

The Petrie School of Music at Converse University Student Handbook

2026-2027

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I. Academic Policies

Advisory System

The Advisory System is one of the most important factors in the total educational program of Converse University. It is particularly necessary in the Petrie School of Music, where numerous degrees exist, to give each student maximum flexibility and opportunity to use their talents in achieving success.

Although advisors are required to meet with advisees at given times during the year, such as at advisement periods, all advisors have posted office hours and are available for individual appointments throughout the year.

The Dean of the School of the Arts and Director of the Petrie School of Music are also available for individual conferences on all phases of the student's academic and professional program.

Faculty Advisors are assigned as follows:

1. Freshman Mentor: Incoming freshman are assigned a Freshman Mentor. This advisor will help the student select freshman year classes, at the beginning of the initial orientation and registration period.
2. Advisor: At the end of their freshman year (during the Spring Term advising period), students become the advisees of their major professors.
 - a. For Performance Majors, the advisor will be the major instrument teacher. In certain cases, the advisor may instead be a faculty member designated by the Director or the appropriate Area Coordinator.
 - b. For Music Education and Music Therapy Majors, the advisors will be faculty members from the Area of Music Education and Therapy
 - c. For students majoring in Composition or Contemporary Music (Media Applications), and for the Bachelor of Arts students and Music Minors, the advisor will be the Program Coordinator of the Major/Minor.
3. Students remain with the same advisor throughout their college career unless there is a change of major. In the event, an advisor in the new major is appointed.

Recital Attendance

1. All undergraduate music majors are required to pass the Recital Attendance course, MUH 100. Credit is awarded for attendance at events designated in the published Petrie School of Music Recital Calendar.
2. Recital attendance credit is also given for attendance at events not listed in the Petrie School of Music calendar. Approval for these events is required by the faculty administrator of the Recital Attendance course.
3. Incomplete grades will not be assigned for recital attendance. All requirements must be met at the end of the term in order to receive a passing grade.
4. *The Recital Attendance course must be passed six times in order to qualify for graduation in any undergraduate music degree.* Students must register for the Recital Attendance course each term to attempt to fulfill a portion of this requirement. The course is graded on a pass/fail basis. A total of 20 logged attendance credits is required to pass the course each term.

Exemptions and Advanced Placement

Exemption with Credit

AP Credit: Converse University awards advanced placement in the form of Exemption with Credit to entering undergraduates on the basis of College Entrance Examination Board- tested Advanced Placement courses taken in high school. Students receiving a grade of 4 or higher on the AP Music Theory Examination are allowed to be exempt from the Basic Elements of Music Theory class, MUT 101. The Petrie School of Music follows the University guidelines in determining the Converse courses for which this credit may be substituted.

IB Credit: Converse University also grants exemptions from certain General Education Requirements to students who submit acceptable scores on the International Baccalaureate examination.

Exemption Tests: The Petrie School of Music makes available the following Exemption with Credit procedure for all of its undergraduate courses *except for Applied Lessons and Ensembles*.

1. Exemption with Credit procedures may not be used to exempt a course previously failed by the student
2. Exemption tests are offered by request *ONLY* during regular examination periods at the ends of terms. A special examination fee of \$25 must be paid to the Administrative Assistant of the Petrie School of Music before taking the exemption test.
3. The examiner turns a graded copy of the student's test into the Music Office, where it is placed in their file.
4. A minimum grade of B-, as determined by the instructor, is required to achieve exemption with credit.
5. A student may attempt the exemption process for a given course only once.

Exemption without Credit

The School of Liberal Arts and Sciences, The School of Business and Data Science, and The Graduate School grant Advanced Placement (Exemption without Credit) based on high school transcripts, SAT scores, or placement examinations in several fields, notably Modern Languages, Mathematics, and English Composition. In addition, the Petrie School of Music allows such exemptions occasionally based on placement testing. When such an exemption is granted in a course specifically required in a music major's degree program, the credit hour(s) involved are *not* removed from the student's obligation: required Humanities and Sciences courses must be replaced with Humanities and Science electives; required Music courses must be replaced with music electives.

NOTE: *NO exemptions- with or without credit- are available in courses classified as Applied Lessons or Ensembles.*

Transfer Students and Credits

Undergraduate Students

1. Unless the circumstances are exceptional, no undergraduate student transferring to Converse University as a music major may be placed beyond the beginning of the junior year.
2. All transfer students are auditioned in the performance area (see Auditions, Handbook section IV, A, 3.), and credit is evaluated in terms of established standards of the Petrie School of Music. Ordinarily, this audition should occur prior to registration at Converse, preferably during the preceding term, so that prospective students may be

- informed of their projected status and transferable credits. If audition prior to registration is not possible, the audition must be held during registration or as soon after as possible. Specific placement is determined by the Area Faculty.
3. Transfer students also take examinations in music theory and music history to determine whether equivalent standards have been met in their previous studies.
 4. The application of all transfer credit to Converse degree programs remains tentative until approved by the Director of the Petrie School of Music.
 5. For students transferring to Converse, all course work attempted prior to enrollment at Converse and all course work taken at Converse will be used to determine the cumulative grade point average. A failing grade at another institution may be canceled by taking and passing a comparable course at Converse.

Graduate Students

1. In general, Converse does not accept transfer credits in any Performance Studies area at the Graduate level. For thesis majors in all areas, a similar prohibition applies to transfer credits in the major field of concentration.
2. Transfer credits in other areas of the program of study must be approved by the Director of the Petrie School of Music and in ordinary circumstances are limited to six semester hours.
3. Credits will not be accepted for transfer to the Converse graduate program if the credits are more than five years old at the time of their consideration.

Summer School Credits for Converse Students

The acceptance of summer school credit by the Petrie School of Music follows the basic policies of the University at large. Acceptance is not automatic if credit is from another institution. Approval must be granted by the Music Curriculum Committee and the Director of the Petrie School of Music before taking the course(s). Students are advised to consult with the appropriate dean concerning summer work of this sort. Only grades of C- or better are accepted.

Courses at Converse University are considered regular curricular offerings and are placed on the transcript without petition or special approval. All work done at other institutions must be petitioned to the Music Curriculum Committee.

Minor in Music

A minor in music is available to students not majoring in music. Provisions are as follows:

Permission to Minor

Students who have previously taken major or elective performance studies with a Converse faculty member may declare the minor with the approval of that instructor. Students who have not had such study must perform a qualifying audition. This audition can be arranged through the Music Office and will generally be scheduled during the performance examination periods. Ten minutes of material is sufficient.

Declaration of Minor

The student must complete the usual declaration form, which can be found online, in the Music office, or the Registrar's office. Once the declaration has been made, an initial evaluation of music credits already earned will be supplied by the Music office as a confirmation of the fact that the student is in the program. Advisement and confirmation of completion of the program will be carried out by the Music Minor Program Coordinator.

Residence

To be eligible for the minor, the student must complete at Converse no less than the final eight (8) semester hours of course work applying to the minor.

Content of the Minor

The minor in music consists of 21 hours of coursework. 3 credit hours must involve instrumental or vocal performance (select from MUA or MEN studies or MTY 151/125). 6 credit hours must involve classroom study (select from MUH, MUT, MUB, or MMD). The other 12 credit hours are to be selected from other music courses (MEN, MMD, MTY, MUA, MUB, MUE, MUH, MUT) in consultation with the music minor advisor. In addition, all music minors must complete one semester of MUH 100: Recital Attendance (0 credit). Please note that many music courses must be taken in sequence (or with permission of the instructor) and

that entrance into ensembles and private studios often require a placement audition. All music minor information is also found in the Converse University *Undergraduate Catalog*.

Major in Music

The Petrie School of Music offers numerous curricular programs leading toward various majors in the Bachelor of Music degree, the Bachelor of Musical Arts, and the Bachelor of Arts degree in Music. This provides the student with specific programs to realize their best talents and abilities.

Declaration of Major

Students matriculating in the Petrie School of Music will be asked to submit a formal Declaration of Major no later than the end of January Term of the freshman year. The Declaration of Major form is online and requires the signature of the student's Freshman Mentor. Subsequent changes of major *must* be accomplished by the submission of a new Declaration of Major form so that appropriate changes in advisor and student records can be made.

Students wishing to change majors to an area in the School of Liberal Arts and Sciences, the School of Business and Data Science, or the Graduate School, must also submit a form indicating their desire to make this change. They will be referred to the Director of Advising and Student Success for initial advisement. Their advisement materials will be forwarded to the Director of Advising and Student Success once student records in the Petrie School of Music office have been updated.

Permission to Major

Performance

Any student, with the recommendation of the major professor, must declare their intention to be examined as a performance major. If the area faculty jury passes the Applied jury examination at the end of their freshman year as a Performance major, the student may continue in their chosen program. The definitive full faculty examination confirming a Performance major will take place at the Applied Gateway examination. This examination will be before the full music faculty. (See *Section IV, Performance Studies Policies and Procedures*, for further details about Performance Studies and Recital policies).

Music Education

The music education major is administered jointly by the School of Education and the Petrie School of Music. Students should apply to the Teacher Education Admissions Committee for admission into an education degree immediately upon the completion of General Music K-12, MUE 311, which includes the Clinical 1 experience. The application must be approved by the Teacher Education Admissions Committee no later than six months prior to student teaching, and the student will not be allowed to take Benchmark II courses until they have been admitted by the Teacher Education Admissions Committee. The following requirements must be satisfied in order to be officially admitted to a music education program:

1. Complete at least 45 hours of coursework
2. Minimum cumulative GPA of 2.75
3. A passing score on all parts of the Core Praxis Examination
4. Completion of Introduction to Education, EDU 360, and PSY 380
5. Completion of Clinical I experience
6. A passing grade on the Applied Gateway jury
7. A successful professional skills and dispositions review with music education faculty, following the Applied fourth semester 220 jury.

PRAXIS I Test:

During the freshman year, during the Introduction to Music Education, MUE 221 course, all potential music education majors should attempt all parts of the Core Praxis Exam administered by the Educational Testing Service. A passing score on this test is required for entrance into General Music K-12, MUE 311 and for acceptance into any education degree program in South Carolina. Any person having attained the SAT or ACT score set by the State Board of Education shall be exempt from the Praxis I requirement. (ACT= 24, 2-Part SAT= 1100, or 3-Part SAT= 1650). If these admissions requirements are not met, the Teacher Education Admissions Committee may reject the applicant. A student who is rejected is advised to declare another major. The student must be admitted to the teacher education program before being allowed to enroll in Instrumental Methods, MUE 421, or Choral Methods, MUE 423, and Directed Student Teaching, MUE 460.

Student Teaching:

Applications to student teach must be submitted no later than February 15th of junior year for Fall Term placement or June 15th of junior year for Spring Term placement. There is a limitation on the time which may transpire between the final Music Education Methods course and the Student Teaching course. If the interval between the final Music Education methods course and Student Teaching is greater than one academic year, the student is required to confer with the Program Director for Music Education. The Program Director may then approve the application, require a proficiency test, or require remedial coursework prior to Student Teaching.

Praxis II Test:

In order to be placed for student teaching, teacher candidates must pass the state-required PRAXIS II Specialty Area Test entitled Music: Content and Instruction (5114). This test score, in addition to a passing score on the PRAXIS II Principles of Learning and Teaching Exam, are graduation requirements and must be submitted to the Director of the Professional Education Unit no later than the Spring of the academic year in which student teaching is completed.

Music Therapy

Students who complete a Bachelor of Music degree or Equivalency in Music Therapy must meet all academic and clinical competencies mandated by the American Music Therapy Association (AMTA). The Converse University Music Therapy Program is a professional program designated to address the competency-based education of the professional music therapist and prepare students to pass the national board certification examination administered by the Certification Board of Music Therapists in order to become a Board-Certified Music Therapist (MT-BC).

Admission and Retention

Admission into Converse Music Therapy Program

Students are admitted to the program based on:

- Successful completion of Petrie School of Music audition requirements;
- Personal interview and audition with the music therapy faculty, during which applicants will sing and self-accompany on piano or guitar a memorized song of their choice that they feel is appropriate for clinical use; and

- Minimum cumulative GPA of 2.0

Retention in the Program

AMTA requires that all music therapy students earn a C- or better in all music courses. If a student's final grade is below a C- they must retake a course in the next semester if it is offered. Most music and music therapy classes are sequential in nature and students need to successfully pass all courses that serve as prerequisites for upper-division courses. Students can only retake a course one time and must earn a passing grade in order to continue in the music therapy program. This ensures students can complete their undergraduate degree in a timely manner and be accepted into an AMTA-approved internship.

Functional Music Skills Examinations

Music Therapy majors must pass two Functional Music Skills Examinations (Level I and Level II). The purpose of these exams is to ensure that the student possesses basic competencies in voice, guitar, and piano required by AMTA. Passing the Level I exam is a prerequisite for admission into the student's clinical practicum. Passing the Level II exam is a prerequisite for admission into the student's internship. It is the student's responsibility to schedule their functional Music Exams with the music therapy faculty during the posted exam times.

Level 1 Examination

The level 1 Examination consists of the following:

1. The student will sing and self-accompany 40 songs (20 on guitar and 20 on piano) in multiple genres assigned by the faculty.
2. The student will submit a preliminary song list for approval to the faculty at the beginning of the semester they intend to take the exam, and the list will be finalized by week 4 of the semester. Once the list is finalized, faculty may identify songs that the student will need to provide copies of the lead sheets for them at the exam.
3. At the exam, the student will provide the faculty with their final song list (including planned keys for each song) and a copy of the lead sheet for songs requested in advance by the faculty.
4. Songs should be chosen with clinical intent and the student should be prepared to describe how the song might be used in therapy and with whom (e.g., children,

adolescents, adults, older adults), and in what setting (e.g., school, hospital, day program, hospice).

5. The student must perform four of the songs in two different keys (identified in advance), appropriate to the student's vocal range.
6. Areas of Evaluation:
Voice: Vocal projection, intonation, range appropriateness (for client population), articulation, and musical expression.
Guitar: Guitar properly tuned, appropriate strumming tempo, smoothness of accompaniment, accuracy of chord changes, demonstration of multiple strumming techniques and styles, and a minimum of five songs using fingerpicking.
Piano: Smoothness of accompaniment, demonstration of accompaniment styles appropriate to song genre (e.g., alternating bass/block chords, arpeggio, rocker pattern), accuracy of chord changes, and use of inversions.

Music Therapy majors entering the program during their freshman year must perform the Level I exam at the end of the spring term of their sophomore year. Transfer and equivalency students must take the exam before beginning clinical practicum. All students may not begin the clinical practicum sequence without passing the exam. Students who do not pass the exam will be placed on provisional status and will be expected to retake the Level I exam at the beginning of the next semester.

Level II Examination

1. Students will provide a list of repertoire that includes:
 - a. Twelve new self-accompanied songs, six on guitar and six on piano that are memorized and demonstrate the student's highest-level skills, and
 - b. Twelve songs from the FMSE I that use at least four chords, various accompaniment styles and equally distributed between guitar and piano that can be requested by the faculty in this exam.
 - c. One original opening song and 1 original closing song for use in a clinical setting. One song will be performed on the guitar and the other on the piano. These should be memorized.
2. The student must perform six of the songs in two different keys, appropriate to the student's vocal range and intended clinical population use.

3. The student must perform four songs (two on piano and two on guitar) in two styles: the original clinical intent practiced for the exam and a change in clinical intent/population chosen by the faculty at the exam.
4. The student will be prepared to sight-read on guitar and piano simple lead sheets with lyrics, melody, and chord symbols, using either letter names or numbers to identify chords.

Music therapy majors must pass the Level II examination prior to beginning their internship, typically the final exam period in the final on-campus semester. Students who do not pass the exam must retake it on a date agreed upon with the faculty prior to beginning their internship.

Music Therapy Internship Requirements

The music therapy internship serves as the capstone course for the degree. AMTA requires that all music therapy students complete a total of 1200 clinical hours, with a minimum of 180 in clinical practicum and a minimum of 900 at an internship that takes place after coursework is completed. This internship is typically completed at an AMTA-approved or university-affiliated internship site. AMTA allows students to have up to four active applications at internship sites at any given time, and students can apply to internships up to one year in advance of their desired start date.

The music therapy faculty will advise each student about the application process and provide recommendations and documentation to each clinical site. The program director is required to provide verification of the student's eligibility to begin the internship. After acceptance into an internship program, an individual assessment of the student's competencies and an internship plan will be developed in collaboration with the Program Director, internship director, and students. After successful completion of the internship, the internship director will document that *AMTA Professional Competencies* have been met and the academic advisor will verify that the student has met graduation requirements and is eligible to sit for the Board Certification exam. *Students are advised that additional licensure is required to practice music therapy in some states.*

Composition & BMA: Contemporary Music (Media Applications)

Near the end of the sophomore year, students will submit a portfolio of their works for review by the Musicology & Composition faculty for the purpose of determining permission to major. Area courses taken in the junior and senior years must result in a grade no lower than C-. If a grade lower than C- is earned in any course in the major area, the grade will be reviewed by area faculty. If a course is repeated and the student does not receive the minimum grade of C-, the student may not continue in the major.

Certificates

The following certificate programs are available to students. Students who intend to pursue any of these certificates must notify the registrar by completing the "certificate" section of the major/minor declaration form. The original form should be submitted to the Registrar, with a copy of the form submitted to the Music Office. Successful certificate completion will be noted on the student's final transcript.

Performance Certificate for Non-Performance Music Majors

The Performance Certificate is for music majors in non-performance degree programs, including the Bachelor of Music degree in Music Education, Music Therapy, or Music Composition, the Bachelor of Arts in Music, or the Bachelor of Musical Arts degree in Contemporary Music (Media Applications). To earn the Performance Certificate, students must take private lessons throughout their degree program, even if their degree does not require it. They must complete a junior and senior recital with the same length, repertoire, and standards that are required for Performance majors.

Music Business and Technology Certificate

The Music Business and Technology Certificate is available to any student enrolled at Converse University. The certificate requires a total of 18 credits selected from a variety of options in Music Business, Arts Administration, Technology, and other university courses. An internship is also required. See the current catalog for the specific course options. Students should work with a certificate advisor and their academic advisor to

select courses that are relevant to their interests and to determine the best sequence to take them.

Directed Independent Study (DIS)

1. Directed Independent Study in areas for which a formal curricular course does not appear in the Catalog may take place under the following circumstances:
 - a. The value and content of the DIS is fully discussed by the student involved with the faculty member who will direct the study, and in turn with the Director of the Petrie School of Music so that the Director may determine the availability of faculty time.
 - b. A detailed syllabus for the DIS is presented and approved by the Director. DIS requests should be submitted during the advisement and registration period of the semester prior to the one for which the request is being made.
 - c. The amount of credit is proposed by the faculty member conducting the DIS and determined by the Director of the Petrie School of Music.
 - d. Following approval, a University DIS form is to be completed by the student and teacher to complete the registration.
 - e. By directive of the National Association of Schools of Music, a copy of the examination, or some other suitable evidence of satisfaction of purpose and intent, is filed with the music office.
2. It is the policy of the Petrie School of Music not to offer existing courses on a DIS basis. Exceptions must be approved by the Director of the Petrie School and the Dean of the SOA.
3. It must be understood by faculty and students that the existence of DIS courses, while totally in keeping with those special features which can be afforded a student by a smaller institution, cannot serve to proliferate the annual offerings of the Petrie School of Music with an inordinate number of course offerings in a "private lesson" or tutoring environment. Therefore, the validity and quality of all DIS offerings must be contingent upon the ability of Converse University to use available faculty workloads in ways which will produce the greatest benefit for all concerned.

4. At the discretion of the Dean of the School of the Arts, a special elective fee may be charged for the Directed Independent Study work.

Petitions

Petitions by undergraduate students regarding approval of any exception to academic requirements or regulations in the music curriculum must be submitted in writing to Director of the Petrie School of Music. An approval or recommendation of the petition by the Advisor must appear in writing on the petition. Student Petition Forms are available through the Music Office. These petitions are found the PSOM Canvas website.

Graduate Students wishing to petition for an exception to academic requirements or regulations must present petitions in writing to Director of the Petrie School of Music. The advisor's recommendation should appear in writing on the petition.

Final Examinations

All final examination tests, papers and projects, including a graded copy of the examination itself, must be turned in to the Music Office by the faculty member for filing. The exams are kept for one year. Students may examine their graded final examination papers on request.

Repertoire Sheets

(See *Appendix A*) A repertoire sheet for every performance study student must be turned in to the Music Office by the professor at the end of each long term. Repertoire sheets for students terminating study before the end of an academic year must be turned in at the termination date.

Special Recognitions

Graduation with Honors

This recognition is for exceptionally qualified students in the Petrie School of Music and is separate from the Nisbet Honors program and its requirements. The plan enables them to pursue additional independent and intensive work in their major. Recognition will be predicated on a superior quality and greater quantity of work than is normally required for the degree. No student with a GPA below 3.0 will be admitted into the program. Students may apply for Honors in Field only in their major area of study (e.g.,

only students pursuing the Bachelor of Music in Performance may apply for Honors in Performance; only students pursuing the Bachelor of Music in Music Education may apply for Honors in Music Education, etc.)

Students will submit a written application, using the form available on the PSOM Canvas website, to their advisor for permission to pursue honors. If this application is approved by the advisor, it is forwarded to the Music Honors Program Coordinator, who will present the name of the applicant to the Music Faculty for action. The Director of the Petrie School of Music, in consultation with the Music Curriculum Committee and the student's advisor, will appoint a three-member *ad hoc* Music Honors Committee and its Chair. The Chair of the *ad hoc* Music Honors Committee will notify the student of the faculty's decision by March 15.

Students approved by the faculty will begin the honors program without credit during the third term of the junior year and continue it through the senior year. A written outline of the thesis contents (for students pursuing Music Education or Therapy) or the recital material and a topic for a supporting paper (for students pursuing performance or composition) must be submitted to the Music Honors Committee for approval by January 31 of the senior year. A written outline of the honors paper must be approved by the *ad hoc* Music Honors Committee by the end of the Fall Term of the senior year. The Chair shall report to the Music Faculty on the status of the Honors Program by February 15 of the senior year. It shall be the duty of the major teacher to supervise the entire program of honors and to maintain high standards of work.

When the student has met all the requirements for Graduation with Honors, the Advisor will submit a written report to the *ad hoc* Music Honors Committee. This report will describe the work done by the student, will include a recommendation, and will be accompanied by three copies of the research paper. The report must be completed and submitted to the committee before Exam Week of the student's senior year. To ensure completion by this date, the first draft of the research paper must be in the hands of the Committee by March 10. In case of correction or suggestions made by the Committee, only one additional reading of the paper may be expected, with necessary corrections to be completed by April 5. The final paper will be due by April 15.

After the Committee has made a study of the report, a recommendation will be made to the Music Faculty for final action. To keep the Honors Program on a superior level, the committee may refuse to accept the final report whenever circumstances justify it.

Three bound copies of the Honors Thesis or the supporting research paper and a recording of the Honors in Performance Recital must be submitted to the Chair of the *ad hoc* Music Honors Committee after the Honors Program is approved as completed. The recording and one paper will be kept in the Music Library, one paper in the Music Office, and one paper returned to the student. For information on the format of honors theses and papers, the student should consult with their advisor.

The honors work will carry six semester hours of music elective in performance areas or three semester hours of music elective credit in other areas. This credit will be granted upon completion of the Honors Program. No credit will be given unless the entire project is completed.

The student may voluntarily withdraw from the Music Honors Program at any time and may be advised to do so by the department or area. No exception from regular class attendance will be granted to the honors candidate. The student must abide by the Converse University Academic Calendar and adhere to the course drop deadline to avoid academic penalties.

Music Honors Program

Before beginning the Honors Program, please consider the following:

- a. It is recommended that students writing theses as part of the Music Honors program pursue enrolling in MUH 603: Bibliography.
- b. Performance and Composition candidates: It is advised that the Senior Recital be performed in the Fall of the senior year, and the Honors Recital and Honors Ensemble Recital be performed in the Spring.

Although students will be advised by their Honors Program Advisor, students will be responsible that all deadlines pertaining to their Honors Program are met.

Schedule

Junior Year

- **February 1:** Application to advisor for entry to the Honors Program. Advisor forwards application to Music Honors Program Coordinator.
- **March 15:** Chair of Music Honors Committee notifies the student of the faculty's decision.

Senior Year

- **January 31:** Honors Recital, Ensemble, Thesis Topic, Independent study materials submitted to the Head of the Music Honors Program for approval.
- **February 15:** Committee chair reports to Music Faculty on status of Honors Program.
- **March 10:** Completed paper to the ad hoc Music Honors Committee.
- **March 20:** Paper returned to student for corrections, if any.
- **April 5:** Corrected copy to Committee.
- **April 15:** Final copy to ad hoc Music Honors Committee for presentation to the Music Faculty for approval.
- **Exam Week:** Thesis or the recording with three copies of the supporting paper to Chair of the Committee. After the paper is signed by committee members, it must be delivered to the library for binding, along with a check from the student to pay for the binding.

All communications submitted to the Committee should be sent electronically.

Format and Preparation

All theses and honors papers submitted to the Petrie School of Music must follow specific guidelines. The goal and spirit behind the guidelines is to help the student submit a thesis or paper which has the appearance of a professionally typeset document in the student's area of expertise. Front material guidelines are found on the PSOM Canvas website.

Honors in Performance

Only students in the Bachelor of Music in Performance may apply for Honors in Performance. The recommended performance requirements, over and above the required senior recital, are as follows:

The Recital

1. A full 50–60-minute honors recital.
2. This program, consisting of material not performed on the senior recital, shall include an independently prepared piece. At least ten minutes of the material presented for the Honors Recital shall be prepared by a student as an independent project without any assistance whatsoever from the faculty. A research paper of approximately 1,000 words dealing with this work should indicate a thorough understanding of the composition. The paper will be evaluated by the *ad hoc* Music Honors Committee and the major professor. The student will give a list of prepared works to each examiner.
3. Memorization requirements shall be the same as for the senior recital
4. Repertoire for the Honors Recital must be approved by the relevant performance area.

The Ensemble

Fulfillment of some ensemble requirements is expected to be outlined by each department. Example: For pianists, the equivalent of accompanying a junior recital, or a recital appearance in an instrumental sonata or chamber work.

Graduation with Distinction in Performance or Distinction in Composition

Senior music majors whose recital is judged exceptional by all faculty jurors without consultation may earn "Distinction in Performance" or "Distinction in Composition," and will be so recognized at Commencement. Students whose opera performance is deemed exceptional by the music faculty may earn "Distinction in Opera Performance," and will be so recognized at Commencement.

II. Administrative Policies

Music Libraries

Mickel Library

The holdings of the Music Library are of three types:

1. Recordings, scores, videos, and books which circulate out of the library.
2. Recordings, scores, videos, and books which are put on Reserve from term to term at the main circulation desk and are subject to the special circulation and fine regulations which govern all materials on reserve;
3. Periodicals and those materials which are classified in the Reference section, which do not ordinarily circulate out of the building.

The following rules apply to the music collection in Mickel Library:

1. The circulation period for a book or score not on Reference or Reserve is three weeks. It may be renewed once unless there is another request for it.
2. The circulation period for a recording not on Reference or Reserve is three weeks. It may be renewed once unless there is another request for it.
3. Overdue Items and Fines
 - a. Fines accrue at twenty-five cents per item per day.
 - b. If an overdue item is not returned by the first day of final examinations, the holder is billed through the Accounting Office for the price of the material plus a processing charge. Grades will be withheld until all obligations to the library are met.
4. Defacing of library materials can result in a fine and in the payment of replacement costs. In the event of rare editions being ruined or badly damaged, the penalty can be the closing of the library to the offender.
5. No student may use another student's or a faculty member's library card to check out library materials.

Ensemble Libraries

The orchestral, wind ensemble, and choral libraries housed in Blackman Music Building Room 107 do not circulate and may be used only with the permission of the director of the organization involved.

Extracurricular Student Performance

Recognizing that music curricula are demanding of student time, the music faculty oversees the musical extracurricular activities of music majors. This also protects against the performance of

repertoire which is unprepared or unsuitable and against possible adverse reflection on the student or Converse University.

Faculty Advisors and professors in the performance area guide students on such matters, basing their judgment on the student's preparation for the activity and the possible effect of the activity on the total academic program of the student.

1. Any extracurricular performance should be discussed prior to committing to the event with their major Advisor. This is particularly pertinent when the activity is not a college function nor supervised by university personnel. Any extracurricular rehearsals or performances that conflict with Converse musical commitments are not acceptable excuses for missing Converse course requirements, including ensemble rehearsals.
2. Leaders of performing organizations on the campus are authorized to send lists of members involved in off-campus activities to the Director who will in turn notify the faculty members whose students are involved.

Teaching of Outside Students

No student in the Petrie School of Music may charge a fee from on-campus instruction in music performance to any college or non-college student. The only exception is in the Lawson Academy of the Arts, when a formal contractual agreement is executed through the director of the Lawson Academy.

Recordings

All live performances at Converse University are recorded. Recordings of personal performances may be arranged through the Music Office (for use of Daniel Recital Hall or Twitchell Auditorium) and with the student worker or designated faculty member in charge of this activity.

Accompanists

General Policies

The Accompanying Program is administered by the Director of Accompanying, who is responsible for all assignments and other arrangements. A fee is paid to those accompanists who reach the proficiency of studio accompanying through study or previous

experience. No fees are paid to student accompanists who are enrolled in an Accompanying course and who carry responsibilities of accompanying as part of the course. The Accompanying Program is organized on the premise that student accompanists are learning a valuable skill and are gaining important experience.

Subject to availability, accompanists are provided for Converse music majors taking lessons enrolled in the 220, 320, 440, and 620 lesson series at the Petrie School of Music. Accompanists may be available to music minors or those taking elective or secondary lessons subject to availability and at the discretion of the Director of Accompanying. The Petrie School of Music does not provide accompanists for Lawson Academy students.

Accompanying Policies

1. Singers and recitalists will be assigned an accompanist for the whole semester. The accompanist will come to 30 minutes of their lesson, and have a 30-minute rehearsal time with the student each week. It is up to the student to schedule those times with their accompanist. If the student misses a rehearsal time without giving the accompanist notice, it will only be made up at the discretion of the accompanist.
2. Those with Gateway juries or particularly difficult music will have an accompanist at their lessons after Mid Term. Students may arrange rehearsal times before that, if needed.
3. Everyone else will be assigned an accompanist to be contacted if needed for Student Recital or jury. Students must be sure their accompanist has copies of all music in advance, so they have time to prepare.
4. A recital fee of \$75 for Junior Recitals and \$125 for Senior/Graduate recitals will be paid by the student to the accompanist when program information is turned in. If it has not been paid by the recital date, the accompanist will not go onstage. A word to the wise---upon graduation, the opportunity to collaborate with good pianists will be directly related to how and when they are paid.
5. It is the students' responsibility to notify the accompanist if a lesson or rehearsal must be missed. Do not expect your teacher to do this.

6. Students must give the accompanist at least a week's notice prior to performing on a Student Recital. The accompanist has the right to refuse last-minute requests.

7. If students want extra rehearsal time (more than the 30 minutes a week allotted), or do any outside performances or auditions (NATS, MTNA, etc.), they must pay the accompanist at a rate agreeable to both parties.

8. The student should notify the Director of Accompanying if there is any trouble with an accompanist's competence or reliability.

III. Buildings and Equipment

Blackman Music Building Regulations

Security

Since the Blackman Music Building contains a great deal expensive equipment and students and faculty store their teaching and study materials and equipment in the building, it is necessary that security measures be strictly observed.

1. All faculty studios and classrooms must be locked when a faculty member is not present.
2. Outside doors on the north (Drayton Avenue) side of the building must remain closed and locked at all times.
3. All audio and visual equipment will be locked when not in use for teaching or assigned study.
4. No personal property (music, books, instruments, etc.) is to be left in the practice rooms or classrooms. Such items will be collected and disposed of by the maintenance staff.

Hours

Blackman Music Building is open daily from 7:00 am until 11:00 pm when classes are in session. Faculty members may be issued keys to outside doors but are not subject to admit students for individual practice when the building is locked.

Housekeeping

Blackman Music Building is the largest teaching facility on the campus and demands great effort on the part of the housekeeping staff. The following are intended to save their time and effort.

1. No food or drink is permitted in the building except for lobby areas and at scheduled receptions. Converse University is a tobacco-free campus.
2. All windows and doors should be kept closed at all times in order to maintain the benefits of air-conditioning and heating and to preserve correct humidity levels for the instruments.
3. No furniture may be moved from one area to another without authorization by the Music Office.
4. Please post notices on designated bulletin boards only.
5. Equipment found in public areas should be brought immediately to the Music Office.
6. Lights should be turned off when leaving rooms.

Equipment and Facilities

1. No equipment is to be taken from the building for use at home or in other buildings on the campus.
2. Use of Daniel Recital Hall must be arranged through the Administrative Assistant, who will act in consultation with the Director of the Petrie School.
3. All other spaces may be reserved through the Administrative Assistant.

Twitchell Auditorium Regulations

Twitchell Auditorium is used for major concerts, some School of Music activities, and other campus events. The calendar for these events is kept in the office of the Twitchell Auditorium Manager.

1. Use of Twitchell Auditorium must be requested through the Director of Events, Conferences, Camps, and Rentals (ext. 9632). Students may use the hall only if a faculty member is present.
2. Lights must be turned off and the building must be made secure after rehearsals.
3. Furnishings may not be moved from the Lawson Academy area to the stage or vice-versa.

4. No food or drink is permitted in the auditorium. Smoking is limited to designated outdoor smoking areas.
5. Stage equipment, machinery, and lighting controls are expensive and dangerous. They are to be operated only by qualified personnel approved by the Twitchell Auditorium Manager.

Instruments and Equipment

1. No instrument or other musical equipment is to be removed from its location on the campus without approval of the Music Office
2. All repairs are handled through the Director of the Petrie School. No repair or service charge will be paid unless previously approved by the Director of the Petrie School.
3. Orchestral or band instruments are borrowed in the following manner:
 - a. The student assistant or designated faculty member in charge of the instrument room is contacted with the request. The request must specify the reason that the instrument is needed. Except in an emergency, instruments are available ONLY through the student assistant or designated faculty member.
 - b. Faculty and students who use instruments in Converse organizations may sign out instruments at the beginning of the term or year and return them at the end of the term or year.
 - c. Instruments for Methods Class instruction may be signed out at the beginning of the term and returned at the end of the term or when their use is completed.
 - d. It is the borrower's responsibility to take care of any instruments borrowed. The borrower will be charged for any damage or loss and grades will be withheld from any student who does not return instruments.

Digital Media Access

Blackman Music Hall offers freely available Wi-Fi.

Electronic Multimedia Lab

The Electronic Multimedia Lab (room 109B) is restricted for the use of advanced Music Media students and the recording operation.

Photocopier Policies

The Blackman photocopier resides in the Music Office. Use of the photocopier must be consistent with Converse University's Copyright and Intellectual Property Policy.

IV. Performance Studies Policies and Procedures

A. Auditions for Applied Study

1. Music Majors and Minors
 - a. All potential music majors and minors must audition for the appropriate area faculty.
 - b. The acceptance letter will specify which major(s) or minor the student may declare on the basis of her/his audition and interview.
 - c. After the audition, changing to a major not initially approved will require the agreement of the appropriate area faculty.
2. Elective Study
 - a. Requires approval of the appropriate area program coordinator and Director of PSOM.
3. Transfer students
 - a. Any student transferring from another college must audition for the area faculty, who will place them in the appropriate level of study. This will be determined by the level demonstrated at the audition, and not necessarily by the number of semesters of college study already completed.
 - b. If a transfer student desires to place out of the second semester 220 level or higher, they must audition for a panel of the full music faculty to demonstrate their ability to perform at the level required for their major. A technical exam for the area may be required.
4. Graduate Students
 - a. All prospective graduate students must audition for the appropriate area faculty.
 - b. A student may be accepted *provisionally* on the basis of audition and/or transcript if the audition panel and/or the Graduate Committee is not convinced of the applicant's likely

success in meeting standards of the performance major at the graduate level.

1. PROVISIONAL STATUS BASED ON AUDITION:
 - a. If the student has Provisional status because of the level of performance shown at the audition, the student will be required to perform a qualifying examination in the performance area at the end of the first year of study. The examination will be performed for the area faculty and will normally occur during regularly scheduled juries.
 - b. The examination repertoire should meet the graduate audition requirements of the area in length, variety of styles, and memory. The material should be prepared under the direction of a Converse teacher and should not include works studied by the applicant before admission to Converse.
 - c. If the exam is passed, the student may proceed to the chosen performance degree. Elective lesson hours in performance taken as a provisional student will not count towards the required graduate credits for a performance degree.
2. PROVISIONAL STATUS BASED ON TRANSCRIPT
 - a. Students who are admitted provisionally as a result of poor academic performance at the undergraduate level must attain a GPA of at least 3.0 over the course of nine hours of Converse graduate study, with other stipulations to be set on a case-by-case basis by the Graduate Committee.

B. Juries (Performance Studies Examinations)

1. Repertoire sheets

All students taking applied lessons must complete a repertoire sheet at the end of each semester. The sheets should be completed before a jury examination is

performed. Repertoire sheet forms are located on Canvas and submitted to the Music Office where they are to be filed at the end of the semester.

2. Juries are required for *all music majors* through the 220 levels. Beyond the 220 level, requirements vary for different majors (see *specific area requirements*). Students taking 1-hour *elective lessons* (2 credits) must perform a jury at the end of each semester of study.
3. Juries are performed for the appropriate area faculty, except for the 220 Gateway jury, which is performed for the full faculty.
4. All juries are graded Pass/Fail by a simple majority of the jurors.
5. *Second semester 220 definitive area jury and 220 Gateway full-faculty jury:*
 - a. Every student must pass these juries to continue in their major.
 - b. *A student who fails these juries:*
 1. May not receive a grade higher than a C for that semester's applied lessons.
 2. May request re-examination on the same material as soon as possible in the following long term, no later than 1 month into the term.
 3. Until the re-examination is passed, the student must be registered for study at the elective level. If the re-examination is passed, the student may re-enter the previous major, and the elective course number can be changed to the appropriate major course number.
 4. If re-examination is not passed or does not occur within the first month of the term, the student must remain in the elective course for the semester and may perform the jury again at the end of the semester with new material.
 - c. Students who fail the 220 definitive area jury or the 220 Gateway jury twice with two different sets of repertoire may not continue their major but may continue study as an elective or in a different music major, if so, approved by the faculty.
 - d. Any student who passes the Gateway jury is approved to give a recital unless the faculty specifically votes to prohibit that. The faculty may mandate that a student must pass a pre-hearing before performing a recital.

C. Jury Requirements for Each Area

1. Voice Juries

- a. Memory, Language, and Styles:
 1. Memorization is required for all pieces except oratorio or cantata selections, or special cases approved in advance by the faculty.
 2. Languages are normally selected from Italian, French, German, and English. Another language may be substituted at the teacher's discretion.
 3. Classical style periods include Baroque, Classical, Romantic, Impressionist, 20th/21st Century. Musical Theatre and solo arrangements of folk songs are acceptable as an English language 20th/21st-century selection.
 4. Contemporary Commercial Styles include jazz, gospel, and pop/rock.
- b. First Year
 1. First Semester Jury: All students sing 2 selections, as chosen by their teacher.
 2. Second Semester Definitive Area jury: 7-10 minutes of music with contrasting styles and time periods. All majors must include at least two different languages.
 - a. Music Therapy: *may* include 1 or 2 Contemporary music pieces.
- c. Second Year
 1. Third semester Jury: 10-12 minutes of music with contrasting styles and time periods.
 - a. Performance, Music Education, B A - include 4 different languages.
 - b. Music Therapy and BMA- at least 2 different languages; *may* include 1 or 2 contemporary music pieces.
 2. Fourth semester- Gateway Jury: 12-15 minutes of music with contrasting styles and time periods.
 - a. Performance, Music Education, BA: include 4 different languages.
 - b. Music Therapy and BMA students who want approval to

- give one or more juried recitals must also include 4 languages.
 - c. Other non-recital Music Therapy and BMA students
 - i. Minimum of 2 classical pieces.
 - ii. Must include one language in addition to English.
 - iii. May include 1 or 2 contemporary style pieces.
 - iv. May include a self-accompanied piece.
 - d. Third Year (fifth semester and beyond)
 - 1. A jury is only required if a student does not sing a recital during that school year. If a non-required recital is planned, but ultimately is canceled, that student will sing a jury at the end of the semester. Jury repertoire requirements are the same as for the second year, third semester.
 - e. Elective (2 credits) Voice Jury
 - 1. First Semester Jury: All students sing 2 selections, as chosen by their teacher.
 - 2. All subsequent semester juries: 5-8 minutes of music, approved by the teacher.
 - f. Graduate (2 credits) Voice Jury
 - 1. Jury examination is only required at the end of 2 consecutive long terms in which neither a graduate chamber recital nor a solo graduate recital is performed. 6-10 minutes of music, selected by teacher and student.
- 2. **Piano and Harp Juries**
 - a. Technical Requirements (Harp Only):
 - 1. All BM and BA majors must demonstrate mastery of 2-, 3-, and 4-octave scales, sixteenth-note arpeggios, and an appropriate etude in a juried setting before passing the Gateway Jury of Performance Studies. Format, tempo, and semester are determined by the individual studio teacher.
 - b. First Year
 - 1. Performance majors: All music is memorized.
 - 2. Music Education, BA majors: Approximately half of the music should be memorized.
 - 3. Music Therapy, Contemporary Music majors: memorization is optional.
 - 4. 7-10 minutes of repertoire.
 - c. Second Year
 - 1. Performance majors: All music is memorized.
 - 2. Music Education, BA majors: Approximately half of the music should be memorized.
 - 3. Music Therapy, Contemporary Music majors: memorization is optional.
 - 4. 7-10 minutes of repertoire.
 - a. Third semester: 7-10 minutes of repertoire.
 - b. Fourth semester (Gateway Jury): 15 minutes of repertoire.
 - d. Third Year
 - 1. Performance majors and Performance Certificate candidates: No jury is required. Senior Recital (MUA 490) fulfills examination requirements.
 - 2. *If a Senior recital is not performed, the student will revert to the jury requirement of their major.
 - 3. Music Education majors and BA majors: 7-10 minutes of music. Memorization is optional.
 - 4. Music Therapy (lessons optional. 1 hr. lessons require jury): Minimum 5 minutes repertoire. Memorization is optional.
 - e. Fourth Year
 - 1. Performance majors and Performance Certificate candidates: No jury is required. Senior recital (MUA 490) fulfills examination requirements.
 - 2. *If a Senior recital is not performed, the student will revert to the jury requirements of their major.
 - 3. Music Education majors: No jury required. For those pursuing Performance Certificate, the senior recital (MUA 490) fulfills the requirement. For those not pursuing the Performance Certificate, the required Music Education Recital
 - 4. BA majors: 7-10 minutes of music. Memorization is optional.
 - 5. Music Therapy (lessons optional. 1 hr. lessons require jury): Minimum 5 minutes (MUE 490) fulfills the requirement. repertoire. Memorization is optional.

- f. Elective (2 credits) Lesson Juries
 - 1. Electives and music minors with 1-hour lessons: Minimum 5 minutes of repertoire. Memorization is optional.
 - g. Graduate Juries
 - 1. Jury examination is only required at the end of 2 consecutive long terms in which neither a graduate chamber recital nor a solo graduate recital is performed. Repertoire for a 10-minute jury will be selected by the major instructor.
- 3. String Juries (including Guitar)**
- a. First Year
 - 1. First Semester: Two selections, determined by the major teacher. (Technical studies are acceptable if the teacher so chooses.) 6-10 minutes of music. Memorization is optional.
 - 2. Second Semester: Two selections (8-10 minutes of music), with contrasting styles or tempi, determined by the major teacher. It is highly advised to include a major and minor scale and an arpeggio sequence, determined by the major teacher, in preparation for the Second Year Technical Jury. Memorization of scales and arpeggios is required. Memorization of approximately 50% of repertoire required for Performance and Music Education majors.
 - b. Second Year
 - 1. First Semester, Technical Comprehensive Jury: All major and minor scales and arpeggio sequences chosen by the major teacher as appropriate to the particular instrument, performed from memory. Two contrasting etudes or studies.
 - 2. Second Semester, Gateway Jury: 15 minutes of repertoire, 2 contrasting style periods Performance, Music Education majors: Memorization required for approximately 50% of repertoire. BA and Music Therapy majors: Memorization is optional.
 - c. Third Year
 - 1. Performance majors and Performance Certificate* candidates: No jury required. Junior recital (MUA 390) fulfills examination requirements.
 - d. Fourth Year
 - 1. Performance majors and Performance Certificate candidates: No jury is required. Senior recital (MUA 490) fulfills examination requirements.
 - 2. *If a Senior recital is not performed, the student will revert to the jury requirements of their major.
 - 3. Music Education majors: No jury required. For those pursuing Performance Certificate, the senior recital (MUA 490) fulfills the requirement. For those not pursuing the Performance Certificate, the required Music Education Recital (MUE 490) fulfills the requirement.
 - 4. BA majors: Three selections, two style periods. Scales, etudes, and technical foundation may be counted as one of the three selections. Approximately 30% from memory.
 - 5. Music Therapy, Contemporary Music majors: Two selections. Memorization of one selection is recommended, but not required.
 - e. Elective (2 credits) Lesson Juries
 - 1. Elective 1-hour lessons: 10-minute jury with repertoire selected by the teacher. Memorization is optional.
 - f. Graduate Students
 - 1. Jury examination is only required at the end of 2 consecutive long terms in which neither a graduate chamber recital nor a solo graduate recital is performed. Repertoire for a 10-minute jury will be selected by the major instructor.

the major instructor. Memorization is required for approximately 50% of the repertoire.

4. **Wind and Percussion Juries**

- a. Technical Requirements
 1. BM, BMA Performance, and BA music majors must demonstrate mastery of all major and minor arpeggios in a juried setting before passing the Gateway Jury of performance studies. Format, tempo, and semester are determined by individual studio teachers.
- b. First Year
 1. First Semester: All music majors and minors: 7-10 minutes of general repertoire studied. No required memorization. Sight-reading.
 2. Second Semester: All music majors and minors: 10-15 minutes of music. Students must play two pieces in contrasting styles, one of which must be memorized.
- c. Second Year
 1. First Semester: All music majors: 7-10 minutes of general repertoire studied. No required memorization. Sight-reading.
 2. Second Semester, Gateway Jury: All music majors: 15 minutes of music. Students must play two pieces in contrasting style periods. One piece must be an allegro movement from a concerto or sonata or equivalent. One piece must be memorized.
- d. Third Year
 1. First Semester: All Music majors: 10 minutes of orchestral excerpts and sight-reading. Memorization is not required.
 2. Second Semester:
 - a. Performance majors and Performance Certificate candidates*: No jury required. Junior recital (MUA 390) fulfills requirements. *If a recital is not performed, the student will revert to the jury requirements of other music majors.
 - b. All other music majors: 7-10 minutes of general repertoire studied. No required memorization. Sight-reading.
- e. Fourth Year
 1. First Semester

- a. All majors except Music Education majors: 10 minutes of orchestral excerpts and sight-reading. Memorization is not required.
 - b. Music Education Majors: No jury is required. For those pursuing Performance Certificate, the senior recital (MUA 490) fulfills examination requirements.
2. Second Semester
 - a. Performance majors and Performance Certificate candidates*: No jury required. Senior recital (MUA 490) fulfills requirements. *If a recital is not performed, the student will revert to the jury requirements of their major.
 - b. All other music majors: 7-10 minutes of general repertoire studied. No required memorization. Sight-reading.
- f. Elective Lesson Juries (2 credits)
 1. -10 minutes of general repertoire. No required memorization. Sight-reading.
- g. Graduate Students
 1. First Semester: 10 minutes of orchestral excerpts and sight-reading. Memorization is not required.
 2. All Subsequent Semesters: Jury examination is only required at the end of consecutive long terms in which neither a graduate chamber recital nor a solo graduate recital is performed. 7-10 minutes of general repertoire studied.

D. Recitals

1. WEEKLY STUDENT RECITALS
 - a. Student recitals are typically held on Friday afternoons at 3:30.
 - b. Sign-up forms are available on Canvas and are submitted to the Director of Accompanying.
 - c. Performers are scheduled on a first-come/first-served basis.
2. REQUIRED RECITALS AND ELECTIVE RECITALS
 - a. Required Recitals:
 - Performance majors*
 - Junior and Senior recitals are required.
 - Composition majors*

- A senior recital is required.
Music Educations majors
 - Music education majors who are pursuing the Performance Certificate must perform both a junior and senior recital (see requirements for the appropriate instrument). Students who do not elect to pursue the Performance Certificate must give a Music Education recital.
- b. Elective Recitals:
BA, Music Education, Music Therapy, other majors
- Junior and/or Senior recital(s) may be performed as an Elective Recital if approved by the full faculty Gateway jury. Students performing elective recitals must be concurrently enrolled in the appropriate applied lessons. Students who pass both a Junior and Senior recital will receive the Performance Certificate. A \$50 fee is required for all elective recitals.
3. SCHEDULING RECITALS
- a. When and How Long:
1. Junior Recital: approximately 25 minutes of music, scheduled on Friday afternoons.
 2. Senior Recital: 50-60 minutes of music, scheduled Friday afternoons or evenings.
 3. Music Education Senior Recital: approximately 30 minutes of music, scheduled Friday afternoons or evenings.
 4. Graduate Chamber Recital, scheduled Friday afternoons.
 - Instrumental: minimum 20 minutes of music
 - Voice: minimum 12 minutes of music
 5. Graduate Recital: approximately 60 minutes of music, scheduled Friday afternoons or evenings.
- b. Scheduling of recitals will take place on a published date in the semester preceding the recital.
- c. Students will select their dates in order determined by a lottery.
- d. Students must have the approval of their applied teacher and their accompanist (if applicable) in order to schedule a recital date.
- e. A \$50 fee is required in order to schedule all hour-long evening recitals. (If a recital must be rescheduled for any reason other than an emergency such as illness or a death in the family, a new fee must be paid to schedule a new date.)
- f. Students are responsible for compensating their accompanists for recitals.
4. PRE-HEARING REGULATIONS
- a. The major teacher or the Gateway jury may require a pre-hearing for any student.
 - b. Pre-hearings will be scheduled by the major teacher to take place 2-3 weeks before the recital, with the 3-member jury in attendance.
 - c. The student should be prepared to perform the entire recital. Jurors will ask for some or all of the recital repertoire.
5. RECITAL REPERTOIRE APPROVAL AND PROGRAM SUBMISSION
- a. Recital repertoire must be approved by appropriate full-time area faculty 4 weeks before the performance. Subsequent repertoire changes must also be approved.
 - b. Repertoire previously performed on a jury may not be used on a required recital. However, elective recitals may include repertoire from the previous semester's jury.
 - c. Recital programs and program notes must be submitted to the music office 1 month before the recital date.
6. RECITAL GRADING
- a. All recitals will be graded by a committee of 3 faculty members, assigned by the Director of Accompanying, including two faculty members from the appropriate applied area, and a music faculty member from another area.
 - b. Junior and Senior recitals are graded Pass/Fail by a majority of the committee.
 - c. The faculty panel may request a rehearing of any portion of the recital that was not acceptable. The rehearing should take place within 2 weeks of the original performance. A student may only have one rehearing of the original recital repertoire. If it does not pass, a complete recital must be prepared with new repertoire.
 - d. If the recital is failed, the student will receive an "F" in the recital course and must prepare a new recital with new material.

- e. The student must register for study at the elective level until the recital is passed.
 - f. Graduate recitals receive a letter grade from the major teacher in consultation with the two other faculty members on the committee.
 - g. Distinction in Performance may be awarded to senior and graduate recitalists if each committee member independently chooses to make that designation. Distinction in Performance is not announced until graduation.
7. RESCHEDULING RECITALS
- a. If a recital is postponed because of illness, a death in the family, another providential reason, or at the major teacher's request, it may be rescheduled for later in the same term, if the major teacher approves and facilities and all parties involved are available. If it is not possible to reschedule within the same term, the recital should be scheduled for no later than the fourth week of the following long term, and the student will receive an Incomplete in the recital course.
 - b. If a student cancels a recital or fails a pre-hearing, then the student will receive an Incomplete in the recital course and the recital will be rescheduled no later than the fourth week of the following long-term. The student will receive a grade no higher than B in that semester's applied lessons. If a senior, the student cannot be awarded "Distinction in Performance."
 - c. If a junior recital is rescheduled for the following term, the student must register for the elective performance studies course number and credit hours in that term. If the recital is passed, the registration may be changed to the appropriate major performance studies course number and credit.
 - d. Credit for elective applied lessons in any intervening terms does not count toward the four-year performance studies requirement.

E. Recital Repertoire and Memorization Requirements for Each Area

- a. MUSIC EDUCATION RECITALS
 - 30-minute program presented during the long term immediately preceding the student teaching semester.
 - The program may consist of any combination of solo or chamber music literature, representing a variety of style periods or genres. Any chamber music literature selected must include significant independent parts for the student enrolled in the course. The program may also feature the student on a secondary instrument with approval from area faculty.
 - Instrumentalists will not be required to play from memory. Singers will be expected to sing from memory, except when performing oratorio or cantata selections, or chamber pieces with instruments.
 - The faculty jury will include the student's applied teacher, a second music faculty member in the same performance area, and a music education faculty.
- b. VOICE RECITALS

Memorization is required except for oratorio or cantata selections, or chamber pieces with instruments.

 - Required Junior Recitals: 4 languages, minimum 3 style periods.
 - Required Senior Recitals: 4 languages, minimum 3 style periods.
 - Elective Recitals: 3 languages, minimum 3 style periods.
 - For Performance Certificate Recitals: 4 languages, minimum 3 style periods.
 - Graduate recitals: Repertoire determined by the student and major teacher. (If recital repertoire is limited in language and/or style, graduate students must demonstrate their ability to perform in the 4 standard languages and diverse styles in other venues such as weekly student recitals, NATS auditions, or other performances before completing the degree).
- c. PIANO RECITALS

Memorization is required except for certain contemporary pieces at the discretion of the major teacher.

- *Required and Elective Junior and Senior Recitals*: minimum 3 style periods.
- *Graduate recitals*: Repertoire determined by the student and major teacher.

d. STRING, HARP, AND GUITAR RECITALS
Memorization of approximately 50% of the recital is required.

Harp: Concerto or Sonata movements to be played from memory as deemed appropriate by the instructor.

- Required and Elective Junior and Senior Recitals: minimum 3 style periods or genres.
- If the program duration exceeds 60 minutes, advanced notice is required before scheduling the recital date and time, and must be discussed with the area professor, recital coordinator, and jury members.
- *Graduate recitals*: Repertoire determined by the student and major teacher.

e. WIND AND PERCUSSION RECITALS
Winds

- *Junior Recital* (all majors): Minimum 2 style periods, 1 piece must be memorized.
- *Senior Recitals* (all majors): Minimum 3 style periods, 1 piece must be memorized.
- *Graduate recitals*: Repertoire determined by the student and major teacher.

Percussion

- *Junior Recital* (all majors)
 - Repertoire to include advanced compositions representing at least 3 of the percussion areas: keyboard percussion, multiple percussion, snare drum, timpani, or drum set.
 - One piece must be memorized
- *Senior Recital* (all majors)
 - Repertoire to include advanced compositions representing at least 3 of the percussion areas: keyboard percussion, multiple percussion, snare drum, timpani, or drum set.
 - One piece must be memorized
- *Graduate Recital*: Repertoire determined by the student and major teacher

f. COMPOSITION RECITALS

- The program may consist of solo, or chamber music literature composed by the

student during his/her time as a music major and representing a variety of compositional styles.

- Composition majors are not required to perform on their recitals, but they are responsible for overseeing the performance of their musicians. They are expected to be present for and take the initiative in scheduling rehearsals.
- Composition majors must also prepare repertoire sheets, program notes, and supply information to the stage crew.
- Performers will not be required to play from memory.
- All repertoire selected must be of the rigor expected of a senior music major and must be approved at least one month in advance by the three-person faculty jury assigned to the recital.
- The faculty jury will include the student's major teacher, a second music faculty member from the Musicology and Composition area, and a member from the music faculty at large.