



HARDIN-SIMMONS  
UNIVERSITY

SCHOOL OF  
MUSIC

# Student Handbook 2025-2026

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Dear Music Student:

We are glad you have chosen Hardin-Simmons University to pursue your academic study in the discipline of music. You have chosen a wonderful profession which will be rewarding but will require much practice and preparation. HSU has an excellent and caring music faculty, beautiful facilities, and a Christian environment to help you pursue your calling in the field of music. Your time at HSU will be a wonderful experience and you need to take advantage of all opportunities afforded to you. Those with whom you study and share life within college will become your future colleagues in music.

Take advantage of every opportunity because your success as a musician is built upon academic study and performance. You will have individual and collective experiences with your future colleagues. Individual requirements include attending class, practicing consistently, and remaining prepared for all your applied lessons. The collective experience comes from playing in band, singing in choir, performing in ensembles, applied lessons and academic study.

Please read this handbook carefully and refer to it often as you progress in your studies. Being a musician can be complicated at times with requirements for recitals, juries, and degree milestones. This handbook is intended as a guide to help you along the way. Be sure to take advantage of our talented and dedicated faculty. All are eager to help you succeed in your studies as you prepare for your career.

Colossians 3:23-24 (NASB) states: *Whatever you do, do your work heartily, as for the Lord and not for people, knowing that it is from the Lord that you will receive the reward of the inheritance. It is the Lord Christ whom you serve.*

Soli Deo Gloria!

Dr. Robert Brooks, Dean  
College of Arts and Media

# Music Degrees

There are three degrees available to the undergraduate music major at Hardin-Simmons University, the Bachelor of Music (BM), the Bachelor of Arts (BA), and the Bachelor of Science (BS). The BA is a general liberal arts degree with a major in music, and minor(s) in other fields, while the BM degree is an all-encompassing professional degree in music. The BS degrees are designed for more specialized studies.

## Bachelor of Arts

The BA provides the student with a general background in the field of music while giving him/her opportunity for a liberal arts education. Students should be aware that graduate level study in music would normally require a good deal of leveling or makeup work after the BA degree. *A minor is required for the Bachelor of Arts degree.*

The BA degree in music with a music business emphasis is offered to students wishing to pursue a profession in the field of business relating to music. In addition to the basic music courses, the student is required to take a block of music business courses and the minor requirements for Business Administration.

## Music Minor

Music may be used as a minor with any major on the Bachelor of Arts degree. It is also possible to choose music as a minor on other degrees. See the *Undergraduate Catalog* for details.

## Bachelor of Music

The BM degree prepares and qualifies the student for professional careers in music education. Students majoring in music education may choose either the vocal or instrumental track on the BM degree. The vocal track prepares the student for teaching choral music on the secondary level, while the instrumental track prepares the student for teaching band or orchestral music on the secondary level. Both tracks prepare students for teaching general music at the elementary, middle school, or junior high level. Students satisfactorily completing the BM degree with a major in music education can be certified in the State of Texas to teach music on all levels in public schools upon successful completion of the Texas Credentialing Exam for Teacher Certification and Application for Certification. The degree plans are detailed in the HSU *Undergraduate Catalog* and beginning on page 7 of this handbook. Regardless of the major on the BM degree, each student must have a performance level concentration in one area of applied music (piano, voice, trombone, etc.)

## Bachelor of Science

The BS degree provides the student with a more focused study in the field of music while giving him/her the advantage of a liberal arts education, while preparing them with the skills that are necessary for a variety of careers in music and other professions. Additionally, the degree prepares students to pursue a graduate degree, or post-graduate teaching certification. Students may choose the Performance (vocal or instrumental), Composition, or the Worship Leadership track.

## Filing an Application for Declaring Degree

At the start of your enrollment, you will be placed into the degree and major you declared in your admission application. If you wish to change your program or add/adjust a minor or concentration, you may submit a completed Declaring Degree form to the registrar's Office. The Declaring Degree form requires your advisor's signature for the subject area of the major or minor.

The Graduation Application should be completed in Self-Service **at least one semester prior to the semester that the student plans to graduate**. Students must have completed 60 chapel credits to apply for graduation. The deadline for filing your application is listed in the academic calendar in the *Undergraduate Catalog*. Any student applying after the deadline **will be charged a late fee**. After the application is received, a degree evaluation of the student's academic progress will be done, and the student will receive a letter indicating requirements needed for graduation. The student should let the graduation coordinator/registrar know if his/her graduation date changes one month before graduation. Once a student's name is printed in a graduation program, it will not be printed into a subsequent graduation program if the student fails to notify the graduation coordinator that his/her graduation date is postponed to a later date.

## Course Sequences

Because of the large number of courses offered through the School of Music, not all courses are offered every semester, and some are not offered every year. Students should be aware of this, and with the help of their advisors, begin the proper sequence of courses to ensure graduation on time. In addition, students should take notice of those courses that have prerequisites. Students should also note that full year courses such as first-year theory and music history must be taken in sequence. The second semester cannot be taken until the first semester has been successfully completed. See Appendix I for a listing of course sequences.

## Academic Advising and Degree Plans

All accepted and new music majors will be registered for their first semester's courses by one of the HSU professional advisors. For all subsequent semesters students are required to meet with their academic advisor and plan an approved schedule before registration. Advisors offer the beginning student the proper orientation to college work, continuing to serve as consultants throughout the student's academic career.

Your faculty advisor can help minimize registration and academic difficulties. He/she is familiar with the schedule of classes, departmental requirements, degree requirements, and the *Undergraduate Catalog*. However, it is recommended that each student develop a 4 or 5-year plan of course enrollment. Always be aware of sequenced courses that are only offered in specific years. A list of sequenced courses can be found in Appendix 1.

Degree plans are included in the Student Planning section of Self-Service. Each semester when you meet with your advisor, you will plan your schedule and be cleared to register through the Student Planning tool.

Each semester, a time will be designated for academic advising and pre-registration. These dates are listed in the *Undergraduate Catalog* and the *University Student Handbook*. Prior to making an appointment with your advisor, review the current Schedule of Classes (which will be available online) and develop a tentative plan for the courses you would like to take. Each advisor should have an advising schedule posted near his/her office so that students can sign up for a time to be advised.

## Objectives for Music Majors

The following is a statement of objectives that all students who graduate as music majors from Hardin-Simmons University shall achieve. These are your guides for study. Read them frequently. Refer to Appendix II for expected educational outcomes of each area of study.

Upon completion of the core of music theory and music history courses, all music majors will be able to analyze a musical score and/or performance of a representative composition from the Western musical tradition and then be able to discuss verbally, or in writing, the stylistic characteristics seen or heard. Based upon those observed characteristics, the student will be able to identify the genre of the work, the period of composition, and possible composer of the work. This process of analysis will demonstrate the student's understanding of all the basic elements of music, including its formal structure, and will demonstrate an understanding of the evolution and change that has taken place in Western music to the present. This kind of analysis will require the student to correlate and synthesize a wide range of knowledge from all his/her courses in music.

All music majors will become acquainted with standard computer hardware and software designed for music applications and will demonstrate competency in one or more software programs for the notation of music.

The student will be capable of demonstrating through public performance a competent level of musical understanding and technical proficiency in one performance medium. Bachelor of Music non-piano principals must also demonstrate a moderately proficient level in piano through the piano proficiency exam. For non-piano principals, the study of piano is considered a secondary performance medium.

## **Building Use and Guidelines**

### **Lee Hemphill Music Building (HMX)**

In the Lee Hemphill Music Building one can find the offices of the dean and the administrative assistant. In this office, the administrative work of the school and its students is developed and processed. In addition to the administrative offices, the Lee Hemphill Music Building houses the choral rehearsal hall, an ensemble rehearsal room, choral faculty offices, practice rooms, and a faculty workroom.

### **Caldwell Hall (CM)**

Constructed in 1924, Caldwell Hall is the oldest of the four buildings in the music complex. This historic building contains seven private studios, practice rooms, five classrooms, faculty workroom, and faculty and student lounges. The third floor is an open commons area, which serves as a social gathering area for students and a beautiful space for receptions.

### **Cowboy Band Hall (CBH)**

This excellent facility for instrumental music was provided by the Cowboy Band Foundation and erected in 1972. It contains a large rehearsal hall, offices and studios, instrument and uniform storage and practice rooms. The Cowboy Band Hall is open for student use each day. Please see posted hours in the building. Any additional hours must be cleared through the band director. To ensure security for the number of individual and school-owned instruments that are housed in the band hall, students are urged to adjust their needs to the posted hours.

### **Woodward-Dellis Recital Hall (WDRH)**

The Woodward-Dellis Recital Hall was built through a gift by Mrs. J. L. Dellis in 1974 and underwent a partial renovation in 2016. The hall seats approximately 222 people and is well-constructed for the performance of music. It is equipped with two Steinway concert grand pianos and a combination digital pipe organ. The Recital Hall is always locked except during recitals and scheduled classes. Reservations for practice times in the hall are made with the dean's administrative assistant.

### **Music Technology Labs**

Headphones are provided for students in the Lacewell Music Technology Lab; however, students are advised to provide their own headphones and adapters.

## **Practice Rooms**

Practice rooms are available to students on the 2<sup>nd</sup> floor of the Lee Hemphill Music Building, the 3<sup>rd</sup> floor of Caldwell Hall and the Cowboy Band Hall. Practice room HMX 219 is available only to piano principals. Piano principals may check out a key for that room at the beginning of each semester and must return the key at the end of the semester.

Payment of the music facilities fee entitles one to use designated rooms for practice.

Students are encouraged not to disturb anyone who is practicing unless it is absolutely necessary.

Smoking, vaping or the use of smokeless tobacco is strictly prohibited in any of the music facilities.

Food is not permitted in the practice rooms or recital hall. Only drinks with re-sealable lids will be permitted in the practice rooms. Drinks may not be placed on the pianos.

## **Hours for Caldwell Hall and Lee Hemphill Music Building**

Monday – Thursday	7:00 a.m. – 12:00 midnight
Friday	7:00 a.m. – 10:00 p.m.
Saturday	10:00 a.m. – 10:00 p.m.
Sunday	1:00 p.m. – 12:00 midnight
Summer & Holidays	Hours may vary.

Students in the building at other times must have permission and approval from the dean.

## **MUSIC LIBRARY GUIDELINES**

### **History**

The Smith Music Library is located on the 3<sup>rd</sup> floor of the Richardson Library. Dedicated in 1974, the library was made possible by a generous gift from Dr. Clyde E. Smith, in memory of his wife Ouida Shepherd Smith. Additional funding for furnishings and equipment was donated by the Hillcrest and Presser Foundations.

### **Holdings**

The music library is a repository for over 40,000 items including books, scores, LP records, CDs, audio cassettes, video tapes, and DVDs. Special collections include: the W. Hines Sims Hymnal Collection; the Caldwell Beckham Chamber Music Collection; the Sigma Alpha Iota bindings of Dr. Andy Patterson's manuscripts; and the Dr. Thurman Morrison Collection of Hymnology containing over 1,000 items, purchased by the School of Music Foundation in 1990 from Dr. Morrison, and supplemented by gifts from Dr. Morrison and his family. The newest additions are the complete manuscript collection of Dr. Andy Patterson's works, given by the



Patterson family; a gift from the Carl Best family; the Marijohn Wilkin Collection; and the published works, recordings, books, and manuscripts of Dr. T. W. Dean, former Dean of the School of Music.

### **Facilities**

There are listening stations in the library, including facilities for listening to and/or viewing recordings in all formats (LPs, CDs, audio cassettes, video tapes, and DVDs). The library's PC environment allows for index searching and includes CD-ROM playback. Several PC stations which include Sibelius and Finale Music Notation software are available for Hardin-Simmons students.

Book holdings and score holdings are catalogued online and may be easily accessed. Most LP holdings are searchable only through the card catalog, although online cataloging of these items has begun, with more than 1,500 already searchable in the university's online catalog.

The library is a place for research and study. Talking should be kept to a minimum. However, reference and supervision of student assistants may require audible activities. Handle all library materials with care. Replacement costs are high, and often, materials are no longer available.

Upon presentation of adequate identification, students at Hardin-Simmons University, McMurry University, Abilene Christian University, and Howard Payne University, as well as their faculties and staff, and most Abilene Public Library patrons, have access to the library. Loan limits vary according to the patron's status at their parent institution.

USE OF THE LIBRARY IS A PRIVILEGE, NOT A RIGHT. The director of libraries and the music librarian may take any or all legal actions against any person who violates library policies, University regulations, and city, state, or federal laws, especially those governing copyright. The following policies, rules, and regulations must be observed.

### **General Policies**

1. The library is to be used for research and study only. The on-duty student library assistant and Hardin-Simmons School of Music faculty shall have access to the CD, DVD, and Video Collection room. Special and rare collections cannot be accessed without the express permission of the music librarian or the director of libraries.
2. No tobacco products or food are allowed in the libraries, including Smith Music Library. Drinks with secured lids are allowed.
3. Books, briefcases, backpacks, and handbags may be subject to inspection when they are brought in or taken from the Smith Music Library.

## Circulation Policies

1. CIRCULATING MATERIALS—By mutual agreement of the library directors, computerized circulation policy protocols allow up to 50 items at one time for HSU students, and 30 for faculty and staff at HSU libraries; length of loan varies according to status (undergraduates 21 days). Items may be renewed only twice. Fines for Abilene Public Library items are \$.10 per day per item. A lost book fee is imposed automatically when an overdue extends beyond 60 days. [See Fines and Penalties.]
2. RESTRICTED MATERIALS—**Reference scores, reference books,** and most **reserve materials** are used in house and may not be taken out of Smith Music Library, but reference scores and books may be taken to the large study tables or to the photocopy machines; **Reserve materials** are found at the main circulation desk and are subject to the policies of main reserve; music faculty are allowed to check out reference materials for teaching or research according to the policies established by the libraries; students may, with written faculty approval submitted to the music librarian or the director of libraries, check out reference materials for 24 hours for in-class presentations. If a longer period of time is needed, such as for student teaching, a written request signed by the appropriate faculty member is to be submitted at least three working days before checkout is required.
3. RESERVES—Circulating books, circulating scores, and personally owned items of music faculty members may be placed on main reserve by professors. Reference scores and reference books, except for personal items, are not placed on reserve because of their non-circulating status. These materials are due on or before the date and time indicated.
4. Materials taken from Smith Music Library without being properly checked out will be considered stolen and appropriate action will be taken.

## Concert / Recital Recordings

Tapes or CDs of commercially available, copyrighted recordings in any format may not be made by any employee or students of Hardin-Simmons University. Such tapes or CDs are a violation of copyright law. *Fair Use Guidelines* provide partial copying of copyrighted work (generally less than 10%). As indicated on posted copyright warnings, illegal copying of any copyrighted works is the sole responsibility of the individual patron and shall not be a liability to Hardin-Simmons University or its employees. (NOTE: *Fair Use* also allows for copies of portions of copyrighted materials to be made by professors for use in their classes, in accordance with legal guidelines.)

## **FINES AND PENALTIES**

1. The Abilene Public Library fine for all overdue library materials that check out from the library are \$0.25 per day, per item. Overdue fines accumulate to a maximum of \$5.00 for circulating items, plus a missing book replacement fee of the price of the book, and a processing fee. Library materials in other formats (scores, recordings, etc.) will be charged to the patron if damaged, lost, or stolen in the amount necessary to replace the item and pay for all necessary library processing, such as ordering, cataloging, marking, binding, etc.
2. Any patron owing fines of \$3.00 or more is, by consent of the library directors, automatically blocked from further checkouts until such fines are paid or have been reduced below the \$3.00 limit.
3. Any damage to materials, equipment, or other furnishings of Smith Music Library will be charged to the student's account.
4. At the close of each semester, any student who has not cleared all fines and returned all materials will have grades and/or transcripts withheld until the account is properly cleared.
5. Patrons behaving in an inappropriate manner in Smith Music Library will be asked to leave. Inappropriate behavior shall be grounds for permanent loss of Smith Music Library privileges, following due process.
6. Any complaints about poor service or behavior on the part of library assistants should be directed to the music librarian. However, remember that students are not, and cannot be expected to perform at the level of, professional librarians. The music librarian and student assistants are here to help you with your library needs. They will make every effort to solve your music information requests.

## **Private Instruction**

Study in voice and piano is conducted as either private or class instruction. A student is assigned to one or the other at the discretion of the private instructor. Performance study for all other instruments is done privately, and assignment is made through audition.

Performance course numbers have four digits. The first digit indicates the year of course study (i.e., 1 = first-year student, 2 = sophomore, etc.). Certain restrictions in the *University Catalog* require that a condition be met before the student advances to the next. For each hour credit, a half-hour lesson per week is scheduled. Thus, a lesson for one credit hour meets for 30 minutes one time a week, lessons for two credit hours meet for one hour one time a week, and a three-credit hour lesson meets for one and a half hours one time a week.

Lesson times should be scheduled during the first week of classes. Each teacher has his or her own system of scheduling. The student should inquire as soon as possible about his or her responsibility in this process. Allow yourself a warm-up time in your schedule before each lesson (at least a half-hour) and avoid scheduling two different lessons close together on the same day.

Teachers are at HSU because they like working with you and enjoy assisting you in your personal and professional growth and development. Respect them and their time by being prompt and making adequate preparation for each meeting. No one – especially a teacher – wants to listen to a session of sight-reading.

If a student must miss a scheduled lesson, it should be for a good reason (extra-curricular activities do not take priority over academic work). Let your teacher know as soon as possible that you will be absent so that he or she can plan to use the time. Teachers attempt to make up lessons missed while they are away at professional meetings or performing. **However, they are not obligated to make up lessons that you miss.**

The *Undergraduate Catalog* describes the practice requirement as five hours per week for each hour of credit. Students taking a lesson for two credit hours are expected to practice a minimum of 10 hours per week, while at least 15 hours of practice is expected for those taking a three-credit hour lesson. This is, of course, merely a guideline to help you judge how much time to schedule to do average work. Persons wishing to attain a higher level of excellence in performance must make a much greater commitment. Even more important than the amount of time is the quality of the work. Good practice requires organization, concentration, definite goals, and determination. Your teacher will help you learn more efficient work habits, especially if you indicate a desire to improve in this area.

## Collaborative Pianist

Students will be assigned a collaborative pianist should their applied faculty teacher request a pianist for their scheduled lesson time. If the applied faculty teacher does not request a pianist, **it is the student's responsibility to obtain a collaborative pianist for private lessons and/or their jury. Students must contact and secure a pianist at least 5 weeks prior to the scheduled jury date.** Collaborative pianists should receive the music prior to rehearsal or lesson times and well before a recording is requested. Applied faculty should ensure that students understand and fulfill their responsibilities regarding these policies.

It is strongly encouraged that all collaborative pianists maintain a log of rehearsal times in which the student initials each rehearsal they attend. This log serves to verify rehearsals attended and fees accumulated to maintain an accurate record of time spent accompanying and enforce student accountability. The suggested log can be found in appendix 6.

**If a student does not appear at a scheduled lesson, rehearsal, or performance, and the accompanist has not been notified at least two hours ahead of time, the student must pay the accompanist for his/her time.** This includes the time listed for which HSU would normally pay.

1. For the 2025-26 academic year, HSU will pay for accompanists to:
  - Play for lessons with their applied teacher
  - Class Voice (actual performance time), student recitals, and School of Music related performances.
  - Make rehearsal recordings one time.
  - Degree Recitals
2. The student is responsible for rehearsals outside of lessons in which the applied teacher will not be present. The studio teacher will monitor the amount of rehearsal time. **Collaborative pianists will receive \$15.00 per half hour.**
3. The studio teacher will set the following policies:
  - a. Amount of rehearsal time outside of lessons
  - b. Decisions related to repertoire, musical interpretation, and technique
  - c. Decisions related to performance, such as stage deportment, balance between soloist and accompanists, etc.

## **Student Accompanists**

Student accompanist will receive the rate \$10.00 per half hour.

Student accompanists will clock hours worked on their timecard daily. Student accompanists who falsify accompanying hours will be referred to the dean.

The student accompanist will be paid by the school for rehearsals with the applied teacher and one rehearsal per week outside of the lesson with the applied teacher. The student must clock in and out for rehearsals. The rehearsals should be set in advance and schedules sent to the student accompanist supervisor on a weekly basis. Rehearsal times are limited to 30 minutes per student. If the student does not arrive at the scheduled time, he/she will forfeit the rehearsal time. Students who miss more than two rehearsals with the student accompanist without prior notice will no longer be permitted the use of a student accompanist paid for by the school. If a student accompanist misses a scheduled rehearsal, arrangements should be made to reschedule the rehearsal. Student accompanists are encouraged to make one recording for the students of their current semester's

repertoire. This time may be put on the timecard. Student accompanists are required to log all rehearsal times on the log found in appendix 6.

1. CONC Recitals – A student accompanist may accompany CONC 1000 Friday student recitals and will clock in for this hour.
2. Timecards – Students should submit timecards by 12:00 p.m. on Friday at the end of each pay period.
3. Quality control will be in the hands of the administrative assistant, applied faculty teacher, chair of the School of Music and the dean. A student accompanist who fails to prepare adequately for a lesson may be refused credit on their timecard.

## Jury Exam

At the end of each semester students registered for private instruction will perform before the faculty. (The entire music faculty hears a performance major, and the area faculty hears other majors.) This event is known as a “jury.”

All music majors, minors, and applied scholarship recipients (regardless of major) are required to take a jury each semester until all performance degree credits and the senior recital are completed. Students are exempt from this requirement if they have taken an audition for a degree recital that semester. Also, students taking private instruction as an elective and who are not on a scholarship are exempt from juries. **Failure to perform the jury will result in a grade of “F” for the course unless the criteria for a grade of “I” are met as stated in the *Undergraduate Catalog*.**

The faculty will hear representative works from the semester. These will be determined by your instructor, with more specific requirements for voice students listed below. The duration of each jury ranges from seven minutes to twelve minutes. The student will receive a copy of each faculty member’s critique of the performance.

One week before juries, a list of times will be posted in the Lee Hemphill Building. The student should sign for a time, which should be coordinated with their accompanist. A repertoire/jury sheet may be obtained in the music office and must be completed prior to the jury time. Please list the repertoire worked on in lessons for the entire semester and note which one(s) will be performed on the jury. Make copies of the sheet for each member of the jury.

Each degree requires the student to choose a principal performance area in which to develop his or her performing ability; the number of hours required may vary. All Bachelor of Music and BS degrees require a level of piano proficiency, and some degrees require the accumulation of hours in a secondary instrument. **If a student is proficient on the piano, he/she may not need to accumulate hours on a secondary instrument.** Check your degree plan carefully and consult with your advisor.

### **Jury Literature Requirements for Voice Students**

The following grid shows the number of prepared selections required for each voice jury based upon class and hours enrolled:

<b>Hours</b>	<b>Freshmen</b>	<b>Sophomore</b>	<b>Junior &amp; Senior</b>
1	2 selections	3 selections	4 selections
2	3 selections	4 selections	5 selections
3	4 selections	5 selections	6 selections

These are the minimum standards required for jury repertoire established by the voice faculty. Your individual professor, however, may require additional selections. The repertoire for each jury **MUST** represent a minimum of two (2) style periods.

### **Jury Literature Requirements for BFA in Theatre *Musical Theatre Track***

The following grid shows the number of prepared selections required for each voice jury based upon class and hours enrolled. **For each jury, the student must prepare one ballad selection, one “upbeat” selection, and a classical selection, with the exception of the first year indicated with an asterisk, which exempts the classical selection.**

<b>Hours</b>	<b>Freshman</b>	<b>Sophomore</b>	<b>Junior &amp; Senior</b>
1	2 selections*	3 selections	4 selections
2	3 selections	4 selections	4 selections

Note: If cast in a major role, a student’s repertoire may include a solo selection from his/her role.

These are the minimum standards required for jury repertoire established by the voice and theatre faculty. Your individual professor, however, may require additional selections.

### **Sophomore Barrier Juries**

At the end of the second year of private instruction, students majoring in music will be required to pass a proficiency barrier on their principle instrument to advance to the 3000 level of study. If the barrier is not passed, the student must continue applied study at the 2000 level. Only three barrier attempts are allowed. A student pursuing a BM or BS degree who is not successful on the third attempt may continue in a BA degree, or in another program that does not require an advanced level of performance

## **Sophomore Barrier for Performance majors**

1. Students who have chosen the performance major must pass the sophomore barrier jury to continue as a performance major. This usually takes place in their 4<sup>th</sup> semester of study.
2. At juries in the audition semester, before the student performs, the area faculty will be informed that the jury is intended as an audition to become an official performance major. The program for the jury will include works of a variety, range, and level of difficulty appropriate to the instrument and to the student's classification. The student will be allowed to begin with his/her choice and the faculty will be free to choose the work or sections of works that will complete the audition.
3. Immediately following the jury performance, the area faculty will vote on whether to recommend to the full faculty that the student be accepted as a performance major. A majority must vote for approval for the student to be recommended to the full faculty.
4. If accepted to the performance major, the student will perform for the full faculty during the following full semesters in their jury exams, along with the other performance majors.

## **Sophomore Barrier for Piano**

Students pursuing a BM degree or BS performance degree must play major and minor scales and arpeggios chosen by jurors, played four octaves at appropriate velocity. The student should also offer polished and memorized performance of three movements or works contrasting in style and period, which are of a level of difficulty comparable to that of the easier Preludes and Fugues from Bach's Well-Tempered Clavier; the easier sonatas by Haydn, Mozart, or Beethoven, or Chopin Waltzes and easier Nocturnes. While one of the works may have been presented on previous juries, two of them must be prepared for the first time during the semester in which the barrier jury occurs. In the event of unsatisfactory performance, the student may continue to study as a piano principal but will be held at the sophomore level until piano faculty determines deficiencies have been addressed. For those pursuing the BA or other BS degrees as a piano principal, the sophomore barrier requirement is to receive a passing grade in the four lower-level hours of piano.

## **Sophomore Barrier for Voice**

At this level, the voice student should achieve good breath management and support techniques as evident in a free-flowing, natural vibrato and show expression of musical line with rhythmic accuracy. Students pursuing a BM degree or BS performance must demonstrate diction accuracy in English, Italian, French, and German. Those pursuing a BA degree must demonstrate diction accuracy in two languages. (English/Italian) This will be assessed by the jury at the end of the second semester at the 2121 level.



## **Sophomore Barrier for Strings, Woodwinds, Brass, or Percussion**

Students pursuing a BM or BS performance degree will be required to perform at least two selections of contrasting styles chosen by the professor, in addition to any scales required by their professor. All students will be judged on the quality of intonation, rhythm, tone, and understanding of musical style.

The barrier for percussion will require performance on snare drum, marimba, and timpani.

## **Sophomore Barrier for BFA Musical Theatre Track**

At the end of the Voice 2121 level, the BFA Musical Theatre voice student must be able to demonstrate the following: good breath management and support techniques; the ability to sing with musical accuracy in a tone and style appropriate to the repertoire; the ability to establish and maintain character with strong, active objectives; and an effective delivery of physical expression in performance inclusive of focus, gesture, posture, and movement. Students pursuing voice studies for a BFA degree must demonstrate the ability to sing in belt, mix, and legit (classical) styles. The Sophomore Barrier may be attempted no more than three times. After the third attempt the student will no longer be able to continue in the BFA Musical Theatre track.

## **Recitals and Concerts**

Recital and concert attendance is an important part of the education of every music student. Recitals and concerts sponsored by the HSU School of Music, as well as similar programs in other places, provide students with a variety of performing and listening experiences that contribute to their growth as musicians. The Music Hour, which meets weekly, is a mandatory requirement. Students may refer to the HSU official website for a listing of concerts and events. Be aware that changes and/or cancellations in the calendar sometimes occur, and it is the student's responsibility to check the calendar frequently for updates.

### **Who Must Attend**

All music majors and minors are required to attend recitals:

1. Music majors earning the Bachelor of Music, Bachelor of Science, or the Bachelor of Arts degree must complete 7 semesters of recital credit.
2. Music minors must complete 4 semesters of recital credit.

## Recital/Event Credits

Students are required to attend a chosen number of Music Hours, Recitals and Concerts each semester. Some recitals may be required by your private instructor. Failure to attend a required recital may affect your grade. The total number of these events to attend will be announced at the beginning of each semester.

Events that may count for credit include:

- Any University ensemble concert (Band, Choir, Orchestra, Opera, etc.)
- Professional Symphony or Philharmonic concerts
- Guest artist recitals, master classes, and concerts
- Faculty recitals
- Civic and Community Performing Arts Series Concerts
- Ballet (with live orchestra only)
- Musical theater (university or national touring groups)
- TMEA Concerts (convention and regional) and UIL Contest Concerts
- University student recitals (junior, senior)
- CONC 1000 Music Hour (Friday forums and recitals)
- Student scholarship recitals or competitions
- Elementary, middle school, or high school concerts
- High school musical theater
- Contemporary Christian, rock/pop, or country concerts
- National Association of Teachers of Singing Conference

**Recital Credit Given for Ensemble Participation, Conference Attendance and Ensemble Performance Tours must be discussed with the Music Faculty prior to the event.**

A maximum of three music events in which a student participates may be counted each semester toward the student's requirements, excluding repeated performances of the same music literature.

There is no limit on the number of recital credits obtained in a semester for conferences attended; however, a maximum of two recital credits may be obtained for any single conference attended, such as TMEA or NATS.

**We will no longer accept a signed recital program as proof of attendance. You must instead take a picture of yourself holding the program with the stage or ensemble performing in the background, and then submit that to your private instructor or to the student worker.** Programs (with selfies) must be turned into the recital clerk no later than **Noon on the Friday of finals week** each semester.

## Receiving Credit for Recital Attendance

To receive credits for recital attendance, music majors are required to **register for course number CONC 1000** each semester, until their recital requirements are fulfilled. This course is graded for credit/no credit only and is a zero (0) semester hour course that carries no fee for registration.

A recital clerk will attend all on-campus Music Hours, recitals and concerts and your Student ID will be scanned at the event. Students who arrive more than seven minutes late, or who leave early, will not receive credit.

Concerts and recitals to be counted toward the total for CONC 1000 for a given semester must take place during the parameters of the semester in which the student is registered. (e.g., A concert attended over the semester break cannot count for the spring semester total.)

### **Tracking your Progress**

A periodic updated listing of recital credit totals is available upon request. **It is the student's responsibility to track his/her progress to meet the requirements.** If you feel a mistake has been made on your attendance record, see the recital chairperson immediately to resolve the question.

**What if I do not attend the number of recitals needed in a semester? May I keep the credits I have earned in that semester? The answer is NO!**

A student who fails to meet the required number of recitals in each semester will receive a grade of "No Credit." If the student still has additional sections of CONC 1000 that need completion, the student will need to register for both CONC 1000A and CONC 1000B (with permission) in the subsequent semester.

### **Procedure for Appealing a Grade of No Credit**

Students wishing to appeal for a recount of recital credits must submit a request in writing to the Chair of the School of Music, no later than one year from the time the grade was given.

### **Recital Requirements for Transfer Students**

Music majors transferring to Hardin-Simmons University may receive credit for recitals attended at the previous college or university. The transfer student should request a letter confirming the fulfillment of recital credit from the previous institution. Upon receipt of this letter, the totals will be entered on the student's record, and he/she will be responsible for satisfying the balance of the recital attendance requirement.

Transfer students without recital attendance must receive recital credit for each semester they are enrolled as full-time students at Hardin-Simmons University.

## Recital Department

1. Be considerate of the performer. Do not dress in a manner that would be disruptive to the concentration of the performer or those in the audience. **No hats or caps may be worn during recitals.**
2. Be a supportive listener. Avoid talking, slouching, moving around, or reading during a performance. **No food or drinks are allowed in the recital hall.**
3. Performers should advise parents, relatives, and friends that the use of flash equipment during a performance is prohibited. In addition, cell phones, smart phones, and other audibly obtrusive equipment **must be silenced. There is absolutely no cell phone use during performances. If you are caught using your cell phone during a performance, you will be asked to leave and will not receive credit for that recital.**
4. Please observe entry signs on the doors of the recital hall. **Do not enter during a performance.** If you must enter a recital in progress, wait for a pause between musical selections.

## Who Gives Recitals

All music majors, when enrolled in private instruction, are expected to perform on student recitals each semester (at the discretion of their private teacher). All students pursuing Bachelor of Music or B.S. Performance degrees are required to present one or more public recitals. Bachelor of Music majors in education present a one-half recital at the senior level (RECI 4000). B.S. Composition majors may perform in the principal area but must present a recital of original compositions.

## Recital Hearing

All students performing **degree** recitals must give a performance hearing at least three weeks prior to the recital date. Recital hearings are used to determine the student's readiness for performance. Students must successfully pass the recital hearing before being allowed to perform their recital. ***Non-performance majors giving degree recitals will have a hearing committee of three, consisting of the student's applied instructor and two other members of the area faculty.*** The student is responsible for his/her program and must bring a print ready program and program notes to the recital hearing for approval by the committee.

Scheduling the recital hearing is the responsibility of the principal instructor. Please see the "Scheduling" paragraph for instructions under Student's Responsibilities.

## Student's Responsibilities

1. **Program.** The student is responsible for his/her own program. All programs must pass the approval of the applied instructor before going to print. Some instructors require program notes/translations. Please check with your instructor before formatting your program. **The student and/or instructor will ensure 5 copies of the recital program are presented to the School of Music office.**

**The size of the program should be 5 ½ x 8 ½ single or folded.** The program must include information about presentation of the recital regarding the student's degree plan. For example: *"This program is presented in partial fulfillment of the degree requirements for the Bachelor of Music degree."* The program must also include the statement, *"There is No Photography Allowed during the Performance. Please ensure that all cellular phones and electronic devices are turned off prior to the recital."*

Students are permitted to print 75 programs in the Lee Hemphill workroom at no cost. Additional programs will cost 10 cents per program. The administrative assistant can provide students with a program template if needed. Please note, photographs of the performers are not allowed on the cover of the recital program and programs are printed in black and white; no color copies of programs will be printed. Programs must be proofed and ready for print one week prior to the recital date. Programs received after the one-week deadline will need to be printed elsewhere. The administrative assistant can provide a list of print shops in Abilene. Please discuss the program format with your instructor.

2. **Publicity.** Students should be comfortable with event promotion, for this will be a part of future career responsibilities; whether generating interest for a high school choir or band concert, special music presentations in church ministry, or as a performance musician. Students are encouraged to include publicity as part of recital preparations by contacting the administrative assistant at least six weeks prior to the recital. Please e-mail date, time, place, your name, and biographical information, what you are doing and why (junior recital in partial fulfillment of degree requirements), and recital content or theme. This information will be shared on the university calendar. The student may submit one (1) poster advertising their recital to the School of Music office for approval and posting on the bulletin board in the HMX building **at least two weeks before** the intended recital date. Ten (10) copies of the poster will be printed in color at no cost to the student for distribution.
3. **Scheduling.** The date for a student's degree-required recital is reserved by the instructor at the beginning of the school (usually within the first three weeks of school). **Undergraduate student recitals may be scheduled on Monday through Friday.** Scheduling of recitals after the calendar planning

meeting, or any changes to the date or time of your recital, should be made through the administrative assistant in the School of Music office, **BY YOUR INSTRUCTOR**. Under no circumstance can a change or reservation be made on the recital hall calendar without faculty approval.

4. The student may schedule rehearsal times in Woodward-Dellis Recital Hall on the master calendar in the School of Music office. As practice time in the recital hall is in great demand, the number of hours allowed for each student must be limited. A student presenting a half recital is limited to five (5) hours of practice time in the hall. A student presenting a full recital is limited to ten (10) hours of practice time in the hall. This rehearsal time should be scheduled with the accompanist and instructor in mind.
5. **Stage Preparation.** The student should confirm that an HSU music student has agreed to manage the stage for their recital. Stage format forms are available in the School of Music office and should be completed prior to the recital hearing with all the necessary information regarding stage set up. **Flowers on stage during the recital will not be allowed nor will the presentation of flowers following the recital.**
6. **Collaborative Pianist.** The student is responsible for paying their collaborative pianist the prearranged fee in full, no later than the dress rehearsal. **If the fee is not paid to the pianist on time, he/she may choose not to play the recital.**
7. **Dress.** The student should dress formally, but modestly. Degree recitals are formal affairs and are to be presented in a professional manner. Through this experience, the student develops confidence and is better equipped to meet the standards required in a musical career.
8. **Recordings - Video and Audio.** All recitals sponsored by the School of Music are recorded for archival purposes and housed on the university server. A student who desires a copy of his/her recital performance may place an order through Dr. Brooks at [bob.brooks@hsutx.edu](mailto:bob.brooks@hsutx.edu) or his assistant. A student may video the performance at their own expense provided the camera does not obstruct the audience's view. HSU equipment is not available for video of recitals.

### **Specific Requirements for Degree Recital in Composition**

1. Senior Composition Recital
  - a. 30-50 minutes of new music
  - b. New music for diverse ensembles
  - c. Recital music part of the portfolio

# Piano Proficiency

All music majors (except keyboard majors and principals) on the BM and BS degree must pass the piano proficiency. The proficiency will be divided into three segments to be evaluated at the end of Class Piano II, Class Piano III, and Class Piano IV. The proficiency test segments will be graded as any other test or final, and a student only needs to pass the overall segment to pass that portion of the proficiency, with a grade of 70+ considered passing. Individual elements of the test (scales, cadences, etc.) will not be required for future testing if a student were to fail that element but passed the overall proficiency portion. Students have the option to test out of class piano classes if they can test out of the proficiency segments as deemed appropriate by the instructor.

The goal of the piano proficiency is to develop future performers and educators who will have a functional use of the piano to support their professional and personal needs.

Class Piano I is designed to focus on developing familiarity and functional use of the piano and will not include any proficiency elements.

Class Piano II will culminate in the following proficiency segment:

1. 2-octave scales (in major and minor keys 3 sharps-3 flats), hands together
2. 2-hand accompaniment to lead sheet (in 2 styles, such as blocked, arpeggiated, waltz, oom-pah, etc.)
3. Easy sight-reading (piano music equivalent to that used at the beginning of Class Piano I)
4. Piano literature piece to the level of a minuet (non-memorized)
5. I-IV-I-V7-I cadences in major and minor keys 3 sharps-3 flats

Class Piano III will culminate in the following proficiency segment:

1. 2-octave scales (in major and minor keys 3 sharps-3 flats), hands together
2. I-IV-I-V7-I cadences in all keys, major and minor
3. Sight-reading of lead sheet harmonization (melody in RH, triads, and inversions in LH)
4. Piano literature piece to the level of a minuet or easy sonatina (non-memorized)
5. OPTION (so student may choose a skill related to area concentration):
  - a. Pentascale exercise for vocal warmups ascending and descending in every key chromatically, hands together:



- b. Transposition of a simple 2-line piano piece into a key with no more than 2 sharps or 2 flats

Class Piano IV will culminate in the following proficiency segment:

1. Sightreading piano music equivalent to that learned in Class Piano II
2. Score Reading (as appropriate to the student's major)
3. Simple improvisation over a 12-bar blues progression in the keys of C, F, or G
4. Singing while playing lead sheet (to the level of "My Country 'Tis of Thee")
5. Piano Literature piece to the level of an easy sonatina (non-memorized)

## Checklist for Completion of Degree

To comply with state regulations, the student preparing for the teaching field will be required to take certain examinations and maintain close communication with the Irvin School of Education. A student should establish contact with the Certification Officer or the Associate Dean of the Irvin School of Education. The Music Education student is responsible for reading and following the procedures outlined in the 'Teacher Education Information' section of the Irvin School of Education chapter of the HSU catalog. These procedures may be updated as State requirements change. The following checklist will help the student to keep up with these basic requirements. Items applying only to music education majors will be noted. **It is the student's responsibility to keep this form updated and meet all requirements on time.** Additionally, prior to the student teaching experience, the music education major must have met the criteria for academic study in both music and education coursework, passed all parts of the piano proficiency test, and completed the senior recital requirement.

A detailed discussion of the requirements for the teacher education program is given in the *Undergraduate Catalog*. Apart from questions relating to graduation and certification, consult with the Associate Dean of the Irvin School of Education, the Teacher Certification Officer, or the Registrar. The requirements are outlined for the convenience of students who are interested in becoming certified as teachers in Texas public schools. No candidate for the program should view the steps as obstacles, but instead as guidelines to assist in individual growth and for assuring the quality of the Teacher Preparation Program at HSU.

1. **Academic Proficiencies- (*Music Education Only*)** – Requirements for admission to the Teacher Preparation Program include demonstrating proficiency in the areas of reading, writing, math, communication, and successful completion of 12 hours in the content field (music). Students must make a grade of A or B in the required oral communication course. Students should meet with the Certification Officer in the Irvin School of Education when they have completed 30-45 hours to document these proficiencies. Students must have a minimum overall G.P.A. of 2.8.
2. **Academic Evaluation (*All Degrees*)** – Any time you may file an Application for Declaring Degree, signed by you and your advisor, with the Registrar's office. In the case of music education majors, the Certification Officer in the Irvin School of Education must also sign the form and meet with each student prior to turning the form into the registrar's office. This process should be completed as soon as possible and no later than after the completion of 60 semester hours, or 30 hours for Teacher Preparation students. Your copy of the Academic Evaluation will be sent to you directly from the Office of the Registrar.



- 3. Application and Admission to the Teacher Preparation Program (*Music Education Only*)** – The application form is available in the Irvin School of Education, JB 108. The application should be completed and returned when all admission requirements are met and verified by the Certification Officer. No student shall be allowed to enroll in pedagogy and professional responsibilities courses (courses with EDUC prefix, except EDUC 1306 and EDUC 3330) until he/she has been admitted to the Teacher Preparation Program. Prior to admission to the Teacher Preparation Program, each teacher preparation student must schedule an appointment to meet with the Certification Officer to verify proficiencies in math, reading, writing, speech communication, GPA, and the completion of 12 hours in the content field of music. To demonstrate these proficiencies, the student should bring his/her application form to the Certification Officer's office (JB 305). When the requirements for admission have been fulfilled, the Teacher Education Council will consider your application. When you have been accepted to the program you will receive written notification from the Associate Dean of the Irvin School of Education.

If a student has not met admission requirements by the time he/she has completed 54 semester credits, he/she will be advised to not continue taking courses that apply only to teacher preparation. Education students not admitted to teacher preparation by 66 hours, will delay their graduation date, and will be advised to select a non-teacher preparation major. If at a later time admission requirements are met, the student may apply for admission and if approved may resume taking courses in the teacher preparation program.

- 4. Grade Point Average (*Music Education Only*)** – To be admitted to the Teacher Preparation Program a student must have a minimum cumulative GPA of 2.8. This GPA of 2.8 must be maintained throughout the entire Teacher Preparation Program. Prior to beginning student teaching, in addition to the minimum cumulative GPA of 2.8, the student must have a GPA of 3.0 in all required music courses, must have met required benchmarks in all Teacher Preparation Courses (EDUC and READ courses), and no grade below C in any of these areas (one benchmark course, EDUC 4371, requires an A or B).
- 5. Junior and Senior Recitals (*All Majors*)** The student should register for RECI 4000 during the semester they plan to perform their senior recital (required of all BM Education and BS Performance students. The record will be on the academic evaluation and transcript. There is no charge.
- 6. Student Teaching (*Music Education only*)** – Applications for student teaching are available in the Irvin School of Education Administrative Assistant's Office (JB 303) or online (link will be sent by SOE's Administrative Assistant). Students planning to student teach in the fall must apply by March 1<sup>st</sup> of the preceding spring semester. Students planning to student teach in the spring must apply by October 1<sup>st</sup> of the preceding fall semester.

Clinical teaching during the last semester is only allowed in the local ISDs around Abilene (e.g., Abilene ISD, Wylie ISD, Clyde ISD, Eula ISD, Jim Ned ISD, Hawley ISD, or Merkel ISD). During the 50 hours of TEA required field experiences, students usually develop strong preferences for clinical teaching placements. Students may choose first, second, and third choices for clinical teaching from the local ISDs on the application for Clinical Teaching, which is submitted to the Irvin School of Education's Administrative Assistant (JB Room 303) by March 1<sup>st</sup> for the following Fall Semester, and October 1<sup>st</sup> for the following Spring Semester.

- 7. Recital Attendance (*All Majors*)** – Recital and concert attendance is an important part of the education of every music student. Therefore, all music majors and minors must register for CONC 1000 each of the required number of semesters (7 semesters for Bachelor of Music, 7 semesters for Bachelor of Science, 7 semesters for Bachelor of Arts, and 4 semesters for music minors).
- 8. Graduation Application (*All Majors*)** – The Graduation Application should be completed in Self-Service at least one semester prior to the semester that the student plans to graduate. After the application is received a degree evaluation of the student's academic progress will be done, and the student will receive a letter indicating requirements needed for graduation.

9. **Application for Teacher Certification** (*Music Education Only*): A student must successfully complete the teacher certification program, graduate with the appropriate overall cumulative GPA and cumulative major GPA and pass all required certification exams (Music EC-12 & PPR EC-12) prior to applying for teacher certification. At that point, students should access the online Standard Certificate application and pay necessary certification fees through the following website: [www.tea.state.tx.us](http://www.tea.state.tx.us) and select "Educator Login."

Following this application, TEA will email information to the student for completion of fingerprinting for the criminal background check required by TEA. The fingerprint process should be completed in a timely fashion. When the student has submitted the online application, paid all fees, completed the fingerprinting process, and passed all required exams, the HSU certification officer will recommend the student for a standard certificate. The Certification Officer will review this procedure during Student Teaching Orientation. Questions regarding the certification process should be directed to the Certification Officer, JB 305.

10. **Financial Obligations to the University** (*All Majors*): The Office of the Registrar cannot release an official transcript for use by the teacher Certification Officer in processing the application for Teacher Certification until all accounts have been settled to the satisfaction of the University business manager. This also applies to the release of transcripts for all job applications.
11. **Graduation** (*All Majors*): The Office of the Registrar will send out any information regarding graduation, such as rental of cap and gown and participation in the commencement service.
12. **Certification Exam** (*Music Education only*) – To be approved by TEA for a teaching certificate, students are required to achieve a satisfactory level of performance on the Texas credentialing exams (EC-12 Music and EC-12 PPR). To register for the representative forms of the exams, students need to see the Administrative Assistant to the Associate Dean, Irvin School of Education, JB 303. Students are encouraged to practice both the EC – 12 Music and EC – 12 PPR Representative Forms (practice tests) anytime following admission to the HSU teacher preparation program. If a student can achieve 85% on the practice EC – 12 Music Representative Form, he/she will be approved by the Irvin School of Education's Administrative Assistant, JB 303 to take the official TExES EC – 12 Music credentialing exam prior to graduation. If a student can achieve 85 % on the practice EC – 12 PPR Representative Forms, he/she will be approved by the Associate Dean, Irvin School of Education's Administrative Assistant, JB 303 to take the official TExES EC – 12 PPR credentialing exam prior to graduation.
13. **Observation** (*Music Education Majors*) – The TEA mandates that students have a minimum of 50 hours of field experience in the public schools. These hours will be accomplished through the Irvin School of Education's curriculum.
14. **Chapel** - (*All Majors*) – Refer to the Undergraduate Catalog for specific chapel requirements.

## Ensembles

The School of Music offers ensemble opportunities to all qualified university students. These large and small ensemble organizations allow students to become more experienced performers, using the best music literature in the relevant ensemble medium. Students enrolling for ensemble credit are required to attend rehearsals and performances as outlined in the Undergraduate Catalog and detailed in each organization's syllabus.

Every degree student in the School of Music may be required to participate in a

large ensemble each semester that the student is enrolled in the university, except for the semester they are student teaching. While this requirement relates specifically to large ensembles, additional ensemble hours may be acquired in other large and small ensemble organizations available. Music majors and minors should check the *Undergraduate Catalog* for specific ensemble degree requirements. Performance majors are strongly encouraged to participate in small ensembles. For each credit hour of ensemble credit, you can expect 3-5 hours rehearsal time.

Accompanying is an alternative activity which fulfills the requirement of participation in a large ensemble organization. Two semesters of Piano Ensemble are required for piano performance majors. Piano ensemble is available to keyboard principals.

Assignment to a particular ensemble is made at the discretion of the ensemble director.

***HSU Ensembles include:***

**Large Instrumental Ensembles**

University Concert Band

Civic Orchestra of Abilene

Piano Ensemble (Accompanying - permission required)

**Small Instrumental Ensembles**

Cowboy Band

Woodwind Ensemble

Brass, Tuba/Trombone & Jazz Ensembles

**Large Vocal Ensembles**

Concert Choir

HSU Chorale

**Small Vocal Ensembles**

Worship Ensemble

## **Student Organizations**

The Epsilon Pi Chapter of Pi Kappa Lambda was founded at HSU in February 1984. Its primary objective is the recognition and encouragement of the highest level of musical achievement and academic scholarship. This national music honorary society chooses its members annually by invitation only according to class ranking and/or grade point average. There are over 130 chapters of Pi Kappa Lambda nationwide.

Music Educators National Conference and Texas Music Educators Association are organizations for music educators and are represented in the School of Music through a student affiliate chapter. By participation in this professional organization at the student level, one is better prepared to serve the profession following graduation. All music education majors, as well as students in other majors, are strongly encouraged to become active in the profession through participation in the student music educators chapter.

# Student Services

## Employment

The University maintains a placement office (Career Services) to assist students in procuring a position upon graduation. During the student's senior year, a file should be established in the Office of Enrollment Services in Sandefer Memorial. Early contact with that office is essential as you seek employment after graduation. Students who are interested in working while a student have several alternatives:

1. Work Study – The University employs students for work on campus. The School of Music needs accompanists, office workers, library workers, monitors for buildings, etc. Contact career services located on the second floor of Moody Center for details.
2. Part-time church positions – Numerous calls come to the School of Music office for music and youth ministers, as well as pianists and organists. The inquiries are forwarded to the Worship Leadership Department who will post the job announcement.
3. Part-time positions in the business community of Abilene – Periodically the Office of Career Services receives information about job opportunities in the community. These job opportunities are usually posted online, in Moody Center, as well as on the bulletin boards of most of the schools.

## Bulletin Boards

Students are encouraged to be aware of events and information through announcements posted on the bulletin boards in the lobbies of Lee Hemphill Music Building and the Cowboy Band Hall.

## Scholarships

The music scholarship program is open to music majors and minors, as well as non-music students. ***Current HSU students must audition in the fall semester date or the first spring semester date.*** These dates are published on the University calendar online, and on the School of Music website. To arrange for an audition, a student needs to contact the music office or apply online. This process involves completion of an application and securing one letter of recommendation. These forms may be completed online. These forms must be received in the music office at least ten days prior to the audition. The audition will consist of at least two prepared selections (such as a solo that might be performed at UIL contest and one contrasting work in nature), and a sight-reading selection to be selected by the audition panel.

The scholarship amount is determined by performance ability. The award is offered for four years, provided the recipient fulfills the requirements set forth by the scholarship committee and maintains good standing with the University. To increase the amount of aid requires a new audition and at least one new recommendation form completed by the student's current private or ensemble instructor. A student wanting to re-audition for additional funding must do so during the **fall** semester.

The student must maintain a 2.50 overall GPA in music. In the primary performance area, an applied music grade of B or below for principals will cause the student to be placed on probation with possible termination of scholarship.

In addition to the regular music scholarships, there are several special grants that may be awarded to outstanding students in music each year at an awards ceremony. One of these grants is the Presser Foundation Scholarship, awarded to a junior student late in the spring semester. The recipient is judged solely on merit.

## Honors and Awards

The School of Music will present honors and awards at the Honors and Awards Recital near the end of the spring semester. Some of the honors, awards, and scholarships presented include:

1. Music Education
  - a. Outstanding Student Teacher
  - b. Publication Award
2. Theory and Composition
  - a. Outstanding undergraduate student in ear training
  - b. Outstanding undergraduate student in harmony
3. Pi Kappa Lambda Induction Ceremonies
4. Dean of the School of Music and Fine Arts
  - a. All endowed and named scholarships
  - b. Other special awards as determined by the Faculty Committee.

Not all awards are given every year. Other awards, honors, and scholarships may be given when appropriate.

## **Recital**

The performance areas will select a Hardin-Simmons University upper-level student to perform on the Honors and Awards Recital. In the event a particular area does not have a student who meets the criteria, another area may nominate an additional representative. Students chosen to perform on the Honors and Awards Recital will be known as *Honors Recital Winners* and will be awarded a certificate. Criteria for selecting Honors and Awards Recital performers are as follows:

- 1) Students eligible for nomination *must be* an upper-level student, music major or minor, enrolled in applied lessons at the time of the performance.
- 2) Music must be performed to meet jury standards for the area.
- 3) Selections prepared for the recital should be no longer than 5 - 6 minutes.
- 4) Students are not eligible for nomination if they have previously performed on an Honors and Awards Recital.

Students will not be selected through audition. Each area (brass, keyboard, percussion, string, voice, and woodwind) will elect one student who has excelled scholastically and musically.

# **Collegiate Artists and Honors Recital**

## **Tri-Collegiate Concerto and Aria Competition**

The Civic Orchestra of Abilene sponsors a Tri-Collegiate Concerto and Aria competition. Students from the three Abilene area universities are eligible to audition for an opportunity to perform in concert with the COA. Performers will be chosen by a panel of outside judges. Details and application materials may be found at <http://www.civicorchabilene.org/projects-1/>

## **Guidelines and Information**

- Pieces must be submitted to Dr. Ward to determine suitability for the ensemble and availability of the music.
- Students graduating in December ARE eligible for the competition, but you must commit to the dates for the concert, the dress rehearsal(s), and perhaps one other rehearsal arranged with Dr. Ward.
- Memorization required. \*Some works might bear special consideration (i.e., some 20th century works by composers such as Stockhausen, Berio, etc.). If you feel that your work deserves such consideration, include that on the form when you submit your piece to Dr. Ward, and your work will be reviewed by representatives from the vocal, piano, and instrumental divisions.

# Miscellaneous

## Health and Safety

Students must follow the School of Music policies and protocols, as well as Hardin-Simmons University policies and protocols concerning Health and Safety. These policies and protocols concern the general maintenance of professional health, prevention of performance injuries, handling of hazardous materials and resources concerning specific treatment and/or other medical care.

## Hearing health

Hearing health is essential to your lifelong success as a musician.

Noise-induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time.

The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.

**Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.**

The risk of hearing loss is based on a combination of sound or loudness intensity and duration. Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours

90 dB (blender, hair dryer) – 2 hours

94 dB (MP3 player at 1/2 volume) – 1 hour

100 dB (MP3 player at full volume, lawnmower) – 15 minutes

110 dB (rock concert, power tools) – 2 minutes

120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above. The use of earplugs and earmuffs helps to protect your hearing health. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school; you also need to learn more and take care of your own hearing health daily. It is important to follow basic hearing health guidelines established by Hardin-Simmons University. If you are concerned about your personal hearing health, talk with a medical professional or your instructor.

## Special Studies

In each department there is a special studies course number which is used intermittently to offer the study of subject areas not in the usual course listing. These classes give present students an opportunity to extend their undergraduate experience if they choose.

## Course Syllabi

Students should expect a detailed syllabus with student learning objectives and a list of course guidelines at the beginning of each semester in each of their classes including solo performance study.

## Choice of Private Instructor

You may choose the performance instructor with whom you wish to study. Your request will be honored if possible. It will be necessary to take into consideration the loads of all faculty members when making student assignments. **If, after a semester of study you wish to change teachers, please have a conversation with your current teacher and then make your request to the Chair of the School of Music since it is their responsibility to balance teacher loads.**

## Grade of Incomplete

A grade of incomplete ("I") is given to a student who has substantially completed the course but who, at the end of the semester and due to circumstances beyond his/her control, lacks certain essentials of performance. Successful completion of the course within the time specified by the instructor will entitle the student to a regular grade. If the course is not completed before the end of the next long semester, it automatically converts to an "F" and calculates into the GPA as such. An incomplete in performance study must be completed shortly after the beginning of the next semester. The voice area has a specific deadline for making up an incomplete within the first three weeks of the following long semester. Students may enroll in the next course number only with the permission of the instructor and/or the dean.



# Appendix I

## Course Sequences

The following courses in the School of Music are offered only once each year and always in the semester indicated:

MUHL 3241, 3242, 3242	History of Music I, II, III (see catalog for clarification)
MUHL 3343	Understanding Music: Classical, Popular, World (fall)
MUHL 3344	The History of Jazz (spring)
MUPC 1125, 1126	Diction (1125 fall, 1126 spring – all B.M. voice principals)
MUSB 3301	Introduction to Fine Arts Management (fall)
MUSB 3302	Introduction to the Recording Studio (spring)
MUSB 4351	Music Business Internship (as needed)
MUSI 3122	Introduction to Conducting Skills (fall)
MUSI 3223	Choral Conducting (spring)
MUSI 3224	Instrumental Conducting (spring)
MUSI 3321	Music, Learning and Children (fall)
MUSI 3322	Older Children and Music Learning – Vocal (spring, even)
MUSI 3323	Older Children and Music Learning – Band (spring, odd)
MUSI 3324	Older Children and Music Learning – Orchestra (needed)
MUSI 3325	Essential Elements of Music (fall and summer)
MUSI 4321	Music for Adolescents- Choral (fall)
MUSI 4321	Music for Adolescents - Instrumental (spring)
MUTC 4232	Orchestration II (as needed)

The following courses are offered only in the year and semester indicated:

MUSI 2121	Essentials of Woodwind Instruments (fall, odd years)
MUSI 2122	Essentials of Brass Instruments (spring, even years)
MUSI 2123	Essentials of Percussion Instruments (fall, even years)
MUSI 2124	Essentials of String Instruments (spring, odd years)
MUSI 2125	Instrumental Perspectives (fall, odd years)
MUSI 2126	Vocal Perspectives (fall, even years)
MUSB 3351	Survey of Music Business I (fall, even years)
MUSB 3352	Survey of Music Business II (spring, odd years)
MUSB 3345	History of Commercial Music (fall, odd years)
MUSI 3201	Marching Band Techniques (fall, even years)
MUSI 3324	Older Children and Music Learning – Orchestra (as needed)

# **Appendix II**

## **Music Education Checkpoints**

If a student has NOT met admission requirements by the time s/he has completed 54 semester credits, s/he will be advised to NOT continue taking courses that apply only to teacher preparation. If a student has NOT met admission requirements by the time s/he has completed 66 semester credits, s/he will be advised to select a non-teacher preparation major. If at a later time admission requirements are met, the student may apply for admission, and if approved, may resume taking courses in the teacher preparation program. Education students not admitted to teacher preparation by 66 hours, will most likely delay their graduation date. The university is not required to offer courses out of order, nor is it required to allow students to take courses out of order.

### **Freshman Year**

The Texas Education Agency requires teacher education candidates to meet proficiencies to be admitted to a Teacher Preparation Program. These standards include GPA, reading, writing, math, and communication standards. Forms outlining the specific proficiencies to be admitted are available in the Irvin School of Education's Certification Officer's Office, JB 305. A student must also complete an application for a degree plan through the Certification Officer. At that point, the Certification Officer will review all proficiencies for admittance into the Teacher Preparation Program and will outline the procedures for meeting additional proficiencies in a timely manner.

### **Sophomore Year**

Students should take COMM 1301 by the middle of the sophomore year and achieve a minimum grade of "B" in order to apply to the Teacher Preparation Program. During the sophomore year, students should meet with the Head of the Department of Music Education for preliminary admission to the Music Education Program. After completing this step, students should apply for the Teacher Preparation Program through the Irvin School of Education by the time the student has completed 45 credit hours. Following admission to the Teacher Preparation Program, he/she should create an account through the SBEC website. Directions will be provided in the acceptance letter. (Full admission to the Music Education Program is granted after the student successfully completes the sophomore performance barrier). Irvin School of Education officer's office, JB 305.

Due to the important collaboration between the School of Music and the Irvin School of Education in the teacher preparation program of study, all music education majors will confer with the Head of the Music Education in their area each semester.

Students who do not meet the requirements for admission to the Teacher Preparation Program by the completion of 66 hours will be advised out of the

program. A copy of the admission requirements can be obtained in the Irvin School of Education's Administrative Assistant's Office, JB 303.

## **Junior Year**

Upper-level work in the music education degree includes several field-based courses. These classes involve working with public school students and teachers at a public-school site. Students are required to make their own transportation arrangements to and from the public schools. The first field-based course taken by music education majors is MUSI 3321 (Music, Learning and Children).

It is highly recommended that students plan to have a block of time at least once a week in which they can observe a music class or rehearsal in their chosen area (band, orchestra, choir, or general music).

Students must maintain benchmarks to remain in the teacher education program, according to Texas Education Agency requirements. A list of these benchmarks is attached to the materials provided with the application form for the Teacher Preparation Program. The Certification Officer will review these benchmarks with the student when the student declares a degree and when she applies for admission.

## **Senior Year**

During the first semester of the senior year, the student should complete course requirements including the senior recital.

Also, during the early part of the first semester of the senior year, students must apply to student teach through the Irvin School of Education's Administrative Assistant's Office, JB 303. The deadline for student teacher applications is usually **October 1<sup>st</sup> or March 1<sup>st</sup>** in the long semester prior to student teaching. All benchmarks for student teaching which are outlined in the application form must be met by that time. Applications may be picked up in the Irvin School of Education's Administrative Assistant's Office, JB 303. **It is your responsibility to meet these deadlines as you approach the end of your degree work.**

In the final semester, student teaching is an all-day experience. Student teachers are expected to check in and out at the public school at the same time as the cooperating teacher. In addition, the student teacher should attend all extra rehearsals, sectionals, concerts, and school meetings with the cooperating teacher.

Early in the final semester, students should apply for certification through the Texas Education Agency (TEA) website. They should also pay all fees and complete fingerprinting so that TEA can process their criminal background check. Directions for this process will be provided during student teaching orientation at the beginning of the student teaching semester.

Because of the amount of time involved, the only class that may be taken along with student teaching is EDUC 4379. In some cases, it is possible to participate in HSU ensembles or private lessons if these are scheduled outside of the public-

school day. The HSU professor and the Head of Music Education department must approve all such arrangements in advance.

Other degree requirements that must be fulfilled before graduation include recital attendance, piano proficiency, and senior comprehensive exams. These must be completed **before** beginning the student teaching semester.

### **Academic Standards**

Currently, music education majors must have a cumulative GPA of at least 3.0 in **all required music classes**. No grade below a “C” is accepted in any required music class. In addition, students are required to maintain an overall GPA of 2.80 for admission to, and continuance in the Teacher Preparation Program. No grade below a “C” is accepted in any professional education course (except the benchmark class, EDUC 4371, music education major must make either an A or B) Acceptance for student teaching requires meeting benchmarks in all professional education courses, a cumulative overall GPA of 2.8, and a music education major GPA of 3.0

### **TEXES Representative Form Exams**

Representative Form exams (practice tests) for both the EC-12 Music Education and the Professional Practices and Responsibilities Test are available through the Irvin School of Education. It is **highly** recommended that students take advantage of these practice tests to familiarize themselves with the nature of the actual TEXES Exams. Students should begin taking the representative form of the EC-12 Music Education and EC-12 PPR TEXES exam (practice exams) at the beginning of the semester prior to student teaching. Students must pass these exams at 85% mastery and pass all portions of the Senior Comprehensive Exam to be eligible to take the actual TEXES exams prior to graduation (which is highly encouraged). Students can schedule these practice exams through the Irvin School of Education’s Administrative Assistant’s Office, JB 303 . No fee is charged for the practice exams. As soon as the student reaches 85% mastery, he/she will be uploaded as eligible to take the actual TEXES exams after September 1 of the student teaching year. Students are encouraged to take the actual exam so that they can ideally pass both exams prior to student teaching. This process alleviates some stress during the final semester and speeds up the recommendation process after graduation.

### **TEXES Exams**

Students seeking EC-12 Music Education certification must take the EC-12 Music Education TEXES and the Professional Practices and Responsibilities test. Students seeking EC-12 Music Education certification must take the TEXES EC-12 Music Education exam (#177) and the TEXES EC-12 Pedagogy & Professional Responsibilities exam (#160). Students should consult the Texas Educator Certification Examination Program website at <https://www.pearsonvue.com/us/en/tea.html>. Once you are on the website, click on *Find a Test Center* to schedule your exams. If you have problems, contact the Administrative Assistant in the Irvin SOE (JB Room 303, or call 325-

670-1365) to clarify directions or assist with setting up your account.

Music Education students who have completed all degree requirements are eligible to take the TEXES test upon graduation. To take the EC-12 Music exam **prior** to graduation (during the semester prior to student teaching), a student must complete the following:

1. Meet all School of Education requirements for admission to Student Teaching
2. Complete Senior Recital
3. Pass **all** parts of the Piano Proficiency test

**The School of Music has the right to alter the requirements of the Music Education Program at any time to meet the requirements of the State Board for Educator Certification. Students will be expected to abide by these changes as they occur. Currently, the requirements are as follows: Music education majors must have a cumulative grade point average of 3.0 in all required music courses. Additionally, music education majors may have no grade lower than “C” for any required music course.**

# **Appendix III**

## **Educational Outcomes**

### **Bachelor of Music**

#### **Music Core**

1. Graduates will have a broad knowledge and understanding of the theoretical and historical bases of concert music of the Western tradition and will be able to synthesize this knowledge within the discipline of the major.
2. Graduates will attain a level of musical understanding and technical proficiency, appropriate to the major, in one performance medium.
3. Graduates will demonstrate a level of keyboard skills appropriate to the major.
4. Graduates will demonstrate competency appropriate to the major with computer hardware and software designed for musical applications.
5. Graduates will be able to access information about music using library and information technology resources and will be able to clearly communicate the results of their research orally and in writing.
6. Graduates will be able to form and defend musical judgments about a wide range of music.

#### **Bachelor of Music in Music Education**

1. Graduates will demonstrate knowledge of current methods and materials available in music education.
2. Graduates will demonstrate the ability as a competent conductor able to create accurate and musically expressive performances, with various types of performance groups and in general classroom situations.
3. Graduates will demonstrate the ability to apply knowledge of pedagogical and rehearsal techniques with small, medium, and large performing groups.
4. Graduates with an instrumental emphasis will demonstrate the knowledge of, and performance ability on woodwind, brass, string, and percussion instruments sufficient to instruct students effectively in heterogeneous and homogenous groups.

### **Bachelor of Science, Composition Concentration**

1. Graduates will exhibit advanced aural, written, sight singing, analytical, counterpoint, and instrumentation skills.
2. Graduates will, through original works, demonstrate a high level of skill in composition, encompassing a variety of media, styles, and forms.

### **Bachelor of Science, Performance Concentration**

1. Graduates will demonstrate advanced knowledge of representative literature of all major style periods appropriate to the performing medium.
2. Graduates will demonstrate the ability to discern and describe traits and structural characteristics of the literature studied.
3. Graduates will demonstrate skills in both preparation and performance.
4. Graduates will demonstrate knowledge of pedagogical procedures in the performance area.

### **Bachelor of Science, Worship Leadership Concentration**

1. Graduates will exhibit an understanding of the many facets of a successful church music ministry, demonstrate an understanding of worship and place of music in worship, and will have developed skills in planning effective Christian worship.
2. Graduates will exhibit an understanding and appreciation of a wide variety of church music literature, demonstrating an ability to make discriminating choices based on musical, aesthetic, and theological grounds.
3. Graduates will demonstrate skills in conducting and a level of skill appropriate to the major in voice or keyboard.

### **Bachelor of Arts: Music Major and a Business Administration Minor**

1. Graduates will demonstrate knowledge of the various fields of music business that are available to him/her as avenues of employment.
2. Graduates will demonstrate knowledge of the various unions involved in all sectors of music business.
3. Graduates will demonstrate knowledge of organizations of many different facets of music business, such as ASCAP, BMI, NEA, NAMM, etc.
4. Graduates will demonstrate knowledge of the essential provisions of the 1976 Copyright Act.

## **Bachelor of Arts: Major in Music – Minor other than Business**

1. Graduates will have a broad knowledge and understanding of the theoretical and historical bases of concert music of the Western tradition and will be able to synthesize this knowledge within the discipline of the major.
2. Graduates will attain a level of musical understanding and technical proficiency, appropriate to the major, in one performance medium.
3. Graduates will demonstrate competency appropriate to the major with computer hardware and software designed for musical applications.
4. Graduates will be able to access information about music using library and information technology resources and will be able to clearly communicate the results of their research orally and in writing.
5. Graduates will be able to form and defend musical judgments about a wide range of music.

The educational outcomes are numbers 1, 2, 4, 5, and 6 of the Music Core.





# Applied Jury, Sophomore Barrier, Performance Major Audition Form

rev. 5/1/2014

Name \_\_\_\_\_ Degree \_\_\_\_\_

Area \_\_\_\_\_ Term \_\_\_\_\_

Instructor \_\_\_\_\_ Course# \_\_\_\_\_ Hours \_\_\_\_\_

Semester at this level \_\_\_\_\_

Major  Principal  Minor  Elective  Secondary  Barrier

Performance Major Audition

---

**Technique**  deficient  basic  proficient

outstanding

- + - Appropriate timbre / tone quality / vibrato
- + - Tuning and pitch control
- + - Tempo / pulse control / rhythm
- + - Facility / accuracy
- + - Breath Support
- + - Diction / articulation
- + - Ensemble
- + - Voicing
- + - Consistency

Circle + or - to indicate areas of strength or weakness. Provide additional comments as warranted.

---

**Musicality**  deficient  basic  proficient

outstanding

- + - Expression
- + - Phrasing
- + - Dynamics
- + - Style / interpretation
- + - Artistry
- + - Memorization
- + - Consistency
- + - Appearance / stage presence

Circle + or - to indicate areas of strength or weakness. Provide additional comments as warranted.

---

**Overall Rating**  deficient  basic  proficient

outstanding

Advance to next level of study:  yes  no

Accept as Performance

Major:  yes  no

Performance Grade \_\_\_\_\_

Signature \_\_\_\_\_

## REPERTOIRE STUDIED

- Major  
  Principal  
  Minor  
  Elective  
  Secondary  
  Barrier  
 Performance Major Audition

Date Started	Composer	Title	Performed on Jury	Memorized	Performed on recital

### Applied Jury Evaluation standard of Proficiency

	deficient	basic	proficient	outstanding
<b>Technique</b>	Performer exhibits weakness in basic technique. Performance is inconsistent. Problems are present and remain uncorrected.	Performer exhibits a good basic technique. Performance is inconsistent. Problems are present but are frequently corrected.	Performer exhibits a high level of accuracy. Performer seems confident and in control most of the time, lapses are few and most often corrected.	Performer exhibits a superior level of accuracy. Performer shows a consistently high level of control of all aspects of performance throughout. When minor flaws occur, recovery is handled with ease.
<b>Musicality</b>	Performer displays a very limited level of musicality. Level of expression, if present, is inconsistent, or mechanical. Artistry is lacking throughout the performance.	Performer displays a moderate level of musicality. Level of expression is moderate, inconsistent, or at times mechanical. Performance is inconsistent, with lapses in style and interpretation.	Performer displays a high level of musicality, good taste and an understanding of style. Lapses are few and most often corrected.	Performer exhibits a superior level of musicality, a high degree of artistry and an understanding of style. When minor flaws occur, recovery is handled with ease.

# Applied Jury/Recital Form

rev 3/12/10

Name \_\_\_\_\_ Degree \_\_\_\_\_ Area \_\_\_\_\_ Term \_\_\_\_\_

---

**Technique**  deficient  basic  proficient  
 outstanding

- + - Appropriate timbre / tone quality / vibrato
- + - Tuning and pitch control
- + - Tempo / pulse control / rhythm
- + - Facility / accuracy
- + - Breath Support
- + - Diction / articulation
- + - Ensemble
- + - Voicing
- + - Consistency

Circle + or - to indicate areas of strength or weakness. Provide additional comments as warranted.

---

**Musicality**  deficient  basic  proficient  
 outstanding

- + - Expression
- + - Phrasing
- + - Dynamics
- + - Style / interpretation
- + - Artistry
- + - Memorization
- + - Consistency
- + - Appearance / stage presence

Circle + or - to indicate areas of strength or weakness. Provide additional comments as warranted.

---

**Overall Rating**  deficient  basic  proficient  
 outstanding

**Signature** \_\_\_\_\_

## Applied Jury Evaluation standard of Proficiency

	<b>deficient</b>	<b>basic</b>	<b>proficient</b>	<b>outstanding</b>
<b>Technique</b>	Performer exhibits weakness in basic technique. Performance is inconsistent. Problems are present and remain uncorrected.	Performer exhibits a good basic technique. Performance is inconsistent. Problems are present but are frequently corrected.	Performer exhibits a high level of accuracy. Performer seems confident and in control most of the time, lapses are few and most often corrected.	Performer exhibits a superior level of accuracy. Performer shows a consistently high level of control of all aspects of performance throughout. When minor flaws occur, recovery is handled with ease.
<b>Musicality</b>	Performer displays a very limited level of musicality. Level of expression, if present, is inconsistent, or mechanical. Artistry is lacking throughout the performance.	Performer displays a moderate level of musicality. Level of expression is moderate, inconsistent, or at times mechanical. Performance is inconsistent, with lapses in style and interpretation.	Performer displays a high level of musicality, good taste and an understanding of style. Lapses are few and most often corrected.	Performer exhibits a superior level of musicality, a high degree of artistry and an understanding of style. When minor flaws occur, recovery is handled with ease.

## HSU College of Arts and Media / Department of Theatre BFA Jury Form

Name \_\_\_\_\_ Degree \_\_\_\_\_ Track \_\_\_\_\_ Term \_\_\_\_\_ Barrier: yes  
no

Instructor \_\_\_\_\_ Course# \_\_\_\_\_ Hours \_\_\_\_\_ Semester at this level \_\_\_\_\_

**Circle one**    Principal                      Minor                      Elective                      Degree Requirement

---

**Technique**                                      **deficient**      **basic**      **proficient**      **outstanding**

- + - Appropriate timbre / tone quality / vibrato
- + - Tuning and pitch control
- + - Tempo / pulse control / rhythm
- + - Facility / accuracy
- + - Breath Support
- + - Diction / articulation
- + - Placement / Belt
- + - Physical Movement / Gesture
- + - Consistency

Circle + or - to indicate areas of strength or weakness. Provide additional comments as warranted.

---

**Musicality**                                      **deficient**      **basic**      **proficient**      **outstanding**

- + - Characterization (Acting)
- + - Clear Objective (Acting)
- + - Phrasing
- + - Dynamics
- + - Style / interpretation
- + - Memorization
- + - Consistency
- + - Appearance / stage presence

Circle + or - to indicate areas of strength or weakness. Provide additional comments as warranted.

---

**Overall Rating**                                      **deficient**      **basic**      **proficient**      **outstanding**

**Performance Grade** \_\_\_\_\_ **Advance to next level of study:**    Yes    No

**Signature** \_\_\_\_\_



# STUDENT EVALUATION OF TEACHING – MUSIC ENSEMBLES

## Hardin-Simmons University, School of Music

Instructor: \_\_\_\_\_

Course: \_\_\_\_\_

Semester: \_\_\_\_\_

Your instructor is seeking your thoughtful responses to the following questions and statements. Using the following rating scale, circle the number which best describes your reaction to each statement.

Strongly disagree - 1

Disagree - 2

Agree - 3

Strongly agree - 4

### My Instructor:

- |   |   |   |   |    |  |
|---|---|---|---|----|--|
| 1 | 2 | 3 | 4 | 1. | Demonstrated a broad knowledge of teaching material and repertoire.            |
| 1 | 2 | 3 | 4 | 2. | Shows interest in the ensemble's progress.                                     |
| 1 | 2 | 3 | 4 | 3. | Can analyze the ensemble's musical and technical problems and offer solutions. |
| 1 | 2 | 3 | 4 | 4. | Uses rehearsal time effectively.   |
| 1 | 2 | 3 | 4 | 5. | Encourages members to develop serious practice habits.                         |
| 1 | 2 | 3 | 4 | 6. | Is enthusiastic and encouraging.   |
| 1 | 2 | 3 | 4 | 7. | Has a high standard for our ensemble performances.                             |
| 1 | 2 | 3 | 4 | 8. | Is available for consultation outside of class times.                          |

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### My instructor's:

- |   |   |   |   |     |   |
|---|---|---|---|-----|---|
| 1 | 2 | 3 | 4 | 9.  | Rehearsal techniques are appropriate for the ensemble's needs.                |
| 1 | 2 | 3 | 4 | 10. | Rehearsal techniques have increased my ability to contribute to the ensemble. |
| 1 | 2 | 3 | 4 | 11. | Comments, suggestions, and conducting are appropriate and clear.              |

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### Course objectives, goals, analysis, and grading

- |   |   |   |   |     |   |
|---|---|---|---|-----|---|
| 1 | 2 | 3 | 4 | 12. | Course objectives and goals are clearly defined in the syllabus.  |
| 1 | 2 | 3 | 4 | 13. | I am being graded in a fair manner.   |
| 1 | 2 | 3 | 4 | 14. | The understanding, analysis, and application of musical elements (such as tuning, phrasing, blend, balance, tone, dynamics, precision, articulation/diction, form/structure, musicality, and harmony) are part of the instructor's approach in rehearsal. |
| 1 | 2 | 3 | 4 | 15. | The ensemble regularly makes noticeable improvement in musicality and ensemble.   |

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**Your attitude in this course**

- 1 2 3 4 16. My conductor expected students to take their share of the responsibility for learning their parts.
- 1 2 3 4 17. My work ethic was better in this course than other courses I have taken.
- 1 2 3 4 18. I have a more positive feeling toward ensemble participation as a result of taking this course.
- 1 2 3 4 19. Overall, I rate this as an excellent course.
- 1 2 3 4 20. Overall, I rate my instructor as an excellent teacher.

Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Learning objectives**

There are four learning objectives listed below. Describe the amount of progress you made on each by using the following scale.

- 1 - No apparent progress
- 2 - Slight progress
- 3 - Substantial progress; good gains were made on this objective
- 4 - Exceptional progress; outstanding gains were made on this objective

- 1 2 3 4 21. Developing specific skills and competencies needed by performing musicians.
- 1 2 3 4 22. Gaining a broader understanding and appreciation for music in this performance medium.
- 1 2 3 4 23. Learning how to analyze and address musical elements (such as tuning, phrasing, blend, balance, tone, dynamics, precision, articulation/diction, form/structure, musicality, harmony) in performance.
- 1 2 3 4 24. Developing a clearer understanding of, and commitment to, personal responsibility in an ensemble setting.

Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Use the following space for general comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**STUDENT EVALUATION OF TEACHING**  
**Private Instruction**  
**Hardin-Simmons University, School of Music**

Instructor: \_\_\_\_\_

Semester: \_\_\_\_\_

Course: \_\_\_\_\_

\_\_\_\_\_  
Your instructor is seeking your thoughtful responses to the following questions and statements. After each section you may make comments regarding specific situations if you wish. Using the following rating scale, circle the number which best describes your reaction to each statement.

Strongly disagree - 1

Disagree - 2

Agree - 3

Strongly agree - 4

**My Instructor:**

- |   |   |   |   |   |
|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 25. Demonstrated a broad knowledge of teaching material and repertoire.       |
| 1 | 2 | 3 | 4 | 26. Has shown interest in my progress.  |
| 1 | 2 | 3 | 4 | 27. Is able to analyze my musical and technical problems and offer solutions. |
| 1 | 2 | 3 | 4 | 28. Uses lesson time effectively.   |
| 1 | 2 | 3 | 4 | 29. Encourages me to develop serious practice habits.                         |
| 1 | 2 | 3 | 4 | 30. Is enthusiastic and inspiring.  |
| 1 | 2 | 3 | 4 | 31. Is available for consultation outside of lesson time.                     |

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**My instructor's:**

- |   |   |   |   |   |
|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 8. Teaching style is appropriate for my individual needs.         |
| 1 | 2 | 3 | 4 | 9. Teaching has increased my ability to learn independently.      |
| 1 | 2 | 3 | 4 | 10. Comments and suggestions are timely, clear, and constructive. |

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Course objectives, goals, analysis, and grading**

- |   |   |   |   |  |
|---|---|---|---|--|
| 1 | 2 | 3 | 4 | 11. Course objectives and goals are clearly defined in the syllabus.   |
| 1 | 2 | 3 | 4 | 12. I am being graded in a fair and timely manner.   |
| 1 | 2 | 3 | 4 | 13. Interpretive and/or theoretical analysis (such as harmony, melody, rhythm, form, dynamics, etc.) is part of the instructor's approach to a new piece of music. |

Comments: \_\_\_\_\_

\_\_\_\_\_

---

There are six learning objectives listed below. Describe the amount of progress you made on each by using the following scale.

- 1 - No apparent progress
- 2 - Slight progress
- 3 - Substantial progress; good gains were made on this objective
- 4 - Exceptional progress; outstanding gains were made on this objective

- 1 2 3 4 14. Developing specific skills and competencies needed by professionals in this field of study.
- 1 2 3 4 15. Gaining a broader understanding and appreciation for music in my performance area.
- 1 2 3 4 16. Learning how to find and use resources for answering questions or solving performance problems.
- 1 2 3 4 17. Acquiring more interest in learning by asking my own questions and seeking answers.

Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Using the following descriptors, describe your attitude in this course.

- 1 – Definitely false
- 2 – More false than true
- 3 – More true than false
- 4 – Definitely true

- 1 2 3 4 18. My work ethic was better in this course than others I have taken
- 1 2 3 4 19. I wanted to study privately with this instructor.
- 1 2 3 4 20. I have a more positive feeling toward this field of study as a result of taking this course.
- 1 2 3 4 21. I rate this as an excellent course.
- 1 2 3 4 22. I rate this instructor as an excellent teacher.

Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Use the following space for general comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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# Assessment Questionnaire

## Music Business Internship

Intern \_\_\_\_\_

Work assignment \_\_\_\_\_

In order to improve the preparation of our music business interns, we would like your feedback on their preparation and performance in various areas. This information is for institutional use only and will be kept confidential. You need only fill out the portion that pertains to the work the student did. This is a work in progress. Please feel free to add your personal comments about the questionnaire at the end. Are the questions pertinent? Do you have any suggestions for additions or deletions to the text? Your input is greatly appreciated!

**Rating scale: NA = Not Applicable, 1 = Unsatisfactory, 2 = Below Expectations  
3 = Proficient, 4 = Exceeds Expectations**

The Student:

### Professionalism \_\_\_\_\_

1. Is properly attired for work.	1	2	3	4	NA
2. Is punctual.	1	2	3	4	NA
3. Shows a good work ethic.	1	2	3	4	NA
4. Is open and willing to learn.	1	2	3	4	NA
5. Shows a basic knowledge of accounting.	1	2	3	4	NA
6. Works well with others.	1	2	3	4	NA

### Orchestra Management \_\_\_\_\_

1. Understands unions and their function.	1	2	3	4	NA
2. Shows an understanding of the role of management in union and non-union negotiations.	1	2	3	4	NA
3. Shows a knowledge of the role of the American Symphony Orchestra League.	1	2	3	4	NA
4. Shows knowledge of funding for the arts and the role of the NEA.	1	2	3	4	NA
5. Understands the management structure of a symphony orchestra.	1	2	3	4	NA

### Artist Management \_\_\_\_\_

1. Shows a knowledge and understanding of the role of a manager in artist management.	1	2	3	4	NA
2. Shows an understanding of the role money plays in artist management.	1	2	3	4	NA
3. Understands the process of negotiation.	1	2	3	4	NA
4. Understands the processes involved in concert promotion.	1	2	3	4	NA

5. Shows an understanding of what a contractual agreement is.	1	2	3	4	NA
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## **Music Merchandising**

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1. Shows a basic knowledge of the distribution and sale of tapes and CD's.	1	2	3	4	NA
2. Shows a basic knowledge of the distribution and sale of musical instruments.	1	2	3	4	NA
3. Shows a basic knowledge of financial management in music merchandising.	1	2	3	4	NA
4. Has a basic knowledge and understanding of the distribution and sale of sheet music.	1	2	3	4	NA

## **Record Industry**

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1. Shows a knowledge and understanding of the operations of the record industry.	1	2	3	4	NA
2. Understands piracy, counterfeiting, and bootlegging as it pertains to the record industry.	1	2	3	4	NA
3. Understands the role AFTRA plays in artists' recording contracts.	1	2	3	4	NA
4. Understands the role of the AF of M in negotiating recording industry contracts.	1	2	3	4	NA
5. Understands the issues of term, exclusivity, royalties, creative control, etc., in the recording industry.	1	2	3	4	NA
6. Understands the three phases of record production: pre-production, in-the-studio, and post-production.	1	2	3	4	NA
7. Has a basic knowledge of record promotion and distribution.	1	2	3	4	NA
8. Has a basic knowledge of the workings of a recording studio.	1	2	3	4	NA

## **Radio and TV**

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1. Has knowledge of the many radio markets in the radio industry.	1	2	3	4	NA
2. Understands the importance of market research in the radio industry, and the research methods available.	1	2	3	4	NA
3. Has a knowledge and understanding of promo-clip production.	1	2	3	4	NA
4. Shows a knowledge of the job hierarchy involved in TV/video production.	1	2	3	4	NA
5. Has a basic knowledge of the role					

music plays in advertising.	1	2	3	4	NA
6. Understands the role of the production company in advertising.	1	2	3	4	NA

## Music Publishing

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1. Has a basic knowledge and understanding of copyright law as it pertains to the music publishing industry.	1	2	3	4	NA
2. Has a basic knowledge and understanding of copyright law as it pertains to recorded sound.	1	2	3	4	NA
3. Has a basic knowledge and understanding of the distribution and sale of music.	1	2	3	4	NA

### Evaluation standard

Unsatisfactory	Below Expectations	Proficient	Exceeds Expectations
The intern exhibits a serious lack of professionalism, drive, and knowledge in the field during the internship.	The intern exhibits a modest amount of professionalism, drive, and knowledge in the field during the internship.	The intern exhibits professionalism, drive, and knowledge commensurate with the job being performed during the internship.	The intern exhibits professionalism, drive, and knowledge commensurate with the job being performed during the internship. The intern goes beyond the call of duty and shows that he/she will be a major success in the chosen field.

**General Success as an Intern: To have a successful rating as an intern the student must receive a rating no lower than a 3.0 (proficient) when the score is tallied.**

**Rolling 5-year average: At least 85% of interns will be scored as “Proficient” in “General Success as an Intern” in their Music Business Internship on the Assessment Questionnaire for Music Business Internship.**

# Appendix V

## Student and Staff Accompanist Logs

Date of rehearsal	Student Initials

I, \_\_\_\_\_ (student name), understand that I am responsible for logging in all rehearsed time with my student accompanist, \_\_\_\_\_.

Date of rehearsal	Student Initials

I, \_\_\_\_\_(student name), agree to pay my pianist, \_\_\_\_\_, for services rendered. I understand that by signing this document, I am responsible to pay for every rehearsal, which shall not exceed \$15.00 per half-hour. I also understand that if I fail to do so, I will NOT be accompanied during my jury at the end of the semester.