)

American Association for Hand Surgery (<http://www.handsurgery.org>)

American Laryngological Association (<http://www.alahns.org>)

American Physical Therapy Association (<http://www.apta.org>)

American Speech-Language-Hearing Association

(<http://www.asha.org>)

Athletes and the Arts (<http://athletesandthearts.com/>)

National Association of Teachers of Singing (<http://www.nats.org>)

HEALTH AND SAFETY INFORMATION AND RECOMMENDATIONS FOR STUDENT MUSICIANS

Introduction

The Department of Music, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The Department of Music has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the University's practice, rehearsal, and performance facilities.

It is important to note that health and safety depends largely on personal decisions made by informed individuals. Claflin University has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the university's control are involved.

Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in the Claflin University Department of Music. The policies, protocols, and operational procedures developed by the Department of Music do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the University.

Performance Injuries

Anyone who practices, rehearses or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

Like athletes, musicians perform for the public; and like professional athletes, they could lose their jobs if they do not perform. Published calculations reports that over the course of their careers, as many as 76% of orchestra musicians have suffered, or will suffer, some debilitating condition which will affect their ability to perform on their instruments.

What Instrumentalists Should Do

The Department of Music wishes to thank the Associated Board of the Royal Schools of Music and the Canadian Network for Health in the Arts for the following information:

1. **Evaluate your technique.** Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
2. **Always warm up.** As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.
3. **Take breaks to stretch and relax.** Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
4. **Pace yourself.** No pain, no gain is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.
5. **Check out your instrument.** Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
6. **Evaluate other activities.** Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.
7. **Pay attention to your body.** Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.
8. **Get medical attention.** Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers' voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best.

What Singers Should Do

The Department of Music wishes to thank The Singer's Resource, the Texas Voice Center, Houston, and the University of Michigan Vocal Health Center for the following information:

1. **Maintain good general health.** Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.
2. **Exercise regularly.**
3. **Eat a balanced diet.** Including vegetables, fruit and whole grains, and avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.
4. **Maintain body hydration;** drink two quarts of water daily.
5. **Avoid dry, artificial interior climates.** Las Vegas has an average daily humidity of 36%, a

relatively low amount of moisture. Using a humidifier at night might compensate for the dryness.

6. **Limit the use of your voice.** High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.

7. **Avoid throat clearing and voiced coughing.**

8. **Stop yelling, and avoid hard vocal attacks on initial vowel words.**

9. **Adjust the speaking pitch level of your voice.** Use the pitch level in the same range where you say, "Umm-hmm?"

10. **Speak in phrases rather than in paragraphs.** Breathe slightly before each phrase.

11. **Reduce demands on your voice** - don't do all the talking!

12. **Learn to breathe silently to activate your breath support muscles and reduce neck tension.**

13. **Take full advantage of the two free elements of vocal fold healing:** water and air.

14. **Vocal athletes must treat their musculoskeletal system as do other types of athletes;** therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

What All Claflin University Musicians Should Do

1. **Stay informed.** Awareness is the key. Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.
2. **Musicians might find the following books helpful:**
Conable, Barbara. *What Every Musicians Needs to Know About the Body* (GIA Publications, 2000)
Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness* (Oxford, 2009)
Norris, Richard N. *The Musician's Survival Manual* (International Conference of Symphony and Opera Musicians, 1993)

The following links may be useful:

[Associated Board of the Royal Schools of Music](#) (ABRSM), the world's leading authority on musical assessment, actively supporting and encouraging music learning for all.

[Performing Arts Medicine Association](#) (PAMA), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist.

[Texas Voice Center](#), founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.

[National Center for Voice and Speech](#) (NCVS), conducts research, educates vocologists, disseminates information about voice and speech, and provides referral services in order to help people around the world enjoy healthy and effective vocal communications.

[Vocal Health Center](#), University of Michigan Vocal Health Center is recognized locally, regionally and nationally as a leading center for vocal health disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and University of Michigan Department of Voice, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.

Department-Owned Instruments

The Department of Music maintains a collection of musical instruments for checkout and use by members of the music faculty and students enrolled in our courses and performing ensembles. As with other items we use in the course of our daily lives, musical instruments must be cared for properly and cleaned regularly. Each instrument in the School's collection receives a thorough inspection at the conclusion of the academic year. Every year, thousands of dollars are spent to clean, adjust, and return instruments to full playing condition.

Antiseptically Clean

More and more our society is pushing for products that are anti-fungal, anti-bacterial and anti-viral. Some even go the next step further aiming to achieve sterile. However, our bodies by design are not meant to live in a sterile environment. As kids we played in the dirt, ate bugs and countless other things and became stronger because of it. Keep in mind that total sterility is a fleeting moment. Once a sterile instrument has been handled or exposed to room air it is no longer considered to be sterile. It will however remain antiseptically clean until used.

Most viruses cannot live on hard surfaces for a prolonged period of time. Some die simply with exposure to air. However, certain groups are quite hardy. Therefore, musicians must be concerned with instrument hygiene. Users of school owned and rented musical equipment might be more susceptible to infections from instruments that are not cleaned and maintained properly.

If the cleaning process is thorough, however, musical instruments will be antiseptically clean. Just as with the utensils you eat with, soap and water can clean off anything harmful. Antibacterial soaps will kill certain germs but all soaps will carry away the germs that stick to dirt and oils while they clean. No germs/ no threat.

Infectious Disease Risks

Sharing musical instruments is a widespread, accepted practice in the profession. However, recent discussion in the profession has included concern regarding shared musical instruments and infectious disease, especially HIV.

The Centers for Disease Control (CDC), has confirmed that there is no risk of transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV) through shared musical instruments. The reasons for this are that these diseases are passed via a blood-to-blood, sexual fluid or mucous membrane contact. There has been no case of saliva transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV).

Instrument Hygiene

While the possibility of transmission of the above bacteria and viruses is not a real consideration, it is apparent that there should be a protocol with regard to shared musical instruments. Sharing of instruments is routine in music schools, where students practice and perform on borrowed instruments throughout the year. In our discussion with our consultants, certain basic considerations and recommendations for standard operating procedures regarding shared instruments were recommended as follows:

1. All musicians or students should have their own instrument if possible.
2. All musicians or students should have their own mouthpiece if possible.

3. All students and faculty sharing reed instruments **MUST** have their own individual reeds. Reeds should **NEVER** be shared.
4. If instruments must be shared in class, alcohol wipes or Sterisol germicide solution (both available from the Department of Music) should be available for use between different people. When renting or using a Department-owned musical instrument, each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene. The student must initial and date the following statement upon checkout of the institutionally owned wind instrument.

Mouthpieces

The mouthpiece (flute headjoint), English Horn and bassoon bocal, and saxophone neck crook are essential parts of wind instruments. As the only parts of these instruments placed either in or close to the musician's mouth, research has concluded that these parts (and reeds) harbor the greatest quantities of bacteria.

Adhering to the following procedures will ensure that these instrumental parts will remain antiseptically clean for the healthy and safe use of our students and faculty.

Cleaning the Flute Head Joint

1. Using a cotton swab saturated with denatured, isopropyl alcohol, carefully clean around the embouchure hole.
2. Alcohol wipes can be used on the flute's lip plate to kill germs if the flute shared by several players.
3. Using a soft, lint-free silk cloth inserted into the cleaning rod, clean the inside of the headjoint.
4. Do not run the headjoint under water as it may saturate and eventually shrink the headjoint cork.

Cleaning Bocals

1. Bocals should be cleaned every month with a bocal brush, mild soap solution, and running water. 2. English Horn bocals can be cleaned with a pipe cleaner, mild soap solution, and running water. Be careful not to scratch the inside of the bocal with the exposed wire ends of the pipe cleaner. Cleaning Hard Rubber (Ebony) Mouthpieces 1. Mouthpieces should be swabbed after each playing and cleaned weekly.
2. Select a small (to use less liquid) container that will accommodate the mouthpiece and place the mouthpiece tip down in the container.
3. Fill the container to where the ligature would begin with a solution of half water and half white vinegar (50% water and 50% hydrogen peroxide works too). Protect clarinet mouthpiece corked tenons from moisture.
4. After a short time, use an appropriately sized mouthpiece brush to remove any calcium deposits or other residue from inside and outside surfaces. This step may need to be repeated if the mouthpiece is excessively dirty.
5. Rinse the mouthpiece thoroughly and then saturate with Sterisol germicide solution. Place on paper towel and wait one minute.
6. Wipe dry with paper towel.
7. Note: Metal saxophone mouthpieces clean up well with hot water, mild dish soap (not dishwasher detergent), and a mouthpiece brush. Sterisol germicide solution is also safe for metal mouthpieces.

Cleaning Saxophone Necks (Crooks)

1. Swabs and pad-savers are available to clean the inside of the saxophone neck. However, most saxophonists use a flexible bottlebrush and toothbrush to accomplish the same results.
2. If the instrument is played daily, the saxophone neck should be cleaned weekly (and swabbed out each day after playing).
3. Use the bottlebrush and mild, soapy water to clean the inside of the neck.
4. Rinse under running water.
5. Sterisol germicide solution may be used on the inside of the neck at this time, if desired (not necessary). Place on paper towel for one minute.
6. Rinse again under running water, dry, and place in the case.
7. If using pad-savers, do not leave the pad-saver inside the neck when packed away.

Cleaning Brass Mouthpieces

1. Mouthpieces should be cleaned monthly.
2. Using a cloth soaked in warm, soapy water, clean the outside of the mouthpiece.
3. Use a mouthpiece brush and warm, soapy water to clean the inside.
4. Rinse the mouthpiece and dry thoroughly.
5. Sterisol germicide solution may be used on the mouthpiece at this time. Place on paper towel for one minute.
6. Wipe dry with paper towel.

Other Instruments

1. String, percussion, and keyboard instruments present few hygienic issues that cannot be solved simply by the musician washing their hands before and after use.

Noise-Induced Hearing Loss

Note - *The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.*

Part of the role of any professional is to remain in the best condition to practice the profession. As an aspiring musician, this involves safeguarding your hearing health. Whatever your plans after graduation - whether they involve playing, teaching, engineering, or simply enjoying music - you owe it to yourself and your fellow musicians to do all you can to protect your hearing. If you are serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing.

Music & Noise In the scientific world, all types of sound, including music, are regularly categorized as noise. A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else. Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

Noise-Induced Hearing Loss (NIHL)

We experience sound in our environment, such as the sounds from television and radio, household appliances, and traffic. Normally, we hear these sounds at safe levels that do not affect our hearing. However, when we are exposed to harmful noise-sounds that are too loud or loud sounds that last a long time-sensitive structures in our inner ear can be damaged, causing noise-induced hearing loss (NIHL). These sensitive structures, called hair cells, are small sensory cells that convert sound energy into electrical signals that travel to the brain. Once damaged, our hair cells cannot grow back. NIHL can be caused by a one-time exposure to an intense "impulse" sound, such as an explosion, or by continuous exposure to loud sounds over an extended period of time. The humming of a refrigerator is 45 decibels, normal conversation is approximately 60 decibels, and the noise from heavy city traffic can reach 85 decibels. Sources of noise that can cause NIHL include motorcycles, firecrackers, and small firearms, all emitting sounds from 120 to 150 decibels. Long or repeated exposure to sounds at or above 85 decibels can cause hearing loss. The louder the sound, the shorter the time period before NIHL can occur. Sounds of less than 75 decibels, even after long exposure, are unlikely to cause hearing loss. Although being aware of decibel levels is an important factor in protecting one's hearing, distance from the source of the sound and duration of exposure to the sound are equally important. A good rule of thumb is to avoid noises that are "too loud" and "too close" or that last "too long."

It is very important to understand that the hair cells in your inner ear cannot regenerate. Damage done to them is permanent. There is no way to repair or undo this damage.

According to the American Academy of Audiology, approximately 26 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise. As you pursue your day-to-day activities, both in the Department of Music and in other educational, vocational, and recreational environments, remember:

1. Hearing health is essential to your lifelong success as a musician.
2. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). This danger is constant.
3. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
4. The closer you are to the source of a loud sound, the greater the risk of damage.
5. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
6. Recommended maximum daily exposure times to sounds at or above 85 dB are as follows: 85 dB (vacuum cleaner, MP3 player at 1/3 volume) - 8 hours 90 dB (blender, hair dryer) - 2 hours 94 dB (MP3 player at 1/2 volume) - 1 hour 100 dB (MP3 player at full volume, lawnmower) - 15 minutes 110 dB (rock concert, power tools) - 2 minutes 120 dB (jet planes at take-off) - without ear protection, sound damage is almost immediate
7. Certain behaviors (controlling volume levels in practice and rehearsal, planning rehearsal order to provide relief from high volume works, avoiding noisy environments) reduce your risk of hearing loss.
8. The use of earplugs (Sensaphonics, ProGuard, Sensorcom) helps to protect your hearing health.
9. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of the Department of Music, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
10. If you are concerned about your personal hearing health, talk with a medical professional.

11. If you are concerned about your hearing health in relationship to your study of music at Claflin, consult with your applied instructor, ensemble conductor, advisor, or Department Chair.

Resources - Information and Research Hearing Health Project Partners

National Association of Department of Music (NASM) <http://nasm.arts-accredit.org/>
Performing Arts Medicine Association (PAMA) <http://www.artsmed.org/index.html>
PAMA Bibliography (search tool) <http://www.artsmed.org/bibliography.html>

General Information on Acoustics

Acoustical Society of America (<http://acousticalsociety.org/>)
Acoustics.com (<http://www.acoustics.com>)
Acoustics for Performance, Rehearsal, and Practice Facilities Available through the NASM Web site

Health and Safety Standards Organizations

American National Standards Institute (ANSI) (<http://www.ansi.org/>)
The National Institute for Occupational Safety and Health (NIOSH) (<http://www.cdc.gov/niosh/>)
Occupational Safety and Health Administration (OSHA) (<http://www.osha.gov/>)

Medical Organizations Focused on Hearing Health

American Academy of Audiology (<http://www.audiology.org/Pages/default.aspx>)
American Academy of Otolaryngology Head and Neck Surgery (<http://www.entnet.org/index.cfm>)
American Speech-Language-Hearing Association (ASHA) (<http://www.asha.org/>)
Athletes and the Arts (<http://athletesandthearts.com/>)
House Research Institute "Hearing Health" (<http://www.hei.org/education/health/health.htm>)
National Institute on Deafness and Other Communication Disorders "Noise-Induced Hearing Loss" (<http://www.nidcd.nih.gov/health/hearing/noise.html>)

Other Organizations Focused on Hearing Health

Manufacturer of hearing protection earplugs for musicians
<http://www.etymotic.com/>
Dr. Andrew Stein, MD. Otolaryngologist in Ashland, also certified audiologists
www.ashlandohent.com/

A non-profit hearing information source for musicians and music lovers www.hearinet.com
American Academy of Audiology <http://www.audiology.org/Pages/default.aspx/>

American Academy of Otolaryngology – Head and Neck Surgery
<http://www.entnet.org/index.cfm/>

American Speech-Language-Hearing Association (ASHA) www.asha.org/
House Research Institute – Hearing Health www.hei.org/education/health/health/

National Institute on Deafness and Other Communication Disorders – Noise-Induced Hearing Loss <http://www.nidcd.nih.gov/health/hearing/noise.html/>

Dangerous Decibels (<http://www.dangerousdecibels.org>)

National Hearing Conservation Association (<http://www.hearingconservation.org/>)
http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA-Admin_and_Faculty_2011Nov.pdf

Vocal Health

The Professional Voice Center of Greater Cincinnati; professional consultations from voice pathologists www.ProVoiceCenter.com/

National Association of Teachers of Singing www.nats.org/

David L. Jones, voice teacher www.voiceteacher.com/

Chicago Center for Professional Voice www.singershealth.com/

Information on Claflin University Health Services

The following is a link to information regarding health services at Claflin University
<http://www.claflin.edu/current-students/student-programs/campus-life/health-services>

Information regarding Safety on the Claflin University Campus

The following two links are to information regarding safety on the Claflin University campus.
<http://www.claflin.edu/current-students/student-programs/campus-life/campus-security>

Musicians Health websites

<http://www.musiciansway.com/wellness.shtml>

<http://www.musicianshealth.com/>

Clafin University Campus Resources
Academic Support Services

Academic Success Center Ms. Denver Malcom, Coordinator	Corson Hall 109	803-535-5478
Freshman College Mrs. Cynthia Duncan Joseph, Director Ms. Sandra Knotts, Academic Counselor	Bowen Hall	803-535-5284/5291
Student Support Services Ms. Shirley Thomas, Director	Corson Hall	803-535-5280
Writing Center	Grace Thomas Kennedy 228	803-535-5422
Foreign Language Lab	WVM Fine Arts	803-535-5679
Math Lab	James S. Thomas Science Center	803-535-5895
STEM Coordinator Ms. Pamela Shuler	James S. Thomas Science Center	803-535-5327
Curriculum Lab	Bowen Hall	803-535-5316
Marilyn Gibbs, Director	Library	803-535-5309

**Career, Graduate School,
Scholarship and Internships**

Career Services Mrs. Carolyn Snell, Director	Corson Hall	803-535-5338
Leadership Development Center Dr. Roosevelt Ratliff, Director	Tingley Hall First Floor	803-535-5359
Counseling Center Mrs. Sadie Jarvis, Director	Counseling Corson Hall 111	803-535-5285
ADA/Disability Office Mrs. Sadie Jarvis, Director	Disability Services Corson Hall 111	803-535-5285
Infirmery/Health Center Ms. RaMonica Willis	Health and Wellness	803-535-5328
Financial Aid Ms. Terria Williams, Director	Financial Assistance Corson Hall	803-535-5720
Fiscal Affairs	Tingley Hall	803-535-5197
Campus Police Mr. Steve Pearson, Chief	Safety Control/Panther Alert Lower Level High Rise Dormitory	803-535-5434
Office of the President Dr. Henry N. Tisdale, President	Tingley Hall Second Floor	803-535-5412
Residential Life Mr. Devin Randolph, Director	Student Campus Center Top level	803-535-5330

Information Technology Mr. Joey Brenn, Director	James S. Thomas Science Center	803-535-5326
Mrs. LeTasha Plush	Tingley Hall Second Floor Cashiers Office	803-535-5432
Book Store	Layman Hall First Floor	803-535-5269
Student Activities	Student Campus Center	803-535-5591
Student Development and Services Dr. Leroy Durant, Vice President	Layman Hall 107	803-535-5341
School of Natural Sciences and Mathematics Dr. Verlie Tisdale, Dean	JST 207	803-535-5433
School of Business Dr. Harpal Grewal, Dean	Trustee Hall 10	803-535-5202
School of Education	Bowen Hall 131	803-535-5225
Alice Carson Tisdale Honors College Mrs. Alice Tisdale, Director	Leadership Center	803-535-5094
Student Government Association	Student Campus Center	803-535-5450
Registrar's Office/My Claflin Mrs. Roe Hunt, Registrar	Tingley Hall First Floor	803-535-5471

Religious Life/University Chaplain Rev. Kevyn Amos	Chapel 12	803-535-5454
Athletic Department Dr. Jerome Fitch, Director	Jonas T. Kennedy Center	803-535-5549
Food Services Mr. Jason Tate, Director	University Dinning Center	803-535-5744

Clafin University
Department of Music
Faculty Contact Information
Fax (803)535-5735

Dr. Jeremy Robins

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Music Center - Office 202

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(803) 535-5320 office

Dr. Heather Buffington-Anderson

Assistant Professor Music History &
Ethnomusicology

Music Center – Office 203

hbuffingtonanderson@clafin.edu

803 535-5076 office

Ms. Taylor Johnson

Visiting Instructor of Voice/Opera
Music Center Choir Room - Office 204

taybrown@clafin.edu

(803) 535-5605 office

Dr. Margaret Young-Weitzel

Director of Bands

Assistant Professor of Music Education

Music Center Band Room – Office 102

myoungweitzel@clafin.edu

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Associate Professor of Piano
Coordinator of Keyboard Studies
WVM Fine Arts Center – Office 115

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Ms. Helen Meacham

Instructor of Music

Staff Accompanist

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(803)535-5564 office

Dr. Laura Keith

Interim Chair, Department of Music

Associate Professor of Music
Music Center - Office 205

lkeith@clafin.edu

(803) 535-5298 office

Dr. Isaiah R. McGee

Dean of School of Humanities and Social
Sciences

WVM Fine Arts Center – Office 130

imcgee@clafin.edu

(803) 535-5234 office

Dr. Jason Dungee

Director of Choral Studies
Assistant Professor of Choral Music
Music Center – Office 105

jdungee@clafin.edu

(803) 535-5605

**Clafin University
Department of Music
Seminar Performance Information**

**Form MUST be completed in its entirety
(please print NEATLY or type)**

Student Name _____

Instrument or Voice Part _____

Accompanist _____

Title of selection(s) _____

from (Larger Work) _____

Composer _____

Composer's dates _____

Arranger or Editor (if applicable) _____

Performance date _____

Applied Teacher's Signature _____

Rehearsal Dates with accompanist: _____

Accompanist Signature _____

This form must be submitted to Ms. Chung in Room 201 by **4 p.m. Thursday prior** to the seminar performance. **Incomplete/Late forms will not be accepted under any circumstances.**



Clafin University

Department of Music

Sophomore Proficiency Jury Application/Examination Form

This application must be turned in to the Music Office by the fourth week of classes.

Due Date: _____

Name: _____ Advisor: _____

Instrument _____ Applied Instructor: _____

Semester/Year _____ Degree: B.A. Music _____ B.A. Music Education _____

Prerequisites: Must have passed the following courses to be approved to take the SPJ. **WARNING!** Failure to comply will result in not continuing to the upper level applied course and jeopardy of removal from the department. The requirements for the long jury and the academic components can be found in the Department of Music's Student Handbook. *Please initial here that you have received a copy and that you understand them.* _____
Please indicate instrument and each course number

Semester passed/Grade	Semester passed/Grade
Applied _____ / _____	Seminar _____ / _____
Applied _____ / _____	Seminar _____ / _____
Applied _____ / _____	Seminar _____ / _____
Applied _____ / _____	Seminar _____ / _____

Applied Instructor's Signature: _____ **Date:** _____

Please indicate below the semester passed and grade for the following courses.

(Piano majors exempt from class piano)

Music Theory I _____ / _____	Sight-singing I _____ / _____	Class Piano I _____ / _____
Music Theory II _____ / _____	Sight Singing II _____ / _____	Class Piano II _____ / _____
Music Theory III _____ / _____	Sight Singing III _____ / _____	Class Piano III _____ / _____
Music Theory IV _____ / _____	Sight Singing IV _____ / _____	Class Piano IV _____ / _____

*Those students who took MUSC 101 Music Fundamentals must meet faculty approval to complete application.

Advisor, please initial here if student has met faculty approval. _____

Ensemble _____ / _____ Ensemble _____ / _____

Ensemble _____ / _____ Ensemble _____ / _____

Music History I _____ / _____ Praxis I Passed/Failed (score _____) Music Ed Majors only

Clafin University Rising Junior General Education Exam Passed/Failed

To be filled out by the student's advisor:

_____ (Student's Name) is **successfully** prepared to apply for the Sophomore Proficiency Jury.

Advisor's Signature: _____ Date: _____

Department Chair's Signature: _____ Date: _____

Faculty Comments: (please attach additional comments if necessary)

To be completed after all required signatures have been obtained:

DATE APPLICATION RECEIVED: _____

Administrative Assistant's Signature: _____

*DATE Portfolio received: _____

FINAL RECOMMENDATION of the FACULTY:

I. Performance Components (see applied jury sheet)

_____ Excellent/Recommend to continue _____ Good/Recommend to continue

_____ Fair/May be required to repeat component _____ Poor/Must repeat component

Comments: (please attach additional comments if necessary)

II. Academic Component

_____ Excellent/Recommend to continue _____ Good/Recommend to continue

_____ Fair/May be required to repeat component _____ Poor/Must repeat component

Comments: (please attach additional comments if necessary)

III. Overall/Final Grade

_____ Excellent/Recommend to continue _____ Good/Recommend to continue

_____ Fair/May be required to repeat component _____ Poor/Must repeat component

Comments: (please attach additional comments if necessary)

Signatures:

Advisor: _____ Date: _____

Department Chair: _____ Date: _____



Claflin University
Department of Music

APPLIED PIANO
JURY EXAMINATION FORM

Student Name: _____ Course Number and Section: _____

Instrument: _____ Fall: ____ Spring: ____ Jury Date: _____

Applied Instructor: _____

(Please type the following form and bring 5 copies to the jury)

EVALUATIVE CRITERIA: Jury Examination is 20% of semester applied grade

COMPETENCIES

I. Accuracy:

1. Correct Notes/ Note Value _____
2. Memory _____

II. Rhythm:

1. Appropriate Tempo _____
2. Steadiness of Beat _____
3. Pulsation _____

III. Technique:

1. Hand Position /Posture _____
2. Pedaling _____

IV. Musicianship/Musicality:

1. Dynamics/Marks of Expression _____
2. Interpretation/Style _____
3. Articulation _____

The following factors do not add points to the score, but an “unsatisfactory” will lower the total grade by 5 points each.

Appearance (attire and presentation)	satisfactory	unsatisfactory
Paperwork (copies of music, jury sheets, etc.)	satisfactory	unsatisfactory

Comments:

TOTAL (out of 100 points): _____

LETTER GRADE: _____

Juror’s Signature _____

**Clafin University Department of Music
Musician Health and Safety Resource Manual**

Faculty Staff and Students Notification of Noise Level

FACULTY/STAFF/STUDENT NAME _____

DEPARTMENT CHAIR: _____

As part of our ongoing efforts to ensure that our faculty, staff, students and visitors work, study, and visit in an environment which is as safe and hazard-free as possible, The Department of Music recently had a health and safety review and an acoustic analysis of the music center .

The results of this analysis indicate your exposure of noise to be at, or above the “action level”, (85 dbA) which triggers a program of hearing conservation.

Therefore, Department of Music hearing health policy requires your participation in a program of hearing conservation that includes the following:

1. You will be provided with a choice of hearing protection. You will have the option of wearing them while performing your job, studying or visiting the department.
2. You will be required to participate in a hearing conservation awareness program.

You will be contacted by the Department Chair concerning these points.

If you have any questions concerning any of the above, the department chair is available to discuss them with you at a mutually convenient time.

The Department of Music looks forward to your continued cooperation in this important area of employee, student, visitor’s safety and health.

As evidenced by my signature below, I acknowledge receipt of this information.

Employee/Student Signature

Date

**CLAFLIN UNIVERSITY – DEPARTMENT OF MUSIC
APPLICATION FORM: SENIOR RECITAL**

This form is to be turned in during the semester **PRIOR** to the registration for Senior Recital and simultaneous MUSC 411/412, 421/422, or 431/432 course. Applied faculty member must remark on likely grade for current semester of study. (A completed Audit must be attached to this form during submission)

Fall Recitals: Form must be on file with Department Chair by April 20
Spring Recitals: Form must be on file with Department Chair by November 15.

Print Name: _____ Claflin ID Number: _____

Date: _____ Current Performance Course: _____

Anticipated Semester and Year of Recital: _____

Requested Date (Preference 1): _____

Requested Date (Preference 2): _____

Requested Date (Preference 3): _____

PREVIOUS APPLIED LESSON GRADES:

1st Semester: _____ FA/SP 20 _____

2nd Semester: _____ FA/SP 20 _____

3rd Semester: _____ FA/SP 20 _____

4th Semester: _____ FA/SP 20 _____

5th Semester: _____ FA/SP 20 _____

6th Semester: _____ FA/SP 20 _____

7th Semester: _____ FA/SP 20 _____ **

(Music Education Majors will only have 6 prior semesters of study in most cases. Include only highest grade in each level – e.g., MUSC 131-01: A, MUSC 132-01, B+, etc)

Student Signature: _____ Date: _____

INSTRUCTOR AND OFFICE USE ONLY BELOW THIS LINE

PROJECTED GRADE IN CURRENT SEMESTER OF APPLIED STUDY: _____

Is this student prepared, in your estimation, for a senior recital in the following semester? **Y** **N**

Applied Faculty Signature: _____ Date: _____

OFFICE/CHAIR: DATE RECEIVED: _____ **INITIALS:** _____

Curriculum for the degree of Bachelor of Arts in Music Education with an Instrumental Concentration

134 Total Semester Hours

FRESHMAN YEAR

First Semester		
Courses	Sem. Hrs.	Grade
University 101	3	
Gen. Ed. - ENGL 101	3	
Gen. Ed. - MATH 111	3	
Gen. Ed. - Hlth & Hm. Pf-	1	
MUSC 103 - Music Theory I	3	
MUSC 105 - Sightsinging I	1	
MUSC 124 - Class Piano I	1	
Applied Instrument-	1	
MUSC 129 - University Band	1	
MUSC 171-Fr. Seminar (<i>Applied Lab</i>)	P/F	
Total	17	

FRESHMAN YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
University 102	3	
Gen. Ed. - ENGL 102	3	
MUED/EDUC 104 - Intro to Music Ed.	3	
MUSC 104 - Music Theory II	3	
MUSC 106 - Sightsinging II	1	
MUSC 125 - Class Piano II	1	
MUSC 114 - Class Voice	1	
Applied Instrument-	1	
MUSC 130 - University Band	1	
MUSC 172-Fr. Seminar (<i>Applied Lab</i>)	P/F	
Gen. Ed. - Hlth & Hm. Pf-	1	
Total	18	

SOPHOMORE YEAR

First Semester		
Courses	Sem. Hrs.	Grade
Gen. Ed. – ENGL 202	3	
EDUC 203 – Human Growth & Dev.	3	
Gen. Ed. – African American Herit.	3	
MUSC 201 – Music Theory III	3	
MUSC 387 – World Music	2	
MUSC 205 – Sightsinging III	1	
MUSC 243 – Class Piano III	1	
Applied Instrument	1	
MUSC 229 – University Band	1	
MUSC 173 – Soph. Seminar (<i>Applied Lab</i>)	P/F	
Total	18	

SOPHOMORE YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
Gen. Ed. – Science-	4	
MUED/EDUC 320 – Mus. Curri and Ele.	3	
MUSC 247 – Brass Meths. & Pedagogy	1	
MUSC 384 – Music History & Lit. I	2	
MUSC 202 – Music Theory IV	3	
MUSC 206 – Sightsinging IV	1	
MUSC 244 – Class Piano IV	1	
Applied Instrument	1	
MUSC 230 – University Band	1	
MUSC 174 - Soph. Seminar (<i>Applied Lab</i>)	P/F	
Total	17	

JUNIOR YEAR

First Semester		
Courses	Sem. Hrs.	Grade
EDUC 328 – The Teaching of Read	3	
MUED/EDUC 231 – Choral Tech for Inst.	3	
EDUC 316 - Educational Psyc.	3	
MUSC 301 – Counterpoint	3	
MUSC 403 – General Conducting	1	
MUSC 385 – Music History & Lit. II	2	
MUSC 249 – Percussion Meths. & Ped.	1	
Applied Instrument	1	
MUSC 329 – University Band	1	
MUSC 175 – Jr. Seminar (<i>Applied Lab</i>)	P/F	
Total	18	

JUNIOR YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
Gen. Ed. – For. Lang. -	3	
EDUC 323 – Instructional Stat.	3	
MUED/EDUC 336 – Instru. Pedagogy I	3	
MUSC 383 – Form & Analysis	3	
MUSC 406 – Instrumental Conducting	1	
MUSC 386 – Music History & Lit. III	2	
MUSC 245 – Woodwind Meths. & Ped.	1	
Applied Instrument	1	
MUSC 330 – University Band	1	
MUSC 176 – Jr. Seminar (<i>Applied Lab</i>)	P/F	
Total	18	

SENIOR YEAR

First Semester		
Courses	Sem. Hrs.	Grade
Gen. Ed. – History/Social/Behavioral	3	
Gen. Ed. – Rel & Phil	3	
Gen. Ed. – For. Lang	3	
MUSC 429 – University Band	1	
MUSC 381 – String Meths. & Ped.	1	
MUED 338 – Instrumental Pedagogy II	3	
MUSC 302 – Arranging	1	
MUSC 177 – Sr. Seminar (<i>Applied Lab</i>)	P/F	
Applied Instrument (recital)	1	
Total	16	

SENIOR YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
EDUC 450 – Student Teaching	12	
Total	12	

Curriculum for the degree of Bachelor of Arts in Music Education with a Choral-Piano Concentration

126 Total Semester Hours

FRESHMAN YEAR

First Semester		
Courses	Sem. Hrs.	Grade
University 101	3	
Gen. Ed. - ENGL 101	3	
Gen. Ed. - MATH 111	3	
Gen. Ed. - Hlth & Hm. Pf-	1	
MUSC 103 - Music Theory I	3	
MUSC 105 - Sightsinging I	1	
MUSC 121 - Applied piano	1	
MUSC 127 - University Choir	1	
MUSC 171-Fr. Seminar (<i>Applied Lab</i>)	P/F	
Total	16	

FRESHMAN YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
University 102	3	
Gen. Ed. - ENGL 102	3	
Gen. Ed. - Hlth & Hm. Pf-	1	
MUED/EDUC 104 - Intro to Music Ed.	3	
MUSC 104 - Music Theory II	3	
MUSC 106 - Sightsinging II	1	
MUSC 114 - Class Voice	1	
MUSC 122 - Applied piano	1	
MUSC 128 - University Choir	1	
MUSC 172-Fr. Seminar (<i>Applied Lab</i>)	P/F	
Total	17	

SOPHOMORE YEAR

First Semester		
Courses	Sem. Hrs.	Grade
MUSC 387 – World Music	2	
EDUC 203 – Human Growth & Dev.	3	
Gen. Ed. – ENGL 202	3	
MUSC 201 – Music Theory III	3	
MUSC 205 – Sightsinging III	1	
MUSC 221 - Applied piano	1	
MUSC 227 – University Choir	1	
MUSC 173 – Soph. Seminar (<i>Applied Lab</i>)	P/F	
Gen. Ed. – For. Lang-	3	
Total	17	

SOPHOMORE YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
Gen. Ed. – Science-	4	
MUSC 384 – Music History & Lit. I	2	
MUED/EDUC 320 – Mus. Curri and Ele.	3	
MUSC 202 – Music Theory IV	3	
MUSC 206 – Sightsinging IV	1	
MUSC 222 - Applied piano	1	
MUSC 228 – University Choir	1	
MUSC 224 - Piano Pedagogy	1	
MUSC 174 - Soph. Seminar (<i>Applied Lab</i>)	P/F	
Total	16	

JUNIOR YEAR

First Semester		
Courses	Sem. Hrs.	Grade
EDUC 316 - Educational Psyc.	3	
MUED/EDUC 230 – Instr. Tech for Non	3	
EDUC 328 – The Teaching of Read	3	
MUSC 301 – Counterpoint	3	
MUSC 403 – General Conducting	1	
MUSC 385 – Music History & Lit. II	2	
MUSC 321 – Applied piano	1	
MUSC 327 – University Choir	1	
MUSC 175 – Jr. Seminar (<i>Applied Lab</i>)	P/F	
Total	17	

JUNIOR YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
Gen. Ed. – For. Lang. -	3	
EDUC 323 – Instructional Stat.	3	
MUSC 213 – Vocal Diction	1	
MUSC 383 – Form & Analysis	3	
MUSC 404 – Choral Conducting	1	
MUSC 386 – Music History & Lit. III	2	
MUSC 322 – Applied piano	1	
MUSC 328 – University Choir	1	
MUSC 176 – Jr. Seminar (<i>Applied Lab</i>)	P/F	
Total	15	

SENIOR YEAR

First Semester		
Courses	Sem. Hrs.	Grade
Gen. Ed. – History/Social/Behavioral	3	
Gen. Ed. – Rel & Phil	3	
MUED/EDUC 337 – Choral Pedagogy I	3	
Gen. Ed. – African American Heritage	3	
MUSC 302 – Arranging	1	
MUSC 421 – Applied piano (recital)	1	
MUSC 381 – String Meths. & Ped	1	
MUSC 427 - University Choir	1	
MUSC 177 – Sr. Seminar (<i>Applied Lab</i>)	P/F	
Total	16	

SENIOR YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
EDUC 450 – Student Teaching	12	
Total	12	

Curriculum for the degree of Bachelor of Arts in Music Education with a Choral-Voice Concentration

131 Total Semester Hours

FRESHMAN YEAR

First Semester		
Courses	Sem. Hrs.	Grade
University 101	3	
Gen. Ed. - ENGL 101	3	
Gen. Ed. - MATH 111	3	
Gen. Ed. - Hlth & Hm. Pf-	1	
MUSC 103 - Music Theory I	3	
MUSC 105 - Sightsinging I	1	
MUSC 124 - Class Piano I	1	
MUSC 111 - Applied voice	1	
MUSC 127 - University Choir	1	
MUSC 171-Fr. Seminar (<i>Applied Lab</i>)	P/F	
Total	17	

FRESHMAN YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
University 102	3	
Gen. Ed. - ENGL 102	3	
Gen. Ed. - Hlth & Hm. Pf-	1	
MUED/EDUC 104 - Intro to Music Ed.	3	
MUSC 104 - Music Theory II	3	
MUSC 106 - Sightsinging II	1	
MUSC 125 - Class Piano II	1	
MUSC 112 - Applied voice	1	
MUSC 128 - University Choir	1	
MUSC 172-Fr. Seminar (<i>Applied Lab</i>)	P/F	
Total	17	

SOPHOMORE YEAR

First Semester		
Courses	Sem. Hrs.	Grade
MUSC 387 – World Music	2	
EDUC 203 – Human Growth & Dev.	3	
Gen. Ed. – ENGL 202	3	
MUSC 201 – Music Theory III	3	
MUSC 205 – Sightsinging III	1	
MUSC 211 - Applied voice	1	
MUSC 243 – Class Piano III	1	
MUSC 227 – University Choir	1	
MUSC 173 – Soph. Seminar (<i>Applied Lab</i>)	P/F	
Gen. Ed. – For. Lang-	3	
Total	18	

SOPHOMORE YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
Gen. Ed. – Science-	4	
MUSC 384 – Music History & Lit. I	2	
MUED/EDUC 320 – Mus. Curri and Ele.	3	
MUSC 202 – Music Theory IV	3	
MUSC 206 – Sightsinging IV	1	
MUSC 244 – Class Piano IV	1	
MUSC 212 - Applied voice	1	
MUSC 228 – University Choir	1	
MUSC 214 - Vocal Pedagogy	1	
MUSC 174 - Soph. Seminar (<i>Applied Lab</i>)	P/F	
Total	17	

JUNIOR YEAR

First Semester		
Courses	Sem. Hrs.	Grade
EDUC 316 - Educational Psyc.	3	
MUED/EDUC 230 – Instr. Tech for Non	3	
EDUC 328 – The Teaching of Read	3	
MUSC 301 – Counterpoint	3	
MUSC 403 – General Conducting	1	
MUSC 385 – Music History & Lit. II	2	
MUSC 311 – Applied voice	1	
MUSC 327 – University Choir	1	
MUSC 175 – Jr. Seminar (<i>Applied Lab</i>)	P/F	
Total	17	

JUNIOR YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
Gen. Ed. – For. Lang. -	3	
EDUC 323 – Instructional Stat.	3	
MUSC 309 – Choral Music	2	
MUSC 383 – Form & Analysis	3	
MUSC 404 – Choral Conducting	1	
MUSC 386 – Music History & Lit. III	2	
MUSC 312 - Applied voice	1	
MUSC 328 – University Choir	1	
MUSC 176 – Jr. Seminar (<i>Applied Lab</i>)	P/F	
Total	16	

SENIOR YEAR

First Semester		
Courses	Sem. Hrs.	Grade
Gen. Ed. – History/Social/Behavioral	3	
Gen. Ed. – Rel & Phil	3	
MUED/EDUC 337 – Choral Pedagogy I	3	
Gen. Ed. – African American Heritage	3	
MUSC 213 – Vocal Diction	1	
MUSC 302 – Arranging	1	
MUSC 411 – Applied voice (recital)	1	
MUSC 381 – String Meths. & Ped	1	
MUSC 427 - University Choir	1	
MUSC 177 – Sr. Seminar (<i>Applied Lab</i>)	P/F	
Total	17	

SENIOR YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
EDUC 450 – Student Teaching	12	
Total	12	

Curriculum for the degree of Bachelor of Arts in Music with an Piano Concentration

120 Total Semester Hours

FRESHMAN YEAR

First Semester		
Courses	Sem. Hrs.	Grade
University 101	3	
Gen. Ed. - ENGL 101	3	
Gen. Ed. - MATH 111	3	
MUSC 103 - Music Theory I	3	
MUSC 105 - Sightsinging I	1	
MUSC 121 - Applied Piano	1	
MUSC 127 - University Choir	1	
MUSC 171-Fr. Seminar (<i>Applied Lab</i>)	P/F	
Total	15	

FRESHMAN YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
University 102	3	
Gen. Ed. - ENGL 102	3	
Gen. Ed. - African American Heritage	3	
MUSC 104 - Music Theory II	3	
MUSC 106 - Sightsinging II	1	
MUSC 114 - Class Voice	1	
MUSC 122 - Applied Piano	1	
MUSC 128 - University Choir	1	
MUSC 172-Fr. Seminar (<i>Applied Lab</i>)	P/F	
Total	16	

SOPHOMORE YEAR

First Semester		
Courses	Sem. Hrs.	Grade
Gen. Ed. – ENGL 202	3	
Gen. Ed. – Science-	4	
MUSC 201 – Music Theory III	3	
MUSC 205 – Sightsinging III	1	
MUSC 221 - Applied Piano	1	
MUSC 227 - University Choir	1	
MUSC 381 - World Music	2	
MUSC 173 – Soph. Seminar (<i>Applied Lab</i>)	P/F	
Total	15	

SOPHOMORE YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
Free Elective	3	
Gen. Ed. – History/Social/Behavioral	3	
MUSC 202 – Music Theory IV	3	
MUSC 206 – Sightsinging IV	1	
MUSC 222 - Applied Piano	1	
MUSC 228 - University Choir	1	
MUSC 384 - Music History & Lit. I	2	
MUSC 174 - Soph. Seminar (<i>Applied Lab</i>)	P/F	
Total	14	

JUNIOR YEAR

First Semester		
Courses	Sem. Hrs.	Grade
Free Elective	3	
Gen. Ed. – For. Lang. -	3	
Gen. Ed. - Hlth & Hm. Pf-	1	
MUSC 301 – Counterpoint	3	
MUSC 403 – General Conducting	1	
MUSC 385 – Music History & Lit. II	2	
MUSC 323 - Accompanying	1	
MUSC 321 - Applied Piano	1	
MUSC 327 - University Choir	1	
MUSC 175 – Jr. Seminar (<i>Applied Lab</i>)	P/F	
Total	16	

JUNIOR YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
Free Elective	3	
Free Elective	1	
Gen. Ed. – For. Lang. -	3	
Gen. Ed. - Hlth & Hm. Pf-	1	
MUSC 383 – Form & Analysis	3	
MUSC 386 – Music History & Lit. III	2	
MUSC 324 - Accompanying	1	
MUSC 322 - Applied Piano	1	
MUSC 328 - University Choir	1	
MUSC 176 – Jr. Seminar (<i>Applied Lab</i>)	P/F	
Total	16	

SENIOR YEAR

First Semester		
Courses	Sem. Hrs.	Grade
Free Elective	3	
Free Elective	3	
Gen. Ed. – Rel & Phil	3	
MUSC 272 - Piano Literature	2	
MUSC 302 – Arranging	1	
MUSC 421 - Applied Piano	1	
MUSC 427 - University Choir	1	
MUSC 177 – Sr. Seminar (<i>Applied Lab</i>)	P/F	
Total	14	

SENIOR YEAR

Second Semester		
Courses	Sem. Hrs.	Grade
Free Elective	3	
MUSC 422 - Applied Piano (recital)	1	
MUSC 428 - University Choir	1	
MUSC 178 – Sr. Seminar (<i>Applied Lab</i>)	P/F	
Total	14	

Curriculum for the degree of Bachelor of Arts in Music with an Instrumental Concentration

120 Total Semester Hours

FRESHMAN YEAR

First Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
University 101	3	
Gen. Ed. - ENGL 101	3	
Gen. Ed. - MATH 111	3	
MUSC 103 - Music Theory I	3	
MUSC 105 - Sightsinging I	1	
Applied Instrument	1	
MUSC 129 - University Band	1	
MUSC 124 - Class Piano I	1	
MUSC 171-Fr. Seminar (<i>Applied Lab</i>)	P/F	
Total	16	

FRESHMAN YEAR

Second Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
University 102	3	
Gen. Ed. - ENGL 102	3	
Gen. Ed. - African American Heritage	3	
MUSC 104 - Music Theory II	3	
MUSC 106 - Sightsinging II	1	
Applied Instrument	1	
MUSC 130 - University Band	1	
MUSC 125 - Class Piano II	1	
MUSC 114 - Class Voice	1	
MUSC 172-Fr. Seminar (<i>Applied Lab</i>)	P/F	
Total	17	

SOPHOMORE YEAR

First Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
Gen. Ed. – ENGL 202	3	
Gen. Ed. – Science-	4	
MUSC 201 – Music Theory III	3	
MUSC 205 – Sightsinging III	1	
Applied Instrument	1	
MUSC 229 - University Band	1	
MUSC 381 - World Music	2	
MUSC 243 – Class Piano III	1	
MUSC 173 – Soph. Seminar (<i>Applied Lab</i>)	P/F	
Total	16	

SOPHOMORE YEAR

Second Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
Free Elective	3	
Gen. Ed. – History/Social/Behavioral	3	
MUSC 202 – Music Theory IV	3	
MUSC 206 – Sightsinging IV	1	
Applied Instrument	1	
MUSC 230 - University Band	1	
MUSC 384 - Music History & Lit. I	2	
MUSC 244 – Class Piano IV	1	
MUSC 174 - Soph. Seminar (<i>Applied Lab</i>)	P/F	
Total	15	

JUNIOR YEAR

First Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
Free Elective	3	
Gen. Ed. – For. Lang. -	3	
MUSC 301 – Counterpoint	3	
MUSC 403 – General Conducting	1	
MUSC 385 – Music History & Lit. II	2	
Applied Instrument	1	
MUSC 329 - University Band	1	
MUSC 175 – Jr. Seminar (<i>Applied Lab</i>)	P/F	
Total	14	

JUNIOR YEAR

Second Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
Free Elective	3	
Gen. Ed. – For. Lang. -	3	
Gen. Ed. - Hlth & Hm. Pf-	1	
MUSC 383 – Form & Analysis	3	
MUSC 386 – Music History & Lit. III	2	
Applied Instrument	1	
MUSC 330 - University Band	1	
MUSC 176 – Jr. Seminar (<i>Applied Lab</i>)	P/F	
Total	14	

SENIOR YEAR

First Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
Free Elective	3	
Free Elective	3	
Free Elective	1	
Gen. Ed. – Rel & Phil	3	
Gen. Ed. - Hlth & Hm. Pf-	1	
MUSC 302 – Arranging	1	
Applied Instrument	1	
MUSC 429 - University Band	1	
MUSC 177 – Sr. Seminar (<i>Applied Lab</i>)	P/F	
Total	14	

SENIOR YEAR

Second Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
Free Elective	3	
Applied Instrument (recital)	1	
MUSC 430 - University Band	1	
MUSC 178 – Sr. Seminar (<i>Applied Lab</i>)	P/F	
Total	14	

Curriculum for the degree of Bachelor of Arts in Music with a Vocal Concentration

120 Total Semester Hours

FRESHMAN YEAR

First Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
University 101	3	
Gen. Ed. - ENGL 101	3	
Gen. Ed. - MATH 111	3	
MUSC 103 - Music Theory I	3	
MUSC 105 - Sightsinging I	1	
MUSC 111 - Applied voice	1	
MUSC 127 - University Choir	1	
MUSC 124 - Class Piano I	1	
MUSC 171-Fr. Seminar (<i>Applied Lab</i>)	P/F	
Total	16	

FRESHMAN YEAR

Second Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
University 102	3	
Gen. Ed. - ENGL 102	3	
Gen. Ed. - African American Heritage	3	
MUSC 104 - Music Theory II	3	
MUSC 106 - Sightsinging II	1	
MUSC 112 - Applied voice	1	
MUSC 128 - University Choir	1	
MUSC 125 - Class Piano II	1	
MUSC 172-Fr. Seminar (<i>Applied Lab</i>)	P/F	
Total	16	

SOPHOMORE YEAR

First Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
Gen. Ed. – ENGL 202	3	
Gen. Ed. – Science-	4	
MUSC 201 – Music Theory III	3	
MUSC 205 – Sightsinging III	1	
MUSC 211 - Applied voice	1	
MUSC 227 – University Choir	1	
MUSC 381 - World Music	2	
MUSC 243 – Class Piano III	1	
MUSC 173 – Soph. Seminar (<i>Applied Lab</i>)	P/F	
Total	16	

SOPHOMORE YEAR

Second Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
Free Elective _____	3	
Gen. Ed. – History/Social/Behavioral	3	
MUSC 202 – Music Theory IV	3	
MUSC 206 – Sightsinging IV	1	
MUSC 212 - Applied voice	1	
MUSC 228 – University Choir	1	
MUSC 384 - Music History & Lit. I	2	
MUSC 244 – Class Piano IV	1	
MUSC 174 - Soph. Seminar (<i>Applied Lab</i>)	P/F	
Total	15	

JUNIOR YEAR

First Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
Free Elective _____	3	
Gen. Ed. – For. Lang. -	3	
MUSC 301 – Counterpoint	3	
MUSC 403 – General Conducting	1	
MUSC 385 – Music History & Lit. II	2	
MUSC 213 - Vocal Diction	1	
MUSC 311 – Applied voice	1	
MUSC 327 – University Choir	1	
MUSC 175 – Jr. Seminar (<i>Applied Lab</i>)	P/F	
Total	15	

JUNIOR YEAR

Second Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
Free Elective _____	3	
Gen. Ed. – For. Lang. -	3	
Gen. Ed. - Hlth & Hm. Pf-	1	
MUSC 383 – Form & Analysis	3	
MUSC 386 – Music History & Lit. III	2	
MUSC 312 - Applied voice	1	
MUSC 328 – University Choir	1	
MUSC 176 – Jr. Seminar (<i>Applied Lab</i>)	P/F	
Total	14	

SENIOR YEAR

First Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
Free Elective _____	3	
Free Elective _____	3	
Free Elective _____	1	
Gen. Ed. – Rel & Phil	3	
Gen. Ed. - Hlth & Hm. Pf-	1	
MUSC 302 – Arranging	1	
MUSC 411 – Applied voice	1	
MUSC 427 - University Choir	1	
MUSC 177 – Sr. Seminar (<i>Applied Lab</i>)	P/F	
Total	14	

SENIOR YEAR

Second Semester		
<i>Courses</i>	<i>Sem. Hrs.</i>	<i>Grade</i>
Free Elective _____	3	
MUSC 412 – Applied voice (recital)	1	
MUSC 428 - University Choir	1	
MUSC 178 – Sr. Seminar (<i>Applied Lab</i>)	P/F	
Total	14	

Curriculum for Minor of Music					
<i>The Department of Music Provides a minor in music. Admission to the Minor Program requires the following:</i>					
1. An approved placement Audition on an acceptable instrument or voice					
2. Approval of the Department of Music; and					
3. Approval of the Major Department					
4. Students who elect music as their minor area must earn a grade of "C" or better in each music course taken.					
<u>Courses</u>	<u>Sem. Hrs</u>	<u>Grades</u>	-		
<u>MUSC 103 - Theory I</u>	<u>3</u>	-	-		
<u>MUSC 104 - Theory II</u>	<u>3</u>	-	-		
<u>MUSC 105 - Sightsinging I</u>	<u>1</u>	-	-		
<u>MUSC 106 - Sightsinging II</u>	<u>1</u>	-	-		
<u>MUSC 201 - Theory III</u>	<u>3</u>	-	-		
<u>MUSC 205 - Sightsinging III</u>	<u>1</u>	-	-		
<u>MUSC 384 - Music History I</u>	<u>2</u>	-	-		
<u>MUSC 385 - Music History & Lit. II</u>	<u>2</u>	-	-		
<u>MUSC 403 - General Conducting</u>	<u>1</u>	-			
<u>Applied Music</u>	<u>1</u>	-			
<u>Applied Music</u>	<u>1</u>	-			
<u>Applied Music</u>	<u>1</u>	-	-		
<u>Applied Music</u>	<u>1</u>	-			
<u>Ensemble Performance</u>	<u>1</u>	-			
<u>Ensemble Performance</u>	<u>1</u>	-			
<u>Ensemble Performance</u>	<u>1</u>	-			
-	-	-			
-	24 Total	-	-		