

Department of Music

STUDENT HANDBOOK



2025 – 2026

This handbook is a supplement to the Winthrop University Handbook:

<https://www.winthrop.edu/studentconduct/winthrop-university-student-handbook.aspx>

and the current course catalog:

<https://winthrop-catalog.coursedog.com/>

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ACADEMIC POLICIES

Academic Advising

Academic advising is one of the most important aspects of the university experience. Therefore, the relationship between student and advisor must be a positive and supportive one. Upon initial enrollment at the university, each music major will be assigned an academic advisor from the music faculty who will be available to help define your academic goals and plan your academic program.

Your advisor's role in the advisement process is to...

- Know your individual interests and career goals
- Assist you in making decisions about your academic program and future goals
- Be familiar with current Winthrop University policies and procedures that affect your academic pursuits
- Help you become involved in the total learning experience of the university

Your role in the advising process is to...

- Be familiar with the requirements printed in the *Catalog*, the *Degree Checklist*, and other materials that contain information for your degree program
- Keep your advisor informed so he/she can assist you
- Plan your future/career goals well in advance of your advisement session so you can discuss them with your advisor
- Set advisement appointments well in advance and keep them – be persistent in arranging an advisement session
- Arrive at your advisement sessions with a list of proposed courses that you have prepared in advance
- Make decision in consultation with your advisor about your schedule, your career goals, and your future plans.

It is the student's responsibility to be familiar with degree requirements and university academic regulations.

Your advisor will assist you in setting goals, making decisions concerning your academic program, and keeping you informed about your progress in completing those requirements in a reasonable length of time. Academic requirements can change annually. Ask questions! If you don't understand something, ask. We are here to help you. Current information on academic advisement is posted in August, September, and November for the fall semester and January and March for spring and summer terms. Detailed information regarding the role and purpose of student advisement may be found in the *Winthrop University Undergraduate Catalog* and in the *Advising Procedures and Degree Checklist* for each undergraduate degree offered by the Department of Music. In general, the academic advisor's role is to help the student plan a course of study so that courses required in a particular program are taken in the proper sequence. The advisor helps to ensure that the student is aware of all graduation requirements and can serve as a mentor to the student on other issues related to academic performance. ***Each student is responsible for the proper completion of his/her academic program.***

Artificial Intelligence (AI) Policy (CVPA)

The field of Learning Design and Technology embraces the responsible use of Artificial Intelligence (AI) to help us improve human learning and performance. There are AI tools to create custom images and background music for multimedia projects. There are also AI tools that can create written responses to specific questions. As AI improves it may help us do our jobs better and more efficiently. It is required that you disclose the use of AI tools in the production of materials and any class assignments. All written course requirements, including but not limited to discussion board posts, test questions, papers, and projects, are to be written by you. The use of any AI tools in the production of written materials will be considered an issue of Academic Dishonesty. The exception is speech to text software which, as we know, is AI. You can voice type your materials, but the ideas must be your own.

Changing Your Major/Degree

If you wish to change your major and/or degree, you should contact [Anna Fredericks](#), Director of Student Services at 124 McLaurin Hall. Students wishing to change to a Bachelor of Music in performance degree (BM MPER) must have the approval of your applied instructor and perform an audition with the appropriate applied committee. The auditions are typically scheduled at the conclusion of a semester during the jury examination period. The form to change your major is online at: <https://www.winthrop.edu/recandreg/directions-for-change-of-major-minor-advisor.aspx>

Communications Center and E-Mail Notification

Important Department of Music announcements appear on the monitor in the Lobby of the Recital Hall and on the main bulletin board in the central hallway between the Conservatory and Byrnes Auditorium. Announcements concerning music students' interests and jobs are posted on the bulletin board located outside [CMUS-107]. Students should check for important announcements DAILY. Other important messages are sent via e-mail. Students should make sure they have an active Winthrop University e-mail account. Important messages are sent via e-mail to all students on a regular basis. ***Be sure to check your Winthrop University e-mail at least twice a day.***

Degree Checklists

The Department of Music at Winthrop University offers the following undergraduate music degrees and options: Bachelor of Arts in Music, Bachelor of Arts in Commercial Music, Bachelor of Arts in Music Technology, Bachelor of Music Education with choral and instrumental certification, Bachelor of Music with concentrations in composition and in performance. Checklists for all undergraduate degrees may be found on the College of Visual and Performing Arts (CVPA) Student Services website: <https://www.winthrop.edu/cvpa/students/degree-checklists.aspx>

Degree Completion Status & Graduation

Students may check on their degree completion status in **Degree Works**. If you have questions concerning the information listed on Degree Works, you may contact your advisor of the Student Services Office for the College of Visual and Performing Arts [MCLA-124]. For students planning to graduate in May, the application deadline is September 15. You may apply for graduation in Records and Registration [TILL-126].

Grading System

The approved grading system within the Department of Music is presented below:

<u>Grade</u>	<u>Grade Range</u>	<u>Quality Points</u>	<u>Description</u>
A	93-100	4.00	Excellent, achievement of distinction
A-	90-92	3.67	
B+	87-89	3.33	
B	83-86	3.00	Good, achievement above that required for
B-	80-82	2.67	graduation
C+	77-79	2.33	
>>C	73-76	2.00<<	Fair (required for credit in Dept. of Music)
C-	70-72	1.67	
D+	67-69	1.33	
D	60-66	1.00	Poor, below level required for graduation
F		0.00	Failure, unsatisfactory achievement
S		0.00	C level work or better above required
U		0.00	C- level work or below

>>Under this system, a grade of C (2.0) is required in all music courses taken to fulfill degree requirements. Courses for which a grade of C- or below is earned must be repeated for credit.

Be sure to refer to your syllabi from other courses outside the Department in which you are enrolled. Grading practices and absentee policies vary across campus.

Music Majors and the S/U Option

Music majors may not elect the S/U option (satisfactory/unsatisfactory, or pass/fail) for music courses required for their degree.

Minimum Grade of C (2.000) Required

Music majors must receive a minimum grade of **C (2.0)** in all music courses (MUSA, MUST and MUTC) taken to fulfill degree requirements. ***Music courses in which a minimum grade of C is not received must be repeated until the minimum grade is received.*** Check your *Winthrop Catalog* for a list of other courses requiring a minimum grade (e.g., WRIT 101, HMXP 102, CRTW 201, and all education core courses).

Repeating Music Courses

Students may repeat a music course **a maximum of three times** in order to remain a music major. If a student has not achieved a minimum grade of C in a particular course after the third attempt, the student will be dropped from the major.

Private Lessons and Repertory Class

All new music majors perform an entrance audition on their principal and/or secondary instrument prior to the beginning of classes. The applied committee that hears the audition will evaluate the appropriateness of the performance for the music degree requested. Your academic advisor and private instructor will review this evaluation.

Private instructors will be assigned by the Chair of the Department of Music after the entrance audition. Students who perform at a level appropriate for an entering freshman will enroll in MUSA 111 (+ suffix). This same applied committee evaluates the progress of all students at the end of each semester. Students' progress through the appropriate levels of applied music for their specific degree requirement (MUSA 111-112, 211-212, etc.) in successive semesters. Students who do not perform at a level appropriate for an entering freshman may be admitted "on condition" (MUSA 101). "On Condition" must be removed after two semesters of applied study in order for the student to continue as a music major.

Lessons missed by the instructor are to be made up by the instructor. Instructors are not required to makeup lessons missed by the student due to illness or other reason. ***Students who miss more than two (2) unexcused private lessons may not receive credit for the lessons that semester. Attendance at Repertory Class is considered a major part of the applied study and is a requirement for success in those courses.***

Private Lessons (Applied Music) Fees

All students enrolled in private lessons are assessed an applied music fee in consideration of the one-on-one instruction provided. These semester fees are assessed according to the following schedule:

<u>B.A. and B.M.E. students</u>	<u>B.M. students</u> <u>Voice & Instrumental</u>	<u>B.M. Composition students</u>
1.0 credit hour = \$350	1.0 credit hour = \$350	1.0 credit hour = \$200
2.0 credit hours = \$700	2.0 credit hours = \$700	2.0 credit hours = \$400

These fees are in addition to the tuition charged for each course. The same applied music fees apply to secondary instruments (non-major lessons) studied privately as well.

Course Fees

The following fees are added to a student's tuition bill during the semester in which the course is taken. Course fees support required instructional materials and equipment including sheet music, percussion instrument maintenance, computer software, instrumental accessories for music education methods courses, piano accompanists, and off-campus concerts.

COURSE NUMBER	COURSE TITLE	FEE
MUSA 101 (1 credit)	Private Lesson, Non-Major (30 min.)	\$350
MUSA 101 (2 credits)	Private Lesson, Non-Major (60 min.)	\$700
MUSA 111-412 (1 credit)	Private Lesson, Major (30 min.)	\$350
MUSA 111-412 (2 credits)	Private Lesson, Major (60 min.)	\$700
MUSA 111-412 (3 credits)	Private Lesson, Major (90 min.)	\$1,050
MUSA 131-432 (1 credit)	Composition (30 min.)	\$200
MUSA 131-432 (2 credits)	Composition (60 min.)	\$400
MUSA 131-432 (3 credits)	Composition (90 min.)	\$600
MUSA 151, 152, 153, 154, 156, 156N, 157, 159, 161, 161N, 166, 167, 651, 652, 653, 654, 656, 656N, 657, 659, 661, 667	Choral and Instrumental Ensembles	\$75
MUSA 179, 180	Piano Class for Musical Theatre I & II	\$50
MUSA 181, 182, 281, 282	Piano Class I – IV	\$50
MUSA 291	Woodwind Methods	\$50
MUSA 292	Instr. Methods for Choral Music Ed Majors	\$50
MUSA 293	String Methods	\$50
MUSA295	Brass Methods	\$50
MUSA 296	Voice Methods	\$50
MUSA 297	Percussion Methods	\$50
MUSA 370	Opera Production	\$100
MUSA 610D (1 credit)	Voice: Secondary (30 min.)	\$350
MUSA 610 D (2 credits)	Voice: Secondary (60 min.)	\$700
MUSA 610A-610Z (1 credit)	Instrumental: Secondary (30 min.)	\$350
MUSA 610A-610Z (2 credits)	Instrumental: Secondary (60 min.)	\$700
MUSA 611A-614Z (1 credit)	Instrumental (30 min.)	\$350
MUSA 611A-614Z (2 credits)	Instrumental (60 min.)	\$700
MUSA 611A-614Z (3 credits)	Instrumental (90 min.)	\$1,050
MUSA 611A-614Z (4 credits)	Instrumental (120 min.)	\$1,400
MUSA 621C-624C (1 credit)	Choral Conducting (30 min.)	\$200
MUSA 621C-624C (2 credits)	Choral Conducting (60 min.)	\$400
MUSA 621C-624C (3 credits)	Choral Conducting (90 min.)	\$600
MUSA 621C-624C (4 credits)	Choral Conducting (120 mins.)	\$800
MUSA 621N-624N (1 credit)	Instrumental Conducting (30 min.)	\$200
MUSA 621N-624N (2 credits)	Instrumental Conducting (60 min.)	\$400
MUSA 621N-624N (3 credits)	Instrumental Conducting (90 min.)	\$600
MUSA 621N-624N (4 credits)	Instrumental Conducting (120 min.)	\$800
MUSR 312	Junior Recital: Music Performance	\$250
MUSR 411	Senior Recital: Music Education Major	\$250
MUSR 412	Senior Recital: Music Performance Major	\$350
MUST 190	Introduction to Music Education	\$25
MUST 321	Opera Workshop	\$100
MUST 341	Marching Band Techniques	\$50
MUST 511	Orchestration	\$25
MUST 590	Principles of Teaching Music: Elementary	\$50
MUST 591	Principles of Teaching Music: Secondary	\$50
MUTC 121	Introduction to Music Technology	\$50
MUTC 201	Foundations of Music Technology	\$50
MUTC 202	Recording and Audio Production	\$50

MUTC 301	Sound Synthesis and Signal Processing	\$75
MUTC 302, 302H	Sounds Design and Visual Media	\$75
MUTC 401, 401H	Music Technology Practicum (Capstone)	\$75

Recital Attendance Requirements

All music majors are responsible for completing a **Recital Attendance Requirement**. Attendance at recitals and concerts is considered an integral part of a music student's education.

To be eligible for graduation, all undergraduate music majors must have satisfied the recital attendance requirement while enrolled as full-time students. Attendance at ten recitals is expected each semester at Winthrop, except for the second semester of the senior year for all BME students (internship II). Performances approved for credit include Thursday Common Hour recitals, faculty recitals, ensemble programs, student degree recitals, and selected Music Education student organization events (NAfME). The total number of recitals required for each degree program is:

BM Performance or Composition	80 recitals	(no more than 16 off-campus)
BME Choral or Instrumental	70 recitals	(no more than 14 off-campus)
BA in Music	60 recitals	(no more than 12 off-campus)
BA Music Technology	60 recitals	(no more than 12 off-campus)
BA Commercial Music	60 recitals	(no more than 12 off-campus)

Student ID card swipers will be used for students to swipe in and out of performances to track their attendance. Each student receives notification of his/her recital attendance during each advisement period (twice a year) and possibly sometimes through periodic emails sent by the Administrative Assistant of the Department of Music. You may request an update on your current recital attendance requirement standing at any time by coming to the Music Office to see the Administrative Assistant.

Certain other concerts/programs sponsored by some off-campus organizations (the Charlotte Symphony, Opera Carolina, etc.) may be counted toward the recital attendance requirement, but these outside/off-campus performances are limited to no more than 20% of your total recital attendance requirement and may not include pre-college school performances. If you are in doubt concerning the eligibility of an off-campus performance to count for recital credit, request pre-approval from the Music Office. To insure you receive credit for the attendance of an outside/off-campus performance, please go to the *Department of Music* website under *Student Resources, Online Forms and Documents*, and then [Off-Campus Recital Credit Request Form](#) and read all of the instructions and questions to familiarize yourself with what is needed before you attend the event. Be sure to complete the form and submit it within 10 days of the performance you attended. Transfer music majors are required to attend **at least 10 recitals per semester** for each semester of full-time enrollment at Winthrop. The total number of recitals required may not be finalized until it is determined how many total semesters the student will be enrolled at Winthrop. In such cases, we list the total number required above for their particular degree program. This number may be adjusted as necessary further into the degree program.

NOTE: *Students do not receive recital attendance credit for any performance in which they appear (e.g., Thursday Common Hour Recital, ensemble performances)*

ACADEMY OF MUSIC

Professor Lannia Bronola-Dickert, Manager

Founded in 1975, the Academy of Music is a community outreach program that provides musical instruction to both children and adults from York County, South Carolina and fosters a lifelong appreciation of music. The program also serves as a professional training lab for Winthrop University music majors who are interested in music education and/or private teaching experience.

Undergraduate music majors and graduate music students are invited to apply to become private instructors as part of the Academy of Music faculty. Instructors in piano, voice, strings, winds, brass, percussion and composition are welcome to apply. Please note: there may not be a need for an instructor in your instrument or area every semester. If interested in teaching through the Academy, you are still encouraged to apply in the event that an instructor is needed in your instrument/area in the future.

To apply to teach in the Academy of Music, a student must:

- Have had at least two semesters of music courses completed
- Obtain two recommendations (one must be a faculty member who is familiar with your playing abilities)
- Complete the Academy of Music Instructor application on the [Winthrop University Student Applicant/Employee Portal](https://www.winthrop.edu/cvpa/music/academy-of-music.aspx)

All instructor application materials are to be submitted to Professor Lannia Bronola-Dickert. ***Only music students teaching through the Academy of Music are permitted to teach in the Conservatory of Music building in compliance with state law.***

For more information: <https://www.winthrop.edu/cvpa/music/academy-of-music.aspx>

ADMINISTRATION, FACULTY, AND STAFF

College of Visual and Performing Arts (CVPA)

Dean's Office – 133 McLaurin Hall – 803.323-2323

Karen Oremus, Dean

Tracy Patterson, Associate Dean and Graduate Director

Caroline Rust Ward, Executive Assistant to the Dean

Anna Fredericks, Director of Student Services

Department of Music

Music Office – 129 Conservatory of Music – 803.323.2255

Lorrie Crochet, Chair

Jeanene Rushing, Administrative Assistant

Christopher O'Neill, Technical Director/Facilities Manager

Music Faculty

Sarah Abushakra, *Instructor of Piano / Piano Class Director / Collaborative Pianist*

Craig Allen, *Instructor of Voice*

Alan Avant, *Instructor of Piano*

Lannia Bronola-Dickert, *Instructor of Piano and Aural Skills / Collaborative Pianist / Academy of Music Director*

Zinorl Bronola, *Collaborative Pianist*

Teil Buck, *Instructor of Voice*

Elizabeth Burns, *Instructor of Cello*

Lorrie Crochet, *Chair of Department of Music / Professor of Music / Director of Bands*

Matthew Darsey, *Instructor of Viola*

Tomoko Deguchi, *Professor of Music / Music Theory Area Coordinator*

Lewis H. Dickert, *Professor of Music, Guitar*

Johnnie Felder, *Instructor of Voice*

Derek Fenstermacher, *Instructor of Tuba and Euphonium*

Nicholas Fife, *Instructor of French Horn*

Kari Giles, *Instructor of Violin*

Eric Hauck, *Collaborative Pianist*
Mary Ann Helton, *Collaborative Pianist*
Cory High, *Instructor of Percussion*
Justin Isenhour, *Associate Professor of Music, Trombone / Brass Area Coordinator*
Kristin Jeri, *Instructor of Music Education / Assistant Director of Bands / Woodwinds Area Coordinator*
Elisa Koehler, *Professor of Music / Orchestra Director / Strings Area Coordinator*
Mark Lewis, *Professor of Music / Composition Area Coordinator*
Deborah Loomer, *Instructor of Clarinet / Instrument Inventory Manager*
Matthew Manwarren, *Professor of Music, Piano, Organ / Keyboard Area Coordinator*
Julia McCallum, *Instructor of Music / Music Education Program Coordinator*
Catherine McElveen, *Instructor of Voice*
Jeffrey McEvoy, *Associate Professor of Music / Director of Opera*
Jeremy Mims, *Associate Professor of Music / Director of Choirs*
Jill O'Neill, *Instructor of Flute*
Ronald Parks, *Professor of Music / Music Technology Area Coordinator*
Tracy Patterson, *Associate Dean and Graduate Director, CVPA / Professor of Music*
NeTorrian Patton, *Instructor of Collegiate Choir*
Ian Pearson, *Professor of Music, Music History / Music History Area Coordinator*
Kristen Wonderlich, *Professor Music, Voice / Voice Area Coordinator*
Hilary Yost, *Instructor of Bassoon*
Marisa Youngs, *Instructor of Trumpet*

ATTENDANCE POLICIES

CVPA Attendance Policy

Students are expected to attend classes and should understand that they are responsible for the academic consequences of absence. The student is responsible for all requirements of the course regardless of absences. Students are expected to make every effort to attend class and departmental activities and events.

Unexcused absences may affect the final grade at the discretion of the instructor – three unexcused absences may result in course failure for classes that meet two or three times per week, and two unexcused absences may result in course failure for classes that meet once per week. Attending class without the materials necessary to execute the work, or not participating (sitting out), may count as an absence. Arriving more than 10 minutes late or leaving class early may result in being marked absent at the discretion of the instructor. Departments may establish different attendance requirements for courses within these limitations. The following policy will be in effect unless the instructor specifies otherwise: if a student's absences in a course total 25 percent or more of the class meetings for the course, the student will receive a grade of N if the student withdraws from the course before the withdrawal deadline; after that date, unless warranted by documented extenuating circumstances as described in the previous section, a grade of F or U shall be assigned.

Excused absences: instructors are obligated to provide makeup opportunities only for students who are absent with adequate cause such as incapacitating illness, death of an immediate family member, observance of religious holidays, or authorized representation of the university. The student is responsible for providing documentation certifying the legitimacy of the absence to his or her instructor in advance of such absences. In health-related or family emergency cases where advance notice is not possible, documentation should be provided to the instructor no later than the date the student returns to class. Attendance at a counselling/medical appointment is not by itself a justifiable reason for class absence. If the instructor denies the adequacy of cause, then the student can appeal the denial to the Provost/Vice President for Academic Affairs, who will judge the adequacy of cause, and if found to be adequate, will require the instructor to provide a make-up opportunity. Students who have an unforeseen emergency such as family death, inpatient

hospitalization, or other unexpected event that will prevent them from attending several class meetings should consult with an academic advisor to discuss the withdrawal and medical withdrawal criteria and process.

Music Attendance Policies

Students are expected to attend all classes and performances. Individual instructors have the prerogative of establishing their own attendance regulations in any course and are responsible for giving each student a written statement of those regulations at the initial class meeting. The following policy will be in effect unless the instructor specifies otherwise: ***If a student's absences in a course total 25 percent or more of the class meetings and/or performances, the student will receive a grade of F, or U, whichever is appropriate.***

PRIVATE LESSONS: Absences from private lessons will not be excused unless the instructor has been notified in advance and has determined that there is an adequate cause for the absence. In unusual circumstances, the instructor may excuse an absence without advance notification. The instructor decides whether the lesson will be made up. ***More than two unexcused absences will result in a student's not receiving credit for applied music lessons.*** Individual Instructors establish attendance policies for repertory classes. ***Instructors are not obligated to provide make-up opportunities for students who are absent, except for those who are absent with adequate cause such as incapacitating illness, death of an immediate family member, or authorized representation of the university.***

Ensemble Participation

Ensemble performances are equivalent to final examinations in lecture courses. Participation in ensemble performances is required of all students in the ensemble unless excused **in advance** by the instructor. **Students who have conflicts with a performance date**, including conflicts from outside jobs and other courses, **must reconcile the conflicts to the satisfaction of the instructor.** It is the ensemble director's responsibility to inform the students of the ensemble performance responsibilities on the first day of class for each semester (usually as part of the course syllabus).

FACILITIES

Use of Music Facilities

The use of music facilities is restricted to music faculty, music majors and minors, and students registered for a music course that would necessitate the use of such facilities. The Conservatory of Music building is open according to the following schedule during the academic year:

DAILY:	7:30 a.m. - 8:00 p.m.
WEEKENDS:	Closed

At 8:00 p.m. all exterior doors are locked electronically. Music majors will have 24-hour access to the Conservatory of Music through a properly validated Winthrop ID card and completion of a *Contract for Student ID Card Access to the Conservatory of Music* [available from the Music Office]. During holiday periods and in the summer, the Conservatory will be open only during office hours **8:00 a.m. – 5:30 p.m.**, Monday through Thursday and 8:00 a.m. – 11:30 a.m. on Friday's). **Music majors are not permitted to teach private lessons in the music building unless their students are officially enrolled through the Academy of Music program.** This policy is consistent with state law.

Classroom and performance spaces throughout the Conservatory are available on a limited basis through prior arrangement. ***Rehearsal times for Barnes Recital Hall and other campus spaces must be arranged through Jeanene Rushing in the Music Office.*** The use of classroom space after hours for student meetings and small group rehearsals must be reserved in the Music Office.

No Smoking Policy

South Carolina state law prohibits smoking in state buildings. **Smoking is prohibited throughout the Conservatory of Music.** Smoking is permitted only in designated areas on campus.

Food and Drink Policy

Food and soft drinks are not permitted in classrooms, practice rooms, or performance spaces. Please help us to keep our facilities clean and attractive.

Practice Rooms

Practice rooms are located throughout the Conservatory on the first, second, and third floors. They are available on a first-come, first-served basis. **All music majors** must check out keys for practice rooms. Keys are to be returned at the conclusion of each academic year.

Students may sign out practice room keys on a limited basis over the summer, but keys must first be returned and accounted for by the last day of final exams of the Spring semester of the academic year the key has been checked out for. **Keys signed out during the academic year may NOT be held over through the summer.** They must be returned before the last day of final exams and then signed out again afterward. Summer practice room keys must be returned by August 1st and then signed out again at the beginning of the Fall semester.

A similar arrangement is possible for keycard access; the university cancels the keycard access at the end of the Spring semester. Students may contact the Music Office to request summer keycard access during the week after Commencement (first week of May).

All students must ensure their personal safety and the safety of others by:

- 1) Using the **buddy system** (travel in twos when possible) when practicing in the Conservatory or leaving the Music Library after 8 p.m.
- 2) Reporting any unauthorized or suspicious persons to the Music Office during business hours or by contacting Campus Police at 803.323.3333 if after hours.
- 3) Reporting plumbing leaks, broken fluorescent bulbs, or other unsafe conditions to the Music Office during business hours or by contacting Campus Police at 803.323.3333 if after hours.
- 4) Adhering to the NO SMOKING rules throughout the building.
- 5) Not consuming or bringing any alcoholic beverage or controlled substances into the studios, practice rooms, Music Library, or any building

Do not adjust the temperature of a practice room by switching off the fan in the heating/air-conditioning unit. There is a thermostat on top of the unit that should be set at 70° for normal operation. **Upon leaving a practice room, be sure to close the window and turn off the lights. Failure to comply with established rules will result in loss of privileges.**

Student Lockers

Student lockers (gray metal lockers in hallways) are provided for us by music majors and are located on the second and third floor hallways on the side of the Conservatory facing Scholar's Walk, and in the corridors near the elevator exits. After selecting a locker, students are responsible for obtaining their own combination lock. **Lockers must be cleaned out at the end of each academic year.** Any locks remaining after May 15th will be removed, along with the contents of the locker. Lockers used to store school-owned instruments are not to be used as student lockers. *School-owned instruments must not be stored in student lockers. These instruments must be returned to their assigned school locker after each use.* They are to remain in the building at all times.

HEALTH AND SAFETY

Health Information

The Department of Music is required by our national accrediting agency (the National Association of Schools of Music – NASM), to inform students, faculty, and staff of health and safety issues associated with being a music student. These issues include, but are not limited to:

- Proper instrument practice habits to prevent injuries
- Proper performance habits to ensure continued good health
- 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 depend largely on personal decisions made by informed individuals. Winthrop 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 Department of Music at Winthrop University. 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.

INSTRUMENTALISTS

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:

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.

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.

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.

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.

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 stress?

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.

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.

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.

VOCALISTS

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:

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.

Maintain body hydration; drink two quarts of water daily.

Avoid dry, artificial interior climates. Using a humidifier at night during the winter might compensate for the dryness.

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.

Avoid throat clearing and voiced coughing.

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

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

Reduce demands on your voice – don't do all the talking!

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

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

Warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

Noise-Induced Hearing Loss

Note – *The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgements. 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, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can 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.

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 4 decibels, normal conversation is approximately 6 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. One in three developed their hearing loss because 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 to keep the above information in mind.

Additional information may be found on the following websites:

- Performing Arts Medicine Association (PAMA): <https://artsmed.org/>
- National Association of Schools of Music (NASM): <https://nasm.arts-accredit.org/>

Safety Information

Rehearsals/Performances in Barnes Recital Hall

- a. For rehearsals/performances requiring the use of a grand piano, the pianos can be moved by one person using the large hip and leg muscles. Keep your back straight to avoid overuse of the lower back muscles.

- b. The lifting and placing of chairs and music stands should be done with care, lifting from the back. Workers should secure additional assistance in the movement of larger equipment⁵ and instruments (e.g., timpani, marimbas, drum set, etc.)
- c. Any injuries that may occur should be reported to the Facilities Manager.

Emergency Information

Environmental Health & Safety:

<https://www.winthrop.edu/riskmanagement/environmental-health-and-safety.aspx>

Emergency Information Status:

<https://www.winthrop.edu/emergency/>

In the event of an emergency of any kind, please contact Camus Police: 803.323.3333

Campus-Wide Warning System

The **ALERTUS** response system has bright yellow box stations located on each floor of the Conservatory of Music and in Byrnes Auditorium Lobby. This system will be activated with flashing red lights in case of emergency situations. Please take note that a message will flash across the screen of the **ALERTUS** box. You will also receive both text and phone messages notifying you of important information regarding your safety. **Your phone must be registered to receive critical notifications in the event of emergencies, critical weather, or unplanned university closings.**

At **Winthrop University** we pride ourselves on providing an enlightening college experience that requires a safe and healthy student environment. To that end, the university **requires** students to view *Not Anymore*, an online interpersonal violence prevention program from Student Success™. This requirement also fulfills part of mandatory prevention education required of all universities by the federal Campus SaVE Act. This video-based program will provide critical information about Consent, Bystander Intervention, Sexual Assault, Dating and Intimate Partner Violence, Stalking, and much more. *Not Anymore* will help you better understand how vitally important these issues are and what you can do to help make you and your campus community safer. Students must score 75 or higher on the comprehension test. If you fail to do so, the program will prompt you to retake the post-test until you achieve this score. The program will also allow you to review the program videos before you retake the post-test. If students don't successfully complete the program, a registration hold will prevent them from enrolling in courses for the upcoming semester.

INSTRUMENTS (SCHOOL-OWNED)

The Department of Music provides instruments for music majors who play instruments that are traditionally owned by schools, for students enrolled in the instrumental methods courses in woodwinds, strings, brass, and percussion, and for use in secondary instruction. Instruments are made available only with the approval of the applied instructor or the appropriate ensemble director. Dr. Deborah Loomer [CMUS 214} is the instrument inventory manager and is responsible for checking out instruments and instrument lockers. Instrument checkout for each semester will occur during the first week of school. *All school-owned instruments must be properly checked out.*

Students to whom school-owned instruments are issued are responsible for them. If an instrument is damaged, lost, and/or stolen, the person who checked it out officially must pay the cost of repair or replacement. Repairs resulting from normal wear and tear are the responsibility of the department. This policy does not cover recording equipment, keyboards, PA equipment, etc.

Students using professional-line instruments that belong to the Department of Music will be charged a rental fee of \$75 per semester to help defray the cost of advanced maintenance that must be performed on these instruments to keep them in top playing condition.

All school-owned instruments are to be stored in assigned lockers within the Conservatory of Music, except when in use. In order to receive an assigned locker, you will need to see Dr. Deborah Loomer in CMUS 214. Lockers used to store school-owned instruments are not to be used as student lockers. *School-owned instruments must not be stored in student lockers. These instruments must be returned to their assigned school locker after each use.* They are to remain in the building at all times.

JURY EXAMINATIONS

Jury examinations are required of all music majors enrolled in private lessons each semester of study, **except** in the following instances:

- 1) Students who perform a recital after mid-term in a semester are not required to perform a jury but should prepare a repertory sheet listing all new repertory studied during the remainder of the semester since the recital.
- 2) Students enrolled in applied music during the summer term are not required to perform a jury unless the summer session is counting as a regular semester of study.

All applied juries are heard by the appropriate applied committee (i.e., piano, organ, voice, guitar, strings, woodwinds, brass, percussion, and composition). The purpose of the jury is to offer the student constructive criticism and evaluate the student's standing in terms of music scholarship and degree program progress. Each applied committee will assign the student a grade for the examination, which reflects the quality of work done for the semester as evidenced by that performance. This composite grade will constitute **at least 25 percent** of the final grade for applied music for that particular semester. The remaining percentage of the final grade will be the sole responsibility of the applied instructor.

Before the jury examination, each student must obtain from the Music Office, or online (<https://www.winthrop.edu/uploadedFiles/cvpa/music/REPERTORYSHEETUpdtd10202025.pdf>), a **Repertory Sheet**. List all compositions on the sheet that will be performed during the jury along with other works studied. The student may be asked to perform any of the technical work covered during the semester (scales, vocal exercises, etc.). The student must be able to demonstrate technical and musical knowledge gained through study of the composition listed on the repertory sheet. The student may be questioned on such aspects as the form of a sonata movement, the translation of the text of a song in a foreign language, the style of a composition, and the historical importance of the composer. The applied instructor will assist the student in preparing the repertory sheet and related information prior to the jury.

A student who fails to appear for an applied jury will receive a grade of "I/F" (incomplete/failure). This "incomplete" must be removed before the student is permitted to register for further study.

MUSIC EDUCATION MAJOR INFORMATION

The information in this section is designed to assist all music education majors (BME Choral or Instrumental) in planning for completion of their degree requirements. Music in South Carolina carries PK-12 (Pre-kindergarten through 12th grade) certification. Graduates in the **B.M.E. CHORAL** degree are certified to teach elementary music and/or secondary choral music; those in the **B.M.E. INSTRUMENTAL** degree are certified to teach elementary music and/or secondary instrumental music.

The Professional Education Sequence

Music education students take the following courses as part of the professional education sequence during the semesters indicated:

<u>Course (Hours)</u>	<u>Course Title</u>	<u>When Taken</u>
EDCO 101 (1)	Developing Observation & Analysis Skills	Freshman Year [Fall]
EDCO 200 (3)	Developmental Sciences/Context of Poverty	Freshman Year [Spring]
MUST 190 (1)*	Introduction to Music Education	Freshman Year [Spring]

**Students MUST sign up to take PRAXIS I CORE ACADEMIC SKILLS during this class*

EDCO 201 (2)	Literacy and the English Language Learner	Sophomore Year [Fall]
EDCO 202 (2)	Supporting Students w/Disabilities in Gen Ed	Sophomore Year [Fall]
EDCO 220 (2)	Assessment to Meet Diverse Needs	Sophomore Year [Spring]

Sophomore Review: The music education student must pass the Sophomore Review in Music Education before applying to the Teacher Education Program or proceeding further in his/her academic program.

>> PRAXIS I must be passed before applying to the Teacher Education Program <<

Note: Admission to the Teacher Education Program required before enrolling in the following courses.

MUST 317 (3)	Beginning Conducting (Chor or Inst)	Junior Year [Fall]
MUST 590 (3)	Teaching Music in the Elementary Class	Junior Year [Fall]
EDCO 350 (1)	Establishing an Inclusive Classroom	Junior Year [Spring]
MUST 318 (3)	Intermediate Conducting (Chor or Inst)	Junior Year [Spring]
MUST 591 (3)	Teaching Music in the Secondary Class	Junior Year [Spring]
EDCO 305 (2)	Technology in the Classroom	Senior Year [Fall]
EDCO 401 (1)	Internship I: Culture and Climate	Senior Year [Fall]

>>> MUST 590 and 591 must be passed before enrolling in Internship <<<

>>> Music test #5114 of PRAXIS II must be passed before enrolling in Internship II >>>

EDCO 402 (9)	Internship II: Assess and Instruction	Senior Year [Spring]
EDCO 410 (2)	Education in a Democracy	Senior Year [Spring]
MUST 593 (1)	Seminar in Music Education	Senior Year [Spring]

[Additional courses and senior recitals MAY NOT be scheduled during this semester]

As indicated on the **Degree Checklists** for the BME degrees, these courses **MUST** be taken in the prescribed order during the semester indicated. Students transferring from another institution into the music education program at Winthrop University may need to take one or more of these courses in a semester other than the one indicated.

The Sophomore Review in Music Education

The purpose of the Sophomore Review is to evaluate all music education candidates for eligibility for entry into the Teacher Education Program at Winthrop University. All music education majors will stand for a Sophomore Review during their fourth semester as a music education major (normally the second semester of their sophomore year, or the semester during which they will complete 60 semester hours). The review will be administered by the Music Education Committee in the Department of Music and will occur during the final exam period. The review will include:

- 1) A review of the student's GPA (a minimum GPA of 2.75 is required – **attach transcript**).
- 2) A review of grades in the courses listed on the back of this form.

- 3) Review of Professional Dispositions. Identify one of the four dispositions (Commitment, Integrity, Communication, or Fairness) as a target for improvement. Attach an essay that identifies the targeted disposition and explain what you will do to attain your goal for improvement.
- 4) Performing a sight-singing example using solfege.
- 5) An evaluation of the student's proficiency in the major instrument or voice (each student will be evaluated in consultation with the student's applied instructor and the appropriate applied committee to determine good standing and progress toward the recital).
- 6) The results of the Piano Proficiency Exam.
- 7) Having a passing score on ALL sections of the *Praxis I Core Academic Skills for Educators* (**attach photocopy**) or an SAT score of 1100 or an ACT score of 22 (**attach verification**).
- 8) Review of a video-taped teaching demonstration of a 10-15 minute music lesson to be taught during MUST 190 or at another approved site (**provided by the student**).
- 9) An interview with the music education faculty to review professional dispositions, acquisition of skills, and the student's philosophy of music education.

The Committee will determine whether the student will be permitted to proceed into their junior year as a music education major and notify the Chair of the Department of Music of its recommendation. Students will be permitted to stand for the Sophomore Review no more than three times.

Results of the Sophomore Review

Students who pass the Sophomore Review should apply for admission to the Teacher Education Program in the Richard W. Riley College of Education and proceed with enrolling in junior-level music education courses (i.e., MUST 317, 590, and 300-level applied music). Students not passing one or more portions of the Sophomore Review will be provided with an individual plan for remediation. Not passing one or more portions of the review will prevent the student from entering junior-level music and education courses.

Admission to the Teacher Education Program

The Teacher Education Program at Winthrop University may be completed by students enrolled in the Richard W. Riley College of Education, the College of Arts and Sciences, and the College of Visual and Performing Arts. All students seeking to complete the Teacher Education Program must meet all admission requirements and be formally admitted before they are allowed to enroll in restricted professional courses. **Any teacher education professional dispositions and skills found will be reviewed prior to admission.**

Admission to the Teacher Education Program serves as a critical level of assessment under the conceptual framework, ***The Teacher as Educational Leader***. Admission is granted by the Dean of the Richard W. Riley College of Education or designee who notifies each student upon acceptance into the program. All students seeking admission must meet requirements outlined on the College of Education website.

Continuation in the Teacher Education Program

Candidates admitted to the Teacher Education Program are required to ***maintain*** a minimum overall grade point average of 2.750 and must be in good standing within the University community. Candidates must submit an Internship Application the spring before they begin the Internship I and begin the application process for SC Initial Certification. For more information, go to:

<https://www.winthrop.edu/coe/sas/certification.aspx>

Internships I & II

Internships I & II occur in the senior year. Since music carries a PK-12 certification, both internships together must cover both elementary and secondary experiences. If a student should decide to complete the spring internship in secondary-choral, for example, the Internship I experience assignment for the previous fall semester would be in elementary music. Assignments to internships are made by the music education faculty and the College of Education.

Students are not permitted to perform internships in schools they attended or where the student has been employed. Mentor teachers (public school teachers) and many other factors are considered in pairing student interns with coordinating teachers to provide a meaningful and successful experience for the student intern.

Internship I occurs in the fall semester of the senior year and contains a substantial laboratory component in the student's "minor" area. **This schedule requires that the student be available on Tuesdays and Thursdays from 7:30 a.m. – 12:15 p.m. No other university classes or activities can be scheduled for that time period.** Music education faculty serve as university supervisors. **Internship II** occurs in the spring semester of the senior year and contains the "major" laboratory component. Once at the school, the student follows the schedule of the mentor teacher. [More information regarding the internship may be found in the publication, *The Student Teaching Handbook*]. Music education faculty serve as university supervisors during the internship. **Students may NOT schedule other courses or a senior recital during the internship semester.** Any remaining General Education courses may be completed the following summer or fall semester. **All courses in the professional education sequence, along with all methodology courses [conducting, piano, woodwinds, brass, percussion, strings, voice, vocal pedagogy, and diction] must be taken prior to the internship semester.**

PRAXIS I Core Academic Skills

All music education majors must pass **all sections** of the **PRAXIS I Core Academic Skills** before passing the Sophomore Review for Music Education. This examination contains sections on basic math, reading, and writing skills. A test booklet with registration instructions is available in the College of Education Office or Student Services. ***Students MUST take the PRAXIS I Core Academic Skills as a freshman or as part of the requirements of MUST 190. Students who do not enroll to take the PRAXIS CORE EXAM during MUST 190 will receive a grade of "I/F" for the course. The "I/F" will be removed when the student registers to take the exam. Students who postpone the exam until later in their academic program run the risk of delaying acceptance into the Teacher Education Program and ability to enroll in important junior and senior courses required for internships.*** Information, testing dates, costs, and study guides regarding the PRAXIS I Core Academic Skills Test may be found at [Tests Required by South Carolina \(praxis.ets.org\)](https://praxis.ets.org).

Eligibility for the *South Carolina Teachers Loan Program* also requires completion of this exam. *The South Carolina Teachers Loan Program* encourages talented and qualified South Carolina students to enter the teaching profession. The loans are not based on financial need and can be forgiven by agreeing to teach in South Carolina public schools in a critical needs subject area or geographical location. The deadline for application is April 1 of each year. More information regarding the PRAXIS CORE examination and the South Carolina Teachers Loan Program is available from the Student Academic Services Office in the College of Education.

Piano Proficiency Examination

Music education majors are required to pass an examination covering basic piano skills before passing the Sophomore Review. This examination should be taken at the end of the sophomore year, and after the student has completed the final course in music theory [MUST 212] and class piano [MUSA 282]. Each student will receive an examination booklet two weeks prior to the administration of the exam. **All sections of this examination must be passed before the student proceeds to the junior year.**

Praxis II Examination

The PRAXIS II examination serves as the national standardized validating test for teacher certification. Students need to TAKE and PASS the **Music Content and Instruction Test (#5114)**. **This test should be taken IMMEDIATELY FOLLOWING THE JUNIOR YEAR. Students will not be permitted to enter the Internship II semester (spring) until the music test has been passed.** The edTPA portfolio serves as the licensure assessment.

MUSIC LIBRARY

The Music Library, located in Room 235, Dacus Library, primarily serves the Department of Music, but is open to the entire Winthrop community. Its collection consists of scores, reference books, recordings, and videos of classical music, jazz, and world music. The loan periods are listed on the Music Library webpage: <https://www.winthrop.edu/cvpa/MUSIC/music-library.aspx>. In-house listening and viewing facilities are also available as well as 10 computer stations and an electronic piano. Most books and periodicals about music are housed in the University's Dacus Library.

Holdings in both libraries may be searched through DOC [Dacus Online Catalog] from any computer connected to the University's central computer cluster or online at <https://libguides.library.winthrop.edu/dacus>. Databases for music research and the recordings database Naxos Music Library may also be found on the Dacus website. The Music Library maintains a regular schedule of operations each semester. For more information, the Library's Music Research Guide is available online at: <https://libguides.library.winthrop.edu/music>.

MUSIC MINOR

The minor in music consists of 20 semester hours of music courses (MUSA and MUST): MUST 111-112 and MUST 113-114 (111 and 113 are to be taken together; 112 and 114 together); MUST 305 and 306; 4 semesters of private instruction in one instrument; and 2 semesters of major ensemble credit (MUSA 151, 152, 156, 157, or 161). Music minors must demonstrate a proficiency in an instrument or voice. Potential music minors must schedule a meeting with the Chair of the Department of Music prior to declaring a minor in music.

Sample Four-Semester Plan

MUST 111 – Music Theory I (3 cr) MUST 113 – Aural Skills I (1 cr) MUSA 111 – Private Instruction (1 cr)	MUST 112 – Music Theory II (3 cr) MUST 114 – Aural Skills II (1 cr) MUSA 112 – Private Instruction (1 cr)
MUST 305 – History of Music to 1750 (3 cr) MUSA 211 – Private Instruction (1 cr) MUSA 151-168 – Ensemble (1 cr)	MUST 306 – History of Music 1750-1900 (3 cr) MUSA 212 – Private Instruction (1 cr) MUSA 151-168 – Ensemble (1 cr)

PIANO PROFICIENCY

ALL MUSIC MAJORS are required to complete a piano proficiency prior to graduation. Students in the BA degree in music are required to complete one year of class piano (through MUSA 182). Students in the BM performance degree program are required to complete two years of class piano (through MUSA 282). Music education majors (BME) are required to complete two years of class piano and pass an examination covering basic piano skills before passing the Sophomore Review. This examination should be taken at the end of the sophomore year, and after the student has completed the final course in music theory [MUST 212] and class piano [MUSA 282]. Each student will receive an examination booklet two weeks prior to the administration of the exam. **All sections of this examination must be passed before the student proceeds to the junior year.**

RECITALS

Degree and Non-Degree Recitals

Students enrolled in the **Bachelor of Music Education (B.M.E.)** degree program are required to perform a senior half-recital (about 25 minutes of actual music) before graduation. Those majors in the **Bachelor of Music (B.M.)** degree program are required to perform a junior half-recital and a senior full-recital (about 50 minutes of actual music) before graduation.

Degree recitals in the Fall semester must be scheduled beginning the Spring semester of the previous academic year. Degree recitals in the Spring semester must be scheduled beginning the Fall semester of the current academic year. To begin the process, the student will need to obtain an **Approval for a Student Recital** form from the Music Office or online at <https://www.winthrop.edu/cvpa/music/student-resources.aspx> under "Application for Student Recital". The student must clear the proposed date and time with their private instructor, accompanist, other participants, and family before submitting the form. Please note: **All recitals must be booked in person with Jeanene Rushing in the Music Office.** Students must complete the **Approval for a Student Recital** form once the recital date has been selected and return it to the Music Office no later than 8 weeks prior to your recital with all required signatures. The student must pass the recital hearing at least **three weeks** prior to the tentatively scheduled date. **A Recital Fee will be added to your student account once you have completed your recital. The fees are as follows:**

Junior Recital: Performance	\$250
Senior Recital: Music Education	\$250
Senior Recital: Performance	\$350

Non-degree recitals are those that are optional performances and do not count towards a degree program in music. These are half-recitals (about 25 minutes of actual music) and may be scheduled in the Music Office after all degree recitals have been scheduled for a semester. Students performing non-degree recitals must pass a hearing of the recital according to the procedure stated in the previous paragraph.

Failure to supply complete recital information or to adhere to published deadlines will result in forfeiture of the recital date. Students performing a recital during a given semester must be enrolled in private study during that semester. Degree recitals for senior music education majors MAY NOT be scheduled during the Internship II semester (spring semester of the senior year).

Recital Requirements and Policy

Below is information on the classification, type, and total length of recitals in the Department of Music. Please keep these in mind as you prepare for your recital programs:

Classification	Type of Recital	Total Length
<u>Undergraduate:</u>		
Non-degree (BA students)	Half-recital	30 minutes
BME degree recital	Half-recital	30 minutes
*BM junior degree recital	Half-recital	30 minutes
*BM senior degree recital	Full-recital	60 minutes
<u>Graduate:</u>		
Non-degree	Half-Recital	30 minutes
MME (music education)	Half-Recital	30 minutes
MM (performance)	Full-Recital	60 minutes
<i>Any exceptions to this policy must be approved in advance by the Chair of the Department of Music.</i>		

Thursday Common Hour Recitals

Tuesdays and Thursdays at 11:00 a.m. are designated as Common Hours where no classes are held. **THURSDAYS at 11:00 a.m.** are used by the Department of Music for weekly recitals.

Each undergraduate music major must perform at least once each academic year as a soloist in an on-campus Department of Music recital. Your applied instructor will have more information on this requirement and the information needed. The student's applied instructor will determine whether performance credit will be awarded based on the nature of the music performed. The student's failure to meet this requirement will result in a grade of **"I/F"** (incomplete/failure) until the performance requirement is satisfied, unless excused by the instructor. Students enrolling for the first time at Winthrop during the spring semester will not be required to perform that semester.

When the student and the applied instructor agree that the student is prepared to perform, the student should come to the music office to see which Thursday recital dates are available and confirm a date. The student should then complete an ***Application for Thursday 11AM Student Recital*** form, which is available through the Music Office. The form must be returned to the music office by **2 p.m. on the Monday prior to the Thursday recital.** Forms received after that time will be scheduled for a later recital. ***It is the student's responsibility to list and spell correctly all recital information and to have the form signed by the applied teacher and the accompanist.*** Forms not completed properly will be returned to the student and the date of the performance could be delayed.

It is the student's responsibility to coordinate their performance appearance with their accompanist, and to notify them if the performance is re-scheduled or cancelled.

Accompanists (Staff Pianists)

A staff pianist (accompanist) is assigned to each Repertory Class. The accompanist is provided for performances in Repertory Class, Thursday Common Hour Recitals, juries, and degree recitals. **Students are to use the accompanist assigned to their studio for all performances.** There is no extra charge to the student for an accompanist: however, students who use their accompanist more than the allotted time must compensate them for the extra time. The number of rehearsals allotted for recitals are as follows:

- Full recital = 3 rehearsals + 1 hearing + 1 performance (5 accompanist services)
- Half recital = 2 rehearsals + 1 hearing + 1 performance (4 accompanist services)

SCHOLARSHIPS

For New Students

The Winthrop University Department of Music offers a broad range of music scholarship opportunities for qualified in-state and out-of-state freshmen and transfer students who demonstrate a high level of achievement in music performance and plan to major in music. All scholarships are awarded through competitive auditions and are available in the following applied areas: *piano, organ, voice, violin, viola, cello, double bass, guitar, flute, clarinet, oboe, bassoon, saxophone, trumpet, trombone, French horn, euphonium, tuba, percussion, and composition.*

To apply for a music scholarship:

- Complete and return the **Music Scholarship Application Form** (available on the Department of Music website) at least three weeks prior to your chosen audition date. Your audition date and time will be confirmed by return mail or e-mail.
- If you are unable to attend any of the published dates, contact the Music Office to see if a special date can be arranged.
- You may include a *letter of recommendation* from a band or choral director, or from a private music teacher who is familiar with our performance skills and musical ability.

- Submit an **Application Form to Winthrop University** (available from our Office of Admissions at 800-763-0230, or online at www.winthrop.edu). You may audition prior to acceptance into the university, but a music scholarship may not be officially offered until you have been accepted.

Audition requirements for each instrument are listed on the Department of Music website. For additional information on available scholarships and awards, please refer to the **Music Scholarships/Awards** section.

For Transfer Students

If you are currently under a music scholarship at your present institution, we must have a signed letter from the Chair/Dean of Music at your current institution releasing you from your music scholarship responsibilities before we can make a music scholarship offer from Winthrop. For more information, please contact the Chair of the Department of Music at crochetl@winthrop.edu.

Foundation Scholarship and Awards

The Department of Music offers music scholarships to qualified freshmen and transfer students who plan to major in music. Out-of-State recipients of music scholarships pay in-state tuition. Music scholarships are available to those students who demonstrate a high level of achievement in performance and maintain at least a 3.000 GPA.

In addition to scholarships for incoming music students, the Department of Music offers scholarships to currently enrolled music majors who have completed at least one jury before the applied committee. Requests for scholarships by currently enrolled music majors should be made in writing to the Chair of the Department. The following endowed scholarships and awards are offered annually to music majors who qualify. Recipients are chosen by the music faculty. **NOTE: All scholarships are not available every year.**

The Louise Lucas Ardrey Music Scholarship
The Calvert/Dempsey Music Scholarship
The Jess T. Casey Music Scholarship
The Melle Beach Casey Graduate Music Scholarship
The Nancy Love Clark Music Scholarship
The T.J. Flood Music Scholarship
The Martha Sims Hardin Music Scholarship
The Mary Jean Roberts Hardin Music Scholarship (voice)
The Jerry L. Helton Endowed Scholarship (voice)
The April Renee Hilton Music Scholarship
The Mary Ruth Dedmon Hord Music Scholarship
The Laura Martin Jones Music Scholarship
The Nancy Smith Jones Music Scholarship
The Kinsey Choral Excellence Scholarship
The Jane LaRoche Music Scholarship
The Eddie Leonard, Jr. Voice Scholarship
The Barbara Jean Long Scholarship
The Agnes Boyce Powell Music Award
The Presser Scholar Award
The Walter B. Roberts Music Scholarship
The Helen Robinson Music Scholarship (organ)
The Rock Hill Music Club Awards (outstanding freshman, piano, voice, instrument, music education)
The Melissa Daniel Sizemore Endowed Scholarship
The Mae B. Wham Endowment in Music
The Anna Clark White Music Scholarship
The Roy T. Will Music Theory Award
The Holly R. Wingate Endowed Fund in Music

SOPHOMORE REVIEWS

Sophomore Performance Review

During the fourth semester of study as a music major, the music student must pass all components of the ***Sophomore Performance Review***. For this review, the student will be evaluated in the following areas: progress in applied lessons, progress toward degree recital, technique, diction (voice only), memorization (if applicable), performance of assigned prepared piece (if applicable), sight reading, information about composers, and information about form of selections. For the applied jury for that semester, the student should sign up for two consecutive slots on the jury sign-up sheet under the appropriate instrument. Results of the ***Sophomore Performance Review*** will be reported as **PASS/FAIL**. If the review is passed, the student may enroll in MUSA 311_ for the next semester. If the review is not passed, the student may enroll in MUSA 212_ and must repeat 212 the following semester. A student has one additional semester to pass the review to remain a music major.

MUSIC STUDENT ORGANIZATIONS

Pi Kappa Lambda (ΠΚΛ)

The national music honor society, ***Pi Kappa Lambda***, was established on the Winthrop campus to recognize those students who have attained the highest level of academic and musical achievement within the Department of Music. Student membership is open to eligible junior, senior, and graduate students who are chosen by vote of the music faculty as:

- 1) Being outstanding in scholarship and musicianship,
- 2) Having been in residence at Winthrop University for at least four semesters,
- 3) Ranking in the highest 20% of the graduating class [seniors], or a graduate student with grades of A for no fewer than two-thirds of graduate credits required for the degree.

Delta Omicron (ΔΟ)

Membership in Winthrop's **Gamma Kappa** chapter of **Delta Omicron** is limited to students by invitation only. To be eligible for membership, a student must have a GPA of at least 2.0 overall and a GPA of at least 3.0 in music courses. Delta Omicron provides service to Winthrop University and the Department of Music, promotes music (especially that of American and female composers), and encourages high scholastic and musical standards among its members.

Phi Mu Alpha Sinfonia (ΦΜΑ)

Membership in Winthrop's **Nu Kappa** chapter of **Phi Mu Alpha (Sinfonia)** is limited to male students by invitation only. Members may be music majors, music minors or others whose demonstrated involvement with music reflects attitudes and goals compatible with those of **Sinfonia**. To be eligible for membership, a student must have a GPA of at least 2.0. **Sinfonia** provides service to Winthrop University and the Department of Music, promotes music (especially American music), and encourages high scholastic and musical standards among its members.

Sigma Alpha Iota (ΣΑΙ)

The music organization **Sigma Alpha Iota** promotes interaction among those who share a common commitment to music. Membership in Winthrop's chapter of **Sigma Alpha Iota** is open to female music and non-music majors by invitation only. To be eligible for membership, a student must have a cumulative GPA of 2.5 or higher. Members work closely with faculty, administration and other campus and community groups in philanthropic and professional work. Members also devote talents to national and international projects, such as the SAI Quarterly, Pan Pipes, the triennial Inter-American Music Awards, which commissions and recognizes contemporary compositional work by Western composers, and the People to People Music Committee which sends music, instruments and educational materials to deserving musicians worldwide. Members may also

receive scholarships, grants, loans, and awards for study, as well. **Sigma Alpha Iota** has long been recognized as a leader in the field of music and provides important connections for its members.

National Association for Music Education (NAfME)

The Winthrop University Collegiate Chapter of the **National Association for Music Education** is primarily comprised of students majoring in music education. Other music majors with a strong interest in music education may also join. Student members are eligible to attend state, regional, and national conferences and run for various offices. Members also receive the three official **NAfME** publications: *Music Educators Journal*, *Teaching Music*, and *South Carolina Musician*. The Winthrop chapter meets four times each semester and features interactive workshops and discussion panels of professional music educators from all teaching areas and specializations. Student members also voluntarily assist the organization with state-sponsored events and provide various services to public and after-school music programs.

National Association of Teachers of Singing (NATS)

The **National Association of Teachers of Singing** has fostered the formation of student chapters in order to advance knowledge about the Association and the professions of teaching and singing. The **Winthrop SNATS Chapter** is an organization of students that can meet, hold events and discussions, participate, practice, and learn more about voice teaching as a profession. There are no membership requirements for this organization. The only qualifications to join **Winthrop SNATS** are a desire to learn more about the field of vocal pedagogy and a drive to help **Winthrop SNATS** thrive. Our organization typically has 2-3 meetings a semester. Our featured speakers have been vocal coaches, university and private voice teachers, Alexander Technique teachers and high school choir directors.

