

Winthrop University
College of Visual and Performing Arts

DEPARTMENT OF MUSIC

UNDERGRADUATE STUDENT HANDBOOK



BYRNES AUDITORIUM and the CONSERVATORY OF MUSIC

2017-2018

TABLE OF CONTENTS
[see Index for Alphabetical listing]

Introduction and Mission	3
Degrees Offered.....	4
New Student Orientation.....	4
Music Scholarships for New Students.....	5
Music Faculty and Staff.....	6
Communications Center and E-Mail Notification.....	8
Use of Music Facilities	8
No Smoking Policy	8
Food and Drink Policy	8
Practice Rooms	8
Student Lockers.....	9
School-owned Instruments (Checkout Policy).....	9
Grading System.....	10
Health, Safety and Emergency Information	10
Performances and Applied Study:	
Recital Attendance Requirement	14
Thursday Departmental Recitals.....	15
Private Lessons and Repertory Classes	16
Accompanists.....	16
Applied Music Fees.....	16
Applied Music Jury Examinations.....	16
Degree and Non-Degree Recitals.....	17
Piano Proficiency	18
Sophomore Performance Review.....	18
Student Participation in Ensemble Performances	18
Student Advisement	18
Changing Your Major/Degree	19
Music Majors and the S/U Option	19
Minimum Grade of C (2.000) Requirement in Music Courses.....	19
Repeating Music Courses	20
Degree Completion Status & Graduation	20
Class Attendance Policy	20
Performance Focus Program	20
Jazz Studies Focus Program	21
Music Education Majors – Special Information	21
The Professional Education Sequence.	21
Sophomore Review in Music Education.....	22
Admission to the Teacher Education Program.....	22
Continuation in the Teacher Education Program.....	23
Internships I & II.....	23
Core Academic Skills for Educators Test (formerly Praxis I Examination).....	23
Piano Proficiency Examination	24
Praxis II Examination	24
Music Library.....	24
Computer Music Laboratory and Composition Studio.....	24
Music Scholarships/Awards.....	25
Music Student Organizations.....	25
Academy of Music	27
Index.....	28

College of Visual and Performing Arts
Department of Music

UNDERGRADUATE MUSIC STUDENT HANDBOOK
2017-2018

Introduction

Welcome to Winthrop University and the Department of Music! This manual will acquaint you with information that will be beneficial during your study at Winthrop. Along with the *Winthrop University Undergraduate Catalog*, this manual will provide detailed information regarding departmental procedures and policies. These policies and procedures may not appear in the *Catalog*. **Please keep this manual in a safe place for future reference. This manual is updated every year—make sure you always have a copy of the latest edition!**

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 2017-2018 academic year and supersede all previous editions of the *Undergraduate Student Handbook of the Department of Music*.

Degrees Offered

The Department of Music at Winthrop University offers the following undergraduate music degrees and options: the Bachelor of Arts in Music degree (BA MUSC) – liberal arts concentration with a minor or double major option, the Bachelor of Music Education degree with choral (BME CHOR) and instrumental (BME INST) certification, the Bachelor of Music in Composition degree (BM COMP), and the Bachelor of Music in Performance degree (BM MPER). A new undergraduate degree in music technology (BA MTEC) is in the approval stages and should be open to students in the Spring of 2018. Degree Checklists for all undergraduate degrees may be found on our website.

New Student Orientation

Students wishing to enter Winthrop as a music major will need to complete the following:

- **Audition for Entrance into the Department of Music.** All entering music majors must perform an entrance audition to be admitted as a music major. The audition must demonstrate background in applied music sufficient to meet the performance requirements of first-year applied music study at the collegiate level. Students may be admitted “on condition” if they are not at an appropriate level of performance. “Condition” must be removed by the end of two semesters of study for the student to continue as a music major. An audition for a music scholarship will also serve as the entrance audition. Auditions are scheduled at various times throughout each semester. This audition must be performed during the previous fall or spring semester on one of the audition dates published on the Department of Music website at: <http://www.winthrop.edu/cvpa/MUSIC/form.aspx?ekfrm=26221>). If you are not able to audition on one of these dates, you will need to audition when you arrive on campus in August. The *Entrance Audition/Music Scholarship Application Form* may be found at: http://www.winthrop.edu/uploadedFiles/cvpa/music/scholarship_app.pdf). Requirements for the audition in your particular instrument are also available at that location.
- **Register for one of the five Freshman Orientation Sessions.** There are five orientation sessions scheduled for freshmen each year in June and August. On the first day of your orientation, you will also take the *Music Theory Placement Exam*. This exam will determine your readiness to enter the freshman sequence of music theory and aural skills courses and will cover the following:
 - o Reading and notating notes on both treble and bass clefs (including ledger lines)
 - o Knowledge of note identification on a keyboard, and enharmonic spelling of pitches
 - o Identifying and notating key signatures, notating major scale and three types of minor scales
 - o Identifying and constructing intervals and four types of triads
 - o Note values and time signatures
 - o Aural skills (aural identification of the above items, melodic dictation, and rhythmic dictation), sight singing, and sight rhythm
 - o Knowledge of notational issues such as: dynamic markings, tempo indications, articulations, proper beaming/rhythmic notation, stem direction, placement and alignment of accidentals, chord symbols, repeats and first/second endings, ornaments (grace notes, trills, etc.)

Students who achieve a passing score on this exam will be able to enroll in the two freshman music theory courses (MUST-111 Music Theory I, and MUST-113 Aural Skills I).

Students who do not achieve a passing score on the exam will need to enroll in pre-theory courses next fall (Basic Musicianship MUST-101, and Basic Aural Skills MUST-103). To prepare for the exam, you may wish to consult an online music theory site. We have found the following to be most helpful: www.musictheory.net, www.good-ear.com, or www.iwasdoingallright.com (for ear training exercises).

- **Perform a Keyboard Proficiency Audition if you have had previous piano experience.** During your June orientation session, you should be prepared to perform a selection on piano that reflects your piano proficiency. If you have not had previous piano playing experience, you will not need to perform.

Should you have any questions about your audition or require any additional information regarding our programs, feel free to visit our website (www.winthrop.edu/cvpa/music) or contact the Department of Music at: music@winthrop.edu.

Additional Information for Transfer Students

If you are planning to enter Winthrop as a transfer music major, there is some information that you will need to know in addition to the **Entrance Audition** and the **Piano Proficiency Examination** given above.

- 1) If you are from another institution, you will need to take *Transfer Entrance Placement Exams in Music Theory and Music History* if you are seeking to transfer credit in those areas. These exams are given three times during the year (August, January, and May). Check the current schedule on the website.
- 2) Plan to attend a Transfer Orientation Session or Transfer Transcript Evaluation session held in May, July, or August. Check the current schedule on the Admissions website.
- 3) **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 @ rogersd@winthrop.edu.**

Music Scholarships for New Students

The Winthrop University Department of Music has a dynamic policy that 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.] Also, in lieu of an on-campus audition, you may submit a high quality CD or DVD of your audition. This recording should be accompanied by the completed application form and a statement from your music teacher verifying its authenticity.
- You may include a *letter of recommendation* from a band or choral director, or from a private music teacher who is familiar with your 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.

Music 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 Art, the 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..**CENT**

Administration

NAME	TITLE	OFFICE	PHONE
Bellantoni, Prof. Jeffrey	Dean	MCLA 133	2323
Vorder Bruegge, Dr. Andrew	Assistant Dean, Director of Graduate Studies	MCLA 140	4850
Larsen, Jamilyn	Executive Support Specialist	MCLA 133	2323
Vacant	Office Manager/Budget Analyst	MCLA 129	2348
Fredericks, Anna	Director, Office of Student Services	MCLA 126	2465
Sauvigne, Susan	Administrative Specialist, Student Services	MCLA 126	4847
Hough, Whitney	Director, Communications & Community Community Engagement	MCLA 140	2399

DEPARTMENT OF MUSIC

Administration

NAME	TITLE	OFFICE	PHONE
Rogers, Dr. Donald	Chair, Graduate Music Program Director	CMUS 129	2255
Guerra, Donna	Administrative Assistant/Office Manager	CMUS 129	2255
Vacant	Administrative Specialist	CMUS 129	2255
McDaniel-Milliken, Prof. J.L.	Music Librarian	DACU 235	2627
O'Neill, Christopher	Facilities Manager/Technical Director	CMUS 106	4679
Crochet, Jon	Director, Recording Services	CMUS 222	4516
Parks, Dr. Ronald	Director, Computer Music Laboratory	CMUS-102	4608
Loomer, Dr. Deborah	Manager, Instrument Inventory	CMUS-214	4512

Faculty

NAME	TEACHING AREAS	OFFICE	PHONE
*Allen, Prof. Craig	Voice	CMUS 223	
*Austin, Prof. Jennifer	Piano, Piano Class, Accompanying	CMUS 202	4517
*Batchelor, Dr. David	Music Theory, Music Technology	CMUS 223	4615
*Black, Dr. Douglas	Euphonium, Tuba, <i>Tuba/Euphonium Choir</i>	BYRN 203	4618
Bradner, Prof. Janice	Piano, Piano Class, Accompanying	CMUS 210	4606
*Broñola-Dickert, Prof. Lannia	Piano	CMUS 310	3958
*Burns, Prof. Elizabeth	Cello, Strings Methods	CMUS 221	4609
Crochet, Dr. Lorrie	Director of Bands, <i>Wind Symphony</i> , Instrumental Music Education, Conducting	CMUS 122	4610
Deguchi, Dr. Tomoko	Music Theory, Director of Out of Bounds New Music Ensemble	CMUS 220	2602

Dickert, Dr. L.H.	Guitar, <i>Guitar Ensembles, Jazz Combos,</i> Jazz Studies, Music Theory	CMUS 201	4617
*Geer, Prof. W. Todd	Voice	CMUS 323	3959
*^Giles, Prof. Kari	Violin	CMUS 222	4516
*^Harris, Prof. Richard	Trumpet, <i>Trumpet Ensemble</i>	CMUS 400	2174
Isenhour, Dr. Justin	Music Theory, Trombone, <i>Brass Ensembles</i>	CMUS 219	4523
*Kulma, Prof. David	Rock and Popular Music	CMUS 104	3795
Lewis, Dr. Mark	Music Theory, Composition	CMUS 101	4615
*Loomer, Dr. Deborah	Clarinet, <i>Clarinet Choir, Chamber Ensembles</i>	CMUS 214	4512
*Lovelace, Corey R.	Voice	CMUS 302	4616
Manwarren, Dr. Matthew	Piano, Piano Literature, Piano Pedagogy	CMUS 101	4639
McCallum, Prof. Julia	Elementary Music Education, Orff-Schulwerk	CMUS 105	4522
McDaniel-Milliken, Prof. J.L.	Music Librarian, Voice	DACU 235	2627
McEvoy, Dr. Jeffrey	Voice, Opera, Director of <i>Opera Theatre</i>	CMUS 301	2240
Mims, Dr. Jeffrey	Director of Choral Activities, <i>Chorale,</i> <i>Chamber Singers, Collegiate Choir,</i> Music Education, Choral Conducting	CMUS 332	2250
*Morris, Prof. Amy	Piano Class	CMUS 209	4519
*O'Neill, Prof. Jill	Flute, <i>Flute Choir,</i> American Popular Music, Music Appreciation	CMUS 404	3797
Parks, Dr. Ronald	Composition, Music Theory, Music Technology	CMUS 102	4608
Patterson, Dr. Tracy	Saxophone, <i>Jazz Ensemble,</i> <i>Saxophone Quartet,</i> Jazz Studies	CMUS 225	4515
Pearson, Dr. Ian	Musicology	CMUS 322	4607
*Postma, Neal	Saxophone, <i>Saxophone Quartet</i>	CMUS ____	____
Presley, Dr. Douglas	Assistant Director of Bands, Instrumental Music Education, Marching Band Techniques, <i>Symphonic Band, Symphony Orchestra</i>	CMUS 121	4612
Rogers, Dr. Donald	Choral Music Education, Research	CMUS 129	2255
*^Rydel, Prof. Robert	Horn, <i>Horn Choir</i>	CMUS 323	3959
*Snow, Dr. Adam	Percussion, Drum Set, <i>Percussion Ensemble,</i> <i>West African Drumming Ensemble</i>	CMUS 115	4513
*^Ulaky, Prof. Hollis	Oboe	CMUS 209	4519
*Vergato, David	Double Bass, Electric Bass	CMUS 224	2572
Wunderlich, Dr. Kristen	Voice, Vocal Pedagogy, Art Song Literature	CMUS 311	4510
*Yost, Prof. Hilary	Bassoon	CMUS 105	4525

* indicates adjunct faculty (part-time)

^ indicates member of the Charlotte Symphony Orchestra

indicates Professor Emeritus

Austin, Jennifer	Staff Accompanist	CMUS 202	4517
Bradner, Janice	Head Staff Accompanist	CMUS 210	4606
Broñola, Zinorl	Staff Accompanist	CMUS 310	3959
Broñola-Dickert, Lannia	Staff Accompanist	CMUS 310	3959
Helton, Mary Ann	Staff Accompanist	CMUS 129	2255
Morris, Amy	Staff Accompanist	CMUS 209	4519
Sheik, Zaiba	Staff Accompanist	CMUS 129	2255
Williams, Nia	Staff Accompanist	CMUS 129	2255

Communications Center and E-Mail Notification

Important Department of Music announcements appear on the new 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 the Break Room [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 on a regular basis.**

Upcoming performances and general information for music students are posted on the video monitor in the Lobby of the Recital Hall. Bulletin Boards throughout the building include notices of graduate schools, festivals, and other information by area of study.

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 is open according to the following schedule during the academic year:

DAILY: 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 *Contract for Student ID Card Access to the Conservatory of Music* [available from the Music Office].** During holiday periods and in summer, the Conservatory will be open only during office hours (8:30 a.m. – 5:00 p.m., Monday through Friday). **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 the Barnes Recital Hall or Byrnes Auditorium must be arranged through Mrs. Donna Guerra in the Music Office.**

The use of classroom space after hours for student meetings, etc. **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 in keeping 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**

majors must check out keys for practice room. **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 deadline. The fee, once accessed, is non-refundable.**

All students must ensure the safety of themselves and 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.
- 3) Reporting plumbing leaks, broken fluorescent bulbs, or other unsafe conditions to the Music Office.
- 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 ones in hallways] are provided for use by music majors and are located on the second and third floor hallways on the Kinard side of the Conservatory 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 at the beginning of Maymester 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.

School-Owned Instruments (Checkout Policy)

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. Instrument checkout for each semester will occur during the first week of school. School-owned instruments are stored in lockers in the Basement of Byrnes Auditorium. Access to the room is through your Winthrop ID card.

All school-owned instruments must be properly checked out. All school-owned instruments are to be stored in assigned lockers within the Conservatory of Music, except when in use, unless approved by the department chair in advance. *Our professional-line instruments have an affixed use charge to cover continuous maintenance fees. 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 user's fee for each semester to help defray the cost of advanced maintenance that must be performed on

these instruments to keep them in top playing condition. There is a **\$75 charge** for students checking out instruments for secondary lessons.

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 graduation
B-	80-82	2.67	
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 the campus.

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.**

INTERPERSONAL VIOLENCE PREVENTION

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.

Recital Attendance Requirement

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 required 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 11 recitals, faculty recitals, ensemble programs, and student degree recitals. 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)

Attendance will be taken on a *Recital Attendance* form. This form must be turned in to the designated collector after the performance. Each student receives notification of his/her recital attendance during each advisement period.

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 performances are limited to no more than 20% of your total 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. 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 11 a.m. Recital, ensemble performances).*

Thursday Departmental Recital

Tuesdays and Thursdays at 11:00 AM are designated as Common Times where no classes are held. **THURSDAYS at 11:00 AM** are used by the Department of Music for weekly recitals. The Opening Convocation of the Department of Music will be held on the **FIRST TUESDAY** of the semester:

**11 a.m., Tuesday, August 22
Frances May Barnes Recital Hall**

All music majors, graduate music students, faculty, and staff should plan to attend this most important meeting.

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 blank forms that need to be completed. 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 complete a *Request for Appearance on Thursday 11 Recital* form, which is available through the applied instructor or from 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 performance could be delayed.

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

Private Lessons and Repertory Classes

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.” “Condition” must be removed after two semesters of applied study in order for the student to continue as a music major. Students may not register for applied instruction on more than two instruments in any one semester.

Lessons missed by the instructor are to be made up by the instructor. Instructors are not required to make up 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.***

Accompanists

A staff accompanist is assigned to each Repertory Class. The accompanist is provided for performances in Repertory Class, Thursday 11 a.m. 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. Accompanists are assigned by the Head Staff Accompanist, Prof. Janice Bradner (CMUS-311, x4606).

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>Performance Focus</u>
1.0 credit hour = \$200	1.0 credit hour = \$200	2.0 credit hours = \$400
2.0 credit hours = \$400	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 studied privately as well.

Applied Music 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 and 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 75 percent 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, 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 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.***

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. **Non-degree recitals** may be scheduled on September 1, of the current Fall semester's academic year and February 1, for Spring semester's current academic year. Consult the Master Calendar in the Music Office for available dates. To begin the process, the student will need to fill out a ***Recital Scheduling Approval Form***. 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 Donna Guerra in the Music Office**. Students must complete the ***Application for Student Recital*** form once the recital date has been selected, and return it to the Music Office no later than 8 weeks in prior to your recital. The student must pass the recital hearing at least **three weeks** prior to the tentatively scheduled date. All forms are available online at: <http://www.winthrop.edu/cvpa/MUSIC/default.aspx?id=16524>. **A \$25.00 recital fee will be added to your student account when you submit your *Application for Student Recital* form.**

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
Undergraduate:		
Non-degree (non-major, 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
*these also apply to performance focus students		
Graduate:		
Non-degree	Half-recital	30 minutes
MME (music education)	Half-recital	30 minutes
MM (performance)	Full-recital	60 minutes
Any exceptions to this policy must be approved in advance by the Chair of the Department of Music.		

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 [MUSA 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.**

Sophomore Performance Review

During the fourth semester of study as a music major, the music performance 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), sightreading, 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, a student will receive a grade of C- or below in MUSA-212_ and must repeat 212 the following semester. A student has one additional semester to pass the review to remain a music performance major.

Student Participation in Ensemble Performances

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).

Student 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. 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 advisement 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 decisions 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 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.*

Changing Your Major / Degree

If you wish to change your major and/or degree, you should contact Dr. Rogers in the Music Office. 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.

Music Majors and the S/U Option

Music majors may not register for a music course meeting degree requirements on the S/U option.

Minimum Grade of C (2.0) Required

Music majors must receive a minimum grade of **C (2.0)** in all music courses (MUSA and MUST) 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.

Degree Completion Status & Graduation

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

Class Attendance Policy

Students are expected to attend all classes and should understand that they are responsible for the academic consequences of absence. 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 first class meeting. The following policy will be in effect unless the instructor specifies otherwise: *If a student's absences in a course total 25 per cent or more of the class meetings, the student will receive a grade of F, or U, whichever is appropriate. 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.*

Student absences accrued during ensemble tours are counted against the 25% rule.

The Performance Focus Program

The purpose of the Performance Focus program is to offer those undergraduate students enrolled in music degree programs, other than music performance majors and who meet the quality standards of a performance major, an option to earn a Performance Focus while being enrolled in a BA MUSC or BME CHOR/INST degree program.

Students may audition for the Performance Focus Program at the end of their first semester of study. The applied jury for that semester will serve as the audition for entering the program, and should be at the same level required of B.M. performance majors (a double time slot of at least 20 minutes). Students may enter the program at any time after the first semester as long as all the requirements below have been met.

Students in the program receive 3.0 hours credit in applied music each semester and receive one hour of individual instruction each week. (NOTE: Most music majors now opt for additional applied music student and are already receiving 2.0 hours credit per semester. For a BA MUSC or BME CHOR/INST major, entering the program would add only 6-8 hours of applied instruction to their degree program. These would be hours beyond the 124 and 135/136 hours currently required in these respective degree programs. **This program is elective.** Students will understand that these extra hours would not be included in their current degree program.)

At the completion of the sophomore year, the student must pass the Sophomore Review given to performance majors in order to continue in the program. The completion of the program is dependent upon successful performance of a half recital in the junior year and a full recital in the senior year. These recitals will be evaluated by the same criteria as for performance majors.

A student may be removed from the Performance Focus Program in one of three ways: request of the student, action of the applied committee at the student's jury, action of the applied committee at the student's recital hearing.

The Jazz Studies Focus Program

The Jazz Studies Focus Program is designed for undergraduate music majors who wish to pursue a focus in jazz studies in their degree program. It consists of performance-oriented courses that introduce the student to learning jazz repertory on his/her major instrument, playing jazz standards, improvising through guided performance practices, exploring jazz theory and nomenclature, and experiencing writing for jazz combos and large jazz ensembles. The program requires completion of the following courses: MUSA 115 (Jazz Seminar I), MUSA 116 (Jazz Seminar II), MUSA 162 (Jazz Combos) – two semesters required, MUSA 215 (Jazz Seminar III), MUSA 216 (Jazz Seminar IV), MUSA 117 (Jazz Improvisation I), MUSA 118 (Jazz Improvisation II), MUST 217 (Jazz Theory), MUST 313 (Jazz Arranging and Composition), and MUST 514 (History of Jazz).

Music Education Majors – Special 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. All information regarding the music education program is posted on the bulletin board outside of CMUS 129.

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>
EDUC 101 (1)	Developing Observation & Analysis Skills	Freshman Year [Fall]
EDUC 200 (3)	Development. Sciences/Context of Poverty	Freshman Year [Spring]
MUST 190 (1)	Introduction to Music Education	Freshman Year [Spring]
EDCO 201 (2)	Literacy and the English Language Learner	Sophomore Year [Fall]
EDCO 202 (2)	Supporting Student with Disabilities in Gen Ed	Sophomore Year [Fall]
*EDUC 220 (2)	Assessment to Meet Diverse Needs	Sophomore Year [Spring]

[*Note: student must take math course BEFORE enrolling in this course]

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)	Intermediate Conducting (Chor or Inst)	Junior Year [Fall]
MUST 590 (3)	Teaching Music in the Elementary Class	Junior Year [Fall]
EDCO 350 (1)	Analyzing Classroom Climate	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]
>>>Music test #114 of PRAXIS II must be passed before enrolling in Internship I<<<		
>>>MUST 590 and 591 must be passed before enrolling in Internship I<<<		
EDUC 402 (9)	Internship II: Assess and Instruction	Senior Year [Spring]
EDUC 410 (2)	Education in a Democracy	Senior Year [Spring]
MUST 593 (1)	Seminar in Music Education	Senior Year [Spring]
<i>[Additional courses and senior recitals may NOT be scheduled during this semester.]</i>		

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

During the fourth semester of study as a music major, the music education student must pass all components of the Sophomore Review in Music Education before applying to the Teacher Education Program and proceeding to junior level courses. This review will evaluate the student's musical achievement in the following areas: aural skills, keyboard skills, vocal skills, level of performance in the major instrument, classroom skills, and progress in all music courses taken. During an interview with the Music Education Committee, the student will also be asked to discuss classroom and professional issues that reflect their developing philosophy of teaching. Successful completion of the Core Academic Skills for Educators Test (formerly the Praxis I Examination) is also required. Students may attempt to pass the review a maximum of three times. Remedial or additional course work may be required to address any deficiencies. The Sophomore Review for Music Education will be administered by the Music Education Committee.

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: <http://coe.winthrop.edu/sas/PDF%20Files/Certification/CertificationQ&A.pdf>.

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. 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 am - 12:15 p.m. No other university classes or activities can be scheduled for that time period.** Music education faculty serve as university coordinators.

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 coordinators 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.**

Core Academic Skills for Educators Test / PRAXIS CORE Examination

All music education majors must pass **all sections** of the **Core Academic Skills for Educators Test** (formerly the **PRAXIS I Exam**) **before** passing the Sophomore Review for Music Education. This examination contains sections on basic math, reading, and writing skills. **The examination dates for the current academic year [and registration deadlines] will be posted on the music education bulletin board outside the Music Office.** A test booklet with registration instructions is available in the College of Education Office of Student Services. ***Students MUST take the Core Academic Skills for Educators Test 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.***

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. These 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 two parts of the test: the **Music: Content and Instruction** section (#114) and the **Professional Knowledge** section of the Core Battery (either elementary or high school). **The MUSIC test must be taken and passed in the spring of the junior year. Students will not be permitted to enter the Internship I semester (fall) until the music test has been passed. The Professional Knowledge section (PKL) should be taken during Internship II.**

More information regarding this examination, along with a registration booklet, is available from the Student Academic Services Office in the College of Education [WITH 144] or online at: <http://www.ets.org/praxis/sc/requirements>.

The Music Library

Jennifer L. McDaniel-Milliken, Music Librarian

The Music Library, located in Room 235, Dacus Library, serves primarily 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. It also holds a variety of computer programs and CD-ROMs for the study of music theory and history. The loan periods are listed on the Music Library webpage <http://www.winthrop.edu/music/muslib.html>. 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 <http://www.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 operation each semester. Current schedules are posted at the Music Library, bulletin boards throughout the Conservatory of Music and on the Music Library and Dacus webpages. A professional music librarian is available during most daytime hours and by appointment for reference assistance. For more information, you may obtain a copy of the *Music Library User's Guide* at the Music Library or on the Music Library's website.

The Computer Music Laboratory & Studio

Dr. Ron Parks, Director

The Winthrop University Computer Music Laboratory, located in Room 014, Dacus Library, is a fully networked 15-workstation smart teaching facility, specially designed for student enrolled in music courses. It includes a state-of-the-art data projection system and full audio re-enforcement for all workstations. The Macintosh-based student workstations include audio interfaces, MIDI keyboards, headphones, and a variety of software supporting computer-based music notation, MIDI

sequencing,

digital synthesis, digital audio editing, digital signal processing, computer assisted instruction, word processing, and data management, computer aided presentations, and internet-based activities.

The Winthrop University Computer Music Studio is a single-user workstation designed primarily for advanced electroacoustic music composition, interactive computer music composition, and score production. Music production software includes notation programs and a wide variety of state-of-the-art real-time digital signal processing software. Additional hardware includes a Genelec audio monitoring system, a Korg Trinity PLUS MIDI keyboard, and full printing capabilities. The Studio is available to students currently enrolled in music composition courses or by special permission of the director.

Music Scholarships/Awards

The Department of Music offers music scholarships to qualified freshman 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 Peggy Johnson Altman Music Scholarship
The Calvert/Dempsey 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 Voice Scholarship (voice)
The Mary Ruth Dedmon Hord Music Scholarship
The Laura Martin Jones Music Scholarship (organ)
The Eddie Leonard, Jr. Voice Scholarship
The Barbara Jean Long Scholarship
The Ruby Norris Morgan Piano Scholarship
The Presser Undergraduate Scholarship (outstanding rising senior)
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 Mae B. Wham Endowment in Music
The Ann Clark White Music Scholarship
The Roy T. Will Music Theory Award
The Holly R. Wingate Endowed Fund in Music

Music Student Organizations

The 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 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 (ΔO)

Membership in Winthrop's **Gamma Kappa** chapter of **Delta Omicron** is limited to 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.

Phi Mu Alpha Sinfonia (ΦMA)

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 2.0. **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 (ΣAI)

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 (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 eligibility 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.

Academy of Music

Founded in 1975, the Academy of Music strives to provide quality musical instruction to the children and youth from the communities surrounding York County, South Carolina and to foster a lifelong appreciation of music. The Academy of Music also serves as a professional training lab to 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, and percussion are welcome to apply. Please note: there may not be a need for an instructor in your instrument 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 in the future.

To apply you 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).
- Completed the instructor application form.

All instructor application materials are to be submitted to Megan Fleagle in the Music Office. ***Only music students teaching through the Academy of Music are permitted to teach in the Conservatory in compliance with state law.***

INDEX

Introduction and Mission	3
Academy of Music	27
Accompanists	16
Applied Music Fees	16
Applied Music Jury Examinations	16
Changing Your Major/Degree	19
Class Attendance Policy	20
Communications Center and E-Mail Notification	8
Computer Music Laboratory and Composition Studio	24
Degree and Non-Degree Recitals	17
Degree Completion Status & Graduation	20
Degrees Offered	4
Food and Drink Policy	8
Grading System	10
Health, Safety and Emergency Information	10
Jazz Studies Focus Program	21
Minimum Grade of C (2.000) Requirement in Music Courses	19
Music Education Majors – Special Information	21
The Professional Education Sequence	21
Sophomore Review in Music Education	22
Admission to the Teacher Education Program	22
Continuation in the Teacher Education Program	23
Internships I & II	23
Core Academic Skills for Educators Test (formerly Praxis I Examination)	23
Piano Proficiency Examination	24
Praxis II Examination	24
Music Faculty and Staff	6
Music Library	24
Music Majors and the S/U Option	19
Music Scholarships/Awards	25
Music Scholarships for New Students	5
Music Student Organizations	25
New Student Orientation	4
No Smoking	8
Performance Focus Program	20
Piano Proficiency	18
Practice Rooms	8
Private Lessons and Repertory Classes	16
Recital Attendance Requirement	14
Repeating Music Courses	20
School-owned Instruments (Checkout Policy)	9
Sophomore Performance Review	18
Student Lockers	9
Student Advisement	18
Student Participation in Ensemble Performances	18
Thursday Departmental Recitals	15
Use of Music Facilities	8