

HANDBOOK FOR MUSIC STUDENTS

MEREDITH COLLEGE DEPARTMENT OF MUSIC



2011-2012



Message from Dr. Fran Page, Head of the Department of Music

So, you want to study music.

Then you have come to the right place. You have chosen to join a department where the music faculty and your peers will challenge you to work harder, practice harder, play harder and perform better than ever before.

In every class and every lesson you take, we expect that you will devote yourself to excellence by developing your talent and your musical understanding in an atmosphere of collegial support that consistently challenges you to aim higher, and to surpass your previous idea of your potential.

In Meredith's Department of Music, you will have the opportunity to take advantage of the expertise of our nationally-recognized faculty who have a healthy respect for the arts built by years of careful study. Their knowledge inspires Meredith women to envision their futures with innovation and creativity. They hope to give Meredith students the instruction and the tools they will need to exceed their expectations. I know that you will find a music faculty that cares a great deal about you and your progress through the field of music. We are all always willing to help you with problems that you may encounter.

Because we are such an active department, there is much information that is important to know in order to get around easily and feel at home. Please read this handbook carefully and refer to it often. It's chock full of important information.

But being a part of this department isn't just about hard work and hours in the practice room. It's about friendships and fun – memories and associations that will last a lifetime. Many of the faculty students that you learn with, play with and sing with will be your lifelong friends. Cherish this time. It will pass quickly.

Sincerely,

Fran M. Page, Head

EXCEED YOUR EXPECTATIONS – MUSIC AT MEREDITH

MEREDITH COLLEGE

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Table of Contents

To go to a section, press control + click with the mouse on the title.

MISSION STATEMENT

STATEMENT OF PURPOSE

GOALS

LEARNING OBJECTIVES FOR MUSIC

DESCRIPTION OF DEGREES AND MAJORS

DEPARTMENTAL FACULTY STRUCTURE

SPECIFIC REQUIREMENTS FOR MUSIC MAJORS

Performance Requirements

Recital Seminar, MUS 010

Ensemble Requirement

Accompanying Class

Accompanists

Keyboard Proficiency

Procedure for Student Concerns

Teacher Assignment

SCHEDULES AND CONFERENCES

Freshman Year

Adviser Conferences

Declaration of Major

ASSESSMENT CONFERENCES

Sophomore/Transfer Conference

Senior Exit Interview

[Portfolios](#)
[Applied Music Syllabus](#)
[Video Portfolio](#)

[ATTENDANCE POLICIES](#)

[Departmental Class Attendance Policy](#)
[Lesson Attendance Policy](#)
[Attendance Policy for Recital Seminar – MUS-010](#)
[Repertoire Classes Attendance](#)

[PRIVATE STUDIO INSTRUCTION](#)

[Lessons and Practice Requirements](#)
[Jury Examinations](#)

[RECITALS AND CONCERTS](#)

[Graduation Recital](#)
[Junior Recital](#)
[Optional Recital](#)
[Recital Scheduling](#)
[Recital Hearings](#)
[Recital Programs](#)
[Program Notes](#)
[Concerto/Aria Concert](#)
[Performance on Recital Seminar](#)

[FACILITIES](#)

[Use of Facilities](#)
[Library Materials](#)
[Audio Visual Equipment](#)
[Practice Rooms](#)
[Carswell Concert Hall](#)
[Keyboard Lab](#)
[Student Lockers](#)
[Instrumental Lockers](#)
[Bulletin Boards](#)

[NON-RESIDENT STUDENTS](#)

[SCHOLARSHIPS AND AWARDS](#)

[STUDENT ORGANIZATIONS](#)

[CENTER FOR WOMEN IN THE ARTS](#)

[PIANO STUDIES](#)

VOCAL STUDIES

INSTRUMENTAL STUDIES

Grading

Instrumental Repertoire Classes

Jury Examinations

Recital Seminar Performance

Accompanists for Instrumentalists

Instrumental Ensemble Requirements

ORGAN

Instruments

Practice

Chapel

MUSIC EDUCATION

Declaration of Major and Admission to Teacher Education

Curriculum Checklists

Admission To Teacher Education

Recommended Procedure

Typical Timeline for Music Education Students

APPENDICES

Student Portfolio Checklist

Keyboard Proficiency Test

Major Jury Critique - Piano

Major Jury Critique - Voice

Major Jury Critique - Instrumental

Major Jury Critique -- Organ

Secondary Jury Critique - Piano

Secondary Jury Critique -- Organ

Recital Seminar Information Form

Instruction Sheet for Recitalists

Instruction Sheet for Marshals

Major Checklist BM in Music Education

Major Checklist BA in Music

Checklist for Minor in Music

MISSION STATEMENT

The Department of Music respects and celebrates the historic role of music as one of humanity's most ennobling and enriching forces for good. Our mission is to provide skills, training and experiences that educate women to become musicians who uplift the societies in which they live through the practice of music. They will do so as consummate professionals in the studio or classroom, as directors and conductors of ensembles, as performers, as composers, or as enthusiastic supporters

STATEMENT OF PURPOSE

The study of music at Meredith has a threefold emphasis:

- the importance of music as a basic component of a liberal arts education, available to all students;
- professional training of the highest caliber for students who plan to pursue careers in music;
- involvement in the artistic life of the community.

If you choose a major or a concentration in music, you will be prepared to pursue a variety of careers: teacher, performer, composer, conductor, church musician, which all directly relate to the performing arts. Or you may choose a career in a different field, in which the disciplines you have learned in the performing arts will give you a distinct advantage as you master other skills.

GOALS

1. For the **music major**: to provide training which will empower the student to

- Teach
- Perform
- Direct
- Organize and administer programs of many types
- Serve in any way within the field of music
- Utilize and apply skills learned in the discipline of music to any other field which she may choose

2. For the **general college student**, courses in music will

- help students become active observers/listeners of art;
- introduce students to a substantial body of artistic work;
- include systematic instruction in analytical approaches that are appropriate to the particular artistic discipline;
- involve training of all the senses and the cultivation of sensory awareness.
- relate works of art to historical and cultural contexts;

- require projects that demonstrate understanding and synthesis of the content of the course.

As a result of their work in arts and aesthetics courses, students will be able to

1. recognize qualities and values in works of art;
2. recognize distinctive traits of particular artistic genres;
3. discuss important issues surrounding a work of art or the performance of a work of art;
4. look beyond the surface appearance of a work of art for deeper levels of meaning;
5. discuss works of art in terms of their historical and cultural contexts.

LEARNING OBJECTIVES FOR MUSIC

Goals of the Bachelor of Arts in Music are to provide training which will empower the music major student to

- Teach
- Perform
- Conduct
- Apply knowledge, skill, and talent within the field of music
- Utilize and apply skills learned in the discipline of music to any other field which she may choose.

Learning Objectives for the Bachelor of Arts in Music: upon completion of the programs offered by the Department of Music, students will

- develop and demonstrate creativity through performance, composition, and improvisation;
- understand the fundamental importance of music and the arts to human expression;
- pursue careers in the performing arts, music education, business, church, and professional settings;
- develop aesthetic understanding through personal interaction with works of music;
- gain knowledge of basic artistic and philosophical movements in history;
- gain knowledge, skills, and experience necessary to understand contributions of diverse cultures to music;
- understand the theoretical base of music;
- promote active involvement in the artistic life of the community;
- understand and apply technology related to music;
- accumulate the knowledge and experiences necessary to develop reflective thinking;
- perform in public: synthesize and integrate the knowledge, skills, and dispositions that relate to music – for the purpose of effective communication of the art to varied audiences
- demonstrate interactions with other essential facets of general education.

Goals of the Bachelor of Music in Music Education are to provide training which will empower the music major student to

- teach
- perform
- conduct
- organize and implement music programs of many types
- apply knowledge, skill, and talent within the field of music
- utilize and apply skills learned in the discipline of music to any other field which she may choose.

Learning Objectives for the Bachelor of Music in Music Education

Upon completion of the programs offered by the Department of Music, students will

- develop and demonstrate creativity through performance, composition, and improvisation;
- understand the fundamental importance of music and the arts to human expression;
- pursue careers in the performing arts, music education, business, church, and professional settings;
- develop aesthetic understanding through personal interaction with works of music;
- gain knowledge of basic artistic and philosophical movements in history;
- gain knowledge, skills, and experience necessary to understand contributions of diverse cultures to music;
- understand the theoretical base of music;
- promote active involvement in the artistic life of the community;
- understand and apply technology related to music;
- accumulate the knowledge and experiences necessary to develop reflective thinking;
- perform in public: synthesize and integrate the knowledge, skills, and dispositions that relate to music – for the purpose of effective communication of the art to varied audiences
- demonstrate interactions with other essential facets of general education.



DESCRIPTION OF DEGREES AND MAJORS

The department offers the Bachelor of Arts with a major in music and a Bachelor of Music with a major in music education. Both degrees seek to produce competent, practical musicians who are well versed in the liberal arts. While most Meredith graduates with music degrees plan a music career, the disciplines required in music provide excellent preparation for other careers. Music graduates often are recruited in such diverse fields as computer programming, personnel management, counseling, real estate, ministry, and other professions not directly related to music. Students interested in music therapy are encouraged to choose one of the music major programs available, including courses in psychology, instruments, and music education, in preparation for graduate study and certification in that field.

The **Bachelor of Arts** in music is intended for

- 1) the student who plans graduate study in the instrument of her choice or musicology, music history or composition or
- 2) the student who is interested in music as a part of the total liberal arts program or. Some B.A. music students also earn elementary and middle grades teaching licensure; some include a second major (such as psychology, biology or business) to prepare for careers which combine a variety of disciplines.

For students who already hold a degree in a different field and seek a major in music, the major-only requirements for the B.A. in music are frequently good options.

The **Bachelor of Music in Music Education** (focus on choral/general or instrumental music) leads to K-12 public school teaching licensure in music, and it also prepares a student for private school teaching, studio teaching and church music.

Requirements for this degree are found in the Meredith Catalogue; checklists for each of the majors (performance or music education) and concentrations (keyboard or instrument, voice, composition, piano pedagogy) are included in the Appendix of this Handbook.

The requirements for the B.A. in music are found in the Meredith Catalogue. (You must also complete the full General Education requirements, found in the Catalogue under Academics.) A checklist is also included in the Appendix of this Handbook.

DEPARTMENTAL FACULTY STRUCTURE

Dr. Fran M. Page, *Professor of Music, Head*
Ms. Jeannette Rogers, *Administrative Assistant*

Piano

Dr. Kent Lyman, Professor, *Coordinator*
Dr. Margaret Evans
Ms. Donna Jolly
Mr. Tom Lohr

Organ

Dr. David Lynch, *Coordinator*
Ms. Janet Cherry

Voice

Dr. Ellen Williams, Professor, *Coordinator*
Mrs. Lisbeth Carter
Dr. DeMar Neal
Mrs. Tricia Strong, accompanist
Mrs. Sophia Johnson, accompanist

Composition

Mr. Tom Lohr
Dr. Tony Vaglio, *Coordinator*

Instrumental

Dr. Jim Waddelow, Assistant Professor,
Coordinator
Mrs. Anita Burroughs-Price, *harp*
Mrs. Carol Chung, *violin*
Dr. Paul Garcia, *percussion*
Mrs. Phyllis Garriss, *violin, viola*
Ms. Margaret Garriss, *violin*
Mr. Jimmy Gilmore, *clarinet*
Mrs. Virginia Hudson, *cello*
Mrs. Pamela Nelson, *flute*
Ms. Emily Rupp, *double bass*
Ms. Melanie Wilsden, *oboe*

Ensembles

Dr. Fran Page, Professor, Meredith Chorale
Mr. James Smith, Meredith Chorus
Mrs. Tricia Strong, Encore!
Mrs. Pamela Nelson, Flute Ensemble

Music Education

Dr. Fran Page, *Coordinator*
Dr. Jim Waddelow



SPECIFIC REQUIREMENTS FOR MUSIC MAJORS

Performance Requirements

Performance is at the core of the music curriculum. All musicians perform regularly, whether on stage, in church, in the classroom, or in the studio, in every way that we put our musical training into action. Consequently, we work constantly to improve our performance skills.

Specifically, the following minimum requirements apply:

- Bachelor of Arts music majors and musical theatre students perform at least once each year during Recital Seminar and present at least a partial graduation recital
- Bachelor of Music in Music Education majors perform at least twice each year in Recital Seminar (except in the freshman year, when they perform once). A graduation recital is required of Bachelor of Arts in Music and Bachelor of Music in Music Education students.

Performances in recitals and jury examinations each semester in all applied music courses are normally given from memory.

Because you are representing the Meredith music program, you should consult with your principal applied teacher before accepting an invitation to perform on or off campus.

Recital Seminar, MUS-010

Recital Seminar is required of all music majors every semester. MUS-010 is made up of three components, each of which must be met every semester in order to earn a grade of Pass.

- Weekly repertoire class
- Weekly student recital
- 10 written concert reports each semester

Students with a unavoidable class conflict may make a written request to Dr. Page to be excused from the weekly student recital. **THEY SHOULD NOT**, however, expect more than one exemption during their time as a music major. Even though a request may be granted, the student must make arrangements with the professor of her conflicting course to meet the student recital performance requirement.

Music education majors are exempt from this requirement during their teaching internship semester.

Ensemble Requirement

The privilege of making music with others is essential to the development of musicianship, the opportunity to work with others under the leadership of gifted directors, and the sense of community which is so important at Meredith. All undergraduate music

majors are required to participate in a major ensemble each semester (with or without academic credit) except during the student-teaching semester. At least two semesters must be in a choral ensemble. Part-time students complete eight semesters of ensemble participation in order to fulfill this requirement. Singers meet this requirement through choral ensembles and instrumentalists through instrumental ensembles. Keyboard majors fulfill ensemble requirements through accompanying and participation in other ensembles, including two semesters of a choral ensemble. All majors are strongly encouraged to participate in additional ensembles to augment their performance experiences at Meredith.

All piano or organ majors are expected to accompany (with or without academic credit) for at least six of their eight semesters. (Piano or organ majors cannot receive credit for accompanying prior to having taken the courses in accompanying.)

Ensembles available to Meredith students are listed in the Meredith Catalogue. In addition to these ensembles, instrumental and choral ensembles at North Carolina State University are available to qualified students. Credit is given through the Cooperating Raleigh Colleges plan. Students choosing to participate in such ensembles are not excused from participation in a Meredith ensemble.

Transfer students and 23+ students majoring in music who have had previous ensemble experience may transfer ensemble credits from other accredited colleges or universities. In addition, certain non-collegiate ensemble experiences of high quality may be accepted on a limited basis. Decisions on credit for non-collegiate ensembles will be made on a case-by-case basis by the Director of Instrumental Activities or the Director of Choral Activities in consultation with the department head. Each student must complete a minimum of four semesters of ensemble participation in Meredith College ensembles, thereby limiting transferred ensemble credits to four (or three for music education majors).

Accompanying Class

A two-semester class is required for piano or organ majors to receive credit in accompanying. You are urged to take this class as early in your studies as possible, normally the freshman year.

Accompanists

Singers and instrumentalists need accompanists for lessons, repertoire classes, and recital appearances. You should find an accompanist as early as possible in your time at Meredith. Your teacher can help you in this process. Sometimes you will work out an arrangement with a piano or organ major, but sometimes you may have to hire a professional accompanist. Professional accompanists charge an hourly fee. If your accompanist is one of the regular Meredith faculty accompanists, you may pay this fee by the semester like a regular applied music fee.

Keyboard Proficiency

All students in the Bachelor of Music degree programs must pass an examination designed to include basic aspects of practical musicianship needed to be effective in both classroom and studio situations. Music education majors must pass keyboard proficiency before student teaching. The examination includes prepared performance of national songs, cadences, scales, arpeggios, harmonization, transposition, and sight-reading. (See details in the Appendix.)

Procedure for Student Concerns

If you should encounter any problems related to your music study, first discuss it with your instructor. If that does not solve it, then consult the area coordinator (see the faculty list if you are not sure who that is). If the problem continues, then talk with Dr. Page. We all want to help you have the best experience possible, and we want to help you solve any problems that you may encounter.

Teacher Assignment

The relationship between you and your teacher is crucial. We try very hard to match you with the ideal studio teacher. If you have any problem relating to your teacher, please first talk with the teacher. If the problem continues, confer with your area coordinator. If you still are unable to resolve it, then come and talk with Dr. Page, who makes all teacher assignments. We will do our best to make the relationship work – or to assign you to a different teacher, if necessary.

SCHEDULES AND CONFERENCES

Freshman Year

Typically, in the freshman year, you will take several music courses and several non-music courses to satisfy general education requirements. The music courses are Music Theory, Ear-Training, Keyboard, and Music Appreciation. In addition, you take lessons in your applied area. Music education students who have no keyboard experience should *definitely* begin piano study during the first semester. Your adviser will help guide you.

Typical courses, freshman year, include:

Fall

Music Theory 100
Keyboard Harmony 140*
Ear-Training 150
Accompanying (keyboard majors)
Principal applied
Secondary applied study
English 111
US Perspectives

or
or

Spring

Theory 101
Keyboard Harmony 141*
Ear-Training 151
Music Appreciation 214
Principal applied
Secondary applied study
English 111
US Perspectives

Foreign language
Choral or instrumental ensemble

Foreign language
Choral or instrumental ensemble

- * Students with no prior keyboard experience should study class or private piano for the first two semesters and delay Keyboard Harmony 140, 141 until sophomore year.

Adviser Conferences

Upon entering Meredith, you are assigned to a faculty adviser, who will help you plan your program and offer academic and personal counsel. Your advising group will also include a student adviser who will be very helpful. Regular conferences should be scheduled every semester when you are preparing your schedule for the next semester.

Declaration of Major

Music scholarship students should declare their major the fall of their freshman year. Other students usually declare their major to be BA or BM students during their sophomore year.

Although the major adviser must approve your program and will, in consultation with the registrar, certify to the faculty that you have met all requirements, *you are finally responsible for your own program.*

ASSESSMENT CONFERENCES

Sophomore/Transfer Conference

The **Sophomore/Transfer Conference** is designed as an advising tool at the time you have had basic foundation courses and before you formally declare your major. Normally scheduled at the beginning of the fourth semester of full-time study, the conference between you and your faculty committee will assess past, present, and future work and advise you regarding the specific choice of major. A letter reporting the results of the sophomore/transfer conference will be sent to you and placed in your permanent folder.

Senior Exit Interview

The **Senior Exit Interview** occurs shortly before graduation. You will be asked to have a conference with Dr. Page to reflect upon your study at Meredith and to assess your success in the department. This conference provides an important opportunity for you to reflect upon ways in which the department has shaped your musical growth and to suggest ways in which the department could more effectively serve future students.

Portfolios

To help you plan your program at Meredith, you are expected to keep a portfolio which will serve as a document of your studies. With this portfolio, you will have a tangible record of skills and abilities that you have developed at Meredith. The portfolio will also be very helpful when you are seeking employment or graduate study.

Music education majors also are required to keep a student teaching portfolio. See Dr. Page for details of this important document.

You are urged to consult the portfolio checklist frequently and to take your portfolio to all preregistration conferences. (See the Appendix for portfolio details.)

Applied Music Syllabus

At the beginning of each semester, you and your principal applied instructor will complete an Applied Music Syllabus, projecting goals for the semester in repertoire, technique, sight-reading, improvisation, and other aspects of your study. Each of you will sign and keep a copy of the syllabus. Throughout the semester and especially at the end, the syllabus will help you assess your progress and guide you in setting goals for the coming semester.

Video Portfolio

Each music major will keep a file of all performances given throughout applied study at Meredith. All Student Recitals will be recorded by members of SAI and, will be available for student review and personal archives. After each of your performances on Student Recital, and on certain other occasions, you should download a file of your performance on your laptop. By reviewing these files, you will be able to assess your progress from one performance to another. When you complete your studies at Meredith, you take files of all of your performances as part of your overall portfolio.

ATTENDANCE POLICIES

Departmental Class Attendance Policy

Regular attendance at classes and lessons is crucial to success. Ideally, you should never miss a class or lesson. The department has adopted the following class attendance policy: in a given semester, if you miss a class more times than the number of times the class meets each week, your final grade will be lowered by one letter. Doctor's excuses are required for all absences.

Lesson Attendance Policy

If, for good reason, you have to miss a lesson, it is your responsibility to call the instructor at least two hours in advance of the lesson. If you do not do so, the instructor is not obligated to make up the lesson. Because of time constraints, no more than one such lesson can normally be made up in the course of the semester.

If the teacher has to miss a lesson, she/he will notify you, in advance if at all possible. Teachers will arrange with students to make up any lessons missed because of the teacher's schedule.

Lessons missed because of inclement weather will be made up at times convenient to students and teachers.

Attendance Policy for Recital Seminar – MUS-010

Be sure to reserve Thursdays at 1:00 p.m. for the *required* departmental Recital Seminar (MUS-010). All undergraduate music majors are expected to attend all scheduled Student Recitals each semester during your years of applied study. Music Majors must register for MUS-010, Recital Seminar, which consists primarily of recital attendance and reflection. Recital Seminar is designed to give music students performance opportunities and experience as well as critical listening skills. You are expected to be at Recital Seminars on time and to remain for the entire program. As a means of keeping a record of attendance, you fill out an attendance form which is distributed at the beginning of each Recital Seminar. Your principal applied teacher is given the attendance forms.

Should you have an unavoidable class conflict, you should make a written request to Dr. Page to be excused from Recital Seminar. If this request is granted, you will be expected to arrange with the professor of the conflicting class to meet the performance requirements for Recital Seminar.

In addition, because experiencing live performances helps you develop your own performance abilities, all majors taking applied music are expected to attend ten (10) recitals or concerts per semester. In addition, written critiques of each performance are submitted to your principal applied teacher. These critiques should demonstrate critical listening and thinking skills, and will be submitted to the respective instructor no later than one week following each event. Consult specific applied music handbooks (piano, voice, instrumental) for specific requirements. Recital attendance is part of your applied music grade...it is important!

On-campus performances by students, faculty, and guests usually provide ample opportunities to fulfill this requirement. In addition, master classes (frequently available in the department) may also serve to fulfill the requirement (two hours of master class equals one concert performance). Off-campus opportunities include concert series at N.C. State (Stewart Theatre Series), St. Mary's College (Smedes Parlor Series), the North Carolina Symphony, the Raleigh Chamber Music Society, the Raleigh Symphony, and performances of all sorts at colleges and universities in our area. Other opportunities will be posted frequently on bulletin boards.

Music majors will be expected to complete this experience each semester of residence as a music major, up to a maximum number of eight semesters. Pass-fail grading.

To perform during a Recital Seminar, obtain a form from the Music Office; fill it out *completely* (complete title, composer's full name and dates, etc.); have your studio teacher sign it; and return it to the Music Office. Your form must be in the Music Office by 5:00 pm on the Monday preceding the Thursday Recital Seminar.

Repertoire Classes Attendance

Attendance at weekly repertoire classes (for your principal applied instrument) is required. Repertoire classes meet at follows:

Piano, organ, instrumental: 1:00 Tuesdays
Voice: 3:30 Wednesdays

PRIVATE STUDIO INSTRUCTION

You will be assigned to a specific instructor by Dr. Page when you register. If you request a particular teacher, she will make every attempt to honor your request. If you have any problem relating to your teacher, please first talk with the teacher. If the problem continues, confer with your area coordinator. If you still are unable to resolve it, then talk with Dr. Page, who makes all teacher assignments. We will do our best to help make the relationship work, including assigning you to a different teacher, if necessary.

The teaching assignments for each instructor are posted on the bulletin board across from the Music Office during the first week of each semester. The teaching schedule for each teacher should be posted by the Friday following the first day of class on the instructor's individual bulletin board. If you see conflicts or have questions, contact the instructor immediately.

Lessons and Practice Requirements

You should receive fourteen lessons – normally one per week – each semester. Prompt attendance is expected at all times. The instructor may excuse an absence, for valid reasons, if notified in advance. The instructor can make up no more than *one* valid, excused absence per semester.

Practice is essential to progress in applied music study. For each semester hour's credit in applied music a minimum of five practice hours per week is required. The following formula applies:

| Semester Credit Hours | Weekly Half-Hour Lessons | Weekly Practice Hours |
|-----------------------|--------------------------|-----------------------|
| 1 | 1 | 5 |
| 2 | 2 | 10 |
| 3 | 2 | 15 |
| 4 | 2-3 | 20 |

Jury Examinations

Jury examinations—performance of some of your semester’s repertoire before members of the faculty—are held each semester on Reading Day, the day before the first day of examinations. Signup sheets for juries and blank jury sheets are placed in the Music Library the week before jury examinations. Jury sheets are also available on the departmental Web site. You are asked to sign up for appropriate time slots and to complete the jury sheets, leaving them in the box provided at least 24 hours before the jury examinations begin. Time slots for secondaries, majors, and graduate students are different from each other, so be sure to sign up for the correct category. Music minors normally sign up at the same times as secondaries. The only music majors who do not take juries are secondary piano students in their first two to three semesters of Piano 044 and students who have given recitals during the semester of the jury (see below).

Using the jury sheets you have prepared, faculty members write critiques of each major jury performance. These critiques should be downloaded from our departmental website in advance. After you have reviewed them, they are kept in your permanent folder in the Music Office. Be sure to make copies and keep them in your portfolio.

The final grade in your applied study is normally no more than one letter grade removed from the composite jury examination grade.

Jury Exemption: If you have presented a Graduation Recital, Junior Recital, or Optional Recital for credit, you are exempt from an applied jury examination in the same semester as the recital. If you have given a Lecture-Recital, you may be exempted from a jury examination during the semester of the Lecture-Recital, at the discretion of the faculty in your principal applied study.

RECITALS AND CONCERTS

We believe that performance is at the core of the music curriculum. Recitals are the setting in which we share performance with others. For performing musicians, recitals are the equivalent of research. They are the culminating events of a great deal of serious effort, occasions for great celebration.

Graduation Recital (MUA 490, performance majors; MUA 491, all other majors). All music majors must present a Graduation Recital. This recital may vary in length and repertoire according to the degree requirements of a particular major.

Junior Recital (MUA 390)

A Junior Recital (30 to 60 minutes) is an optional recital. .

Optional Recital (MUA 290)

An optional recital may be given during the sophomore. Students wishing to give an

optional recital must be approved by their respective applied faculty and must meet minimum Student Recital appearance prerequisites (4 for a sophomore recital; 6 for a junior recital).

Recital Scheduling

These recitals are scheduled during an early fall Recital Seminar for all students planning recitals that year. Once the recital date has been set, you and your teacher will determine a hearing date, which must be at least two weeks prior to the recital date and convenient for the student(s), the instructor(s), and the committee. Usually your applied instructor coordinates the scheduling of the hearing.

Music education majors must present their graduation recital before the beginning of their student teaching experience.

Recital Hearings

All recitals require a hearing before a recital committee, appointed by Dr. Page, at least two weeks preceding the proposed date of the performance. The complete recital will be heard, critiqued, and assessed by the committee. You will provide the committee with copies of the program and, if requested, with scores for all repertoire to be performed. No recital announcements or invitations may be sent until the recital has been approved.

Recital Programs

Once your committee has approved your program, you must then provide the Music Office a recital program form containing complete program information, correct titles, full names and dates of composers, and all other information requested on the form. The recital program form must be approved and signed by your instructor and returned to the Music Office *immediately* in order to have the programs printed and ready in time. Departmental policies regarding the recital must be followed carefully.

Program Notes

You are expected to write brief, informative program notes to insert in your recital program. These notes should help the audience understand what to listen for in each piece of music. You are responsible for writing, printing, and duplicating program notes, although they should be approved by your committee.

Concerto/Aria Concert

Each year students compete for the opportunity to perform a concerto movement or aria with the Raleigh Symphony Orchestra. The competition, which is held during the fall semester, is heard by a panel of three judges who are not associated with Meredith, and usually about five students are selected to perform. The Student Concerto/Aria Concert is always one of the highlights of the year.

Performance on Recital Seminar

Bachelor of Arts music majors and musical theatre students perform at least once each year in student recital seminars and present at least a partial graduation recital. Bachelor of Music in Music Education majors perform at least twice each year (except in the freshman year, when they perform once) in student recital seminars. A graduation recital is required of Bachelor of Arts in Music and Bachelor of Music in Music Education students.

To perform during a Recital Seminar, obtain a form from the Music Office; fill it out *completely* (complete title, composer's full name and dates, etc.); have your studio teacher sign it; and return it to the Music Office. Your form must be in the Music Office by 5:00 pm on the Monday preceding the Thursday Recital Seminar.

FACILITIES

We are fortunate to have comfortable, well-designed, functional buildings with excellent and expensive equipment. Please take responsibility for the care of all college-owned equipment and facilities, such as proper care of instruments, closing windows, turning off lights, closing doors, etc. This is your home – treat it with respect! Please report any damage or misuse of facilities to the Music Office immediately.

Use of Facilities

In fairness to all those who pay tuition and fees for the use of facilities, the college restricts the use of its facilities. **Neither students nor persons not associated with Meredith may use the studios or practice rooms for teaching or rehearsals that are not part of the college program.** The only students who may teach lessons in the building are those enrolled in the pedagogy program, through which Meredith students may teach lessons under the supervision of a faculty member.

Library Materials

The Carlyle Campbell Library contains a comprehensive collection of instrumental, vocal, choral and orchestral works, music reference materials, monographs, periodicals, videotapes, and DVDs, a collection of piano teaching materials, and the Curriculum Center for music education. Materials in the library are catalogued on computer (ALIS, Automated Library Information System). You may also access ALIS through the Meredith Web page from any on-line computer.

Please remember that library materials are for temporary use and should not be considered primary material for applied study. You should purchase performance scores rather than rely on library scores. **Photocopying of scores for practice and performance use, to avoid buying them, is not only illegal, but grossly unfair to our fellow professionals, the composers and publishers. *Don't do it!***

Audio Visual Equipment

Audio visual equipment is kept in 108 Wainwright. This room has a combination lock and can be accessed by faculty members. Available for check out from this room are data projectors, small tape recorders, video recording equipment and monitors, and metronomes.

Practice Rooms

Practice rooms are located on the second floor of Wainwright Music Building and on the first floor of Jones Hall. Sign up to reserve time in practice rooms at the beginning of each semester on the sheets by the practice room doors. Sign-up is on a first-come, first-served basis. These practice rooms are locked and require a key. You may obtain a practice room key from the Music Office after you pay a \$10 music key deposit in the Accounting Office; the fee is refundable upon return of the key. For your personal safety and the protection of our equipment, please lock practice room doors while you are in the rooms and when you leave.

Respect this expensive equipment! Please do not bring food or drink into practice rooms and be sure windows are closed and lights turned off before you leave the practice rooms. Please report any problems with instruments immediately to the Music Office.

Carswell Concert Hall

Carswell Concert Hall is available to students for scheduled recitals and hearings, repertoire classes, lessons, and for individual practice time, particularly prior to performances. The schedule is maintained by the Office of Campus Events and the Music Office.

When you leave Carswell, please remember to lock and cover the piano and to **turn out the lights** – especially the spotlights. If you have turned off the humidifier which maintains climate control for the instruments, please turn it back on, setting it to the maximum level (45).

Keyboard Lab

The departmental computer lab is located in Jones 233, the theory classroom, where ten computers are connected to Clavinova and Roland keyboards. You will be using this lab frequently in connection with your basic musicianship classes. Remember to make sure the door is locked when you leave.

Student Lockers

Student lockers are located on the second floor of the Wainwright Building. A \$10 deposit is required to obtain a lock for a locker. To do so, pay the Accounting Office in Johnson Hall a \$10 music key fee and bring the receipt to the Music Office, where your lock will be issued. Your deposit will be refunded when you return the lock.

Instrumental Lockers

Instrumental lockers for violin and viola are on the wall opposite the elevator on the

second floor of Wainwright. Lockers and the combinations may be secured from Dr. Waddelow.

Bulletin Boards

Announcements of importance to all music students are posted on the boards opposite the Faculty Lounge (glassed-in case) and beside Room 106 ("Student Board"). Check these boards regularly for important notices.

Boards for both piano and voice are located on the second floor of Wainwright Music Building. On these boards are sign-up sheets for repertoire classes, announcements of recitals and concerts of special interest and important notices for students. Check these boards regularly for messages and special announcements. Other bulletin boards and their locations are as follows:

Faculty Boardbeside Room 103
CMENC Boardbetween the doors to Room 106
SAI Board.....between the doors to Room 106
Jobs and Advertisements Boardbeside the Music Library (Room 105)
Instructor's Boardbeside each studio
Student Advisory Boardin the Student Lounge on the second floor

Messages for students may be posted on the student board, the voice board, or the piano board. Messages for faculty should be left either on their studio bulletin boards or in their mailboxes opposite the Music Office (faculty names are found *above* their mailboxes).

NON-RESIDENT STUDENTS

Over fifty per cent of Meredith students do not live on campus. Through the Dean of Students Office, general services are provided for commuter students. Non-residents include traditional age students who commute; adult (23+) and special students; and graduate students. They are vital to the life of our department. Here is some information to helpful to non-resident students:

- **Parking:** You may park in spaces marked "Commuter". You need a parking decal, which you can obtain from the Campus Police office, located behind the Dining Hall.
- **Lounge:** In Wainwright, the student lounge is located on the second floor near the elevator. This lounge is for all students. It is the place to find out what's *really* going on. Don't be surprised if faculty occasionally join you (just tell them to go away if you need a break).
- **The Green Room,** across from Carswell Concert Hall, is also available as a lounge when your conversations will not interfere with anything going on in Carswell. Please leave this room as you found it, since it will also be used as a real green room

for performances in the recital hall.

- **Telephone:** Free telephones are available for on-campus and local calls (dial 9 for an outside line) in the lobby of Wainwright, near the Faw Garden doors; in the Student Lounge; in the hallway leading to the Rehearsal Hall (121 Jones); and in the north practice hall, lower Jones. The closest pay telephone is at the entrance to Johnson Hall closest to Jones and Wainwright buildings.
- **Other information:** For quick answers to any questions, see Ms. Rogers or Mrs. Lee in the Music Office.

SCHOLARSHIPS AND AWARDS

Four-year music scholarships are awarded following preliminary and scholarship finalist auditions which are held every spring semester for potential freshman music majors. The entire music faculty selects these scholarship recipients. These scholarships are awarded in the areas of applied instrumental, vocal and keyboard areas. **To retain one of the scholarships you must remain a full-time music major student, maintain at least a 3.0 grade-point average on all music courses taken at Meredith, participate in at least one ensemble, and fulfill all requirements for music majors, including those in your specific applied study.**

Other scholarships are awarded to upper class students. The **Presser Award** is given each year to a rising senior in the department, selected by the entire music faculty. The **Raleigh Piano Teachers Association Award** and the **National Guild of Piano Teachers Award** are given annually to deserving piano majors selected by the piano faculty. The **Beatrice Donley Scholarship** and the **Jane Sullivan Scholarship** are awarded yearly to voice students, selected by the voice faculty. Numerous other awards are made each year also.

STUDENT ORGANIZATIONS

There are four student musical organizations in the department:

- **SAI (Sigma Alpha Iota)** is a national music fraternity for women. Membership is based on academic record, service to the department and college, and musicianship. SAI also provides services such as receptions following graduation, faculty, and guest recitals, and recording of recitals. Dr. Williams is the adviser.
- **CMENC (Collegiate Music Educators National Conference)** is the student affiliate of Music Educators National Conference. Though geared toward potential classroom music teachers, this organization is open to all music majors. Drs. Page and Waddelow are the advisers.
- **Pi Kappa Lambda** is an honorary music society, the musical equivalent of Phi Beta Kappa. Membership is based on musical and academic achievement. It consists of both faculty and students. New members and officers are elected each year.

- **Student Advisory Committee** is a group of students who meet with Dr. Page to discuss issues of concern to students in the department. This group also sponsors departmental events, such as Career Day. It is open to all music students, but an effort is made to be sure that all major classes and ensembles are represented.

CENTER FOR WOMEN IN THE ARTS

Our department is intensely involved in the Meredith Center for Women in the Arts, an interdisciplinary venture of all the arts programs at Meredith. Together with the programs in dance, visual arts, and theatre, we sponsor activities intended to heighten awareness of the arts as vital to campus life and to human existence.

PIANO STUDIES

Piano Faculty

| NAME | LOCATION | TELEPHONE EXT. 760- |
|--------------------------------|----------------|---------------------|
| Kent Lyman, <i>Coordinator</i> | 205 Wainwright | 8124 |
| Janet Cherry | 212 Wainwright | 2369 |
| Margaret Evans | 206 Wainwright | 8349 |
| Donna Jolly | 218 Wainwright | 8517 |
| Pin Pin Jong | 217 Wainwright | 2394 |
| Tom Lohr | 224 Wainwright | 8378 |
| Nancy Riva-Palacio | 219 Wainwright | 8570 |
| Angela Stephenson | 209 Wainwright | 2845 |

For complete information on the following topics as they relate to piano, please consult the *Meredith Piano Handbook*:

- Lessons and practice requirements
- Repertoire guidelines for applied piano study
- Grading
- Repertoire classes and Student Recital
- Graduation, Junior, Lecture, and Optional Recitals
- Ensemble requirements: Accompanying



VOCAL STUDIES

Voice Faculty

| NAME | LOCATION | TELEPHONE EXT. 760- |
|------------------------------------|----------------|---------------------|
| Ellen Williams, <i>Coordinator</i> | 221 Wainwright | 8549 |
| DeMar Neal | 222 Wainwright | 8376 |
| Lisbeth Carter | 215 Wainwright | 8529 |
| Tricia Strong, <i>Accompanist</i> | 223 Wainwright | 8610 |

For complete information about the following items as they affect voice majors, please consult the *Meredith Voice Handbook*:

- Performance forums: joint and studio repertoire classes and recitals
- Recital requirements for voice majors: repertoire, level, length
- Hearings for recitals: scheduling and other procedures
- Recital attendance requirements
- Procedures for resolution of studio problems



INSTRUMENTAL STUDIES

Instrumental Faculty

| NAME | LOCATION | TELEPHONE EXT. |
|--------------------------------------------------------------|----------------|----------------|
| Dr. Jim Waddelow, <i>Director of Instrumental Studies</i> | 201 Wainwright | 8579 |
| Anita Burroughs-Price, <i>harp</i> | P 14 Jones | |
| Carol Chung, <i>violin</i> | 203 Wainwright | 8329 |
| Emily Rupp, <i>double bass</i> | 203 Wainwright | 986-8765 |
| Margaret Garriss, <i>violin</i> | P119 Jones | 2871 |
| Phyllis Garriss, <i>violin, viola</i> | P11 Jones | (834-7000) |
| Paul Garcia, <i>percussion</i> | 115 Wainwright | 513-4489 |
| Jimmy Gilmore, <i>clarinet, saxophone</i> | 210 Wainwright | 2877 |
| Virginia Hudson, <i>cello</i> | 216 Wainwright | 2895 |
| Pamela Nelson, <i>flute, Flute Ensemble</i> | 214 Wainwright | 8509 |
| Edward Stephenson, <i>guitar</i> | P9 Jones | 8492 |
| Melanie Wilsden, <i>oboe</i> | 214 Wainwright | 8712 |

Grading

Semester grading is based on factors such as attendance at lessons and repertoire classes, jury grades, performance in repertoire classes and on Student Recital Seminar, concert and recital attendance, as well as the amount and quality of technical work required by the instructor.

Instrumental Repertoire Classes

Repertoire classes are an important part of applied study for all instrumental majors. These required classes are held every Tuesday from 1:00-1:50 p.m. and provide opportunities for performing and listening experiences. Students should reserve time to perform on repertoire classes by signing up on the bulletin board outside Wainwright 204.

Jury Examinations

Jury examinations are held on Reading Day in Jones Auditorium, with all of the instrumental faculty hearing the examinations.

Recital Seminar Performance

Bachelor of Arts music majors and musical theatre students perform at least once each year during Recital Seminar and present at least a partial graduation recital. Bachelor of Music in Music Education majors perform at least twice each year during Recital Seminar (except in the freshman year, when they perform once). A graduation recital is required of Bachelor of Arts in Music and Bachelor of Music in Music Education students.

Accompanists for Instrumentalists

Performances on recitals and juries as well as some repertoire classes must be accompanied. You may be able to find an accompanist through the accompanying class. Sometimes, however, you may have to hire a professional accompanist, usually paying by the hour.

Instrumental Ensemble Requirements

Instrumental music majors must enroll in a large instrumental ensemble every semester in accordance with the requirements listed in the Handbook, p. 8. String players must play in the Meredith Sinfonietta. Additional performance opportunities may be found with the Raleigh Civic Orchestra at North Carolina State University or the Raleigh Symphony Orchestra. Membership in these ensembles is through auditions with their conductors.

Wind and percussion players may choose an additional large ensemble at N. C. State University. Instrumental music education majors whose principal applied is brass, woodwinds, or percussions must play in marching band at NCSU at least one semester (this counts as one physical education credit). Marching Band is 12:30-2:00 MWF fall semester.

In addition to the large ensembles listed above, instrumental students are strongly encouraged to take advantage of numerous small ensemble opportunities on or off campus.



ORGAN

| NAME | LOCATION | TELEPHONE EXT. 760- |
|------------------|----------------|---------------------|
| Dr. David Lynch | 211 Wainwright | 8385 |
| Ms. Janet Cherry | 217 Wainwright | 2369 |

Instruments

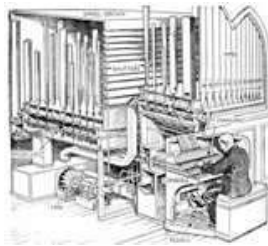
Organ students have lessons and practice on the studio organs in Wainwright 212, 217, 220, and 226, as well as the Austin organ in Jones Auditorium and the Andover organ in Jones Chapel. Generally, the Andover is reserved for organ majors and other advanced students. A key, needed to get into the Wainwright organ practice rooms, may be obtained from the Music Office for a refundable deposit of \$10 (paid to the Office of Accounting). If you encounter a problem with any of the organs, please report it to the Music Office so they can call the organ technician.

Practice

You are asked to distribute your practice time equally among the various organs. If you are giving a recital, you are allowed additional practice time on the instrument which you will play during the semester of the recital.

Chapel

Organ students will occasionally be asked to play occasionally for the weekly worship services at 10:00 Wednesdays. This provides an opportunity to utilize your skills in service playing, including hymns, accompaniments, voluntaries, and playing the carillon.



MUSIC EDUCATION
Dr. Fran M. Page, *Coordinator*
Wainwright 104, Extension 8575

Teacher License

A major in music education leads to the initial N.C. teacher licensure. In this state a teaching license permits a teacher to teach all areas of music in grades K-12. Students generally elect to pursue a *choral/general* emphasis, which prepares them to be general music specialists and choral conductors, or an *instrumental* emphasis, which prepares them to be band or orchestra conductors.

A plan has been developed whereby states with similar standards for teachers have contracted to issue licenses on a reciprocity basis. North Carolina has reciprocal contracts with numerous states. If you plan to seek licensure outside North Carolina, you should consult Dr. Page or the Head of the Department of Education early in your teacher education preparation.

Declaration of Major and Admission to Teacher Education

Usually during the sophomore year, a student completes the Declaration of Major Form, obtained in the Registrar's Office. If you declare music education as your major, either Dr. Waddelow or Dr. Page will become your adviser. Upon this declaration, you will also apply to the School of Education for admission to Teacher Education. Requirements for admission to this program are clearly outlined in a manual which is given to students upon their declaration of major.

Curriculum Checklists

Curriculum checklists and recommended course sequences have been prepared for music education majors. Students are encouraged to use this information in planning course schedules. This information should always be brought to advising sessions. (See Appendix for examples.)

Admission To Teacher Education

(Reprinted from the *Teacher Education Handbook*)

Admission to Teacher Education is open to all Meredith students who meet the standards established by the Meredith College Teacher Education Committee. Because there are a number of specific teacher education requirements within the general education requirements of the College, students planning on licensure who apply for admission the Teacher Education Program early have an advantage in scheduling and may be able to reduce the time required to complete the degree program and licensing program.

Recommended Procedure

1. The student planning on obtaining a teaching license should discuss the matter with her faculty advisor, decide on the area of licensure desired, and complete a Declaration of Major form.

2. The student should take the Praxis I: Academic Skills Assessment Test (Reading, Writing, Math) at the end of her sophomore year (or as soon as possible thereafter), making the required minimum scores or better. The student must request that official copies of her scores be sent to Meredith College.
3. The Registrar furnishes the School of Education with a copy of the student's Declaration of Major and transcript. Students with an overall GPA of 2.0 or better will be sent the Information/Application package. However, admission will not be granted until the student's overall GPA is 2.50 or better on a 4-point scale. **No more than one-half of the professional education courses may be taken before formal admission to the program. Before students may enroll in middle and secondary methods, they must be admitted to Teacher Education, or have permission of the instructor.**

Upon receipt of the Information/Application package, the student should complete and return the forms as quickly as possible.

Application: To be completed by the student.

Recommendations: Written by two faculty members who are familiar with your abilities.

Planned Program: List all completed and anticipated courses to be taken for degree and licensure requirements through 'block' semester. List by name and/or course number. See your adviser for assistance and have the form signed by the adviser.

4. When all required forms are received by the School of Education, the application will be reviewed for admission. The admission decision will be based on:

Praxis I Scores on Reading, Writing and Mathematics
Overall GPA - Minimum of 2.50 on a 4-point scale
Recommendation for Admission
Planned Program

5. The student will be notified of formal admission in writing by the Head of the Department of Education.

[Procedures for Music Teacher Licensure Music Education Majors](#)

1. Discuss obtaining a teaching license with your faculty advisor, decide on the area of licensure desired, and complete a Declaration of Major form.
2. The Registrar furnishes the Department of Education with a copy of the student's Declaration of Major form and transcript. If your overall GPA is 2.0 or better, you will receive the Information/Application package. However, admission is not granted

until the student's overall GPA is 2.50 or better on a 4-point scale. **No more than one-half of the professional education courses may be taken before formal admission to the program. Students seeking middle or secondary licensure areas must be formally admitted to Teacher Education before enrolling in the methods course or have special permission from the instructor.**

3. Take the Praxis I: Academic Skills Assessment Test (Reading, Writing, Math) by the end of your sophomore year (or as soon as possible thereafter), making the required minimum scores, combination, or better. Request that official copies of your scores be sent to Meredith College. Note: SAT or ACT scores may be accepted in place of Praxis I. Contact the Department of Education for more information.
4. Attend the “Orientation to Education” required meeting (scheduled twice during the fall and spring semesters).
5. Complete and return forms as quickly as possible. (Note: For Fall semester internships the deadline for admission to the teacher education program is November 30 of prior year; for Spring semester internships the deadline for admission to the teacher education program is June 30 of prior year.)

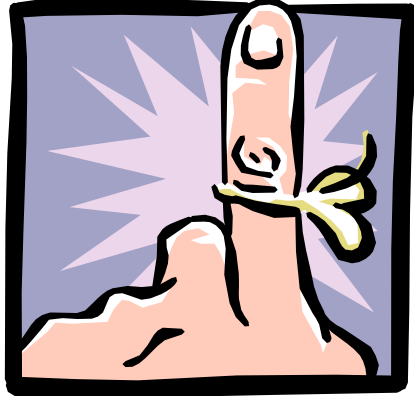
A completed application includes:

- Application cover sheet: To be completed by student.
 - Student Essay: Follow the directions provided.
 - Recommendations: Provide at least two faculty recommendations, one of which must be from a faculty member of the Department of Education and one from a faculty member in the major. You are also encouraged, but not required, to provide a recommendation(s) from another faculty member who is familiar with your abilities.
 - Planned Program: List all completed and anticipated courses to be taken for degree and licensure requirements through “block” semester. List by name and course number. See your advisor for assistance and have the form signed by your advisor.
6. When all required forms are received by the Department of Education, the application will be reviewed for admission.
 7. You will be notified of formal admission in writing by the Chair of the Department of Education.

Special Note: All students must demonstrate speech competency prior to their internship. Have a faculty member from whom you’ve taken an approved “oral communications thread” course (e.g. EDU 232, Foundations of American Education)

complete the **Speech Competencies Screening Form** and have the results sent to the Department of Education.





“SHOULD” and “MUSTS” for the Music Education Major

Music Education Majors **SHOULD**:

- ☞ Schedule a conference with Dr. Page as early as possible
- ☞ Declare their major as early as possible
- ☞ Begin the Admission to Teacher Education process during the sophomore year.

Music Education Majors **MUST**:

- ☞ Take EDU 232 Schools and Social Change and EDU 234 Teaching and Learning before taking music methods courses, MUS 724 and 725.
- ☞ Be accepted into Teacher Education before enrolling in the second methods course, usually MUS 724.
- ☞ Present graduation recital before the student teaching semester
- ☞ Pass piano proficiency test before the student teaching semester

Typical Timeline for Music Education Students

| Fall Semester | Spring Semester |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Freshman Year | |
| Sophomore Year | |
| <ul style="list-style-type: none"> • Declare major (forms available in the Registrar's Office or the Registrar's website) • Take Introduction to Instructional Media | <ul style="list-style-type: none"> • Begin process for Admission to Teacher Education (forms should be sent from School of Education) • Take PRAXIS I • Take Teaching and Learning • Take Introduction to Instructional Media (if you have not already done so) |
| Junior Year | |
| <ul style="list-style-type: none"> • ALL paperwork for Admission to Teacher Education should be submitted by Nov. 1 • Take EDU 234 Schools and Social Change | <ul style="list-style-type: none"> • Take MUS 724 • You MUST be admitted to Teacher Education in order to take MUS 724 |
| Senior Year | |
| <ul style="list-style-type: none"> • Take MUS 725 • Give graduation recital • Pass Piano Proficiency (if you have not already done so) | <ul style="list-style-type: none"> • Teacher Internship • Take Praxis II (optional, but advised) |

Last revision October 6, 2006

APPENDICES

STUDENT PORTFOLIO CHECKLIST

To assist you in program planning, music majors are asked to keep a portfolio that will document your career in the School of Music. Through it, you should be able to keep a tangible record of the skills and abilities that you develop while you are at Meredith. The portfolio will also be very helpful to you in the development of a resume and when you apply for employment or for graduate study.

Below is a checklist of items that should be included in your portfolio. You can see that it should be begun during your freshman year. **Please take your portfolio to all preregistration conferences so that your adviser may check to see that it is being kept current. Your portfolio will be reviewed during your Sophomore/Transfer Conference and at your final conference during your senior year.**

Regular review of student portfolios will assist all of us in the assessment of our program. We value the contribution that you will make in this area. Please take seriously the maintenance of your portfolio.

| FRESHMAN YEAR | SOPHOMORE YEAR |
|--------------------------------------------------------------------------------------------------|----------------------------------------------------------|
| _____ Statement of intent (What do you hope to do with a major in music?) | _____ At least one concert critique from each semester |
| _____ At least one concert critique from each semester | _____ Jury sheets |
| _____ Jury sheets | _____ Programs from all public performances |
| _____ Programs from all public performances | _____ At least one example of competence in music theory |
| _____ Repertoire class programs | _____ Written report (letter) from Sophomore Conference |
| _____ Curriculum checklist worked out with your adviser | _____ Repertoire class programs |
| _____ Computer disk which demonstrates the application of technology to music theory/composition | _____ Updated curriculum checklist |
| | _____ Update computer disk begun in freshman year |
| | _____ Update statement of intent |

| JUNIOR YEAR | SENIOR YEAR |
|--------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|
| _____ At least one concert critique from each semester | _____ At least one concert critique from each semester |
| _____ Jury sheets | _____ Jury sheets |
| _____ Programs from all public performances given | _____ Repertoire class programs |
| _____ At least one achievement in music history | _____ Program and paper from Lecture Recital (if applicable) |
| _____ Repertoire class programs | _____ Updated curriculum checklist |
| _____ Updated curriculum checklist | _____ Conversion of theory/composition disk to cassette tape |
| _____ Planned Program of Study (music education majors) | _____ Program, cassette, videotape of graduation recital |
| _____ One lesson plan from every methods course (music education majors) | _____ Example of musical analysis |
| _____ Critique of pedagogy lessons by pedagogy instructor (performance majors) | Music Education Majors: _____ Technology Portfolio |
| _____ Example of musical analysis | _____ One lesson plan from every methods course |
| _____ Update statement of intent | _____ Written philosophy of music education |
| | _____ Planned Program of Study |
| | _____ Student Teacher Portfolio and evaluations |
| | Applied Music, Pedagogy Concentration Students: _____ Critique of pedagogy lessons by pedagogy instructor |

There are other items that may be included, which will help to give an accurate profile of your time in the department. Among these items are:

_____ Description of membership in professional organizations, and activities in which you have participated

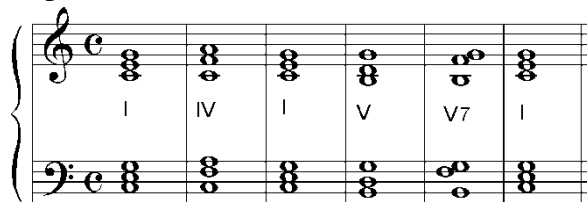
_____ Description of work in church music programs

_____ Description of music-related work in summers

Keyboard Proficiency Test

PART I

1. National Songs: Play *The Star-Spangled Banner*, plus one of the following in a manner acceptable for accompanying group singing: *My Country, 'Tis of Thee*; *Oh Beautiful for Spacious Skies*; *Meredith Alma Mater*.
2. Cadences: Play major and minor chord progressions, three note chords in both hands, using primary chords in closest position as follows: I – IV – I – V – V7 – I. Here is an example:



3. Scales: Play major and harmonic minor scales, hands together two octaves, ascending and descending. Minimum tempo is q = 120, in quarter notes.
4. Arpeggios: Play root position tonic arpeggios in all major and minor keys, hands together two octaves, ascending and descending. Minimum tempo is q = 120, in quarter notes.

PART II

5. Harmonization: Harmonize tunes, supporting the RH melody with simple chordal accompaniment in the LH. Minimum expectation is primary chords in block style. More elaborate accompaniment patterns and harmonies are allowed and encouraged.
6. Transposition: Transpose the above harmonizations up or down a whole step.
7. Reading Open Score: Play any two parts from an open vocal score simultaneously.
8. Reading Transposing Instruments: Read any transposing instrument or an instrument using an unusual clef from an open instrumental score.
9. Sight Reading: Sight read a simple piece of piano music.
10. Accompaniment: Play a vocal or instrumental accompaniment in a manner that would be supportive to a soloist or ensemble.

PART I will be given at the end of MUS 243, usually in the spring semester. PART II will be given approximately one week later, during the final exam period. At the time you play PART I, you will be given a packet of materials to learn that pertains to PART II. Any items from PART I that you fail to pass on your first attempt will be evaluated again when you return to take PART II. If you have failed on three or more items after taking both parts of the exam, you will be required to repeat the spring semester of Intermediate Keyboard (MUS243).

The Coordinator of Piano will give exams for all students on PART I. For PART II, the Coordinator of Piano and the Coordinator of Music Education will both hear exams for Bachelor of Music Education students.

Music Education students must complete all keyboard proficiency requirements before beginning the semester of student teaching.

Major Jury Critique - Piano

()Fall ()Spring 20____

STUDENT_____TEACHER_____

LEVEL_____HRS CREDIT_____ TOTAL HOURS CREDIT THIS LEVEL_____

()BA ()BM Applied ()BM Music Ed ()BM Pedagogy ()Music Minor

SEEKING PLACEMENT TO NEXT LEVEL: ()Yes ()No

REPERTOIRE FOR JURY (*List other repertoire on reverse*):

TECHNIQUE FOR JURY: _____

COMMENTS:

SIGNATURE OF JUROR:_____

APPROVAL OF PLACEMENT TO NEXT LEVEL: ()Yes ()No ()Not applicable

FURTHER COMMENT:

Major Jury Critique - Voice

() Fall () Spring 20____

STUDENT _____ INSTRUCTOR _____

Major: () BA () BM Performance () BM Music Ed. () Musical Theatre

Hours Credit: _____

Level: () 154 () 254 () 354 () 454 () 545 () 645

Class: () Freshman () Sophomore () Junior () Senior () 23+ () Grad

SEEKING PLACEMENT TO NEXT LEVEL: () Yes () No

PURPOSE: To provide constructive criticism and evaluation for the student, the teacher, and the accompanist.

REPERTOIRE: Indicate on reverse side, complete repertoire for the semester, using (*) to indicate repertoire prepared for jury.

1.

2.

3.

Signature of Juror _____ Date _____

Major Jury Critique - Instrumental

Instrument _____ ()Fall ()Spring 20__

INSTRUCTOR _____ STUDENT _____

Major: ()Performance ()BM Music Ed. ()BA () Performance & Pedagogy

Class: ()Freshman ()Sophomore ()Junior ()Senior () 23+

Level: _____ Hours Credit: _____

Repertoire: *(Indicate complete semester's repertoire on reverse side)*

Exam Material: List pieces playing and/or technical exercises.

Tone: _____

Intonation: _____

Technique: (articulation, auxiliary fingerings, breathing, embouchure, facility, rhythm, bowing, fingering)

Interpretation: (expression, phrasing, style, tempo) _____

Musical Effect: (artistry, fluency) _____

Other Factors (choice of music, stage presence and appearance)

Memorizing (when required) _____

Additional Comments:

Signature _____

Date _____

Major Jury Critique -- Organ

()Fall ()Spring 20__

Student's Name: _____

Major: ___Performance

___Music Ed.

___Bachelor of Arts

___Freshman ___Sophomore ___Junior ___Senior

___Unclassified

Organ__145 __245 __345 __445 __545 __645

Hours credit: __1 __2 __3 __4

1. Hymn:

Comments:

2. Repertoire:

Comments:

3. Repertoire:

Comments:

4. Repertoire:

Comments:

SIGNATURE OF JUROR: _____ DATE _____

On the back of this form, please list all other repertoire studied this semester (excluding pieces played in this jury examination)

Secondary Jury Critique - Piano

()Fall ()Spring 20__

STUDENT_____ TEACHER_____

LEVEL_____ HOURS CREDIT_____ NUMBER OF SEMESTERS AT THIS LEVEL_____

MAJOR APPLIED AREA_____SEEKING PLACEMENT TO 144 LEVEL: ()Yes ()No

REPERTOIRE FOR JURY (*List other repertoire on reverse*):

1_____

2_____

3_____

4_____

COMMENTS:

SIGNATURE OF JUROR:_____ DATE _____

APPROVAL OF PLACEMENT TO 144?: ()Yes ()No ()Not applicable

FURTHER COMMENT:

Secondary Jury Critique -- Organ

Student's name: _____ Major: _____

Classification: _____

Level: _____ 145 _____ 245

Hours credit: __1__2

Number of semesters of study: _____

Repertoire:

1. Hymn

Comments:

2.

Comments:

3.

Comments:

Juror's signature: _____

Date: _____

RECITAL SEMINAR INFORMATION FORM

Please complete and return to the Music Office by 5:00 on the Monday preceding the Thursday Recital Seminar.

Your name: _____ **for Thursday,** _____
(date)

INSTRUMENT

(Piano, Organ, Violin, Flute, etc., etc.)

or

VOICE

(Soprano, Mezzo-Soprano, etc.)

Accompanist: _____

Title of Composition:

(including individual movements or songs)

Composer:

(complete name and dates)

Duration of Composition: _____ minutes

Your degree program

B.A.

B.M. Performance (Instrument or Voice)

B.M. Music Education

Musical Theatre

Other _____

Your Classification

Freshman

Sophomore

Junior

Senior

Other _____

Instructor's Signature: _____

Accompanist's Signature: _____

(if appropriate)

Forms must be signed by instructor and accompanist

INSTRUCTION SHEET FOR RECITALISTS

1. After your recital is scheduled, it is your responsibility to:
 - a. With your teacher, schedule the hearing and rehearsal times in the hall.
 - b. After a successful hearing, turn in the complete and accurate program to the Music Office X **at least two weeks** prior to the program.
 - c. Make sure marshals have the information sheet for marshals with detailed instructions regarding recital procedure.
2. **Location:** All recitals, except those which use organ, are given in Carswell Concert Hall.
3. **Recital committees** are appointed by Dr. Page after recitals are scheduled.
4. **Hearings**, *required for all recitals*, are to be scheduled no less than two weeks prior to the recital date. It normally is the responsibility of the teacher to schedule the hearing, in consultation with the recital committee.
5. **Programs** for recitals must be submitted to the Music Office, in proper form no later than two weeks prior to the recital. Forms are supplied by the office.

Proper form means:

- a. *Full* (first, middle, last) names of performers
 - b. Legible writing, printing, or typing
 - c. Correct spelling and capitalization
 - d. Complete names and dates for all composers
 - e. Program notes (for all recitals) and translations (voice recitals) must be given to Ms. Rogers, camera-ready, so they can be inserted or handed out with the program.
 - f. Marshals' names
 - g. Signature of the faculty member responsible -- meaning that the program has been carefully checked by that faculty member
6. **Program Notes** are to be written by you for the recital. These need to be brought to the Music Office, camera-ready, no later than one week prior to the program. Please consult with your teacher as you write them, and please have your teacher proofread them before submitting them to be printed.
 7. **Publicity** is handled by the Office of Marketing and Communications (third floor, Johnson Hall). If publicity for hometown papers is desired, be sure to get all necessary information to Marketing and Communications at least 3 weeks prior to the recital.
 8. **Rehearsal time** in the hall is normally limited to 4 rehearsals (normally one hour each). Some should precede the hearing and some should come between the hearing and the recital.
 9. **Lighting:** Be sure to leave the house side lights on so the audience can read their programs.
 10. **Length** of the program: For a solo recital, 45 minutes is the minimum, and 60 minutes is the maximum. For a shared recital, 15 minutes per performer is the minimum; there is no maximum.
 11. **Encores** are not permitted.
 12. **Flowers:** Marshals should tactfully enforce the regulation about flowers. Flowers are not to be displayed

either on the stage or in the lobby; nor should they be presented to the performer on stage at the conclusion of the program. Since visitors may not know this, marshals should tactfully remind anyone who has flowers that they would better be presented privately to the performer, either before or after the program.

Tact and sensitivity are important. No one should be insulted. While ostentatious floral displays and presentations are to be avoided, flowers brought as gifts may be discreetly displayed in the Green Room or in the Faculty Lounge.

13. **Photographs must not be taken** during the recital. Marshals will have to enforce this tactfully also.
14. **Signs or notices** should not be taped to doors or walls. They may be placed on music racks placed by doors. (Example: Quiet, please. Recital in progress.)
15. **Receptions:** only receptions provided by SAI may be held on campus (in Carswell lobby or the Chapel Common Room. Receptions may be provided only following graduation, graduate, faculty, or guest recitals. See the SAI information sheet for reception policies.
16. **Recording** of recitals: audio and video recording of recitals may be arranged with SAI. See the SAI information sheet.
17. At the conclusion of the recital, both you and your teacher should make yourselves available to the audience. If there is a reception, go as soon as possible to the reception area; otherwise, move to the lobby where you can easily be found by friends who want to offer congratulations.
18. If, for any reason, the date has to be changed, make sure all procedures are followed in the Music Office.

INSTRUCTION SHEET FOR MARSHALS

1. Marshals are responsible for picking up programs on the day of the recital from the Music Office. If programs are not picked up by 4:30 p.m., they will be placed in the mailbox of the teacher responsible for the recital.
2. Marshals should be on duty at the doors no later than 20 minutes prior to the hour of the recital.
3. Marshals should remain on duty during the first group of the program (perhaps just inside the door), ready to open doors for latecomers and to make sure that latecomers receive programs.
4. Marshals should *not* post signs on the doors for any reason. If signs (such as Quiet, please! Recital in progress) are to be displayed, they may be placed on music stands just outside the doors.
5. Marshals should tactfully enforce the regulation regarding flowers. Flowers are not to be displayed either on the stage or in the lobby, nor should they be presented to the performer at the conclusion of the program. Since visitors may not know this, marshals should tactfully remind anyone who is carrying flowers that they should be presented privately to the performer, either before or after the program.

Tact and sensitivity are important here. No one should be insulted. While ostentatious floral displays and presentations are to be avoided, discreet placement of flowers brought as gifts (in the Green Room, Faculty Lounge, or on one of the square grand pianos in the lobby) may be the best solution.

6. Photographs are not to be taken during the recital. Marshals should tactfully remind guests carrying cameras to be sure to wait until the conclusion of the recital to take pictures.
7. Marshals should make sure that latecomers can receive programs -- usually by remaining near an aisle and watching for late arrivals.
8. At the conclusion of the recital, marshals should open doors to permit easy exit for the audience.

Major Checklist BA in Music

MEREDITH SIGNATURE

US Perspectives..... 3 _____
 Global Perspectives.....3 _____
 Ethical Perspectives.....3 _____

LANGUAGE SKILLS

English 111.....3
 English 200.....3
 Foreign Language.....9

MEREDITH DISTRIBUTION

Arts and Aesthetics.....3 _____
Humanities and Social Sciences
 Introductory Religion Course.....3 _____
 Western Civilization or
 History in the 20th Century.....3 _____
 Literature Elective.....3 Seminar in Music Lit
 Cultural Elective.....3 _____
 Social and Behavioral Sciences.....6 _____

NATURAL AND MATHEMATICAL SCIENCES

Mathematics.....3-4 _____
 Complete either MAT 211 or 245
 Laboratory Science.....4 _____
 Natural Science, MAT, or CS elective ...3 _____

HEALTH & PHYSICAL LEARNING

PED-DAN activity, or three activity _____
 plus 4-6 options in HED or FN 227 _____

MUSIC

MUS 100-203 Theory I,II,III,IV.....12 _____
 MUS 150-253 Ear Training I,II,III,IV.....4 _____
 MUS 140-243 Keyboard I.II.III.IV.....4 _____
 MUS 214 Music Appreciation.....3 _____
 MUS 315 Music History: Antiquity-17504 _____
 MUS 316 Music History: 1750-Present4 _____
 MUS 400 Special Topics in Music3 _____
 MUS 494 Seminar in Music Literature.....2 _____
 Electives in Music.....7 _____

SKILLS AND EXPERIENCE

Across the curriculum threads

1 **OC** course MUS 494, MUS 725

Experiential Learning: 1 approved
 occurrence Student Teacher Internship
 (also Chorale, Encore, Sinfonietta)

Attendance at 8 academic/cultural events

Ensembles (8 semesters required)

Recital Seminar (8 semesters required)

Principal Applied Study..... 8 _____
 MUS 490 Graduation Recital.....1 _____

Checklist for Minor in Music

Name: _____

Social Security Number: _____

Basic Musicianship Courses.....10 hours

| | | | | |
|--------------|-----|---------|-----|---------|
| Theory | 100 | 3 _____ | 101 | 3 _____ |
| Keyboard | 140 | 1 _____ | 141 | 1 _____ |
| Ear-training | 150 | 1 _____ | 151 | 1 _____ |

Upper-level Courses6 hours

(At least 6 hours in courses numbered 200 and above, with the exception of ensembles)

| | | | |
|-------|-------|-------|-------|
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |

Electives in Music8 hours

(Any applied music or courses offered in music. No more than 4 hours of ensembles will count toward minimum requirements for the minor.)

| | | | |
|-------|-------|-------|-------|
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |

Minor Requirements Completed: _____

Department Head

Date: _____

Dates prepared: _____

This handbook may be found on the Music webpage at:
<http://www.meredith.edu/music/handbooks.htm>

