

Winthrop University
College of Visual and Performing Arts
DEPARTMENT OF MUSIC

*Graduate
Music Student
Handbook*



2016-2017

TABLE OF CONTENTS

Introduction and Mission.....	3
Degrees Offered.....	4
Application Procedures.....	4
Admission Requirements.....	5
Master of Music Education.....	5
Master of Music in Conducting.....	5
Master of Music in Performance.....	6
Master of Arts in Teaching.....	7
Graduate Entrance Examinations.....	8
Graduate Assistantships and Scholarships.....	9
Faculty and Staff.....	10
Communications and Regulations.....	12
Bulletin Board / E-Mail.....	12
Use of Conservatory and Byrnes Facilities.....	12
Smoking Policy.....	13
Food and Drinks.....	13
Practice Rooms.....	13
Health, Safety, and Emergency Information.....	14
Applied Music Study.....	19
Thursday Departmental Recitals.....	19
Applied Music Instruction and Repertory Classes.....	19
Applied Music Fees.....	20
Applied Music Juries.....	20
Accompanists.....	21
Student Participation in Ensemble Performances.....	21
Academic Advisement.....	21
Program of Study.....	21
Graduate Grades and GPA.....	22
Graduate Course Rotation Sequence.....	22
Academic Resources.....	24
Music Library.....	24
Computer Music Laboratory.....	24
Band and Jazz Instrumental Libraries.....	24
Choral Music Library.....	25
Orchestral Music Library.....	25
Graduate Assistantships and Scholarships.....	25
Graduation Requirements.....	25
Graduate Comprehensive Committee.....	25
Graduate Comprehensive Examinations.....	25
Performance Requirements for Graduation.....	25
Student Organizations.....	26
National Music Honor Society (Pi Kappa Lambda).....	26
Music Fraternities and Sororities.....	27
National Association for Music Education.....	27
Academy of Music.....	28
Appendix A: Programs of Study for Graduate Degrees in Music.....	29
Appendix B: Map of the Conservatory of Music.....	35

WINTHROP UNIVERSITY
College of Visual and Performing Arts
Department of Music

GRADUATE MUSIC STUDENT HANDBOOK
2015-2016

INTRODUCTION

Welcome to graduate studies in the Department of Music at Winthrop University. This handbook will acquaint you with beneficial information during your study at Winthrop. Along with the *Winthrop University Graduate Catalog*, this handbook will provide detailed information regarding departmental procedures and policies. **Please keep this handbook for future reference.**

MISSION

It is the mission of the Department of Music at Winthrop University to offer nationally accredited music programs that provide students with opportunities to explore their intellectual and creative potentials through liberal arts, music education, and music performance degrees to prepare them for a life of professional, academic, and community service.



All information and procedural statements contained in this handbook are in effect for the 2015-2016 academic year and supersede all previous editions of the *Graduate Student Handbook of the Department of Music*.

DEGREES OFFERED

The Department of Music at Winthrop University offers the following graduate degree programs:

- **Master of Music in Conducting degree**
 - Wind instrumental track
 - Choral track
- **Master of Music in Performance degree**
 - All band and orchestral instruments, piano, organ, voice, guitar
- **Master of Music Education degree**
- **Master of Arts in Teaching degree**
 - This degree offers initial teacher certification in music through the Richard W. Riley College of Education. Applicants must hold a bachelor's degree in music or its equivalent from an accredited institution.

APPLICATION PROCEDURES

The complete requirements for application to a graduate degree program at Winthrop University are contained in the latest edition of the *Winthrop University Graduate Catalog* or online at http://www.winthrop.edu/graduateschool/?ekmense1=9e7c2453_429_430_3239_6.

In general, applicants for admission to a graduate music degree program should:

- Set up an appointment with Dr. Donald Rogers, Chair and Graduate Advisor in the Department of Music (803.323.2255, or rogersd@winthrop.edu).
- Submit a completed Graduate Application Form to the Graduate School (204 Tillman Hall) – forms are available in the latest edition of the *Winthrop University Graduate Catalog* or online.
- Submit a request for a graduate assistantship or scholarship (if applicable) and a current, detailed resume to Dr. Rogers (**note early deadline date of February 1**).
- Request an official copy of transcripts from ALL previous undergraduate and graduate institutions.
- Present acceptable verbal and quantitative scores on the Graduate Record Exam [GRE], the Miller's Analogy Test (MAT), or the PRAXIS II Examination (music education students only).
- Provide evidence of current immunizations (complete required medical form).
- Make a reservation to take the **Graduate Entrance Diagnostic Examinations** in Music Theory and Music History (examinations are scheduled in January, May, and August of each year – check the Department of Music website for actual dates).
- Make a reservation to **audition** in your major instrument (or conducting).

Additional questions concerning the application process should be directed to the Graduate School or the International Center. Information and appropriate forms are also available from the Winthrop University website at www.winthrop.edu/graduate-school.

ADMISSIONS REQUIREMENTS

In addition to the general admission requirements for all graduate degrees at Winthrop University, students applying for admission to a graduate music degree program must meet the following additional requirements as indicated.

In general, all applicants for a graduate music degree must:

- Take entrance diagnostic examinations in music theory and music history/literature.
***NOTE:** Results of the entrance diagnostic examinations in music theory and music history literature will be used to plan an appropriate program of study for each student. In order to address any deficiencies, a student may be required to enroll in undergraduate courses that would not count toward a graduate degree.*
- Perform an applied entrance audition in the major instrument.
***NOTE:** Students who do not pass the applied entrance audition will study at the undergraduate level. Graduate-level study must be attained by the end of the first semester of study for the student to continue in the degree program.*
- Satisfactorily complete a writing sample as prescribed by the Graduate Advisor.

Additional requirements for specific degrees follow.

MASTER OF MUSIC EDUCATION DEGREE

- Hold an undergraduate degree in music education with certification from an accredited institution indicating an overall undergraduate grade-point average of at least 3.0 on a 4-point scale.
- Demonstrate keyboard proficiency similar to that required in an undergraduate degree program in music education (or provide proof of completion of the requirement in the undergraduate degree program).

MASTER OF MUSIC IN CONDUCTING DEGREE

- Hold an undergraduate degree in music education or music performance (or their equivalent) from an accredited institution with an overall undergraduate grade-point average of at least 3.0 on a 4-point scale.
- Perform an entrance audition in conducting.
For the audition, each applicant should:
 - Present to the appropriate applied committee a list of all repertory studied at the undergraduate level and professionally
 - Present DVDs of at least two complete performances conducted during undergraduate studies or professionally (or arrange for a member of the conducting faculty to observe rehearsals and/or performances with an appropriate ensemble)***NOTE:** Students who do not pass the applied entrance audition in conducting will study at the undergraduate level. Graduate-level study must be attained by the end of the first semester of study in order for the student to continue in the degree program.*
- Demonstrate keyboard proficiency similar to that required in an undergraduate degree program in music education or performance.

- Demonstrate proficiency in a major instrument required of graduates in the appropriate undergraduate degree (choral—piano, organ, or voice; instrumental—wind instrument or percussion).
- Applicants in the CHORAL CONDUCTING track should also possess a diction proficiency in liturgical Latin and either French, German, or Italian.
- Satisfactorily complete a writing sample as prescribed by the Graduate Advisor.

MASTER OF MUSIC IN PERFORMANCE DEGREE

- Hold an undergraduate degree in music performance (or its equivalent) from an accredited institution with an overall undergraduate grade-point average of at least 3.0 on a 4-point scale.
- Perform an entrance audition in the major instrument.
At the audition, each applicant should:
 - Present to the appropriate applied committee a list of all repertory studied at the undergraduate level
 - Present copies of at least two complete recitals performed during undergraduate studies or professionally
 - Include in the audition a wide variety of styles and languages
 - Demonstrate mastery of English, Italian, French, German, and Latin diction.

NOTE: Students who do not pass the applied entrance audition will study at the undergraduate level. Graduate-level study must be attained by the end of the second semester of study in order for the student to continue in the degree program. As a result of the audition, the student may be required to take additional course work at the undergraduate level to address any deficiencies.
- Demonstrate keyboard proficiency similar to that required in an undergraduate degree program in music performance.

***MASTER OF ARTS IN TEACHING DEGREE
(THROUGH THE RICHARD W. RILEY COLLEGE OF EDUCATION)***

- Fulfill all requirements for admission to the Richard W. Riley College of Education (see latest edition of the *Winthrop University Graduate Catalog*).
- Hold an undergraduate degree in music (or its equivalent) from an accredited institution with an overall undergraduate grade-point average of at least 3.0 on a 4-point scale.
- Demonstrate keyboard proficiency similar to that required in an undergraduate degree in music performance.

Additionally, students would need to provide evidence of having taken courses that meet the same competencies and course requirements as the following Winthrop courses required in the undergraduate music education program:

EMPHASIS		COURSE/REQUIREMENT	HRS
Choral	Instrumental		
X		MUST-237. DICTION FOR CHORAL MUSIC EDUC MAJS	1.0
	X	MUSA-291. WOODWINDS METHODS	1.0
X		MUSA-292. INSTRUMENTAL METHODS FOR CHORAL STUDENTS	1.0
	X	MUSA-293. STRINGS METHODS	1.0

	X	MUSA-295. BRASS METHODS	1.0
	X	MUSA-296. VOICE METHODS	1.0
	X	MUSA-297. PERCUSSION METHODS	1.0
X	X	MUST-317. BASIC CONDUCTING: CHOR/INSTRUMENTAL	3.0
X	X	MUST-318. INTERMEDIATE CONDUCTING: CHOR/INSTRUM	3.0
X		MUST-319. VOCAL PEDAGOGY	2.0
	X	MUST-341. MARCHING BAND TECHNIQUES	1.0
	X	MUST-521. INSTRUMENTAL ARRANGING AND COMPOSITION	2.0
X		MUST-522. CHORAL ARRANGING AND COMPOSITION	2.0
X	X	MUST-612. FOUNDATIONS OF MUSIC EDUCATION	3.0
X	X	APPLIED LESSONS IN THE MAJOR INSTRUMENT	7.0
X	X	MAJOR ENSEMBLES	7.0
X	X	KEYBOARD PROFICIENCY	0.0-4.0

NOTE: Students must take the courses above if they have not had these courses nor possess the competencies covered. These courses will be taken for undergraduate credit (except for those numbered 500) and may not be applied toward a graduate degree program.

For more detailed information regarding the entrance diagnostic examinations in music theory and music history/literature and the applied entrance audition, see the section on Graduate Entrance Diagnostic Examinations in this *Handbook*.

No more than 12 semester hours may be completed while a student is under the *Graduate, Non-degree* status.

GRADUATE ENTRANCE DIAGNOSTIC EXAMINATIONS

All graduate students seeking to enter a graduate music program at Winthrop University must take entrance examinations in music theory and music history/literature prior to initial enrollment in a graduate degree program. Additionally, all students are required to audition in their major instrument (or in conducting). Graduate Entrance Examinations are scheduled in January, May, and August of each year prior to the opening of each major semester and summer session.

MUSIC THEORY ENTRANCE EXAMINATION

The music theory entrance examination includes both analytical skills and aural skills. The analytical section evaluates your understanding of the following:

- Notating chromatic chords with key signatures. Chords include secondary dominant chords, secondary leading-tone chords, Neapolitan chords, augmented sixth chords (including the ones that resolve to a chord other than V), dominant chords with a substituted sixth, and dominant chords with a raised fifth.
- Figured bass realization and analysis using roman numerals. Included modulation.
- Terminology definitions. Terminology includes cadence types, period types, and small and large scale forms (such as binary, ternary, sonata, and rondo forms)
- Analysis of music using roman numerals. The music might include transposing instruments and modulation.
- Knowledge of Twentieth Century materials (such as church modes, octatonic scales, whole-tone scales, and pitch collection).

The aural skills section will evaluate the following:

- Aural skills. Covers intervals, triad and seventh-chord types, melodic and harmonic dictation including modulation.

MUSIC HISTORY ENTRANCE EXAMINATION

The entrance diagnostic examination in music history is comprehensive in nature and covers all periods of music history. It consists of four sections:

- Listening examples requiring aural recognition (composers, genres, and historical periods).
- Score identification requiring visual recognition (composers, genres and historical periods) and written descriptions of musical style.
- Definitions of terminology.
- Essays on historical periods of musical style.

A recommended method of review and preparation for the exam is outlined below:

- Review the music: make a list of representative (selected) musical works (vocal and instrumental) from each historical period (Medieval, Renaissance, etc.) that you learned in your undergraduate program. If you no longer have your undergraduate anthology or textbook, most public libraries have recordings of significant works by major composers.
- While listening to each work and studying the score, use appropriate musical terminology to describe aspects of each composition that are essential for determining approximately when the piece was written, who wrote it, and what kind (motet, mass, symphony, string quartet, sonata, etc.) of piece it is.
- Consult a reliable music history text to determine if your descriptions and observations are consistent with standard practice, and look for definitions of terminology necessary for discussing the music.
- Write short essays that explain how the musical selections reflect the time, the place, and the composer.

IMPORTANT NOTE: *Students are advised to prepare carefully and thoroughly for all portions of this examination as the results are used to determine admission status. This information is also used to plan an appropriate program of study for each student. In order to address any deficiencies, a student may be required to enroll in undergraduate courses that would not count toward a graduate degree.*

GRADUATE ASSISTANTSHIPS AND SCHOLARSHIPS

The Department of Music offers half-time and full-time graduate assistantships. The half-time assistantship covers 4.5 semester hours of tuition, requires 10 hours of work per week, and provides a total stipend of \$7,500 per year (tuition must be covered from this amount). A full-time assistantship covers 9.0 semester hours of tuition, requires 20 hours of work per week, and provides a stipend of \$15,000 per year.

<i>Choral Music/Choral Library</i>	<i>Music Theory</i>
<i>Choral Conducting</i>	<i>Music Technology</i>
<i>Accompanying (studio/ensemble)</i>	<i>Music Education</i>
<i>Band Music/Band Music Library</i>	<i>Percussion</i>
<i>Instrumental Conducting</i>	

(NOTE: All graduate assistantships are not available every semester.) Graduate assistantships are awarded on a yearly basis, and may be renewed for a second academic year pending the satisfactory fulfillment of all the terms of the agreement and a satisfactory evaluation. **Renewal is not automatic.** Academic and musical performance, as well as performance of assigned duties, will be closely and continuously monitored. Students must remain in good standing in order to qualify for continuation of the assistantship. Students receiving a full-time graduate assistantship may not accept any other employment at Winthrop University or outside Winthrop University without the express approval of the Chair of the Department of Music. The deadline for applying for a graduate assistantship in the

Department of Music is **February 1**. An application form is available at:
<http://www.winthrop.edu/uploadedFiles/graduateschool/assistantships/GraduateAssistantshipApplication.pdf>. Scholarships for graduate students are sometimes available on a limited basis. An application form is available at:
<http://www.winthrop.edu/uploadedFiles/graduateschool/applicationforms/scholarshipapplication.pdf>

FACULTY AND STAFF

The Department of Music is one of four academic units within the College of Visual and Performing Arts. The other departments are the Department of Fine Arts, Department of Design, and the Department of Theatre and Dance. A current listing of faculty, staff, and administrators for the College of Visual and Performing Arts and faculty and staff for the Department of Music follows:

COLLEGE OF VISUAL AND PERFORMING ARTS

Building Abbreviations

Conservatory of Music....CMUS McLaurin Hall.....MCLA
 Dacus Library.....DACU Central Energy Plant....CENT
 [Faculty names in *italics* indicate *Graduate Faculty status*]

Administration

NAME	TITLE	OFFICE	PHONE
<i>Wohl, Dr. David</i>	Dean	MCLA 133	2323
<i>Vorder Bruegge, Dr. Andrew</i>	Interim Assistant Dean and Interim Director Of Graduate Studies	MCLA 140	4850
Larsen, Jamilyn	Executive Support Specialist	MCLA 133	2323
Holt, Wendy	Budget Analyst	MCLA 124	2348
Fredericks, Anna	Director, Office of Student Services	MCLA 126	2465
Currence, Susan	Administrative Specialist	MCLA 126	2465
Vacant	Director, Office of Special Projects	MCLA 112	2399

DEPARTMENT OF MUSIC

Administration

NAME	TITLE	OFFICE	PHONE
<i>Rogers, Dr. Donald</i>	Chair and Graduate Program Advisor	CMUS 129	2255
Guerra, Donna	Administrative Assistant/Office Manager	CMUS 129	2255
Fleagle, Megan	Administrative Specialist	CMUS 129	2255
McDaniel-Milliken, Prof. J.L.	Music Librarian	DACU 235	2627
<i>Parks, Dr. Ronald</i>	Director, Computer Music Laboratories	CMUS-102	4608
O'Neill, Christopher	Facilities Manager/Technical Director	CMUS 106	4679
Crochet, Jon	Director, Recording Services	CMUS 222	4516
Loomer, Dr. Deborah	Manager, Instrument Inventory	CMUS 221	4609

Faculty

NAME	TEACHING AREAS	OFFICE	PHONE
Austin, Prof. Jennifer ¹	Piano, Piano Class, Accompanying	CMUS 202	4517
Batchelor, Dr. David W. ¹	Music Theory	CMUS 223	3795
Black, Douglas C. ¹	Tuba, Euphonium. Tuba Choir	BYRN 203B	4618
Bradner, Prof. Janice	Accompanying, Piano, Piano Class	CMUS 210	4606
Broñola-Dickert, Prof. Lannia ¹	Piano	CMUS 310	3958
Burns, Prof. Elizabeth ¹	Cello, String Chamber Ensembles	CMUS 123	4904
<i>Crochet, Dr. Lorrie</i>	Director of Bands, Wind Symphony,	CMUS 122	4610

	Winthrop/Carolinas Wind Ensemble, Instrumental Music Education, Conducting		
Darsey, Prof. Matthew ¹	Viola	CMUS 103	4522
Deguchi, Dr. Tomoko	Music Theory <i>[Sabbatical Leave Spring 2016]</i>	CMUS 220	2602
Dickert, Dr. L.H.	Guitar, Guitar Ensembles, Jazz Combos, Music Theory	CMUS 201	4617
Giles, Prof. Kari A. ^{1,3}	Violin		
Hale, Dr. Connie	Elementary Music Education, Orff-Schulwerk, Irish Music Ensemble <i>[Leave of Absence 2015-2016]</i>	CMUS 103	4522
Harris, Richard, Prof. ^{1,3}	Trumpet, Trumpet Ensemble	CMUS 400	2174
Hildreth, Dr. Thomas ¹	Orchestra, String Bass, Electric Bass, Music Theory, Jazz Studies	CMUS 224	2572
Hughes, Dr. Martin	Music Theory, Trombone, Brass Ensembles	CMUS 219	4523
Kinsey, Dr. Katherine	Director of Choral Activities, Chorale, Chamber Singers, Choral Music Education, Choral Conducting	CMUS 332	2250
Kulma, Prof. David ¹	Music Theory	CMUS 223	3795
Lewis, Dr. L. Mark	Music Theory, Composition <i>[Sabbatical Leave Fall 2015]</i>	CMUS 323	4615
Manwarren, Dr. Matthew	Piano, Piano Literature, Piano Pedagogy	CMUS 101	4639
McDaniel-Milliken, Prof. J.L.	Opera Literature	DACU 235	2627
McEvoy, Dr. Jeffrey	Voice, Director of Opera Theatre	CMUS 301	2240
Morris, Prof. Amy ¹	Piano Class, Accompanying	CMUS 209	4519
O'Neill, Prof. Jill ¹	Flute, Flute Choir, Music Appreciation	CMUS 404	3797
Parks, Dr. Ronald	Composition, Music Technology, Music Since 1900	CMUS 102	4608
Patterson, Dr. Tracy	Saxophone, Jazz Ensemble, Saxophone Quartets, Jazz Studies	CMUS 225	4515
Pearson, Dr. Ian	Music History	CMUS 322	4607
Presley, Dr. Douglas	Assistant Director of Bands, Symphonic Band, Instrumental Music Education, Marching Band Techniques,	CMUS 121	4612
Rogers, Dr. Donald	Music Education, Choral Literature, Research	CMUS 129	2255
Rydel, Prof. Robert ^{1,3}	French Horn	BYRN 203B	4618
Sanderson, Prof. Rebecca M. ¹	Music Education	CMUS 105	4525
Snow, Prof. Adam ¹	Percussion, Percussion Methods, Jazz Ensemble	CMUS 105	4525
Suggs, Prof. Philip ¹	Collegiate Choir	CMUS 129	2255
Ulaky, Prof. Hollis ^{1,3}	Oboe	CMUS 209	4519
Wells, Prof. J. Larry ¹	Music Education	CMUS 121	4612
Williams, Dr. Michael	Percussion, Percussion Ensemble, African Music	CMUS 115	4513
Wunderlich, Dr. Kristen	Voice, Vocal Pedagogy	CMUS 311	4510
Yost, Prof. Hilary ¹	Bassoon	CMUS 105	4525

¹ indicates part-time

² indicates emeritus faculty

³ indicates member of the Charlotte Symphony Orchestra

Austin, Jennifer	Staff Accompanist	CMUS 202	4517
Bradner, Janice	Head Staff Accompanist	CMUS 210	4606
Broñola-Dickert, Lannia	Staff Accompanist	CMUS 310	3958
Broñola, Zinorl	Staff Accompanist	CMUS 310	3958
Harris, Ann	Staff Accompanist	CMUS 129	2255
Helton, Mary Ann	Staff Accompanist	CMUS 129	2255
Morris, Amy	Staff Accompanist	CMUS 209	4519
Owens, Kathryn	Staff Accompanist	CMUS 129	2255

COMMUNICATION AND REGULATIONS

INFORMATION MONITOR / BULLETIN BOARD / E-MAIL

Graduate assistants have mailboxes in the Faculty Workroom (CMUS 133). The monitor in the Recital Hall Lobby and various bulletin board throughout the building include notices of graduate schools, festivals, and other information by area of study. Regular announcements are sent via e-mail.

USE OF CONSERVATORY AND BYRNES FACILITIES

The use of music facilities is restricted to music faculty, graduate music students, music majors and minors, and students registered for a music course that would necessitate the use of such facilities.

The Conservatory of Music is open daily during the fall and spring semesters according to the following schedule:

WEEKDAYS: 8:00 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 *Student Access to Conservatory Practice Facilities* form [available from the Music Office]. During holiday periods, the Conservatory will be open only during office hours (8:30 a.m. – 5:00 p.m.).

Classroom and performance spaces throughout the Conservatory are available on a limited basis through prior arrangement only. *Rehearsal times for the Barnes Recital Hall or Byrnes Auditorium must be scheduled through Mrs. Donna Guerra in the Music Office.* Use of classroom space after hours for student meetings, etc. must also be scheduled through the office.

Music students are not permitted to teach private lessons in the music building unless their students are officially registered through the Academy of Music.

SMOKING POLICY

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

FOOD AND DRINK POLICY

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

PRACTICE ROOMS

Practice rooms are located throughout the Conservatory on the first, second, and third floors. Please consult the map of the building in the back of this handbook for exact locations. Many practice rooms are scheduled through a sign-up procedure. Others are available on a first-come, first-served basis.

All music students must check out keys for practice rooms. Keys are to be returned at the conclusion

of each academic year. A \$75 fine will be assessed for failing to return a key by the specified date or for losing a key.

All students are required to ensure the safety of themselves or 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 in the Conservatory to the Music Office.
- 3) Reporting plumbing leaks, burned out fluorescent bulbs, or other unsafe conditions to the Music Office.
- 4) Adhering to the NO SMOKING rule in studios, practice rooms, and lounges, and 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 65-75 for normal operation. **Upon leaving a practice room, be sure to close the window and turn off the lights.**

HEALTH, SAFETY, AND EMERGENCY INFORMATION

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 depends 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 Butler University School of Music. The policies, protocols, and operational procedures developed by the School 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 the 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.

Singers

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.

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

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 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, 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.

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 to keep the above information in mind.

Additional information may be found at the National Association of Schools of Music (NASM) website at: <http://nasm.arts-accredit.org/index.jsp?page=Brochures+and+Advisory+Papers>.

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 equipment and instruments (e.g., timpani, marimbas, drum set, etc.).
- c. Any injuries that may occur should be reported to the Facilities Manager.

Rehearsals/Performances in Byrnes Auditorium

- 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 equipment and instruments (e.g., timpani, marimbas, drum set, etc.).
- c. Use extreme caution in raising and lowering the acoustical shell unit. Instructions are printed on the back of each unit.
- d. The Facilities Manager should be the only person adjusting the overhead acoustical shell units.
- e. Any injuries that may occur should be reported to the Facilities Manager.

Removing/Installing the center section of the orchestra pit filler and safety rail in Byrnes Auditorium

Removing the Center Section

- a. NEVER ATTEMPT THIS ALONE
- b. Clear a sufficient work space around the center section, including chairs, music stands and conductor's podium.
- c. Place the storage cart approximately one foot from the edge of the stage
- d. Using the large, yellow, T-handle, Allen wrench (located on the cart), loosen all coffin locks around the three (3) center sections of the pit.
- e. Starting from the extreme downstage, lift each piece to be removed, one person to a side, and place on the cart in order of removal.
- f. Take the cart into the stage left wing.

Installing the Guard Rail

- a. Place the six (6) uprights in position, with the two (2) armed uprights in the upstage slots
- b. Slide the four (4) long rails into the slots that run up/downstage
- c. Slide the two (2) shorter rails into the slots that run left/right
- d. Secure the rails to each other with U-Bolts

Removing the Guard Rail

- a. Undo the U-Bolts connecting the Rails

- b. Remove the two (2) shorter rails
- c. Remove the four (4) longer rails
- d. Remove six (6) Uprights
- e. Store all of the pieces in the Stage Left Wing.

Installing the Center Section

- a. NEVER ATTEMPT THIS ALONE
- b. Clear a sufficient work space around the center section, including chairs, music stands and conductor's podium
- c. Place the storage cart approximately one foot (12 inches) from the edge of the stage
- d. Place the first piece, butted to the stage
- e. Repeat with the next two pieces
- f. Using the large, yellow, T-handle, Allen wrench (located on the cart), tighten all coffin locks around the three (3) center sections of the pit.
- g. Return Storage Cart to the Stage Left Wing.

EMERGENCY INFORMATION

Campus Policies regarding Emergency Preparedness and Procedures:

www.winthrop.edu/facilitymgmt/Safety/safety.htm

Also, in the event of an emergency of any kind, please contact Campus Police: 803.323.3333

<http://www.winthrop.edu/emergency/default.aspx>

CAMPUS-WIDE WARNING AND RESPONSE 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 with important information regarding your safety. **Your phone must be registered to receive critical notification in the event of emergencies, critical weather, or unplanned university closings.** If your phone is not registered, you may access the information through the link above.

APPLIED MUSIC STUDY

THURSDAY DEPARTMENTAL RECITALS

Every Tuesday and Thursday at 11 a.m. is a common time set aside by the University and the Department of Music for students and faculty. No classes are scheduled for this time. Generally, this is the time for Thursday 11 Recitals, but other activities for students and faculty are also scheduled.

The first Tuesday of each semester will feature the Opening Convocation for the Department of Music. ***All full-time graduate music students, faculty, and staff should plan to attend this most important meeting.***

When the student and the applied instructor agree that the student is prepared to perform on a Thursday 11 Recital, the student should complete a ***Request for Appearance on Noon Recital*** form, which is available through the applied instructor. 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.*** Forms not completed properly will be returned to the student, thus delaying the date of performance.

APPLIED MUSIC INSTRUCTION AND REPERTORY CLASSES

All new graduate students must perform an entrance audition on their principal instrument (or conducting) prior to the beginning of classes. The applied committee that hears the audition will evaluate the appropriateness of the performance for the degree requested. The graduate advisor and private instructor will review this evaluation. Private instructors will be assigned after the entrance audition. Please inform Dr. Rogers if you have a preference for an applied instructor.

Students who perform at a level appropriate for graduate study will enroll in MUSA 611(+ suffix). This same applied committee evaluates the progress of all students at the end of each subsequent semester. Students progress through the appropriate levels of applied music for their specific degree requirement (MUSA 611-612, etc.) in successive semesters. Students who do not perform at a level appropriate for an entering graduate student may be admitted “on condition,” studying at the undergraduate level until graduate status is achieved. “Condition” must be removed by the end of the first semester of applied study in order for the student to continue in a graduate degree program. Graduate students may not register for applied instruction on more than two instruments in any one semester except with the permission of the department chair. **Attendance at repertory class is considered a major part of the applied study and is a requirement for success in those courses.**

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 charged according to the following schedule:

M.M.E. and M.A.T. students

1.0 credit hour = \$200

2.0 credit hours = \$400

M.M. students

1.0 credit hour = \$175

2.0 credit hours = \$350

3.0 credit hours = \$525

These fees are in addition to the tuition charged for each course. **A graduate assistantship only covers the applied music fee for the MAJOR applied area and not for secondary instruction.**

APPLIED MUSIC JURIES

Applied music juries are required of all graduate students enrolled in private 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 to keep the committee informed of the student's progress toward fulfilling degree requirements.

Each applied committee will assign the student a grade for the examination that 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, with the remaining 75 percent of the final grade being assigned by the applied instructor.

Before the jury examination, each student must obtain a **Repertory Sheet** from the Music Office or online. Two copies need to be completed and taken to the jury. 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 compositions 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.

ACCOMPANISTS

The Department of Music provides accompanists for music majors free of charge. A specific accompanist is assigned to each Repertory Class and is available to accompany students during that class time (11:00 a.m.-12 noon, Monday, Wednesday, or Friday), for jury examinations, and for half and full recitals. Generally, the accompanist for a student's Repertory Class will be the accompanist for the graduate recital; however, Prof. Janice Bradner is also available for graduate recitals.

STUDENT PARTICIPATION IN ENSEMBLE PERFORMANCES

Ensemble performances are equivalent to examinations in lecture courses. Participation in ensemble performances is required of all graduate 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 ensemble of their performance responsibilities on the first day of class each semester through the course syllabus.

ACADEMIC ADVISEMENT

Academic advisement 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. Dr. Donald Rogers, Graduate Advisor for the Department of Music, serves as the academic advisor for all graduate music students. Once the entrance examinations and audition have been completed, the graduate student and the advisor will review the recommendations from the exams and audition in light of the requirements for the specific graduate degree requested. In some instances, a student may be required to take courses to satisfy deficiencies identified from the entrance examinations.

PROGRAM OF STUDY

Toward the end of the degree program, the graduate advisor will prepare a *Program of Study* form listing the student's progress in meeting requirements for completion of the degree. This form is approved by the graduate advisor and the Graduate Studies Office and becomes the official contract for completion of the degree. ***It is the student's responsibility to follow the Program of Study in planning for the remainder of the degree program.*** Once advised, each graduate student may register for courses for the current semester via WINGSPAN – the computer online registration system.

When planning out your courses from semester to semester, keep the following in mind:

- Plan to take the Graduate Music Entrance Diagnostic Examination **BEFORE** you enroll. Very often, students find they have to take additional or pre-requisite courses in their degree program because of deficiencies revealed through these examinations.
- Using a listing of the required courses for your specific degree program, plan out your course sequence using the *Course Rotation Sequence* document below.
- Plan to take the Research in Music course (MUST 614) early in your matriculation. It contains valuable information that will assist you in future courses with writing requirements.

GRADUATE GRADING SCALE AND GRADE POINT AVERAGE

Graduate students are graded on the following scale:

A	Excellent (4 quality points per semester hour)
A-	(3.67 quality points per semester hour)
B+	(3.33 quality points per semester hour)
B	Satisfactory (3 quality points per semester hour)
B-	(2.67 quality points per semester hour)
C+	(2.33 quality points per semester hour)
C	Passing (2 quality points per semester hour)
F	Failure
N	No Grade, indicating the student withdrew from the course
AU	Audit
S*	Satisfactory: S indicates satisfactory achievement (equivalent to B or above) on a course taken on satisfactory/unsatisfactory basis.
U*	Unsatisfactory: U indicates unsatisfactory achievement (equivalent to C or below) on a course taken on a satisfactory/unsatisfactory basis.
I	Incomplete: I must be used only as a prefix to a grade.

A graduate student must maintain a 3.0 cumulative GPA to remain in good standing. A student will be allowed to repeat a maximum of two courses in which the student has been assigned a grade of C or F. A course may be repeated only once. Please consult the *Grading System* section of the current *Winthrop University Graduate Bulletin* for complete information regarding grading and credit.

COURSE ROTATION SEQUENCE FOR 500- AND 600-LEVEL COURSES

Proper advanced academic planning is necessary to direct course selection for any given semester. The following chart is provided for your use in such planning.

500- and 600-Level Courses Required in all Graduate Music Degree Programs

NOTE: The Department of Music makes every attempt to schedule required courses according to this schedule. *Some changes may be necessary due to faculty teaching loads and to ensure that all courses meet minimum enrollment requirements.* Please check with the Graduate Advisor in Music as far in advance as possible in planning for your future enrollment.

MM Cond Chor	MM Cond Wind	MM Perf	MME	MAT	Course	SEMESTERS OFFERED		
						Fall	Sprg	Sum
		X	X		MUSA 611A-Z—614A-Z. Applied Music	X	X	X
X		X			MUSA 651,652,654. Choral Ensembles	X	X	
	X	X			MUSA 656,657,658. Instrumental Ens	X	X	
X	X				MUSA 511. Score Reading	X	X	X
X					MUSA 621C-624C. Choral Conducting	X	X	X
	X				MUSA 621N-624N. Instrumental Cond	X	X	X
		^P X			MUST 501. Piano Literature		^{EV} X	
		^O X			MUST 503. Organ Literature	Offered on demand		
		^V X			MUST 505. Opera Literature		^{EV} X	
X					MUST 506. Choral Literature	^{EV} X		
X					MUST 508. Standard Choral Repertory	Offered on demand		
		^V X			MUST 509. Art Song Literature		^{OD} X	
	X				MUST 518. Wind Literature	^{EV} X		
		^V X			MUST 519. Vocal Pedagogy	X		
		^P X			MUST 520. Piano Pedagogy		^{OD} X	
X		^V X			MUST 535. Diction (Eng/Ital/Latn)	X		
X		^V X			MUST 536. Diction (Fren/Germ)		X	
	X				MUST 564. Romantic Period Music		X	
X	X				MUST 565. 20 th Century Music			Online
				X	MUST 590. Teach Music in Elem Sch	X		
				X	MUST 591. Teach Music in Sec Sch		X	
				X	MUST 592. Field Experience in Music	X		
					<i>MUST 600. Graduate Theory Review DOES NOT COUNT TOWARDS A GRADUATE DEGREE IN MUSIC</i>	X		
			X		MUST 612. Foundations of Music Educ	^{OD} X		
X	X	X	X		MUST 614. Research in Music		X	

500- and 600-level Elective Courses for Graduate Music Degree Programs				
^{EV} course offered in even years.	MUSA 621. Opera Workshop I	X		
	MUSA 622. Opera Workshop II		X	
^{OD} course offered in odd years.	MUSA 670. Opera Production		^{EV} X	
	MUSA 671. Musical Theatre Productn		^{OD} X	
^V course required for MM voice performance degree.	MUST 511. Orchestration	^{EV} X		
	MUST 513. Counterpoint	Offered on demand		
	MUST 514. History of Jazz	Offered on demand		
^P course required for MM piano performance degree.	MUST 515. Chamber Music Literature	Offered on demand		
	MUST 516. Symphonic Literature	Offered on demand		
	MUST 517. Percussion Literature	^{EV} X		
^O course required for MM organ performance degree.	MUST 521. Arranging for Instrumtl Mus		X	
	MUST 522. Arranging for Choral Music		X	
	MUST 523. Accompanying	Offered on demand		
	MUST 531. Computer Music Tech I	Offered on demand		
	MUST 532. Computer Music Tech II	Offered on demand		
	MUST 561. Medieval/Renaiss Music	^{EV} X		
	MUST 562. Baroque Period Music		^{OD} X	
	MUST 563. Classic Period Music	^{OD} X		
	MUST 602. Advanced Choral Techs	Offered on demand		
	MUST 603. Advanced Elem Techs	Offered on demand		
	MUST 604. Advanced Instrum Techs	Offered on demand		
	MUST 63_. Music Theory Seminar (Topic varies each spring)		X	
	MUST 633. Teaching AP Music Theory			^{EV} X
MUST 641. Orff-Schulwerk Level I			X	
MUST 642. Orff-Schulwerk Level II				
MUST 643. Orff-Schulwerk Level III				

ACADEMIC RESOURCES

THE MUSIC LIBRARY

JENNIFER L. MCDANIEL, MUSIC LIBRARIAN

The Music Library, located in Dacus Library Room 235, serves primarily the Department of Music, but is open to the entire Winthrop community. Its collection consists of approximately 15,000 items which are primarily scores, recordings, and videos of classical music and jazz. It also holds basic reference works in music and a variety of computer programs and CD-ROMs for the study of music theory and history. Materials may be checked out for 3-day or 2-week periods, but in-house facilities for listening or viewing are also available.

The main collection of books and periodicals about music are also housed in 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, though some titles in the music library can presently be found only through its card catalog.

The Music Library maintains a regular schedule of operation each semester. Current schedules are posted at the Music Library and on bulletin boards throughout the Conservatory of Music. A professional music librarian is available during most daytime hours for reference assistance. For more information, please obtain a copy of the *Music Library User's Guide* from the Music Library.

THE COMPUTER MUSIC LABORATORY

DR. RONALD PARKS, DIRECTOR

The Winthrop University Computer Music Laboratory is located in Dacus Library Room 014 and is a fully networked 15-workstation smart teaching facility, specially designed for students enrolled in music

courses. The Macintosh-based student workstations include audio sub-mixers, MIDI keyboard synthesizers, audio/MIDI interfaces, headphones, and a variety of software supporting computer-based music notation, MIDI sequencing, digital synthesis, digital audio editing and digital signal processing, computer assisted instruction, word processing and data management, computer aided presentations, and internet-based activities. Laboratory hours are posted on the door, on bulletin boards throughout the Conservatory of Music, and on the Department of Music website.

BAND AND JAZZ INSTRUMENTAL LIBRARY

The Department maintains a Band and Jazz Instrumental Library, located in Room 119 that contains conductor and performance scores in these genres. The Band Library contains approximately 1,200 titles, with 530 in the Jazz Ensemble file. Students have access to the scores through the check out policy available in the graduate assistant's office (Room 123).

CHORAL MUSIC LIBRARY

The Choral Music Library, located in Room 316, contains approximately 2,500 titles consisting of standard octavos and major works for women's, men's, and mixed voices. Students have access to the scores through the check out policy available in the library.

ORCHESTRAL MUSIC LIBRARY

The Orchestral Music Library is located in the office of the Director of the Orchestra (CMUS-224).

GRADUATION REQUIREMENTS

GRADUATE COMPREHENSIVE COMMITTEE

Early in the final semester of enrollment, each graduate student is assigned a Graduate Comprehensive Committee. This committee is composed of the student's major professor, along with two other members of the graduate faculty who have taught the student. This committee prepares the Comprehensive Written Examination for each student and conducts the Comprehensive Oral Examination.

COMPREHENSIVE EXAMINATIONS

During the final semester of enrollment, music graduate students must pass written and oral comprehensive examinations. These examinations cover all aspects of the student's program, including general questions covering music theory and music history/literature, as well as specific questions from courses taken in their Program of Study. The Comprehensive Written Examination is scheduled for a three-hour block of time. The Comprehensive Oral Examination is scheduled at least one week after the written exam for a one-hour block of time. Students must pass both written and oral examinations before the last two weeks of the semester to graduate that semester. **Students may not attempt the comprehensive examinations more than three times. Graduate Comprehensive Examinations can only be scheduled in the fall and spring semesters – not during the summer.** More information on the Comprehensive and Oral Examinations, including guidelines for preparing for the exams, is available elsewhere in this handbook.

PERFORMANCE REQUIREMENTS FOR GRADUATION

Listed below are the specific performance requirements for each graduate music degree. ***Students must be enrolled in applied music in the semester or term in which the recital is presented.***

MASTER OF MUSIC EDUCATION DEGREE

There is no performance requirement for students enrolled in the master of music education degree. However, a student may complete up to 6 credit hours in applied music with the approval of the instructor and the appropriate applied committee for any study beyond the three hours required for the degree. A student earning 6 credit hours must present at least a half recital before graduation.

MASTER OF MUSIC IN CONDUCTING DEGREE

At the culmination of applied study and near the end of the degree program (at least two weeks prior to final examinations), the student will present a full conducting recital as part of the degree requirements. The student must conduct the recital with one of the university's large instrumental ensembles or an approved church and/or school ensemble. The student must receive the approval of his/her conducting professor before scheduling the recital/performance.

MASTER OF MUSIC IN PERFORMANCE DEGREE

At the culmination of applied study and near the end of the degree program (at least two weeks prior to final examinations), the student will present a full recital in the major instrument as part of the degree requirements. The student must receive the approval of his/her applied professor before scheduling a recital.

Students planning to present a recital should meet with the applied instructor and accompanist at the beginning of the semester **[or at least 8 weeks prior to the proposed recital date]** to set a tentative date for the recital with Ms. Donna Guerra in the Music Office. At that time, the student will receive a *Request for Student Recital* form Ms. Donna Guerra in the Music Office. **There is a \$25 charge to schedule a recital.** This fee helps defray the cost of producing a professional level recording. Portions of the form are to be completed by the applied instructor, the student, and the applied committee. The student should take the completed form to the chair of the appropriate applied committee. The chair of the committee, in consultation with the other members of the committee, the student, and the accompanist, will set a hearing date. The student must pass the recital hearing at least **three weeks** prior to the tentatively scheduled date. After the student passes the hearing, publicity for the recital will be released. Changes in date and location cannot be made once publicity has been released. **A graduate recital may not be scheduled any later than November 20 in the fall or April 20 in the spring. Failure to supply complete recital information or to adhere to published deadlines may result in forfeiture of the recital date. Students performing a recital during a given semester must be enrolled in private study during that semester.**

STUDENT ORGANIZATIONS

NATIONAL MUSIC HONOR SOCIETY – 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 the equivalent of at least four semesters
- 3) Ranking in the highest 10% of the junior class [juniors], or 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.

MUSIC FRATERNITIES AND SORORITIES

The Department of Music and Winthrop University sponsor three international fraternities for music students: **Delta Omicron (ΔO)** for women and men, **Sigma Alpha Iota (ΣAI)** and **Phi Mu Alpha Sinfonia (ΦMA)** for men.

Membership in Winthrop's **Gamma Kappa** chapter of **Delta Omicron** is open to male and female students by invitation only. To be eligible for membership, a student must have a GPR of at least 2.0 overall and a GPR 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.

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 GPR of at least 2.5. **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.

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 music and non-music major females 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 world-wide. 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 also provides important connections for its members.

NATIONAL ASSOCIATION FOR MUSIC EDUCATION

The Winthrop University Collegiate Chapter of the Music Educators National Conference (NAME) 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 MENC 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.

ACADEMY OF MUSIC

Winthrop University offers quality music instruction to children and youth who live within commuting distance of the Winthrop campus (York, Chester, and Lancaster counties in South Carolina, and Mecklenburg County, North Carolina). Undergraduate music majors and graduate music students may

become a part of the Academy faculty as private instructors in most band and orchestral instruments, guitar, and voice. Graduate music students interested in teaching in the Academy program should contact Megan Fleagle, the administrative assistant for the Academy (CMUS 129). Students chosen to teach in the Academy program must be recommended by their Winthrop University applied instructor. *Only music students teaching through the Academy of Music are permitted to teach lessons in the Conservatory.*

Winthrop University
College of Visual and Performing Arts
DEPARTMENT OF MUSIC

PROGRAM OF STUDY				
<i>Master of Music in Conducting – Choral (2015-16)</i>				
Required Courses – 17 Hours				
Course Num.	Title of Course	Date Taken	Grade	Cr. Hours
MUSA 511	SCORE READING			2.0
MUST 506	CHORAL LITERATURE			3.0
MUST 508	STANDARD CHORAL REPERTORY			3.0
MUST 565	20 TH CENTURY MUSIC LITERATURE			3.0
MUST ____	STUDENTS MAY TAKE ANY THEORY SEMINAR COURSE FOR THIS REQUIREMENT			3.0
MUST 614	RESEARCH IN MUSIC			3.0
Applied Choral Conducting – 9 hours				
MUSA 621C-624C	CHORAL CONDUCTING			9.0
	NOTE: Choral Conducting may be taken as 2.0 or 3.0 hours credit each semester			
Ensemble Requirement (MUSA 651, 652 or 654) – 2 hours				
				1.0
				1.0
500 or 600-Level MUSA/MUST Electives (only 3 hours of applied) – 6 Hours				
				3.0
				3.0
TOTAL SEMESTER HOURS:				34.0
-- OTHER GRADUATION REQUIREMENTS --				
Written Comprehensive	Oral Comprehensive	Graduate Recital		

MUST-600 may be required – DOES NOT COUNT TOWARD DEGREE PROGRAM

 Signature of Student
 Date

Date

 Chair, Department of Music

 Graduate Director,
 Date
 College of Visual and Performing Arts

 Date Records and Registration

Winthrop University
College of Visual and Performing Arts
DEPARTMENT OF MUSIC

PROGRAM OF STUDY				
<i>Master of Music in Conducting – Wind (2015-16)</i>				
Required Courses – 17 Hours				
Course Num.	Title of Course	Date Taken	Grade	Cr. Hours
MUSA 511	SCORE READING			2.0
MUST 518	WIND LITERATURE			3.0
MUST 564	ROMANTIC PERIOD MUSIC			3.0
MUST 565	20 TH CENTURY MUSIC LITERATURE			3.0
MUST 6__	STUDENTS MAY TAKE ANY THEORY SEMINAR COURSE FOR THIS REQUIREMENT			3.0
MUST 614	RESEARCH IN MUSIC			3.0
Applied Choral Conducting – 9 hours				
MUSA 621N-624N	INSTRUMENTAL CONDUCTING			9.0
	NOTE: Instrumental Conducting may be taken as 2.0 or 3.0 hours credit each semester			
Ensemble Requirement (MUSA 656, 657 or 658) – 2 hours				
				1.0
				1.0
500 or 600-Level MUSA/MUST Electives (only 3 hours of applied) – 6 Hours				
				3.0
				3.0
TOTAL SEMESTER HOURS:				34.0
-- OTHER GRADUATION REQUIREMENTS --				
Written Comprehensive	Oral Comprehensive	Graduate Recital		

MUST-600 may be required – DOES NOT COUNT TOWARD DEGREE PROGRAM

 Signature of Student
 Date

 Date

 Chair, Department of Music

 Graduate Director,
 Date
 College of Visual and Performing Arts

 Date Records and Registration

Winthrop University
College of Visual and Performing Arts
DEPARTMENT OF MUSIC

PROGRAM OF STUDY				
<i>Master of Music in Performance (2015-16)</i>				
Required Courses – 18 Hours				
Course Number	Title of Course	Date Taken	Grade	Cr. Hours
MUST 63__	GRADUATE THEORY SEMINAR COURSE			3.0
MUST 614	RESEARCH IN MUSIC			3.0
600-level Applied Music Courses in the Major Instrument – 9.0				
MUSA 611				2.0
MUSA 612				2.0
MUSA 613				2.0
MUSA 614				3.0
500-Level Period Music History or Music Literature Elective – 3 Hours				
				3.0
600-level Major Ensemble – 2 hours				
				1.0
				1.0
*500 or 600-level Music Electives – 9 hours				
				3.0
				3.0
				3.0
500 or 600-Level Elective from any Discipline – 3 hours				
				3.0
TOTAL SEMESTER HOURS:				32.0
-- OTHER GRADUATE REQUIREMENTS --				
Written Comprehensive	Oral Comprehensive	Graduate Recital		

*NOTE: Piano students must take MUST 501 and 520; voice students must take MUST 505 or 509, 519, and 535-536; percussion students must take 517.

MUST-600 may be required – DOES NOT COUNT TOWARD DEGREE PROGRAM

Signature of Student
Date

_____ Date

Chair, Department of Music

Graduate Director,
Date
College of Visual and Performing Arts

Date Records and Registration

Winthrop University
College of Visual and Performing Arts
DEPARTMENT OF MUSIC

Program of Study – Master of Arts in Teaching – Instrumental (2015-16)

NOTE: Student must complete ALL REQUIREMENTS and COURSES below marked “Req.” Courses taken at Winthrop or at another institution in *ITALICS* must be validated through testing or audition before credit is awarded.

NOTE: This list represents those music courses required for certification, and are in addition to the courses required in the College of Education for certification.

ENTRANCE REQUIREMENTS						
Req	Comp	<i>Requirement</i>				
		Graduate Music Theory Entrance Exam				
		Graduate Music History Entrance Exam				
		Applied Entrance Audition (Major Instrument –)				
PREREQUISITE COURSES REQUIRED: 0 – 31 hours						
<i>These courses may be taken along with required courses in the College of Education.</i>						
<i>Winthrop University Requirements</i>				<i>Course Taken at Winthrop or at Another Institution</i>	<i>Date and Grade</i>	<i>Sem Hours</i>
Req	Comp	Course Title	Hours	Course # and Course Title		
		MUSA-291. WOODWINDS METHODS	1.0			
		MUSA-293. STRINGS METHODS	1.0			
		MUSA-295. BRASS METHODS	1.0			
		MUSA-296. VOICE METHODS	1.0			
		MUSA-297. PERCUSSION METHODS	1.0			
		MUST-121. INTRO TO MUSIC TECH	1.0			
		MUST-317. BASIC CONDUCTING	3.0			
		MUST-318. INTERMED CONDUCT: INST	3.0			
		MUST-341. MARCHING BAND TECHS	1.0			
		KEYBOARD PROFICIENCY	0.0-4.0			
		MAJOR ENSEMBLES	0.0-7.0			
		APPLIED STUDY – _____	0.0-7.0			
*500-600 LEVEL MUSIC CONTENT / METHODOLOGY COURSES: 16 hours						
<i>* NOTE: Additional courses may be required depending upon results of the Graduate Entrance Exams and the Applied Audition.</i>						
		+ MUST-521. INSTRUMENTAL ARRANGING AND COMPOSITION				2.0
		^ MUST-590. TEACHING MUSIC IN THE ELEMENTARY SCHOOL				3.0
		^ MUST-591. TEACHING MUSIC IN THE SECONDARY SCHOOL				3.0
		^ MUST-592. FIELD EXPERIENCE IN MUSIC				1.0
		MUST-612. FOUNDATIONS OF MUSIC EDUCATION				3.0
		500 or 600 Level MUSA or MUST Electives				4.0
+ NOTE: At least TWO of the following courses must be completed before enrolling in this course: MUSA 291, 293, 295, 296 AND 297.						
^ NOTE: These courses MAY NOT be taken until the student has been accepted into the Teacher Education Program.						
Total Semester Hours of MUSA & MUST Courses: 16 – 47 hours						

MUST-600 may be required – DOES NOT COUNT TOWARD DEGREE PROGRAM

Donald M. Rogers, Ph.D.
 Chair, Department of Music

Date

Winthrop University
College of Visual and Performing Arts
DEPARTMENT OF MUSIC

Program of Study – Master of Arts in Teaching – Choral (2015-16)

NOTE: Student must complete ALL REQUIREMENTS and COURSES below marked “Req.” Courses marked ^v must be validated through testing or audition before credit can be awarded.

NOTE: This list represents those music courses required for certification, and are in addition to the courses required in the College of Education for certification.

ENTRANCE REQUIREMENTS						
Req	Comp	Requirement				
		Graduate Music Theory Entrance Exam				
		Graduate Music History Entrance Exam				
		Applied Entrance Audition (Major Instrument –)				
PREREQUISITE COURSES REQUIRED: 0 – 30 hours						
<i>These courses may be taken along with required courses in the College of Education.</i>						
<i>Winthrop University Requirements</i>				<i>Course Taken at Another Institution</i>	<i>Date and Grade</i>	<i>Sem Hours</i>
Req	Comp	Course Title	Hours	Course # and Course Title		
		MUSA-292. INST METHODS FOR CHOR	1.0			
		MUST-121. INTRO TO MUSIC TECH	1.0			
		MUST-235. DICTION FOR CHOR ED MAJ	1.0			
		MUST-317. BASIC CONDUCTING	3.0			
		MUST-318. INTERMEDIATE CONDUCTING: CHORAL	3.0			
		MUST-319. VOCAL PEDAGOGY	2.0			
		KEYBOARD PROFICIENCY	0.0-5.0			
		MAJOR ENSEMBLES	0.0-7.0			
		APPLIED STUDY – _____	0.0-7.0			
*500-600 LEVEL MUSIC CONTENT / METHODOLOGY COURSES: 16 hours						
<i>* NOTE: Additional courses may be required depending upon results of the Graduate Entrance Exams and the Applied Audition.</i>						
		+ MUST-522. CHORAL ARRANGING AND COMPOSITION				2.0
		^ MUST-590. TEACHING MUSIC IN THE ELEMENTARY SCHOOL				3.0
		^ MUST-591. TEACHING MUSIC IN THE SECONDARY SCHOOL				3.0
		^ MUST-592. FIELD EXPERIENCE IN MUSIC				1.0
		MUST-612. FOUNDATIONS OF MUSIC EDUCATION				3.0
		500 or 600 Level MUSA or MUST Electives				4.0
		+ NOTE: Must be taken AFTER taking MUSA-292.				
		^ NOTE: These courses MAY NOT be taken until the student has been accepted into the Teacher Education Program.				
Total Semester Hours of MUSA & MUST Courses: 16 – 46 hours						

MUST-600 may be required – DOES NOT COUNT TOWARD DEGREE PROGRAM

Donald M. Rogers, Ph.D.
 Chair, Department of Music

Date