

2020-2021

# Music Student Handbook



**METHODIST  
UNIVERSITY**

DEPARTMENT OF MUSIC

# Music Student Handbook

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The faculty and staff welcome you to the Department of Music at Methodist University! We are delighted that you have elected to continue your studies with us. Our program has a rich heritage of combining the musicianship, knowledge, and skills of an outstanding faculty with the talents, educational curiosity, and commitment of our students to successfully prepare graduates for strong futures in the music industry. It is our hope that these next few years will strengthen your passion and sharpen your skills, leaving you well prepared for your next steps in life.

Our faculty will offer both advice and expertise as you move through your degree program, but it is critical that you take an active role in understanding and completing the requirements for your degree program. This handbook attempts to answer many questions that you may have concerning requirements, policies, and practices, and is meant to serve as a valuable reference over the course of your study. If you have personal or professional concerns that this handbook does not address, be certain to reach out to your advisor or another faculty member for help. Each of us is eager to assist you as you strive to reach your goals.

Congratulations on your new membership in this exciting community. You are now part of a family of musicians with a strong tradition of creating leaders and 'stars' in our nation's musical world. I offer you my most sincere wishes for much success during your semesters at Methodist University and beyond!

Dr. Susan Durham-Lozaw  
Department of Performing Arts Chair

# MISSION/VISION/OBJECTIVES

## Mission

The Department of Music at Methodist University seeks to instill a lifelong passion for music in every student.

## Vision

We envision students who are able to problem-solve and succeed in increasingly competitive careers in diverse disciplines in the music industry.

## Objective

As part of the liberal arts curriculum, the department utilizes a rich curriculum of music to raise students' level of proficiency to one that enriches both their college experiences and their futures. Through degree programs including Musical Arts, Music Education, Music Performance, Arts Management, and Music Composition, students will be able to:

- a.) compete at the highest level for employment within the arts community;
- b.) enter graduate school fully prepared both artistically and academically.

## Goals

**Goal 1(a).** Students who complete the music component of the General Education/Core curriculum **(a)** by taking Music 1510 will have a basic understanding of musical vocabulary and the evolution of musical styles, **(b)** by taking applied/proficiency courses, theory, or ensemble courses will develop skills and basic understanding of the technique and literature of a specific instrument, analytical/theoretical skills or performance, and, **(c)** by taking MUS 1520 will have a basic understanding of jazz vocabulary, instrumentation, musicians, history, development of recorded media, and the evolution of various jazz styles.

**Goal 2.** Music majors will demonstrate knowledge and understanding of a wide selection of musical literature, principal eras, genres, and cultural sources.

**Goal 3.** Music majors will demonstrate an understanding of the theory and analytical techniques applicable to music of the common practice period, the 20<sup>th</sup> century, and beyond.

**Goal 4.** Music majors will demonstrate applied performance skills in conducting and one or more of these areas: solo voice performance, solo instrumental performance, ensemble performance (instrumental or choral).

**Goal 5.** Music Education majors will demonstrate competency in their degree program, in part, by presenting a two-fold capstone project: research paper and lecture presentation.

**Goal 6.** Music majors with a concentration in Arts Management will demonstrate, **(a)** a knowledge and understanding of the various aspects of musical culture, and, **(b)** a knowledge of basic business principles.

The Department of Music's mission corresponds with the Methodist University Mission Statement found in the current Academic Catalogue, 2020-2021 (page 9):

### **Methodist University Mission**

Methodist University, historically supported by the North Carolina Annual Conference of the United Methodist Church, owes its origin and values to the life and teachings of Jesus Christ. The University is committed to an ecumenical spirit, respects diversity, and recognizes the dignity and worth of all human beings. The University's programs are based on the conviction that a liberally educated person is sensitive to the needs and rights of others. Methodist University affirms the importance of intellectual values and ethical principles such as truth, virtue, justice, and love. The University community seeks to develop whole persons who will contribute substantially and creatively to the professions and to civic life. Therefore, Methodist University provides opportunities for spiritual, academic, and social growth, to the end that students may acquire enlightened minds and responsible spirits, as well as a continuing thirst for knowledge.

The purpose of Methodist University is to provide an undergraduate and graduate education firmly grounded in the liberal arts tradition that nurtures moral values and ethical decision making; to provide distinctive professional and graduate programs that complement the undergraduate programs; to provide educational and cultural services and resources to the community; and to prepare students for a variety of careers and educational pursuits.

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## Faculty and Staff

### Full Time Faculty

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Professor of Music  
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**Teaches:** music theory, ear training, composition, jazz and popular culture

#### DR. MICHAEL MARTIN

Director of Choral Activities and Music Education  
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**Teaches:** music education, conducting  
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Director of University Bands  
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**Teaches:** applied percussion, survey of music  
**Directs:** all university bands

#### DR. SCOTT MAROSEK

Director of Keyboard Studies  
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**Teaches:** applied piano, piano proficiency, music history, survey of music

#### DR. LARRY WELLS

Director of Instrumental Studies  
Professor of Music  
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**Teaches:** applied trumpet, music theory, survey of music, jazz and popular culture, music history

### Applied Faculty

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Dr. Larry Wells, trumpet	<a href="mailto:lwells@methodist.edu">lwells@methodist.edu</a>

### **Office Administration and Staff**

Linda Volman Lane, fine arts secretary  
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Ryan Pagels, collaborative pianist/departmental accompanist  
[rpagels@methodist.edu](mailto:rpagels@methodist.edu)

### **Music Office Contact Information**

The music office is located on the ground floor of the Reeves Fine Arts Building.  
 Methodist University  
 5400 Ramsey Street  
 Fayetteville, NC 28311

910.630.7100 (phone)  
 910.630.7513 (fax)

### **Music Department Website**

Much information is available on the Methodist University Department of Music website. Find it at:

**[www.methodist.edu/music](http://www.methodist.edu/music)**

## ADMISSION

Any questions regarding admissions to Methodist University should be directed to the Office of Admissions located in Stout Hall.

While encouraged to do so, students are not required to audition for initial admission into the music program. Instead, those seeking a degree in music must successfully audition before the end of their fourth semester at Methodist University. This is called the “Sophomore Gateway Review.”

### Sophomore Gateway Review

All music majors at Methodist University must successfully pass the sophomore gateway review. This normally consists of a face-to-face meeting with all full-time music faculty and student’s applied music instructor at the end of the spring semester of the sophomore (second) year. It is generally conducted in tandem with the student’s jury follow-up interview (more information is available in the ‘Jury’ section about this follow-up interview). During this interview the faculty will determine if the student a.) is in good standing (academically and artistically) and b.) shows promise to be able to complete the requirements of the major and the standards of a Methodist University graduate.

The faculty arrives at their decision using the following criteria:

- ✓ Students must have completed all requisite course work (including ensembles and MUS 0710).
- ✓ Students must have completed four (4) semesters of applied lessons with a minimum of four (4) successful performances in student recitals
- ✓ Students must have attained an average of ‘C’ or better in their applied area, as well as in all academic music courses.
- ✓ Music Education majors must have completed MUS 1090 (Prelude to Music Education) prior to consideration.

\*\*Students who transfer to Methodist University at the level of junior or senior are required to meet these same criteria (and pass the Gateway) after one (1) semester at Methodist. Freshmen or sophomore transfer students are allowed two (2) additional semesters, for a maximum total of three (3).

## REGISTRATION

### Advisors

Upon acceptance as a student at Methodist University, and having declared music as your major, the student will be assigned an academic advisor. This academic advisor will assist the student in developing a schedule for each semester. Further, he or she will work to provide the student with the necessary information to complete the requirements that lead to graduation.

- ✓ Academic advisors are available by appointment throughout the school year. All forms and paperwork that involve the Office of the Registrar or the Office of Academic Affairs must be reviewed and signed by the assigned academic advisor.
- ✓ Issues related to grades, course loads, and scheduling conflicts should be discussed with the assigned academic advisor as soon as possible.

## The Four-Year Plan

Each academic degree is supported by a course sequence that is designed to lead the student to graduation in four years. Students are strongly encouraged to follow this design carefully so that curricular errors and omissions are avoided. Failure to follow the Four-Year Plan could result in added semesters at the University.

- ✓ As changes sometimes occur, the student should follow the Four-Year Plan developed in the year of his/her acceptance.
- ✓ Both the student and his/her advisor should maintain an accurate accounting of progress made each semester.

## Registering for Classes

After the student's first semester at Methodist University, he or she is tasked with registering himself/herself for classes. Course selections should be made with the Four-Year Plan in mind, and with consultation from the academic advisor. This process is completed electronically, through the MyMU Portal.

- ✓ No student can register without clearance from his/her academic advisor. This clearance involves a preliminary meeting between the two, where, once the advisor is satisfied that the courses and course load are appropriate, clearance is granted. *This must be accomplished every semester.*
- ✓ Students are encouraged to register early for the best opportunity for gain a seat in each desired course. Class size is limited.

### To Add a Class – Option 1:

- I. Log in to MyMU portal (using your user name and password)
- II. Make sure that registration clearance is granted
- III. Go to Course Schedules
- IV. Click on Add/Drop courses
- V. Courses can be added directly from this screen, if the prefix, the course number, and the section number are known (example: ENG 1020 001)
  - a. Type in full course number
  - b. Click 'Add Courses' when finished

### To Add a Class – Option 2:

- I. Click on the 'Course Search' tab
- II. Type in the search criteria for the class you wish to add (example: ENG for English; BUS for Business)
- III. Click "Search"
- IV. Scroll through the course listings, and click on the box provided to select the desired section (If you wish to add more than one course with the same course code, you can)
- V. Scroll down to the bottom of the screen and click 'Add Courses'
  - a. Enter Search Criteria
  - b. Click on 'Search'
  - c. If course is available for the student, a checkbox is active
  - d. After checking the box, scroll down and click 'Add Courses'

### To Drop a Class:

- I. Log in to MyMU portal (using your user name and password)
- II. Go to Course Schedules

- III. Click on the Add/Drop courses
- IV. Scroll down on the 'Drop/Add' screen to view the student's schedule
- V. Scroll through the student's schedule and click on the box provided to select the desired class to drop
- VI. Click on 'Drop Selected Class'

Important to Remember:

- ✓ Registration is live – students can view their schedule on the MyMU portal at all times
- ✓ New students cannot self-register, nor can they make changes to their schedules
- ✓ New students have been pre-registered by a temporary advisor; however, some schedule adjustments may be necessary.
- ✓ Returning students can self-register if 'cleared' by their advisor

## Academic Course Loads

- I. Full-time Day Student Course Load Policy
  - a. An undergraduate student's standard course load is twelve to eighteen (12-18) semester hours. In some cases, students find it necessary to take a 19<sup>th</sup> hour for reasons of laboratory course work, performance ensembles, instructional seminars, or similar academic requirements. No undergraduate student may take more than nineteen (19) semester hours unless he or she has:
    - i. Already completed a minimum of thirty (30) semester hours AND
    - ii. Has a cumulative GPA of 3.0
  - b. Students not meeting both standards must petition the Provost for permission to register for a heavier course load, but under no circumstances can a student take more than twenty-four (24) semester hours (including combinations of day, evening, or online courses) in any fall or spring semester
  - c. A student denied permission to take more than nineteen (19) semester hours by the Provost may appeal that decision to the Academic Standards committee. An additional fee per semester hour is charged for each academic semester hour over eighteen (18)
  - d. A student whose course load drops below twelve (12) semester hours during the fall or spring semesters may lose eligibility for Financial Aid and for participation in athletics and is not considered to be a full-time student. NCAA eligibility requires that student-athletes must be enrolled in twelve (12) semesters in the day program
  - e. A residential student whose academic load drops below twelve (12) semester hours is not eligible for continued residence unless authorized by the Vice President for Student Services
- II. Due to the intense nature of Day Summer School classes:
  - a. The faculty strongly advises that no student take more than two (2) day classes during any day term and no more than three summer classes (day, evening, or online) at any one time
  - b. A student's total course load during the summer may not exceed eighteen (18) semester hours

## MUS 0710

Continuous enrollment in MUS 0710 (Concert Attendance) is required of all students seeking a degree in music. This pass/fail course ensures that students receive a comprehensive education through exposure to multiple musical experiences.

- ✓ All music majors must pass six (6) semesters; all music minors must pass four (4) semesters.
- ✓ A list of required concerts, including Student Recitals, Junior and Senior Recitals, Friends of Music Concert Series performances, and Faculty Recitals, is provided to all students at the beginning of each semester; this list serves as a syllabus for the course.
- ✓ Students must arrive on time and remain for the full duration of the concert to receive credit.
- ✓ Students should monitor their concert attendance progress periodically throughout the semester; the Fine Arts Secretary maintains attendance records in the main office of the Department of Music.

### Concert Etiquette

Proper audience etiquette is important for many reasons. Not only does it reflect a positive image of the department and university to those who may be visitors in the audience, but it also establishes an appropriate environment for those performing on stage.

- ✓ Be on time. If late to a program, do not enter during the performance. Wait until the conclusion of a piece and enter during applause. \*\*Showing up late for a performance may result in no credit given.
- ✓ Respect the performers. Unnecessary noise during a program is not acceptable. Reading, studying, writing or texting during a program are also inappropriate. Turn off electronic devices!
- ✓ Applaud performers.
- ✓ Dress appropriately. Normal school clothing is appropriate for attendance at most performances, but students are encouraged to refrain from wearing caps and hats.

## APPLIED LESSONS

Students enrolled in Performance Applied Music (private studio lessons) are subject to the following policies:

- ✓ The applied teacher determines lesson times. The student is expected to present a class schedule to their teacher during the first two days of each semester for the purpose of arranging lesson times.
- ✓ Lesson attendance is expected every week. Advance notice should be made to the teacher for any missed lessons.
- ✓ Rescheduling missed lessons is at the discretion of the teacher. If a teacher cancels a lesson, it will be rescheduled.
- ✓ All applied teachers will provide a syllabus each semester including grading policies, practice requirements, required materials, learning outcomes, etc. After careful study of the syllabus, students should feel free to direct questions to the applied teacher.

## Juries

The Jury is a student's applied music exam for the course. Music majors are required to take a formal jury each semester; minors sometimes take formal juries, but other times complete less-formal evaluations. This decision is left to the student's applied instructor.

### Preparing for the Jury

Typically scheduled on one of the first exam days, the student will sign up for a time that conflicts neither with another course exam nor with his/her accompanist's (if applicable) schedule.

In the weeks leading up to the jury, a sign-up sheet will be posted on the Recital Bulletin Board (located in the entry hall on the ground floor of Reeves). Each student will consult with his/her accompanist and his/her applied teacher to sign up for a specific time. Typically, each available slot is for ten (10) minutes, although sometimes more is needed (percussion, for example, needs two slots to play multiple instruments).

Students will also prepare a 'jury sheet' with their applied teacher well in advance of the jury. This is an electronic form that can only be accessed by the faculty. It is the student's responsibility to have accurate information on compositions to be performed, their composers with dates, and other relevant information required for the form.

Students should arrive early for their jury, with adequate time to warm up in a practice room. Each should be prepared to go into his/her jury ten (10) minutes early or late, based upon when the faculty is ready.

### Performing the Jury

Students should be dressed professionally and well-groomed in a manner that evidences seriousness of intent for the jury.

The student will perform in front of a panel of Department of Music faculty, in addition to his/her applied instructor.

Students may be asked to provide information about their selections (composer details, the larger work from which the selection was excerpted, etc., and will be expected to know both word-for-word and idiomatic translations for foreign language pieces.

### Follow-Up Jury Meetings

Every freshman and sophomore music major must complete a Follow-Up Jury Meeting with the faculty. These are typically scheduled the week following juries during one of the exam days.

✓ To prepare:

- Students must sign up for a time on the Recital Bulletin Board in advance of the meetings, taking care to avoid conflicts with other course exams
- Students must view a recorded copy of their jury performance and complete a self-evaluation

- Students on full tuition music scholarships must also prepare an accounting of their personal contributions to the program, the community, and beyond. A special form is provided for this purpose
- ✓ Members of the full-time music faculty and the student attend the Follow-Up Jury Meetings. Whenever possible, the student's applied teacher attends as well. The Fine Arts Secretary attends for accurate record keeping.
- ✓ Discussions center around performance progress and academic work, as well as anything else that may need review. The student leaves with a clear idea of whether or not he/she is on track to pass the Sophomore Gateway Review (See Sophomore Gateway Review) and a plan for moving forward.

## Student Recitals

All music majors enrolled in Applied Music are required to perform on their major instrument/voice on a student recital every semester. Music minors perform in Student Recitals under the advisement of their applied instructors.

- ✓ A minimum of three student recitals will be scheduled per semester and it is the responsibility of the student to sign up for a performance time on at least one student recital.
- ✓ Students are encouraged to perform with a piano accompanist if any of their selected music is typically accompanied. (See Accompanying for more information)
- ✓ A Student Recital Information Form (located in this handbook, but also available in the main Music Office) must be completed, checked for accuracy and signed by the student's applied teacher, and turned in to the Fine Arts Secretary no later than one (1) week prior to the performance date. Incomplete forms will be returned to the student and may affect participation on the scheduled recital. No form = no performance.

## Degree Recitals

Each degree in music requires at least one recital for graduation.

- ✓ Half recitals are typically thirty (30) minutes in length, while full recitals are typically one (1) hour
- ✓ Students performing half recitals are encouraged to pair with another student to create a full recital
- ✓ No recital can be performed during a Music Education major's student teaching semester.

A Recital Request Form must be submitted to the Department Coordinator the semester prior to any proposed recital date. Availability (or lack) of requested dates will be confirmed within one week of the request. Consequences for failing to meet this deadline range from the recitalist being assigned an alternate performance date, to being denied permission to perform the recital during the requested semester.

Students are required to pass a Pre-Recital Hearing a minimum of three weeks prior to the desired date of the recital. It is the student's responsibility to schedule this Hearing through the main Department of Music office.

- ✓ The student must form their own Hearing Committee, consisting of their applied teacher, another teacher in their area (vocal/instrumental), and another "at large" music faculty member. This must be done in conjunction with the application for the recital
- ✓ The Hearing Committee has the right to provisionally approve a recital with the understanding that they may choose any piece to "re-hear" any selection prior to the recital

- ✓ Under NO circumstances may a student add a piece to their recital repertoire once the recital program is approved. Formal changes must be requested by the applied teacher to the Hearing Committee and the Department Chair

Detailed information related to all facets of Degree Recitals is available in Methodist University Department of Music's *A Guide to Recitals: for Junior Recitals, Senior Recitals, and Lecture/Demonstrations*. A link to this handbook can be found on the website.

## PIANO PROFICIENCY

Music students must become proficient in piano prior to graduation. These skills are necessary and important for nearly every career in the industry. The purpose of the Piano Proficiency courses is to prepare a student with those skills.

- ✓ Piano Proficiency is comprised of a sequential series of courses which lead the student toward a Piano Proficiency Exam (taken at the end of the four-semester sequence)
- ✓ These courses, MUS 1750, MUS 2750, MUS 3750, and MUS 4750, develop the following skills:
  - All major and minor scales, 4 octaves, hands separate at moderate tempo
  - All major and minor arpeggios, 4 octaves, hands separate at a moderate tempo
  - Primary chords in all keys, hands separate
  - Harmonization of melody at sight, using primary chords
  - Transposition at sight, using primary chords
  - Sight reading
  - Two prepared repertoire pieces (intermediate level; one memorized)
  - Playing two (2) parts, at sight, in various combinations, from a four (4) part score
- ✓ All Methodist University music majors must pass the Piano Proficiency Exam
- ✓ While all four Piano Proficiency courses are not required, they are designed to prepare the student for the exam and are strongly recommended
- ✓ Students who fail any portion of the Piano Proficiency Exam are required to register for private (applied) lessons (MUS 1770 or MUS 1780) until they pass all portions

Students who have completed/passed the Piano Proficiency Exam may take private Applied Piano lessons if desired, depending upon faculty schedules and loads.

## ACCOMPANYING

Methodist University employs a Collaborative Pianist/Departmental Accompanist who is available to work with students. Each student who requires accompaniment should schedule times often throughout the semester to rehearse.

- ✓ It is the responsibility of the student to provide all necessary sheet music to the Collaborative Pianist/Departmental Accompanist well in advance of rehearsal. The general rule is two weeks prior, but more difficult music may require more preparation time. For questions, see the Departmental Accompanist or Dr. Scott Marosek, Director of Keyboard Studies.

- ✓ The student should check with the Collaborative Pianist/Departmental Accompanist to ensure that the copies are prepared according to his/her wishes
- ✓ Students should use the Accompanying Bulletin Board to sign up for rehearsal times. Appointments for rehearsals must be scheduled in advance.

Unexcused absences at rehearsals, lessons, or performances by the singer/instruments may result in that individual forfeiting the right to work with the Collaborative Pianist/Department Accompanist. In such cases, the student will pay the pianist out-of-pocket for any rehearsals, lessons or performances for the remainder of the semester.

## MUSIC THEORY PLACEMENT

Before the end of the first week of classes in the fall semester, or when a transfer student is accepted to MU, all freshmen and new transfer music majors will take a Music Theory Placement Exam to determine proper placement for Music Theory. This is completed by the end of the first week of classes in the fall semester.

Based upon the student's score on the exam, they will be registered for either MUS 1600 (Music Fundamentals) or MUS 1610 (Music Theory I).

Any student wishing to advance from MUS 1600 into MUS 1620 may do so by successfully passing the Challenge Exam for MUS 1610. (See Dr. Larry Wells, Director of Instrumental Studies for details)

## ENSEMBLES

Continuous enrollment in a large ensemble is required of every music major throughout his/her tenure at Methodist University.

- ✓ Wind and percussion majors must participate in Concert Band (MUS 3480/MUS 3490)
- ✓ String majors must participate in Chamber Music (MUS 3900)
- ✓ Guitar majors must participate in Guitar Ensemble (MUS 3260/MUS 3270), if available. If the course is unavailable, a guitar major may participate in Jazz Ensemble (MUS 3980/MUS 3990) to meet this requirement. At the applied instructor's discretion, the student may choose between Men's Chorus (Noblemen – MUS 3280/MUS 3290) or Women's Chorus (Grace Notes – MUS 3860/MUS 3870) or Chamber Orchestra (MUS 3900/MUS 3910)
- ✓ Voice majors must participate in Men's Chorus (Noblemen – MUS 3280/MUS 3290) or Women's Chorus (Grace Notes – MUS 3860/MUS 3870)
- ✓ Piano majors may participate in any large ensemble

\*\* Ensembles other than those listed above do not meet the large ensemble requirement.

## Concert Attire

The music department expects students to dress appropriately for all manners of performance. Because students will be seen in many concerts and venues throughout the year, addressing informal and

professional concert attire is essential for our reputation. The formality of our attire helps make audiences understand that both they, and the music, is very important to us.

While every director is required to define appropriate attire in their syllabi, it is not unreasonable for students to keep business casual to formal attire in mind when considering group and solo performances. Students are expected to demonstrate good judgment and professional taste. Courtesy of your peers and your professional image to audiences and prospective students should be the factors that are used to assess that you are dressing in an attire that is appropriate.

## **FACILITIES**

All music spaces and equipment should be treated with the greatest of care.

### **Practice Rooms**

Practice rooms are available for student use on the ground floor of the Reeves Fine Arts Building.

- ✓ Students enrolled in Applied Music courses are entitled to preferential use of the rooms
- ✓ All rooms should remain clean and instruments should reflect care. No food or drink is allowed in any practice room. Trash should be removed and placed in the proper receptacle.
- ✓ Practice rooms should only be used for music practice. They cannot be used for unrelated homework or socializing.

### **Music Office/Applied Studios**

Campus offices are meant as work spaces. It is not appropriate to congregate and socialize in them (please use the Music Student Lounge for this purpose).

### **Music Student Lounge**

The Music Student Lounge is available to all music students. It is meant to serve as a resting place – a place for socializing or enjoying a snack.

- ✓ The Music Student Lounge must be kept clean (all trash must be removed and placed in the proper receptacle)
- ✓ Students may not store items in the Music Student Lounge
- ✓ If the microwave is used, it must be wiped out after use
- ✓ Talking should be kept at a reasonable volume so as to prevent disturbing nearby Studios and Practice Rooms.

## **UNIVERSITY-OWNED INSTRUMENTS AND EQUIPMENT**

### **Instruments**

Members of any Methodist University instrumental ensemble may use a musical instrument owned by the University for the purpose of performing with a school music ensemble or participating in methods courses.

- ✓ Instruments are not available for use by anyone who is not a current student at Methodist University
- ✓ Instruments are not available for non-school events
- ✓ Instruments must be checked out on loan by a full-time faculty member or the Fine Arts Secretary

## Equipment

- ✓ All classroom technology should not be used, unless a full-time faculty member or the Fine Arts Secretary gives express permission
- ✓ The copier is available for use only for music-related activities. Students should yield to professors if they need the machine
- ✓ Office supplies (scissors, stapler, etc.) should be borrowed only with permission from the Fine Arts Secretary and promptly returned

## TECHNOLOGY

All music students are required to purchase related technology for use in the classroom. The following outlines what must be purchased.

- ✓ Obtaining and using the required technology is part of both MUS 1070 and MUS 1080 (Aural Skills)
- ✓ If an incoming student already possesses a MacBook Pro, they may use this computer as long as it is capable of running Logic Studio

### **Nektar SE49** (49 Key USB Keyboard Controller)

Order from [www.sweetwater.com](http://www.sweetwater.com) (list Methodist as reference when ordering)

### **13" MacBook Pro** (laptop computer)

This is the entry-level lap top for the music major. More expensive models (15 " and 17" are available and acceptable, should the student desire a larger computer). Use the Apple Store link on the Methodist University Music page to purchase. Call 1.800.692.7753, confirm you are a student at MU, and receive a discount. (AppleCare is available and encouraged, but not required)

### **Logic Studio** (software)

Logic Pro X in the "Pro Apps Bundle for Education" may be purchased at the same time as the computer.

*Methodist University does not discriminate on the basis of age, race, gender, national or ethnic origin, religion, sexual orientation or disabilities for otherwise qualified persons in the administration of its admissions, educational policies, scholarships, loan programs, athletics, employment, or any other university-sponsored or advertised program.*

# Appendices

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- A. Jury Rubrics
- B. Evaluation Forms for Jury Follow-Up Meetings
- C. Special Forms
  - 1. Student Recital Information Form

## JURY RUBRICS

The rubrics provided on the following pages are identical to those used by the faculty for scoring juries. Those listed include:

- ✓ guitar
- ✓ percussion
- ✓ piano
- ✓ strings
- ✓ voice
- ✓ winds

## Guitar Rubric

Criteria	4 (Excellent)	3 (Good)	2 (Average)	1 (Poor)	n/a
<b>Scales:</b> accuracy, intonation, fingering, tempo, etc.	All prescribed / perceived fingering was correct. Tempo was consistent and accuracy of notes was at a high level.	All prescribed / perceived fingering was correct. Tempo was mostly consistent with accuracy issues occurred in about a 1/4 of the scale exercises.	Fingering was correct, but interfered with a consistent tempo. Accuracy issues occurred in about 1/2 of the scale exercises.	Fingering was incorrect, with scales being under-rehearsed interfering with a consistent tempo. Accuracy issues occurred in more than 1/2 of the scale exercises.	
<b>Technique</b>					
• Hand Position	Hands are relaxed and curved. The tips of fingers are always used.	Hands are usually relaxed and curved. The tips of fingers are usually used.	Hands are sometimes relaxed and curved. The tips of fingers are sometimes used.	Hands are almost never relaxed and curved. The tips of fingers are almost never used.	
• Finger Positioning	All notes are played with correct fingers.	Most notes are played with correct fingers.	Some notes are played with correct fingers.	Correct fingers are almost never used.	
• Tone	All of the notes ring clearly.	Most of the notes ring clearly.	Some of the notes ring clearly.	Almost none of the notes ring clearly.	
• Intonation	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.	
• Note Accuracy	All perceived notes were performed accurately.	All perceived notes were mostly correct with a few errors.	Shows a good feel for the notes in the piece but there are perceivable frequent or repeated small mistakes in pitch.	Many notes are perceived incorrect - student seems unfamiliar with the tune.	

• Rhythmic Accuracy	All perceived rhythms were played correctly	Almost all perceived rhythms were played correctly; few errors.	Many perceived rhythms were played correctly; several errors.	Some or none of the perceived rhythms were played correctly; many errors.	
<b>Musicality</b>					
• Style/Expression/Tempo	All perceived prescribed dynamic and tempo markings are obvious, consistent, and accurate for the style of music performed.	Almost all perceived prescribed dynamic and tempo markings are typically accurate and consistent	Many perceived prescribed dynamic and tempo levels fluctuate, but can be discerned.	Attention to dynamics and tempo is not obvious. Indicates lack of understanding about their meaning.	
• Phrasing	Perceived phrasing is always consistent and sensitive to the style of music being performed.	Perceived phrasing is usually consistent and sensitive to the style of music being performed.	Perceived phrasing is usually consistent and occasionally sensitive to the style of music being performed.	Perceived phrasing is rarely consistent and/or rarely sensitive to musical style.	
<b>Overall Presentation</b>	Music performed with confidence and without hesitation; Professional appearance, attire, and grooming; recognizes accompanist.	Music performed with confidence but with a little hesitation; Neat appearance, attire, and grooming; recognizes accompanist.	Music performed with several moments of hesitation; Attire is wrinkled and is thrown together; slight gesture to accompanist	Music performed with many moments of hesitation or unable to finish; Nonprofessional appearance in attire and/or grooming; accompanist is not recognized.	

## Percussion Rubric

Criteria	4 (Excellent)	3 (Good)	2 (Average)	1 (Poor)	n/a
<b>Fundamentals</b>	The student demonstrates the fundamental skill above expectation with accurate sticking, clear rhythm and pulse, accurate pitch, accurate notes, and/or consistent tone.	The student demonstrates the fundamental skill as expected with accurate sticking, good rhythm and pulse, good pitch, accurate notes, and/or near-consistent tone.	The student demonstrates the fundamental skill with clear room for improvement in recalling specific fundamentals by name, executing proper sticking, rhythm and pulse, pitch, note accuracy, and/or tone.	The student struggles to recall the fundamental skill by name and is unable to demonstrate proper sticking, accurate rhythm and pulse, pitch, correct notes, and/or characteristic tone.	
<b>Technique</b>					
• Note Accuracy	No perceivable note inaccuracies.	Very few perceivable note inaccuracies.	Many of the notes were perceivably accurate, but room for improvement.	A significant amount of perceivable note inaccuracies.	
• Rhythmic Accuracy	No perceivable rhythm inaccuracies.	Very few perceivable rhythm inaccuracies.	Most of the rhythms were perceivably accurate, but clearly room for improvement.	A significant amount of perceivable rhythm inaccuracies.	
• Tone	Consistently controlled tone and timbre.	Slight uncontrolled variations in tone and timbre, but mostly consistent.	Several uncontrolled variations in tone and timbre, with clear room for improvement.	The student has not demonstrated an understanding of characteristic tone and timbre.	
<b>Musicality</b>					

• Articulation	No perceivable articulation and sticking inaccuracies.	Very few perceivable articulation and sticking inaccuracies.	Many of the articulations and sticking were perceivably accurate, but clearly room for improvement.	A significant amount of perceivable articulation and sticking errors.	
• Expression/ Tempo	All prescribed dynamic and tempo markings are obvious, consistent, and accurate.	Almost all prescribed dynamic and tempo markings are accurate and mostly consistent.	Many prescribed dynamic and tempo levels fluctuate, but can be discerned.	The student has not demonstrated control of dynamics and tempo.	
• Phrasing	Phrasing is always consistent and sensitive to the style of music being played.	Phrasing is usually consistent and sensitive to the style of music being played.	Phrasing is usually consistent and occasionally sensitive to the style of music being played.	Phrasing is rarely consistent and/or rarely sensitive to musical style.	
• Style	The student demonstrates an understanding of the stylistic characteristics of the musical work.	The student demonstrates an awareness of stylistic characteristics with some room for improvement.	The student demonstrates an awareness of the stylistic characteristics but struggles to execute musically.	The student has not demonstrated an awareness of the appropriate musical style.	
<b>Overall Presentation</b>					
• Presence	Music performed with confidence and without hesitation.	Music performed with confidence but with a little hesitation.	Music performed with several moments of hesitation.	Music performed with many moments of hesitation or unable to finish.	
• Playing position	Performs with excellent head, body, hand, and feet placement.	Performs with acceptable head, body, hand, and feet placement.	Performs with inconsistent head, body, hand, and feet placement.	Performs with incorrect head, body, hand, and feet placement.	

## Piano Rubric

Criteria	4 (Excellent)	3 (Good)	2 (Average)	1 (Poor)	n/a
<b>Scales</b>	All prescribed / perceived fingering was correct. Tempo was consistent and accuracy of notes was at a high level.	All prescribed / perceived fingering was correct. Tempo was mostly consistent with accuracy issues occurred in about a 1/4 of the scale exercises.	Prescribed / perceived fingering was correct, but interfered with a consistent tempo. Accuracy issues occurred in about 1/2 of the scale exercises.	Prescribed / perceived fingering was incorrect, with scales being under-rehearsed interfering with a consistent tempo. Accuracy issues occurred in more than 1/2 of the scale exercises.	
<b>Technique</b>					
• Articulation	All perceived articulation marks were performed correctly.	Almost all perceived articulation marks were played correctly.	Many perceived articulation marks were played correctly, but with several inconsistencies.	Some or none of the perceived articulation marks were played correctly. Indicates a lack of understanding about their meaning.	
• Note Accuracy	All perceived notes were played correctly.	Almost all perceived notes were played correctly; few errors.	Many perceived notes were played correctly; several errors	Some or none of the perceived notes were played correctly; many errors.	
• Posture/Hand Position	Posture and hand position contributed positively to the student's technical approach.	Posture and hand position often contributed positively to the student's technical approach.	The student did not display consistent awareness of posture or hand position.	Posture and hand position contributed negatively to the student's technical approach.	
• Pedal	The pedal was used tastefully and when indicated in the score.	The pedal was usually used correctly.	The pedal was not used consistently well.	The use of pedal often interfered with clarity, or was not used when needed.	

<b>Musicality</b>					
• Rhythmic Accuracy	All perceived rhythms were played correctly.	Almost all perceived rhythms were played correctly; few errors.	Many perceived rhythms were played correctly; several errors.	Some or none of the perceived rhythms were played correctly; many errors.	
• Dynamics	All prescribed/perceived markings were performed correctly.	Almost all prescribed/perceived dynamic markings were played correctly.	Many prescribed/perceived dynamic markings were played correctly, but with several inconsistencies.	Some or none of the prescribed/perceived dynamic markings were played correctly. Indicates a lack of understanding about their meaning.	
• Phrasing	Phrasing is always consistent and sensitive to the style of music being played.	Phrasing is usually consistent and sensitive to the style of music being played.	Phrasing is usually consistent and occasionally sensitive to the style of music being played.	Phrasing is rarely consistent and/or rarely sensitive to musical style.	
• Tempo	Played in an appropriate and/or consistent tempo.	Played in a generally appropriate and/or consistent tempo.	Played in a minimally appropriate and/or consistent tempo, but demonstrated inconsistencies.	Played in a non-prescribed tempo and/or demonstrates a lack of understanding of appropriate tempo.	
<b>Overall Presentation</b>	Music performed with confidence and without hesitation; Professional appearance, attire, and grooming.	Music performed with confidence but with a little hesitation; Neat appearance, attire, and grooming.	Music performed with several moments of hesitation; Attire is wrinkled and is "thrown together".	Music performed with many moments of hesitation or unable to finish; Nonprofessional appearance in attire and/or grooming.	

## Strings Rubric

Criteria	4 (Excellent)	3 (Good)	2 (Average)	1 (Poor)	n/a
<b>Scales:</b> accuracy, intonation, fingering, tempo, etc.	All prescribed / perceived fingering was correct. Tempo was consistent and accuracy of notes was at a high level.	All prescribed / perceived fingering was correct. Tempo was mostly consistent with accuracy issues occurred in about a 1/4 of the scale exercises.	Prescribed / perceived fingering was correct, but interfered with a consistent tempo. Accuracy issues occurred in about 1/2 of the scale exercises.	Prescribed / perceived fingering was incorrect, with scales being under-rehearsed interfering with a consistent tempo. Accuracy issues occurred in more than 1/2 of the scale exercises.	
<b>Technique</b>					
• Playing Position	Excellent posture with correct left hand position and bow hold.	There is definite effort to exhibit correct posture. Minor adjustments are needed to bow hand or left hand.	Posture adjustment is needed or there are several errors in hand position.	Posture is poor and/or fingers need to be curved and/or left wrist is collapsed.	
• Bowing	All perceived bowing indications are followed. Slurs & bow changes are accurate.	Most perceived bowing is accurate with a few minor errors.	Student usually follows the perceived bowing indications but misses a few.	Little response to perceived bowing indications or difficulty with slur patterns.	
• Tone	Tone is full and well projected. A truly characteristic sound for the instrument.	Considerable projection and fullness of tone but still somewhat short of a mature sound.	Fair projection and fullness of tone.	Limited projection - tone is weak. Bow use is weak.	
• Intonation	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.	

• Note Accuracy	All perceived notes were performed accurately.	Perception is that performance of notes is mostly correct with a few errors.	Shows a good feel for the notes in the piece but there are frequent or repeated small mistakes in pitch.	Many notes are seemingly incorrect - student seems unfamiliar with the tune.	
• Rhythmic Accuracy	All perceived rhythms were played correctly.	Almost all perceived rhythms were played correctly; few errors.	Many perceived rhythms were played correctly; several errors.	Some or none of the perceived rhythms were played correctly; many errors.	
<b>Musicality</b>					
• Style/Expression/Tempo	All prescribed/perceived dynamic and tempo markings are obvious, consistent, and an accurate for the style of music performed.	Almost all prescribed/perceived dynamic and tempo markings are typically accurate and consistent.	Many prescribed/perceived dynamic and tempo levels fluctuate, but can be discerned.	Attention to dynamics and tempo is not obvious. Indicates a lack of understanding about their meaning.	
• Phrasing	Perceived phrasing is always consistent and sensitive to the style of music being performed.	Perceived phrasing is usually consistent and sensitive to the style of music being performed.	Perceived phrasing is usually consistent and occasionally sensitive to the style of music being performed.	Perceived phrasing is rarely consistent and/or rarely sensitive to musical style.	
<b>Overall Presentation</b>	Music performed with confidence and without hesitation; Professional appearance, attire, and grooming; recognizes accompanist.	Music performed with confidence but with a little hesitation; Neat appearance, attire, and grooming; recognizes accompanist.	Music performed with several moments of hesitation; Attire is wrinkled and is "thrown together"; slight gesture to accompanist.	Music performed with many moments of hesitation or unable to finish; Nonprofessional appearance in attire and/or grooming; accompanist is not recognized.	

## Harp Rubric

Criteria	4 (Excellent)	3 (Good)	2 (Average)	1 (Poor)	n/a
<b>Etudes:</b> agility, speed, flexibility, digital independence	Agility, speed, flexibility and digital independence were demonstrated at a high level.	Agility, speed, flexibility and digital independence were mostly demonstrated at a high level.	Agility, speed, flexibility and digital independence were demonstrated at an average level.	Agility, speed, flexibility and digital independence were not demonstrated at an average level.	
<b>Technique</b>					
• Posture	Appropriate posture was maintained throughout jury.	Appropriate posture was maintained throughout majority of jury.	Appropriate posture was maintained throughout some of the jury.	Appropriate posture was not maintained throughout jury.	
• Hand Action – High thumb, arms parallel to the floor, complete action	High thumb, arms parallel to the floor, complete action were exhibited at a high level.	High thumb, arms parallel to the floor, complete action were exhibited at a high level for most of the jury.	High thumb, arms parallel to the floor, complete action were exhibited during parts of the jury.	High thumb, arms parallel to the floor, complete action were not exhibited.	
• Clean Pedal Work	Pedal changes were smooth and free of any unwanted buzzing throughout entire jury.	Pedal changes were smooth and mostly free of any unwanted buzzing throughout jury.	Pedal changes were less coordinated and had some unwanted buzzing during parts of the jury.	Pedal changes were not smooth and unwanted buzzing occurred throughout entire jury.	
• Special effects – Harmonics, glissandi, aeolian flux, etc.	Special effects were executed at a high level throughout entire jury.	Special effects were executed at a high level with few mistakes throughout the jury.	Some special effects were executed correctly during the jury.	Many problems with special effects throughout the jury.	

<b>Criteria</b>	<b>4 (Excellent)</b>	<b>3 (Good)</b>	<b>2 (Average)</b>	<b>1 (Poor)</b>	<b>n/a</b>
• Recovery – maintaining forward movement	When mistakes rarely occurred, recovery rate was very quick and maintained forward movement.	When mistakes occurred, recovery rate was moderately quick.	When mistakes occurred, recovery rate was sometimes slow.	When mistakes occurred, recovery rate was very slow.	
• Intonation	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.	
<b>Musicality</b>					
• Period performance practices in ornamentation and style	All perceived prescribed performance practices were sensitive to the style of music being performed.	Almost all perceived prescribed performance practices are sensitive to the style of music being performed.	Many perceived prescribed performances fluctuate, but can be discerned.	Attention to performance practice is not obvious. Indicates lack of understanding about their meaning.	
• Dynamics, phrasing, tempos, colors, textures, etc.	Perceived dynamics, phrasing, tempos, colors, textures etc. are always consistent.	Perceived dynamics, phrasing, tempos, colors, textures etc. are usually consistent.	Perceived dynamics, phrasing, tempos, colors, textures etc. are occasionally consistent.	Perceived dynamics, phrasing, tempos, colors, textures etc. are rarely consistent.	

<p><b>Overall Presentation</b> –  Commentary on composer and work  Stage presence, attire, bows, and acknowledgements</p>	<p>Music performed with confidence and without hesitation;  Professional appearance, attire, and grooming;  recognizes accompanist.</p>	<p>Music performed with confidence but with a little hesitation;  Neat appearance, attire, and grooming;  recognizes accompanist.</p>	<p>Music performed with several moments of hesitation;  Attire is wrinkled and is thrown together;  slight gesture to accompanist</p>	<p>Music performed with many moments of hesitation or unable to finish;  Nonprofessional appearance in attire and/or grooming;  accompanist is not recognized.</p>	
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## Voice Rubric

Criteria	4 (Excellent)	3 (Good)	2 (Average)	1 (Poor)	n/a
<b>Technique</b>					
• Intonation	Pitches were centered with outstanding accuracy and without error.	Pitches were accurate, though one or two intonation errors were noted.	Pitches were sometimes sung out of tune.	Intonation was often very poor.	
• Tone Quality	Tone quality consistently balanced appropriate qualities of brightness and ring with richness and warmth; quality was consistent throughout vocal range, throughout dynamic variations, and throughout the vowel spectrum.	Tone quality generally balanced appropriate qualities of brightness and ring with richness and warmth; quality was fairly consistent throughout vocal range, throughout dynamic variations, and throughout the vowel spectrum.	Tone quality generally balanced appropriate qualities of brightness and ring with richness and warmth; quality lacked consistency throughout vocal range, dynamic variations, and/or the vowel spectrum.	Tone quality failed to balance appropriate qualities of brightness and ring with richness and warmth; lacked consistency throughout range, dynamic variations, and/or the vowel spectrum.	
• Posture/Alignment/Freedom	Posture/Alignment were appropriate throughout the performance; tension was not apparent in the tongue, jaw, neck, or shoulders.	Posture/Alignment were appropriate throughout the performance; tension was sometimes apparent in the tongue, jaw, neck, and/or shoulders.	Posture/Alignment were generally appropriate throughout the performance; tension was often apparent in the tongue, jaw, neck, and/or shoulders.	Posture/Alignment were not appropriate throughout the performance; tension was frequently/always apparent in the tongue, jaw, neck, and/or shoulders.	

• Respiration	Inhalations were consistently low, silent, and productive; support was beautifully managed and appropriate for musical style.	Inhalations were generally consistently low, silent, and productive; support was reasonably managed and/or appropriate for musical style.	Inhalations were inconsistently low, silent, and productive; support was inconsistently managed and/or inappropriate for musical style.	Inhalations were high, audible, and/or unproductive; support was ineffectively managed and/or inappropriate for musical style.	
• Diction	Vowel quality was consistent and appropriate for vocal style. Consonants were clearly intelligible. Diphthongs and/or triphthongs were expertly handled.	Vowel quality was generally consistent and appropriate for vocal style. Consonants were mostly intelligible. Diphthongs and/or triphthongs were effectively handled.	Vowel quality lacked consistency and appropriateness for vocal style. Consonants were often difficult to understand. Diphthongs and/or triphthongs sometimes closed early.	Vowel quality lacked consistency and/or appropriateness for vocal style. Consonants were difficult to understand or absent. Diphthongs and/or triphthongs often closed early.	
• Note/ Rhythmic Accuracy	All indicated notes and rhythms were performed precisely.	Most indicated notes and rhythms were performed precisely, few errors.	Several note and/or rhythm errors were performed.	Many note and/or rhythm errors were performed.	
<b>Musicality</b>					
• Tempo/Expression/ Ensemble	Dynamic and tempo sensitivity was obvious, consistent, and accurate for the style of music performed; outstanding synergy with accompanist.	Dynamic and tempo sensitivity was generally obvious, consistent, and accurate for the style of music performed; great synergy with accompanist.	Dynamic and tempo sensitivity was rarely obvious, consistent, and accurate for the style of music performed; good synergy with accompanist.	Attention to dynamics and tempo was not obvious, indicating a lack of understanding about their meaning; poor synergy with accompanist.	

• Musicality	Perceived phrasing was consistent and displayed sensitivity to the musical style; breaths were taken in logical places; vibrato was appropriate and consistent.	Perceived phrasing was generally consistent and displayed sensitivity to the musical style; breaths were primarily taken in logical places; vibrato was generally appropriate and consistent.	Perceived phrasing was sometimes consistent and displayed sensitivity to the musical style; breaths were sometimes taken in illogical places; vibrato was either inappropriate or inconsistent.	Perceived phrasing was rarely consistent and lacked sensitivity to the musical style; breaths were often taken in illogical places; vibrato was both inappropriate and inconsistent.	
<b>Translations</b>	Translations were easily explained and questions to specifics were answered immediately.	Translations were anecdotal and lacked context, but the singer clearly understood the selection's intent.	Translation contained errors, lacked context, and the singer conveyed little understanding.	Student did not know the translation or context of the piece.	
<b>Overall Presentation and Performance</b>	Music performed with confidence and without hesitation; singer displayed genuine connection to the text and/or character portrayed; Professional appearance, attire, and grooming; recognized accompanist	Music performed with confidence and with minimal hesitation; singer displayed an effort connection to the text and/or character portrayed; Professional appearance, attire, and grooming; recognized accompanist.	Music performed with a lack of confidence and/or several moments of hesitation; singer did not fully display a connection to the text and/or character portrayed; attire and/or grooming lacked polish; gesture to accompanist was not effective.	Music performed with a significant lack of confidence and/or with hesitation; singer made no effort to convey the text and/or character portrayed; attire and/or grooming was inappropriate; accompanist was not recognized.	

## Winds Rubric

Criteria	4 (Excellent)	3 (Good)	2 (Average)	1 (Poor)	n/a
<b>Scales:</b> accuracy, intonation, fingering, tempo, etc.	All prescribed / perceived fingering was correct. Tempo was consistent and accuracy of notes was at a high level.	All prescribed / perceived fingering was correct. Tempo was mostly consistent with accuracy issues occurred in about a 1/4 of the scale exercises.	Prescribed / perceived fingering was correct, but interfered with a consistent tempo. Accuracy issues occurred in about 1/2 of the scale exercises.	Prescribed / perceived fingering was incorrect, with scales being under-rehearsed interfering with a consistent tempo. Accuracy issues occurred in more than 1/2 of the scale exercises.	
<b>Technique</b>					
• Articulation	All prescribed / perceived articulations marks were performed correctly.	Almost all prescribed / perceived articulation marks were played correctly.	Many prescribed / perceived articulation marks were played correctly, but with several inconsistencies.	Some or none of the prescribed / perceived articulation marks were played correctly. Indicates a lack of understanding about their meaning.	
• Note Accuracy	All notes were seemingly performed correctly.	Almost all notes were seemingly performed correctly; few errors.	Many notes were seemingly performed incorrectly; several errors.	Some or none of the notes were seemingly performed correctly; many errors.	
• Intonation	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.	

• Rhythmic Accuracy	All rhythms were seemingly played correctly.	Almost all rhythms were seemingly played correctly; few errors.	Many rhythms were seemingly played correctly; several errors.	Some or none of the rhythms were seemingly played correctly; many errors.	
• Tone	Tone is consistently focused, clear, and centered throughout the range of the instrument	Tone is focused, clear, and centered through the normal instrument range: extremes in range sometimes cause tone to be less controlled.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal instrument range; extremes in range are uncontrolled.	The tone is often thin, tight, pinched, or harsh, regardless of the range being performed, significantly detracting from the performance.	
<b>Musicality</b>					
• Breath Control/ Posture	Tone well-supported by breath; posture is tall throughout performance	Tone is often supported with proper breath; posture remains somewhat tall.	Fullness/breath support is inconsistent; posture is rounded and interferes with proper breathing.	Tone is not properly supported by breath; posture detracts from support and performance.	
• Style/Expression/ Tempo	All prescribed/ perceived dynamic and tempo markings are obvious, consistent, and accurate for the style of music performed.	Almost all prescribed/ perceived dynamic and tempo markings are typically accurate and consistent.	Many prescribed/ perceived dynamic and tempo levels fluctuate, but can be discerned.	Attention to dynamics and tempo is not obvious. Indicates a lack of understanding about their meaning.	
• Phrasing	Phrasing is always consistent and sensitive to the style of music being performed.	Phrasing is usually consistent and sensitive to the style of music being performed.	Phrasing is usually consistent and occasionally sensitive to the style of music being performed.	Phrasing is rarely consistent and/or rarely sensitive to musical style.	

<b>Overall Presentation</b>	Music performed with confidence and without hesitation; Professional appearance, attire, and grooming; recognizes accompanist.	Music performed with confidence but with a little hesitation; Neat appearance, attire, and grooming; recognizes accompanist.	Music performed with several moments of hesitation; Attire is wrinkled and is "thrown together"; slight gesture to accompanist.	Music performed with many moments of hesitation or unable to finish; Nonprofessional appearance in attire and/or grooming; accompanist is not recognized.	
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## EVALUATION FORMS FOR JURY FOLLOW-UP MEETINGS

The forms provided on the following pages are those that need to be filled out by each student after watching his/her jury and before the Jury Follow-Up Meeting. Those provided include:

- ✓ Student Self-Assessment Questionnaire
- ✓ Instrumental Jury Evaluation
- ✓ Guitar Jury Evaluation
- ✓ Percussion Jury Evaluation
- ✓ Piano Jury Evaluation
- ✓ Strings Jury Evaluation
- ✓ Voice Jury Evaluation

Student Self-Assessment Questionnaire  
(Next page)

Student Self Assessment

Deficient		Adequate		Strong
1	2	3	4	5

Student's Name: \_\_\_\_\_ Date: \_\_\_\_\_

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

1. How *consistent* were you in your practice habits this semester? (Circle one)

*\*\* a minimum requirement for most syllabi is to practice one hour per day for each hour of credit*

Deficient		Adequate		Strong
1	2	3	4	5

*(2 credit hours = 2 hours of daily practice as minimum)*

2. How *effective* were you in your practice time? Please explain.

3. Identify one or two important technical problems you feel you overcame that led to progress this semester.

4. Name one or two ways that you grew musically this semester (for example, improved sight reading, improved piano skills, strengthened conducting proficiency, etc.).

5. Evaluate your work in academic music courses this semester (music theory, history, etc.).

6. Evaluate your work in ensembles.

\_\_\_\_\_ Concentration/focus during rehearsal \_\_\_\_\_ Attendance

Deficient		Adequate		Strong
1	2	3	4	5

\_\_\_\_\_ Punctuality

\_\_\_\_\_ Participation in rehearsals

\_\_\_\_\_ Attitude

\_\_\_\_\_ Level of improvement



7. What did you learn about yourself this semester related to your musical ability, commitment, goals, etc.?

8. Evaluate your overall growth this semester. Please explain.

9. Do you feel you are on track to graduate on your projected graduation date? If not, why not?

Deficient		Adequate		Strong
1	2	3	4	5

10. Do you feel you are on track to accomplish the musical goals and objectives you have made for your college career? Why or why not?

### Instrumental Jury Evaluation

# INSTRUMENTAL JURY

\_\_\_\_\_  
STUDENT'S NAME

\_\_\_\_\_  
Date

\_\_\_\_\_  
Semester

Please evaluate your jury performance, using the following points system.  
Add comments to justify your scores.

SCALES/ARPEGGIOS/CHORD PROGRESSIONS (0-20 points) \_\_\_\_\_  
(consider accuracy, intonation, fingering, tempo)

TECHNIQUE (0-35 points) \_\_\_\_\_  
(consider articulation, note accuracy, intonation, rhythmic accuracy, tone quality)

MUSICALITY (0-35 points) \_\_\_\_\_  
(consider breath control/posture, style/expression, tempo, style, dynamics, phrasing)

PRESENTATION (0-10 points) \_\_\_\_\_  
(consider stage presence, deportment, attire, etc.)

Total Points: \_\_\_\_\_

\_\_\_\_\_  
STUDENT'S SIGNATURE

**Guitar Jury Evaluation**

**GUITAR JURY**

\_\_\_\_\_  
STUDENT'S NAME

\_\_\_\_\_  
Date

\_\_\_\_\_  
Semester

Please evaluate your jury performance, using the following points system.  
Add comments to justify your scores.



SCALES/ARPEGGIOS/CHORD PROGRESSIONS (0-20 points)  
(consider accuracy, intonation, fingering, tempo)

\_\_\_\_\_



TECHNIQUE (0-35 points)

(consider hand position, fingering position, tone quality, intonation, note and rhythmic accuracy)

MUSICALITY (0-35 points)

\_\_\_\_\_

(consider style, expression, tempo, phrasing)

PRESENTATION (0-10 points)

(consider stage presence, deportment, attire, etc.)

\_\_\_\_\_

Total Points:

\_\_\_\_\_

\_\_\_\_\_

STUDENT'S SIGNATURE

### Percussion Jury Evaluation

## PERCUSSION JURY

\_\_\_\_\_

STUDENT'S NAME

\_\_\_\_\_

Date

\_\_\_\_\_

Semester

Please evaluate your jury performance, using the following points system.

Add comments to justify your scores.

FUNDAMENTALS (0-20 points)

(consider accurate sticking, clarity of rhythm and pulse,

\_\_\_\_\_



accuracy of pitch, and consistent tone)



TECHNIQUE (0-35 points)

(consider note and rhythmic accuracy, and tone quality)

MUSICALITY (0-35 points)

(consider articulation, expression, tempo, phrasing, and style)

PRESENTATION (0-10 points)

(consider playing position, stage presence, department, attire, etc.)

\_\_\_\_\_
Total Points: \_\_\_\_\_

\_\_\_\_\_
STUDENT'S SIGNATURE

Piano Jury Evaluation

PIANO JURY EVALUATION

\_\_\_\_\_
STUDENT'S NAME

\_\_\_\_\_
Date

\_\_\_\_\_
Semester

Please evaluate your jury performance, using the following points system.
Add comments to justify your scores.

SCALES/ARPEGGIOS/CHORD PROGRESSIONS (0-20 points)
(consider fingering, tempo, and accuracy of notes)

\_\_\_\_\_
[Three sets of wavy lines for notes]

# STRINGS JURY



TECHNIQUE (0-35 points)

(consider articulation, note and rhythmic accuracy, posture/hand position, and pedaling)

MUSICALITY (0-35 points)

(consider rhythm, dynamics, phrasing, and tempo)

PRESENTATION (0-10 points)

(consider stage presence, department, attire, etc.)

Total Points: \_\_\_\_\_

\_\_\_\_\_  
STUDENT'S SIGNATURE

## Strings Jury Evaluation

\_\_\_\_\_  
STUDENT'S NAME

\_\_\_\_\_  
Date

\_\_\_\_\_  
Semester

Please evaluate your jury performance, using the following points system.

Add comments to justify your scores.

SCALES/ARPEGGIOS/CHORD PROGRESSIONS (0-20 points)

(consider accuracy, intonation, fingering, and tempo)



TECHNIQUE (0-35 points)

(consider playing position, bowing, tone, intonation, note and rhythmic accuracy)



MUSICALITY (0-35 points)

(consider style, expression, tempo, and phrasing)

SCORE STUDY/TRANSLATIONS (0-10 points)

(consider stage deportment, presence, and attire)

Total Points: \_\_\_\_\_

STUDENT'S SIGNATURE

Voice Jury Evaluation

# VOICE JURY EVALUATION

STUDENT'S NAME

Date

Semester

Please evaluate your jury performance, using the following points system.  
Add comments to justify your scores.

TECHNIQUE (0-35 points)

(consider intonation, tone quality, posture/alignment/freedom respiration, diction, note and rhythmic accuracy)



MUSICALITY (0-35 points)  
(consider tempo/expression/ensemble, dynamics, phrasing, and vibrato)

\_\_\_\_\_

ARTISTRY (0-20 points)  
(consider stage presence, deportment, characterization, attire)

\_\_\_\_\_

SCORE STUDY/TRANSLATIONS (0-10 points)  
(consider knowledge of selections, larger works, composers,  
language, and translations)

\_\_\_\_\_

Total Points: \_\_\_\_\_

\_\_\_\_\_  
STUDENT'S SIGNATURE

## SPECIAL FORMS

The forms provided on the following pages are those that need to be filled out by each student for special instances. Those provided include:

- ✓ Student Recital Information Form

\*\*All forms for Junior Recitals, Senior Recitals, and Lectures/Demonstrations are included in Methodist University Department of Music's *A Guide to Recitals: for Junior Recitals, Senior Recitals, and Lecture/Demonstrations*. A link to this handbook can be found on the website.

# Department of Music

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## Student Recital Application Form

(Please type or print neatly)

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**Recital Date:** \_\_\_\_\_

**Name as it should appear on program:** \_\_\_\_\_

**Instrument:** \_\_\_\_\_

**Accompanist:** \_\_\_\_\_

**Others assisting (specify instrument):** \_\_\_\_\_

**Full title of first composition:** \_\_\_\_\_

**Movement designations (if appropriate):** \_\_\_\_\_

**Full name of composer:** \_\_\_\_\_

**Composer dates:** \_\_\_\_\_

**Full name of arranger:** \_\_\_\_\_

**Length (in minutes) of selection:** \_\_\_\_\_

Full title of second composition (if applicable): \_\_\_\_\_

Movement designations (if appropriate): \_\_\_\_\_

Full name of composer: \_\_\_\_\_

Composer dates: \_\_\_\_\_

Full name of arranger (if appropriate): \_\_\_\_\_

Length (in minutes) of selection: \_\_\_\_\_

### Stage requirements

1. Do you need the piano?
2. If yes, should the lid be: fully open 8" stick 3" stick closed
3. How many microphones do you need? (Singers only please)
4. How many stands do you need?
5. How many chairs do you need?

Instructor's signature \_\_\_\_\_

NOTE: *If you need a page turner, please coordinate this with your accompanist. Do not wait until the day of the recital.*

# Notes: