
**SCHOOL OF MUSIC
SAM HOUSTON STATE UNIVERSITY**

**Dr. Scott Plugge, Director
Dr. Deborah Popham, Associate Director**

**STUDENT
HANDBOOK**

2023-2024

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SCHOOL OF MUSIC

SAM HOUSTON STATE UNIVERSITY

INTRODUCTION

Welcome to the School of Music at Sam Houston State University. This handbook serves as a guide to the organization and policies of the School of Music. It encourages that students familiarize themselves with the contents of this document, as much of this information is not contained in the University Undergraduate Catalog.

MISSION STATEMENT

Deriving its mission from that of the University, the Sam Houston State University School of Music exists as a community of musician/educators whose mission is:

- To educate and train musicians for lives of service and contribution as teachers, performers, composers, therapists, and scholars.
- To provide and nurture a nucleus of musical life for the larger community.
- To educate the university student population regarding music's intrinsic value as a part of the human experience and its central role in human culture.
- To mutually encourage one another in professional growth and attainment.

Our mission encompasses a variety of programs and curricula, traditional and innovative, which are regularly examined for effectiveness, quality, and relevance. It includes our commitment to a combination of:

- Classroom studies in music.
- The live performance of music, individual and collective, as central to musical study, development, and knowledge.

As an integral part of our mission, we commit ourselves to continuing steps toward realizing the full potential of community, both as teachers and as colleagues; further, we commit to interaction with our students that emphasizes personal attention and interest in their total musical, intellectual, and professional development.

Finally, we wholeheartedly affirm the University's stated mission of seeking the highest professional standards in all aspects of our work.

SCHOOL OF MUSIC ORGANIZATION

The School of Music is comprised of several musical disciplines of study, each having its own director or coordinator, that all work together in collaboration with the School of Music Director and his/her Associates. An Administrative Coordinator, a Secretary, a Financial Coordinator, and several student assistants staff the School of Music office.

- Dr. Scott Plugge** **Director:** Responsible for the overall operation of the School of Music, deals with student/professor issues and general counsel, supervises personnel, manages budgets, and is the primary interface with other campus agencies.
- Dr. Deborah Popham** **Associate Director:** Responsible for course scheduling, summer camps, and general administrative and academic assistance.
- Shannon Murdock** **Assistant to the Director:** Manages the School of Music office and supervises administrative procedures; coordinates with other campus agencies to manage day to day department operations; in charge of equipment truck reservations and reporting mileage, schedules musicians for campus events; oversees “Add/Drop” class changes and class maintenance changes, manages declarations of major and handles faculty reports as well as inputs faculty workload; coordinates auditions and manages student files; responsible for scholarships/special scholarships tracking and awarding; in charge of special events for the School of Music and schedules appointments with the Director.
- Kelli Irwin** **Administrative Associate:** Oversees all calendar scheduling including performance calendars; supervises student worker office assistants, in charge of student worker timesheets and new hire paperwork; manages student concert attendance, recital scheduling and recital paperwork; takes care of Friends of Music donations and correspondence; handles Faculty IDEA course evaluations; creates and manages Marketplace stores, coordinates with Marketing and takes care of videoboard posts; handles summer camp registration and payment; manages lockers, keys, copiers, building work orders, and coordinates special projects.
- Phyllis Finley** **Administrative Associate II:** Manages budgets, accounting practices, purchasing, and travel for students and faculty at the School of Music; processes payments for guests, students, and faculty, handles departmental deposits and financial reports as well as the processing of refunds. In charge of Paymentworks system to collect W9 information for payments.
- Kendall Moore** **Administrative Associate (P/T):** Prepares and archives all concert programs; uploads and maintains School of Music syllabi and faculty vitae; coordinates and manages web content for the School of Music.
- Greg Pickett** **Facilities and Technical Coordinator:** Maintains the facilities for

the Music Building and the Gaertner Performance Arts Center, oversees the student recital workers, responsible for all technical needs for the faculty and students including all audio and video recordings.

STUDENT ORGANIZATIONS

Student organizations are vital to the successful operation of the School of Music, and to the attainment of excellence as an artistic enterprise. The following student organizations have national and/or international affiliations, perform many services for the School of Music, and represent student interests:

Mu Tau Omega (MTΩ): The local branch of the American Music Therapy Association of Students. Membership is open to interested students committed to the study and/or advancement of Music Therapy in community, educational, and clinical settings. Advisor: TBD

Phi Mu Alpha (ΦMA): The international music fraternity for men. Provides valuable service to the School of Music and community. Advisors: Dr. Bruce Hall and Prof. Randy Adams

Sam Choral Educators (SCE): This organizations supports choral music education on the SHSU campus. Advisor: Dr. Sandy Hinkley

College Percussion Association (CPA): The Collegiate Percussion Association is a music service organization promoting percussion education, research, performance, and appreciation throughout campus and the community. Advisor: Dr. John Lane

Sam Association of Saxophonists: The mission of the Sam Association of Saxophonists is to promote music education through saxophone ensembles and other mediums. Advisor: Dr. Masahito Sugihara

Sigma Alpha Iota (SAI): The international music fraternity for women. Provides valuable service to the School of Music and community. Advisor: Dr. Kristin Sarvela

Student National Association of Teachers of Singing (SNATS): This organization provides opportunities to learn more about teaching singing and other singing related subjects. SHSU has a local chapter, which is part of the national organization. Advisor: Dr. Emily Howes Heilman

Tau Beta Sigma (TBΣ): The national band sorority. Supports band studies, and provides valuable support service to instrumental ensembles, and to the School of Music. Advisor: Dr. Brian Gibbs

Membership in one or more of the above organizations is highly recommended. These organizations are important contributors to the vitality of the School of Music. In addition, membership can allow students an important personal support system, a source of lasting personal and professional friendships, and a significant avenue for growth.

CHANGE OF MAJOR

Students are accepted to the School of Music based on an entrance audition and interview with appropriate faculty. Students are accepted into a particular program area for a specific degree plan: Teacher Certification (Music Education), Music Performance, Music Therapy, Composition, etc.

Students wishing to change their major are required to complete a Change of Major request in writing using the appropriate form available in the School of Music office. In most cases, an audition/interview will be required for the new major area.

Students who want to change their major instrument/voice will have to re-audition on the new instrument/voice for re-acceptance into the School of Music program. Just because a student is a current Music Major does not automatically qualify them for the School of Music when they change instrument/voice. The process of acceptance to the School of Music will be followed as if the student were new to the University.

ACADEMIC ADVISEMENT

Successful completion of a music degree is contingent upon several factors. One of the most important involves making wise registration decisions each semester. To facilitate this, students are advised to:

- Formally declare a major* early on in their studies.
- Follow the degree plan created at the time of declaration.
- Consult regularly with an advisor regarding progress towards the degree.

* Official Declaration of Major/Change of Major forms are available in the Sam Center.

Degree Works: When the official Declaration of Major has been processed through the Registrar's Office, an official Degree Works degree plan will be created that may be printed at any time. It allows students to see the courses already completed, and also, which courses remain toward their degree completion. Students should consult it regularly in consultation with their advisor. See 'APPENDIX: DEGREE PLAN CHECK SHEETS' on p. 20. Refer to the university catalogue for degree plans that started under a different year.

Advising: The School of Music requires all Music Majors to be advised each semester to help ensure that students achieve success in completing their degrees in a timely manner. Music Majors will be advised in the SAM Center by CAM advisors. Dr. Patricia Card will process all degree audits and Shannon Murdock will process Declarations of Major (Suite 225).

Registration Responsibility: It is the responsibility of the student to register for the appropriate courses each semester. It is important that students stay informed of when classes are to be offered so that they can stay on track with regard to completion of the degree. Advisors exist to guide students, but ultimately, the student is responsible for making appropriate enrollment decisions.

SCHOLARSHIPS

GPA Requirements: It is required that the scholarship recipient both achieve and maintain a minimum cumulative Grade Point Average (GPA) of 3.0 unless specifically stated otherwise in the initial agreement. GPAs are reviewed following each semester. Students who do not achieve the minimum GPA are dropped from the scholarship roll, and any waivers or exemptions contingent upon the scholarship are negated.

Ensemble Requirements: Scholarship recipients should participate in a large ensemble during each semester that scholarship funds are received. Brass, Woodwind, Percussion, and String scholarship recipients should register for the appropriate large ensemble as instructed. Vocal scholarship recipients are required to be registered in Choir. Piano and Organ scholarship recipients are required to register for Keyboard Skills/Collaborative Techniques.

Additional Requirements: Scholarship recipients are required to:

- Major in music unless approval for a non-Music Major has been specifically noted.
- Study their principal instrument privately each semester with a member of the Sam Houston State University School of Music faculty.
- Enroll in a minimum of 12 semester hours during each long term as an undergraduate (Graduate students must enroll in a minimum of nine [9] semester hours).
- Some scholarships require that the recipient perform for donors during varying times of the academic year.
- Students whose scholarships come from an account where there is a live donor or contact person are asked to write a letter expressing their gratitude to the donor of the scholarship at least once a year.

Any deviation from the aforementioned criteria must be approved in writing by the Director of the School of Music.

BUILDING GUIDELINES

Hours of Operation: The Music Building hours are 7:00 am-12:00 am.

CAI Lab: A CAI Lab Monitor will be on duty during posted CAI Lab (Room 102A) hours. Be aware that University Security and/or School of Music personnel will begin clearing the building 15 minutes prior to posted closing times. The respectful cooperation of requests to leave the building by such personnel is required. Students are neither to remain in nor gain access to the School of Music building after closing hours.

Emergencies: In the event of an emergency, School of Music personnel are instructed to call the University Police. Students are encouraged to do the same if they witness suspicious or harmful behavior after School of Music office hours.

Keys: Keys are issued to students requiring access to locked areas. A faculty member must verify that the student requires such a key. A key contract is kept on file with the School of Music office. A fee will be issued if the key holder either loses or neglects to return the key at the contracted time.

Food/Smoking: **Food or drinks are not allowed in practice rooms, rehearsal halls, classrooms, or hallways.** There is a student lounge in the practice room area for eating and drinking. Smoking is prohibited throughout the building.

Damage: Students will be billed for any damage to university property for which they are responsible. Anyone aware of deliberate damage to the building should report the responsible parties.

Lockers: The School of Music leases lockers to students for the storage of musical instruments and are distributed based on availability and need. Lockers can be rented for the Fall and Spring semesters but must be cleared out during the summer months. The School of Music office will coordinate the rental of lockers at the beginning of each semester. Signs containing locker rental instructions are posted at the start of each semester. Cost of a locker is \$5/semester.

Practice Rooms: Students majoring in particular instruments can reserve assigned practice rooms for specific use. Associated Applied Music faculty will inform students how to schedule time in these reserved rooms. The other, unnamed practice rooms are available on a first-come-first-served basis.

Common courtesy regarding use of the practice rooms is encouraged. Practice rooms are not to be used as a locker. Tuning and maintenance of practice room pianos are scheduled regularly, but students are asked to report any other problems (lighting issues, damage, etc.) to the School of Music office in order to ensure the maintenance of the practice room area.

See the Appendix: Practice Room Rules (pg. 50) for additional information.

Public Areas: The public areas of the Music Building and Performing Arts Center are to be kept clear of trash and clutter. In addition, students are prohibited from playing instruments in the public areas (including the atrium and the 3rd floor balcony), as such excess noise is disruptive.

Students should not bring chairs, stands or tables into the public areas. Likewise, furniture and/or other fixtures should not be moved by students without the permission of the School of Music office.

Student organizations borrowing tables for events and fundraisers should return the furniture to its original location when finished.

UNIVERSITY PROPERTY AND EQUIPMENT

All items located in the Music Building, other than personal property, are owned by Sam Houston State University, and subsequently, the state of Texas. With the exception of use in a School of Music-sponsored concert or event, no instruments or equipment may leave the building without the completion of the Equipment Use Form.

Students may not remove any chairs or music stands from the building.

Instruments: Students must complete an Equipment Use Form for each instrument they use. The student must return all equipment at either the end of the spring semester, or when the student is no longer enrolled in a music course that requires use of the equipment/instrument.

Insurance: Students are encouraged to insure their personal instruments against theft and damage. Students using school-owned instruments are also encouraged to insure against theft and damage, as all students are responsible for any instrument in their care.

Returns: ALL School of Music property must be returned no later than the first day of finals week during the spring semester. Students may renew their equipment/instruments rental at this time.

Students that fail to return school-owned property at the required time will have a block placed on their school records.

University Equipment Truck: Any student asked to drive the University Equipment Truck is required first to be approved and cleared by the University Police Department. Shannon Murdock coordinates the equipment truck schedule for those students on the approved list of drivers.

APPLIED MUSIC STUDY: “PRIVATE LESSONS”

All Music Majors are required to enroll in Applied Music in a major performance study area. This study normally consists of a 50-minute lesson each week, at a mutually agreeable time arranged between student and private teacher.

Scheduling: At the beginning of each semester, students must provide their private teacher with a schedule of classes so that lessons may be arranged. Once scheduled, students will meet at that same lesson time each week of the semester and will be responsible for any material assigned.

Make-Up Lessons: Students are expected to attend lessons as arranged at the start of the semester. Students that miss a lesson will be given a failing grade for the missed lesson. Allowing a student to take a "make-up" lesson is at the discretion of the individual private teacher. Students should refer to their Applied Music syllabus for their private teacher's policy.

Practice: In preparation for a private music lesson, significant practice is necessary, and subsequently, required. Each instrumental area has its own minimum weekly practice requirement. Students should consult their Area Coordinator, their Applied Music syllabus, or the handbook for their area of study to obtain information on practice requirements for their instrument/voice.

Ensemble Participation: See 'ENSEMBLES' on p. 10.

Studio Classes: Attendance at Studio Classes is required of all students registered for Applied Music lessons. Students should consult with their private instructor for information regarding scheduling and performance requirements.

Semester Juries: Every Music Major enrolled in Applied Music lessons must perform a jury for members of the faculty at the close of each semester. The only exception to this policy is during

the semester in which students perform a juried recital (official graduation requirement). Juries are performed for the faculty members of the appropriate area and are scheduled during the final examination period. Each area has specific requirements for juries. These requirements are available in writing and may be obtained either from the private teacher or the corresponding Area Coordinator.

Other Juries:

Upper-level Proficiency Juries: After completion of the required lower-level applied lessons, all students must pass an Upper-Level Proficiency Jury in order to advance to upper-division (3000-level) status. Students failing this jury will be placed on probationary status and are given one semester to raise their performance level to upper-division status. Students failing their second Upper-level Proficiency Jury will be automatically suspended from the music program at SHSU. Failing the Upper-level Proficiency Jury a third time will result in the student not being permitted to continue as a Music Major.

Recital Previews/Pre-Recital Juries: Recital Previews/Pre-Recital Juries should take place a minimum of two weeks prior to the scheduled recital date. If the student fails to pass the preview/jury, the student will be required to postpone their recital. At least one month should pass before another attempt is made. See 'RECITAL PERFORMANCE: Recital Previews/Pre-Recital Juries' on p. 18.

Music Therapy Practicum Proficiency Examination: All Music Therapy majors must pass the Practicum Proficiency Examination (PRE) before being admitted into MUSI 3117, Music Therapy Practicum. This exam, performed for the Music Therapy faculty, evaluates skills in singing and self-accompaniment. For details on the examination, refer to the Music Therapy Handbook.

Piano Proficiency: See 'PIANO PROFICIENCY' on p. 13.

Upper-level Study: The number of semesters of upper-level study in Applied Music is dependent upon the student's degree plan:

- Bachelor of Music in Performance: requires a minimum of four semesters.
- Bachelor of Music with Teacher Certification (Music Education): requires a minimum of three semesters.
- Bachelor of Music in Music Therapy: requires a minimum of two semesters.

Transfer Students: Transfer students will be admitted to the School of Music at the appropriate level of instruction as determined by the faculty in an audition but must successfully pass all Upper-level Proficiency Juries before being admitted to 3000-level status.

ENSEMBLES

The ensemble offerings at the School of Music provide Music Majors with a wide variety of performance opportunities.

Large Ensembles: The minimum requirement of ensemble participation is dependent upon the

student's degree plan:

- Bachelor of Music in Performance: requires a minimum of eight semesters.
- Bachelor of Music with Teacher Certification (Music Education): requires a minimum of seven semesters.
- Bachelor of Music in Composition: requires a minimum of six semesters.
- Bachelor of Music in Music Therapy: requires a minimum of six semesters.

Wind and Percussion majors are required to participate in musical auditions each semester. Please see the appropriate Applied Music Area Coordinator for more information.

Large Ensembles include:

- Bearkat Marching Band* (MUEN 1116/3116): Wind/Percussion (Fall semester only)
- Wind Ensemble (MUEN 2116/4116): Wind/Percussion
- Symphonic Band (MUEN 1116/3116): Wind/Percussion
- Symphony Orchestra (MUEN 1117/3117): Strings
- Mixed Chorus (MUEN 1111/3111): Voice
- Keyboard Skills/Collaborative Techniques** (MUEN 1110/3110): Piano Performance majors only
- Guitar Ensemble (MUEN 1118/3118): Guitar majors only

*Wind and Percussion students should participate in Marching Band (MUEN 1116/3116) as dictated by their degree plan:

- Bachelor of Music with Teacher Certification (Music Education): requires a minimum of three semesters.
- Bachelor of Music in Performance, Bachelor of Music in Music Therapy, Music Minors, and non-majors: encouraged to participate, but not required.

** Keyboard Skills/Collaborative Techniques (MUEN 1110/3110) serves as large ensemble participation for Piano Performance majors only. Combinations of accompanying/ensemble assignments are required for other Piano concentrates. Please contact the Director of Keyboard Studies for further information.

Small Ensembles: Students are further encouraged to enroll in one small ensemble each semester of study. While the School of Music encourages the participation in diverse groups, students are warned not to become over-committed. A commitment to no more than two or three performance groups is advised. See individual degree plans for the minimum small ensemble requirements.

Small Ensembles include:

- Jazz Ensemble (MUEN 1115/3115)
- Jazz Lab Band (MUEN 1115/3115)
- Chamber Orchestra (MUEN 1118/3118)
- Chamber Music (MUEN 1118/3118)
- Guitar Ensemble (MUEN 1118/3118)
- Percussion Ensemble (MUEN 1118/3118)

- Opera Workshop (MUEN 1119/3119)

Enrollment: Generally, class standing dictates the level of study for ensembles, however, students must check for any prerequisites with the appropriate Ensemble Director to ensure they are enrolled in the proper section. **Students wishing to participate in an ensemble for no credit must audit the course with permission of the primary faculty.** See Shannon Murdock in the School of Music for more information.

Auditions: Auditions for ensembles are held either during the first few days of each semester, or at the close of the semester prior. Please consult the corresponding ensemble bulletin boards for announcements and guidelines. Information regarding audition repertoire is available online by visiting: <https://www.shsu.edu/academics/music/ensembles-divisions/>

Graduate Students: Graduate Music Majors are encouraged to participate in ensembles each semester of study but are only required to participate in two semesters of ensembles. The appropriate ensemble will be selected on case-by-case basis in consultation between the student, the major professor, appropriate ensemble directors, and the Director of the School of Music (if necessary).

Exceptions to Ensemble and/or Accompanying Requirements: Students may submit a petition to be granted exception to general ensemble/accompanying policies:

- Requests must be made in writing to the Director of the School of Music and must be submitted **prior to the first day of class** in the semester for which they are made.
- The Director, the student's private teacher, and the affected ensemble director(s) will consider requests in joint consultation. The Director will notify the student of the final decision.

* All instrumental majors are **REQUIRED** to audition for ensembles every semester, regardless of whether the ensemble requirement has already been satisfied, as there are additional assessments used during the audition. Vocal majors must audition until their ensemble requirement has been satisfied.

RECITAL ATTENDANCE

Rationale: As a member of the National Association of Schools of Music (NASM), the School of Music at Sam Houston State University is committed to fulfilling the criteria that NASM membership requires for accreditation. One NASM criterion for "Competencies Common to All Professional Baccalaureate Degrees in Music" is:

"All music students must be exposed to a large and varied body of music through attendance at recitals, concerts, operas, and other performances."

In addition to the accreditation requirement, the faculty of the School of Music believes that attendance at recitals:

- Contributes vitally to the educational development of Music Majors.
- Helps to establish a supportive environment in which students learn and perform.
- Fosters professional understandings and relationships between students and between students and faculty members.

Policy: Recital Attendance is required for all undergraduate Music Majors for at least six semesters of their undergraduate study. Transfer students may receive *up to* three semesters of credit for work completed at prior institutions. Failure to complete this requirement will delay graduation. A statement of each semester’s completion of the requirement will appear on the student’s transcript.

Music education majors must complete their recital attendance before student teaching, and music therapy students must complete their recital attendance before their internship.

Attendance Requirements: In order to complete the requirement, each student must attend at least twelve (12) concerts or recitals designated by the School of Music as meeting the attendance requirement. Of these, nine (9) must be Faculty (including SHSU ensemble programs) or Guest Artist recitals, and three (3) must be Student recitals. Students may receive credit for up to three (3), approved, off-campus performances. Dr. Plugge will make the approval of off-campus performances for concert attendance credit on a case-by-case basis. Approval must be granted **in writing** with the appropriate signatures and dates. Approved off-campus performances will be credited under the Faculty/Guest Artist category, and these performances must be comparable in character and quality to on-campus Faculty/Guest Artist performances. Recitals in which a student is a performer will not be counted for that student’s recital attendance credit.

Concert Attendance Tracking: To receive proper recital attendance credit, students must swipe their SHSU student ID *prior to* and *following* performances. **Attending only a portion of a recital will not count towards Recital Attendance credit.** The School of Music uses an electronic system of monitoring concert attendance, and this will be the only way to receive credit for attending concerts. A running list of concert attendance will be displayed on the first floor of the Music Building near the practice rooms throughout the semester to monitor progress throughout the semester.

Receiving Credit: Recital attendance is “pass/fail” in nature, and twelve (12) recitals, as delineated above, is the **minimum** requirement for a pass. Deficiencies may not be carried over to the next semester except in the case of extraordinary circumstances, such as those that would constitute a reason for a grade of “Incomplete” in other courses. Any attempts at dishonesty or misrepresentation regarding recital attendance constitute a violation of University Academic Dishonesty rules and render the student liable for all respondent actions consistent with University policy in such matters.

PIANO PROFICIENCY

All Music Majors except piano performance majors and music composition/therapy/choral education students with a piano as their applied instrument must pass a proficiency examination in piano. The examination is administered at the end of each semester. Failure to pass the Piano Proficiency can result in scholarship reduction or loss, if applicable.

Piano Proficiency Examinations: The Piano Proficiency Examinations are administered during a student's enrollment in MUSI 2181. There are three (3) examinations; each examination will consist of the elements detailed below. A student must pass all seven (7) elements of the first examination before he/she can take the second examination and must likewise pass all seven (7) elements of the second examination before he/she can take the third examination.

A student will not be allowed to pass the Piano Proficiency Examinations without also earning a passing grade in MUSI 2181. A student who fails the third examination may attempt to pass the third examination two (2) more times, for a total of three (3) attempts. A student who does not pass the third examination by the third attempt will not be allowed to attempt the Piano Proficiency Examination at any time in the future, thus negating the possibility of earning of a degree in music from Sam Houston State University.

Examination Elements:

Score Reading (at sight):

- Voice Students: open score choral
- Instrumental Students: open score string or wind/brass ensemble with transposing of instruments.

Sight Reading (at sight)

One hymn

Harmonization (at sight)

Harmonization and accompaniment of given melody. Uses secondary dominants and changing harmonic rhythm. Instructor's choice of accompaniment style.

Transposition (at sight)

Four to six measures of chords and melodic material from original key to a tritone away.

Keyboard Theory (KT) & Improvisation (IMP) (at sight)

Both KT & IMP use the same progression, generally a 16-bar progression using secondary dominants, and borrowed chords. KT requires playing progression in either chorale-style texture or keyboard style. IMP requires playing a bass line and melody based on the given progression.

Techniques

All Major and Minor harmonic scales, hands together, 4 octaves up and down, in quarter notes, one quarter = one click, MM = 120; a metronome will be used.

Repertoire (prepared)

Selected by students from materials supplied by the Instructor. Repertoire is not worked on or played in class, but is prepared by the students independently

MUSIC THEORY

All Music Majors are required to take a significant number of courses in Music Theory as a part of their degree plans. Freshmen and sophomores typically take two courses per semester from the theory department, one entitled “Theory” and the other entitled “Musicianship”. Theory courses cover the understanding and analysis of music from the Western classical tradition. Musicianship courses are designed to concurrently help students apply theoretical concepts through exercises in sight singing, conducting, counting, and dictation of musical excerpts. Most junior, senior, and graduate Music Majors will be required to take more advanced coursework in theory depending on their individual degree plans.

Entering Freshmen: The normal sequence of study in Music Theory for Music Majors begins with MUSI 1222 (Theory I) and MUSI 1224 (Musicianship I). These should be taken concurrently during the entering freshman’s first fall semester.

Graduate Students: All graduate students are required to demonstrate proficiency of undergraduate music theory and musicianship (aural skills) before they can enroll in MUSI 5330 (Analytical Techniques).

When is it offered? The week before Fall Semester classes begin.

Materials to study: For the *Music Theory* portion of the exam, students should study Chapters 1 – 25 in *Tonal Harmony*, 8th ed (Kostka/Payne/Almen). The exam covers music fundamentals, part writing, harmonic analysis, phrase/periodic analysis, and forms.

For the *Musicianship* (aural skills) portion of the exam, students should be able to dictate rhythms in compound and simple meters, dictate diatonic and chromatic melodies in the major and minor modes in treble and bass clefs, and dictate diatonic and chromatic harmonic progressions in the major and minor modes.

If you do not pass the diagnostic exam with a 70 or higher, you will be required to take an undergraduate theory remedial course. For questions concerning the music theory graduate diagnostic exam, please contact Dr. Kevin Clifton at kmc053@shsu.edu.

RECITAL PERFORMANCE

Degree recitals are an extremely important component to a student’s overall academic experience as a Music Major in the School of Music. It is the desire of the faculty, staff and administration that this event be successful, and that all arrangements flow smoothly in order to attain this end. Certain policies exist in order to best facilitate communication, and to accommodate student and departmental needs.

Enrollment: If the recital is a “Junior Recital” in status (including degree recitals for students

pursuing the Bachelor of Music in Teacher Certification degree), students only need to register for XXXX 3202: Applied Music lessons with Junior Recital. If the recital is a “Senior Recital” (typically for Bachelor of Music in Performance students only), the student must enroll for both Applied Music lessons (XXXX 3201) AND Recital (MUSI 4117). Performance majors doing a senior recital MUST register for both Applied Music study and Recital (MUSI 4117) (if required) during the semester in which the recital is presented.

Scheduling: Students must submit a Student Recital Request Form to the School of Music office. Scheduling for spring semester recitals opens at the beginning of November. Scheduling for fall semester recitals opens at the beginning of May. Upon receipt of the Student Recital Request Form and proof of recital fee payment, the student’s recital date will be reserved on the Performance Calendar in the School of Music office. Please review the [Student Recital Fees, Policies, and Procedures](#) website for complete details.

NOTE: there are no refunds for recital fees. If a recital date needs to be changed, there is a \$20 rescheduling fee.

* **Recital Fee:** A fee of \$50.00 for hour recitals/\$25 for half recitals (\$25.00 per student for joint recitals) is necessary to reserve the Recital Hall for student recitals. This fee partially covers expenditures for recital programs, recording, student monitors for the event, and piano tuning. All payments will be processed through the School of Music office. Note that this fee does not apply to Staff Pianist assignments. The recital fee must be paid before a recital date can be requested.

Recital Previews/Pre-Recital Juries: A successful recital hearing must be completed a minimum of two weeks prior to the anticipated performance date. The student should be prepared to present all music to be performed on the recital, and all collaborative personnel must be prepared to perform, as well. The Recital Jury Committee will be comprised of the private instructor, faculty members selected by the private instructor, or faculty members selected by the Graduate Advisor, as appropriate to the degree and Applied Music study area. See ‘APPLIED MUSIC STUDY: Other Juries’ on p. 9 for more information.

Once a hearing is successfully completed, the following must be submitted to the School of Music office:

- **Recital Jury Report:** This form indicates a successful hearing and must be completed by the applied teacher:
<https://docs.google.com/forms/d/e/1FAIpQLScJkifPUI74lBc54rLDefm09uFtqJOu2vQEodXqmhpzLqK5ag/viewform?vc=0&c=0&w=1>
- **Program Materials Form:** Materials for the printed program must be submitted at this time. We cannot accept late submissions. Students may not provide their own program.
- **Technical Needs Form:** Informs the stage crew of any specific equipment needs for your recital. Also includes information regarding audio and video taping of the recital. Return [forms](#) Greg Pickett at gxp052@shsu.edu.

All forms are located on the SHSU School of Music website. Upon proper submission of the above items, the recital will be **confirmed** and placed on the public Performance Calendar and website.

Additional publicity is the responsibility of the student.

Cancellations: If a confirmed recital is cancelled for any reason, it may be rescheduled no earlier

than three weeks before the proposed, rescheduled date, pending availability of the selected venue. While there is no fee to cancel a recital date, there is a \$20 charge for change of recital date. There are **no refunds** on recital fees paid for cancellations.

Non-degree recitals: All non-degreed recitals must have School of Music Director approval before they will be added to the calendar.

ABSENCES

Students are required to notify the School of Music when they will be missing classes for an extended period of time. Students should be in the habit of notifying their instructors when they are unable to attend a class or rehearsal. **NOTE: Notification of an absence does not, in and of itself, constitute an excused absence.** Unexcused absences may result in a lowered grade for the course. Students must consult their course syllabi for specific policies regarding absences.

GRADES AND ACADEMIC STATUS

Students must receive at least a “C” grade in ALL music courses required in the major. If a grade of “D” or “F” is received, that course must be repeated. If the course is in a sequence, i.e., Theory I, Theory II, etc., then the course must be repeated with a passing grade (“C” or better) before the student can enroll in the next course in the sequence.

Academic Probation

Students who receive grades below the required “C” grade in two or more courses required in the major in the same semester will be placed on academic probation for two semesters. If the grades are not brought up to the minimum of “C” in the major, then the student will not be allowed to continue as a music major. Students will be notified by letter from the Director, School of Music, of their Academic Probation status.

Grades in Studio Instruction

Students must receive a “C” or better in their Studio Instruction courses. Any grades below “C” do not count toward the graduation requirement and may result in not being allowed to continue as a music major.

Sophomore Proficiency

Students cannot enroll in upper-level studio instruction until they have passed the sophomore barrier. They can attempt the sophomore barrier three times. If they do not pass the barrier after the third attempt, they will not be allowed to continue as a Music Major. There is a requirement for upper-level studio instruction and for upper-level classes that will be impacted if the barrier is not passed on time.

ADMISSION TO STUDENT TEACHING OR MUSIC THERAPY INTERNSHIP

All School of Music requirements, including coursework, concert attendance, ensemble participation, upper-level proficiency, and piano proficiency, must be completed prior to the beginning of Student Teaching or Music Therapy Internship.

Student Teaching: Requirements from the College of Education must be met prior to the beginning of student teaching. For more information, consult the College of Education Handbook.

Music Therapy Internship: For details concerning Music Therapy Clinical Training, including Internship, consult the Music Therapy Handbook.

DEGREE PLAN & CATALOG INFORMATION

For the most updated information on degree plans, refer to the following catalogs:

- [Undergraduate](#)
- [Graduate](#)

Individual degree progress can be monitored by logging in to DegreeWorks.

Protecting Your Hearing Health

An NASM – PAMA Student Information Sheet on Noise-Induced Hearing Loss

Hearing health is essential to your lifelong success as a musician.

Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.

Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.

The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.

Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.

Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.

The use of earplugs and earmuffs helps to protect your hearing health.

Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.

It is important to follow basic hearing health guidelines.

It is also important to study this issue and learn more.

If you are concerned about your personal hearing health, talk with a medical professional.

If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL linked below. http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

Protecting Your Vocal Health

An NASM – PAMA

Student Information Sheet

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below. <http://nasm.arts-accredit.org/index.jsp?page=NASMPAMA:%20Neuromusculoskeletal%20and%20Vocal%20Health>

See also the NASM/PAMA Student Information Sheet on “Protecting Your Neuromusculoskeletal Health.” Vocal health is an aspect of neuromusculoskeletal health.

Protecting Your Neuromusculoskeletal Health

An NASM – PAMA Student Information Sheet

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person's risk of developing certain behavior-related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Proper body alignment and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid "overdoing it."
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
- If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below. <http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA%3A+Neuromusculoskeletal+and+Vocal+Health> See also the NASM/PAMA Student Information Sheet on "Protecting Your Vocal Health." Vocal health is an aspect of neuromusculoskeletal health.



Gaertner Performing Arts Center Recital Hall and Payne Concert Hall Rules and Policies

- 1) Use of either the Recital Hall or Payne Concert Hall requires a reservation. Reservations are booked through the School of Music office.
- 2) No Gum, Food, or Drink is allowed. The only exception is water in a sealable container. Any food or drink found will be confiscated and may be discarded immediately.

Pianos & Keyboards

- 3) Nothing is to be placed on the pianos except the appropriate covers.
- 4) Please do not lean on the pianos.
- 5) Only technical crewmembers may move the pianos through doorways. If the approved piano is not on stage, contact the Music Office for assistance.
- 6) Only SHSU School of Music personnel are allowed to reposition pianos. If you find the piano covered when you enter for your designated time, please ensure that when removing the cover, the white side does not touch the ground. Contact the Music Office or Music Technical Coordinator if the piano is locked and immediate assistance is needed.
- 7) For SHSU School of Music personnel: if you need to move a piano to a different position on stage, follow these procedures:
 - a. Place the music stand in the down position
 - b. Close the lid completely
 - c. Lower the fallboard (keyboard cover)
 - d. Push on the body of the piano, not the lid
- 8) Use of the pianos in a non-traditional way (such as prepared piano, strumming the strings, or striking the strings with timpani sticks, etc.) is not allowed without written authorization from the Director of Keyboard Studies.
- 9) Events that require the alteration of a piano (such as two-piano recitals where the lid needs to be removed) require additional preparation time. Please consult with Music Technical Coordinator.
- 10) The Gaertner Performing Arts Center has a harpsichord and an organ available. To ensure proper tuning of the harpsichord, please contact the Music Technical Coordinator at least four weeks in advance. This tuning may require an additional fee. Use of the Rodgers organ in the Recital Hall is possible, but strongly discouraged for logistical reasons.. Consult both the Director of CEMRAP (Dr. Aschauer) and Music Technical Coordinator (Dr. Patrick) for more details and approvals.

Conduct

- 11) Instrument cases are not be placed on or in the audience seats of the performance spaces.

- 12) Do not climb over chairs or audience seats.
- 13) Do not place feet on chairs.
- 14) When moving chairs and stands, please pick them up rather than dragging across the stage. This helps to protect the floors.
- 15) No bare feet on stage. If there is an event with bare feet (such as dance) included, a proper Marley floor is required.

General

- 16) Only personnel authorized by the Music Technical Coordinator are allowed in the control booths during performances.
- 17) Doors are not to be propped open. If continual access through a door is needed, the technical crew will unlock that door if a timely request is submitted.
- 18) Do not move the acoustic curtains without prior consultation of the Technical Staff.
- 19) Occasionally, areas of the halls will be closed. These closures are for safety reasons, the safety of both people and equipment. Ignoring the closed signs could lead to injury or damage of expensive equipment.
- 20) For the Recital Hall, the following equipment is standard and normally found backstage:
 - a. TWO racks of 10 chairs, for a total of 20. There is one additional chair, but it is reserved for the stage manager;
 - b. ONE full rack of music stands plus two additional stands, for a total of 18;
 - c. ONE grand piano, ONE upright piano, and two benches;
 - d. ONE classroom cart.

Occasionally, this list will be adjusted as dictated by School of Music events.

Recording and Photography

- 21) RECORDING DEVICES OF ANY KIND ARE STRICTLY FORBIDDEN DURING PERFORMANCES WITHOUT WRITTEN AUTHORIZATION. Please contact the Music Technical Coordinator for the proper forms and signatures.
- 22) The School of Music provides recording services only for School of Music sponsored Concerts and Recitals that have an official program. Any recording outside of these recitals and concerts requires an additional fee, payable directly to the recording personnel. This fee is set on an individual basis. Please consult with the Technical Coordinator for more information.
- 23) Photography is prohibited without prior authorization.
- 24) Streaming of Faculty and Large Ensembles is possible with requests at least two weeks before the event. Live streaming of student recitals is not supported.

Performance

- 25) The following are the House opening times.
 - a. Concert Hall:
 - i. 30 minutes before start, with the conductor or recitalist off stage 35 minutes prior to start.
 1. For large ensemble concerts, ensemble members may remain on stage, as is standard practice.

- b. Recital Hall:
 - i. Faculty and Guest Artists, (when Box Office support is provided): stage clear 20 minutes before start, doors open 15 minutes prior to event
 - ii. Student and Studio Recitals: stage cleared 15 minutes before, doors open 10 minutes prior.
 - c. Once the house doors have opened, the recital stage is closed until performance starts. If something needs to happen on stage, the technical crew will help address the situation. Performers should not enter the stage. For large ensemble concerts, this does not apply.
- 26) The Green Room is available for faculty recitals. Use of the Green Room is not automatic, and requires a request for use. This request must be made at least two weeks in advance.
- 27) Dressing Rooms are made available only for Guest Artists and Featured Concert Hall performers.
- 28) Any performance that requires performers or equipment to be in the audience area requires approval from the Music Technical Coordinator to ensure compliance with ADA regulations, fire code, and address performer and audience safety concerns.
- 29) Use of fire of any type requires additional written approval and training from the GPAC Facility Manager.
- 30) Standardized times are set for performance start times. Exceptions are rare, and require written approval from the Director of the School of Music. The standardized time for weekend recitals are the following: 11:30AM, 1:30PM, 3:30PM, 5:30PM, and 7:30PM. Standardized times for weeknight recitals are either 5:30 or 6:00PM, and 7:30PM.
- 31) Use of technical equipment (such as audience-address microphones or projectors) must be requested far enough in advance to give the technical crew time to prepare and test the equipment.
 - a. The technical crew will only operate GPAC equipment during performances.
 - b. If you require someone to follow music or interact within the framework of a music presentation (such as projected supertitles), you must provide the operator and ensure that they meet with the Music Technical Coordinator for training. The Technical staff will assist in the setup of the equipment only.
 - c. The Music Technical Coordinator may decline requests that are too extravagant or where enough time is not provided.
- 32) Performers must secure a page-turner if needed. The technical staff will not turn pages.

SCHOOL OF MUSIC PRACTICE ROOM RULES

The practice rooms located on the first floor of the School of Music building are available for use by students enrolled in School of Music courses, specifically MUSI, MUEN, or Musical Theatre Voice—MTVO.

All practice rooms are signed out on a first come, first serve basis. When you want to use a practice room, you will need to see the student worker who will check it out for you and unlock the door. It is expected that you will sanitize all surfaces upon entering and exiting the practice room.

Practice rooms will be monitored by staff throughout most days.

1. No food is allowed at any time in the practice rooms. Water is the only drink allowed in the practice rooms.
2. The practice rooms are to be used for practicing music course materials only. Use of the practice rooms for Zoom classes is allowed ONLY for applied music classes. Examples of applied music classes include (but are not limited strictly to) individual lessons, studio classes, methods classes, and musicianship.
3. You must be actively using the room for practicing or class. If it is necessary to leave the room for more than five minutes, you must follow the sign-out procedures.
4. Allotted times are capped at 2 hours. After two hours, you must have the room wiped down and vacate. If you wish to continue practicing, you may do so in a different room.
5. **If your instrument contains a water key (aka spit valve), you must have a method with which to collect and dispose of the accumulated condensation. (From *School of Music Student Handbook*)**
6. The air filters are to remain on at all times. Only the practice room monitors may adjust the filters as necessary.

Procedure for Using the Practice Rooms

1. Sign in. Enter the following information into the sign-in log: Last Name, First Name, Sam ID, School of Music class you are using the room for, Time In.
2. The practice room monitor will assign you to a room. Upon entry, wipe down the door handles, light switch, chair or bench, and stand.
3. Inspect the room upon entry. If the room is missing any items or something is broken, inform the practice room monitor immediately.

Procedure for Exiting the Practice Rooms

1. Gather your materials into one area.
2. Discard any accumulated trash, such as reed wrappers.
3. Inform the practice room monitor you are finished practicing.
4. Wipe down any items you touched, including stand, chair, piano keys, and light switch. Wind instruments are also to wipe down the walls and floor.
5. With a fresh wipe, clean the light switch and door handle.
6. Sign out.

FAILURE TO COMPLY WITH THESE RULES AND PROCEDURES WILL RESULT IN THE LOSS OF PRACTICE ROOM USAGE PRIVILEGES.