



# **Music Department Student Handbook 2014-2015**

**Southeastern University  
1000 Longfellow Boulevard  
Lakeland, Florida 33801  
Dr. Danny Tindall – Department Chair**



## *Music Department Mission Statement*

The Southeastern University Music Department is committed to providing its students with a Christ-centered learning environment which focuses on preparing them for graduate studies in music as well as professional careers in the music field including, but not necessarily limited to, careers in:

- Choral and instrumental conducting
- Instrumental and Vocal Performance
  - Recital
  - Orchestral
  - Operatic
  - Choral
  - Musical Theater
  - Studio recording
- Music Business
- Music Composition
- Music Education
- Music Ministry, within and beyond the local church
- Music technology

In light of our appreciation for the variety of western musical styles and methods, we encourage a strong work ethic and a commitment to excellence, ranging from classical music to jazz and big band, along with styles and methods of contemporary performance, as well as emerging musical fields and styles. As a result, we are equally committed to the enrichment of the university and community culture through excellence in our musical offerings

We take seriously our responsibility, in Christ, to foster each student's God-given talents and gifts. Through the integration of faith and learning, it is our desire and purpose to encourage and to help our students to realize the call of God on their lives.

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# Southeastern University Music Department Faculty

## *Full-Time Instructors*

**Dr. Charles Hulin** (Department Chair; Associate Professor of Music – Piano; Piano Department Coordinator; Music Theory Coordinator; Music Department Scholarship Committee)

**Education:** M.M. (Piano Performance), The Juilliard School of Music; B.M., D.M.A. (Piano Performance), The Peabody Institute of the Johns Hopkins University

**Dr. Mark Belfast** (Assistant- Professor of Music – Trumpet; Music Education Coordinator)

**Ensembles:** SEU Jazz Band

**Education:** B.M.E. (Instrumental Music), Auburn University; M.Ed. in Music Education, Auburn University; Ph.D. in Music Education, Florida State University

**Mr. Brian Blume** (Instructor - Percussion)

**Ensembles:** Drumline

**Education:**

**Dr. Shudong Braamse** (Associate Professor of Music – Voice; SELT Vocal Coach)

**Education:** B.A. (Music Education), Fuyang Teacher's College - China; M.M. (Vocal Performance), Michigan State University; D.M.A. (Vocal Performance), Michigan State University

**Mr. Edward H. Bryant** (Associate Professor of Music – Voice; Vocal Department Coordinator; SELT Artistic Director and Vocal Coach; Music Department Scholarship Committee)

**Education:** B.M. (Vocal Performance), Gordon College; M.M. (Vocal Performance - Concentration in Opera), New England Conservatory of Music

**Ms. Annabelle Gardiner** (Assistant Professor of Music – Violin; Music Department Scholarship Committee)

**Ensembles:** String Chamber Music coach, SEU String Orchestra - Co-director, Faculty Piano Trio, Violinist.

**Education:** B.M. (Violin Performance), Eastman School of Music; M.M. (Violin Performance and Literature), Eastman School of Music

**Mr. Ronald Gardiner** (Associate Professor of Music – Cello; String Dept. Coordinator)

**Ensembles:** SEU String Orchestra: Director; String Chamber Music Coach; Faculty Piano Trio: Cellist

**Education:** B.M. (Cello Performance), Eastman School of Music; M.M. (Cello Performance and Literature), Eastman School of Music; Additional studies at Hochschule fur Musik in Freiburg, Germany, the Peabody Conservatory

**Dr. Daniel Gordon** (Professor of Music – Choral Department Coordinator)

**Ensemble:** Concert Choir: Director, Chamber Singers: Director

**Education:** B.M., State University of New York, College at Fredonia; M.M.ED, Florida State University; Ph.D., Florida State University

**Dr. Paul Harlan** (Professor of Music – Composition; Music Technology; Piano; Church Music Coordinator; Music Business Coordinator)

**Ensemble:** Contemporary Ensemble

**Education:** B.A., Loyola Marymount University, Los Angeles; M.A. (Music Composition), University of California, Los Angeles; Ph.D. in Music (Music Composition and Music Technology), UCLA

**Dr. Danny Tindall** (Professor of Music – Percussion Department Coordinator; Music Department Scholarship Committee)

**Ensembles:** Wind Ensemble: Director, Percussion Ensemble: Director, Major Musical Theatre and Opera productions: Musical Director

**Education:** B.M.E. (Percussion Concentration), Florida State University; M.M. (Percussion Performance), East Carolina University; Music Ed. D., University of Georgia

### *Adjunct Instructors*

**Dr. Marisa Arzillo** (Voice)

**Education:** B.F.A. in Music Theater and Voice Performance Certificate, Shenandoah University; M.M. (Vocal Performance), University of South Florida; D.M.A. (Vocal Performance), Rutgers University

**Mr. Aric Brian** (Trumpet)

**Education:** B.M.E., University of Wisconsin; M.M. in Performance (Trumpet), University of South Florida

**Ms. Sandra Del Cid Davies** ( Flute/ Piccolo)

**Education:** B.M., Peabody Conservatory/Johns Hopkins; M.M. (flute studies) Northwestern University

**Ms. Gretchen Geist** (Voice)

**Education:** B.A. in Music, University of West Florida; M.M. (Voice), University of South Florida; D.M.A. Candidate (Voice), Louisiana State University

**Ms. Valerie Gillespie** (Saxophone)

**Education:** B.F.A. in Music Performance, Carnegie Mellon University; M.M. (Concentration in Jazz), University of Southern Florida

**Mr. William Goodwin** (Viola)

**Education:** B.M. (Viola Performance), Curtis Institute; M.M. (Viola Performance), Florida State University

**Mrs. Leah Dodd Hunt** (Music Theory, Studio Accompanist)

**Education:** A.A., Fine Arts in Music, Anoka-Ramsey Community College; B.M. (Piano Performance w/i a minor in Vocal Performance), Augsburg College; M.M. (Piano Performance and Chamber Music), University of South Florida

**Mr. Daniel Joiner** (Jazz Piano, Class Piano)

**Education:** M.M. (Jazz Piano performance), University of South Florida

**Ms. Victoria Keller** (Piano, Class Piano )

**Education:** B.M., Southeastern University; M.M., University of South Florida

**Mr. Steven Luciano** (Jazz, Rock, and Contemporary guitar studies)

**Experience:** Adjunct Guitar Professor Seminole College, Daytona State College, Southeastern University (Jan.2007- Present); Played in backup bands for Brian McKnight, Pebo Bryson and others; performed at WDW, with the Disney Cruise Ship Jazz Trio as well as with the Orlando Philharmonic, etc.

**Mr. Mark Neuenschwander** (String Bass)

**Education:** B.M., Memphis State University; M.M. Butler University

**Dr. Robert Phillips-** (Classical Guitar)

**Education:** M.M., (Guitar performance) Brooklyn College-City University of New York  
D.M.A., (Guitar performance) University of Miami

**Ms. Stacey McColley** (Clarinet)

**Education:** M.M., University of California

**Mr. Frank Wosar** (Trombone)

**Education:** B.M. (Jazz Performance), University of Miami; M.M. (Music Education),

***Music Department Staff***

**Mrs. Linda Rees** (Music Department Administrative Assistant)

**Mr. Tony Mercer** (Staff Accompanist)

**Education:** B.M. (Piano Performance), Florida Southern College

**Ms. Iris Albritton** (Studio Accompanist)

**Education:** B.M., Florida Southern College

**Ms. Judy McClaurin** (Choral Intern supervisor)

**Education:** M.M., Florida State University

**Phillip Wharton** (Instrumental intern supervisor)

**Education:** B.M.ED., University of Southern Mississippi

***APPLIED LISTING***

<b>Bass</b> Mark Neuenschwander	<b>Cello</b> Ronald Gardiner	<b>Clarinet</b> Stacey Mc Colley	<b>Flute</b> Sandra De Cid
<b>Guitar</b> Steven Luciano	<b>Percussion</b> Danny Tindall Brian Blume	<b>Piano</b> Charles Hulin Victoria Keller Daniel Joiner	<b>Saxophone</b> Valerie Gillespie
<b>Trombone</b> Frank Wosar	<b>Trumpet</b> Mark Belfast Aric Brian	<b>Violin</b> Annabelle Gardiner <hr/> <b>Viola</b> William Goodwin	<b>Voice</b> Shudong Braames Edward Bryant Marisa Arzillo Gretchen Geist

**Applied Area Coordinators**

Brass and Woodwind – Dr. Mark Belfast

Choral Activities – Dr. Daniel Gordon

Percussion – Dr. Danny Tindall (Music Department Chair)

Piano – Dr. Charles Hulin

Strings – Mr. Ronald Gardiner

Voice – Mr. Edward Bryant

## *General Information*

### *Admission*

**Admission procedures** and **Audition requirements** for acceptance into the music department may be found in the current Southeastern University catalog or online at the Southeastern University web-site (seu.edu).

### *Advising*

All incoming freshman *and* transfer students must speak with their academic advisors *before* finalizing registration for classes.

- \***Performance majors** must advise with their primary instrument applied instructor
- \***Music Education majors** must advise with the Music Education Coordinator
- \***Church Music majors** must advise with the Church Music Coordinator.
- \***Music Business majors** must advise with the Music Business Coordinator.
- \***Bachelor of Arts music majors** must advise with their assigned *Music Department* advisor.

*Please let your music department advisor know if you have been assigned an advisor outside the music department so that they will know to request a change.*

### **ETS Exam**

#### **Attention All Juniors!**

All Southeastern University undergrad students are to be assessed on General Education competencies IN THEIR JUNIOR YEAR. The national ETS (Educational Testing Services) Proficiency Profile exam is **mandatory** and necessary for SEU's continued accreditation, programs and coursework. **Students may not graduate without fulfilling this requirement.**

Students will be notified once achieving 64 earned credit hours or more in order to register with the Academic Success Office to take the ETS Proficiency Profile online, at the student's convenience. The fall deadline for taking the exam is **Saturday, November 30<sup>th</sup>** and the spring deadline is **Friday, April 25<sup>th</sup>**.

### *Communication*

Communication within the department may occur by several different means. All students at Southeastern University are *required* to regularly check their Southeastern (Global network)



e-mail for any and all information issued to them from the various offices and departments in the University. As this is, therefore, the primary and most reliable means of

communication, Southeastern students are responsible for any information communicated to them via the Global network e-mail system.

Alternate and secondary forms of communication from department faculty to students are Moodle, word of mouth and notices given, sent or posted via hand to hand, campus mail and the Music Department Board (in the Spence building practice room lobby).

### *Copyright Laws*

The Music Department at Southeastern upholds federal copyright laws. It is unlawful to photocopy music in lieu of purchase. To do otherwise constitutes theft. By complying with this law we are behaving in a manner which is consistent with biblical principles and also helps to keep costs down. A more detailed explanation of copyright laws may be obtained from your applied teacher.

Fair use, which applies to all users, allows certain uses that would otherwise be illegal infringements of the copyright owner's rights. For example, limited quotations of an excerpt from a work in a review or a news report are generally seen as constituting "fair use." Fair use may also be found when the use is for purposes as criticism, comment, scholarship, research, or teaching. There is, however, no simple black-and-white test. The Fair Use provision of the law sets out four factors a court must consider in determining whether uses for these purposes may be judged "fair

1. Purpose and character of the use—(e.g. commercial or educational?)
2. Nature of the work—(epic poem, song, limerick, novel, opera?)
3. Amount and substantiality of the portion used—(how much is being copied and how important is the copied material to the work?)
4. Effect on the potential market for or value of the work—(is the monetary value of the work hurt by the unauthorized use?)

These four factors are listed in the law itself; in 1967 and again in 1975, legislators asked for help from the field (including the organizations that sponsor this document) to develop guidelines to help teachers and others analyze these factors. Those guidelines appear as Appendix B and Appendix C (on music and on books, respectively). Based on this legislative compromise, the intent of the law seems to be that music educators can do several things, without having secured permission of the copyright owner:

1. Make a copy of a lost part in an emergency, if it is replaced with a purchased part in due course
2. Make one copy per student of up to 10% of a musical work for class study as long as that 10% does not constitute a performable unit
3. Make a single recording of a student performance for study and for the school's archive

4. Make a single recording of aural exercises or tests using copyrighted material.
5. Make up to three copies to replace a copy that is damaged, deteriorating, lost, stolen from a public library or archive (or if the existing format has become obsolete, and if, after reasonable effort by the library/archive, an unused replacement cannot be obtained at a fair price)
6. Make one copy of a short verbal or a graphic work for teacher's use in preparation for or during a class.

***The following is expressly prohibited:***

1. Copying to avoid purchase
2. Copying music for any kind of performance (but note the emergency exception above)
3. Copying without including a copyright notice
4. Copying to create anthologies or compilations
5. Reproducing materials designed to be consumable (such as workbooks, standardized tests, and answer sheets)
6. Charging students beyond the actual cost involved in making copies as permitted above

Note that a work which may be out of print does not mean that permission is given to copy and distribute that Work. Music educators sometimes would like to procure a copy or copies of an out-of-print copyrighted Work for specific purposes. For that reason, the music publishers' trade associations have prepared a simple form for use in the procurement of out-of-print works.

The form is reproduced as Appendix E.

The above excerpt is taken from the MENC website

## ***Ensembles***

- ❖ **Performance, Church Music, and Bachelor of Arts music majors** must earn a *minimum* of **8 ensemble credits** by participating in a music department ensemble which features their primary applied instrument.
- ❖ **Music Education Majors** must earn a *minimum* of **7 ensemble credits** by participating in a music department ensemble which features their primary applied instrument.
- ❖ **Music Business majors** are required to participate in a music department ensemble which features their primary applied instrument, *only during those semesters in which they are enrolled in applied lessons*.
  - **Note:** With the exception of the Music Business majors, all music majors must be in a music department ensemble *as long as they are full-time students, even if and when* they have met their ensemble credit requirement.
  - **Exceptions:**
    - **The Music Education major** is **not** required to be in an ensemble during their internship semester.

- **The Music student who is a double major**, has *completed* their ensemble credit requirement and is *required* to take a class for his/her (other) degree program which meets at a time that conflict with the ensemble rehearsal. In the case of either of these exceptions the **student must meet with the director of the ensemble to discuss options before signing up for another class during that hour.**

**\* *Worship choir, Southeastern Singers, and other touring or worship groups DO NOT count toward the above requirement.***

### Core ensembles

All music majors are required to be in one of the “core ensembles”, depending on their area of applied study:

1. All woodwinds, brass and percussionists must be in the Wind Ensemble or Orchestra .
2. All string players must be in the Orchestra
3. All vocalists must be in *either* Concert Choir or Chamber Singers
4. Piano and guitar students may choose to audition for one of the core vocal ensembles or, if they additionally play a symphonic instrument, Wind Ensemble or the Orchestra

As long as the Music Major is meeting or has met their primary instrument ensemble requirement, they may participate in more than one music department ensemble.

If a student has 17 hours and is enrolled in an ensemble, then any further ensemble are free but will be included on the student’s transcript. To insure that there are no problems with tuition charges, the student should check with the business office to confirm that extra charges are NOT applied.

***Participation in an ensemble is a year-long commitment for all full-time music majors***, unless otherwise specified. If the student has a legitimate reason why their commitment to an ensemble is to be short-term, an explanation and early release request must be submitted, in writing, to the Music Department Chair. The student must then wait for approval by the department chair prior to the making the change.

### Ensemble Attendance Policy

The Southeastern University attendance policy States that, “A student may miss a class without penalty equal to the number of times a class meets per week (See SEU Student Handbook under “Class Attendance”).

**An absence is considered “excused” due to:**

1. Illness
2. Medical emergency
3. Family emergency

*All other absences are considered unexcused (Work schedules, family trips, doing work for other classes, etc.)*

As previously stated, according to SEU attendance policy, “A student may miss a class without penalty equal to the number of times a class meets per week”. However, the Vice President for Academic Affairs and the Academic Affairs committee approved of a variance (approved on Monday, August 16, 2004) to the rule for the music department performance ensembles.

The variance states:

**“No unexcused absences will be allowed by any student enrolled in any music department ensemble during the two week period leading up to a scheduled performance. Any “excused” absences must fall under the department policy for excused absences and must be accompanied by written documentation prior to or within 48 hours of the absence.”**

Absolutely **no** unexcused absences are allowed for any music department ensemble dress rehearsal or performance. Failure to adhere to this policy could result in failure for the course or a significantly lower grade. “Music department ensembles” are any and all ensembles which are directed by or sponsored by a music department faculty member *and* for which the student receives Southeastern University credit.

Music Department ensembles are:

Brass Ensemble (Audition only)  
**Chamber Singers (Core ensemble – audition required)**  
**Concert Choir (Core ensemble – audition required)**  
Contemporary Band  
Flute Choir (Audition only)  
Guitar Ensemble (Audition only)  
Jazz Band (Audition only)  
Pep Band (Audition only)  
Saxophone Ensemble (Audition only)  
**SEU Orchestra (Core ensemble – audition required)**  
String Quartet (Audition only)  
Trumpet Ensemble (Audition only)  
**Wind Ensemble (Core ensemble – audition required)**  
Woodwind Ensemble (Audition only)

*Please note: Guitar and piano students may opt to audition for either one of the choirs or, if they play an instrument (string, brass, woodwind, percussion, etc.), the Wind Ensemble or the SEU Orchestra.*

## ***Entrance Examinations***

All incoming music majors and minors are required to take the following entrance examinations. A standard music theory entrance exam is required for placement purposes.

### **Piano Class Placement/Piano Proficiency Exam**

All incoming music majors for whom piano is not their primary applied instrument have the option of taking the piano placement exam to place out of Class Piano I into a higher level of Class Piano. Students not taking the exam should enroll in Class Piano I.

Dependent upon the results of the piano placement exam, each level of Class Piano must be successfully completed, in consecutive order, up through and including Class Piano III. If, for example, a student is placed in Class Piano II, that student must then also, consecutively, take Class Piano III.

Students who wish to CLEP out of Class Piano must take the Piano Proficiency Exam. For the Piano Proficiency Exam, the student must be able to successfully execute the following:

### **Rudiments**

*To be performed two octaves or more at a moderate tempo*

#### **Hands separate from memory**

- Major scales and arpeggios up to four sharps and flats
- Natural/harmonic minor scales and arpeggios up to three sharps and flats
- Chromatic scale

#### **Hands together from memory**

- C, G, D, A, and E major scales

### **Aural Skills**

- Perform melodies by ear
- Improvise using chord progressions representing various styles of music

#### ***Sample progressions:***

I-IV-I64-V7-I, ii-V-I with jazz voicings, blues progression, I-IV-vi-V, i-VI-ii-V

### **Reading Skills**

- Harmonize melodic lines and realize lead sheets

- Perform early intermediate piano repertoire and ensemble scores appropriate to the various majors (including transposing instrument parts)

### **Technology**

- Demonstrate knowledge of aspects of keyboard technology including patches and standard keyboard performance modes, parameters such as pitch bend and modulation, and MIDI

The coordinator of the piano department will provide a sample exam upon request.

- **No senior level courses may be taken** until Class Piano III or the Piano Proficiency Exam has been passed.
- **No senior recital may be scheduled** until Class Piano III or the Piano Proficiency Exam has been passed.
- **No music major may graduate** until Class Piano III or the Piano Proficiency Exam has been passed.
- **Before the Music Business major's junior year**, the guitar proficiency exam and piano proficiency exam must be completed successfully.
- **Church Music majors** must pass Class Piano III or the Piano Proficiency before they can fulfill the applied piano requirements (piano as a secondary instrument).
- **Church Music majors** must pass the guitar proficiency exam before their senior year.

As a *rare* exception, the piano faculty may, at *their* discretion and with the piano coordinator's approval (and on an individualized basis) reserve the right to invite selected students to take private applied piano instruction in lieu of Piano Class III.

### **Applied lesson placement audition**

An applied lesson placement audition for their primary applied instrument, for classification and for studio placement.

**If the music department faculty decides that the student's applied skill does not match their academic level**, the student must remediate in the applied area until graduation level is achieved. This too may, and probably will, extend the typical four-year college course sequence.

### ***Equipment***

Absolute care must be taken of our equipment (instruments, music stands, etc.)! Taking good care of our equipment is to be a good steward of God's property and is being considerate of the college and fellow students who have to use the equipment after you.

**Open drink or food containers are not permitted in the department offices or into the practice rooms.** *Placing coffee cups, water bottles, etc. on the pianos is a common misuse and compromises the integrity of the instrument.* Please be responsible in this area.

The department chair must approve of any equipment that is moved or borrowed from the music department ( i.e. pianos/keyboards, music stands, risers, sound systems, etc). The borrower will be responsible for any and all repair or replacement.

## *Facilities*

Music classes are held in MH1, S600, Spence Hall, Johnson Chapel (Bolin), Bush Chapel and the portables.

### Practice Rooms

Practice rooms are located in Spence Hall. The applied music fee covers the use of the practice rooms.

Practice Room keys can be obtained from the Music Department Secretary during business hours. The first key will be free. If you lose the first key you will be charged \$5.00 for the second key.

\* **Music Business majors** will only have access to the practice rooms during those semesters in which they are enrolled in applied lessons.

### Practice room rules

1. Practice room use is for authorized key holders only!
2. Practice rooms are to be used for practice only and not as a place to 'hang out'.
3. Practice rooms are to be used by music majors and minors only! Please do not encourage non-music department students to use this facility for *any* reason. It is *very important* that the music faculty is made aware of any violation of this policy
4. No 'holding' rooms for more than 5 minutes.
5. No sharing/leasing/losing/duplicating your key!\*
6. Please clean up after yourself.
7. Turn off the lights when you leave the room
8. Be respectful of the instruments
9. Keep doors closed and locked
10. PRACTICE OFTEN!

\*Key violations result in a \$50 fine *per offense*.

These rules are to be observed and enforced by everyone. *Report any repair needs or violations to Dr. Tindall immediately!*

## ***Graduation Requirements***

**Music degrees will not be awarded and a student may not participate in graduation ceremonies until all of the following requirements are met** (*Please do not ask the department to make any exceptions to these requirements!*):

1. The required number of applied credits, have been fulfilled *and* the student has passed each semester of his/her primary applied instrument with a letter grade of no less than a “C”
2. A Senior recital has been given and passed with a letter grade of no less than a “C”
3. All required coursework, assignments, and tests have been turned in and passed *and* the student has passed each semester of Music Theory, Aural Theory and Music History with a letter grade of no less than a “C”
4. Each Piano Class level (I – III) has been passed with a letter grade of no less than a “C”
5. Music Business majors must have successfully complete the piano and guitar proficiency exam.
6. The Rising Junior exam has been passed
7. Eight *consecutive* semesters of Recital Hour (seven semesters for Music Education majors) have been passed.
8. The music faculty has recommended the student for graduation.

### Music Education Majors

All Music Education majors must pass the Upper Divisional Requirement at the end of their Sophomore year and all Music Education majors must have taken and passed the FTCE.

### Music Business Majors

1. Music Business majors are **not** required to give a senior recital **nor** are they required to take the Rising Junior Exam.
2. Music Business majors are only required to enroll and participate in a department ensemble and in Recital Hour during those semesters in which they are taking applied lessons.

## ***Recital Hour***

**Enrollment in Recital Hour is a music core requirement for all music majors.**



Recital Hour is held on Tuesday afternoons from 2:50 – 4:15 in Bush Chapel. Therefore, all music majors should not be enrolled in or involved in any other activity which conflicts with Recital Hour

**All music majors must pass 8 consecutive semesters of Recital Hour** (seven semesters for Music Education majors) **in order to graduate.**

- **Note:** Students do **not** need to enroll in or attend Recital Hour **once the above 8 semester requirement has been met.**
- **Exceptions:**
  - **Music Business Majors** are only required to enroll in Recital Hour during those semesters in which they are also enrolled in applied lessons.
  - **Transfer students** are only required to attend Recital Hour for the (entire) remaining length of their studies (minus one semester, if they must fulfill a semester of internship).

### **Recital Hour Attendance Policy**

1. The first Recital Hour meeting will be held the Tuesday after registration week – *this meeting is mandatory for all music majors!*
2. No classes will be held for the following 3 weeks, BUT this time MUST continue to be available, in case a meeting is called.  
*If a meeting is called during this 3-week period, students will be notified no later than 24 hours in advance.*
3. Recital Hour class will resume on a weekly basis on the 5<sup>th</sup> Tuesday of the semester.
4. Of the remaining 10 weeks of classes, students are required to attend no less than 8 in order to pass the class.

**All music majors are required to attend a minimum of 8 Music Department Recital Hour classes per semester.** Any student who has an unavoidable conflict with this class period *must* submit a written appeal to the Music Department Chair and may not skip this class unless and until the appeal is granted by the department Chair.

### Attendance Sign-in

A sign-in sheet must be signed by each student upon entering the performance hall. It is then expected that the student will stay through the *entire* recital. It is unacceptable to sign in and then leave. Any student caught leaving early will not receive credit for the class and may face the action of the student disciplinary committee.

Each student must sign-in for him/herself. A friend or fellow student may **not** sign-in in anyone else's stead. Any student caught violating this stipulation *will* face action by the student disciplinary committee.

All music majors, **beginning with the sophomore year**, are required to perform in at least one Department Recital Hour *each* semester.

**Department Recital Hour provides an opportunity for the applied student to perform repertoire they have been studying and working on with their applied instructor in lessons.**

Note: *The department chair and/or the various department coordinators reserve the right to make changes to repertoire selections submitted by the adjunct faculty.*

#### Performance Attire (Recital Hour and Juries)

**Men** should wear dress shirts and ties with optional jackets, dress pants, dress shoes and black, blue or dark brown dress socks.

**Women** should wear dresses or dressy shirt/blouse ensembles (no slacks please), hose and close toed shoes with moderate heels.

#### Performance Etiquette

1. Enter the stage from stage right.
2. Enter quickly (not rushed).
3. Tall posture.
4. Continue on to the keyboard pianists) or to the curve of the piano (accompanied instrumentalists and vocalists) or to your previously set chair/stool or instrument(s) (instrumentalists: set up chairs, stools, etc. in advance of the performance).
5. Graciously acknowledge the audience.
6. Those performers who must be seated in order to play their instrument should do so at this time.
7. The performer should stand and bow at the end of his/her (entire) performance.
8. Accompanied performers should acknowledge their accompanist at this time.
9. Exit stage right. The performer should exit first, followed by the accompanist.

#### Audience Decorum

Appropriate and respectful audience decorum is a must at all, on or off campus, department approved programs:

1. Students are expected to sit up in their seats, **with their feet on the floor**, and listen attentively to the performer.
2. There should be no talking, inappropriate laughing or heckling during a performance. Any rude or disruptive behavior during a performance will not be tolerated – the student will be expelled and no credit will be given!
3. **Doing homework, working on laptops, cell phone conversations or text messaging will not be tolerated and are also a cause for expulsion from Recital Hour and loss of recital hour credit for that class.**

4. There should be no standing and no flash photography during a performance as this is very distracting to those seated nearby and to the performer(s).
5. Applause must be polite and appropriate. Verbal or vocal adulations should be confined to “Bravo!” for a male, “Brava!” for a female or “Bravi!” for more than one performer, and should never be accompanied by whistles, hoots and hollers, catcalls, etc., or by any audience behavior which will draw attention away from the performer to the audience member.
  
6. Applause should be held until the end of any song grouping/set. Anyone who behaves contrary to these rules may be ejected from Recital Hour. This will automatically result in the loss of the student’s Recital Hour credit for that class and possibly subject the offending student to further disciplinary measures.

### **Non-Recital Hour Musical Event Requirements**

As part of the overall Recital Hour grade, all music majors are required to attend 5(five) *other* on or off campus, department approved recitals, concerts, or classical music performances per semester.

Of these 5 music events, the following 3 (three) are mandatory:

1. An SEU musical theatre or opera production
2. An SEU small music ensemble concert
3. An SEU student recital

Department approved events include:

1. Junior and Senior recitals
2. Faculty recitals
3. Ensemble concerts.
4. Imperial Symphony Orchestra concerts
5. Classical recitals and concerts at area colleges and universities
6. Professional classical concerts and recitals
7. Full Ballet (vs. studio dance programs)
8. Instructor-approved musical theatre presentations

\*\*\* *Contemporary/Pop concerts, Church productions, etc. do not count toward this requirement*\*\*\*

Music department events in which the students participate do *not* count toward the fulfillment of the above requirements.

***Exception:*** *If a student is involved in multiple department ensembles, this requirement may be appealed with the department chair.*

Any student caught leaving early will not receive credit for the event and may face the action of the student disciplinary committee.

*Except in the most extreme cases, there is no make up for the three mandatory “other, on or off campus, department approved, musical events”.*

**To receive credit for outside events, the student must present a program, signed by a faculty member, to the music department Administrative Assistant. To receive credit, all programs must be submitted within TWO WEEKS following the event.**

### Recital Hour Absence

Excused absences must fall under the Southeastern class absence policy and *must* be documented.

An unexcused absence is anything that does not fall under the heading of an “excused” absence. Absences are *not* considered excused as a result of **work schedules, family trips, doing work for another class**, etc. **Unexcused absences may not be made up.**

Grading for the Department Recital Hour is based on student attendance at the required events and is carried out on a Pass/Fail basis. **A failing Recital Hour grade will jeopardize the student’s graduation date by at least one semester.**

## *Music Scholarships*

All music scholarship students are required to submit a scholarship review form at the end of each semester. You will be notified by email regarding the status of your award for the following academic year. (*Please see further information below*).

Music Scholarship students are required to uphold and fulfill the following:

1. Exemplary behavior, good attitude, scholarship, class attendance, preparation and participation.
2. Scholarship students are required to fulfill all of the terms of their reward scholarship, without exception. Failure to do so will result in the loss of the scholarship.
3. Scholarship students must maintain a 3.0 grade point average.
  - Failure to fulfill any of the above requirements *will* initially result in a meeting with the scholarship committee for recommendations regarding those areas of concern.
  - Following the meeting with the scholarship committee, if improvements are not made, the student will lose part or all of their scholarship.

### Music Scholarships Renewals

- Music scholarship students are reviewed each semester. The spring scholarship review form will be used to determine if a student will retain their current scholarship amount for the following academic year.

- Due to recent updates and revisions to the SEU website, information regarding the online address for the *Scholarship Renewal form* is forthcoming.

*The scholarship review form (for the next year) must be submitted by no later than mid-April - specific date TBA*

### Music Scholarship Applications (for first-time applicants)

- Students applying to the music department should fill out a scholarship application when they apply.
- Returning students who are not on scholarship are also invited to apply.
- The first-time scholarship application form may be found online on the following page: <http://www.seu.edu/arts/music/>

*The ‘Music Scholarship Application’ is due no later than mid-November (for the spring semester) and mid-April (for the following fall semester) - specific dates TBA.*

### *Applied Music*

**ALL MUSIC MAJORS MUST HAVE A PRIMARY APPLIED INSTRUMENT AND BE ENROLLED IN APPLIED LESSONS.**

Applied lessons are one-on-one (student and instructor) weekly lessons, for credit, and are a graduation requirement for all music majors.

### *“Undeclared Music Majors”*

An ‘Undeclared music major’ is a student who has been accepted into the music department, but has not yet decided if they want music to be their major.

‘Undeclared music majors’ MUST:

1. Take Music and Aural theory (level determined by theory placement exam)
2. Take Class Piano (level determined by piano placement exam)
3. Enroll in a music department ensemble which features their primary applied instrument.
4. Take applied lessons
5. ‘Undeclared music majors **are** required to attend Departmental Recital Hour.
6. ‘Undeclared music majors **are** required to present a jury at the end of the semester.

**At the end of two semester, the ‘Undeclared music majors’ MUST decide whether or not to pursue a music degree.**

### *Provisional Students*

A provisional student is one who auditioned for the music department and the music faculty determined that, even though student demonstrated potential, the student is in need of further applied instruction *before* they may again be considered for acceptance into the department.

**Provisional students MUST sign up for MUSC 1012 College Preparatory Applied music lessons.**

Provisional **applied lessons are considered to be remedial** and do **not** count toward applied lesson credit within the degree program; rather, these lessons count as music electives.

At the end of the provisional semester, the student will re-audition for full acceptance into the music department. If the student is accepted, they may then sign up for the applied lessons with the music prefix that is assigned to their instrument. They may then begin the series of applied lessons for the degree program of choice.

**During the time that the student is enrolled in the remedial lessons they are none-the-less required to take on the same responsibilities as a music major**, so as not to fall behind in their music studies. Therefore, the ‘provisional’ student should still be enrolled in:

- A music theory class (based on the Music Theory Placement Entrance Exam)
- Class Piano
- A music department-sponsored ensemble
- Departmental Recital

This is to ensure that if the student is accepted into the music department, they will be current with their required classes.

Since the provisional semester of applied lessons does not count toward their degree, the provisional student, once they have been accepted into the music department, may opt to do one of the following in order to graduate ‘on-time’:

- ‘Double-up’ on applied lessons at some point
- Take additional (summer) applied lessons at some point
- Receive additional ‘applied credit, by exam’ (*the determination to select this option may only be made by the applied instructor*).

‘How long may a student remain ‘provisional?’

1. In the case of the student who has potential, but has not been accepted into the department, they have two semesters to demonstrate improvement and proficiency in their applied area and they **MUST** audition at the end of each semester. If accepted at the end of the first semester, the provisional student does **NOT** need to audition again.
2. Provisional students **are** required to attend Departmental Recital Hour. They are not required to, but may perform in class at their applied instructor’s request.
3. Provisional students should sign-up for a jury time in order to re-audition for the music department at that time.

## *Music minors and non-majors*

Music minors and non-majors may take applied lessons, provided:

1. There is studio space available
2. The student is enrolled in a music department sponsored ensemble. \*

*\*Theater majors (only) are exempt from this policy.*

## *Studio Placement*

Upon acceptance into the music department, the student will subsequently be assigned an instructor in their area of vocal or instrumental concentration, based upon:

1. The student's demonstrated ability in his/her area of applied study.
2. Applied faculty discretion (in the student's area of applied study).

### Student-Requested Studio Instructors

Occasionally, incoming students will request a specific instructor; while we work hard to match students with the instructor of their choice, the student request is no guarantee due to the fact that all requests are subject to teacher availability.

Once the student is assigned an applied instructor, it is understood that the student will continue with that instructor through the completion of their senior recital.

## *Applied Lesson Scheduling*

Applied lessons are scheduled at the mutual convenience of the teacher and the student. Every attempt will be made to accommodate lesson time requests, but please be aware that the student's first choice for lesson times may not be possible due to the teacher's availability.

Once a lesson time is scheduled, the student is expected to adhere and be faithful to that time commitment and not schedule work, doctor appointments, outings, or any other variety of miscellaneous activities during that time.

## **Very Important Applied Lesson Information!**

- ❖ Please be aware that all music majors *must* earn a 'C' or higher in their *primary* applied instrument in order to advance to the next semester. This grade is a combination of the student's semester studio grade and the student's jury grade.
- ❖ Applied lesson requirements by degree:  
**ALL of the below listed requirements MUST be met before a student will be allowed to give their senior recital and in order to graduate – with no exceptions!**  
Vocal Performance = 20 credit minimum/8 semesters toward graduation

Music Education = 14 credit minimum/7 semesters toward graduation

Church Music = 8 credit minimum/8 semesters toward graduation

Bachelor of Arts = 8 credit minimum/8 semesters toward graduation

Music Business = 4 credit minimum/4 semester toward graduation.

❖ **Please note the following:**

- All music majors must meet BOTH the applied credit minimum AND the semester minimum in order to graduate.

Example #1

If a Church Music student has met (or even gone over) the required 8 credit minimum, but has only had 7 semesters of applied lessons, that student will not be allowed to give their senior recital until they have completed *all 8 semesters* of applied lessons.

Example #2

A student taking a one credit lesson may choose, with the instructor's permission, to take a two credit lesson, but the student must understand that they must still meet the *minimum number of semesters* of applied lessons, as determined by their degree program.

- Applied lessons *must* be taken in consecutive order, *with no semester breaks, gaps or skips*, until the applied degree requirements are met.
- **Transfer Students**

If it was determined by the music faculty that a student is not at the same applied level as their academic level, then the student **MUST** start at the applied level determined by the faculty which may result in a delayed graduation date.

### ***The Performance Major***

Entrance into the performance program is by audition only. *This audition is separate from the initial audition for acceptance into the music department.* A student may *not* declare the performance major on his/her own. This determination will be made solely by the faculty in the requested applied area. If the student is accepted into the performance major, the applied faculty will inform the Registrar's Office of the student's acceptance.

#### Performance Major Auditions

A student must indicate his/her desire to be a performance major at the initial music department entrance audition.



If an incoming student was unaware that he/she needed to indicate his/her desire to be in the performance program at the initial music department audition, the student may contact his/her applied coordinator to set up an audition during registration week.

If the student is denied entrance into the performance program, he/she may request to audition for the program again, each semester, through the beginning of the second last semester of the sophomore year.

*Performance majors are required to audition for and perform in any and all major concerts and productions which apply to their primary applied instrument. Failure to adhere to this policy could result in failure for the course or a significantly lower grade.*

### **Applied Lesson Degree Track Sequences**

- **Performance degree (BM)** = 20 credit minimum for graduation

#### **SEQUENCE**

Four (4) two credit lessons each semester through the sophomore year and then Four (4) three credit lessons each semester in the junior and senior years until the requirement is met, and culminating in a 60 minute senior recital (50 minutes of music with a 10 minute intermission).

- **Music Education (BME)** = 14 credit minimum for graduation:

#### **SEQUENCE**

Seven (7) two credit lessons each semester through the first semester of the senior year until the requirement is met, and culminating in a 30 minute senior recital.

- **Church Music (BS in Church Music)** = 12 credit minimum for graduation: Eight (8) credits of the primary instrument, with a minimum of 2 credits in voice and 2 credits in piano (after Piano Proficiency has been passed).

#### Example:

- Voice focus: 8 credits in voice and 4 credits in piano
- Piano focus: 8 credits in piano and 4 credits in voice
- Instrument focus: 8 credits in main instrument, 2 credits in voice, 2 credits in piano.

#### **SEQUENCE**

Eight (8) one credit lessons each semester of the primary applied instrument through the second semester of the senior year until the requirement is met, and culminating in a 30 minute senior recital.

Four (4) one credit lessons each semester in a secondary applied instrument until the requirement are met. *\*Church music majors are strongly encouraged to complete their secondary applied study by the end of their sophomore year.*

- **Bachelor of Arts (BA)** = 8 credit minimum for graduation

### SEQUENCE

Eight (8) one credit lessons each semester through the senior year until the requirement is met, and culminating in a 30 minute senior recital

- **Music Business (BS in Music Business)** = 4 credit minimum for graduation

### SEQUENCE

Four (4) one credit lessons each semester until the requirement is met; there is no senior recital requirement

## *Applied Lesson Attendance Policies*

Lesson times are considered to be class periods and therefore are subject to the SEU attendance policies.

There are fourteen applied lessons per semester

1. Two-credit and three-credit lesson are fifty (50) minutes.
2. One-credit lessons are twenty five (25) minutes.

Missed lessons due to student absenteeism, for legitimate excused absence, may be made up at the teacher's convenience, but the teacher is under no obligation to make up lessons that the student misses.

Excused absences are those missed due to illness, excused college-based commitments (accompanied by a written college event excuse form) medical and/or family emergencies, such as a death in the family. ***All other reasons are considered unexcused, including:***

*\*Work schedules \*Family trips \*Vacation plans \*Transportation issues.*

- If a student knows that they are unable to attend a scheduled lesson, every effort should be made by the student to inform the instructor as soon as possible and as far in advance of the lesson as possible.
- The teacher is not obligated to change the lesson time for the convenience of the student.
- If an absence fits the guidelines of an excused absence, but if the student does not

inform the instructor within forty-eight (48) hours after the missed lesson, or does not inform the instructor at all, regardless of the legitimacy of the absence (except in the case of an extreme or emergency situation), it will become an unexcused absence.

### Make-up Lessons

- Applied lessons that fall on holidays and school vacations will be made up.
- Any lessons missed by the instructor will be made up.
- The applied instructor may choose to, but is not obligated to make up any lessons which the student misses.
- **Unexcused absences will not be made up.**
- **No additional make-up lessons may be offered for a missed make-up lesson.**

### Timeliness

Whether it involves a classroom or a choir or an orchestra, timeliness is a very crucial issue in the life of a musician. Tardiness can result in holding up an entire rehearsal, at great expense to the client, school or organization.

Occasionally things happen which cannot be helped, but, for the most part, proper planning goes a long way towards timeliness and preparedness. A bad habit in this area is selfish at best and potentially costly and very frustrating to the other musicians and/or the client involved. In the long run, a habit of tardiness and lack of preparedness will cost the musician their job and reputation. Therefore, this is a very serious concern to this department!

- If the student is more than 10 minutes late to their lesson, the teacher reserves the right to treat this lesson as an unexcused absence and is not obligated to teach or make up the lesson. If the instructor decides to proceed with the lesson, it will not exceed its normal cut-off time.
- If the instructor is late, the student is required to wait 15 minutes before leaving. If the student leaves prior to that time, it will be considered an unexcused absence and will not be made up.
- If the instructor is *more* than 15 minutes late, then the student may leave and the instructor must make up the lesson. The teacher will make every effort to notify the student ahead of time in the case of tardiness or cancellation.
- Other, more specific policies with regard to tardiness are determined by the individual instructors.

## *Changing Applied Studios*

**The instructor or applied area coordinator** reserve the right to make applied studio changes. These changes are not arbitrary, but are based upon the instructor or applied coordinator's belief that such a change will benefit *both* the student and the instructor.

No such change can or will be made without the involvement of the applied area coordinator and the music department chair. Such changes will never be made arbitrarily, but will be the result of observations, discussions and meetings of and with both the student and the student's applied lesson instructor which have prompted the applied area coordinator and the

department chair to believe that a change of studio is needed. Bottom line - there is no guarantee that a student will continue with the same instructor from year to year.

### **What happens if the student desires to change studios?**

From time to time and for any number of reasons, ranging from frivolous to quite legitimate, a student may wish to change applied studios. Having said that, it is important that the student understands *it is unethical for them to approach another applied instructor about switching to their studio.*

#### **Before a change of studio takes place, the following steps MUST be followed...**

1. Most studio issues are easily resolved if the student addresses any issues or concerns they may have *as they arise*. It is when these issues and concerns go unspoken that they become problematic. Therefore, students are encouraged to, in a Christ-like and respectful manner, approach their applied instructor with their concerns regarding their applied lessons, *as they occur* and before those issues and concerns become problematic.

When things have reached the point where a student is considering changing studios it is usually (*but not necessarily always*) indicative of the fact that there has been a lack of communication up to that point.

2. If, after having made a legitimate attempt to discuss and work through any areas of concern with their applied instructor, the student still feels they would like to/need to change studios, they should speak with their applied area coordinator to see what can be done to address the student's concerns.
3. The applied area coordinator will then request a meeting with the student's applied instructor to see *what can be done to resolve the issues and concerns raised by the student.*

Depending on the issues that need to be addressed, the applied area coordinator may, at this point, request that the department chair become involved in the discussion.

4. If it becomes apparent to the applied area coordinator that a change of studio may, in fact, be the best solution, the applied area coordinator will meet with the department chair (if that has not previously taken place) and *they* will make the decision to place the student in another studio.

***At NO point in this process should the student approach another applied instructor about changing to their studio! This is unethical and may result in disciplinary action.***

### ***Withdrawal from Applied Lessons***

Withdrawal policies for applied lessons are consistent with those set forth in the Southeastern University Student Handbook.

**It should be understood that withdrawal from applied lessons (prior to the senior recital) is tantamount to withdrawal from the music department.**

### ***Applied Lesson Accompanists (Vocal)***

All applied *voice* students are *required* to have a studio accompanist in their lessons. There is a semester accompanist fee which will be withdrawn by the business office from the student's account.

1. The semester accompanist fee is:  
    \$262.50 for 13 fifty minute lessons (2 and 3 credits)  
    \$165.00 for 13 twenty five minute lessons (1 credit)
2. The accompanist fee includes accompaniment for 13 lessons, 3 Voice Lab performances, 2 Recital Hour performances and juries.
3. The accompanist fee is non-refundable following the add/drop deadline!

### ***Applied Lesson Accompanists for Violinists, Violists, and Cellists***

All applied *violin, viola, and cello* students not preparing for a degree recital are *required* to have an accompanist for five occasions during the last half of the semester. There is a semester accompanist fee which will be withdrawn by the business office from the student's account.

1. The semester accompanist fee is \$115.00.
2. The accompanist fee includes accompaniment for 2 rehearsals, 2 performances for and coachings with the applied faculty member (for example: lesson, studio class, departmental), and the jury.
3. The accompanist fee is non-refundable following the add/drop deadline!

*All assigned music accompaniments must be given to the studio accompanists no later than the seventh week of the semester.*

### *Applied Lesson Accompanists for All Other instrumentalists*

Other instrumentalists are not required to have a studio accompanist, but if the instructor chooses to use the services of a studio accompanist, the fees will be the same as for the vocal applied lessons.

*All assigned music accompaniments must be given to the student's designated studio accompanist no later than the seventh week of the semester.*

### *Additional Rehearsal Time With Accompanists (Items not covered above)*

Accompanists shall be paid for *any and all* rehearsal time, whether in a planned session or as part of the student's applied lesson.

**All fees must be paid in advance of the rehearsal.** Please do not ask the accompanist to make an exception. If the rehearsal fee is not paid prior to the rehearsal, the rehearsal will be cancelled, but the student will still be held accountable to pay the minimum rehearsal fee for the accompanist's time.

Rehearsal fees are as follows:

\$25. per 'hour' (50 minutes)

### Distribution of music to accompanists for music department performances

- All music must be given to the accompanist in a timely manner for all performances or the accompanist will not play for the event.
- **For labs, Recital Hour and juries**, the music must be given to the accompanist no later than one month in advance of the performance or the accompanist will not play for the event.

- **For junior and senior recitals**, ALL music must be given to the accompanist at the beginning of the semester *prior to the semester of the recital*.

### ***Voice and Piano Labs***

Weekly Piano and Voice studio labs are taught in conjunction with the applied lesson.

Studio Lab attendance is *mandatory* for all music majors for whom piano or voice is their primary applied instrument\*.

#### **\*Exception**

**Music Business majors** are not all required to enroll in a Voice or Piano lab, that will depend upon the preferences of the applied instructor.

### ***Applied Music Juries***

All music majors are *required* to take a jury at the end of each semester for their *primary* applied instrument\*. The music jury is the applied lesson equivalent of the final exam.

#### **\* Exception**

**Music Business majors/Executive Track and Production Track** are not all required to give a jury, depending upon the preferences of the applied instructor.

The jury grade is 35% of the student's applied semester grade and is the compilation of the numerical grades given by each member of the jury panel.

The student must pass his/her jury with a letter grade of no less than a "C"

With the exception of the Bachelor of Music (performance) majors who are required to give a Junior Recital\*, **all** Music Education, Church Music and Bachelor of Arts majors *must* give a jury *at the end of each semester, whether or not* they participated in or presented a joint or solo recital in any semester prior to their senior year.

**\*Performance majors** are required to perform a 30 minute recital at the end of the

junior year which will take the place of the second semester junior jury.

### Jury Procedure

1. Each student must perform a prepared piece of the student's choice, from his/her semester repertoire, for the faculty members in the student's applied discipline.
2. The attending faculty members will usually then choose another selection, or selections, to be performed from the student's repertory card. In this case, the student should be prepared to perform all pieces listed as 'memorized' on their repertory card even though they will not all be requested.
3. The jury counts as 35% of the semester applied grade. Therefore, a failed jury could result in the student failing applied lessons for that semester. If a student fails their jury, the student will be required to repeat that semester. A repeated semester of applied lessons will more than likely delay the student's graduation by one semester.
4. Any scholarship student who fails their jury will automatically lose their scholarship.

### Jury Attendance

Attendance at jury is a requirement for the music major and under no circumstance will a student be allowed to wave a jury.

### \*Exception

If the student can demonstrate good cause why he/she cannot give a jury at the designated time and the applied instructor, along with the department chair, agrees that more time is needed, then the jury may be postponed to a time that all three parties agree on. This window may not extend beyond the end of the following semester. If the jury is not completed by then, or if the student misses the window, the incomplete will become an "F" and the student will have to repeat level.

With the exception of a last minute emergency, a 'no show' *must* contact their instructor within a 24 hour period after their assigned jury time or the student will receive a failing grade for the jury. Once the student has contacted the instructor with their reason for missing the jury, the instructor will reserve the right to decide whether or not to allow a re-take.

1. If the instructor allows a re-take, the jury must be taken by the end of the second week of the following semester or the student will automatically fail the jury and will be required to repeat level.
2. In the event the instructor does not allow a re-take and the student objects, the student must file a written complaint to the department chair who will make the final decision.

Recital attire and etiquette are to be implemented (See "Recitals").



Students are expected to arrive at least ten minutes in advance of their jury and then to wait quietly in the lobby until their name is called.

Location: Bush Chapel or the Spence Piano Lab (check with the music secretary)

Dates and times TBA at the beginning of each semester.

1. Juries are held during final exam week.
2. Sign-up sheets with the exact days and times will be posted in the music department office approximately one week in advance of the juries.

### ***Rising Junior Exam***

**At the end of the sophomore year all Performance, Music Education, Church Music and Bachelor of Arts music majors must take, and pass, a Rising Junior exam\*.**

The Rising Junior exam will determine whether the student may continue with their declared applied studies.

#### **\*Exception**

**Music Business majors** are **not** required to take the Rising Junior exam.

If the student does not pass the Rising Junior exam the first time, they will remain at the second semester sophomore level in the applied area and will be given one more opportunity to pass the exam at the end of the following semester. If the student is unable to pass the second Rising Junior exam at that time, then the student will not be allowed to continue in their applied area.

The Rising Junior exam is conducted in conjunction with the student's jury at the end of the sophomore year and the student should sign up for two (2) consecutive jury slots on the Jury sign-up sheet to accommodate both exams.

For the Rising Junior, the applied instructor will assign a short, sophomore level vocal or instrumental piece, forty-eight (48) hours prior to the exam.

1. The student must learn the music [and the pronunciation – for vocalists] on his/her own without help from the instructor or any other individual.
2. The student *is* allowed to hear the accompaniment, but must learn and work on the melodic line without any outside assistance from an accompanist or a recording of any kind. The piece does *not* need to be memorized, but it must be thoroughly learned.

Students will be judged on their ability to learn a piece quickly and accurately and perform at the performance level required to advance to the junior year.

A student must receive a collective score of no lower than 3.0 from the jury committee in order to pass.

### ***Recitals***

**All Performance, Music Education, Church Music and Bachelor of Arts music majors are required to give a senior recital in order to graduate.\***

#### **\*Exception**

**Music Business majors** are not required to give a senior recital.

#### **Scheduling a Recital Date**

Scheduling a recital date requires the following:

1. Coordinating a date with the student's applied instructor and rehearsal accompanist.
2. The student must then see the department secretary to put the recital date on the music department master calendar.
3. A recital date must be scheduled and confirmed with the music department secretary for the next semester, prior to the last week of classes during the previous semester. In other words, all spring '09 recitals must be placed on the music department master calendar before the end of classes during the fall '08 semester, and so on.

#### **Junior Recitals**

A Junior Recital is required for performance majors (BM) only.

The Junior Recital should consist of approximately 30 minutes worth of music and is best shared with another junior Performance Major, whenever possible.

#### **Senior recitals**

**The Performance Major** must perform a minimum of 50 minutes of music which reflects senior level applied skills; repertoire requirements must be primarily classical in nature.

**The Music Education Major** must perform a minimum of 30 minutes of music which reflect senior level applied skills. Half of the music must be from the standard classical repertoire; the other half can be chosen, with the approval of the applied instructor, from jazz or musical theatre repertoire.

**The Church Music and Bachelor of Arts** majors must perform minimum of 30 minutes of music which reflect senior level repertoire.

Half of the music must be from the standard classical repertoire; the other half can be chosen, with the approval of the applied instructor, from contemporary music, jazz or musical theatre repertoire.

The senior recital may be shared with another church or Bachelor of Arts music major or a junior performance major.

The senior recital may be given in the fall or the spring semester of the senior year, provided all applied lesson credits have been fulfilled up to and including that semester.

### ***Mandatory Pre-Recital Requirements***

#### Applied Lessons

Along with meeting the basic applied lesson requirements for each degree track, the following applied requirements must also be met before a recital may be given, without exception:

1. Three consecutive semesters of applied study in the performance are, especially the semester in which the recital is performed.
2. The student must be taken with the student's Southeastern applied instructor and through Southeastern University.

#### Recital Hearing

- A mandatory recital hearing must be given no less than one month in advance of *all* student recitals.
- A recital hearing consists of a hearing by the entire full-time faculty in the student's area of concentration, or the department chair, in addition to/including the student's applied instructor.
- The student will perform one piece, randomly selected by the faculty, from each section of the recital and each selection must be performed by memory.
- The student must demonstrate proficiency in all areas of the recital, melodic accuracy, intonation, interpretation and expression, (for vocalists – articulation and the ability to translate the foreign text on a word-for-word basis) in order to determine whether or not they are adequately prepared to give the recital.

Instrumentalists - If the instructor requires that all or part of the student's recital repertoire is to be performed from memory, then that repertoire should be memorized for the recital hearing as well.

Vocalists – With rare exception, all recital repertoire must be memorized and therefore **MUST be memorized for the recital hearing.**

- If the student does not pass their recital hearing, another hearing must be scheduled two weeks prior to the recital date.
- If the student is unable to pass either recital hearing, then the recital will be postponed until the following semester where the hearing process must be repeated until passed. This will mean that the student will have to take extra semester of applied lessons which could possibly delay the student's graduation date.

**\*\*\*It is therefore the student's responsibility to be prepared for the hearing and therefore the music faculty is neither responsible nor obligated to approve of a program that is not ready.\*\*\***

**More than likely, the student will have invited family and friends to their recital and therefore a lack of preparation can result in great embarrassment and inconvenience if the recital has to be postponed, especially if it delays graduation. In addition, faculty will not and cannot allow their decision about a student's readiness for recital be determined by anything outside of the student's satisfactory completion of all of their degree requirements.**

### Recital Checklist

Each recital candidate will receive a Recital Checklist from their instructor the semester prior to the scheduled recital. ALL stipulations must be adhered to and fulfilled on the Recital Checklist *prior to the recital dress rehearsal* or the recital will be postponed until the following semester (*and upon completion of all requirements on the checklist*).

### Academic and Applied Music Pre-Senior Recital Requirements

Before a Senior Recital may be presented, all of the following requirements must be met, without exception:

1. Music Theory I – IV have been successfully passed (with no less than a “C”)
2. Music History I & II have been successfully passed (with no less than a “C”)
3. Applied Lesson Degree Requirements have been met and passed (with no less than a “C”)
4. The student has taken applied lessons, with the same applied instructor for three (3) consecutive semesters, *including* the recital semester.
5. Class Piano I – III have been successfully passed (with no less than a “C”)
6. The student must be enrolled in their eighth (8) consecutive semester (7th for Music Education majors) of Recital Hour, having been passed all previous semesters (with a grade of no less than a “C”).
7. The Rising Junior exam has been passed (All music majors).
8. The student has 90 credits toward graduation.
9. The student has officially registered for the senior recital.
10. A recital date has been scheduled with and confirmed by the music department secretary, *two weeks prior to the end of the previous semester*.
11. The Recital Checklist has been completed and approved by the applied instructor.
12. A Recital Hearing has been given and approved one month in advance of the scheduled recital date.

## Accompanist Fees for Junior and Senior Recitals

The accompanist fee for all recitals is \$200 which includes:

1. The recital hearing
2. A 90 minute dress rehearsal
3. The recital

The accompanist fee is to be paid in two installments, in advance of the recital:

1. One hundred (\$100) must be paid **at the time the recital is scheduled** with the music department secretary.
2. The remaining \$100 is to be paid **immediately after the student passes the recital hearing.**

Absolutely no recitals will be scheduled without the first \$100. installment and no recitals will be given until the second \$100. installment is received.

## Dress Rehearsals

All Junior and Senior Recitals must be preceded by a dress rehearsal.

## Recital Venues

All on-campus rehearsals need to be scheduled through the student housing office in order to reserve the facility.

- Recitals planned for the **First Presbyterian Church of Lakeland**, should be coordinated through Dr. Dan Gordon.
- Recitals planned for the **Polk Museum of Art** should be coordinated through Mr. Bryant.

## *Recital Preparation and Performance*

Performance Etiquette – Same as for Departmental Recitals

## Performance Attire

1. Formal attire is strongly recommended.
2. Men should wear tuxedos with tasteful accessories.
3. Women should wear formal gowns in keeping with the guidelines in the Southeastern University Handbook.

***Women please note: Tea length gowns are most appropriate for afternoon recitals and full length gowns after 6:00pm.***

## Recital Promotional Materials

Publicity for all student recitals is the responsibility of the student giving the recital. All promotional materials must be displayed no later than one week prior to the performance and no earlier than two weeks prior.

All promotional materials must be approved by the student's applied teacher and posters or any other posted media must be approved by the SEU Student Life Office.

### Recital Programs

All recitals must be accompanied by a well prepared, well-presented program. The preparation of this program is recitalist's responsibility.

The student's applied instructor will help the student with the program order and also reserves the right to edit or change the program format.

Program notes should be included as necessary. Vocal recital programs must include translations of all foreign texts.

### Ushers

One, preferably two (2), ushers are needed for every Junior or Senior Recital to hand out program/notes and maintain order during the recital.

- Obtaining ushers for the Junior and Senior Recitals will be the recitalist's responsibility.
- Ushers should arrive and be in place no later than 15 minutes prior to the recital and should be dressed appropriately and conduct themselves in a professional manner.
- Ushers will be responsible for maintaining decorum during the recital and should discourage audience members from entering or exiting the recital hall during the actual performance, except between numbers.

### Recital Assistants

Recital accompanists and instrumentalists may require a page turner and will be responsible to provide one, as needed.

Instrumentalists may also need a stage hand.

### Receptions

A reception is a traditional way to celebrate the performer's accomplishment and to thank the audience for coming. Having said this, the student should however feel absolutely no obligation in this regard.

Should a student choose to give a reception, all expenses, planning, reservations, etc., will be solely their responsibility. No alcoholic beverages may be served at any function associated with Southeastern University or its students.

*Southeastern University Music Department*

**Music Department 2014 – 2015 Event Calendar**

(All events begin at 7:30pm, with the exception of *Opera Scenes* and *An Afternoon Melody*)

Schedule Pending

**2014 – 2015 Music Department Student Handbook Signature Page**

I have *thoroughly* read, *understand*, am in agreement with, am responsible to be familiar with, and will abide by the policies and procedures listed in the 2014-2015 Music Department Student Handbook.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date Signed: \_\_\_\_ / \_\_\_\_ / \_\_\_\_

Handbook signature page **MUST** be submitted to the Music Department Administrative Assistant no later than Tuesday, September 3rd. Failure to submit the signature page by the stated deadline will result in the loss of one Departmental Recital credit per each week that it is late.