Hampton University Department of Music is an accredited institutional member of the National Association of Schools of Music.
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HAMPTON UNIVERSITY MISSION STATEMENT

Hampton University is a comprehensive institution of higher education, dedicated to the promotion of learning, building of character, and preparation of promising students for positions of leadership and service. Its curricular emphasis is scientific and professional with strong liberal arts under girding. In carrying out its mission, the University requires that everything that it does be of the highest quality.

A historically black institution, Hampton University is committed to multiculturalism. The University serves students from diverse national, cultural, and economic backgrounds. From its beginnings to the present, the institution has enrolled students from five continents -- North America, South America, Africa, Asia and Europe -- and many countries including Gabon, Kenya, Ghana, Japan, China, Armenia, Great Britain and Russia, as well as the Hawaiian and Caribbean Islands and numerous American Indian Nations. Placing students at the center of its planning, the University provides a holistic educational environment. Learning is facilitated by a wide range of educational offerings, a rigorous curriculum, excellent teaching professional experiences, multiple leadership opportunities, and an emphasis on the development of character which values integrity, respect, decency, dignity, and responsibility.

Research and public service are integral parts of Hampton’s mission. In order to enhance scholarship and discovery, faculty is engaged in writing, research, and grantsmanship. Faculty, staff, and students provide leadership and service to the University as well as the global community.

In achieving its mission, Hampton University offers exemplary programs and opportunities, which enable students, faculty, and staff to grow, develop, and contribute to society in a productive, useful manner.

HAMPTON UNIVERSITY HISTORY

When the Hampton Normal and Agricultural Institute opened its doors in April 1868, in the days of Reconstruction, listed as assets were two teachers, fifteen students, little money or equipment, and the faith in its principle of “learning by doing” and “education for life.”

The principal was Samuel Chapman Armstrong, a 29-year-old Brigadier General, son of missionary parents. He had been assigned by the Freedmen’s Bureau to help solve the problems of the thousands of former slaves who had gathered behind Union lines on the Virginia Peninsula. He founded, with the aid of the American Missionary Association, a school at Hampton to train selected young men and women “who should go out and teach and lead their people, first by example, and in this way to build up an industrial system for the sake not only of self-support and intelligent labor, but also for the sake of character.”

Hampton may well be thankful that in the concept of “Education for Life”-- including efficiency, character, and usefulness to society--General Armstrong established a standard timeless in its appeal and application. Hampton today finds this concept highly adaptable to the changing conditions of life in this century and the likely challenges of the twenty-first century.

The first conditions for admission were simple: Sound health, good character, age not less than fourteen years and not more than twenty-five, ability to read and write intelligibly, knowledge of arithmetic through long division, intention to remain throughout the whole course of three years and to become a teacher.
SCHOOL OF LIBERAL ARTS MISSION STATEMENT

The School of Liberal Arts is the cornerstone of the strong and progressive schools that comprise the Hampton University Undergraduate College. The school is committed to providing a comprehensive immersion in the fundamentals of learning that are the core of personal and professional growth for our diverse student body.

Student growth is fostered primarily through the deepening and enhancing of oral and written expression, the developing and honing of critical thinking and the infusing of students with an appreciation and command of the global history of human thought and expression.

The School envisions graduates who have been well prepared for leadership roles in moral and scholarly aspects of their private, professional and public lives and, as a result, are best able to participate in the advancement and improvement of the human condition.

DIVISION OF ARTS AND HUMANITIES MISSION STATEMENT

The Division of Arts and Humanities includes the Departments of English and Modern Foreign Languages, Fine and Performing Arts, The Program in the Humanities and the Liberal Studies program. The comprehensive curriculum of this division is designed to achieve the following major objectives:

1. to develop communication skills enabling students to read, write, speak, and listen effectively.

2. to develop in all student an understanding of the culture of which they are a part and its relationship.

3. to assist all student in understanding and appreciating various art forms within the context of their own literary, artistic, historical and philosophical heritage.

4. To prepare students for competent performance in teaching and related professions in graduated and professional study, and in other pursuits leading toward meaningful creative careers in the various areas taught in the division.
DEPARTMENT OF MUSIC MISSION STATEMENT

The purpose of the Department of Music is to maintain a viable and innovative center of learning in the school of Liberal Arts and to meet the current and future needs of Hampton University students. While committed to serving students from diverse cultural backgrounds, the Department of Music offers programs that develop and enhance skills in musicianship, performance, music technology, professionalism, and artistic demeanor. The major goals of the Department of Music are to promote the full development of the music major: 1) Academically through the study of Liberal Arts; 2) Musically through instruction in musicianship and performance; 3) professionally through exposure to learning situations and organizations; and 4) socially through musical activities promoted within and outside the area. The activities of the Department of Music are in concert with the mission of the University and the School of Liberal Arts by providing related experiences which assist students in their ability to: 1) assume responsibility; 2) establish a professional attitude; 3) gain self-confidence; 4) develop a humanistic attitude toward life; 5) become proficient in their area of musical specialization; 6) appreciate diverse cultures; and 7) contribute positively to the world around them.

DEPARTMENT OF MUSIC OBJECTIVES

To develop in students the technical and musical skills of performing and teaching in the areas of vocal and instrumental music and foster in students an understanding of the interpretation of various musical styles.

To provide students with musical training that enables them to create and perform in contemporary modes that extend beyond traditional concepts of music education.

To guide students in the selection and skillful use of the materials of music through composition and performance.

To enable students to understand the use of modern technology and contemporary media in the production of music.

To establish for students a basis for reevaluating standards of musical creation and performance with a global, multicultural frame of reference.

To prepare students for the demands of the professional musical world, both artistically and commercially.

To provide students with the experiences in the music industry under supervision so that they may learn to analyze their skill.
HISTORY OF DEPARTMENT OF MUSIC

The music tradition at Hampton University is as old as the University itself. However, the Department of Music was established in 1928 under Robert Nathaniel Dett. Dett was brought to Hampton Institute in 1913 as Director of Music, and he played a significant role in the development of the music at Hampton. This included the establishment of the Musical Arts Society, which contributed to all areas of the cultural life on the campus of Hampton University. Dett was the first Black to complete Oberlin Conservatory’s five-year course since the conservatory became part of Oberlin College in 1867. In 1908 he received the Bachelor’s degree in piano and composition. Dett’s formal education included study at Oliver Willis Halstead Conservatory in Locksport, NY; Oberlin Conservatory of Music, Oberlin, OH; Columbia University, New York, NY; American Conservatory of Music, Chicago, IL; Harvard University, Cambridge, MA; and the Eastman School of Music, where he was awarded the Master of Music degree in 1932. Additional study was completed with Arthur Foote, Nadia Boulanger, Max Landow, Bernard Rogers, and Howard Hanson. He received honorary doctorates from Howard University and Oberlin Conservatory.

In 1928, Dett established the Department of Music and studies in music began to flourish. Dett garnered a reputation for quality musical presentations and excellence as an educator and musician. The Musical Arts Society was established during his tenure and continues today. This organization presents national and international talented and diversified musical artists to the Hampton community. Dett further received national attention as a pianist as well as a choral conductor; however, he was most noted as a composer/arranger of music and musical idioms of the Afro-American culture for which he was a strong advocate and articulate spokesman.

For NINETY YEARS, the Department of Music has been an integral part of the Hampton University academic and cultural life. Throughout these years, the Department has sustained excellence in choral and instrumental music as well as in educating and training performers, music engineers, and teachers of music. The tradition of musical excellence at Hampton University, led by the Department of Music continues.
**ORGANIZATION**

The Department of Music is a part of the Division of Arts and Humanities in the School of Liberal Arts.

President of the University .................................................................Dr. William R. Harvey
Chancellor and Provost .................................................................Dr. JoAnn Haysbert
Dean, School of Liberal Arts...............................................................Dr. Linda Colon-Malone
Assistant Dean, School of Liberal Arts...........................................Mr. Novelle Dickenson
Chair, Department of Music...............................................................Dr. Shelia Jackson Maye

**FACULTY MEMBERS:**

**Ext. 6604**  BRACEY, Jerry, M.M.E.; Assistant Professor of Music. Director of University Orchestra and Jazz Ensemble. B.M.E. and M.M.E. from Jackson State University; Northeastern Louisiana University in Monroe, LA; Certificate de Stage Nice Academic Internationale D’Ete in Nice, France. Viola, Conducting, Instrumental Music, Strings.

**Ext. 6875**  COX, Clifford, M.M.; Instructor of Music, Interim Director of Bands; B.A. and M.T., Hampton University, Hampton, VA.

**Ext. 5146**  CROSBY, Jaryn, Ed.D. Nova Southern University; Assistant Professor of Music, Coordinator of Music Education; M.T., Hampton University; B.A., Hampton University, Piano.

**Ext. 5603**  DICKENSON, Omar, M.W.S.; Instructor of Music, Director of University Choirs; Robert Webber Institute for Worship Studies; B.A., Edward Waters College; B.S., Hampton University.

**Ext. 5414**  FULTON, John R., M.M.; Assistant Professor of Music, Eastman School of Music; B.M., University of North Carolina at Greensboro (Vocal Performance) Voice.

**Ext. 6508**  GARNER, Benjamin, M.M., University Organist and Instructor of Music, University of North Carolina School of the Arts; B.M., Virginia Commonwealth University. Piano.

**Ext. 6869**  HAMILTON, Alexander, M.M.E.; University of Louisville; Instructor of Music, Assistant Director of Bands; B.M., Virginia State University, Petersburg, VA, Percussion.

**Ext. 6876**  JONES, Thomas L., PHD; Director of University Bands and Assistant Professor of Music. Ph.D. Leadership Studies, NC A&T State University; Ed.S, Educational Leadership, Liberty University; MA, Organizational Leadership Gonzaga University; BA, Music, UNC Greensboro; BA, General Studies, Hampton.

**Ext. 6508**  MAYE, Shelia J., Ed. D.; Chair, Department of Music. Ed.D., Nova Southeastern University (Higher Education), M.M., University of Michigan (Performance), B.S., Virginia State University (Music Education), Management Development, Harvard University. Further studies at Interlochen Arts Academy, Interlochen, Michigan, and American Institute of Music Studies, Graz, Austria. Voice.


**Ext. 5410**  STOKES, Harvey, Ph.D.; Professor of Music. Director and Founder of Computer Music Laboratory. Ph.D., Michigan State University; M.M., University of Georgia; B.M., East Carolina University. Composition, Theory, Oboe.

**Ext. 5514**  WRIGHT, Robert, M.M.; Assistant Professor of Music, Coordinator Music Recording Technology, M.M., East Carolina University, Bachelor of Music in Traditional Composition, East Carolina University, Trombone.
ADJUNCT MUSIC FACULTY

Ext. 6508  BROWN, William, M.M.E., University of North Texas; B.M., University of North Texas. Trumpet.


(804)  PFEIFFER, Andrew, M.M., University of North Carolina School of the Arts; B.M., Virginia Commonwealth University. Piano.

(757)  PRATER, Lamar, M.B.A., Georgia College and State University; M.M., Georgia State University; B.M., Berklee College of Music. Saxophone.

Ext. 6508  TALLEY, Gary, M.M., Norfolk State; M.A. University of Oklahoma; B.S., Tennessee State University. Clarinet.

Ext. 5414  WELCH, Robin, Performing Guitarist, studied with Christopher Parkening, Montana State University and with Jose de Azpiazu, Geneva, Switzerland. Guitar.

SUPPORT STAFF

Ext. 6508  SEABOLT, Melissa, Secretary, Department of Music, B.B.A., Averett University.

Ext. 5411  REIFF, Eric, Librarian for the Department of Music, B.A., Brandeis University; M.F.A., (Choral Conducting), University of California-Irvine; DMA, University of South Carolina (Orchestral Conducting)
DEGREE PROGRAMS

The Department of Music offers four degrees: the Bachelor of Arts in Music (Performance Emphasis); the Bachelor of Science in Music (Music Recording Technology); the Bachelor of Arts in Music (Pre-Certification); and the Bachelor of Science in Music (Audio Production Emphasis).

BACHELOR OF ARTS IN MUSIC (B.A.)

PERFORMANCE EMPHASIS

Description

Students who complete the Bachelor of Arts in Music program receive experiences with music performance in a liberal arts setting. Lessons on a primary instrument are offered, and a variety of complementary activities in music theory, music history, jazz improvisation, and performance ensembles are provided.

BACHELOR OF SCIENCE (B.S.)

MUSIC RECORDING TECHNOLOGY [MRT] EMPHASIS

Description

Students who complete the Bachelor of Science in Music (Recording Technology Emphasis) program prepare for a career in audio engineering, music recording, sound reinforcement, broadcasting, audio sales, or studio maintenance. This four year, including an internship, degree program combines music performance audio recording technology. Unique to this program is the strong music background which produces strong musicians and performers while becoming exceptional in their knowledge of recording technology.

BACHELOR OF ARTS IN MUSIC (PRE-CERTIFICATION) (BA)

Description

Students who complete the Bachelor of Arts in Music - Pre-Certification program receive a degree that leads to certification in teaching music on the K-12 level. The degree has been designed to conform to the accreditation standards of the Virginia State Department of Education, the National Council for Accreditation of Teacher Education, and the National Association of Schools of Music. Upon completion, student can seek admission to the graduate college and pursue the Master in Teaching Degree (MT). The licensure requirements for the MT include completing the required courses, earning the state’s passing score on the Praxis II Examination in Music Content Knowledge, earning the state’s passing score on the Virginia C Language Arts Assessment, and completing an internship, which is the twelve-week student teaching experience.

Praxis Examinations for Bachelor of Arts in Music (Pre-Certification) Majors

All Bachelor of Arts in Music (Pre-Certification) Majors must pass Praxis I during the sophomore year and Praxis II during the senior year. The Praxis tests are required for teacher certification and for admission in the School of Education (Praxis I) and student teaching (Praxis II). The GRE (Graduate Record Examination) is also a Graduate School admission requirement.
Description
The Bachelor of Science in Music degree (Audio Production emphasis) is designed for students who wish to participate in audio production and related sound capture experiences (live recording, studio recording, digital and analog recording, etc.) This music based program does not require students to study a major instrument; however, the program will enhance the proficiency of its major by exposing them to essential music courses as well as courses in recording technology. In addition, students are required to have at least one internship experience.
Performing Artist (Recording Artist/Group)
Performing artists specialize in the performance of music, theater, or dance. Whether performing new original material or previously created works, a performing artist’s skills define their marketability. The performing artist may work as a solo act or with a group. Many modern performers incorporate technology and sound design into their performances by using electronic instruments, accompaniment tracks, and special effects. In addition to skill in their chosen craft, contemporary performing artists are required to have a basic knowledge of marketing such as community management through social media and content generation (e.g., video, text, and photos) for promotional purposes.

Vocal/Instrumental Soloist
A vocal/instrumental soloist is similar to a performing artist and may perform in much the same capacity. However, this artist may also work as a contracted performer with a group or in a recording situation. For example, an orchestra, church group, or a recording ensemble may hire a soloist. When performing as a contracted soloist, the artist has a responsibility to rehearse and perform the selected music as directed by the group or project leader.

Session Musician
The session musician may also be called, depending on the source, a studio musician, a session player, a sideman or sidewoman, a freelance musician, or a backup musician. The main responsibility of the session musician is to back up the leader of a group in the recording studio, or possibly during a live performance, playing in a style or manner that the leader of the group or the producer desires. In addition to being a great musician, the session musician must be responsible, reliable, and easy to get along with. Session musicians should know how to sight-read, be familiar with a number of different styles, and, preferably, be proficient on more than one instrument.

General Business Musician
A general business (GB) musician may work as a freelance artist or perform with a general business group. These groups maintain a widely varying repertoire to allow them to perform in almost any situation, including weddings, bar or bat mitzvahs, private parties, corporate functions, and dance clubs. GB musicians cover material by well-known recording artists in many different styles, and tailor their repertoire to clients' expressed desires. Many general business gigs may be formal dress occasions, so tuxedos and formal dresses are a necessity. The largest amount of work can be found in performances of this type, and pay is generally very good. A general business band may work through one or more booking agencies and/or book themselves.

Orchestra/Band Member
An orchestra/band member plays a supporting role as an instrumentalist in a musical group. A vast knowledge of repertoire, musical skill, and sight-reading ability are important qualities for the orchestra/band member to develop, especially in the orchestral environment. In addition, the orchestra/band member must be able to play well with other members of the group and must be highly organized so as to know the material before rehearsal. The ability to play more than one instrument is often very helpful to the orchestra/band member, whose responsibility is to follow the directions of the group leader or conductor to deliver the desired performance of prepared music in performance and recording situations.

“Be versatile, take as many classes as you can and play with as many people as you can” - Giancarlo de Trizio

Background Vocalist
Background vocalists support other singers and musicians on recordings, jingles/television commercials, or in live performances. They may work full-time or on a freelance basis, or travel with a performing act, holding
responsibility for learning repertoire and attending rehearsals. Background vocalists must be versatile and flexible; those performing on recordings, jingles, or television/radio will need the ability to read music quickly and record it quickly with a minimum of errors. Harmony and improvisation abilities are a significant plus for successful background vocalists.

DJ/Remixer
The DJ/remixer may be charged with editing a song or completely recreating it to sound different from the original version. The DJ/remixer may also mix recorded music live for an audience. Skills required involve knowledge of audio editing and music production software as well as performance dynamics and knowledge of current musical trends.

Floor Show Band
Floor show bands work in nightclubs, hotels, resorts, cruise ships, cafes, bars, and concert halls to entertain patrons. Show groups may perform many different types of music in their act. Show groups must have pizzazz, and usually involve extensive planning and rehearsal to appear professional at all times. Floor show groups may work in one place for a few days or even weeks before moving on to the next gig, and they travel frequently.

Theatre Musician
A theatre musician is an instrumentalist that plays in the pit orchestra of a music theatre production.

Theatre Performer
A theatre performer is a singer/actor or actress who performs in a music theatre production on stage.

Accompanist/Rehearsal Pianist
The accompanist/rehearsal pianist primarily works with vocalists and/or music theatre groups for rehearsals, live performance, or audition settings.

Cantor
A cantor is a song leader in a Reformed, Conservative, or Orthodox Jewish Synagogue/Temples Service, or Catholic or Christian Orthodox service. The cantor sings liturgical prayers and leads the worshippers in attendance to sing in a precise and measured "call and answer"-type response to his/her own sung part or line.

Church Musician: Choir Director, Worship Leader, Praise & Worship Band Member, Organist, and Soloist
A musician or vocalist that plays, sings, or conducts during the musical portion of a worship service.

Product Demonstrator
A product demonstrator is a musician that is employed by a music equipment manufacturer to demonstrate the company's product line at trade shows and conferences. Usually, someone with strong playing ability as a musician is selected for this role.

Whether composing an orchestral piece, balancing sound levels, instructing a child in piano, or using an instrument for therapy, today’s music makers and teachers have a rich professional landscape for building their careers. Music attracts both creative and business-minded individuals, creating a dynamic environment where art can flourish and be distributed in a variety of mediums. If you’re considering a career in music, this guide will help you understand the breadth of opportunities available, educational expectations of employers, and average salaries within the field.
Music Career Paths

Once called the universal language of mankind by H.W. Longfellow, music has the ability to transcend barriers and provide soundtracks for both everyday life and pivotal moments. Many stories of a mundane activity or a life-changing experience can be remembered by a song on the radio, a band playing in the background, or a specially crafted playlist. A career in music allows creative types with a good ear to combine their talents and passions to make a living. While artists and bands are the most high-profile professionals in music, the field is overflowing with roles suited to different personality types, interests, skills, and educational levels.

- **Entry-Level Careers**
- **Mid to Senior-Level Careers**
- **Related Occupations**

### Composers and Conductors
- **JOB OUTLOOK (2014 TO 2024):** 3%
- **MINIMUM EDUCATION REQUIREMENTS:**
  Bachelor’s degree may be required for choral music, while leading conductors often have master’s degrees in music theory or composition.

### Music Therapist
- **JOB OUTLOOK (2014 TO 2024):** 12%
- **MINIMUM EDUCATION REQUIREMENTS:**
  Bachelor’s degree in recreational therapy with an emphasis in music. Increasingly, master’s degrees are preferred.

### Postsecondary Music Teachers
- **JOB OUTLOOK (2014 TO 2024):** 11%
- **MINIMUM EDUCATION REQUIREMENTS:**
  Master’s degree in music composition or theory. Some institutions or advanced positions may require a doctoral degree.

### Stage Directors
- **JOB OUTLOOK (2014 TO 2024):** 9%
- **MINIMUM EDUCATION REQUIREMENTS:**
  Bachelor’s degree in film, music, screenwriting, or a related area. Some jobs may require an MFA.

### Dancers and Choreographers
- **JOB OUTLOOK (2014 TO 2024):** 5%
- **MINIMUM EDUCATION REQUIREMENTS:**
  Professional dancers usually start taking lessons between the ages of five and eight. Depending on the program, some dance groups may require a bachelor’s degree in dance.

### Producers
- **JOB OUTLOOK (2014 TO 2024):** 9%
- **MINIMUM EDUCATION REQUIREMENTS:**
  Bachelor’s degree in cinematography, film, communication, or a similar field.

**Data Source:** Bureau of Labor Statistics, 2014 and Occupational Information Network
Music Salaries

Salaries in the music industry can vary dramatically based on the position. The table below shows salary trends for various music careers.

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Annual 25th percentile wage</th>
<th>Annual median wage</th>
<th>Annual 75th percentile wage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art, Drama, and Music Teachers, Postsecondary</td>
<td>47,120</td>
<td>65,340</td>
<td>91,580</td>
</tr>
<tr>
<td>Choreographers</td>
<td>28,980</td>
<td>45,940</td>
<td>68,220</td>
</tr>
<tr>
<td>Music Directors and Composers</td>
<td>35,200</td>
<td>49,820</td>
<td>70,180</td>
</tr>
<tr>
<td>Broadcast and Sound Engineering Technicians</td>
<td>29,550</td>
<td>41,860</td>
<td>60,510</td>
</tr>
<tr>
<td>Musical Instrument Repairers and Tuners</td>
<td>26,380</td>
<td>35,660</td>
<td>47,210</td>
</tr>
<tr>
<td>Agents and Business Managers of Artists,</td>
<td>40,080</td>
<td>62,940</td>
<td>111,370</td>
</tr>
<tr>
<td>Performers, and Athletes</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


How to Have a Successful Music Career

Music attracts a spectrum of artists and professionals who are passionate about this art form. In general, most people who are drawn to a career in music have some of the following traits:

- **A love of music (or the arts)** This one is obvious, but oh so true. Whether teaching a class full of middle school students or listening to raw tracks close to 100 times to ensure sound levels are perfect, people who want to make it in this industry have a deep and abiding love of music.
- **Art for art’s sake** While there are certainly lucrative roles within music, most people don’t join the field for the money. An unerring passion for the art behind a song or composition is a driving force for those who enter – and stay – in the field.
- **Dedication** Ask anyone who has made it in music and they’ll tell you success doesn’t come overnight. An alluring field for many, the industry is structured in such a way that experience and persistence are the driving factors for making it in music.
- **People person** The importance of networking can’t be emphasized enough, and those who make it to the top do so with a team around them. Think about the GRAMMY Awards: when an artist steps up to receive his or her award, he or she has a laundry list of people to thank. If you don’t sincerely enjoy being around people – whether it’s your audience, fellow musicians, or your A&R team – and collaborating on projects, music probably isn’t for you.

Required and Preferred Skills

- **Skills**
- **Tools/Technology**

Active listening

Musicians must be able to pick out notes, keys, and chord progressions, often within a layered production of music.
Charisma
If playing to a live audience, the best musicians are able to engage their listeners. It’s one thing to stand on a stage and sing or play an instrument, but it takes charisma to truly entertain.

Coordination
Most instruments demand great coordination, as each hand – or in the case of a wind instrument, the mouth – is required to move independently of the other.

Reading music
Being able to read charts and sheet music can be an advantage in quickly learning a new piece or understanding how a song is meant to be performed. Some musicians are adept at playing by ear, though.

Instruments
Ranging from flutes and guitars to oboes and drums, a musician’s instrument allows them to convey sound via chords and notes.

Recording gear
A raft of equipment goes into the recording process, and music producers must know how to pick the right microphones, use analog and digital consoles, and incorporate technologies such as monitors and voice-effect software to produce top-notch sound.

Mixing software
Pro Tools, Waves, and Logic are common software packages that allow mixers to consolidate individually recorded tracks into a seamless song. Musicians use these tools to balance track levels, even out vocals or instruments, and correct improper notes.

Live production technology
Digital audio workstations allow production specialists to monitor sound levels, incorporate additional tracks that can’t be played from the stage, and enhance the overall sound quality of a live performance. Common software includes Ableton Live, MainStage, MIDI Maestro, and Pro Tools.

Preparing for Your Music Career: Degree Programs

Because music is a form of art, the industry generally has looser education requirements than others. While composers, conductors, and music teachers are expected to hold a postsecondary degree, musicians and producers are often assessed on former work products or prior experience, which many argue is the most telling credential. Like other forms of art, the best musicians started at a young age and showed great discipline in practicing regularly. As demonstrated in Malcom Gladwell’s 10,000-hour theory, practice leads to improvement and improvement leads to being noticed.

Still, colleges offer numerous areas of academic study for those interested in pursuing more formal education to prepare for a music career. Some common music degree programs include:

Music/Music Studies/Musicology
A degree in music (sometimes called music studies or musicology at some colleges) covers music theory and provides well-rounded knowledge in production, songwriting, business, and performance. Students also develop broad skills such as communication and creative problem solving. Example courses are likely to include:

- Music Theory
- Ear Training
- Applied Music
Music Education
Combining a love and knowledge of music with pedagogical practices, this degree option helps individuals become innovative music educators. Part of the curriculum focuses on teaching methodologies, modalities of instruction, and current best pedagogical practices for teaching and learning. But that’s not all. Students also develop their own skills and knowledge in music theory, composition, general musicianship, music history, and performance so that they can help their future students reach their full musical potential. Sample courses are:
- Introduction to Music Education
- Multimedia for the Educator
- Elementary Class Methods
- Secondary Class Methods
- Computer Applications for Music Education
- Teaching with a Multicultural Perspective

Composition
This program prepares graduates for careers in music arrangement and composition by instilling knowledge of music theory, performance, ear training, and ethnomusicology (or the study of music in a cultural context). Think of composition degrees as filling a toolbox: students learn about individual components like rhythm, harmony, melody, and chord structures, which allows them to use these individual components to build a piece of music. Coursework may include:
- Ear Training
- MIDI Production Techniques
- Songwriting
- Music Theory
- Compositional Techniques
- Sound Capture and Production

Music Performance
After selecting a primary instrument, students are immersed in a comprehensive curriculum to develop performance skills. Aside from countless music lessons, coursework is rounded out with studies in accompaniment, pedagogy, collaborative performance, and different musical styles. Specific courses and requirements will vary by instrument, but general requirements are likely to include:
- Private Instruction
- Recital Preparation
- Improvisation
- Styles Survey
- Performance Ear Training
- Health and Wellness

Music Technology/Music Production
Depending on the college, this degree may also be offered as audio engineering technology. Regardless of the name, these programs equip students with an understanding of how music and technology work together. While studying the fundamentals of music and digital tools (recording, video production, sound design, electronic production), students are also challenged to redefine the future of music. Some programs require a music production capstone project where students demonstrate what they’ve learned throughout the program. Coursework often includes:
- Advanced Studio and Interactive Performance Mixing
- Music Video Production
Music Business
Music business degree programs usually have an entrepreneurial approach. Students explore all aspects of the music business and industry – from management and booking to licensing and law to marketing and promotions – in order to develop the skills needed to become a successful independent artist or music entrepreneur.

Examples of courses in this degree program include:
- Introduction to Music Business
- Music Marketing
- Music Business Trends and Strategies
- Music Licensing
- Music Business Finance
- Legal Aspects of the Music Industry

Certificates
Although many careers in music don’t require a full two- or four-year degree, others may mandate a certificate or non-degree award. Many institutions – ranging from community colleges and trade schools to music conservatories – offer these types of educational programs throughout the country.

Some common music certificates include:
- Arranging
- Composing for Film and TV
- Electronic Music Production
- Live Sound Production
- Music Theory
- Instrumentation

Specializations
Students with specific musical interests can choose to concentrate their learning via a specialization. Whether focusing on a certain style of music – such as jazz – or a particular instrument – such as guitar – specializations abound to help students move from proficient to expert.

Some common specializations include:

Choral music
Often the backbone of a music education program, specializing in choral music helps future music teachers understand the methodology behind group lessons, pedagogy, and supervisory methods while also learning how to produce recitals and teach choral music theory. 53 percent of Americans – some 113 million – over the age of 12 are current or former music students, making this specialization a popular career choice.

Live music engineering
Students specializing in live music engineering are immersed in the finer points of live sound by exploring topics related to sound amplification, live mixing, acoustics, electronics, and ear training. Because concerts are still a favorite activity across the globe, there are many job prospects for those with this specialized knowledge. In 2015, 52 percent of all money spent in the music industry went to live events.
Voice or instrument
Musicians who complete this specialization not only gain a foundational knowledge of music and music theory generally, but also delve deeply into the nuances of instrumentation and performance. Individual and group lessons are heavily used within the curriculum. Recitals, ensembles, and different styles of music also provide a holistic understanding of how an instrument can be used. The field looks promising for young musicians, with a 510 percent increase in the last decade of independent music makers who make a full-time living off their music careers.

Where do Musicians Work?

Musicians and others associated with music can be found in myriad settings thanks to the broad range of applications for music. Ranging from unstructured environments enjoyed by touring musicians to tenured roles for postsecondary music educators, the following list provides examples of a few places you may find these professionals.

On the stage
Performing musicians enjoy the thrill of playing to a live audience night after night, but they also contend with erratic schedules and endless travel.

In a classroom
Music provides many different settings and career paths for musicians who want to teach. Primary and secondary music teachers provide the building blocks for future study, while postsecondary instructors help students fine-tune their existing musicianship.

At a clinic
Music therapy is a proven method for helping individuals move beyond physical, cognitive, or emotional limitations and further develop their skills in those areas. Music therapists can be found in clinics or in private practice.

Behind the scenes
Any concert, television show, recital, or audio production you’ve ever experienced was likely made better by the precise work of an audio engineer. Because almost any media production incorporates sound, there are many different behind-the-scenes roles available to individuals with a passion for ensuring every event sounds its best.

At a computer
While it most likely won’t be the standard 9 a.m. to 5 p.m. office job, many music degree-holders spend their days recording, producing, engineering, or mixing tracks for artists and bands. These professionals either have their own studios or rent space at larger recording studios and work with different clients throughout their careers.

Finding a Music Job

Reflecting the sheer number of music careers available, there are a vast number of job boards for individuals on the hunt for a gig. While touring roles are still largely found through word of mouth, the following resources will help those aspiring to a job in music find a well-suited role.

- American Federation of Musicians In addition to providing insider knowledge of how to break into the music industry, AFM has a national job board with various types of positions.
• **Backstage** Individuals looking for behind-the-scenes roles can find information on national job postings and casting calls at Backstage.

• **Chorus America** Specifically focused on roles for conductors, administrators, singers, and accompanists, Chorus America offers a national job board for these types of roles.

• **Los Angeles Music Network** Los Angeles is one of the biggest music hubs in America so it’s a great city if you want to work in the industry. LAMN posts jobs regularly and highlights industry networking events.

• **Musical America Worldwide** Focused on performing arts, MAW offers a job listing and a place where hopefuls can upload their resumes for prospective employers.

• **MusicMatch** Provided by the USA Music Industry Magazine, this job board is updated daily and features positions throughout North America.

• **Music Starts Here** Aside from job postings, this website helps musicians, bands, and industry professionals showcase their talents, network with others in the business, and learn more about insider news.

**Music Internships**

Depending on the area of music where you want to work, internships can be the best foot-in-the-door for getting hired. Internships aren’t common for performing musicians, but countless music business types and audio engineering professionals can trace their first successes back to their days as an intern. [Intern Like a Rockstar](#) is a helpful resource for learning more about what it takes to be hired as a music intern.

Examples of great internships related to music are below.

---

**Chicago Symphony Orchestra**

**Location:** Chicago

Students aspiring to work in the administrative or performance side of orchestration can take advantage of numerous symphony internships, such as those offered by the Chicago Symphony Orchestra. Six different types of roles are offered for interns, allowing them to focus on the area of most interest.

**New England Conservatory Guided Internship**

**Location:** Boston

Individuals hoping to work in music education have much to learn from an internship at NEC, which prides itself on providing a comprehensive experience. Interns learn about curriculum design, new research in music education, engaging community partners, and teaching in public schools throughout their semester-long experience.

**Sony Music**

**Location:** Los Angeles, New York, Chicago, Atlanta, Nashville,

As the owner of more than 30 record labels, Sony Music internships are wide ranging and incredibly competitive. Whether looking to focus on the business side of the industry or the recording process, the breadth of options ensure students can find a program to fit their goals.
The Recording Academy – GRAMMY Awards

**Location:** One of the Academy’s 12 chapter offices in Atlanta, Chicago, Florida, Los Angeles, Memphis, Nashville, New York, the Pacific Northwest, Philadelphia, San Francisco, Texas, or Washington D.C. Interns spend one semester working part-time at a chapter office performing tasks related to event management, marketing, administration, education programs, membership, and database management. In addition to office tasks, interns frequently attend music events and have the opportunity to network with others in the field.

The Madison Square Garden Company

**Location:** New York, California, Chicago, and New Jersey
Serving as the parent organization for Madison Square Garden, Radio City Music Hall, the Beacon Theatre, and the Chicago Theatre, MSGC’s student associate program gives interns a valuable opportunity to gain a wealth of experience and professional contacts.

Professional Associations & Organizations

Professional music associations abound and provide insider’s knowledge about bands looking for a new member or upcoming tours seeking roadies, while also providing valuable networking opportunities. Some of the top music-related associations include:

**American Music Therapy Association**
AMTA is the voice of music therapists throughout the country and works to advocate on their behalf while also presenting leading research about the field.

**American Society of Composers, Authors, and Publishers**
ASCAP protects the copyrights of its 565,000 members by operating as a performance-rights organization. Tasked with monitoring usage, the organization is responsible for collecting fees for licensed music and distributing royalties to its members.

**Music Business Association**
Representing sectors ranging from digital music and legal to management and touring, MBA champions music commerce and develops leaders within the music business industry.

**Music Teachers National Association**
Created in 1876, MTNA has grown to more than 22,000 members across 500 local affiliates, offering events and advocacy services as well as a professional certification program.

**National Association for Music Education**
NAfME advocates for music education at the local, state, and national levels; provides resources for teachers, parents, and administrators; hosts professional development events; and offers a variety of opportunities for students and teachers.

**National Association of Recording Industry Professionals**
Aside from a careers page, NARIP also offers online learning options and regular events for members.
Career Options for Bachelor of Science in Music – Music Recording Technology Emphasis (MRT) and Bachelor of Science in Music – Audio Production (AUP)

- Recording Engineer
- Foley
- ADR
- Forensics
- Marine Audio
- Military Audio
- Sound Design
- Radio Engineer
- Cinema Installation
- Lobbyist
- Sports Audio
- Television Audio
- Event Planner
- Audio Sales
- Software Designer
- Hearing Impaired
- Airline Forensics
- Teacher
- Editor
- Post Production
- Live Sound
- Automotive Design
- Theater
- Gaming
- Digital New Media
- Studio Manager
- Stage Performances
- Cinema
- Automotive design

The Audio Production Program (AUP) was made available to students as of Fall 2016. However, its sister program Music Recording Technology (MRT) has been a mainstay of the Department of Music for more than 20 years. MRT has a performance component but AUP allows students interested in the technology aspects not the performance to become experts. In the final analysis students from both programs emerge with expert skills in recording technology. The following represents a sample of students who have completed the Music Recording Technology (MRT) emphasis which is comparable to the Audio Production Program.

- Andre Ames, Grammy Nominee
- Atty. Alandis Brassel, graduate of Vanderbilt University Law School, where he focused on intellectual property, entertainment and technology/privacy law. Prior to attending Vanderbilt, he worked as a professional audio engineer. He is a trained musician and has a M.A. in Music Business from New York University and a B.S. in Music Engineering Technology from Hampton University. Currently, he serves as Counsel for Rep. Jim Cooper, U.S. House of Representative in Tennessee (TN-05). His expertise includes intellectual property and music industry issues.
- Lauren Bromell - Assistant Audio Engineer at EOA Digital, Atlanta, GA
- Roy Cotton, CEO/Founder at SoundShed LLC, President/Founder at The Shed Foundation, Chief Executive Officer at Opus One Works, and renowned orchestrator, producer and marketing consultant from Dallas, TX.
- Bryan Gay - Audio Engineer at MicroMix Studio
- Christopher Henderson - Producer/Songwriter at Sony/ATV Music Publishing
- Emily Jackson - President, Bei Son Ko (sound design)
- Kelcey Mcdonald - Audio Engineer, Air Force Band
- Keith McPhee, Music Supervisor for the Tonight Show with Jimmy Fallon,
- Christopher Morgan - CEO of Alien Entertainment
- Cameron Vinson - Audio Tech, Craft Work SoundK
- Robin Watkins, Web and Multimedia Marketing Coordinator for Whatever Media. Provides a variety of Multimedia marketing services to small businesses and non-profits including video/audio production and photography.
- Jarrell Bradley attending American University Master’s degree in Recording Technology
Career Options for Bachelor of Arts in Music (Pre-Certification)

Careers in Music Education

Music and performing arts educators may play a variety of roles depending on the educational setting in which they teach. Some are general instructors who teach areas such as, for example, performance, music theory, music history, or theater. Other music educators may focus on one specific field, such as, for example, music therapy, jazz dance, or arranging. Music and performing arts educators work at all educational levels, from pre-kindergarten programs to post-graduate college or university programs. Typically, music and performing arts teachers must possess a love for pedagogy, excellent communication skills, in-depth knowledge of their subject area(s), and exemplary leadership abilities in group settings.

Elementary/Primary School Music Teacher

Elementary school music teachers work in public, private, or parochial schools. Their duties vary depending on the school and the ages and grades they teach, but for the most part they teach a general music class in kindergarten through sixth grade, introducing students to the different aspects of music and the varying degrees of skill study. They must often follow guidelines for what they teach that are set up by the school music department heads, district music supervisors, and state music education supervisors.

Secondary School Music Teacher

Secondary school music teachers generally teach in grades seven through twelve, and they work in public, private, or parochial schools. Their duties vary depending on the type of job they are hired for. They may teach specifically on one instrument or many. They may be responsible for leading a school band, orchestra, or choir, and for putting on school concerts and competitions. They may handle rehearsals and conduct the school groups as well.

College/Conservatory/University Music Educator

College/conservatory/university music educators may be hired for a variety of different positions. They may be brought into a school as a general music educator to teach areas of music theory, music arranging, music history, or vocal or instrumental performance. Educators are also hired to coach chamber music groups or to conduct choruses or orchestras.

Academic Researcher

An academic researcher is dedicated to the careful study of a given subject, field, or problem in order to discover key facts, principles, new areas of inquiry, or conclusions. A researcher typically uses the scientific method to investigate and record findings. Academic research is often undertaken in a graduate school environment, such as the pursuit of a master’s degree or doctorate.
Private Instructor

Private music instructors typically perform individual (or group) lessons in order to advance the learning rate of a student. Private instructors must be able to develop and implement an effective curriculum that will engage students in the learning process in order to deliver desired results for those that they instruct.

Choir Director

A choir director provides direction and guidance to a vocal group or choir in a school, church, or elsewhere in the community. The choir director is responsible for researching and selecting material, rehearsing and conducting the choir, and preparing and presenting public performances of the choir.

Music Education Supervisor (or School Music Supervisor)

A school music supervisor is responsible for directing and coordinating activities of teaching personnel who are engaged in instructing students in vocal and instrumental music in a specific school or school system. This person may teach a few days a week and administer programs in the remaining days. The music supervisor plans and develops the music education curriculum.

Independent Primary or Secondary School Music Teacher
These teachers work specifically at private, independent, parochial, or cooperative home school programs.
Music majors and non-majors who take private lessons will be assessed $35.00 per one-hour applied lesson and $17.50 per half-hour lesson each week of the semester. The fee will be assessed on a semester basis.
The following course sequences are for students who began their matriculation as a music major starting all Fall of 2016-2017 or later.

This includes students who changed their majors as of Fall 2016.

Continuing students follow the catalog of the year they began their matriculation.
Curriculum Outline – Bachelor of Arts in Music (Performance Emphasis)

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Curriculum Outline – Bachelor of Arts in Music (Performance Emphasis (Con’t))

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1Audition required.
2Diagnostic music theory test required.
## Curriculum Outline – Bachelor of Arts in Music (Pre-Certification)

### Freshman Year

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## Curriculum Outline – Bachelor of Arts in Music (Pre-Certification) (Con’t)

### Junior Year

<table>
<thead>
<tr>
<th>Course Description</th>
<th>1st Semester Credits</th>
<th>2nd Semester Credits</th>
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<tbody>
<tr>
<td>Education 302, 300</td>
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<tr>
<td>Education 4506</td>
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<tr>
<td>Major Performance 307-308</td>
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<tr>
<td>Music 305-306</td>
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<tr>
<td>Music 211-212</td>
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<td>Music 222-233</td>
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<tr>
<td>Music Education 302</td>
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<tr>
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### Senior Year

<table>
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<tr>
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<tr>
<td>Education 4517, 4550</td>
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<tr>
<td>Major Performance 407-408</td>
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<td>Music 311</td>
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<td>Music 401</td>
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<tr>
<td>Music Education 205/206</td>
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<tr>
<td>^2Music Education 318, 416/417/418</td>
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<td>Music Education 303/304</td>
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<td>Music Education 204</td>
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**Total Credits:** **131**
### Curriculum Outline – Bachelor of Arts in Music (Pre-Certification) (Con’t)

#### Fifth Year

<table>
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<tr>
<th>Course</th>
<th>1st Semester</th>
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<tbody>
<tr>
<td>Education 608</td>
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<tr>
<td>Education 610</td>
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</table>

**Total Credits:** 18 Graduate

---

1. Audition required.

2. Instrumental majors will take MUE 417; String Majors will take MUE 418; Piano, Organ, and Voice majors will take MUE 416.

3. Instrumental, String, and Voice majors will take MUE 205; Organ and Piano majors will take MUE 206.

4. Note that EDU 506, 517, 550; MUE 535 are counted toward graduate degree requirements and are not part of the 120 credit hours that count toward the Bachelor of Arts degree in Music.

---

1. Audition required.
2. Diagnostic music theory test required.

3. *Instrumental majors will take MUE 417; String Majors will take MUE 418; Piano, Organ, and Voice majors will take MUE 416.*

4. *Instrumental, String, and Voice majors will take MUE 205; Organ and Piano majors will take MUE 206.*

5. Note that EDU 506, 517, 550; MUE 535 are counted toward graduate degree requirements and are not part of the 120 credit hours that count toward the Bachelor of Arts degree in Music.
## Curriculum Outline – Bachelor of Science in Music (Music Recording Technology Emphasis)

### Freshman Year

<table>
<thead>
<tr>
<th></th>
<th>1&lt;sup&gt;st&lt;/sup&gt; Semester</th>
<th>2&lt;sup&gt;nd&lt;/sup&gt; Semester</th>
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<tbody>
<tr>
<td>English 101</td>
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<tr>
<td>English 102</td>
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<td>3</td>
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<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; Music 119-120</td>
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<td>1</td>
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<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; Music 121-122</td>
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<td>2</td>
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<tr>
<td>HIS 106</td>
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<tr>
<td>Communication 103</td>
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<td>3</td>
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<tr>
<td>Natural Science</td>
<td></td>
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<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; Major Performance 107-108 (PIA/VOI/ORC)</td>
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<tr>
<td>Major Ensemble (BAN/CHO/ORC)</td>
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<tr>
<td>Mathematics 110</td>
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<tr>
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### Sophomore Year

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<tbody>
<tr>
<td>Social Science</td>
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<tr>
<td>Major Performance 207-208 (PIA/VOI/ORC)</td>
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<tr>
<td>Electives</td>
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<tr>
<td>Major Ensemble (BAN/CHO/ORC)</td>
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<tr>
<td>Music Recording Tech. 225-226</td>
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<td>2</td>
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<tr>
<td>Music 211-212</td>
<td>2</td>
<td>2</td>
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<tr>
<td>Music 222-223</td>
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<tr>
<td>Behavioral Science</td>
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<td>Recital Attendance 101, 101</td>
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### Junior Year

<table>
<thead>
<tr>
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<th>1&lt;sup&gt;st&lt;/sup&gt; Semester</th>
<th>2&lt;sup&gt;nd&lt;/sup&gt; Semester</th>
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<tbody>
<tr>
<td>Major Performance 307-308 (PIA/VOI/ORC)</td>
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<td>Major Ensemble (BAN/CHO/ORC)</td>
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<td>Music 305-306</td>
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<td>Music Recording Tech. 325-326</td>
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<td>Music Recording Tech. 327</td>
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<td>Humanities Elective</td>
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<td>Humanities 201</td>
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<td>Elective</td>
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<td><strong>Total</strong></td>
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Curriculum Outline – Bachelor of Science in Music (Music Recording Technology Emphasis)

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>Semester 1st</th>
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<tbody>
<tr>
<td>Music 311</td>
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<tr>
<td>Major Performance 407-408 (PIA/VOI/ORC)</td>
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<td>Major Ensemble (BAN/CHO/ORC)</td>
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<td>Music 401</td>
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<td>Music 407-408</td>
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<td>Music Recording Tech. 425-426</td>
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**Total Credits** ................................................................. **123**

1. Audition required.
2. Diagnostic music theory test required.
### Curriculum Outline – Bachelor of Science in Music (Audio Production Emphasis)

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th>Semester</th>
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<tbody>
<tr>
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<td>Music 121-122</td>
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<tr>
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<td>English 101</td>
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<td>English 102</td>
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<th>Sophomore Year</th>
<th>Semester</th>
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<tbody>
<tr>
<td>Music 211-212</td>
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<td>Music 222-233</td>
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<td>Humanities 201</td>
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<td>Humanities Elective</td>
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<td>Theater 201</td>
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<td>Behavioral Science</td>
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<th>Junior Year</th>
<th>Semester</th>
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<tbody>
<tr>
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<td>Journalism and Communication 200-265</td>
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<td>Music 305-306</td>
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<td><strong>Total</strong></td>
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</table>
Curriculum Outline – Bachelor of Science in Music (Audio Production Emphasis)

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>Semester 1st</th>
<th>2nd</th>
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<tbody>
<tr>
<td>Music 407-408</td>
<td>3</td>
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<tr>
<td>Music Recording Tech. 425-426</td>
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<td>Music 201-202</td>
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<td>English 421</td>
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<tr>
<td>Music Recording Tech. 327</td>
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<td>Music Recording Tech. 429</td>
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</table>

**Total Credits**: 124

2Diagnostic music theory test required.
MINOR IN MUSIC CURRICULUM

Music minors must audition prior to admittance into the program: Solo performance on keyboard, voice, strings, or wind/brass instruments. Minors must complete a diagnostic music theory exam.

Required Curriculum

<table>
<thead>
<tr>
<th>Courses</th>
<th>Credits</th>
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<tbody>
<tr>
<td>MUS 119-120 Aural Theory and keyboard</td>
<td>1 1</td>
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<tr>
<td>MUS 121-122 Written Theory</td>
<td>2 2</td>
</tr>
<tr>
<td>MUS 204 Survey of Music History and Lit.</td>
<td>2</td>
</tr>
<tr>
<td>MUE 207 Computer Literacy for Musicians</td>
<td>3</td>
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<tr>
<td>Minor PER 103-104, 203-204</td>
<td>1 hour per semester</td>
</tr>
<tr>
<td>Minor PIA 103-104, 203-204</td>
<td>1 hour per semester</td>
</tr>
<tr>
<td>BAN 101 or CHO 101/102 or ORC 101</td>
<td>1 hour per semester</td>
</tr>
<tr>
<td>BAN 111/112</td>
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<tr>
<td>RCT 101 Recital Attendance</td>
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Electives

<table>
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<th>Courses</th>
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<tr>
<td>MRT 225 Introduction to Audio Engineering</td>
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<tr>
<td>MRT 226 Audio Recording II</td>
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<tr>
<td>MUE 201 Percussion Methods</td>
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<tr>
<td>MUE 202 String Methods</td>
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<tr>
<td>MUE 203 Brass Methods</td>
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<tr>
<td>MUE 204 Woodwind Methods</td>
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<td>MUE 205 Vocal Methods</td>
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<td>*MUE 302 Basic Conducting</td>
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<tr>
<td>*MUS 211- MUS 222 Advanced Harmony I</td>
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<tr>
<td>*MUS 212-MUS 233 Advanced Harmony II</td>
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<td>ORC 205 Small Ensemble</td>
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<tr>
<td>PIA 303-304, 403-404 Applied Minor Piano</td>
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<tr>
<td>STR 303-304,403-404 Applied Minor Strings</td>
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<tr>
<td>INT 303-304,403-404 Applied Minor Instruments</td>
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</tr>
<tr>
<td>VOI 303-304, 403-404 Applied Minor Voice</td>
<td>1 hr each</td>
</tr>
<tr>
<td>ORG 303-304,403-404 Applied Minor Organ</td>
<td>1 hr each</td>
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</tbody>
</table>

*Prerequisites required
**EXIT REQUIREMENTS FOR GRADUATION**

In addition to completing course work for graduation, students are required to pass a piano proficiency examination at the end of PIA 204, a Junior Comprehensive Examination, a Junior Recital (for Bachelor of Arts majors), and a *Senior Recital.

### Piano Proficiency Examination

Bachelor of Arts in Music (Performance) and Bachelor of Arts in Music (Pre-Certification) majors must complete a piano proficiency examination. This examination will be administered after PIA 204 for voice, instrumental and string majors.

The purpose of this examination is to evaluate the piano skills of students in the BA degree programs. Instrumental, string and vocal major performance students must successfully complete this examination.

The Piano Proficiency is a 20-minute examination conducted by the piano faculty. Students must play major and minor scales. Students must sight-read. Students must play a memorized selection. Students must play an accompaniment.

### The Junior Comprehensive Examination

1. Each student must file an application to complete the examination during the PER 307 level of study. **The application is due in the music office by 5:00 pm on the last day of the Midterm examination period.**

2. Students assigned to the PER 307 level should sign up for weekly accompanist sessions for at least one half-hour in length.

3. Repertoire for the examination should be commensurate with the prior semesters of study.

4. The entire music faculty will evaluate the examination.

5. Two copies of all compositions to be performed for the examination will be provided for the faculty panel. The editions used for this purpose should be the same as those performed.

6. After the successful completion of the Junior Comprehensive Examination, the faculty jurors can recommend the following:
   a. A Junior Recital (25 minutes or music is required for the BA programs.)
   b. A Basic Senior Recital (25 minutes of music is required.)
   c. A Lecture Recital (for BS majors only--30 minutes of music is required.)*
      (*This option is available upon recommendation of the faculty jurors only.)
   d. A Senior Project (for BS (Audio Production majors only.)*
      (*This option is available upon recommendation of the faculty jurors only.) Students must Present 5-7 recorded compositions utilizing classical music/ popular music (only one can be popular music including R&B, Rock, Hip-Hop,Soul, etc.). Choose from the following list of commercial options: a fight scene, game theme, chase scene, broadway medley and
commercial jingle. The presentation will include one arrangement; one song with two arrangements as well as a film track sheet; production notes, and a description of musical intent.

e. An Honors Senior Recital (45 minutes of music is required; an average score of 90 or above on the Junior Comprehensive Examination is required; a cumulative grade point of 3.5 and a Department average of at least 3.0 is required.)

f. An Artist Senior Recital (45 minutes of music is required; an average score of 90 or above on the Junior Comprehensive Examination is required; a cumulative grade point of 2.5 and a Department average of at least 3.0 is required.)

g. Students meeting the criteria for the Honors or Artists recital must be recommended by faculty at the time of the 307 level Junior Comprehensive Exam.

7. Students who fail to take this examination during the PER 307 level of applied study will receive the “F” grade for the PER 307 level of applied study unless appropriate documentation is provided. Students who fail the examination itself will fail the PER 307 level of applied study and must retake both the class and the Junior Comprehensive Examination.

*Students must apply for graduation one year in advance of the anticipated graduation date, for example: graduation date May 2016, application date September 2015.
The Junior Comprehensive Examination Requirement

The Junior Comprehensive Examination is administered to evaluate student development as a music major at Hampton University. The examination has three major components:

**Performance Component (MUS, MRT, MUE)** Students must perform repertoire commensurate with the Junior level of proficiency.

a. A list of all repertoire from the 107 level through the junior level must be provided. This list must include the correct title and opus number (if applicable), movement (if applicable), and composer/arranger.

b. Fourteen (14) minutes of music must be prepared.

c. Professional attire (i.e., coat and tie for men, dress or dress suits for women) must be worn.

**Performance Component (AUP)**

a. The AUP Student will provide a CD consisting of 3-5 recorded compositions utilizing classical music/popular music (only one can be popular music including R&B, Rock, Hip-Hop, Soul, etc.); for a fight scene, game theme, chase scene, broadway medley and commercial jingle (One will be non-rhythmic and another will be non-melodic, and the remainder may be freely composed). The presentation will include one arrangement; one song with two arrangements as well as a film track sheet; production notes, and a description of musical intent.

**Note that lyrics for this assignment must fall within the Hampton University Code of Conduct**

**Writing Component**: Students must submit a written paper along with the examination application. Choose a researchable topic or trend in your area of study to discuss (Music Performance, Music Recording, or Music Education). Please indicate how your career goals or studies in music are relevant to the topic or trend chosen. Your paper should contain the following additional items:

b. Correct grammar and syntax.

c. A minimum of 500 words.

d. Established guidelines from writing manuals (e.g., the Modern Language Association [MLA], Turabian, Chicago Manual of Style, or American Psychological Association [APA]). **Note**: Students **MUST** declare writing style on completed application.

e. A minimum of four (4) credible cited resources (both Hard and Internet sources within the body of the paper).

f. A cover sheet (an example is provided in this handbook).

g. Double spacing at 12 inch Times or Times New Roman font.

h. AUP students include the following in their writing component:
Production process, sound design method
Your approach to using microphone to capture a performance
How you present emotion in your music
Ways you can focus the listener’s attention to the message of the music.
Provide references that support your statements.

Oral Component: Students must provide answers to questions asked by the faculty jurors during six (6) minutes of interview time. The questions will be related to the following:

1. Questions will be related to the music study from the freshman year to the current year.

m. Questions will be generated from the writing component from the Junior Comprehensive Examination packet.

n. Questions that are related to the Audio Production Process.

Students can not apply for the Junior Comprehensive Exam until Music Theory levels 100, 119, 121, 120, 122 have been passed; MRT 325 has been passed as well as the PER 107-108 and PER 207-208 music classes in their major.
HAMPTON UNIVERSITY
HAMPTON, VIRGINIA
THE DEPARTMENT OF MUSIC

Junior Comprehensive Examination Evaluation Form

Name _______________________ Instrument _______________________ Date ______________________


Applied Instructor ______________________ Senior Recital Recommendation ____________

Total Score: ___________________ Evaluator Signature: ________________________________

Please evaluate the applicant on the following categories:

Performance Component (MRT. MUS. MUE): up to 60 pts. total
1. Intonation, accuracy of pitch, rhythm, tempo, dynamics, articulation _______ 12 pts.
2. Coordination, tone, support, diction, fluency, flexibility, bowing, pedaling _______ 12 pts.
3. Style, sensitivity, phrasing, conviction, expression _______ 12 pts.
4. Stage presence and decorum _______ 12 pts.
5. Overall performance of repertory _______ 12 pts.

Performance Component (AUP): up to 60 pts. total
1. Musicianship (Intonation, accuracy of pitch, rhythm, tempo, dynamics, articulation) _______ 12 pts.
2. Musical expression appropriate for the scene _______ 12 pts.
4. Instrumentation: effective use of the stereo field _______ 12 pts.
5. Control of mechanical artifacts _______ 12 pts.

Rubric: 0-2 unacceptable  3-4 needs improvement  5-7 somewhat acceptable  8-10 good  11-12 excellent

Writing Component: up to 20 pts. total
1. Writing grammar and syntax ________________ 5 pts.
2. Cited resources (at least 4) ________________ 5 pts.
3. Relevancy to current study or career goals ________________ 5 pts.
4. Development of the topic ________________ 5 pts.

Rubric: 0-1 unacceptable  2 needs improvement  3 somewhat acceptable  4 good  5 excellent

Oral Component: up to 20 pts. total
1. Knowledge of major area of study ________________ 4 pts.
2. Knowledge of instrument ________________ 4 pts.
3. General music knowledge ________________ 4 pts.
4. Oral Expression ________________ 4 pts.
5. Knowledge of items from the writing component ________________ 4 pts.

Rubric: 0-1 unacceptable  2 somewhat acceptable  3 good  4 excellent

Additional Comments:
JUNIOR COMPREHENSIVE EXAMINATION APPLICATION
(Exam will be typed using size 12, Times Romans font)

The information in this application should reflect your total development as a music major in three areas: performance, writing, and oral. You will be evaluated on the appearance of this form, as well as the quality of your written statements. All applications must be filed in the Department of Music no later than the last day of the mid-term exam. Think very carefully before you write.

Please include the following in this application:

Name ______________________ Class _____________ Instructor __________ Date ________

I. Repertoire (MRT, MUE and PER) and Course List (AUP, MRT, MUE and PER)
   a. Form I must contain a list of music prepared for this examination (Junior Comprehensive Examination Repertoire).
   b. Form II must contain a cumulative list of all compositions studied and/or performed from your high school career through the first semester of the Junior year (Junior Comprehensive Cumulative Repertoire List). Please list all repertoires correctly with title, opus number (if applicable), movement (if applicable), and composer.
   c. Form III contains a list of music courses that should have been completed with a passing grade before you take this exam. Please indicate on the form which courses you have completed.

II. Score Copies (MRT, MUE and PER Only)

   Jurors must be provided with two (2) copies of each composition being performed. The editions must be the same as those of the works that are performed. Students are responsible for the copying of their music outside of the Department of Music.

III. Writing Component (AUP, MRT, MUE and PER)

   Students must submit a written paper along with the examination application, and include a cover sheet also (an example is provided in this handbook). Choose a researchable topic or trend in your area to discuss (Music Performance, Music Recording, Audio Production or Music Education). Please indicate how your career goals or studies in music are relevant to the topic or trend chosen.

   Signature of Student________________________

   Signature of Applied Instructor ____________

   Signature of Area Coordinator ______________

   Date ________________________________
THE DEPARTMENT OF MUSIC
HAMPTON UNIVERSITY
HAMPTON, VIRGINIA

The Junior Comprehensive Examination Writing Component

Paper Title

Submitted by
Student Name

In partial Fulfillment of the Bachelor of ________degree
In Music____________

Date

Applied Professor Name
Course Name and Section
FORM I
JUNIOR COMPREHENSIVE
PERFORMANCE REPERTOIRE
(List Music Prepared for this Examination)

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## FORM III
### JUNIOR COMPREHENSIVE EXAMINATION
### COMPLETED COURSES IN MUSIC

Student ____________________________________________________________

Degree/Emphasis: __________ Performance __________ Music Ed. _______ Music Recording Tech.

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<th>Semester Successfully Completed</th>
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*Exception approved by Chair.

¹If required to take MUS 000, then should be in-progress
GUIDELINES FOR JUNIOR RECITAL
All B.A. majors, (performance, and music education emphases) must present junior recitals during the 308 semesters. Students who are assisting performers on a recital must have the approval of their applied instructor and improvising by an accompanying group is permitted to the extent that it does not constitute over 30% of the composition’s total performing time.

- A junior recital shall consist of 25-30 minutes of music with no intermission.
- Piano and vocal majors must memorize all music. Organists and instrumentalists must memorize at least one composition.
- The recital is evaluated on a pass-fail basis.
- The student will be notified of his/her grade, in writing during the 308 semester.
- Should the student fail the Junior Recital he/she will fail the 308 course.

GUIDELINES FOR SENIOR RECITAL
The senior recital is an exit requirement for all music majors and is performed in partial fulfillment of the Bachelor of Arts and Bachelor of Science degree in music.

- B.S. majors who enrolled as a Music major before fall 2014 must present their recital during the 407 semester and students who enrolled in fall 2014 present recital in 408 semester
- All B.A. majors must present their recital during the 408 semester.
- Students who assist as performers at a recital must have the approval of their applied teacher or consultant.
- The recital program must be performed as approved at the hearing. Any program change results in automatic failure of recital requirements.
- The faculty in attendance evaluate the Senior Recital pass or fail.
- Students who do not pass the Senior Recital receive “I” grade for the course and must repeat the Senior Recital.

THE HEARING
The purpose of the hearing is to determine whether the student is prepared to present a public recital that represents his level of study. A hearing is a prerequisite for the senior recital and replaces the jury examination.

- The hearing is held four weeks before the recital.
- Two copies of all music to be performed must be submitted to the faculty examiners at the hearing. It is the student’s responsibility to obtain and distribute copies.
- The student WILL NOT be permitted to have more than one hearing per semester.
- The hearing is evaluated on a pass-fail basis.
- The student will be notified in writing by the chair of the results of the hearing.
- The full recital program should be performed at the hearing (this includes any accompanying artists).
- The student should present a typed draft copy of the printed program at the hearing.
THE VARIOUS TYPES OF RECITALS

I. Basic Recital
   - The recital is 25-30 minutes of music with no intermission.
   - A hearing is required.
   - Piano and vocal majors must memorize all music. Organists and instrumentalists must memorize at least one composition.
   - A score of 74% or more on the Junior Comprehensive Exam is required.

II. Honors Recital
   - An honors recital is 45 minutes with a 10 minute intermission (a solo performance with an 8 ½ x 11 pictured program).
   - A hearing is required.
   - Piano and vocal majors must memorize all music. Organists and instrumentalists must memorize at least one composition.
   - Upon recommendation of the faculty, the designation of honors recital is provided with the following:
     1. A cumulative average of 3.0 or above.
     2. A departmental average of 3.5 or above.
     3. An average score of 90 and above is required on the Junior Comprehensive Exam.

III. Artist Recital
   - An artist recital is 45 minutes with a 10-minute intermission (a solo performance with an 8 ½ x 11 pictured program).
   - A hearing is required.
   - Piano and vocal majors must memorize all music. Organists and instrumentalists must memorize at least one composition.
   - Upon recommendation of the faculty, the designation of an artist recital is provided with the following:
     1. A minimum of cumulative average of 2.5 or above.
     2. A departmental average of 3.0 or above.
     3. A score of 90 and above is required on Junior Comprehensive Exam.

IV. Lecture Recital
   - The recital is 30-45 minutes with a 10-minute intermission.
   - A hearing is required.
   - Piano and vocal majors must memorize all music. Organists and instrumentalists must memorize at least one composition.
   - A score of 74% or more on the Junior Comprehensive Exam is required.

* The type of recital is recommended by faculty at the time of the Junior Comprehensive Exam.
ADDITIONAL RECITAL INFORMATION

Accompanist

Students scheduled to perform a junior or senior recital must provide the department accompanist copies of the recital music prior to the recital semester but no later than the first week of the semester in which the recital will be performed. (Any time prior to the first week is preferred.)

*Accompanist assignments for junior and senior recitals are subject to approval by the chair. Accompanists for recitals and juries are a privilege extended to students at no cost. Students who schedule sessions and do not show up will lose this privilege. Also, note that students who do not provide copies of their music to the accompanist two weeks or more prior to their scheduled performance may be subject to penalty for jury performance.

Responsibility of the Applied Instructor:

- The applied instructor must approve and work with the student on all selections to be performed.
- The applied instructor must hold the student accountable for performing on their assigned date.
- The applied instructor must make sure that all program information relating to the performance of any recital is correct. The instructor, not the student, must submit the recital information to the Department.
- The applied instructor must be in attendance for performances of their student.
- The applied instructor must follow-up on the logistical arrangements concerning instruments, stage, and equipment that are necessary for the student recital. A written request for special needs is required.
- The applied instructor should see that the junior and senior recitals begin according to schedule (on time).

Responsibility of the Student:

- The student must have the approval of his applied instructor in order to perform on any recital.
- The student is responsible for submitting recital selection information and/or program notes by the due date to the applied instructor.
- The student is responsible for being properly prepared to perform, to the best of one’s ability, on the recital date.
- The student is responsible for being appropriately dressed as well as seeing that assisting musicians are also appropriately dressed.
- The student is responsible for placement of flowers on the stage, the selection of ushers, and their related preparations.
• The student must arrange to have printed programs at the recital 45 minutes prior to the opening of the house (2:15 for 3:00 p.m. performances and 7:15 for 8:00 p.m. performances).

• The student must arrange, with the assistance of the music office, ushers for their recitals.

Stage Decorum, Dress, Logistics, etc.

• All performers must be dressed appropriately for the occasion.
  a. Dresses must be knee length or longer.
  b. Semi-formal attire on all Junior Recitals and formal attire on all Senior Recitals are required.

• The dress for those assisting or serving as an accompanist must reflect that of the soloist. The dress for accompanying artists must be semi-formal for the junior recital and formal for the senior recital.

• Performers are expected to bow and recognize the audience with an acknowledgment of accompanist and/or assisting performers.

• Performers will not make any verbal acknowledgment or thanks from the stage. However, appropriate comments may be made during the reception.

Receptions:

Students who choose to have receptions following recitals must:

• Enlist a host or hostess to control setting until performers arrive to receive guests.

• Require that the reception not begin until the arrival of the performer.

• Greet well-wishers.

• Make brief and appropriate comments (thanks, acknowledgments, etc.).

• Serve guests after comments.

• Collaborate on the receptions for dual recitals.

• Plan the reception for the end of recital; no other time will be permitted.

Recital Printed Program

The Junior and Senior Recital printed program will be provided by the Department of Music based upon the following:

• The recital program should be submitted to the music office in accordance with the printed schedule. Preparation of the program is the responsibility of the student in consultation with the applied instructor. The program should be emailed in Microsoft Word format, placed on a CD, or be typed in the correct format for the recital, initialed, and submitted by the applied instructor to the department (at least three weeks prior to the recital).

• Honor recitalists’ programs should read “Honors Recital” and contain a print ready .jpeg formal photo.

• Artist recitalists’ programs should read “Artist Recital”.

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• Photos for flyers, posters, and programs are the responsibility of the performer. However, photos and final products to be used must be approved by the Recital Coordinator/Department Chair before final printing of flyers, posters, and program. Approval is REQUIRED.

• The following statements must be included on all senior recital printed programs:
  a. No pictures are to be taken during a performance
  b. This recital is in partial fulfillment of the Bachelor of ----- degree requirements.
  c. Student name is a student of Applied Instructors’ name.

• The Senior Recital program should contain repertoire, appropriate and brief historical information on literature and/or composer notes where applicable, including translations where applicable, full names (first and last) of composers with dates, the accompanist’s name, and any other accompanying artists.

• The Junior Recital program should include translations where applicable, full names (first and last) of composers with dates, the accompanist’s name, and any other accompanying artists.

• Acknowledgments (no more than 4) are optional only for the Artist and Honor recital.

• The model program for recitals other than honors and artists will be 5 x 7 format and include the appropriate information listed.

The Junior and Senior Recital Poster and Flyers

Students are permitted to announce their upcoming recitals by placing posters with the appropriate authorization including The Office of Student Activities. Regarding posters for display please adhere to the following:

Headshot photos in color or black and white and no larger than 11” x 17”

Include the following information:

The Hampton University Department of Music
Presents in Senior or Junior Recital
Name of Student, Instrument
Monday, January 20, 2013
8 p.m.
Robert C. Ogden Auditorium or R. Nathaniel Dett Auditorium

* Photos for flyers, posters, and programs are the responsibility of the performer. However, photos and final products to be used must be approved by the Recital Coordinator/Department Chair before final printing of flyers, posters, and program. Approval is REQUIRED.
Guidelines for the Senior Project in Music

The Music Project may be used upon recommendation by the faculty at the junior comprehensive examination as the final exit requirement or upon completion of the 300 level recording technology courses for Audio Production Emphasis (AUP). This particular exit requirement would replace a Senior Recital or Senior Lecture Recital and would be used as an alternative method for exit in the Music Recording Technology (MRT) and is a requirement for the Audio Production emphasis in Music degree. Based on the results of the Junior Comprehensive exam, the faculty will recommend whether the MRT student will complete a project; however, the applied instructor will make the final decision. For AUP student, the Coordinator for the Recording Technology program will verify whether a student has successfully completed 300 level recording Technology courses.

PROJECT OBJECTIVES:

The Senior Project is the major culminating exit requirement in the B.S. in music program in lieu of the Senior Recital except in the case of the AUP program student. Music Project is not an option but a requirement. It is designed:

- To demonstrate student ability in the synthesis and application of knowledge attained in music.
- To present a professional and scholarly documentation of expertise within the field of music performance or recording technology.
- To meet the exit requirements as prescribed at the 408 applied study level or as prescribed at the 400 level recording technology study.

PROCEDURES:

The first step in the project is to complete a formal proposal. The proposal is a statement of a student’s intention to prepare the major project. Three areas are covered in the proposal:

- The type of Project (specify area and emphasis).
- Methods to be used in completing the project.
- Projected Outcomes.

The Project Proposal is to be submitted to the applied instructor/Coordinator for the Recording Technology program during the 308 semester of applied study or at the completion of the 300 level Technology courses. Failure to submit the document during this time could result in the inability to move forward in the exit process in the senior year according to the prescribed program sequence.

The applied instructor will submit copies of the proposal to the area chairs including Coordinator for the Recording Technology program that will comprise the project committee. The committee will review
the proposal and approve or reject the proposal. The committee will notify the student of their decision before the end of the 308 level of study. The subject and/or content of the proposal may require alteration as suggested by the committee. Should the committee reject the proposal, the student will have to review concerns and make revisions as necessary. Once approval is given to the student for the project, the student will receive the time-line, calendar, and specifications of the final project to include the date for submission and the Oral Defense.

THE PROJECT OUTLINE:

I. Components
   a. The Proposal
   b. The Written Document
   c. The Oral Defense
   d. The Evaluation

II. The Written Document
   a. The number of pages should reflect the project appropriately.
      • The Bibliography and Appendix
      • The Title Page, Contents Page, and Notes
      • Must follow the MLA research/style format or other accepted
        research and style format.
   b. Cover Page and Bibliography

III. The Oral Defense
   a. The committee reviews the written document for corrections.
   b. Faculty questions about the project are given to the student 24 hours in
      advance of the defense. Student will present responses to each question.
      Questions will be limited to the submitted questions.

IV. The Evaluation
    Point system
    a. The written document will be worth 50 points.
    b. The oral defense will be worth 50 points.
    c. The Project Committee will devise the specific breakdown of each area.

V. Other
   a. The Project Committee will read and evaluate the second and final drafts
      of the project. The applied teacher will read all other preliminary drafts.
   b. To ensure quality of submitted final drafts the committee has the
      authority to reject a final draft if revisions were not completed as
      prescribed. Rejection of a final draft automatically will result in a grade
      of “F”.
   c. The student will receive written notification of the date and time of the
      oral defense by 5:00 p.m. the second working day after the final draft
      has been accepted for faculty evaluations. Copies of the document will
      be provided to the faculty by the department.
Music Recording Technology and Audio Production majors must complete at least one internship.

The required course is MRT 429 Recording Studio Internship 4 Credits

Course Description- Practical experience in audio recording under the supervision of an off-campus professional studio. Prerequisite: Completion of all music and engineering courses through the third year. Majors only.

Before beginning an internship, students must contact the Career Planning and Placement office for the appropriate internship application. The application requires the signature of the coordinator of the technology areas in the department of music (the internship coordinator), the chair of Department of Music, the Dean of the School of Liberal Arts and Education, and the director Career Center.
JURY EXAMINATIONS

Purpose

Jury examinations are used to evaluate the progress of music majors on their major applied instrument. Jury evaluations are the official examination at the University.

The jury grade shall count as 30% of the applied teacher’s grade. A student must pass the jury with a grade of C or better in order to pass both the applied course and jury.

Guidelines

1. Students are required to schedule an appointment for their Jury Examination. Students should sign up during the time period that their applied instructor is available. Appointment sign-up sheets will be posted on the Department Bulletin Board two weeks prior to the end of the University’s final examination period.

2. Each jury will last 15 minutes.

3. Any unexcused absence on the part of the student from the Jury will result in an automatic grade of F for the course. Official excuses are required in writing 24 hours prior to the scheduled jury. The applied teacher (or consultant) and the area chairperson will reschedule Juries for excused students before the last day of exams.

4. Each student is required to be dressed properly for a jury performance: Women – dress/business suit; Men – suit/shirt and tie or coat and tie.

5. Each student is required to submit to the jurors two typed copies of the repertoire sheet. This sheet should list all appropriate compositions for jury performance. Repertoire sheets are in the Department Handbook. Copies of the scores to be performed should accompany the repertoire sheet listing.

6. Each student is required to come to the jury with his/her accompanist.

7. Junior comprehensive examinations (307), Junior recitals (308), and Senior recitals (407 or 408) take the place of the jury examination. Students who successfully completed their recitals are exempt from juries during the recital semester.

*Accompanists for recitals and juries are a privilege extended to students at no cost. Students who schedule sessions and do not show up will lose this privilege. Also, note that students who do not provide copies of their music to the accompanist two weeks or more prior to their scheduled performance may be subject to penalty for jury performance.
DEPARTMENT OF MUSIC FACILITIES

DEPARTMENT OF MUSIC OFFICE

Southwing of Armstrong Hall, Room 133

DETT AUDITORIUM

Dett Auditorium, located on the first floor of Armstrong Hall, Dett Wing, is a small intimate concert hall with a seating capacity of approximately 190. This auditorium houses a grand piano that is used for many musical activities presented by the Music Department.

CLASSROOMS (Dett Wing)

There are four classrooms located on the second floor of Dett Wing in Armstrong Hall for Music instruction. These areas are numbered 214B, 247, 259, and 261. Music major courses are taught in these areas.

PIANO LABORATORY

The Piano Laboratory is located in room 215 Armstrong Hall adjacent to the Dett Wing and consists of nine digital pianos. Class piano instruction takes place in this facility.

COMPUTER MUSIC LABORATORY

The Computer Music Laboratory is located in room 247 Armstrong Hall. This facility is used for completion of assignments, composing, arranging, and course instruction.

MET RECORDING STUDIO A

The recording studio is used primarily for teaching analog recording techniques. It is also available to Hampton University students, faculty, and, on a limited basis, the general public for the purpose of making audio recordings.

MET RECORDING STUDIO B

The MET major must meet specific requirements to progress to Studio B. The recording studio B is located on the first floor of Armstrong Hall-Dett Wing and is also used primarily for teaching recording technique, and, on a limited basis, is available to Hampton University faculty, students, and the general public for audio recording.

CLARKE HALL

Clarke Hall second floor is the primary rehearsal site (Wainwright Auditorium) for all University Choirs. Housed in this facility is the office of the Director of Choirs, choral library and multiple storage rooms.
CONVOCATION CENTER BAND FACILITY

The Hampton University Band facility is located on the second floor of the Convocation Center level C. The Percussion studio is also located in this facility.

ORCHESTRAL HALL

The University Orchestra rehearses in the rotunda located on the first floor of Armstrong Hall.

MUSIC EDUCATION RESOURCE LIBRARY

The Music Education Resource Library is located on the first floor of Armstrong Hall adjacent to the Orchestral Hall.

MUSIC LIBRARY

The Music Library, a satellite of the Harvey Library, is located on the second floor of the Dett Wing of Armstrong Hall. It is available to music faculty and students as well as for the general campus community.

LIBRARY COLLECTIONS

1. Historic sets of the works of 149 composers with a current total of 1791 volumes. Medieval through Twentieth Century masters include Aisle VI, columns 1 & 2, Row 1.


3. Collected Editions and Anthologies covering all periods and styles of Western Music in 53 sets with a current total of 111 volumes. Aisle III, IV, V, Columns 1-11, Rows 1-6.

4. Study scores with a current total of 1184 volumes. Renaissance through Twentieth Century works of all genres is included. Aisle III, Columns 1-3, Rows 1-6.

5. Four-thousand three hundred twenty-eight (4,328) recordings currently held covering Western music from Early Christian through Twentieth Century. Aisle I, Columns 3,4,5, Rows 1-6, Aisle II, Columns 3,4,5, Rows 1-6. (Alphabetical by composers)

6. Jazz and American collections currently has 823 recordings and 47 volumes of scores. Aisle I, Column II, Rows 1-6.

7. Encyclopedic Resources, covering all genres of Western Music studies, currently includes 172 volumes. Aisle VI, Columns II, Rows 2 & 3.

8. Limited Reference Resources, covering all genres of Western Music studies, currently includes 67 volumes. Aisle VI, Columns 2, Rows 2, 3, 4.

These statistics cover in-house collections and do not reflect Harvey Library holdings.
MUSIC LIBRARY PROCEDURES

1. Collected Editions, Monuments of Music, Historic Sets are for in-house use. These are for study-not for performance. Students may use these materials in the reading room, the listening rooms, or in the classrooms. Faculty may check these materials out for no more than two days. Extreme care in handling these items is imperative. Many sets are rare. All volumes are often difficult or impossible to replace. All are very costly.

2. Records and CDs are for in-house use. Students may use these in our listening rooms. We have the facilities for individual duplication of recordings onto CDs. Faculty may check recordings out for no more than two days.

3. Study scores are for general use and may be checked-out by students and faculty for no more than two weeks.

4. Reference materials are for in-house use and may not leave the Music Department premises under any circumstances.

5. Reserve materials are for in-house or (if approved) over-night checkout use.

6. Stereo set-ups are for Music Faculty studios and classroom use or before 5:00 p.m. each day. Students may not check out a stereo or any part thereof.

7. The Music Collections Room is not a self-service facility. Music faculty may peruse the shelves. Students may approach the counter.

8. All students and faculty must check out their own materials. Borrowing for someone else is not acceptable. The person into whose hand the material is delivered is responsible for the care and expedient return of such. All borrowers must follow the same checkout procedures.

9. Listening booths are single-occupancy rooms and are for class or Music Department related use.

10. Final clearance with the Music Collections Room occurs the week prior to semester final examinations. The designated reading day is the deadline for returning all materials. Late returns may result in the withholding of pay or grades.

11. Students must present current Hampton University Identification Card to have access to Collection Room materials and facilities.

12. Non-Departmental Patrons (this excludes those involved in Humanities, MUS 200, MUS 201, etc.) must deal directly with the Collection Manager in order to have access to the resource facilities and services.

13. Hours for Music Collection Room operations are posted on the patrons’ entrance door, number 266. To be served, students must arrive at least 1/2 hour prior to the closing of the posted shifts. Hours are from 8 am-5pm. (Closed during the lunch hour 12-1 pm)

14. The Music Collections Room Manager and/or staff reserve the right to deny or suspend
library privilege for cause of abuse of such privileges and disregard for regulations or for improper conduct. Matters of this nature will be, if necessary, forwarded to the Department Chair.

15. Patrons will be held liable for damage, due to negligence or abuse, and for loss of materials and/or equipment. Such events will result in the offending party having to finance replacement at whatever cost. **There will be no exceptions.**

16. Final clearance with the Music Collections Room occurs the week prior to semester’s final examinations. The designated reading day is the deadline for returning all materials. Late returns may result in the withholding of pay or grades. Final clearance as it relates to instruments, equipment, and/or choral music occurs with the Director of Bands, Choirs, & the Orchestra.
PRACTICE FACILITIES

1. Individual practice studios located on the second floor of the Dett Wing of Armstrong Hall. Other areas, with proper authorization, are available for rehearsal with multiple personnel and for recital practice.

2. Each practice studio has a piano.

3. The practice studio in Armstrong Hall is accessible seven (7) days a week from 7:00 am - 12:00 a.m. These studios are assigned to music majors and minors enrolled in music courses only and are NOT open to the public.

4. Schedules are posted on the practice room doors each semester, indicating times scheduled for individual practice. Students must sign-up with the Department office to secure a practice time and key.

5. Students who are ten (10) minutes late or absent during an assigned practice hour, forfeit that hour to any other authorized person desiring to use the room at that time.

6. Practice studios are for serious practice/study. They are NOT for leisure activity. Practice studios are NOT meeting rooms. Authorized students shall NOT invite, nor condone the presence of unauthorized persons in these rooms. *CAUTION* Authorized students who allow unauthorized persons in a practice room jeopardize their future use of the facility.

7. Practice rooms are NOT closets. Storage of departmental or personal band/orchestra instruments is NOT permitted in these rooms. Lockers are available within the department for storage of loaned/personal equipment and personal property.

8. FOOD, DRINK, AND SMOKING are NOT permitted in practice rooms.

9. Authorized students will be issued a key (practice cards will be issued to non-majors) for their respective studios. They are responsible for securing their rooms upon departure.

10. Students are responsible for the care of their studios and the furnishings therein.

11. All practice studios have more than one assigned student. Be considerate to other assigned students.

12. The Department cannot be held liable for the loss of or damage to personal property left in practice studios.

13. These studios are important laboratory facilities. Do NOT abuse your privileges. Keep these rooms clean. PRACTICE! PRACTICE! PRACTICE!
DEPARTMENTAL POLICIES

Health and Safety / Protecting Your Hearing Every Day

See Appendix H

Definition of the Credit Hour

A semester credit hour is equivalent to one clock-hour class meeting in most lecture courses plus at least two hours of outside work per week. For laboratory courses, two clock-hours count as one credit hour.

Private Lessons

The number of minutes for private instruction in Major Music Performance courses in professional curricula at Hampton University is sixty (60) minutes.

The number of minutes for private instruction in Minor Music Performance courses in curricula at Hampton University is Thirty (30) minutes.

Class Attendance

Teachers are responsible for their own attendance policies. These polices MUST be placed on Course Syllabi and cannot exceed University standards.

Outside Performances

Music majors must have permission from his/her applied teacher before taking on solo performances not assigned by the applied instructor. In addition, solos assigned by ensemble directors must be addressed in consultation with the applied instructor.

Recitals, Concert and Workshop Attendance

The Hampton University Department of Music is committed to its majors receiving the highest caliber of musical experience possible. In addition to the basic classroom experience, and the basic performances required of each major, the department requires attendance at Public Performances; including professional and faculty recitals, student recitals, master classes, and special concert series sponsored by the department, the University, and the community-at-large held on and/or off campus.

If there is a need for instruments or equipment to be transferred to the performance site for a department sponsored performance, notification must be given to the officer three (3) work days prior to the performance so that the necessary departments may be notified. There will be no exceptions made for persons not meeting this requirement.
Recital Attendance-RCT 101

1. Students must enroll in 6 consecutive semesters of RCT 101 and attend a minimum of 12 performances (not including student’s personal performance semester). Music majors are required to attend a minimum of 12 of these performances scheduled per semester with the exclusion of the student’s personal performance per semester.

2. The student will receive a PASS/FAIL (S or U) GRADE FOR THIS REQUIREMENT WITH A FAILURE HAMPERING OR PROHIBITING THE STUDENT’S ABILITY TO GRADUATE WITH A DEGREE IN MUSIC.

3. Credit may be earned by attending an approved performing on an outside concert that is not sponsored by the Department of Music. The applied teacher, faculty member, or advisor may request that credit be given to a student for specific outside performances. Programs or other evidence of attendance for the credit must be submitted for the credit to stand.

4. An attendance procedure and the tabulation of the student’s participation per semester are performed by the Recital Coordinator and will be maintained within the department. It is the responsibility of each student to ensure the accuracy of his/her record of attendance to these events as well as the number of semesters completed.

ACCOMPANISTS

Currently, student performers receive accompanying services without charge. In the past, students have, not of their own volition, taken advantage of the service. It is a benefit designed to assist your learning and performing. In order to continue this service, students must follow the simple guideline below:

The accompanists must receive sheet music at least two (2) weeks prior to the scheduled jury performances and prior to the recital semester, but no later than the first week of the recital semester.

Area Seminar Attendance

1. The Area Seminar, which makes up 10% of the final music performance grade, serves as master class for students in their applied areas. Seminars provide a wealth of information under several formats: preparatory performances, guest artists or lecturers, open discussions, and other stimulating learning experiences.

2. Attendance at seminars is mandatory. Instrumental seminars are held on Mondays; vocal and piano seminars are held on Thursdays.

3. Students are expected to attend, unless the student is registered for a class which cannot be taken at a time other than the seminar time.

General Recitals

1. Applications for general recitals must be submitted not less than two (2) weeks before the general recital dates to the Department of Music office. (This time frame is two weeks of business days) The applications are available in the Department of Music office and must be signed by the applied teacher and the student prior to its submission.
2. The accompanist should receive his/her copies of the score to be performed a minimum of two (2) weeks prior to the general recital. Rehearsal times should be worked out between the performer and accompanist.

3. Each music major enrolled in major applied course 107-408 is required to appear on one general recital during each semester. **Junior or Senior recital semesters are those exempted.**

4. Performances will be scheduled at the beginning of each semester and students are expected to appear at the time scheduled.

5. Upperclassmen will perform on recitals scheduled early in the semester, and lower classmen will be scheduled later in the semester.

6. The General Recital should be considered a professional presentation. Appropriate stage presentation and deportment are required.

7. Unless deemed appropriate by the composer of a work, all presentations are to be performed with accompaniment.

8. Appropriate stage attire is expected in this forum. **For Women:** Dress, skirt/blouse, business suit etc. are acceptable. **All dresses, skirts, etc. should be knee length or longer.** **For Men:** Business suit, shirt and tie and/or sports jacket, shirt and tie are acceptable. Any outfit worn should include a jacket. (This applies to assisting performers also).

9. The presentation for the General Recital should be rehearsed well and polished.

10. Appropriate acknowledgment of applause and accompanying artists is required. The General Recital constitutes ten percent (10%) of the studio grade.

11. Concert attendees should wear appropriate attire when attending Music events.

**Applied Grading Policy**

The applied grade shall be earned according to the following criteria:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>50%</td>
</tr>
<tr>
<td>General Recital Performance</td>
<td>10%</td>
</tr>
<tr>
<td>Area Seminar</td>
<td>10%</td>
</tr>
<tr>
<td>Jury</td>
<td>30%</td>
</tr>
<tr>
<td><strong>Total applied grade</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

*All music courses must be passed with a grade of C or better. Failure to pass a course with a C will result in a repeat of the course. The student cannot opt to take credit-by-exam. Should failure occur, the course cannot be tested out of in order to pass. The course must be repeated.*
ADVISEMENT SYSTEM

1. All full-time music faculty serve as advisors.

2. Each music major is assigned an advisor during the first semester of study. Students are assigned to a faculty advisor with whom they remain throughout his/her tenure at Hampton.

3. Dual advisement is provided for music education majors. Advisors from the Departments of Music and Education will be assigned each music education major.

4. When pre-registering music education majors should first be advised by the education department advisor then advised by the music advisor.

5. Students and advisors should be thoroughly familiar with policies outlined in the Department of Music Student Handbook, the official University Catalog, and the Student Handbook Living and Learning at Hampton University regarding selecting and changing programs as well as academic policies affecting their matriculation.

6. Students are recommended to see advisors at least three (3) times during each semester:
   a. Pre-registration
   b. Mid-term academic status review
   c. Registration Confirmation

   In addition, advisors are available for conference(s) whenever there are problems, academic or personal, which may affect the performance of the advisee.

7. Advisors should be meticulous about the standing of advisees in proficiency/comprehensive examinations, incomplete grades, and correct performance sequence number. Faculty Advisors must review the electronic audit of each advisee at every pre-registration. Meeting with the advisee will eliminate any traumatic surprises regarding graduation requirements.

8. The files of second semester juniors should be reviewed carefully at the end of that term for any problems that may hinder program completion the following year. These students are to be advised to file applications for graduation at the beginning of the next academic year (one year prior to projected graduation). In addition, they should be counseled relative to career plans and/or graduate school.

9. Advisors should confer with each senior advisee to review graduation requirements after the registrar issues senior audit forms. Upon completion of review and audit form, the chair will meet with recorder or registrar’s agent regarding the status of each senior major, and will report findings to both advisor and student.

10. Advisors must ensure that students are aware that they must make the grade of “C” or better in all music courses, English 101/102, COM 103 Oral Communications and HUM 201 Humanities. In addition, they must take HIS 106 World Civilization II.

11. Please note changes in the music programs due to general education course reduction for students entering the 2014 Fall Term.
ENSEMBLES PARTICIPATION POLICY

Majors Can Perform In a Maximum of Only Three (3) Ensembles per Semester

1. All music majors are required to enroll in an ensemble each semester until the major and/or small ensemble requirements have been met.

2. Students may receive credit or participate in no more than three (3) ensembles per semester. One of the 3 ensembles must be a major ensemble. The exception to this is for the student in the Bachelor of Arts major with performance emphasis program in which majors are required to take a small ensemble for four (4) semesters. These students are not required to take a major ensemble while meeting this requirement; however, a major ensemble is recommended in conjunction with the small ensemble.

3. Voice majors may not participate in the gospel choir until they have successfully completed 4 semesters of voice.

4. BA (Performance) – Music majors must take four (4) semesters of major ensembles and four (4) semesters of small ensembles. Example: Voice and Piano majors: Choir 101-102 (4 semesters), ORC 205, or OPE 119. The Department of Music chair will determine any exception to this policy.

5. BA (Music Education) – Music majors must take eight (8) semesters of major ensemble. Example: Trombone: 4 semesters Marching Band (BAN 101) and 4 semesters of Symphonic Winds or Concert Band (BAN 111-112). The Department of Music chair will determine any exception to this policy.

6. BS (Music Recording Technology: Instrumental) – Music majors must take four (4) semesters of major ensemble that is instrument specific; e.g., Band 2 semesters of Marching, 2 semesters of Symphonic and four (4) semesters of any other listed major ensembles (Marching band can be elected among these four). The Department of Music chair will determine any exception to this policy.

7. BS (Music Recording Technology: Voice and Piano) – Music majors must take four (4) semesters of choir (CHO 101 or 102) and four (4) semesters of any other listed major ensemble (Choir can be elected among these four). The Department of Music chair will determine any exception to this policy.

8. BS (Music Recording Technology: String instrumental/orchestral instrumental) – Music majors must take four (4) semesters of Orchestra (ORC 101) and four (4) semesters of any other listed major ensembles (Orchestra can be elected among these four). The Department of Music chair will determine any exception to this policy.

Approval of the Chair.
SMALL ENSEMBLES

Brass Ensemble

The Hampton University Brass Ensemble consists primarily of music majors; however, membership is not restricted to music majors. Membership is offered to students who play the trumpet, trombone, tuba, French horn, euphonium, or baritone horn. Brass Ensemble is offered both semesters. It performs for various occasions on and off campus at receptions, special projects, chapel, weddings, etc. Membership into the Brass Ensemble is through interview with the director. The Brass Ensemble performs a wide variety of chamber music. One (1) academic credit is awarded.

Jazz Combo

The Jazz Combo provides practical experiences and training of technical refinement and interpretation of jazz styles. Many opportunities are provided for the development of leadership roles, the learning of traditional repertory, and creativity in the areas of improvisation, composition, and arranging. It is open to music majors as well as to all other students of the university by audition only and/or the permission of the director or instructor. Public performances will be according to the size and makeup of the combos instrumentation on a semester basis. One (1) academic credit is awarded.

Vocal Jazz Ensemble

The Hampton University Vocal Jazz Ensemble is a choral ensemble designed to explore and perform music from the jazz idiom and popular/show music genre. Emphasis is placed upon vocal improvisation, the execution of jazz, pop, and modern harmonies, sonorities, stage presence and when available, the use of choreography in performance. JZAZZ has performed at The National Educators Association Conference, in both local and regional concert performances, and with jazz legends such as Connie Parker, Robert Ransom and on local programs with the Basie Orchestra. One (1) academic credit is awarded.

Percussion Ensemble

The Hampton University Percussion ensemble was founded in fall 1993. This ensemble utilized the entire battery of traditional and non-traditional percussion instruments. The ensemble performs music literature from the Baroque to Twentieth century music as well as Jazz, Gospel and Popular music. This group performs in various campus recitals, and hosts its own Annual Hampton University Invitational Percussion Concert founded spring 1993 with the purpose of promoting Percussion Ensemble literature in junior high, high school, colleges, and universities throughout the nation. The Ensemble is open to all students by audition. One (1) academic credit is awarded.

Opera Workshop/Music Theater

Opera, Workshop/Music Theater and Music Theatre are an integral part of training for vocal majors. Each semester students perform excerpts from major vocal music works that introduce and provide them experience in the preparation and performance of opera/musical theater.. Special emphasis is placed on acquisition of knowledge of all aspects of production and performance. Opera Workshop/Musical Theatre is open to all students through audition. Two (2) academic credits are awarded.
**Madrigals**

An organization dedicated to the performance of various types of chamber music both early and or little known. Various vocal and instrumental media are used as well as combinations of voice and instruments. One (1) academic credit is awarded.

**String Ensemble**

The String Ensemble is designed to provide students with experience in performing chamber music for stringed instruments, string and keyboard, or strings and wind instruments. This group performs for campus activities as well as activities in the community. Auditions are required for membership in this organization. One (1) academic credit is awarded.

**Woodwind Ensemble**

An organization composed of mixed woodwind instruments, the group and course explores the music literature by performing transcriptions and original compositions for the medium from the Eighteenth through the Twentieth Century. One (1) academic credit is awarded.

**Flute Choir**

The Flute Choir consists of members of the flute family from the piccolo to the bass flute. Repertoire includes original pieces for flute choir as well as orchestral transcriptions. One (1) academic credit is awarded.
MAJOR ENSEMBLES

CHOIRS

The Hampton University Choirs consists of two ensemble requirement offerings: The University Choir and The University Concert Choir. The University Gospel Choir: HIS CHOSEN SOUNDS and The Vocal Jazz Ensemble, JZAZZ are also under the umbrella of the University Choirs and can be taken for credit as elective ensembles. Membership into any of the ensembles is through audition. A minimum grade point average of 2.0 is required to maintain active membership.

The University Choir

The University Choir is the primary choral unit for the University and serves as the major ensemble requirement for the B.A. and B.S. majors in voice and piano. The literature for this group includes but is not limited to classical choral, anthems, masses, oratorical works, spirituals, gospel selections, and secular selections when appropriate. The University Choir maintains a membership of 70 to 100 voices. This group provides music for the major choral events on campus such as Convocation, Founder’s Day, and Commencement. Furthermore, the Choir produces at least two major concerts annually, sings in the University Memorial Church, and provides musical support for a number of campus wide venues. One (1) academic credit is awarded.

The Concert Choir

The University Concert Choir can serve as the major ensemble requirement for the B.A. and B.S. majors in voice and piano. Admission into this group is through an additional audition and requires permission from the Director of Choirs. The Concert Choir is a select ensemble auditioned from both the University Choir and the University Gospel Choir. This group is the primary touring/performing ensemble for the University. With a history that dates back as early as 1870 this group is charged with upholding the traditions of former ensembles. Performing a wide variety of concert choral literatures, the choir specializes in music of African-American composers as well as new music by American composers. The choir joins the other choirs in performance at Convocation and Commencement. Additionally, the choir produces one major on-campus concert, occasionally sings in Memorial Church, and provides at least two community concerts annually. The Concert Choir tours on weekends, during the full Spring Break, and during the week prior to commencement. Highlights include appearances at St. Patrick’s Cathedral, Carnegie Hall, Kennedy Center, St. John the Divine, in the Virgin Islands, Sweden, Denmark, British Columbia, and England to name just a few. In 1997, the choir performed for the Inauguration of President William Jefferson Clinton. In the 2002 and 2003 the choir performed in Canada and in Las Vegas for a production appearing on BET and PBS Television. One (1) academic credit is awarded.

CHAMBER ORCHESTRA

The Orchestra program offers experience in playing and performing a wide range of music. Literature is selected from the Renaissance through the Contemporary eras. Soloists from within as well as outside the orchestra membership will occasionally perform with the orchestra.
The University Chamber Orchestra is a major ensemble, which is open to all members of the college and surrounding communities. It serves as a laboratory for music majors and as a resource for all persons with some talent in playing a string instrument. A limited number of wind and percussion players may also audition for membership. One (1) academic credit is awarded.

**BANDS**

The Hampton University Band Program consists of The Marching Force, The Symphonic Winds, and the Concert Band. Each of these organizations strives to provide a high level of musical experience for its members. These organizations provide music for various university functions under the umbrella of the Department of Music. (See Jazz Band and Basketball Band under Other Ensembles).

**The Marching Force**

The Hampton University Marching Force is made up of a select group of approximately 200 members. Membership is open to all registered students at Hampton University for one-hour academic credit. "The Force" performs at all home football games and selected away games. Members are selected during the Fall Pre-School Band Camp, which is held before the beginning of the fall semester and is cost-free to band members. Any enrolled students who becomes interested in performing in the Band, may try-out in the Annual Spring Band Camp.

This organization consists of both music majors and non-music majors. Membership is offered to students who play traditionally marching band instruments. In addition to the instrumentalists in the Marching Band, there are auxiliary positions available to students as well. Membership is open to students on the following auxiliary units:

- Flag Twirlers (no experience required)
- Banner Carriers (no experience required)
- Dancers (no experience required)
- Managers (no experience required)

New members are required to participate in the summer band camp, which is held one week before the beginning of the fall semester. Band camps are cost-free and are designed to teach new members band performance procedure and marching style. One (1) academic credit is awarded.

**The Symphonic Winds**

The Hampton University Symphonic Winds founded in 1991 serves as the spring major ensemble requirement for the B.A. and B.S. majors studying wind and percussion instruments. It is an ensemble designed to provide opportunities for outstanding instrumentalist and music majors to perform traditional and avant-garde band literature at the highest level possible. Membership to the ensemble is rigidly based on successfully passing a performance audition and meeting the wind ensemble instrumentation concept. The Symphonic Winds perform at on-campus concerts as well as annual tours. One (1) academic credit is awarded.

**The Concert Band**

The Hampton University Concert Band can also serve as a spring major ensemble requirement for B.A. and B.S. majors studying Wind and Percussion instruments. It is a newly restructured ensemble designed to provide opportunities for all Hampton University students to continue playing their instrument after Marching season. It also provides an opportunity for music majors to develop skills on a secondary instrument. The Band performs at on-campus
concerts as well as during senior week. The Band performs the basic band literature at the highest level possible.

Members in The Concert Band must be enrolled in the class for one-hour academic credit. Classes meet twice per week the second semester of each academic year. One (1) academic credit is awarded.
OTHER ENSEMBLES

The Basketball Band

The Hampton University Basketball Band is a small group of students that play for both the female and male basketball team. The Basketball Band is open to students who play traditional band instruments. Membership in the Basketball Band is through an interview with the director. Because the basketball band performs some marching band literature, priority is given to marching Band members.

The University Gospel Choir: HIS CHOSEN SOUND

The University Gospel Choir has been in existence at Hampton for thirty years. The choir primarily sings a variety of musical styles within the gospel music genre. However, there is a fundamental foundation for quality singing achieved through the singing of spirituals and anthems. The Gospel Choir maintains a limited membership of up to 125 singers. This group provides music in conjunction with the University Choir for events such as Convocation and Commencement. Additionally, the choir sings in Memorial Church, produces at least three major concerts annually, provides a venue for community service, participates in High School Day, and other campus events. This group also tours on weekends to cities throughout the eastern seaboard. Highlights include performances in New York City’s St. Paul The Apostle Cathedral, The Hampton Crab Festival, appearances at Mary Washington College, and performances with LaShun Pace, Yolanda Adams, Marvin Winans and Richard Smallwood. One (1) academic credit is awarded.

The Jazz Ensemble

The Hampton University Jazz Ensemble consists of student musicians dedicated to performing in the popular, jazz, and rock idioms. There are opportunities for solo playing, improvisation and the performance of students and faculty arrangements throughout the year, both on and off campus. Membership in the Jazz Ensemble is open to all University students. All students are selected by audition and/or the recommendation of the director. All members are required to make all rehearsals and performances. Jazz Ensemble is offered both semesters. One (1) hour of academic credit is awarded.

The Symphonic Band

The Hampton University Symphonic Band is an ensemble consisting of members from the Symphonic Winds and the Concert Band. The Symphonic Band is organized to perform one week prior to graduation. Its purpose is to perform at the Senior Week Concert and provide Music for Graduation.
APPENDIXES
APPENDIX A:

APPLICATION FOR SCHOLARSHIP

Please complete the Music Scholarship form and return to:
Dr. Shelia J. Maye
Chair, Department of Music
Hampton University
Hampton, Virginia 23668

Name:__________________________________________  ID Number:___________________
Permanent Address______________________________________________________________
City_______________________ State____   Zip Code_________ Phone # ___________________
E-mail Address _________________________________________________________________
Name of your school_____________________________________________________________
NO:_____________ Street________________________________________________________
City_______________________ State________________   Zip Code_____________
Director’s Name___________________________ Phone Number ______________________
Private Teacher_________________________ Phone Number _________________________
Your major at Hampton University________________________________________________
Your instrument___________________________ Years Performed_______________________
List Solos Performed 1._______________________ 2._______________________________
Number of years in Band, Orchestra, or Choir:____ Part played:_______________________
List awards that you have received _______________________________________________
List other activities _____________________________________________________________

Have you applied to Hampton University?
   Yes ☐ No ☐ If no, when will you apply? ______________________________

Will your audition be: In Person ☐ On Audio ☐ or Videotape ☐

FOR OFFICIAL USE ONLY

Date received_______________________ Admission status__________________________
Type of audition___________________ Evaluator____________________________________
Audition scores___________________ Accepted_______________________________________
Rejected_________________________ Amount Awarded_____________________________
APPENDIX A-2:

APPLICATION FOR SCHOLARSHIP
RETURNING MAJOR

Please complete the Music Scholarship form and return to:
Dr. Shelia J. Maye
Chair, Department of Music
Hampton University
Hampton, Virginia 23668

Name:__________________________________________ ID Number:__________________________

Permanent Address_______________________________________________________________

City________________ State____ Zip Code_______ Phone #___________________________

Local Address_______________________________________________________________

City________________ State____ Zip Code_______ Phone #___________________________

Email address_______________________________________________________________

Emphasis_______________________________ Classification_______________________________

Your GPA ______ School Year/ Semester applying for scholarship_____________________

Applied Instructor________________________ Phone Number___________________________

Your major at Hampton University_______________________________________________

Your instrument__________________________ Years Performed___________________________

List the HU Ensembles in which you have performed. State the semester and year of
participation for each ensemble: ________________________________________________

____________________________________________________________________________

List other H.U. activities________________________________________________________________

____________________________________________________________________________

FOR OFFICIAL USE ONLY

Date received________________________ Admission status___________________________

Type of audition____________________ Evaluator_______________________________

Audition scores______________________ Accepted_______________________________

Rejected____________________________ Amount Awarded___________________________

75
APPENDIX B:

COMPETENCY PROFILE

STUDENT___________________________  ADVISOR________________

EXAMINATION TAKEN GRADE____________  RE-TAKE GRADE______________

PIANO PROFICIENCY

________________________________________________________________________
________________________________________________________________________

JUNIOR COMP.

________________________________________________________________________
________________________________________________________________________

JUNIOR RECITAL

________________________________________________________________________
________________________________________________________________________

SENIOR RECITAL HEARING

________________________________________________________________________
________________________________________________________________________

SENIOR RECITAL

________________________________________________________________________
________________________________________________________________________
APPENDIX C:

DEPARTMENT OF MUSIC
JURY APPLICATION

PERFORMANCE PROFILE

This Form must be typed and a copy submitted for each juror.

Student: ________________________  Instructor: ________________________

Date: ________  Course #: ________  Semester: __________  Medium: __________

<table>
<thead>
<tr>
<th>SCALES AND ARPEGGIOS</th>
<th>ETUDES AND TECHNICAL MATERIALS</th>
</tr>
</thead>
</table>

SOLO LITERATURE STUDIED THIS SEMESTER (See Code)

ENSEMBLE LITERATURE (Duos, Trios, etc.)

LIST COMPOSITION TITLES AND EXPLAIN WITH CODE INDICATION

Code:  
IP  In Preparation  
PS  Performed in Recital  
P  Prepared but not performed  
ST  Self Taught

__________________________  _____________________________
Student Signature          Faculty Member Signature
APPENDIX D:

DEPARTMENT OF MUSIC
PIANO PROFICIENCY EVALUATOR’S FORM

SCALES

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<tr>
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<th>FAILED</th>
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<td>Major</td>
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<td>______</td>
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<tr>
<td>Minor</td>
<td>______</td>
<td>______</td>
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</tbody>
</table>

PREPARED COMPOSITION

| Title          | ______ | ______ |
| Composer       | ______ | ______ |

PATRIOTIC SONG AND/OR ACCOMPANIMENT

| Title          | ______ | ______ |
| Title          | ______ | ______ |

SIGHT-READING

| Title          | ______ | ______ |
| Composer       | ______ | ______ |

OVERALL RECOMMENDATION

Evaluator’s Signature

Date
APPENDIX E:

Hampton University
Hampton, Virginia 23668
Department of Music

Daily Practice Log and Applied Lesson Journal

Name ______________________ Applied Instructor ______________________ Date ______________________

Time In ______________________ Time Out: ______________________

Record each independent applied practice session using the following components as guidelines for successful practice. Turn in the Log each week at the beginning of your private lesson. Each component is worth twenty (20) points and will be graded each week to assess the applied lesson grade.

**Repertoire Listing**

Assignment: ______________________________ Date accomplished: ____________

Date accomplished: ____________

Date accomplished: ____________

Warm – up/technical exercises: (list and describe purpose)

1. ______________________________________________________________________
2. ______________________________________________________________________
3. ______________________________________________________________________
4. ______________________________________________________________________

**Technical Focus** (What technical things did you work on? i.e., breathing, resonance, etudes etc.)

1. ______________________________________________________________________
2. ______________________________________________________________________
3. ______________________________________________________________________
4. ______________________________________________________________________

**Diction: (I.P.A.) or translations worked on:**

1. 
2. 
3.
Memorization Pieces

1. __________________________ Notes/Txt. mm._______ to mm._______
2. __________________________ Notes/Txt. mm._______ to mm._______
3. __________________________ Notes/Txt. mm._______ to mm._______
4. __________________________ Notes Tlx. mm._______ to mm._______

Musical Notations:

Rhythm study – Focus MM.- MM. Per Piece

1. _____________________________________________________________________
2. _____________________________________________________________________
3. _____________________________________________________________________
4. _____________________________________________________________________

Other Components of Practice: (keyboard work, ear-training, totally technical work etc.)

____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

Self-Evaluation Narrative (describe how your practice session went):
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

Page 2
APPENDIX F: RECITAL ATTENDANCE UPDATE

ALL MUSIC MAJORS MUST COMPLETE A MINIMUM OF EIGHT (12) PERFORMANCE ATTENDANCE EACH SEMESTER TO MEET THE REQUIREMENTS FOR GRADUATION. PLEASE NOTATE YOUR ATTENDANCE BELOW:

STUDENT NAME ___________________________ STUDENT I.D.# ___________

ADVISOR ___________________________

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</table>

After finishing college, I would like to:__________________________________________

Signature__________________________________________

Name (print)__________________________________________

Date_________________________________________________

******************************************************************************

FOR OFFICIAL USE ONLY

DATE RECEIVED ___________ EVALUATOR(S) ________________

TRANSCRIPT REVIEW ___YES ___NO MAJOR G.P.A. _____________

RECOMMENDATION ____________________________________________

AMT. SUGGESTED ________ AMT. AWARDED ________ DATE AWARDED ________
APPENDIX G: AUDIENCE ETIQUETTE

Notes for the Concert Patrons

Attending concerts of classical music is a pleasant activity for all who love music. While learning about the music is a valuable tool, experiencing music first hand makes the experience come to life. Here are a few tips that will enhance your listening experience:

1. Arrive on time – Late arrivals may require that one wait outside a performance until intermission, thus missing a sufficient part of the concert.

2. Sit in the nearest seat. Do not disturb others by looking for seats in the front of the recital/concert hall. When the lights dim or curtains rise your attention should be given to the stage.

3. When the performer(s) appear on the stage, acknowledge the performer(s) with applause, your applause says, “We are ready for you and we are glad you are here!”

4. Maintain silence once the music has begun.

5. In order to maintain a focus on the music, be sure not to whisper during the music or rustle candy or gum wrappers, crunch candy or any food items during the concert.

6. Try to keep coughing and sneezing to a minimum.

7. If the performer(s) is performing a work that has more than one movement, it is customary to applaud only when the full work is completed. As a rule of thumb, watch the performer; he/she will indicate when the real ending has come.

8. For text translation of music in foreign languages, please refer to the English translation often found in the back of the printed program before the song begins.

9. At the end of the each piece of music, applause is great. The word “Bravo” may accompany the applause. By no means yell the artist’s name or make any other distracting remarks such as “go girl!” or “woo, woo!”

10. You may also stand and applaud if you think that the performance warrants a “Standing Ovation”. Such a response means that a truly exceptional performance has occurred and just applause does not seem to indicate your appreciation for the performer’s artistry, etc.

11. When you really want to hear more from the performer(s) exclaiming, “Encore” (do again) is appropriate. (Not all performers are prepared to perform another or the same
selection; however, they do consider a call for an encore a compliment from the audience.

12. Finally, show your appreciation to the performer(s) by congratulating them on the performances.

13. When arriving late follow direction of ushers for when to enter and where to be seated; no ushers, then enter when performer is off stage or in between selection.

14. Do not leave the concert hall during the performance. One must wait for appropriate exit times. They include the beginning of the concert, intermission and at the end of the concert. Exit at any other time reflects poor manners or lack of knowledge as to audience development in this kind of setting.

15. Do not use electronic devises: phones, cameras, etc, they are distracting to the audience and the performers. Depending on the performance, performers can be injured or have vision blurred by camera flashes.

16. Enter the foyer of the concert hall quietly.

Good listening is an art. When you attend a concert, get the most out of it. Once you have learned the tricks of the trade, you will find yourself having “favorite” concert experience
APPENDIX H:

HEALTH AND SAFETY INFORMATION

The Department of Music provides information, guidelines, and resources to Music majors, Music faculty, and staff that will promote health awareness and injury prevention. This information is in the Department of Music Handbook, and music students can access the information as it relates to their area of concentration. Also, students can investigate this information by way of the many websites that relate to their particular instrument. Supplemental information for general health and safety information is discussed in music area seminars. In each area seminar, music faculty will address topics germane to the area of concentration as it relates to the participation of students in instrumental and vocal ensembles. These topics include the following:

1. an overview of health and safety,
2. audio and hearing health,
3. vocal health and musculoskeletal health,
4. the physical nature of performance and performance anxiety,
5. the Alexander Technique,
6. nutrition for musicians,
7. keyboard wellness, and
8. injury prevention.

Students are encouraged to implement this information in the context of performance, practice, and listening. Music minors and non-majors taking music courses are expected to become aware of the occupational health and safety literature made available to music majors. These topics are introduced and discussed in the various class sessions with the respective faculty in addition to being stated in the course syllabi.

The policies regarding the safe operation of technology and equipment within the Department of Music are in congruence with those of the university. Additionally, the Department of Music aligns its policies with the standards of health and safety on our campus. The Student Health Center, the Counseling Center, and the Hampton University Police Department provide support and assistance to all students as well. Documentation of the safety policies of Hampton University can be located at the university website (http://www.hamptonu.edu/student_life/safety.cfm).

Finally, the following websites will be shared with our music students, and contains appropriate information on health and safety:

- Vocal Health: https://www.dukehealth.org/
- Overall health & wellness: http://www.musicianshealth.com/
- Overall health and & wellness: http://www.unlv.edu/music
- String player health: http://www.johnsonstring.com/injuries.htm
- Keyboard player Health: http://www.wellbalancedpianist.com/pianoinjury.htm
- Vocal health: http://musiciansway.com/wellness/
- Percussion player health: http://athletesandthearts.com/performancetypes/percussion/
Protect Your Hearing Every Day

Information and Recommendations for Student Musicians

Standard Version

National Association of Schools of Music
Performing Arts Medicine Association

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Protect Your Hearing Every Day

Introduction

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession.

For all of you, as aspiring musicians, this involves safeguarding your hearing health. Whatever your plans after graduation – whether they involve playing, teaching, engineering, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect your hearing.

As you may know, certain behaviors and your exposure to certain sounds can, over time, damage your hearing.

You may be young now, but you’re never too young for the onset of hearing loss. In fact, in most cases, noise-related hearing loss doesn’t develop overnight. (Well, some does, but we’ll address that issue later in this document.) But the majority of noise-induced hearing loss happens gradually.

So the next time you find yourself blasting music through those tiny earbuds of your iPod or turning up the volume on your amp, ask yourself, “Am I going to regret this someday?” You never know; you just might. And as a musician, you cannot afford to risk it.

The bottom line is this: If you’re serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing. Do yourself a favor: protect it. I promise you won’t regret it.

Disclaimer

The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.

Purpose of this Resource Document

The purpose of this document is to share with you some information on hearing health and hearing loss and let you know about the precautionary measures that all of us should practice daily.
Music and Noise

This paper addresses what is termed “noise-induced” hearing loss. You may be wondering why we’re referring to music—this beautiful form of art and self-expression—as “noise.”

Here’s why: What we know about hearing health comes from medical research and practice. Both are based in science where “noise” is a general term for sound. Music is simply one kind of sound. Obviously, there are thousands of others. In science-based work, all types of sound, including music, are regularly categorized as different types of noise.

Terminology aside, it’s important to remember this fundamental point: A sound that it too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else.

Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

All of us, as musicians, are responsible for our art. We need to cultivate a positive relationship between music and our hearing health. Balance, as in so many things, is an important part of this relationship.

Noise-Induced Permanent Hearing Loss

Let’s first turn to what specialists refer to as “noise-induced permanent hearing loss.”

The ear is made up of three sections, the outer, middle, and inner ear. Sounds must pass through all three sections before signals are sent to the brain.

Here’s the simple explanation of how we experience sound:

Sound, in the form of sound waves, enters the outer ear. These waves travel through the bones of the middle ear. When they arrive in the inner ear, they are converted into electrical signals that travel via neural passages to the brain. It is then that you experience “hearing” the sound.

Now, when a loud noise enters the ear, it poses a risk to the ear’s inner workings.

For instance, a very loud sound, an explosion, for example, or a shotgun going off at close range, can actually dislodge the tiny bones in the middle ear, causing conductive hearing loss, which involves a reduction in the sound level experienced by the listener and a reduction in the listener’s ability to hear faint sounds. In many cases, this damage can be repaired with surgery. But loud noises like this are also likely to send excessive sound levels into the inner ear, where permanent hearing damage occurs.

The inner ear, also known as the cochlea, is where most hearing-loss-related ear damage tends to occur. Inside the cochlea are tiny hair cells that are responsible for transmitting sound waves to the brain. When a loud noise enters the inner ear, it can damage the hair cells, thus impairing their ability to send neural impulses to the brain.

The severity of a person’s noise-induced hearing loss depends on the severity of the damage to these hair cells. The extent of the damage to these cells is normally related to the length and frequency of a person’s exposure to loud sounds over long periods of time.
Because noise-induced hearing loss is painless, you may not realize that it’s happening at first. Then suddenly one day you will realize that you’re having more and more trouble hearing high frequency sounds—the ones that are the most high-pitched. If you don’t start to take precautions then, your hearing loss may eventually also affect your ability to perceive both speech sounds and music.

**It is very important to understand that these hair cells in your inner ear cannot regenerate. Any damage done to them is permanent. At this time, there is simply no way to repair or undo the damage.**

**FACT:** According to the American Academy of Audiology, approximately 36 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise.

**Noise-Induced Temporary Hearing Loss**

Now it’s also important to note that not all noise-induced hearing loss is necessarily permanent. Sometimes, after continuous, prolonged exposure to a loud noise, we may experience what’s called “noise-induced temporary hearing loss.”

During temporary hearing loss, known as **Temporary Threshold Shift (TTS)**, hearing ability is reduced. Outside noises may sound fuzzy or muted. Normally, this lasts no more than 16 to 18 hours, at which point your hearing levels will return to normal.

Often during this Temporary Threshold Shift, people will experience tinnitus, a medical condition characterized by a ringing, buzzing, or roaring in the ears. Tinnitus may last only a few minutes, but it can also span several hours, or, in extreme instances, last indefinitely.

Also, if you experience a series of temporary hearing losses, you may be well on the way to permanent damage sometime in the future.

**Noise Levels and Risk**

Now, how do you know when a noise or sound is too loud—when it’s a threat to your hearing health? Most experts agree that prolonged exposure to any noise or sound over **85 decibels** can cause hearing loss. You may have seen decibels abbreviated “dB.” They are the units we use to measure the intensity of a sound.

Two important things to remember:

1. The longer you are exposed to a loud noise, the greater the potential for hearing loss.
2. The closer you are to the source of a loud noise, the greater the risk that you’ll experience some damage to your hearing mechanisms.

At this point, it helps to have some frame of reference. How loud are certain noises?
Consider these common sounds, their corresponding decibel levels, and the recommended maximum exposure times established by the National Institute for Occupational Safety and Health (NIOSH), a branch of the Centers for Disease Control and Prevention (CDC).

<table>
<thead>
<tr>
<th>Sound</th>
<th>Intensity (dB)</th>
<th>Maximum Recommended Exposure (approx.)*</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Whisper</td>
<td>30</td>
<td>Safe, No maximum</td>
</tr>
<tr>
<td>Rainfall (moderate)</td>
<td>50</td>
<td>Safe, No maximum</td>
</tr>
<tr>
<td>Conversation (average)</td>
<td>60</td>
<td>Safe, No maximum</td>
</tr>
<tr>
<td>Freeway Traffic</td>
<td>70</td>
<td>Safe, No maximum</td>
</tr>
<tr>
<td>Alarm Clock</td>
<td>80</td>
<td>Safe, No maximum</td>
</tr>
<tr>
<td>Blender, Blow-dryer</td>
<td>90</td>
<td>2 hours</td>
</tr>
<tr>
<td>MP3 Player (full volume), Lawnmower</td>
<td>100</td>
<td>15 minutes</td>
</tr>
<tr>
<td>Rock Concerts, Power Tools</td>
<td>110</td>
<td>2 minutes</td>
</tr>
<tr>
<td>Jet Plane at Takeoff</td>
<td>120</td>
<td>Unsafe, Immediate risk</td>
</tr>
<tr>
<td>Sirens, Jackhammers</td>
<td>130</td>
<td>Unsafe, Immediate risk</td>
</tr>
<tr>
<td>Gunshots, Fireworks (close range)</td>
<td>140</td>
<td>Unsafe, Immediate risk</td>
</tr>
</tbody>
</table>

*NIOSH-recommended exposure limits

You can listen to sounds under 85 dB for as long as you like. There is no risk involved, well, except for the risk of annoyance. But seriously, for sounds in this lower decibel range, listening to them for hours on end does not pose any real risk to your hearing health.

85 dB is the magic number. Sounds above the **85 dB threshold** pose a potential threat to your hearing when you exceed the maximum recommended exposure time.

MP3 players at full volume, lawnmowers, and snowblowers come in at 100 dB. The recommended maximum exposure time for these items is 15 minutes.

Now, before you get too worried and give up mowing the lawn, remember, there are ways to reduce your exposure.

For instance, turn down the volume on your MP3 player. Did you know that normally, MP3 players generate about 85 dB at one-third of their maximum volume, 94 dB at half volume, and 100 dB or more at full volume? Translated into daily exposure time, according to NIOSH standards, 85 dB equals 8 hours, 94 dB equals 1 hour, and 100 dB equals 15 minutes. Do yourself a favor, and be mindful of your volume.

Also, remember to wear a pair of earplugs or earmuffs when you mow the lawn or when you use a snowblower.

When you’re dealing with sounds that produce between 120 and 140 dB, you’re putting yourself at risk for almost immediate damage. At these levels, it is imperative that you utilize protective ear-coverings. Better yet, if it’s appropriate, avoid your exposure to these sounds altogether.

**FACT:** More than 30 million Americans expose themselves to hazardous sound levels on a regular basis.
Musicians and Noise-Induced Hearing Loss

Nowadays, more and more is being written about the sound levels of certain musical groups. It’s no secret that many rock concerts expose performers and audiences to dangerously high levels of noise. The ringing in your ears after a blaring rock concert can tell you that. But now professional and college music ensembles are under similar scrutiny.

It’s true that musicians are exposed to elevated levels of sound when they rehearse and perform music. But that doesn’t equal automatic risk for hearing loss.

Take for instance a typical practice session on the piano. When taken at close range to the instrument over a limited period of time, a sound level meter fluctuates between a reading of 60 and 70 decibels. That’s similar in intensity to your average conversation (60dB). There will, of course, be moments when the music peaks and this level rises. But these moments are not sustained over several hours. At least not under normal practice conditions.

While the same is true for most instruments, it is important to understand that certain instrumental sections tend to produce higher sound levels. Sometimes these levels relate to the piece of music being performed and to notational requirements (pianissimo, fortissimo; other times, these levels are what naturally resonate from the instrument.

For example, string sections tend to produce decibel levels on the lower end of the spectrum, while brass, percussion, and woodwind sections generally produce decibel levels at the higher end of the spectrum.

What’s important is that you are mindful of the overall volume of your instrument and of those around you. If you’re concerned about volume levels, share your concerns with your instructor.

**FACT:** Approximately 50% of musicians have experienced some degree of hearing loss.

Mindful Listening

Now, let’s talk about how you can be proactive when it comes to music and hearing loss.

It’s important to think about the impact noise can have on your hearing health when you:

1. Attend concerts;
2. Play your instrument;
3. Adjust the volume of your ear stereo;
4. Listen to your radio, CD player, and MP3 player.

Here are some simple ways to test if the music is too loud:

It’s too loud (and too dangerous) when:

1. You have to raise your voice to be heard.
2. You can’t hear someone who’s 3 feet away from you.
3. The speech around you sounds muffled or dull after you leave a noisy area.
4. You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave a noisy area.
Evaluating Your Risk for Hearing Loss

When evaluating your risk for hearing loss, ask yourself the following questions:

1. How frequently am I exposed to noises and sounds above 85 decibels?
2. What can I do to limit my exposure to such loud noises and sounds?
3. What personal behaviors and practices increase my risk of hearing loss?
4. How can I be proactive in protecting my hearing and the hearing of those around me?

Basic Protection for Musicians

As musicians, it’s vital that you protect your hearing whenever possible.

Here are some simple ways to reduce your risk of hearing loss:

1. When possible, avoid situations that put your hearing health at risk.
2. Refrain from behaviors which could compromise your hearing health and the health of others.
3. If you’re planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise. In other words, there’s no harm in enjoying a fireworks display, so long as you’re far away from the launch point.
4. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.
5. Keep the volume of your music and your listening devices at a safe level.
6. Remember to take breaks during a rehearsal. Your ears will appreciate this quiet time.
7. Use earplugs or other protective devices in noisy environments and when using noisy equipment.

Future Steps

Now that you’ve learned about the basics of hearing health and hearing loss prevention, we encourage you to keep learning. Do your own research. Browse through the links provided at the end of this document. There’s a wealth of information out there, and it’s yours to discover.

Conclusion

We hope this resource document has made you think more carefully about your own hearing health. Just remember that all the knowledge in the world is no match for personal responsibility. We’ve given you the knowledge and the tools; now it’s your turn. You are responsible for your exposure to all sorts of sounds, including music. Your day-to-day decisions have a great impact on your hearing health, both now and years from now.

Do yourself a favor. Be smart. Protect your precious commodity. Protect your hearing ability.

Protect Your Hearing Every Day: Information and Recommendations for Student Musicians
NASM/PAMA: November 2011

IV.7
Resources – Information and Research

**Hearing Health Project Partners:**
- National Association of School of Music (NASM)
- Performing Arts Medicine Association (PAMA)
  [http://www.artsmed.org/index.html](http://www.artsmed.org/index.html)
- PAMA Bibliography (search tool)
  [http://www.artsmed.org/bibliography.html](http://www.artsmed.org/bibliography.html)

**General Information on Acoustics**
- Acoustical Society of America
  [http://acousticalsociety.org/](http://acousticalsociety.org/)
- Acoustics.com
  [http://www.acoustics.com](http://www.acoustics.com)
- Acoustics for Performance, Rehearsal, and Practice Facilities
  Available through the NASM Web site ([click here to purchase](http://www.artsmed.org))

**Health and Safety Standards Organizations**
- American National Standards Institute (ANSI)
  [http://www ANSI.org](http://www ANSI.org)
- The National Institute for Occupational Safety and Health (NIOSH)
  [http://www.cdc.gov/niosh/](http://www.cdc.gov/niosh/)
- Occupational Safety and Health Administration (OSHA)

**Medical Organizations Focused on Hearing Health**
- American Academy of Audiology
  [http://www.audiology.org/Pages/default.aspx](http://www.audiology.org/Pages/default.aspx)
- American Academy of Otolaryngology – Head and Neck Surgery
  [http://www.entnet.org/index.cfm](http://www.entnet.org/index.cfm)
American Speech-Language-Hearing Association (ASHA)  
(http://www.asha.org/)

Athletes and the Arts  
(http://athletesandthearts.com/)

House Research Institute – Hearing Health  
(http://www.hri.org/education/health/health.htm)

National Institute on Deafness and Other Communication Disorders – Noise-Induced Hearing Loss  

**Other Organizations Focused on Hearing Health**

Dangerous Decibels  
(http://www.dangerousdecibels.org)

National Hearing Conservation Association  
(http://www.hearingconservation.org/)
Hampton University

CODE OF CONDUCT

Joining the Hampton Family is an honor and requires each individual to uphold the policies, regulations, and guidelines established for students, faculty, administration, professional and other employees, and the laws of the Commonwealth of Virginia. Each member is required to adhere to and conform to the instructions and guidance of the leadership of his/her respective area. Therefore, the following are expected of each member of the Hampton Family:

1. To respect himself or herself.

Each member of the Hampton Family will exhibit a high degree of maturity and self-respect and foster an appreciation for other cultures, one's own cultural background, as well as the cultural matrix from which Hampton University was born. It is only through these appreciations that the future of our university can be sustained indefinitely.

2. To respect the dignity, feelings, worth, and values of others.

Each member of the Hampton Family will respect one another and visitors as if they were guests in one's home. Therefore, to accost, cajole, or proselytize students, faculty or staff, parents or others, to engage in gender and sexual harassment, use vile, obscene or abusive language or exhibit lewd behavior, to possess weapons such as knives or firearms, or to be involved in the possession, use, distribution of and sale of illegal drugs is strictly prohibited and is in direct violation of the Hampton University Code, on or off campus.

3. To respect the rights and property of others and to discourage vandalism and theft.

Each member of the Hampton Family will refrain from illegal activity, both on and off campus, and will be subject to all applicable provisions listed in the Faculty Handbook, Personnel Policies Manual for Administrative/Professional and Nonexempt Employees, the Official Student Handbook, and the Hampton University Code.

4. To prohibit discrimination, while striving to learn from differences in people, ideas, and opinions.

Each member of the Hampton Family will support equal rights and opportunities for all regardless of age, sex, race, religion, disability, ethnic heritage, socio-economic status, political, social, or other affiliation or disaffiliation, or sexual preference.

5. To practice personal, professional, and academic integrity, and to discourage all forms of dishonesty, plagiarism, deceit, and disloyalty to the Code of Conduct.

Personal, professional, and academic integrity is paramount to the survival and potential of the Hampton Family. Therefore, individuals found in violation of Hampton University's policies against lying, cheating, plagiarism, or stealing are subject to disciplinary action that could possibly include dismissal from the University.

6. To foster a personal professional work ethic within the Hampton University Family.

Each employee and student of the Hampton Family must strive for efficiency and job perfection. Each employee must exhibit a commitment to serve and job tasks must be executed in a humane and civil manner.

7. To foster an open, fair, and caring environment.

Each member of the Hampton Family is assured equal and fair treatment on the adjudication of all matters. In addition, it is understood that intellectual stimulation is nurtured through the sharing of ideas. Therefore, the University will maintain an open and curing environment.

8. To be fully responsible for upholding the Hampton University Code.

Each member of the Hampton Family will embrace all tenets of the Code and is encouraged to report all code violators.
HAMPTON UNIVERSITY
DRESS CODE

The dress code is based on the theory that learning to use socially acceptable manners and selecting attire appropriate to specific occasions and activities are critical factors in the total educational process. Understanding and employing these behaviors not only improves the quality of one's life, but also contributes to optimum morale, as well as embellishes the overall campus image. They also play a major role in instilling a sense of integrity and an appreciation for values and ethics.

The continuous demonstration of appropriate manners and dress insures that Hampton University students meet the very minimum standards of quality achievement in the social, physical, moral and educational aspects of their lives - essential areas of development necessary for propelling students toward successful careers.

Students will be denied admission to various functions if their manner of dress is inappropriate. On this premise students at Hampton University are expected to dress neatly at all times. The following are examples of appropriate dress for various occasions:

1. Classroom, Cafeteria, Student Union and University offices - neat, modest, casual or dressy attire
2. Formal programs in Ogden Hall, the Convocation Center, the Little Theater and the Memorial Chapel - business or dressy attire.
3. Interviews - business attire.
4. Social/Recreational activities, Residence hall lounges (during visitation hours) - modest, casual or dressy attire.
5. Balls, Galas, and Cabarets - formal, semi-formal and dressy respectively.
6. Students will be denied admission to various functions if their manner of dress is inappropriate.

Examples of inappropriate dress and/or appearance include but are not limited to:

1. Do-rags, stocking caps, skullcaps and bandanas are prohibited at all times on the campus of Hampton University (except in the privacy of the student's living quarters).
2. Head coverings and hoods for men in any building.
3. Baseball caps and hoods for women in any building. (This policy item does not apply to headgear considered as a part of religious or cultural dress).
4. Midriffs or halters, mesh, netted shirts, tube tops or cutoff tee shirts in classrooms, cafeteria, Student Center, and offices;
5. Bare feet;
6. Short shorts;
7. Shorts, all types of jeans at programs dictating professional or formal attire, such as Musical Arts, Fall Convocation, Founder's Day, and Commencement;
8. Clothing with derogatory, offensive and/or lewd messages either in words or pictures;
9. Men's undershirts of any color worn outside of the private living quarters of the residence halls. However, sports jerseys may be worn over a conventional tee-shirt.

Procedures for Cultural or Religious Head Coverings

1. Students seeking approval to wear headgear as an expression of religious or cultural dress may make a written request for a review through the Office of the Chaplain.
2. The Chaplain will forward his recommendation to the Dean of Students for final approval.
3. Students that are approved will then have their new ID card picture taken by University Police with the headgear being worn.

All administrative, faculty and support staff members will be expected to monitor student behavior applicable to this dress code and report any such disregard or violations to the Offices of the Dean of Men, or Dean of Women for the attention of the Dean of Students.
DEPARTMENT OF MUSIC STUDENT INFORMATION FORM

MAJOR AREA______________ EMPHASIS/CONCENTRATION:______________ CLASSIFICATION:__________

(Please Circle one Mr., Mrs., Miss)
NAME_________________ STUDENT ID: ______________________ DOB____________

LOCAL PHONE (___) ______________ ADDRESS __________________________________________

HOME PHONE (___) ______________ ADDRESS __________________________________________

EMAIL ADDRESS: _________________________________________________________________

PARENT/GUARDIAN_________________ RELATION________________________

ADDRESS__________________________________________________________________________

CITY: __________________________________________________________________________
STATE: __________ ZIP____________

HOME TELEPHONE (___) ______________________ WORK TELEPHONE (___) _________________

IN CASE OF EMERGENCY, CONTACT:

NAME_________________ HOME PHONE: (___) ______________ WORK (___) __________

CELL PHONE (___) ______________ ADDRESS (if different from yours)_______________________

APPLIED INSTRUMENT_________________ INSTRUCTOR__________________________

MINOR INSTRUMENT_________________ INSTRUCTOR____________________________

ADVISOR_________________________ OFFICE RM/BLDG.________________ PHONE EXT._____

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CLASS SCHEDULE

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Student Signature: __________________________ Date: ______________________

(Your signature denotes that you have received the Music Department Handbook)