

# WASHINGTON ADVENTIST UNIVERSITY

DEPARTMENT OF MUSIC

## *Music Major Handbook*

*2012-2013*

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Dr. James T. Bingham, Chairman

## — PREFACE —

Welcome to the Washington Adventist University Music Department. We hope your experience as a music major will be richly rewarding and enjoyable. As a department we are constantly trying to find more efficient methods to help you grow musically, intellectually and spiritually. This handbook is an important tool for that growing process. On the following pages you will find information that is vital to your success as a music major at WAU. Read it very carefully. And ask us to explain any information that seems unclear. We believe that our success as music department faculty is measured not only by our ability to help you define and achieve the highest possible musical goals, but by our willingness to address your concerns as students and music majors.

*the Music Faculty*



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# WELCOME

The art of music can be either a great force for good or a great force for evil. But, when viewed as a treasured gift lovingly bestowed on humanity by God, the Creator, music becomes a sacred trust demanding reflection, understanding and stewardship if one is to maximize this gift. Since God created humankind and music, it should be the thankful joy of Christian musicians to use music in an offering of gratitude for the gift given, an offering refined through dedicated, disciplined study and informed and methodical practice. Please remember that attitude and motivation are critical factors to the success of a musician. The practice room can be a lonely place, but it is also the place where you develop your skills and where you demonstrate the level of dedication you have to your art. It is our desire, at Washington Adventist University, to provide you with the best possible musical education so that you might better be prepared to add your musical talents in praise of the Creator at a time when the cacophony of the human struggle tends to obliterate the rightful place of music, as extended prayer, in the world. The Music Major Handbook is your guideline and reference to the Department's expectations. The following of their design will help you achieve success while you are studying with us. A heartfelt welcome to you and please do not hesitate to let us know if we can serve you in any added way.

*the Chair*



# THE FACULTY

***Dr. James Bingham***, Chair, began his early musical training in Geelong, Australia and was strongly influenced by the active music program of his home church. It was during this time that his passion for choral music was ignited. This love of choral music only intensified during his undergraduate studies at Avondale College, New South Wales, Australia. After briefly teaching music at the Geelong and North Geelong High Schools, he moved to the United States of America to continue studies in organ performance. However, he fell under the spell of composer Blythe Owen and changed his major to Music Theory and Composition. Upon receiving his master's degree from Andrews University, he moved to Canada where he was appointed director of choirs at Kingsway College and chairman of its music department. After 10 years, Dr. Bingham then returned to the United States to complete doctoral studies at Andrews University. He then took up the position of director of choirs and chairman of the music department of Atlantic Union College. After spending nine years at that college, he accepted the position as chairman and director of choirs at Columbia Union College. As with his prior choirs, the Columbia Collegiate Chorale and the Pro Musica of Washington Adventist University have continued to distinguish themselves both nationally and internationally. Dr. Bingham's first love is choral music and, although he is primarily an administrator and director, he finds time to arrange, orchestrate and compose music for various combinations of instruments and voices.

***Dr. Mark Di Pinto*** began studying piano when his parents were missionaries in Malaysia and Singapore. After moving to Silver Spring, Maryland, Mark began studies with Douglas Guiles, with whom he won several top awards in various local and state-level competitions, including the Henri Carol Memorial Competition, the Miriam Shields Gottlieb Young Pianists Memorial Competition, the Yardumian Ensemble Competition, the E. R. Davis Competition, and the MSMTA Festival Competition. In addition Mark was chosen three times as piano soloist for the GLMTA Concerto Competition. Mark attended Columbia Union College in Takoma Park, Maryland, where he was piano soloist with the New England Youth Ensemble numerous times. Mark has performed with them all across North America, Australia, New Zealand, Great Britain, Scandinavia, Russia, South Africa, and the Middle East in venues including Carnegie Hall, Capetown City Hall, and the Sydney Opera House. In 2005 Dr. Di Pinto premiered Virginia-Gene Rittenhouse's African Suite for two pianos and orchestra in Carnegie Hall. Mark completed his master's and doctorate at the Eastman School of Music, studying with Nelita True. He is currently Assistant Professor of Piano at Washington Adventist University in Takoma Park, MD.

***Professor Preston Hawes*** is Concertmaster and Artistic Director of the New England Symphonic Ensemble, resident orchestra of Mid-America Productions at Carnegie Hall,

and Director of the New England Youth Ensemble of Washington Adventist University. Mr. Hawes first garnered wide public attention in 1995 at the age of 13 after placing 1<sup>st</sup> Provincially and 3<sup>rd</sup> Nationally in the *Concours de Musique Du Canada*, his first national competition. He has gone on to win many other national and international competitions and was awarded Highest Honours upon becoming an Associate Performer of the Royal Conservatory of Toronto. Mr. Hawes has performed on CBC National Radio, HOPE TV, and Mexican National Television and has been heard as a soloist in notable venues such as Moscow's House of Culture, the Town Halls of Johannesburg, Cape Town, and Morelia, The Kennedy Center, Carnegie Hall, St. Martin-in-the-Fields, Plovdiv Symphony Hall, The Apollo Theatre (Syros), Târgu Mureş Cultural Palace, and Windsor Castle. Named a Stephen Hendel scholar at Yale University School of Music, he was a student of and teaching assistant to Ani Kavafian while earning a master's degree and Artist Diploma. He continues Doctoral studies at the Peabody Institute of Music where he was awarded the 2010 Peabody Career Grant. Mr. Hawes is Head of Strings and Director of Orchestral Studies at Washington Adventist University.

**Dr. Daniel Lau** has received enthusiastic press notices for both his solo and chamber performances. The Washington Post praised his "exemplary artistry;" the Baltimore Sun noted "Lau's beautifully shaded playing;" the Intelligencer Journal (Lancaster, PA) lauded his "flair, great technical proficiency and expressiveness;" and La Liberté (Fribourg, Switzerland) cited "playful nuances, translucent phrasing, and miraculous sonorities." He has appeared in recitals and with orchestras throughout North America and Europe. He collaborates frequently with singers internationally and is a sought-after chamber musician. With soprano Sabrina Coleman Clark, he has performed a multimedia show, "Marian Anderson - A Legacy of Hope," to thousands of school children. He is a founding member of the Ravel Trio praised recently by the Swiss Journal du Jura, "Splendid interpretation, vigorous and nuanced playing." Lau attended Loma Linda University, where he won the coveted Dean's Award. He then attended the Peabody Conservatory of Music, becoming a member of the Pi Kappa Lambda honorary society while earning masters and doctoral degrees. His major teachers include Lillian Freundlich, Anita Norskov Olsen, Samuel Sanders, and Jerome Lowenthal. He has taught at the Pennsylvania Academy of Music, the College of Notre Dame of Maryland and is currently Assistant Professor of Music at Washington Adventist University and on the faculty of the New England Music Camp.

**Professor Bruce Wilson** is Associate Professor of Music, director of instrumental music, and conductor of the Washington Concert Winds at Washington Adventist University, a position he has held since 1998. He received his BS degree in music education at Union College in Lincoln, Nebraska. After teaching at academies in California, Tennessee, and Washington State, he accepted a position at Shenandoah Valley Academy in Virginia, where he led the band and chaired the Music Department. While at SVA, Wilson established a Support the Arts Program that annually raised money to buy new and updated instruments and equipment for the music department. He also founded an annual Composers Festival, which commissioned seven new sacred compositions for concert

band from well-known American composers. He continued this practice at WAU where he commissioned five more works. Wilson completed a master's degree at the Shenandoah Conservatory of Music and has done doctoral work at Catholic University. Wilson has written and arranged over 60 works for Brass Choir. In more than 35 years of teaching, his bands have gained recognition and have performed at Disneyland, Disney World, Six Flags, and at professional basketball game half time shows. The WAU band is a yearly feature at the Pageant of Peace Christmas program at the White House and travels internationally in alternate years. Mr. Wilson is a frequent adjudicator, guest conductor, and performer in festivals and band concerts.

## ADJUNCT FACULTY

**Brandon Almagro**, *trumpet*  
**Janusz Bilinski**, *string bass*  
**William Feasley**, *guitar*  
**Susan Findley**, *oboe*  
**Ronn Hall**, *bassoon*  
**Amy Horn**, *french horn*  
**David Jones**, *clarinet*  
**Steve Jones**, *guitar*  
**Vanita Jones**, *flute*  
**Alison Bazala Kim**, *cello*  
**Priscilla Ko**, *piano*  
**Aaron Lovely**, *tuba*  
**John McGinness**, *trombone*  
**Geri Mueller**, *recorder/baroque ensemble*  
**Medea Namoradze**, *voice*  
**John Spirtas**, *percussion*  
**Jozef Surowiec**, *voice*  
**Deborah Thurlow**, *voice*  
**Keri Tomenko**, *violin*  
**Mark Willey**, *organ*  
**Victor Yuzefovich**, *viola/chamber music*

# INTRODUCTION

## MISSION STATEMENT

It is the purpose of the Music Department of provide professional training, reinforced by a sound general education, in an environment where music is presented as a medium for spiritual, emotional, and cultural development.

### *Goals*

All graduates of the music program will have developed practical skills enabling the pursuit of a career in performance, private studio teaching, music education, or related fields of endeavor. They will have sufficiently mastered theoretical and historical information to enable the pursuit of further study and the communication of such information through performance and analysis. Further, graduates will compare favorably in their musical abilities and knowledge with those students completing a similar program nationally and will be qualified to advance and enrich the musical culture of their church and community.

### *Objectives*

Bachelor of Arts in Music

Program Objectives

Students completing the Bachelor of Arts in Music will be able to:

- Demonstrate the ability to express concepts and ideas in written and oral form
- Demonstrate musicianship and understanding in solo and ensemble performances
- Perform a variety of repertoire

- Perform in a variety of venues
- Demonstrate knowledge of music theory and analysis, music history and world music
- Demonstrate an understanding of the basic spirituality which is central to the university's mission by performing sacred music and appropriate abstract music in various worship and public settings
- Demonstrate a recognition of the value of the fine and performing arts through attendance at a variety of public musical performances and associated events

### Bachelor of Music in Music Performance

#### Program Objectives

Students completing the Bachelor of Music in Music Performance will be able to:

- Demonstrate musicianship and understanding in solo and ensemble performances
- Perform a variety of repertoire
- Perform in a variety of venues
- Demonstrate a knowledge of music theory and analysis, music history, world music and music technology
- Demonstrate an understanding of the basic spirituality which is central to the university's mission by performing sacred music and appropriate abstract music in various worship and public settings
- Demonstrate the ability to express concepts and ideas in written and oral form
- Demonstrate a recognition of the value of the fine and performing arts through attendance at a variety of public musical performances and associated events

### Bachelor of Music in Music Education

#### Program Objectives

Students completing the Bachelor of Music in Music Education will be able to:

- Demonstrate musicianship and understanding in solo and ensemble performances
- Perform a variety of repertoire
- Perform in a variety of venues
- Demonstrate knowledge In music theory and analysis, music history and world

music

- Demonstrate an ability to write lesson plans and implement them in the classroom setting
- Demonstrate a variety of pedagogical techniques for musical instruction at the elementary and secondary level
- Demonstrate the ability to lead a class and conduct an ensemble
- Demonstrate the ability to express concepts and ideas in written and oral form
- Demonstrate an understanding of the basic spirituality which is central to the university's mission by performing sacred music and appropriate abstract music in various worship and public settings
- Demonstrate a recognition of the value of the fine and performing arts through attendance at a variety of public musical performances and associated events

### ***Career Opportunities***

The bachelor degrees in music are for students seeking professional careers in music industry, in performance, in music education, or in church music. Careers in music industry are numerous, and study in combined fields as presented in the Bachelor of Arts in Music will provide students with enough flexibility to pursue employment in several areas.

### ***Admission Requirements to the Program***

***Entrance Requirements*** – Acceptance into one of the degree programs in this department is contingent upon a successful audition. This audition must demonstrate aptitude and skill, in a chosen field of performance, sufficient to successfully pursue the curriculum. Students interested in auditioning should contact the Department of Music to request an audition date. Please email: Music@wau.edu Special arrangements can be made for international students and those who may not be able to appear for an audition in person.

***Advanced Standing*** -- Students who are able to pass examinations in music subjects showing they have completed work beyond that of the entrance requirements may receive advanced standing in the subject or subjects in which they pass examination, provided such study is confirmed by advanced study in residence in the same field.

Students may be admitted to advanced standing in an applied music area only after they have successfully passed a qualifying examination given by the music faculty.

### ***Graduation Requirements***

Music majors are required to study their applied music area each year of residence. Students enrolled in a performance or music education degree will be required to perform a junior and senior recital, part or all of which must be memorized, as part of the graduation requirements. They must pass an examination demonstrating that they have achieved a functional knowledge of piano and sight singing enabling them to read musical scores and to play hymns and simple accompaniment.

Participation in the musical organization of a student's performance concentration is required during each semester in residence, with the exception that the Bachelor of Music in Music Education requires two years in a choral organization.

Majors must register for the organization of their choice for either credit or pass/fail non-credit. Organization credit is limited to MUPF 120Band (Washington Concert Winds); MUPF 227 Orchestra (New England Youth Ensemble); MUPF 235 Columbia Collegiate Chorale; and MUPF 250 Pro Musica.

### ***Departmental Requirements***

All music majors are expected to attend all departmental meetings as scheduled, and to actively participate in the music performance activities sponsored by the department.

### ***Eligibility to Remain in the Program***

The Department of Music reserves the right to administratively withdraw a student if, for any reason, the student's scholastic achievement, musical performance, academic integrity, and/or ability to work with people proves unsatisfactory.

### ***Progression Requirements***

- A. All music majors must maintain a minimum cumulative college GPA of 2.50 at all times.
- B. All music majors must achieve at least a "C" grade in all music courses.

C. Recipients of departmental performance scholarships, whether music major or non-music major, must maintain “B” level work or higher in their major applied music and ensemble courses if the scholarship is to be retained.

D. A music major may not repeat a music course more than once, nor may they repeat more than two courses in the program.

In the event of dismissal from the program, a person may reapply to WAU as a music major only after receiving written permission from the Department of Music.

# GENERAL INFORMATION

## ADVISORS

All incoming students will be advised by the chairman for their first semester in residence to help them correctly complete registration. An official advisor will be assigned to each student at the end of the first semester and will remain with the student throughout the course of his or her study. A change of advisor may be petitioned through the chairman.

## APPLIED MUSIC LESSONS

### *Do I need to register for lessons?*

All music majors must register for lessons each semester of their program. If taken for college credit, the registration process will not be completed until the student has made adequate arrangements with the Music Department for these music lessons. Actual teacher placement will be arranged through the faculty in consultation with the prospective student. Any concerns regarding this process should be taken to the department chairman. If lessons are not taken for credit, registering for lessons involves only signing up at the Music Department.

### *How much does it cost to take lessons at WAU?*

The following rates apply to lessons in voice, piano, organ, guitar, string, woodwind, brass and percussion instruments:

13 one-half hour lessons per semester	\$460/semester
13 one hour lessons per semester	\$920/semester

A drop voucher must be completed to discontinue lessons. Refunds will be made according to the university refund schedule. No refunds are made for occasional absences whether caused by sickness or other reasons. Lessons falling on holidays or vacations are not made up. Lessons missed through the fault of the instructor will always be made up.

### *What if I want to take lessons with someone outside of WAU?*

Although students majoring in music are required to study their applied music subjects under the direction of the music faculty during each year of residence they can submit an application to the department for off-campus study. Such an application consists of submitting an Off-Campus Study Request form accompanied by both a résumé and letter of acceptance from the prospective teacher to the chairman for departmental approval.

### ***How do I obtain credit for lessons?***

Credit is granted on the basis of taking weekly lessons, according to the school schedule. The length of each lesson is computed as follows:

1 credit hour = 1/2 hr lesson

2 credit hours = 1 hr lesson

3 credit hours = 1 hr lesson (N.B. Only BM Performance majors can take 3 credit hours lessons on one instrument)

Students are charged for 13 lessons per semester. A minimum of 10 lessons must be taken each semester to receive credit.

### ***How is my lesson grade computed?***

Grades for music lessons taken for credit are computed by weighing the grade assigned to you by your teacher and the Jury Panel. The teacher's grade represents 2/3 of your final applied music grade while the Jury Panel's grade represents 1/3. A student's lesson grade will be also affected by the following:

- Attendance and progress within the level of study
- Practice time (a minimum of 5 hours of practice per week per credit hour is required)
- Participation in recitals and other functions as requested by the faculty or instructor

### ***What if I miss a lesson?***

Absenteeism Policy: It is the student's responsibility to inform either the instructor or the Music Department Office if they are unable to keep an appointment. Students who fail to inform either the instructor or the Music Department will be charged for the missed lesson and it will not be made up. Notice must be given 24 hours in advance. However, even with proper notification the teacher is required to grant only 1 make-up lesson per semester. Lessons missed through the fault of the instructor will always be rescheduled.

No refunds are made for lessons missed. Lessons falling on holidays or vacations are not rescheduled.

## **MUSIC ORGANIZATIONS**

All music majors are required to participate in a musical organization every semester in residence. Music minors are required to participate in a musical organization for 4 semesters of their residency. **Majors must register for the organization of their choice**

**for either credit or pass/fail non-credit.** The non-credit grade is recorded on the student's transcript and a failure must be removed before a student is cleared for graduation. Students may join more than one organization if their schedules permit. Typically, musical organizations will take concert tours during each semester. (See Tour Policy for guidelines.)

## **PRACTICE PROCEDURES AND FACILITIES**

Each student should sign up for practice time in a practice room at the beginning of each semester. Music majors will be given first preference at that time. Students should respect the hours that they have requested by using the time profitably. If the student who has signed up for the room does not come within 15 minutes of starting time, the use of the room is forfeited. Majors may sign up for up to three hours per day and non-majors may sign up for one hour per day.

Practice rooms are available for use during the following building hours:

### **BUILDING HOURS**

Sun. - Thurs. 7:30 A.M. - 10:30 P.M.

Friday 7:30 A.M. - 1 hour before sunset

Any defacement of school property in practice facilities or elsewhere will result in serious administrative action. An individual who opens a window in a practice room or studio is responsible to close the window before departing.

## **MUSIC LIBRARY**

Scores and recordings are housed in the Music Library located in Room 004 on the lower level of the Peters Music Center. It will be open from 7:00 to 9:00 P.M., Sunday through Thursday. Study carrels contain all necessary audio-visual equipment for CDs, DVDs, LPs, and VHS tapes are available for student use. All materials must remain inside the library.

Students desiring a particular recording or score not in the collection should make requests to the music department chair.

## **STUDENT FELLOWSHIP PROGRAM**

### ***Can I teach other students at WAU?***

Music Majors desiring to use the facilities of the Music Department to teach can do so only upon qualifying for the Student Fellowship Program. Admission into this program is dependent upon a recommendation from the music teacher with whom the applicant is studying and the approval of the music faculty. (Student Fellowship Application forms

providing for this recommendation can be obtained from the music office). To be eligible for this teaching program, each applicant must also a) be declared a music major, and b) maintain at least a 3.00 cumulative GPA and a 3.50 GPA in their major.

Additional regulations applying to all students in the fellowship program include:

- Student teachers may not teach college students for college credit
- Student teachers may teach up to a maximum of five hours per week
- All would-be students must register with the Music Office
- No unregistered students may be taught using Music Department facilities.
- Students may recruit their own pupils. There may be occasions when the department also recruits.

### ***How much can I earn if I qualify to teach at WAU?***

Pupils of qualifying students will be charged \$40 per hour. However, only 75% of this amount, or \$30, will be applied directly to the student teacher's college statement. (The remaining 25% goes towards meeting administrative and facility maintenance expenses.)

Arrangements for cash withdrawal must be made through the Student Finance Office. In order to ensure payment, student teachers must:

- a) Be sure that each of their students are registered in the Music Office (the department will be responsible for billing all students)
- b) Submit to the chairman the Applied Music Weekly Report form at the beginning of each week detailing lessons taught during the previous week.

# DEPARTMENTAL REQUIREMENTS

The Music Department has designed the following requirements in an effort to ensure that every WAU student who graduates with a Music Major degree is not only provided with a nurturing musical environment but possesses enough talent, initiative, and knowledge to ensure success in graduate school and/or the highly competitive music profession.

## ***What are the requirements?***

There are seven (7) basic requirements that stand between the entering freshman music major and graduation:

1. Advisement Audition
2. Admission as a Music Major
3. Piano Proficiency Examination
4. Jury Examinations (& Sophomore Evaluation Examination)
5. Solo Recitals (Junior & Senior)
6. Group Recitals and Performances
7. Concert Attendance

For the typical relationship between these requirements and the student's course of study see the chart on the back page of this handbook.

## **ADVISEMENT AUDITION**

Music majors are required to audition before the music faculty in their major field of performance to help facilitate placement at the correct level of study. This audition must be arranged with the chairman no later than the end of the first week of school.

### **AUDITION REQUIREMENTS BY PERFORMING AREA:**

#### **KEYBOARD**

*Piano:*

1. Perform three pieces of contrasting style and historical period. An audition should include a piece by J.S. Bach, a first movement of a classical sonata, and either a Romantic or Contemporary piece.
2. Major/minor scales and arpeggios
3. Sight-reading

*Organ:*

1. Perform two contrasting pieces including a piece by J.S. Bach and a work from the Romantic or Contemporary periods of music.
2. Sight-read a hymn

**PERCUSSION**

*Snare drum:*

1. Perform an etude
2. Demonstrate rudiments
3. Sight-reading

*Mallet instruments:*

1. Perform a solo piece or etude
2. Scales and arpeggios
3. Sight-reading

*Timpani:*

1. Perform an etude utilizing 2, 3, or 4 drums
2. Demonstrate proficiency with pitch matching, intervals, and rolls
3. Sight-reading

**STRINGS**

*Violin and Cello*

1. Perform a) an unaccompanied movement by J.S. Bach and b) a movement of a post-Baroque concerto or sonata.
2. Major/minor scales in three octaves
3. Sight-reading

*Viola*

1. Perform two contrasting pieces of applicant's choice
2. Major/minor scales in three octaves
3. Sight-reading

*Double Bass*

1. Perform two pieces of applicant's choice
2. Major/minor scales in two octaves
3. Sight-reading

**VOICE**

1. Perform two selections from the classical vocal repertoire; one piece may be in English and the second in a language other than English.
2. Sight-reading

## **WINDS AND BRASS**

1. Perform two contrasting pieces (etudes and excerpts are acceptable)
2. Major and chromatic scales
3. Sight-reading

## **CLASSICAL GUITAR AND HARP**

1. Perform two contrasting pieces
2. Scales and arpeggios
3. Sight-reading

## **ADMISSION AS A MUSIC MAJOR**

Students must demonstrate commitment, application, and aptitude during the first semester before full recognition as a music major is granted and an official advisor is appointed. At the time of the audition an Application for Admission form should be presented for acceptance. Following the audition, the applicant will be notified in writing as to whether he/she was fully accepted, provisionally accepted or declined. (A review of the student's status as a music major will be made regularly during jury examinations and formally at the close of the sophomore year.)

# PIANO PROFICIENCY EXAMINATION

Because piano skills are integral to almost every area of music making and study, WAU requires that all majors pass the Piano Proficiency Examination. All majors will have the option of taking the exam at the end of the first semester of residence. Those unable to pass the examination at that time must enroll in piano lessons and remain enrolled until they are able to pass this exam. Music majors need to complete the exam no later than the time of the Sophomore Evaluation Examination (see page 18 for further details.)

The Piano Proficiency Examination is composed of seven sections and is offered at the end of each semester. Students whose major instrument is piano will be exempt from Sections I and II (listed below) since these sections are covered during their jury examinations.

Freshmen must attempt Sections I - VI at the end of their first semester. Students may also perform Section VII at that time if desired. Any Freshman who is unable to perform Sections I-VI at a satisfactory level will be required to take piano lessons (not necessarily for credit) and pass these sections prior to the Sophomore Evaluation Examination which is taken at the end of the Sophomore year. (See page 18 for a full description of the Sophomore Evaluation Examination.)

If any one of the below sections is not performed at a satisfactory level it will be considered deficient and the student will need to prepare it for re-examination. If more than two such deficiencies occur, the student will be required to retake the entire exam. All deficiencies should be removed by the time of the Sophomore Evaluation Examination.

If there are exceptions to the above, as granted by the faculty, all such deficiencies will need to be removed by the end of the semester prior to the semester of graduation. For example, a May graduation necessitates a December pass of all sections. No student will be permitted to present their Senior Recital until this examination is passed. **No exceptions will be granted.**

Section I.     **SCALES:** All major and harmonic minor scales and arpeggios, four-octaves, in a moderate tempo, either hands separately or together.

Section II.    **REPERTOIRE:** Three contrasting pieces in their authentic versions by conventionally recognized composers. The three works must include one from each of the following periods:

- Baroque
- Classical or Romantic
- Twentieth or Twenty-first Century

Section III.   **CADENCES:** Authentic and Plagal cadences in all keys.

Section IV. HYMNS: Twenty hymn-tunes chosen by the student which must include a variety of keys and styles and which must include "Old Hundredth." The student should provide a list of selected hymns at the time of the examination.

Section V. ACCOMPANIMENT: One song accompaniment chosen by the student in its authentic version by a conventionally recognized composer.

Section VI. SIGHTREADING: The student will be asked to sight-read a simple piece selected by the faculty.

Section VII. IMPROVISATION: The student will be asked to provide a simple accompaniment to a plain melody. The accompaniment may be chordal, alberti bass, arpeggiated, or performed in any acceptable harmonic style. The improvised accompaniment must reflect the correct rhythm of the melody and provide a creative harmonic rhythm as implied by that melody.

## JURY EXAMINATIONS

Jury examinations are an opportunity for students to perform under a pressure situation and for faculty to effectively evaluate their progress, and to verify that this progress is sufficient to warrant advancement to the next level of instruction. Juries are held at the end of each semester for students registered for MUPI 144, 274, 344, or 474. As explained in the opening of this handbook, the jury grade counts as one-third of the final Applied Music grade. Each qualifying student is expected to sign up in the Music Office for a specific jury time. Any student requesting exemption from the jury examination for any reason must obtain permission from the chairman, otherwise an F grade will be recorded.

The Jury Performance Form is available at the music office and must be completed and returned to the office no later than the Monday prior to exam week. **Failure to follow this procedure will automatically lower the examinee's jury grade by one letter grade (A becomes A-).** In addition, one copy of all music to be performed must be given to the jury chairman at the time of examination. Any costs involved in presenting the jury are the responsibility of the student. (For further information see page 49.)

## Class Requirements:

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### ***Freshmen***

All Freshmen will be required to take a jury at the end of each semester. At the end of the first semester, Freshmen will be removed from probationary status if the Admission As A Music Major form is accepted by the faculty. During the second semester jury, observing faculty will:

- consider the student's progress as a music major;
- evaluate his/her work throughout the year;
- decide on a promotion to the next performance level ;
- and determine a scholarship rating for scholarship renewal

### ***Sophomores***

Sophomores (defined as students who have enrolled in Theory III and Musicianship III) will take a jury examination at the end of the first semester and will take the Sophomore Evaluation Examination at the end of the second semester.

The **Sophomore Evaluation Examination** is designed to help faculty more effectively evaluate and appraise students of the possibilities of graduating with a Bachelor degree in music. The examination consists of two parts.

1. The normal jury examination
2. An oral/keyboards examination before the music faculty at which time the student will demonstrate:
  - Theory skills, including
    - Analysis of a chorale, on site,
    - A prepared analysis of a piece assigned and studied in Theory IV
  - Piano proficiency
  - Verbal skills in communicating facts and concepts about the jury literature
  - Potential of graduating from a music program

The Application for Sophomore Evaluation form must be submitted to the chairman prior to the examination.

### ***Juniors***

The first semester junior jury will be in the form of a normal jury examination. It is anticipated that the student will be working simultaneously on music for the Junior Recital. The Application for Junior Recital form must be presented to the chairman of the Jury Panel at the time of the first semester jury. (See page 47 for detailed information on the Junior Recital.)

The second semester junior jury will consist only of sight-reading and technical work. A grade for the repertoire section will be given by faculty at the time of the Pre-Recital Audition. (See page 47 for detailed information on the Junior Pre-Recital Audition.) The student will also be expected to bring copies of a proposed Senior Project for jury panel evaluation. If the project is a recital, then the student will be expected to submit copies listing proposed repertoire. Members of the panel may provide suggestions to help the student prepare successfully.

## ***Seniors***

The first semester senior jury will be in the form of a normal jury examination. There will be no jury during the semester of the senior recital. A jury grade will be given at the pre-recital audition. (For detailed information on the Senior Pre-Recital Audition, see page 49.) The Application for Senior Recital form must be presented to the chairman of the Jury Panel at the time of the first semester jury.

## **Content:**

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Students taking jury exams will be expected to be able to sight-read at a certain level, perform technical studies and standard repertoire, and speak intelligently about that repertoire. The exact nature of each of these required abilities is outlined below.

## ***Repertoire***

For every hour of credit the student is expected to prepare a minimum of seven (7) minutes of repertoire. Such repertoire does not generally include technical work. If the prepared repertoire is drawn from two or more compositions, it should be drawn from various styles and periods.

Students will be expected to present copies of their repertoire upon entering the jury examination room. A piece, or movement, cannot be repeated in a subsequent jury.

## ***Memorization***

Performance majors may be required to perform all non-chamber repertoire from memory. Keyboard performance majors can not include any chamber works in their repertoire lists. Other students may be required to perform one piece from memory for every hour of credit granted. For particulars, please consult section titled *Jury Requirements for Each Level of Applied Music*. **NOTE:** Failure to adequately memorize works can significantly hurt a student's jury grade.

## ***Technique***

All instrumentalists should be prepared to play scales and arpeggios according to their level of advancement. One etude will be required per semester. The jury panel may require a vocalist to demonstrate and explain the technical work studied during the semester. For specifics, refer to Jury Requirements.

## ***Sight-reading***

Sight-reading will be required of ALL students. Examinees are urged to strengthen any deficiency in this area as a formal part of their private study.

## ***Accompaniment***

It is the responsibility of students to arrange for their own accompanist if one is needed, and make financial arrangements accordingly. Sufficient rehearsal time with the accompanist is essential if grades are not to suffer. Unless the work is originally intended for unaccompanied solo instrument, the faculty will not accept unaccompanied performances as part of the jury examination. For further particulars concerning accompanist refer to page 49.

## ***General Knowledge***

Students should be prepared to answer questions concerning their specific performance media. Topics may include:

- Biographical details of the major composers studied
- Key and form of compositions listed on the student's jury form
- Titles of the other major compositions written by any composers listed on the jury form
- Style and tempo of selected compositions

## ***Jury Evaluations***

Jury forms containing teacher comments and jury grade will be available for student observation after semester examinations are completed. All jury forms will be kept on file in the Music Department Office. Students may wish to consult the jury forms which can be viewed on the following pages for further help in preparing for their jury examination.

# *Jury Requirements for Each Level of Applied Music*

## **Piano Jury Requirements**

### **MUPI 144**

#### Scales:

Major, harmonic minor and chromatic scales in all keys, hands together parallel, four octaves in 16<sup>th</sup> notes

- Minimum metronome speed = 108 for Performance majors
- Minimum metronome speed = 60 for BA and Music Education majors

#### Arpeggios:

Major and minor arpeggios in root position and inversions, hands together parallel, four octaves in 16<sup>th</sup> notes

- Minimum metronome speed = 88 for Performance majors
- Minimum metronome speed – 50 for BA and Music Education majors

#### Chords:

4-note blocked chords and broken chords – at a moderate pace with good tone

#### Repertoire:

Appropriate repertoire to be selected by the applied music professor for every semester. One etude is required per semester. Memory for Performance Majors is required for all repertoire; one piece or movement is required to be memorized for BA and Music Education majors. Students must prepare 7 minutes of music for each credit hour taken.

Sight Reading: Selected by faculty

### **MUPI 274**

#### Scales:

Major and minor (harmonic and melodic) scales in all keys, hands together parallel and grand scale pattern, in 3rds, 6ths, and 10ths

- Minimum metronome speeds = 120 (parallel); = 100 (3rds, 6ths, 10ths, grand scale pattern) for Performance majors
- Minimum metronome speeds = 80 (parallel); = 54 (3rds, 6ths, 10ths, grand scale pattern) for BA and Music Education majors

Arpeggios:

Major and minor arpeggios in root position and inversions, dominant 7ths and diminished 7ths

- Minimum metronome speed = 100 (triad arpeggios); = 56 (dominant and diminished 7ths) for Performance majors
- Minimum metronome speed = 63 (triad arpeggios); = 50 (dominant and diminished 7ths) for BA and Music Education majors

Double octaves:

Major and minor keys

- Minimum metronome speed = 80 (three octaves) for Performance majors
- Minimum metronome speed = 72 (two octaves) for BA and Music Education majors

Chords:

4-note blocked chords and broken chords

Repertoire:

Appropriate repertoire to be selected by applied music professor for every semester. One etude study is required per semester. Memory for Performance Majors is required for all repertoire; one piece or movement is required to be memorized for BA and Music Education majors. Students must prepare 7 minutes of music for each credit hour taken.

Sight Reading: Selected by faculty

**MUPI 344**

Scales:

Major and minor (harmonic and melodic) scales in all keys, hands together parallel and grand scale pattern, in 3rds, 6ths, and 10ths

- Minimum metronome speeds = 138 (parallel); = 120 (3rds, 6ths, 10ths, grand scale pattern) for Performance majors
- Minimum metronome speeds = 100 (parallel); = 69 (3rds, 6ths, 10ths, grand scale pattern) for BA and Music Education majors

Arpeggios:

Major and minor arpeggios in root position and inversions, dominant 7ths and diminished 7ths

- Minimum metronome speed = 112 (triad arpeggios); = 66 (dominant and diminished 7ths) for Performance majors
- Minimum metronome speed = 76 (triad arpeggios); = 63 (dominant and diminished 7ths) for BA and Music Education majors

Double octaves:

Major and minor keys

- Minimum metronome speed = 96 (three octaves) for Performance majors
- Minimum metronome speed = 84 (two octaves) for BA and Music Education major

Double 3rds and double 6ths:

- Minimum metronome speed = 40 (four octaves) for Performance majors
- Minimum metronome speed = 63 (two octaves) for BA and Music Education majors

Chords:

4-note chords and broken chords

Repertoire:

Appropriate repertoire to be selected by applied music professor for every semester. One etude study is required per semester. Memory for Performance Majors is required for all repertoire; one piece or movement is required to be memorized for BA and Music Education majors. Students must prepare 7 minutes for each credit hour taken.

Sight Reading: Selected by faculty

**MUPI 474**

**Note: One piece or movement of the 1<sup>st</sup> semester Senior Jury must be prepared by the student alone.**

Scales:

Major and minor (harmonic and melodic) scales in all keys, hands together parallel and grand scale pattern, in 3rds, 6ths, and 10ths

- Minimum metronome speeds = 152 (parallel); = 144 (3rds, 6ths, 10ths, grand scale pattern) for Performance majors
- Minimum metronome speeds = 120 (parallel); = 88 (3rds, 6ths, 10ths, grand scale pattern) for BA and Music Education majors

Arpeggios:

Major and minor arpeggios in root position and inversions, dominant 7ths and diminished 7ths

- Minimum metronome speed = 126 (triad arpeggios); = 80 (dominant and diminished 7ths) for Performance majors
- Minimum metronome speed = 92 (triad arpeggios); = 76 (dominant and diminished 7ths) for BA and Music Education majors

Double octaves:

Major and minor keys

- Minimum metronome speed = 108 (three octaves) for Performance majors
- Minimum metronome speed = 96 (two octaves) for BA and Music Education majors

Double 3rds and double 6ths

- Minimum metronome speed = 72 (four octaves) for Performance majors
- Minimum metronome speed = 72 (two octaves) for BA and Music Education majors

Chords:

4-note chords and broken chords

Supplemental exercises:

- Triad routine and 7<sup>th</sup> arpeggio routine
- Russian broken chords

Repertoire:

Appropriate repertoire to be selected by applied music professor for every semester. One etude study is required per semester. Memory for Performance Majors is required for all repertoire; one piece or movement is required to be memorized for BA and Music Education majors. The student must prepare 7 minutes of music for each credit hour taken.

Sight Reading: Selected by faculty

## String Jury Requirements

### **A. Bachelor of Music – Violin, Viola and Cello**

#### **MUPI 144**

##### Scales:

Scales up to 4 sharps/flats: 2 octaves in 8<sup>th</sup> notes at 60 beats to the quarter note

- Major
- Minor Melodic and Harmonic
- Broken octaves, 2 octaves (1 octave cello), same keys

##### Arpeggios:

Arpeggios up to 4 sharps/flats: 2 Octaves (1 octave cello) at 60 beats to the quarter note

- Major
- Minor

##### Etude:

One basic etude

##### Repertoire:

Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece or movement.

Sight Reading: Selected by faculty

#### **MUPI 274**

##### Scales:

All Scales: 2 octaves in 8<sup>th</sup> notes at 70 beats to the quarter note

- Major
- Minor Melodic and Harmonic
- Unbroken octaves, 2 octaves (1 octave cello)

##### Arpeggios:

All Arpeggios: 2 Octaves

- Major
- Minor

##### Etude:

One intermediate etude

Repertoire:

Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece or movement.

Sight Reading: Selected by faculty

**MUPI 344**

Scales:

All Scales: 3 octaves in 8<sup>th</sup> notes at 80 beats to the quarter note

- Major
- Minor Melodic and Harmonic
- Add thirds and sixths 2 octaves

Arpeggios:

All Arpeggios: 2 Octaves

- Major all inversions
- Minor all inversions
- Diminished
- Dominant Seventh

Etude:

One intermediate/advanced etude

Repertoire:

Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for all selections aside from chamber works.

Sight Reading: Selected by faculty

**MUPI 474**

**Note: One piece or movement of the 1<sup>st</sup> semester Senior Jury must be prepared by the student alone.**

Scales:

All Scales: 3 in 16<sup>th</sup> notes at 60 beats to the quarter note

- Major
- Minor Melodic and Harmonic
- Add tenths, 2 octaves

Arpeggios:

All Arpeggios: 3 Octaves

- Major all inversions
- Minor all inversions
- Diminished
- Dominant Seventh

Etudes:

Two advanced etudes

Repertoire:

Appropriate repertoire and orchestral excerpts to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for all selections aside from chamber works.

Sight Reading: Selected by faculty

## **B. Bachelor of Music in Education and Bachelor of Arts - Violin, Viola and Cello**

### **MUPI 144**

Scales:

Scales up to 4 sharps/flats: 1 octave, in 8<sup>th</sup> notes at 50 beats to the quarter note

- Major
- Minor Melodic and Harmonic

Arpeggios:

Arpeggios: 1 Octave in the above keys

- Major
- Minor

Etude:

One basic etude

Time: 7 minutes of music required per credit hour taken

Repertoire:

Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece or movement.

Sight Reading: Selected by faculty

**MUPI 274**

Scales:

All Scales: 1 octave, in 8<sup>th</sup> notes at 60 beats to the quarter note

- Major
- Minor Melodic and Harmonic
- Add broken octaves, 2 octaves (1 octave cello)

Arpeggios:

All Arpeggios: 1 Octave

- Major
- Minor

Etudes:

One basic/intermediate etude

Repertoire:

Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece or movement.

Sight Reading: Selected by faculty

**MUPI 344**

Scales:

All Scales: 2 octaves in 8<sup>th</sup> notes at 70 beats to the quarter note.

- Major
- Minor Melodic and Harmonic
- Unbroken octaves, 2 octaves (1 octave cello)

Arpeggios:

Arpeggios: 2 Octaves

- Major
- Minor

Etude:

One intermediate etude

Repertoire:

Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece or movement.

Sight Reading: Selected by faculty

**MUPI 474**

**Note: One piece or movement of the 1<sup>st</sup> semester Senior Jury must be prepared by the student alone.**

Scales:

All Scales: 3 octaves in 8<sup>th</sup> notes at 80 beats to the quarter note.

- Major
- Minor Melodic and Harmonic
- Add thirds and sixths, 2 octaves

Arpeggios:

Arpeggios: 2 Octaves

- Major
- Minor
- Diminished
- Dominant Seventh

Etude:

One intermediate/advanced etude

Repertoire:

Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece or movement.

Sight Reading: Selected by faculty

## C. Music Minor – Violin, Viola and Cello

### MUPI 144

#### Scale:

All Scales: 1 octave in 8<sup>th</sup> notes at 50 beats to the quarter note

- Major
- Minor Melodic

#### Arpeggios:

All Arpeggios: 1 Octaves

- Major
- Minor

#### Etude:

One basic etude

#### Time:

7 minutes of music required per credit hour taken

#### Repertoire:

Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece/movement.

Sight Reading: Selected by faculty

### MUPI 274

#### Scales:

All Scales: 2 octaves in 8<sup>th</sup> notes at 60 beats to the quarter note

- Major
- Minor Melodic and Harmonic

#### Arpeggios:

All Arpeggios: 2 octave

- Major
- Minor

#### Etude:

One intermediate etude

Repertoire:

Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece/movement.

Sight Reading: Selected by faculty

## Voice Jury Requirements

### **A. Bachelor of Music Performance**

#### **MUPI 144**

Time: 7 minutes of music per credit hour taken

Repertoire: 6 new pieces per semester and all repertoire is to be memorized

Selections for jury must include:

4-5 traditional art songs

1 sacred work (may include spiritual, sacred art song, oratorio aria)

1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Languages: English plus 2 other languages per semester to include French, German, Latin, Spanish or any other language the professor deems appropriate

Sight Reading: All registered for MUHL 171, 172, 271, 272 Musicianship must sing to solfège vowels. Those not so registered may sing to a neutral vowel if so desired.

#### **MUPI 272**

Time: 7 minutes of music per credit hour taken

Repertoire: 7 new pieces per semester and all repertoire is to be memorized

Selections for jury must include:

6-7 traditional art songs

1 sacred work (may include spiritual, sacred art song, oratorio aria)

1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Languages: English plus 3 other languages per semester to include French, German, Latin, Spanish or any other language the professor deems appropriate

Sight Reading: All registered for MUHL 171, 172, 271, 272 Musicianship must sing to solfège vowels. Those not so registered may sing to a neutral vowel if so desired.

#### **MUPI 344**

Time: 7 minutes of music per credit hour taken

Fall Semester repertoire:

7-8 new pieces and all repertoire is to be memorized. Proposal for one-hour junior recital program must be submitted to jury panel

Selections for jury must include:

7-8 traditional art songs  
1 sacred piece (may include spiritual, sacred art song, oratorio aria)  
1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Languages: English plus 3 other languages per semester to include French, German, Latin, Spanish or any other language the professor deems appropriate

Spring semester repertoire:

Preparing for one-hour junior recital; graded pre-recital performed for the music faculty one month before the recital date

Sight Reading: All who have completed the Musicianship requirements may choose to sing in solfège or a neutral vowel.

**MUPI 474**

**Note: One piece or movement of the 1<sup>st</sup> semester Senior Jury must be prepared by the student alone.**

Time: 7 minutes of music per credit hour taken

Fall Semester Repertoire:

7-8 new pieces and all repertoire is to be memorized. Proposal for one-hour senior recital program must be submitted to jury panel.

Selections for jury must include:

7-8 traditional art songs  
1 sacred piece (may include spiritual, sacred art song, oratorio aria)  
1 chamber music selection maybe included – vocal/instrument; vocal duets or ensembles taken from classic repertoire  
1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Languages: English plus 3 other languages per semester to include French, German, Latin, Spanish or any other language the professor deems appropriate

Spring semester repertoire:

Preparing for one-hour senior recital; graded pre-recital performed for the music faculty one month before the recital date

Sight Reading: All who have completed the Musicianship requirements may choose to sing in solfège or a neutral vowel.

## **B. Bachelor of Music in Education and Bachelor of Arts**

### **MUPI 144**

Time: 7 minutes of music per credit hour taken

Repertoire: 4 new pieces of which a minimum of 1 must be memorized

Selection for jury must include:

- 3 traditional art songs
- 1 sacred piece (may include spiritual, sacred art song, oratorio aria)
- 1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Language: English, Italian; could also include French, German, Latin, Spanish or any other language the professor deems appropriate

Sight Reading: All registered for MUHL 171, 172, 271, 272 Musicianship must sing to solfègi vowels. Those not so registered may sing to a neutral vowel if so desired.

### **MUPI 274**

Time: 7 minutes of music per credit hour taken

Repertoire: 6 new pieces of which a minimum of 1 must be memorized

Selection for jury must include:

- 3 traditional art songs
- 1 sacred piece (may include spiritual, sacred art song, oratorio aria)
- 1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Language: English, Italian, German; could also include French, Latin, Spanish or any other language the professor deems appropriate

Sight Reading: All registered for MUHL 171, 172, 271, 272 Musicianship must sing to solfège vowels. Those not so registered may sing to a neutral vowel if so desired.

### **MUPI 344**

Time: 7 minutes of music per credit hour taken

Fall Semester repertoire:

6-7 new pieces. A minimum of 1 piece is to be memorized. Proposal for one-half hour junior recital program must be submitted to jury panel

Selections for jury must include:

6-7 traditional art songs  
1 sacred piece (may include spiritual, sacred art song, oratorio aria)  
1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Languages: Must include English, French, German; Latin, Spanish or any other language the professor deems appropriate maybe included

Spring semester repertoire:

Preparing for one-half hour junior recital; graded pre-recital performed for the music faculty one month before the recital date

Sight Reading: All who have completed the Musicianship requirements may choose to sing in solfège or a neutral vowel.

### **MUPI 474**

**Note: One piece or movement of the 1<sup>st</sup> semester Senior Jury must be prepared by the student alone.**

Time: 7 minutes of music per credit hour taken

Fall Semester repertoire:

6-7 new pieces. A minimum of 1 piece is to be memorized. Proposal for one-half hour senior recital program must be submitted to jury panel

Selections for jury must include:

6-7 traditional art songs  
1 sacred piece (may include spiritual, sacred art song, oratorio aria)

1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Languages: Must include English, French, German; Latin, Spanish or any other language the professor deems appropriate maybe included

Spring semester repertoire:

Preparing for one-half hour senior recital; graded pre-recital performed for the music faculty one month before the recital date

Sight Reading: All who have completed the Musicianship requirements may choose to sing in solfège or a neutral vowel.

## Wind Jury Requirements

### **MUPI 144**

- Time: 7 minutes of music required per credit hour taken
- Scales: Major, melodic and harmonic minor up to 4 sharps and 4 flats  
Chromatic, using the full range of the instrument
- Etude: A minimum of 1 required
- Repertoire: 3 contrasting pieces  
Appropriate repertoire to be selected by the applied music professor
- Sight Reading: Selected by faculty

### **MUPI 274**

- Time: 7 minutes of music required per credit hour taken
- Scales: Major, melodic and harmonic minor up to 5 sharps and 5 flats  
Chromatic, using the full range of the instrument
- Etude: A minimum of 1 required
- Repertoire: 4 contrasting pieces  
Appropriate repertoire to be selected by the applied music professor
- Sight Reading: Selected by faculty

### **MUPI 344**

- Time: 7 minutes of music required per credit hour taken
- Scales: All major, melodic and harmonic minor scales  
Chromatic, using the full range of the instrument
- Etude: A minimum of 1 required

Fall Semester Repertoire:

4 contrasting pieces  
Appropriate repertoire to be selected by the applied music professor  
Proposal for one-half hour or hour junior recital program must be submitted to jury panel

Sight Reading: Selected by faculty

Spring semester repertoire:

Preparing for one-half hour or hour junior recital; graded pre-recital performed for the music faculty one month before the recital date

**MUPI 474**

**Note: One piece or movement of the 1<sup>st</sup> semester Senior Jury must be prepared by the student alone.**

Time: 7 minutes of music required per credit hour taken

Scales: All major, melodic and harmonic minor scales  
Chromatic, using the full range of the instrument

Etude: A minimum of 1 required

Fall Semester Repertoire:

4 contrasting pieces  
Appropriate repertoire to be selected by the applied music professor  
Orchestral excerpts  
Proposal for one-half hour or hour junior recital program must be submitted to jury panel

Sight Reading: Selected by faculty

Spring semester repertoire:

Preparing for one-half hour or hour senior recital; graded pre-recital performed for the music faculty one month before the recital date

**All remaining instruments will be handled on an individual basis.**

**WASHINGTON ADVENTIST UNIVERSITY**  
**DEPARTMENT OF MUSIC**

**Brass, Woodwinds, Percussion Jury Performance Form**

Student Name \_\_\_\_\_ Date \_\_\_\_\_

Instrument \_\_\_\_\_ Credit Hours \_\_\_\_\_

Instructor \_\_\_\_\_

Degree (circle one): BA BM Perf. BM Ed. Minor

Level of Advancement (circle one): MUPI 144 274 344 474

Average # hours practiced per week (circle one): 5-10 10-15 15+

JURY REPERTOIRE: List Prepared Work(s) & Technical Studies

<u>Title</u>	<u>Composer</u>	<u>Timings</u>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

**SEMESTER OVERVIEW**

Please list all other major works studied this semester

_____	_____
_____	_____
_____	_____

Please list all other technical works studied this semester

_____	_____
_____	_____

# JURY RUBRIC

<u>Technique</u>	<u>Points</u>
Scales, Etudes, Other Exercises, Sight Reading	15 _____
Tone	10 _____
Articulation (Percussion-sticking/Winds-tonguing)	10 _____
Intonation	10 _____
<u>Repertoire</u>	
Artistic Style, Phrasing and Dynamics	25 _____
Level of Difficulty	10 _____
Memory/Continuity	10 _____
<u>Professionalism</u>	
Poise (Proper Attire/Stage Presence/Confidence)	10 _____
<u>Other Comments:</u>	

Evaluator \_\_\_\_\_

TOTAL \_\_\_\_\_/100

Signature \_\_\_\_\_

Date \_\_\_\_\_

**WASHINGTON ADVENTIST UNIVERSITY**  
**DEPARTMENT OF MUSIC**

**Piano, Organ Jury Performance Form**

Student Name \_\_\_\_\_ Date \_\_\_\_\_

Instrument \_\_\_\_\_ Credit Hours \_\_\_\_\_

Instructor \_\_\_\_\_

Degree (circle one): BA BM Perf. BM Ed. Minor

Level of Advancement (circle one): MUPI 144 274 344 474

Average # hours practiced per week (circle one): 5-10 10-15 15+

JURY REPERTOIRE: List Prepared Work(s) & Technical Studies

<u>Title</u>	<u>Composer</u>	<u>Timings</u>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

**SEMESTER OVERVIEW**

Please list all other major works studied this semester

_____	_____
_____	_____
_____	_____

Please list all other technical works studied this semester

_____	_____
_____	_____

## JURY RUBRIC

<u>Technique (scales, arpeggios, etude, sight-reading, other exercises)</u>	<u>Points</u>
Accuracy	10_____
Tone	10_____
Tempo/Pulse	10_____

### Repertoire:

Technical Delivery	10_____
Accuracy of Notes/Rhythm	
Pedaling	
Tone/Voicing	
Musicality	10_____
Phrasing	
Expression	
Communication	
Stylistic Approach (performance practice)	10_____
Articulation	
Pedaling	
Rubato	
Memory	20_____

### Professionalism:

Presentation	5_____
Poise	5_____
Commitment and Focus	10_____

### Other Comments:

Evaluator\_\_\_\_\_

Total \_\_\_\_\_/100

Signature\_\_\_\_\_

Date\_\_\_\_\_

**WASHINGTON ADVENTIST UNIVERSITY**  
**DEPARTMENT OF MUSIC**

**String, Harp, Guitar Jury Performance Form**

Student Name \_\_\_\_\_ Date \_\_\_\_\_

Instrument \_\_\_\_\_ Credit Hours \_\_\_\_\_

Instructor \_\_\_\_\_

Degree (circle one): BA BM Perf. BM Ed. Minor

Level of Advancement (circle one): MUPI 144 274 344 474

Average # hours practiced per week (circle one): 5-10 10-15 15+

JURY REPERTOIRE: List Prepared Work(s) & Technical Studies

<u>Title</u>	<u>Composer</u>	<u>Timing</u>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

**SEMESTER OVERVIEW**

Please list all other major works studied this semester

_____	_____
_____	_____
_____	_____

Please list all other technical works studied this semester

_____	_____
_____	_____

# JURY RUBRIC

<u>Technique</u>	<u>Points</u>
Scales, Etudes, Other Exercises, Sight Reading	15 _____
Tone	10 _____
Articulation (String-bowing/Guitar-fingering)	10 _____
Intonation	10 _____
 <u>Repertoire</u>	
Artistic Style, Phrasing and Dynamics	25 _____
Level of Difficulty	10 _____
Memory/Continuity	10 _____
 <u>Professionalism</u>	
Poise (Proper Attire/Stage Presence/Confidence)	10 _____

Other Comments:

Evaluator \_\_\_\_\_

TOTAL \_\_\_\_\_/100

Signature \_\_\_\_\_

Date \_\_\_\_\_

**WASHINGTON ADVENTIST UNIVERSITY**  
**DEPARTMENT OF MUSIC**

**Vocal Jury Performance Form**

Student Name \_\_\_\_\_ Date \_\_\_\_\_

Instrument \_\_\_\_\_ Credit Hours \_\_\_\_\_

Instructor \_\_\_\_\_

Degree (circle one): BA BM Perf. BM Ed. Minor

Level of Advancement (circle one): MUPI 144 274 344 474

Average # hours practiced per week (circle one): 5-10 10-15 15+

JURY REPERTOIRE: List Prepared Work(s) & Technical Studies

<u>Title</u>	<u>Composer</u>	<u>Timings</u>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

**SEMESTER OVERVIEW**

Please list all other major works studied this semester

_____	_____
_____	_____
_____	_____

Please list all other technical works studied this semester

_____	_____
_____	_____

## VOCAL JURY RUBRIC

		<u>Points</u>
I.	<u>Voice Quality</u>	
	A. Clarity	15_____
	B. Focus/ring	
	C. Fullness	
	D. Beauty of tone	
II.	<u>Technique</u>	
	A. Legato Line/Agility	25_____
	B. Evenness of Vowels/Blend of Registers	
	C. Dynamic Balance Over Range/Consistent Timbre	
	D. Effective Breathing	
	E. Posture	
	F. Sight Reading/Solfeggio	
III.	<u>Diction</u>	
	A. Clarity	10_____
	B. Accuracy	
	C. Well Voiced Consonants/Diphthongs	
IV.	<u>Intonation</u>	
	A. In Tune	10_____
	Flat	_____
	Sharp	_____
	Inconsistent	_____
	Top Mid Low	
V.	<u>Musicality/Style</u>	
	A. Phrasing/Musicality	35_____
	B. Appropriate Dynamics/Stylistic Awareness	
	C. Effective Communication	
VI.	<u>General Deportment</u>	
	A. Poise/Stage Presence/Professionalism/Proper Attire	5_____

Other Comments:

Evaluator \_\_\_\_\_

TOTAL \_\_\_\_\_/100

Signature \_\_\_\_\_

Date \_\_\_\_\_

## GROUP RECITALS AND PERFORMANCES

Because music is ultimately a public art, and because confidence during public performance is gained only through experience, WAU requires all music majors to perform in a Performance Class during each Fall semester and in a Music Major Recital during each Spring semester.

Students should provide the Music Office with the title and composer of the work they will be performing one week prior to their assigned performance date. Studio classes meet at the discretion of the instructor. In addition, music majors are encouraged to give joint or solo recitals with the permission of their teachers and the department chairman.

## SOLO RECITALS

All music majors present a solo recital in their junior and senior years during which they publicly demonstrate their musicianship and technical proficiency. These recitals are hosted by the music department and their success and content reflect both on the performing student and the hosting department and university.

### *Junior Recital*

All music majors will present a recital during their junior year. Bachelor of Music in Performance majors will give a full solo recital (consisting of at least 1 hour of music) while music majors in all other programs will give a half solo recital (consisting of at least 30 minutes of music but not to exceed 45 minutes).

In order to perform a Junior recital, all students must first submit a completed Application for Junior Recital form to the chairman at the time of the first semester junior jury.

The Pre-Recital Audition must:

- be organized with the department chairman
- occur no later than **4 weeks prior** to the desired recital date
- include a printed program (See page 50.)
- include all music to be performed at the scheduled recital

In addition, the student must provide one copy of all repertoire for the faculty panel at the time of the scheduled audition.

Piano, string and voice performance majors will present the entire junior recital from memory. String performance majors may perform one sonata with score on the junior recital. All other instrumental performance majors and all non-performance majors will present at least one piece or movement from memory and vocal majors will present at

least two songs from memory. Chamber music for 3 or more performers is not permitted on the junior recital.

## ***Senior Recital***

Music majors will normally present a solo recital during their senior year of study. Music Education majors are permitted to give their senior recital during the first semester of their teaching internship but are not permitted to do so during the second semester of their internship. Students whose applied emphasis is composition shall prepare a recital of their own compositions, at least one of which should be of major proportion. Chamber music for 3 or more performers is permitted on the senior recital. Further requirements are listed below according to course of study.

### Seniors graduating with a BM in Performance:

Candidates for the Bachelor of Music in Performance will present a full recital to include at least one major work for the instrument/voice. The recital shall consist of a variety of literature representing various style and periods of composition, but shall not include more than one chamber work for 3 or more players. Piano, string and voice performance majors will present the entire junior recital from memory. String performance majors may perform one sonata with score on the senior recital. All other instrumental performance majors and all non-performance majors will present at least one piece or movement from memory and vocal majors will present at least two songs from memory.

### Seniors graduating with a BM in Education:

Candidates for the Bachelor of Music in Education will present at least a half recital (consisting of at least 30 minutes of music but not to exceed 45 minutes) during their senior year. Literature chosen must include one major work and a variety of styles and periods of composition. All performances will present at least one piece or movement from memory and vocal majors will present at least two songs from memory. Chamber music for 3 or more performers is permitted on the senior recital.

### Seniors graduating with a BA in Performance

Candidates for the Bachelor of Arts in Performance, will present at least a half recital (consisting of at least 30 minutes of music but not to exceed 45 minutes) during their senior year. Literature chosen must include one major work and a variety of styles and periods of composition. All performances will present at least one piece or movement from memory and vocal majors will present at least two songs from memory. Chamber music for 3 or more performers is permitted on the senior recital.

All students must submit a completed Application for Senior Recital form to the chairman at the time of the first semester senior jury.

The **Pre-Recital Audition** must:

- be organized with the department chairman
- occur no later than **4 weeks prior** to the desired recital date
- include a printed program (See page 50.)
- include all music to be performed at the scheduled recital

In addition, the student must provide one copy of all repertoire for the faculty panel at the time of the scheduled audition.

## *Accompanists*

Music majors and minors taking private lessons, other than piano and organ, will most probably need an accompanist for all or part of each semester. The accompanist plays a significant role in the private lesson experience and therefore must be a well-trained and prepared professional. With this understanding, the Department of Music requires that faculty or other qualified professional be employed for all jury examinations as well as for junior and senior recitals.

Students must expect to pay their accompanists for services rendered. An exception to the above rule will be a student who has successfully completed the MUPF 327A Vocal Accompaniment and MUPF 327B Instrumental Accompaniment courses. However, it is not a foregone conclusion that all such people will be permitted to act as an accompanist. Permission must be granted for the use of a student accompanist by the piano department who, by agreement, will be the final arbiters of the request.

The Music Department has set the following rates for accompanist remuneration:

Professional Faculty Accompanist:

Jury Examination	1 hour
Half Hour Recital	5 hours
One Hour Recital	8 hours
Hourly Rate:	\$50

The Hourly Rate for all accompanists is based upon the actual contact hours that accompanist works with the student, either in rehearsal or private lessons, with 15 minutes being the smallest increment of time. If more time is required than that which is allotted, then the student must make private arrangements with the faculty accompanist. The Department will pay the faculty member and student accounts will be charged.

If a student wishes to use a professional other than a faculty member, then all the associated costs will be paid by the student and student accounts cannot be charged. However, the Department reserves the right to approve or disapprove of the accompanist selected and it will monitor the workings of the student with the accompanist.

Student accompanists will also need to be paid and their pay scale will be made available by the piano department.

## *Performance Attire*

Recitals are formal events presented by the university and Music Department. Semi-formal or formal attire is, therefore, recommended for all performers. Casual wear is not appropriate. Those attending recitals should also display sensitivity to the fact that audience appearance is often a morale booster to the performer(s).

## *Printed Programs*

The department provides a printed program for both student and Music Major recitals. **Information for that program should be submitted to the music office no later than one week prior to the recital.** Please provide accurate and complete titles for each work, titles of movements (or tempo designations), first and last names of composers, and date of birth and death for same. Students are responsible for their own program notes or text translations. Program notes should be approved by the applied music instructor well in advance of the program. Members of the office staff are willing to design a poster for the student to duplicate and have distributed. (Please note that university policy requires all publicity material to be authorized by the Public Relations office prior to posting around campus.)

## *Receptions*

The music department is responsible for providing refreshments at receptions following all senior recitals. **Students wishing to provide their own refreshments should first obtain clearance from the department chairman.**

## **CONCERT ATTENDANCE**

All music majors are expected to attend recitals during each semester. Each student must attend **seven (7) recitals/concerts, with at least three (3) being off-campus.** Junior and Senior Recitals can be credited toward their total concert attendance requirements.

**Music majors will register for Concert Attendance Class on a non-credit pass/fail basis.** The non-credit grade is recorded on the student's transcript and a failure must be removed before a student is cleared for graduation.

Students are required to submit a program to the music office as proof of attendance at off-campus recitals. (If no concert program is provided at the performance, the student should submit a brief program description in writing.) If these are not recorded in the music office by 9:00 a.m. on the Monday of Final Examination week, they will not be accepted.

Majors are required to attend and participate in ALL Performance Classes and Music Major Recitals. **Failure to meet this requirement will lower the jury grade by one grade increment. For example: (B = B-)**

# DEPARTMENT POLICIES

## TOURING POLICY

The college Administration and Music Department have jointly enacted the following tour policy in an effort to ensure the fair treatment of students, performing organizations, and scholarship money given by the institution.

### GENERAL GUIDELINES

1. There can be no off-campus travel the weekend prior to mid-term or final exam week.
2. There can be no off-campus travel on the weekend of the Fall or Spring Week of Spiritual Emphasis.
3. Only one (1) day of normally scheduled classes can be missed per semester. The following procedure must be followed when scheduled classes are to be missed:
  - a. The event and list of members who will be traveling should be submitted to the chairman of the music department no later than two (2) weeks prior to the event.
  - b. The chairman should then fill out the appropriate form for the event and send it to the academic dean for a signature of consent.
  - c. The form should be duplicated and distributed to all teaching faculty via inter-campus mail one (1) week prior to the missed school day.

### TOURING FREQUENCY

4. If a student belongs to one (1) performing organization (i.e., Band, Choir or Orchestra), then:
  - a. Only two (2) appointments per month can be scheduled off-campus.
  - b. No two (2) consecutive weekends will be required for off-campus touring.
  - c. Off-campus will be defined as any performance other than an 11:00 am service in either Sligo Church or other Washington D.C. area churches. Afternoon or evening off-campus concerts will constitute a weekend tour even if they are given in the Washington D.C. area.
5. If a student belongs to two (2) or more performing organizations (i.e., Band and Choir, Band and Orchestra, Choir and Orchestra), then:
  - a. Only three (3) appointments per month can be scheduled off-campus.
  - b. Consecutive weekends may be scheduled but one (1) weekend must be kept clear for each full month of school activity. Therefore, December, January and May would not qualify for this rule.
  - c. "Off-campus" is still defined as above (4.c.)

6. Any sizable group from within the larger group will constitute the entire group and would fall into one of the above categories. Therefore, the Strings of the Orchestra would equal the full orchestra or the Brass Works would equal the full band, etc.
7. Smaller combinations of student performers - a maximum of 6 - may, if they so desire, schedule the third (3rd) or fourth (4th) weekend of the month for their own off campus performing activity. Therefore, string quartets, brass quintets, etc., would schedule freely on these weekends but they cannot be required to do so by the department.

#### SCHEDULING TOURS & POLICY EXCEPTIONS

8. ALL touring activity is to be worked out with the chairman of the music department. A master calendar of approved events will be drawn up by the end of the first (1st) week of each semester. Proposed tours are to be cleared with the chairman prior to contacting possible venues. If a request is made by a particular group for one of the department's organizations, then the acceptance of the engagement can only be given after consulting with the chairman who may option to take the request to the music faculty for approval.
9. A desired exception to any of the above outlined guidelines needs administrative approval well in advance of the event. Such requests must first be made to the chairman who will then seek further input from the school administration before approval is given. However, it is not guaranteed that approval will be given. Each request will be taken upon its own merits.

# CODE OF ETHICS

The below articles reflect a code of ethics adopted by member institutions of the National Association of Schools of Music (NASM). WAU Music faculty believe that this code is a desirable model for current department activities and future development.

## ARTICLE I BASIC RESPONSIBILITIES

**Section 1.** Each institution shall ensure that administrators, faculty members, and staff understand and abide by (a) the ethical and operational procedures and codes subscribed to by the institution, including the NASM Code of Ethics and Rules of Practice and Procedure, and (b) the laws and regulations applicable to the work of the institution as ratified, implemented, and adjudicated by federal, state, and local authorities.

**Section 2.** An institution's personnel shall not discredit other member institutions by disparaging the character, nature, quality, value, or scope of their courses of instruction or services; or by imputing to them dishonorable conduct, or by adversely reflecting on them in any other material respect.

## ARTICLE II STUDENT RECRUITMENT

**Section 1.** Recruitment policies and procedures shall demonstrate concern for the needs of students, the institution, and the national effort in the education and training of music professionals.

**Section 2.** It is ethical for an institution to utilize procedures and techniques to develop a student body with the highest possible qualifications. However, such procedures and techniques must be applied in a national framework of common practice as outlined in Articles II., III., and IV. of this Code to protect the interests of both students and institutions.

**Section 3.** Institutions shall meet NASM standards regarding published materials and Web sites in fulfillment of their responsibility to provide accurate public information.

**Section 4.** Students are free to attend the institutions of their choice. However, at an appropriate point in time, a commitment in writing must be made between students and institutions. At such a point, administrators, faculty members, students, and all other parties involved must clearly state the nature of these commitments, the schedules for their implementation, and the conditions under which such commitments may be released by any or all of the parties.

## ARTICLE III FINANCIAL AID

### Section 1.

A. For the purposes of this Code in its entirety, financial aid is an award made directly to the student based at least in part on demonstrated talent, this in addition to need-oriented aid based on generic national formulas. Financial aid relates to awards at the undergraduate and graduate levels, including teaching assistantships or fellowships.

B. For the purposes of this Code in its entirety, the music executive is the chief academic officer of the music unit—for example, dean or director of the school of music, chair or head of the department of music, or a person specifically designated by the music executive to fulfill admission and transfer functions.

**Section 2.** Financial aid shall be awarded according to the criteria established by the member institution granting the award.

**Section 3.**

A. The acceptance of financial aid or the signing of a declaration of intent to enter a given institution to begin a specific degree or program of study shall not be binding if signed before May 1 of the calendar year of matriculation at the undergraduate level, or before April 15 of the calendar year of matriculation at the graduate level.

B. A student shall be notified of this policy when an institution makes an offer with a response deadline prior to May 1 for undergraduate-level programs and prior to April 15 for graduate-level programs.

C. The institution must have a procedure for developing a written understanding with students, advising them that their acceptance of financial aid represents a mutual commitment: the institution agrees to hold a place for the student and provide certain financial assistance; the student agrees to occupy that place for a certain period of time. NASM recommends that the following text or its equivalent be utilized for this purpose:

In accepting this offer of financial aid from (Institution) , I understand that there is a mutual commitment on the part of myself and the institution. Therefore, I agree that after May 1 of the calendar year of matriculation into an undergraduate-level program or after April 15 of the calendar year of matriculation into a graduate-level program, I will not consider any other offer of financial aid from an institutional member of the National Association of Schools of Music or any other institution for the purpose of enrolling in a music major program for the academic year \_\_\_\_–\_\_\_\_ except with the express written consent of the music executive of the above named institution.

D. Institutions shall allow students to choose without penalty among offers of admission and financial aid until May 1 of the calendar year of matriculation for undergraduate-level programs and until April 15 of the calendar year of matriculation for graduate-level programs. Written declarations of intent become binding on these dates.

**Section 4.** If the student is to be offered admission after May 1 for undergraduate-level programs and after April 15 for graduate-level programs, and before August 1 of the year of matriculation with a financial aid award made directly to the student based at least in part on demonstrated talent, prior to making the offer, the offering institution shall determine from the student whether he or she has accepted an offer of admission with a talent-based financial award from another institution. If so, the offering institution may not offer admission with talent-based financial aid during the first term of enrollment until the music executive of the school the student previously agreed to attend has given permission for the student to withdraw from the commitments, obligations, and benefits of his or her financial award.

**Section 5.** Any offer of admission with a talent-based scholarship made after August 1 of the year of matriculation is considered a transfer under provisions of Article IV. of the Code of Ethics.

#### **ARTICLE IV TRANSFER STUDENTS**

**Section 1.** Institutional personnel shall not knowingly influence or encourage any student to leave another educational institution in which the student is enrolled, registered, or has submitted a tuition or matriculation deposit, especially by encouraging an individual to change schools with an offer of financial aid. However, the date-certain provisions of Article III., Section 3. apply in conjunction with Article IV., Section 1. to students entering new degree programs for the first time.

**Section 2.** Institutions recognize that students are free to make inquiries about study at any institution at any time. However, if a student begins to make an application for transfer, the institution to which the

student is applying must inform the student of its institutional obligations under Article IV. of the NASM Code of Ethics.

**Section 3.** A transferring student who has not completed a degree program may be considered eligible for financial aid during the first term of enrollment in the new institution only if the music executive of the school from which the student is transferring specifically indicates to the music executive of the prospective new institution that permission will be given for the student to withdraw from the commitments, obligations, and benefits of his or her financial award. These arrangements are formally transacted between the music executives of member institutions. Approval is to be sought prior to the offering of the financial award by the institution to which the student may transfer.

**Section 4.** The provisions of Section 3. apply only to currently enrolled students who are (1) majoring in music, (2) receiving merit-based financial aid, and (3) planning to continue study as a music major at the new institution in the next academic term. Students who have completed a degree program at any level, including community/junior-college students who have completed a two-year program of study, or whatever part of the parallel university curriculum is available at the two-year college attended, are exempt from the provisions of Section 3.

## **ARTICLE V FACULTY APPOINTMENTS**

**Section 1.** Article V. of the NASM Code of Ethics is intended to apply to the conduct of member institutions and their employees or agents who are involved in the negotiation of faculty employment agreements or appointments on behalf of their respective institutions. It is not intended to govern the activities of individual faculty members who may seek employment with other institutions. The purpose of the provision is to encourage communications between institutions so as to avoid, to the extent possible, last-minute disruptions in faculty coverage that could significantly impact an institution's ability to fulfill its artistic and academic obligations to its students.

**Section 2.** Inquiries about an individual's interest in and conversation concerning a new, full-time academic appointment are in order at any time of the year.

**Section 3.** However, after May 1, a written contract for an appointment to take effect in the next academic year will not be offered to a faculty candidate who is currently under contract with another college, school, or institution unless the administrative head (usually the music executive) of the offering college, school, or institution, has previously consulted with the administrative head of the college, school or institution that the individual will be leaving and, to the extent possible, determined that the date at which the appointment is to take effect or the manner in which duties will be shared is agreeable to the administrative head of the college, school, or institution that the individual will be leaving if the individual accepts the new appointment. This provision shall remain applicable to both institutions, even if the individual who is accepting a new appointment has already resigned from his or her former position, if such resignation takes place less than thirty (30) days before the date that the contract is signed with the new institution.

**Section 4.** As an issue of courtesy and good practice, NASM strongly recommends that when it is not clear that negotiations will be completed prior to May 1, the administrative head of the offering institution advise the administrative head of the institution where the faculty member is currently employed that negotiations are underway.

## **ARTICLE VI COMPLIANCE**

If the parties involved cannot resolve an alleged violation, a complaint following rules specified by NASM may be filed with the NASM Executive Director, who shall then institute the process outlined in the Procedures for Reviewing Complaints Directed Against Member Institutions of the National Association of Schools of Music (see Rules of Practice and Procedure, Article VII.).

**ARTICLE VII  
AMENDMENTS**

The Code of Ethics may be amended by a two-thirds vote of the membership present and voting at any Annual Meeting, provided a written notice of the proposed amendment is sent to all institutional members at least two weeks before said meeting.

# STUFF THAT'S GOOD TO KNOW

## -- Music Libraries --

### ***Washington Adventist University (ext. 4217)***

***[www.wau.edu/weislibrary](http://www.wau.edu/weislibrary)***

Holds most general research sources and provides a fair coverage of mainstream composers and performers. Available Online Databases: Oxford Music Online; Naxos Music Library; Naxos Video Library.

### ***University of Maryland, College Park (301-405-9217)***

***[www.lib.umd.edu](http://www.lib.umd.edu)***

Probably the best local university music library. Fair journal and instrumental sheet music collection. Strengths include piano music and general research. Unfortunately, you are not allowed to listen to any of the University-owned recordings or check out volumes without a UM ID card.

### ***Catholic University (202-319-5424)***

***<http://libraries.cua.edu>***

The second best local university music library. Strengths include early music/sacred music and general instrumental and vocal sheet music.

### ***Peabody Conservatory, Baltimore (410-659-8160)***

***<http://catalog.library.jhu.edu>***

A good library with a broad collection of general books and sheet music.

### ***Library of Congress, Music Research & Sheet Music Holdings (202-707-5507)***

***<http://catalog.loc.gov>***

A phenomenally large music library (it really is one of the world's best) that is also quite user friendly. Go there if you have a clear idea of what you are looking for and can't find it anywhere else.

### ***Library of Congress, Recordings and Facilities for Listening (202-707-7833)***

***<http://catalog.loc.gov>***

An amazing archive of recorded sound.

-- *Music/Video Outlets* --

***The Musical Source, Silver Spring, (301-587-7401)***

The ever-helpful Debbie Thurlow, a member of our faculty, will be able to assist you with most of your sheet music needs. Plus, she delivers!  
Address: 8555 16<sup>th</sup> Street, Suite 801, Silver Spring MD 20910

***Dale Music, Silver Spring (301-589-1459)***

Address: 8240 Georgia Avenue, Silver Spring, MD 20910

***Video Americain, Takoma Park (301-270-4464)***

A great collection of mainstream and not-so-mainstream titles, good service by people who know films, and all right here in old-town Takoma Park. Blockbuster can't touch this store!

Address: 6937 Laurel Avenue, Takoma Park, MD 20812

***Hyattsville Branch, Audio-Visual Services, PG County Libraries (301-699-9656)***

This branch has the best collection of educational and entertainment videos and laserdiscs in the entire state. And they are only about 12 minutes drive away.

Address: 6530 Adelphi Road, Hyattsville, MD 20782

# THE MUSIC MAJOR CALENDAR

## Freshman Year

### *Fall Semester*

- Advisement Audition (before the end of the first week of school)
- Admission as a Music Major form (due to chairman at end of semester)
- Performance Class (attend and perform)
- Recital Attendance (7)
- Jury (Jury Performance form due before Monday prior to exam week)
- Piano Proficiency Examination

### *Spring Semester*

- Music Major Recital (attend and perform)
- Recital Attendance (7)
- Jury (Jury Performance form due before Monday prior to exam week)
- Piano Proficiency Examination (if needed)

## Sophomore Year

### *Fall Semester*

- Performance Class (attend and perform)
- Recital Attendance (7)
- Jury (Jury Performance form due before Monday prior to exam week)
- Piano Proficiency Examination (if needed)

### *Spring Semester*

- Music Major Recital (attend and perform)
- Recital Attendance (7)
- Sophomore Evaluation (Application form due within first week)

## Junior Year

### *Fall Semester*

- Performance Class (attend and perform)
- Recital Attendance (7)
- Jury (Jury Performance form due before Monday prior to exam week)
- Application for Junior Recital due.

### *Spring Semester*

- Music Major Recital (attend and perform)
- Recital Attendance (7)
- Pre-Recital Audition (at least 4 weeks prior to Recital)
- Junior Recital

## Senior Year

### *Fall Semester*

- Performance Class (attend and perform)
- Recital Attendance (7)
- Jury (Jury Performance form due before Monday prior to exam week)
- Application for Senior Recital due.

### *Spring Semester*

- Music Major Recital (attend and perform)
- Recital Attendance (7)
- Pre-Recital Audition(at least 4 weeks prior to Recital)
- Senior Recital