

DEPARTMENT OF MUSIC

Student Handbook 2003-2004

For additional information, refer to the current University Bulletin or consult with a faculty advisor.

Students must fulfill the requirements specified in the catalog effective for the year the student enters APSU (curricula in the education field must be updated as new regulations are passed).

Information obtained from 2003-2004 catalog.

Published by Sigma Alpha Iota
International Music Fraternity for Women
Delta Pi Chapter

Dear Students,

Sigma Alpha Iota has brought together a number of resources that will help you to have a successful experience as a music major or minor at Austin Peay State University. I hope you will use this resource as a guide and reference tool. The faculty and staff of the Department of Music are dedicated to your success academically, artistically, and personally. Please use the wealth of collective wisdom and knowledge assembled within the department to guide you in your development.

Sincerely,

Allen Henderson, Chair
Department of Music

The Department of Music

The department of music at Austin Peay State University provides a well -balanced program in all phases of music. Courses of study are offered leading to the following undergraduate degrees:

- Bachelor of Science or Arts in Music Education with specialization in keyboard, vocal, or instrumental music.
- Bachelor of Science or Arts in Music Performance with specialization in keyboard, vocal, or instrumental music, or composition.
- Bachelor of Science or Arts with concentration in liberal arts studies.
- Master of Music with music education concentration.
- Master of Music with concentration in performance and specialization in vocal or instrumental music, choral conducting, or instrumental conducting.

The music department also offers a music minor program.

MISSION: The mission of the Department of Music is to provide a comprehensive undergraduate and graduate education that will produce skilled, knowledgeable, creative and articulate musicians.

The department of music seeks to fulfill its mission by:

- Providing training and experience for students preparing for careers in music performance and composition;
- Providing training toward the development of critical thinking in music;
- Providing music training and teaching experience for students seeking licensure in education to help meet the need for competent music teachers in the State and Region;
- Providing educational resources and musical experiences as a part of a comprehensive Liberal Arts education; and
- Providing a rich program of artistic and cultural events in conjunction with the Center of Excellence for the Creative Arts to emphasize the importance of music in the lives of students and the community.

Full Time Music Faculty

Dr. Allen Henderson (1994)- Chair and Associate Professor of Music

B.M.- Carson-Newman College
M.M.- University of Tennessee at Knoxville
D.M.A.- University of Cincinnati
Voice, Opera Theatre

Norma Jean Smith (1990)- Secretary, Music Department
A.S.- Office Administration - Austin Peay State University

Andrea Brown (2003)- Assistant Director of Bands
B.S.- Austin Peay State University
Marching Band, Pep Band
M.M. Performance- University of North Carolina at Greensboro
M.M. Music Education- University of North Carolina at Greensboro

Dr. Stephen Clark (1985)- Professor of Music
B.M.E., M.Ed.M. - University of Central Oklahoma
D.M.A.- University of Oklahoma
Clarinet, Woodwind Ensemble

Douglas Droste (2000)- Assistant Professor of Music
B.M.Ed. - Ohio State University
M.M.- Texas Tech University
Orchestra, Strings

Bernard Flythe (2003)- Assistant Professor of Music
B.M.- The University of North Carolina at Greensboro
M.M.- The University of Michigan at Ann Arbor
Specialist in Music Performance-The University of Michigan at Ann Arbor
Tuba, Euphonium

Dr. Solie Fott (1958)- Emeritus
B.S., B.M.- University of Chattanooga
M.A., Ph.D.- George Peabody College
Music Appreciation

Dr. Gloria Frank (1979)- Professor of Music
B.M.- The Cleveland Institute of Music
M.S.- Texas Woman's University
Ph.D.- University of North Texas
Music Education

Anne Glass (1975)- Professor of Music
B.M.- Stetson University
M.M.- George Peabody College
Piano

Dr. Patricia Halbeck (1988)- Professor of Music
B.M.- Northwest University
M.M.- University of North Carolina at Chapel Hill
D.M.A.- University of Oklahoma
Piano

Dr. Karen Kenaston-French (2003) – Assistant Professor of Music/Director of Choral Activities

B.M.E.- West Virginia Wesleyan College
M.M., M.S.M.- Southern Methodist University
D.M.A.- University of North Texas
Choral Activities

Dr. Thomas King (1988)- Professor of Music

B.M.Ed. - University of Kansas
M.M.- Indiana University
M.A., D.A.- University of Mississippi
Voice

Dr. George Mabry (1970)- Emeritus

B.M.E.- Florida State University
M.Mu.Ed., Ph.D.- George Peabody College
Conducting, choral methods

Dr. Sharon Mabry (1970)- Professor of Music

B.M.E.- Florida State University
M.M.Ed., D.M.A.- George Peabody College
Voice, Director of Graduate Studies

Francis Massinon (1992)- Professor of Music

B.S.- Indiana State University
M.M.- Indiana State University
French Horn, Horn Ensemble, Theory

Dr. Ann Silverberg (1994)- Professor of Music

B.M.- Ithaca College
M.A.- Vanderbilt University
M.M.- Indiana University
M.S., Ph.D.- University of Illinois
Musicology, Ethnomusicology

Richard Steffen (1983)- Professor of Music

B.M., M.M.Ed. - University of North Texas
Trumpet, Brass Choir, Jazz Band

Maya Stone (2003)- Assistant Professor of Music

B.M.- State University of New York at Potsdam
Double Reeds

David Steinquest (1985)- Professor of Music

B.M.E.- Northeast Louisiana State University
M.M.- University of Michigan
Percussion, Percussion Ensemble

Dr. Lisa Vanarsdel (1987)- Professor of Music

B.M., M.M.- University of Illinois
D.M.A.- Louisiana State University
Flute, Flute Choir, Woodwind Quintet

Patsy Wade (2002)- Staff Accompanist

B.M.- Birmingham Southern

M.M.- George Peabody College

Accompanying

Dr. Gregory Woly nec (2003)- Assistant Professor of Music

B.M.- State University of New York at Potsdam

M.M., D.M.A.- Michigan State University

Director of Bands

Dr. Jeffrey Wood (1984)- Professor of Music

B.M.- Oberlin College Conservatory of Music

M.A., M.M., Ph.D.- State University of New York at Stony Brook

Piano, Composition, Theory

Dr. Stanley Yates (1994)- Professor of Music

G.D.M.- Sandown College of Performing Arts (England)

M.M.- University of Liverpool

D.M.A.- University of North Texas

Guitar, Guitar Ensemble, Music Technology

Adjunct Faculty:

Molly Breckling- Music Appreciation

Sylvia Carver- Piano, Music Appreciation

Patricia Gunter- Bassoon

Isham Harris- String Bass

Roger Hudson- Guitar

Carrie Jackson- Coordinator, Community School of the Arts

JoAnn McIntosh- Theory

Keith Nicholas- Cello

Valerie Oyen-Larsen- Voice

Eric Paull- Music Appreciation

Deidre' Repass- Music Appreciation

Susan Smith- Trombone

Liz Woly nec- Piano

Name	Office	Phone
Brown, Andrea	163	6820
Clark, Stephen	222	7631
Carver, Sylvia	320	7646
Droste, Douglas	219	6262
Flythe, Bernard	214	6169
Frank, Gloria	218	7632
Glass, Anne	316	7635
Gunter, Pat	221	7554
Halbeck, Patricia	315	7636
Henderson, Allen	138	7810
Hudson, Roger	318	7103
Jackson, Carrie	137	7508
King, Thomas	322	7648
Kenaston-French, Karen	136	7002
Mabry, George		
Mabry, Sharon	321	7656
Massinon, Francis	215	7770
McIntosh, JoAnn	318	7103
Nicholas, Keith		
Oyen-Larsen, Valerie	319	7898
Silverberg, Ann	212	7644
Smith, Norma Jean	139	7818
Smith, Susan	318	7103
Steffen, Richard	216	7640
Steinquest, David	161	7033
Stone, Maya	221	7554
Vanarsdel, Lisa	220	7684
Wade, Patsy	314	6248
Woly nec, Gregory	150	7642
Woly nec, Liz	319	7818
Wood, Jeffrey	313	7819
Yates, Stanley	213	7351
Center for the Creative Arts	165	7876
Listening Library	236	6192
Ticket Office	133	7001

**BA/BS in Music
Liberal Studies Concentration**

SUGGESTED PROGRAM OF STUDY

Freshman Year	Cr.	Sophomore Year	Cr.
MUS 1060 x 2	0	MUS 1060 x 2	0
MUS 1110, 1120	8	MUS 2110, 2120	8
MUS 1950, 1960	4	Ensemble	2
Ensemble	2	Private Instruction	4
Private Instruction	4	MUS 3160	3
MUS 1160 or 1100	1	MUS 1160 or 1100	1
MUS 1170 or 1100	1	MUS 1170 or 1100	1
ENGL 1010, 1020	6	ENGL 2030 Humanities Core ¹	3
Communication Core ¹		Humanities Core Section B ^{1,2}	3
Social Science Core ¹	3	PHED elective ¹	1
Health and Personal Dev. Core ¹	3	Science Core ¹	8
Total Hours	32	Total Hours	34(31)
Junior Year	Cr.	Senior Year	Cr.
MUS 1060 x 2	0	MUS 1060 x 2	0
Ensemble	2	Ensemble	2
Private Instruction	2	History Core ¹	6
MUS 3010, 3020	6	COMM 1010 or 2030 ¹	3
Math Core ¹	6	Inter. Foreign Language ^{1,3}	6
Elem. Foreign Language ^{1,3}	8	MUS 4930	1
Humanities Core Sec. C ¹	3	Music elective	1
PHED elective	1	Non Music elective	3
Social Science Core ¹	3		
Music Elective	3		
Total Hours	26(34)	Total Hours	16(22)

The student must also complete a minor in another department.

¹ refer to Liberal Arts core requirements

² BS only

³ BA only Suggested Program of Study

**BA/BS in Music
Music Education Concentration
Instrumental Specialization**

SUGGESTED PROGRAM OF STUDY

Freshman Year	Cr.	Sophomore Year	Cr.
MUS 1060	0	MUS 1060	0
MUS 1110, 1120	8	MUS 2110, 2120	8
MUS 1950, 1960	4	MUS 1630, 1350, or 1990	1
MUS 1160 or 1100	1	MUS 1600, 1350, or 1990	1
MUS 1170 or 1100	1	Private Instruction	4
MUS 1630, 1350, or 1990	1	EDUC 1000 ⁴ , 2100 ⁴	3
MUS 1600, 1350, or 1990	1	Math Core ¹	6
Private Instruction	4	Science Core ¹	8
COMM 1010 or 2030	3	MUS 3890, 3900, 4790, 4800, or 4890	2
Social Science Core ¹	3	SPED 3000 ⁴	3
HHP 1260 ¹	3	MUS 1100	4
ENGL 1010, 1020 ¹	6	MUS 3160*	3
Total Hours	35	Total Hours	38 (43)

Junior Year	Cr.	Senior Year	Cr.
MUS 1060	0	MUS 1060	0
Private Instruction	2	MUS 3630, 3350, or 3990	1
MUS 3010, 3020	6	MUS 3600, 3350, or 3990	1
MUS 3630, 3350, or 3990	1	MUS 4810, 4930	4
MUS 3600, 3350, or 3990	1	MUS 1250 or 1500	1
MUS 3890, 3900, 4790, 4800, or 4890	3	EDUC 3040, 4080, 4160, 4270 ⁴	12
MUS 3890, 3900, 4790, 4800, or 4890	3	PSY 3110 or 3200 ⁴	3
MUS 3240, 3800, 3820, 4260	8	Social Science Core ¹	3
MUS 3860, 4240, or 4420	3	Humanities Core Sec. B ^{1,2}	3
ENGL 2030 Hum. Core sec. B ¹	3	Humanities Core Sec. C ¹	3
History Core ¹	3	History core ¹	3
PSY 3130 ⁴	3		
Non Music elective	3		
Total Hours	39	Total Hours	34(37)

Fifth Year	Cr.
EDUC 4200 ⁴	3
Student Teaching ⁴	12
Total Hours	15

¹ Refer to Liberal Arts core requirements

² BS only

³ BA students must complete one year of intermediate foreign language in addition to above requirements.

⁴ Professional Education Minor

* highly recommended

It is strongly recommended that students in this degree program attend at least one summer session due to the fact that most instrumental majors enroll in more than one ensemble per semester.

**BS in Music
Music Education Concentration
Keyboard Specialization**

SUGGESTED PROGRAM OF STUDY

Freshman Year	Cr.	Sophomore Year	Cr.
MUS 1060 x 2	0	MUS 1060 x2	0
MUS 1110, 1120, 1950, 1960	12	MUS 2110, 2120, 2020*	11
COMM 1010 OR 2030 ¹	3	Ensemble	2
Ensemble	2	Private Instruction	4
Private Instruction	4	EDUC 1000 ⁴ , 2100 ⁴	3
ENGL 1010 ¹ , 1020 ¹	6	Math Core ¹	6
HHP 1260 ¹	3	SPED 3000	3
PE elective ¹	1	Science Core ¹	4
Social Science Core ¹	3	PHED elective ¹	1
		Social Science Core ¹	3
Total Hours	34	Total Hours	36(39)
Junior Year	Cr.	Senior Year	Cr.
MUS 1060 x2	0	MUS 1060 x2	0
Private Instruction	2	Ensemble	2
MUS 1200,3010, 3020, 4310	11	MUS 1200, 4930	2
Ensemble	2	MUS 4810	3
MUS 3240, 3250, 3800, 3810	8	MUS 4380, 4270, or 4280	3
MUS 4380, 4270, or 4280	3	PSY 3110 or 3200 ⁴	3
MUS 1210 or pass proficiency	1	EDUC 3040 ⁴ , 3070 ⁴ , 4270 ⁴ ,4080 ⁴	12
PSY 3130 ⁴	3	SPED 4160 ⁴	3
Non Music elective	3	Humanities Core Sec. C ^{1,2}	3
ENGL 2030 Hum. Core sec. B ¹	3	History core ¹	3
History Core ¹	3	Humanities Core Sec. C ¹	3
Total Hours	39	Total Hours	34(37)
Fifth Year			
EDUC 4200 ⁴	3		
Student Teaching ⁴	12		
Total Hours	15		

¹Refer to Liberal Arts core requirements

²BS only

³BA students must complete one year of intermediate foreign language in addition to above requirements

⁴Professional Education Minor

*highly recommended

**BA/BS in Music
Music Education Concentration
Vocal Specialization**

SUGGESTED PROGRAM OF STUDY

Freshman Year	Cr.	Sophomore Year	Cr.
MUS 1060 x2	0	MUS 1060 x2	0
MUS 1110, 1120, 1500	10	MUS 1100 x2, 2110, 2120	10
MUS 1950, 1960	4	MUS 1500 x2	2
MUS 1160 or 1100	1	MUS 3160 *	3
MUS 1170 or 1100	1	Private Instruction	2
Private Instruction	4	EDUC 1000 ⁴ , 2100 ⁴	3
ENGL 1010 ¹ , 1020 ¹	6	Private Instruction	2
HHP 1260 ¹	3	SPED 3000 ⁴	3
PHED elective ¹	1	Science Core ¹	8
COMM 1010 or 2030 ¹	3	Math Core ¹	6
Social Science Core ¹	3	PHED elective ¹	1
Total Hours	36	Total Hours	37 (40)
Junior Year	Cr.	Senior Year	Cr.
MUS 1060 x2	0	MUS 1060 x2	0
Private Instruction x2	2	MUS 3500 x2	2
MUS 3010, 3020	6	Humanities Core Sec. C ^{1,2}	3
MUS 3500 x2	2	MUS 4810, 4930	4
MUS 1100 x2	2	PSY 3110, or 3200 ⁴	3
MUS 3800, 3810, 3250, 3240	8	EDUC 3040 ⁴ , 4080 ⁴	6
MUS 1210 or pass proficiency	1	EDUC 3070 ⁴	3
MUS 4380 or 4270	3	SPED 4160 ⁴	3
MUS 4390, 4370 or 4450	3	History core ¹	3
ENGL 2030 Hum. Core sec. B ¹	3	Humanities Core Sec. C ¹	3
History Core ¹	3		
PSY 3130 ⁴	3		
Non Music elective	3		
Total Hours	19	Total Hours	33(37)
Fifth Year	Cr.		
EDUC 4200 ⁴	3		
Student Teaching ⁴	12		
Total Hours	15		

¹refer to Liberal Arts core requirements

²BS only

³BA students must complete one year of intermediate foreign language in addition to above requirements.

⁴Professional Education Minor

*highly recommended

It is strongly recommended that students in this degree program attend at least one summer session.

BA/BS in Music
Performance Concentration
Composition Specialization

SUGGESTED PROGRAM OF STUDY

Freshman Year	Cr.	Sophomore Year	Cr.
MUS 1060 x2	0	MUS 1060 x 2	0
MUS 1110, 1120	8	MUS 2100, 2120	8
MUS 1950, 1960	4	MUS 2020, 3510, 3520	9
MUS 1170 or 1100	1	MUS 1100 x2	2
Ensemble	2	PHED Elective ¹	1
Private Instruction	4	ENGL 2030 Humanities Core ¹	3
MUS 1160 or 1100	1	PHED Elective	1
ENGL 1010 ¹ , 1020 ¹	6	Ensemble	2
Health and Personal Dev. Core ¹	3	Private Instruction	2
Social Science Core ³	3	HUM Core Section B ^{1,2}	3
Math Core ¹	3	Science Core ¹	4
		Math Core ¹	3
	Total Hours 34		Total Hours 40(42)
Junior Year	Cr.	Senior Year	Cr.
MUS 1060 x2	0	MUS 1060 x2	0
MUS 3010, 3020, 3530, 3540, 4350	15	MUS 4110, 4120, 4510, 4520	12
Private Instruction	1	MUS 4810, 4950	4
Ensemble	2	Pedogogy and Methods Elec. ⁵	4
HUM Core Section C ¹	3	Ensemble	2
Elem. Foreign Language ^{1,3}	9	History Core ¹	6
Non Music elective	6	COMM 1010 or 2030 ¹	3
Music Lit Elective ⁴	6	Inter. Foreign Language ^{1,3}	6
Social Science Core ¹	3		
	Total Hours 40(44)		Total Hours 19(23)

¹ refer to Liberal Arts core requirements

² BS only

³ BA only

⁴ Choose from 4310, 4330, 4340, 4370, 4390, 4420, 4430, 4450, 4460, 4550

⁵ Choose from 3890, 3900, 4790-4800, 4890, 4270

**BA/BS in Music
Performance Concentration
Instrumental Specialization**

SUGGESTED PROGRAM OF STUDY

Freshman Year	Cr.	Sophomore Year	Cr.
MUS 1060 x2	0	MUS 1060 x2	0
MUS 1120, 1600, 1630, 1950, 1960	10	MUS 2110, 2120, 3160	11
MUS 1160 or 1100	1	MUS 1170 or 1100	1
MUS 1170 or 1100	1	MUS 1600, 1630	2
Ensemble	2	MUS 1160 or 1100	1
Private Instruction	6	Ensemble	2
HHP Core ¹	3	Private Instruction	6
ENGL 1010 ¹ , 1020 ¹	6	ENGL 2030 ¹	3
Social Science Core	3	Science Core ¹	8
		Humanities Core Section B ^{1,2}	3
Total Hours	32	Total Hours	34(37)
Junior Year	Cr.	Senior Year	Cr.
MUS 1060 x2	0	MUS 1060 x2	0
Private Instruction	6	Private Instruction	6
MUS 3010, 3950, 4110	7	MUS 4320, 4420, or 4430	3
MUS 1600, 1630, 3020, 4120	8	MUS 3600, 3630, 3800, 3820,	6
Social Science Core ¹	3	MUS 4260, 4950	5
Math Core ¹	6	History Core ¹	6
Humanities Core Section C ¹	3	COMM 1010 or 2030 ¹	3
Elem. Foreign Language ^{1,3}	8	Non Music elective	6
		Intermed. Foreign Language ^{1,3}	6
Total Hours	33(40)	Total Hours	35(41)

¹ refer to Liberal Arts core requirements

² BS only

³ BA only

**BA/BS in Music
Performance Concentration
Keyboard Specialization**

SUGGESTED PROGRAM OF STUDY

Freshman Year	Cr.	Sophomore Year	Cr.
MUS 1060 x2	0	MUS 1060 x2	0
MUS 1110, 1120	8	MUS 2110, 2120	8
MUS 1950, 1960	4	Ensemble	2
Ensemble	2	Private Instruction	6
Private Instruction	6	MUS 3160	3
ENGL 1010 ¹ , 1020 ¹	6	MUS 1700 x2	2
Health and Personal Dev. Core ¹	3	PHED elective ¹	1
Non Music elective	6	ENGL 2030 Humanities Core ¹	3
HUM Core Section C ¹	4	HUM Core Section B ^{1,2}	3
		Science Core ¹	8
		Math Core ¹	3
Total Hours	38	Total Hours	35(39)
Junior Year	Cr.	Senior Year	Cr.
MUS 1060 x2	0	MUS 1060 x2	0
Private Instruction	6	Private Instruction	6
MUS 3010, 3020, 3800, 3950, 4430	12	History Core ¹	6
PHED Elective ¹	1	COMM 1010 or 2030 ¹	3
MUS 3700 x2	2	Music elective	3
Music Elective ¹	3	Inter. Foreign Language ^{1,3}	1
Math Core ¹	3	MUS 3700 x2, 4110, 4120	8
Social Science Core ¹	6	MUS 4330, 4340, or 4350	3
Elem. Foreign Language ^{1,3}	8	MUS 4280, 4950, 4310, 4930	9
		Non Music elective	3
		Inter. Foreign Language ^{1,3}	3
Total Hours	33(41)	Total Hours	39(45)

¹ refer to Liberal Arts core requirements

² BS only

³ BA only

**BA/BS in Music
Performance Concentration
Vocal Specialization**

SUGGESTED PROGRAM OF STUDY

Freshman Year	Cr.	Sophomore Year	Cr.
MUS 1060 x2	0	MUS 1060 x2	0
Private Instruction	6	Private Instruction	6
MUS 1110, 1120, 1950, 1960	12	MUS 2110, 2120, 3160	11
MUS 1160 or 1100	1	MUS 1160 OR 1100	1
MUS 1170 or 1100	1	MUS 1170 or 1100	1
MUS 4522, 4523, 4524	1	MUS 1500 x2	2
MUS 1500 x2	2	MUS 4522, 4523, or 4524	1
ENGL 1010 ¹ , 1020 ¹	6	Humanities core, Section B ^{1,2}	3
Health and Personal Dev. Core ¹	3	Science Core ¹	8
PHED elective ¹	1	ENGL 2030 ¹	3
Humanities core *Section C ¹	3	PHED elective	1
Total Hours	36	Total Hours	35(37)
Junior Year	Cr.	Senior Year	Cr.
MUS 1060 x2	0	MUS 1060 x2	0
Private Instruction	6	Private Instruction	6
MUS 3010, 3020, 4110, 4120	12	MUS 3800, 3940, 4270, 4950	9
MUS 4522, 4523, 4524	1	MUS 3500 x2	2
MUS 3500 x2	2	MUS 4370 or 4450	3
MATH core ¹	6	History core ¹	6
Social Science core ¹	6	COMM 1010 or 2030	3
Elem. Foreign Language	8	Interm. Foreign Language	6
		Non Music elective	3
Total Hours	41	Total Hours	38

¹ refer to liberal arts core requirements

²BS only

MUSIC MINOR

MUS THEORY	1110, 1120
MUS LIT	1950, 1960
GRP APPL MUS	Appropriate ensemble – four hours
IND APPL	Major – eight hours

REQUIREMENTS

The student who plans to teach music should elect an emphasis within the Music Education concentration. Students who do not seek licensure to teach music may elect an emphasis within the Music Performance concentration or the Liberal Studies Music concentration.

Audition - Audition is required for scholarship as well as admission to the Department of Music. Contact the Department for audition times.

Ensembles - A student majoring in music is required to participate satisfactorily every semester in the performing organization deemed appropriate to his or her major performing medium. For woodwind, brass, and percussion majors, this will be Band (Fall - Marching Band, Spring - Symphonic Band); for vocal majors, the University Chorus for string majors, the Orchestra or Guitar Ensemble. Keyboard majors may choose any performing organization appropriate to their experience in order to fulfill this requirement.

Recital Attendance - During the academic year, all music majors are required to attend a predetermined number of recitals and programs sponsored by the department. Students who are deficient in this requirement at the end of the sophomore year will not be eligible to take their Junior Level Examination; those deficient at the end of their senior year will not graduate.

Theory Placement - All entering music majors are required to take a theory placement exam at a preannounced time. An unsatisfactory score will result in students being required to successfully pass Fundamentals of Music Theory I and II before beginning the Theory 1110 sequence.

Junior Level Exam - Music majors must pass a Junior Level Examination, ordinarily scheduled at the end of the sophomore year, before enrolling in upper division (3xxx level) Individual Instruction. All majors will have a maximum of three attempts to pass the Junior Level Examination. A minimum of three semesters 3000 level instruction are required prior to the Senior Recital.

Students whose background in performance is deficient may be required to take more than the normal amount of credit at the lower division level. Upper division credit in performance is granted only after the student passes the Junior Level Examination. Each music major is normally required to appear at least once each year in a recital, either in solo or ensemble performance.

Piano Proficiency - The piano proficiency examination is required for majors whose primary Individual Instruction is not piano.

Music Education majors - Students enrolled in the vocal or keyboard emphasis of the Music Education concentration must also demonstrate appropriate guitar skills by passing the guitar proficiency examination or Class Guitar.

Vocal Performance - Students enrolled in the vocal emphasis of the Music Performance concentration must complete four semesters of foreign language.

Transfer Students - Students transferring from another institution must take a proficiency examination in music theory before completing registration. Placement in music theory will depend upon the results of this examination. The transfer student's placement in applied music must be approved by the jury examination at the end of the first semester at this school.

Music Minor - Students minoring in music must belong to one performing organization for two years. They must also pass the proficiency examination in their applied area.

COURSE DESCRIPTIONS

MUS 1030 Music Appreciation (3)

Course renumbered from MUS 2000

An introductory course designed to help create an awareness of the contribution which music can make toward the enrichment of living.

MUS 1040, 1050 Introduction to Music Theory (3 each)

Basic fundamentals of music theory for students who need preparation for MUS 1110/1120 (Music Theory I). The basics of notation, scales, meters, intervals and chords will be emphasized. This class will be required to students unable to pass the diagnostic exam for Music Theory I.

MUS 1060 Recital Attendance (Pass/Fail)

Full-time Music majors are required to attend 15 approved recitals and concerts each semester.

MUS 1110, 1120 Music Theory I (4 each) Five periods

Development of reading and hearing skills; study of notations, scales, meters, intervals and chords; beginning study of melody and harmony. These courses must be taken sequentially.

MUS 1950, 1960 Introduction to Music Literature (2 each)

A survey of media and composers important in each period of music history, with special attention to the predominant musical style of the period. These courses must be taken sequentially.

MUS 2030 World Music (3)

Exposes non-music majors to the varied functions and forms music has in culture, with particular emphasis on non-western types. The study of traditional music, contemporary indigenous music, and musical fusions created and used by a variety of cultures are points of entry for exploring and understanding societies highly differentiated from our own.

MUS 2050 Beginning Music Reading and Performance (3)

An activities course, providing the general college student an introduction to reading music and performing through singing or playing one of a variety of instruments.

MUS 2100 Music in America (3)

A survey of all kinds of music widely available in present-day America, designed to improve listening skills and discrimination.

MUS 2110, 2120 Music Theory II (4 each) Five periods

Prerequisites: MUS 1110, 1120

Study of harmony and voice leading; basic chromatic harmony; 16th and 18th century counterpoint; 18th century form and analysis; development of analytical and compositional skills. Continued development of reading and hearing skills. These courses must be taken sequentially.

MUS 3010, 3020 Music History (3 each)

Prerequisites: MUS 1950, 1960

A historical survey of the development of music from Greek civilization to the present day. These courses must be taken sequentially.

MUS 3080 Music for Elementary Teachers (3)

A basic course for elementary classroom teachers. This course requires no previous musical background. Emphasis is on the development of functional skills in rhythm, melody, harmony, listening skills, and creative experiences.

MUS 3140 Introduction to Jazz Harmony (2)

Prerequisite: MUS 2120

Spelling and analysis of chords and the creation of chord scales characteristic of jazz. Class time will be used to analyze and practice material created by established jazz artists.

MUS 3141 Jazz Harmony Lab (1)

This course extends the Intro to jazz Harmony course providing a lab experience, with either a live or a recorded rhythm section performing in the jazz style, allowing the students to improve their improvisational skills in a controlled environment and apply skills discussed in previous course.

MUS 3160 Introduction to Music Technology (3)

Prerequisite: Music majors and minors or by permission of instructor

Practical familiarity and a basic theoretical understanding of current music technology and its educational application. Surveys computer and instrument hardware and software, interactive CD-ROMS, Internet resources, MIDI, sequencing and music notation programs, and multimedia authoring.

MUS 3170 Computer-Based Notation (3)

Prerequisite: Music majors and minors or by permission of instructor

An introduction to computer-based music engraving using Finale notation software.

MUS 3240 Introduction to Music Education (3)

Prerequisite: MUS 1120

Music teacher competencies, relevant issues, and current practices in K-12. Vocal, general, and instrumental music programs will be covered.

MUS 3250 Music in the Elementary School (3)

Prerequisite: MUS 3240

Music in the elementary school, child psychology as it relates to elementary school music. Methods and materials for elementary grades.

MUS 3510, 3520 Beginning Composition (3 each)

Prerequisites: MUS 1110, 1120 and permission of instructor

Covers the basic craft of composition for students with no prior background in creative composition. Emphasis will be on writing short instrumental pieces (one to five instruments) using simple formal constructions and vocal music with emphasis on methods of text setting.

MUS 3530, 3540 Intermediate Composition (3 each)

Prerequisites: MUS 3510, 3520

Class will cover more sophisticated instrumental and vocal techniques in chamber music with particular attention given to the use of more advanced techniques of musical development and formal construction.

MUS 3860 Guitar Pedagogy (3)

Survey of pedagogical resources and methods for the guitar. Provide students tools to effectively develop and teach studio and class guitar courses suitable for K-12, college, community, and private studio. Lectures on technical systems, musical elements, pedagogical elements; survey of existing materials and methods; development of materials and curricula; written assignments; reading assignments; teaching lab.

MUS 4110, 4120 Music Analysis (3 each)

Prerequisite: MUS 2120

Development of analytical skills for music written from 1820 to the present. Analytical approaches covering works from the early and late Romantic, Impressionist, Expressionist periods; study and analysis of serial and post- World War II compositional styles. These courses must be taken sequentially.

MUS 4240 Marching Band Techniques (3)

Planning field shows for the marching band, charting, dance steps, parades, routines, scoring for outdoor playing.

MUS 4260 Materials and Techniques For Instrumental Instruction (3)

A survey of study and solo material for all instruments, singly and in small and large ensembles. Problems in individual and class instruction considered.

MUS 4270 Vocal Pedagogy (3)

Widely accepted methods of solo vocal instruction and problems encountered in vocal pedagogy. This course is primarily concerned with the development of the young singing voice.

MUS 4280 Piano Pedagogy (3)

Techniques in teaching piano by the class method; materials and methods for private instruction.

MUS 4310 Survey of Piano Literature (3)

An historical survey of the contributive elements, stylistic characteristics, form and keyboard techniques from the 16th century to the 20th century. Intended primarily for piano majors; others with the consent of the instructor.

MUS 4320 Guitar Literature (3)

Prerequisite: Guitar major, or permission of instructor

Survey of guitar repertoire, literature, and associated performance practices from the Renaissance to the present.

MUS 4330 Music before 1750 (3)

Prerequisite: MUS 3020

Repertoires of Medieval, Renaissance, and Baroque music; development of methods for structural analysis and the critical appraisal of style change; study of individual pieces representing the major repertoires; study of notation, theory, and performance practice.

MUS 4340 Music from 1750 to 1900 (3)

Prerequisite: MUS 3020

Repertoires of Classical and Romantic music; structural and style-critical analysis of individual pieces representing the major repertoires of the period.

MUS 4350 Music after 1900 (3)

Prerequisite: MUS 3020

Repertoires of the Modern period; development of methods and strategies for structural and style-critical analysis; study of aesthetic and theoretical issues; study of individual pieces representing the major repertoires.

MUS 4370 Art Song Literature (3)

Solo vocal literature from the 17th century to the present; including French, German, British, and American repertoire.

MUS 4380 Choral Techniques (3)

Problems of chorus and choral instruction with the emphasis on organization, rehearsal, diction, intonation, tone quality, balance, blend, and style. Deals specifically with choral music in the secondary school.

MUS 4390 Choral Literature (3)

Choral music from the 16th century to the present with emphasis on the major compositions including a cappella works and extended works with chorus and orchestra.

MUS 4420 Symphonic Literature (3)

Prerequisites: MUS 3010, 3020

Repertoire of the symphony orchestra from its origins around 1750 to the present day.

MUS 4430 Chamber Music Literature (3)

Prerequisites: MUS 3010, 3020

Chamber music repertoire from the 18th century to the present day.

MUS 4450 Opera Literature (3)

Prerequisites: MUS 1950, 1960

Development of opera from its beginning in the late 16th century to the present.

MUS 4460 Music of Many Cultures (3)

Prerequisites: MUS 1950, 1960 or permission of instructor

The study of folk and traditional music from North and South America, Asia, Australia, Africa, and Europe. Music students' training in classical Western music will be used as a point of departure for developing and applying critical and analytical skills to non-western music.

MUS 4510, 4520 Advanced Composition (3 each)

Prerequisite: MUS 3520

Covers advanced compositional techniques. Emphasis will be on music for larger ensembles (extended chamber ensembles and orchestra).

MUS 4522 Italian Diction for Singers (1) Two periods

Fundamentals of correct pronunciation of the language for singing, speaking, and the international phonetic alphabet.

MUS 4523 German Diction for Singers (1) Two periods

Fundamentals of correct pronunciation of the language for singing, speaking, and the international phonetic alphabet.

MUS 4524 French Diction for Singers (1) Two periods

Fundamentals of correct pronunciation of the language for singing, speaking, and the international phonetic alphabet.

MUS 4550 Music for The Band (3)

Development of music for the band. Analysis of representative works.

MUS 4610, 4620 Topics in Music Education (1 each)

Workshops of short duration, organized under the direction of a visiting clinician. The subject may be any one appropriate in the field of music education.

MUS 4810 Orchestration (3)

Prerequisite: MUS 2120

Arranging and transcribing for instruments; basic ranges and transpositions; sonorities of individual instruments and their combinations.

APPLIED MUSIC - GROUP INSTRUCTION

1xxx and 2xxx numbered courses are freshman and sophomore level; 3xxx and 4xxx numbered courses are upper division.

MUS 1160, 1170 Class Piano (1 each) Two periods

Group instruction for music majors. The course develops basic reading and keyboard technique. Students work toward completion of the scale, harmonization, and repertoire portions of the piano proficiency exam.

MUS 1210, 1220 Class Guitar (1 each) Two periods

Group instruction for those who have had no previous guitar experience. The course will provide an introduction to the technique and classical literature of the guitar. These courses must be taken in sequence.

MUS 1250 Class Voice (1) Two periods

Group instruction in the fundamental processes of good singing-breathing, tone production, diction.

MUS 1350, 3350* Orchestra (1 each) Three periods

Open to all students with permission of instructor.

MUS 1500, 3500* Choir (1 each) Three periods

Open to all students with the permission of the instructor.

MUS 1600, 3600* Symphonic Band (1 each) Three periods

Open to all students with the permission of the instructor.

MUS 1610, 3610* Pep-Lab Band (1 each) Three periods

Open to all students with the permission of instructor.

MUS 1630, 3630* Marching Band (1 each)

A performing organization functioning during the Fall semester relative to football games, parades, and contest exhibitions.

MUS 1700, 3700* Accompanying (1 each)

Experiences for pianists and guitarists in accompanying various solo music.

MUS 1710, 3710* Chamber Ensemble (1 each)

Experiences in preparing and performing music written for small ensembles.

MUS 1760, 3760* Woodwind Ensemble (1 each) Three periods

Open to all students with the permission of instructor.

MUS 1770, 3770* Electronic Music Ensemble (1 each) Three periods

Open to any student by audition.

MUS 1910, 3910* Chamber Singers (1 each) Three periods

Open to any student by audition.

MUS 1920, 3920* Brass Choir (1 each) Three periods

Any student may enter with permission of instructor.

MUS 1930, 3930* Jazz Band (1 each) Three periods

Any student may enter with permission of instructor.

MUS 1940, 3940* Opera Workshop (1 each) Three periods

A realistic laboratory approach to the selection and presentation of opera. Open to any person interested in any phase of opera production. Public performances of opera will be given when feasible.

MUS 1980, 3980* Percussion Ensemble (1 each) Three periods

Any student may enter with permission of instructor.

MUS 1990, 3990* Guitar Ensemble (1 each) Three periods

Open to all students with permission of the instructor.

MUS 2160, 2170 Class Piano II (1 each)

Prerequisites: MUS 1160, 1170 or permission of instructor

Group instruction for music majors. The second year piano class builds upon the skills developed during the first year. Students work toward completion of the chorale, sightreading, and accompanying portions of the piano proficiency exam.

MUS 3800 Basic Conducting (2) Three periods

Elementary theory and practice of conducting. Basic beat patterns, subdivisions, beat character, basic score reading.

MUS 3810 Choral Conducting (2) Three periods

The theory and practice of choral conducting including expressive gestures, score preparation, asymmetrical beat patterns, establishing proper mood, and interpretation based on an understanding of historical style periods. Functional knowledge of string, wind, and percussion instruments.

MUS 3820 Instrumental Conducting (2) Three periods

Problems of instrumental balance, style, intonation, phrasing, dynamics, and tone quality are considered. Additional factors considered include score preparation, transposition, proper rehearsal techniques, and an understanding of musical terms and symbols and their proper interpretation within the context of the musical score.

* May be repeated for credit

MUS 3890 Brass Group Instruction (2) Three periods

Acquisition of a working knowledge of the brasswind instruments through study of their mechanical operation and performance techniques; elementary performance experiences.

MUS 3900 Percussion Group Instruction (2) Three periods

Acquisition of a working knowledge of the percussion instruments through study of their mechanical operation and performance techniques; elementary performance experiences.

MUS 4790, 4800 Woodwind Group Instruction (1 each) Two periods

Practical playing experience and instruction in methods of tone production, fingering, and care of the single reed, double reed and non-reed woodwind instruments.

MUS 4890 String Group Instruction (2) Three periods

Acquisition of a working knowledge of the violin, viola, cello, and bass viol through practical playing experience, emphasizing position, fingering, and bowing problems.

* May be repeated for credit

**APPLIED MUSIC -
INDIVIDUAL INSTRUCTION**

Enrollment for individual applied music lessons must have the approval of the instructor. Students who miss regularly scheduled lessons (except for reasons of illness or institutionally excused absence) are not entitled to makeup lessons or refunds. All fees are paid in the Business Office of the University.

FEES PER SEMESTER

One half-hour lesson per week \$150

One hour lesson per week \$300

The 1xxx level courses listed below may be taken for 1, 2, or 3 hours credit. The 3xxx level courses may be taken for 1 or 3 hours credit. May be repeated for credit.

MUS 1100-3100	Piano
MUS 1150-3150	Organ
MUS 1200-3200	Voice
MUS 1300-3300	Violin
MUS 1310-3310	Viola
MUS 1320-3320	Cello
MUS 1330-3330	String Bass
MUS 1340-3340	Saxophone
MUS 1370-3370	Flute
MUS 1380-3380	Oboe
MUS 1390-3390	Clarinet
MUS 1410-3410	Bassoon
MUS 1420-3420	French Horn
MUS 1430-3430	Trumpet
MUS 1440-3440	Trombone
MUS 1450-3450	Baritone
MUS 1460-3460	Tuba
MUS 1470-3470	Percussion
MUS 1480-3480	Guitar
MUS 3950	Junior Recital (1)
MUS 4930	Senior Recital (1)
MUS 4950	Senior Recital (2)

Academics

Faculty Advisor

The role of the advisor is to assist in planning a student's curriculum to fit his/her individual needs, to approve trial schedules each semester, and to assist the student with any general questions or problems that arise. The advisor monitors the student's progress at critical times during the year through mid-semester and final grade reports. The student should feel free to consult his/her advisor not only during pre-registration and registration, but any time during the school when needs arise. The freshmen advisor for 2003-2004 is Dr. Lisa Vanarsdel. The transfer student advisor for 2003-2004 is Dr. Allen Henderson.

Registration Procedures

Registration procedures are outlined in detail in the material that is sent to the student after he/she is accepted into the university. Additional information can be found in the University Bulletin.

Students can get general and specific information on admissions and financial aid by calling AP TALK at 931-221-7000, or by visiting AP WEB at <http://apweb.apsu.edu>. Registration for classes as well as class schedule adjustments can be done through AP TALK or AP WEB.

Registration procedures for some music classes differ from the normal registration procedures. Call numbers for applied music courses such as private lessons, junior and senior recitals, and some ensembles must be picked up from the appropriate teacher in order to register.

Classification of Students

Students are classified on the basis of total semester hours earned as follows:

Freshman 0-23

Sophomore 24-59

Junior 60-95

Senior 96 and above

Credit Load

During the fall and spring semesters, a student must be enrolled in 12 hours of classes to be considered a full-time student; 18 hours is the maximum normal course load.

The summer term is divided into two five-week sessions. During the summer term a student must be enrolled in six hours during a five-week session or 12 hours during the entire summer term to be considered full-time. The maximum load for summer is 8 hours for the five-week session of 14 hours for the entire summer term.

It is possible to take more than the maximum number of credit hours listed above. However, this decision should be made carefully and discussed with the faculty advisor.

The student then must complete the Overload form signed by the student's advisor and the dean of the college in which the student is majoring.

Adding and Dropping Courses

Courses may be added or dropped within a certain period of time after the semester has begun. The appropriate form should be filled out, signed by the appropriate professors, and returned to the Office of Records and Registration before the deadline date. The deadlines for dropping or adding courses can be found in the University Bulletin.

There are three deadlines regarding dropping a class. If a student drops a course before the last day for withdrawing with an automatic "W", then the student receives a "W". If a student drops a course after the automatic "W" date and before the next deadline, the student receives the grade of "W" or "F" at the discretion of the professor. If a student drops a course after this deadline, the grade of "F" is automatically received.

Quality Points

To determine a student's GPA (Grade Point Average) divide the total quality points earned by the total hours attempted. Quality points are awarded as follows:

<u>Grade</u>	<u>Quality Points Received</u>
A	4
B	3
C	2
D	1
F	0
I* (Incomplete)	(does not affect the GPA)
W (Withdraw)	(does not affect the GPA)

*An "I" will turn into an "F" if the course is not completed within one calendar year.

The University Library

The library's regular semester hours, except for official holidays and summers are*:

Monday-Thursday	7:30 a.m.- 11:00 p.m.
Friday	7:30 a.m.- 6:00 p.m.
Saturday	10:00 a.m.- 5:00 p.m.
Sunday	1:00 p.m.- 10:00 p.m.

*Times are subject to change, current times may be found in the University Bulletin.

The collection of music books can be found on the second floor with classification numbers beginning with the letter "M". Music scores of both miniature and regular size can be found in this collection. Usually these can be checked out for three weeks.

The reserve book section on the main floor contains music reference books. These can only be used in the library.

Additionally, a collection of videocassette tapes can be found on the lower level of the library. Usually these recordings can be checked out on an overnight loan or viewed in

the listening stations located in this area. Headphones and the tapes are available at the reserve desk.

Class Attendance

Students are encouraged to attend class regularly; however, attendance policies are left to the individual teacher's decision. Early in the semester, each teacher will inform students of attendance policies applicable to his/her class. In the event of an absence, it is the student's responsibility to make up any missed work. If the student must be absent from a private lesson, he/she should inform the instructor in advance.

Requirements

Students planning to teach music should elect a specialization with the Music Education Concentration. Students who do not seek certification to teach music may elect a specialization within the music Performance Concentration or the Liberal Arts Music Concentration.

Students majoring in Music are required to participate satisfactorily every semester in the performing organization deemed appropriate to their major performing medium.

For woodwinds, brass and percussion majors- Marching Band (Fall)/Symphonic Band (Spring)

For vocal majors- University Choir

For string majors- University Orchestra or Guitar Ensemble

For piano majors- Any appropriate ensemble

Students choosing a minor in music must belong to one performing organization for four semesters. They must also pass the proficiency examination in their applied area.

Students whose background in performance is deficient may be required to take more than the normal amount of credit at the lower division level. Upper division credit in performance is granted only after the student passes the Junior Level Examination. Each music major is normally required to appear at least once each year in recital, either in solo or small ensemble performance.

Theory Placement Exam

All freshmen and transferring students must take a proficiency examination in music theory before completing registration. Placement in music theory will depend upon the results of this exam. The transfer student's placement in applied music will be determined by the jury exam at the end of the first semester at this school.



Applied Music

Student Recitals

Recital hour is 10:00 a.m. on Tuesdays and Thursdays. Music majors should not schedule classes during this time. Student recitals are scheduled throughout the semester. Anyone wishing to perform on these recitals may pick up forms from the department office manager.

It is suggested that each music major perform on a least one student recital during the year. Students should see their applied instructors for specific requirements.

Jury Exams

Every student with a major or minor in music must take a jury exam on his/her major applied area at the end of each semester, except the semester of the junior level hearing or junior/senior recital. The length of the piece of music should be no more than 5 minutes. Sign-up sheets are posted before the exam dates.

Junior Level Hearings

A junior level hearing is normally conducted by the music faculty at the end of the music major's sophomore year to admit the student to upper level credit (3xxx level) in any applied area. Wind and percussion majors will have a maximum of four attempts to pass the junior level hearing. Voice, keyboard, and string majors will have a maximum of three attempts to pass the junior level hearing. No student may register for upper division credit in applied music until he/she has passed this hearing. A minimum of 3 semesters of 3000 level instruction is required prior to the senior recital.

The purposes of the hearing are to evaluate the progress of the student toward the fulfillment of the performance requirements for the degree; and to advise each student as to his/her potential for completion of the performance requirement for the degree.

The applied music teacher usually makes the request for a junior level hearing during the fourth semester. The hearing may be delayed if the teacher and the student agree that this will be an advantage to the student's success. The specific requirements for the hearing are available from the applied instructor.

2 Parts of the Junior Level Hearing for Wind, Percussion, and String Majors

- 1.) Scale Requirement
All major and minor scales, one octave, in less than 5 minutes.
- 2.) Music Requirement
Not more than 15 minutes of music in which the student demonstrates basic musicianship, technical proficiency, and an understanding of various styles.

Junior Recitals and Recital Hearings

All music performance majors, except for composition, are required to give a junior recital. This is NOT required of music education and liberal arts majors. It should be approximately 30 minutes in length and demonstrates good musicianship, technical proficiency, and an understanding of various styles. A faculty hearing occurring no later than four weeks prior to the recital date should precede the recital. The purpose of this hearing is to receive faculty approval of the performance before the public recital. Requirements for the recital in each of the areas are available from the applied instructor.

Senior Recitals and Recital Hearings

All music majors are required to present a recital during the senior year. It should be approximately 45 minutes in length and demonstrate good musicianship, technical proficiency, and an understanding of various styles. A faculty hearing occurring no later than four weeks prior to the recital date should precede the recital. The purpose of this hearing is to receive faculty approval of the performance before the public recital. Requirements for the recital in each of the areas are available from the applied instructor.

**Composition majors must have 20-25 minutes of their own music and the other 20-25 minutes from basic literature of major instrument.

**Vocal majors have additional requirements to meet. They are available from the applied instructor.

Vocal Performance Requirement

Students majoring in vocal performance are required to take four semesters of a foreign language.

Piano Proficiency

Each music major is required to demonstrate reasonable proficiency at the keyboard before graduation. The requirement should be completed as soon as possible. Requirements include: 2 chorales, 4 prepared pieces, major and minor scales up to four flats and two sharps, sight-reading, harmonization, and accompanying.

Guitar Proficiency

Students majoring in music education with vocal or keyboard specialization must demonstrate appropriate guitar skills by passing the Guitar Proficiency or Class Guitar.

Vocal Proficiency

Students majoring in music education with instrumental specialization must pass either one semester of Choir or Class Voice.

Labs and Other Information

The Computer Lab

The music department's computer lab is located on the third floor of the music/mass communication building in room 327. It contains 24 Macintosh computers, 3 laser printers, 2 color scanners, and 24 MIDI keyboards for student use. The computers are equipped with CD-ROM and ZIP drives, Internet and campus email access, and a variety of programs including music software are also available.

The lab's regular semester hours will be posted in the music building each semester, as will alterations in the schedule. During these hours, lab monitors will be available to help students.

The Listening Library

The music department's listening library is located on the second floor of the music/mass communication building in room 236. Its musical collection consists mostly of compact discs, and its equipment includes several listening stations, cassette players, record players, a reel to reel, a video player, and laser disc players. Cassette tapes of all concert hall performances are also available. The listening lab is now digitized and offers computerized access to all CDs in the collection.

Practice Rooms

Students should practice a minimum of one hour each day for each semester hour of private instruction. Practice rooms are located on the third floor of the music/mass communication building. Piano majors have a preferred status for certain locked practice rooms and should see their private instructors for scheduling practice times in these rooms. Keys to the locked piano, percussion, and tuba storage rooms are available from the department office manager with faculty recommendation.

Lockers

Full-size and half-size lockers are available to all music department students. They must be reserved for the school year through the Department office manager! If a lock is found on a locker that is not checked out to a student, the lock will be cut off. The lockers are located on the second floor of the music/mass communication building, with additional smaller lockers in the lounge on the third floor.

Recital Attendance

During this academic year, all music majors are required to attend 15 recitals and/or programs sponsored by the music department, per semester. All students must register for Recital Attendance, MUS 1060, for a pass/fail credit. This credit cannot be made up. Students should fill out a recital attendance slip for each event attended. The event ushers have these slips prior to each concert and must collect them afterward in order for the attendance to be recorded. Students may check their own number of recital credits in the music office.

***Students who are deficient in this requirement at the end of the sophomore year will not be eligible to take their Junior Level Examination; those deficient at the end of their senior year will not graduate.

Choice of Teachers and Possible Changes

Students will be given the opportunity to declare an initial preference for an applied music teacher. However, before the student can register for that teacher, he/she must receive the instructor's approval (receive personal PRN number). A student may change teachers at any time, subject to faculty teaching loads. This should be discussed carefully with both the former and new instructor.

Scheduling of Events in the Concert Hall

The "Schedule of Events" notebook, located in the Music Department office, should be reviewed for available dates. Fill out a "Facility Request Form" (available from the department office manager). Once approved, the date and time will be entered in the official reservations notebook kept by the office manager. NO event time is official or secure until the appropriate paperwork has been filled out and approved.

A "Technical Request Form" is necessary to schedule an event in room 147 (choral rehearsal hall), room 152 (Instrumental rehearsal hall), or room 130 (opera/dance rehearsal hall). The form should be completed no later than 5 working days prior to the event. Place the completed form in the technical director's box in the music department workroom.

A "Technical Request Form" is also necessary to obtain a copy of a performance. In most cases, a copy of a junior, senior, or graduate recital will be provided to students when a "Technical Request" is completed with the name and date of performance. Other students may also get recordings, but must provide their own blank tape/CD with the "Technical Request Form" attached. Additional fees may apply. All questions should be directed to the technical director for the Concert Hall.

Scholarships

Music Department Scholarships

The Music Department scholarship committee handles scholarship applications. Scholarships are awarded on the basis of audition and recommendations. Each student receiving a music scholarship is given a work assignment within the department amounting to a maximum of 3 hours per week.

Band, Orchestra and Choir Scholarships

Any student (not only music majors) enrolled in band, orchestra or choir is eligible for a band, orchestra or choir scholarship.

For information on band scholarships, contact Dr. Gregory Wolyneec.

For information on orchestra scholarships, contact Mr. Douglas Droste.

For information on choir scholarships, contact Dr. Karen Kenaston-French.

Additional Music Scholarships

Additional music scholarships can be found in the University Bulletin.

Other Scholarships

The university offers a number of academic and private scholarships. For information, contact the Student Financial Aid Office at 221-7907.

Theodore Presser Scholarship

The Presser Foundation is a small foundation founded by Theodore Presser in 1916. Affiliated with the Theodore Presser Company, a 116-year old music publishing company, the Foundation awards scholarships, grants, and funds specifically to further the cause of music education and music in America. More specifically, the Foundation's mission is focused on the four activities listed below:

- Providing scholarship funds for the most promising music students. Scholarships are given directly to institutions that currently have 40 or more undergraduate music majors. The institution is responsible for distributing the scholarships to the most meritorious students.
- Increasing the value of musical education by assisting with the acquisition of musical equipment and instruments and with constructing buildings suitable for music instruction.
- Popularizing the study and appreciation of music by supporting the promotion of formal musical programs and projects.
- Administering emergency financial relief to worthy teachers of music in distress.

Center of Excellence for the Creative Arts

The Center of Excellence for the Creative Arts was established in 1985 as a "Center of Excellence" in Tennessee's designated public liberal arts university, Austin Peay State University. The only such Center of Excellence in the state, it was granted "accomplished" status in just three years of operation.

With a primary objective of bringing quality arts activities to the University, community, state, and region, The Center continues to effect significant change in arts awareness and understanding through the presentation of events in the areas of art, music, theatre, and creative writing. It is a gathering point for nationally and regionally known musicians, authors, artists, and actors who perform, conduct workshops and teach as artists-in-residence.

Its active involvement with music department activities include sponsorship of such events as the Concert Artist Series, Wind and Percussion Exchange, Mid-South Jazz Festival, Opera Workshop, Young Composers Competition, Dimensions New Music Series, and various guest artist performances and workshops.

Department Ensembles

<u>Ensemble</u>	<u>Director</u>
University Orchestra	Mr. Douglas Droste
Opera Workshop	Dr. Allen Henderson
University Concert Choir	Dr. Karen Kenaston-French
Chamber Singers	Dr. Karen Kenaston-French
Symphonic Band	Dr. Gregory Woly nec
Marching Band	Ms. Andrea Brown
Pep Band	Ms. Andrea Brown
Wind Ensemble	Dr. Gregory Woly nec
Woodwind Ensemble	Dr. Stephen Clark
Brass Choir	Mr. Richard Steffen
Jazz Collegians	Mr. Richard Steffen
Jazz Combo	Mr. David Steinquest
Percussion Ensemble	Mr. David Steinquest
Guitar Ensemble	Dr. Stanley Yates
Tuba Ensemble	Mr. Bernard Flythe
Horn Ensemble	Mr. Francis Massinon
Trombone Choir	Ms. Susan Smith
Brass Quintet	Mr. Richard Steffen
Flute Choir	Dr. Lisa Vanarsdel

Student Organizations in Music

Pi Kappa Lambda- National Music Honor Society

The primary objective of Pi Kappa Lambda is the recognition and encouragement of the highest level of musical achievement and academic scholarship.

Consideration for membership is based upon the following regulations: seniors must be in the upper one-fifth of their class; juniors in the upper one-tenth of their class; graduate students must have grades of A (of the equivalent if letter grades are not used) in two-thirds of their graduate studies. Nominations and elections are the responsibility of the Faculty Committee of the chapter.

MENC- Music Educators National Conference (Collegiate Membership)

Through its many programs, activities, publications, and conferences, MENC works to promote the value of music education, to foster the best possible music education programs in our nation's schools, and to advance music education as a profession. The collegiate chapter is designed to acquaint the student with music education possibilities and standards. Interested students should see Dr. Gloria Gharavi-Frank.



Sigma Alpha Iota

International Music Fraternity for Women

Sigma Alpha Iota aims to promote American music in the Clarksville community through the support of music students and other musicians on the Austin Peay Campus. Membership is not limited to music majors, but members should have a serious attitude toward, and love of, music.

Delta Pi chapter was founded on May 9, 1965. The chapter boasts over 200 initiates. Delta Pi has not only student members, but also faculty honorary members. Our faculty advisor, Dr. Lisa Vanarsdel, as well as adjunct professor and former chair of the department, Dr. Solie Fott, are Friends of the Arts. Dr. Sharon Mabry, Dr. George Mabry, and Dr. Jeffrey Wood are National Arts Associates. Our Department office manager, Norma Jean Smith, and former center of creative arts director, Sheila Boone, are patroness members.

The fraternity's purposes are:

- To form chapters of women college students and alumnae who have a sincere interest in music.

- To uphold the highest standards of music.

- To further the development of music in America and throughout the world.

- To give inspiration and encouragement to members.

- To organize the cultural life of its members as a contributing factor to their educational growth.

- To support the ideals and goals of the member's Alma Mater.

- To adhere to the highest standards of citizenship in school, community, and fraternity life.

SAI Philanthropies, Inc. oversees all national projects. Some of these include: publishing music for the visually impaired, holding composer competitions, and publishing winning entries, providing instruments and music for children's orchestras in deprived countries throughout the world, giving scholarships, loans, and performing grants to members, and financing a cottage at the MacDowell colony (retreat for artists in all fields).

Information sessions are held at the beginning of each semester for all interested women. Look for signs posted throughout the music building.



Phi Mu Alpha Sinfonia Music Fraternity for Men

The Theta Tau Chapter of Phi Mu Alpha Sinfonia Music Fraternity for Men was founded on the Austin Peay State University campus on May 23, 1959. Phi Mu Alpha is the oldest fraternity on campus. The brothers are proud that nearly all of the male faculty members are fellow Sinfonians. Dr. Thomas King serves not only as Theta Tau's faculty advisor, but also as the Province Governor.

The purposes of the fraternity are:

- To encourage and actively promote the highest standards of creativity, performance, and education in music in America.
- To develop the truest fraternal spirit among its members.
- To foster the mutual welfare and brotherhood of students of music.
- To encourage loyalty to the Alma Mater.
- To instill in all people an awareness of music's important role in the enrichment of the human spirit.

Phi Mu Alpha takes an active involvement in the music department. Its activities include ushering at the Concert Artist Series, co-sponsoring the Mid-South Marching Festival, and sponsoring the Mid-South Jazz Festival.

Signs will be posted concerning semesterly interest meetings. Any man who is interested in Phi Mu Alpha and will accept its purposes as well as meet the chapter's academic requirements is invited to attend these meetings.