

Welcome to Fairmont State School of Fine Arts Department of Music



Handbook 2011 – 2012

TABLE OF CONTENTS

I. Welcome from the Dean

II. Department of Music Faculty

III. Adjunct Faculty

IV. Facilities

- A. Wallman Hall
- B. Fine Arts Office
- C. Music Library
- D. Electronic/Digital Media Practice Room 224

V. Degree Program Requirements

- A. Bachelor of Arts in Education: Music, Pre K-Adult
 - 1. [Curriculum](#)
 - 2. [Model Schedule](#)
- B. Bachelor of Arts in Music
 - 1. [Curriculum](#)
 - 2. [Model Schedule](#)
- C. Minor in Music
 - 1. [Curriculum](#)
 - 2. [Model Schedule](#)
- D. [Academic Advising](#)

VI. Department Policies

- A. [Music 1101: Concerts, Recitals, and Seminars Attendance](#)
 - 1. [Majors](#)
 - 2. [Minors](#)
- B. [Daily Practice and Attendance](#)
- C. [Applied Music Requirements](#)
 - 1. Applied Juries
 - 2. Recital Regulations
- D. [Accompanist Policy](#)
- E. [Sophomore Evaluation](#)
- F. [Senior Recitals](#)

- G. [Concerto Auditions](#)
- H. [Piano Proficiency Requirements](#)
- I. [Ensemble Policy](#)
- J. [Instrument Checkout Policy](#)
- K. [Financial Aid](#)
- L. [Student Evaluation of Instruction](#)
 - 1. Student Evaluation of Applied Music Instruction
 - 2. Student Evaluation of Ensemble Instruction
- M. [Core Values - S.O.A.R.](#)
- N. [Etiquette](#)

VII. Performing Organizations

- A. [Instrumental](#)
 - 1. Band
 - 2. Fairmont State University Community Orchestra
 - 3. Jazz Ensemble
 - 4. Pep Band
 - 5. Chamber Ensembles
- B. [Choral](#)
 - 1. Collegiate Singers
 - 2. Chamber Choir

VIII. Student Organizations

- A. American Choral Directors Association (ACDA)
- B. Kappa Kappa Psi
- C. Sigma Alpha Iota (SAI)
- D. Music Educators National Conference (MENC)

IX. Performance Jury Forms

- A. [Guitar](#)
- B. [Percussion](#)
- C. [Piano](#)
- D. [Strings](#)
- E. [Voice](#)
- F. [Winds](#)



School of Fine Arts

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Dear Student,

On behalf of the School of Fine Arts students, staff and faculty, welcome to Fairmont State and the Department of Music. We are looking forward to becoming better acquainted and assisting you as you progress through your studies.

We have high standards in Fine Arts at Fairmont State and this handbook is designed to assist you as you prepare your schedule each semester and as you fulfill the requirements of your program. It includes information regarding each faculty member and their individual expertise, course requirements, model schedules and policies pertinent to your program. Examine this handbook carefully. Keep it in a safe place, refer to it on the web when it is posted and use it as you progress toward graduation.

The Music Faculty and I are interested in your progress toward your degree and we are ready to assist you with any special problems which may arise as a Fairmont State student. Please take the opportunity to voice your opinion, concerns or suggestions regarding this program. Your ideas count.

Again, welcome to the Department of Music at Fairmont State and good luck with your studies.

Sincerely,

A handwritten signature in blue ink that reads 'Peter Lach'.

Peter Lach, Dean
School of Fine Arts

II. The Department of Music Faculty



DR. MARY LYNNE BENNETT, Associate Professor of Music, joined the faculty of Fairmont State in 2003. At Fairmont State, she teaches group and applied piano and music education methods courses. She received bachelors' degrees in biopsychology and music education from Oberlin College, a master's degree in piano pedagogy from West Chester University, and a Doctor of Musical Arts degree in piano pedagogy from the University of South Carolina. She has taught piano, general and choral music and served as an accompanist and music adjudicator in private, public, community music school, and university settings in Ohio, New Hampshire, Pennsylvania, Massachusetts, South Carolina, and West Virginia. She has worked for the Educational Testing Service on the Music Assessments for the NAEP. Dr. Bennett is a permanent Nationally Certified Teacher of Music in piano with the Music Teachers National Association. She is also a member of the College Music Society, the National Association for Music Education (MENC), and a patroness of Sigma Alpha Iota.

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DR. CONSTANCE EDWARDS, Associate Professor of Music, Department of Music Coordinator and Associate Dean of the School of Fine Arts, joined the faculty of Fairmont State in 2005. Dr. Edwards is a graduate of the College of Wooster (B.M. Bassoon Performance), the University of Akron (M.M. Music History and Literature), and the University of Arizona (D.M.A. Performance, minor in Musicology). At Fairmont State, Dr. Edwards teaches courses in music history, music appreciation, American music, music in world cultures and "Experiencing the Arts," a collaboration with her Art and Theatre colleagues. In addition to her teaching, Dr. Edwards is an active performer in both symphony orchestras and chamber ensembles and has twice performed at the annual conference of the International Double Reed Society (IDRS). She is also a member of the American Musicological Society, the College Music Society, and as a result of her current research interests, the Czech and Slovak Music Society. Dr. Edwards has also served as a reviewer for several music appreciation textbooks.

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DR. VALARIE HUFFMAN, Associate Professor of Music/Director of Bands, joined the faculty of Fairmont State in 2003. Her teaching responsibilities include conducting the Marching Band, Jazz Ensemble and Wind Ensemble, as well as teaching courses in conducting, music theory, music education and studio trombone and euphonium. Prior to her appointment at FSU, Dr. Huffman was the band director at Kansas City, Kansas Community College, and taught orchestra and band in Ponca City, Oklahoma. At Ponca City, the ensembles Dr. Huffman worked with appeared in concert for the Oklahoma Music Educators Association and appeared at the 2001 Inaugural parade for President George W. Bush.

A native of Morgantown, West Virginia, Dr. Huffman is a graduate of Morgantown High School, Fairmont State College (B.A. Music Education, 1995), Ohio University in Athens (M.M. Conducting and Music Education, 1998), and the University of Missouri-Kansas City Conservatory of Music, with a Doctor of Musical Arts degree in Conducting (2003). While at UMKC, Dr. Huffman served as the conductor for the Kansas City Youth Wind Ensemble, as well as an associate conductor for the Conservatory Wind Symphony and Wind Ensemble.

Dr. Huffman is an active member of the National Association for Music Education (MENC), the West Virginia Music Educators Association (served as the President of the College and University Teachers Association), College Band Directors National Association (CBDNA), Pi Kappa Lambda Music Honor Society, Sigma Alpha Iota International Music Honorary, and Kappa Kappa Psi Band Honorary.

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DR. ANNE PATTERSON, Professor of Music, returned to teaching in 2008 after many years as an academic administrator. She served as Fairmont State's Provost; Dean of Arts and Sciences at Eastern Oregon University; Chair of the Department of Music at Pittsburg State University; Associate Dean of Arts and Letters, Associate Dean of Fine Arts and Communication, and Interim Chair of the Department of Music at the University of Central Arkansas.

Her early career included teaching Elementary Music in the public schools of Atlanta, GA, and New Haven, CT. For three years, she enjoyed an entrepreneurial period as founder and director of her own school of music for children and their parents in the Province of New Brunswick, Canada.

At the University of Central Arkansas, Dr. Patterson taught undergraduate and graduate courses in Music Education and Music History, and was the Director of Graduate Studies in Music. Her students nominated her three times for the University's Teaching Excellence Award, for which she was a finalist.

In 2004, Dr. Patterson visited Russia and Siberia by invitation as the United States' representative to an international conference entitled "World Music Education Between the 20th and 21st Centuries. During the conference, she taught children in demonstration classes for music educators in Khanty-Mansyisk (Siberia) and in Moscow. She found unsurpassed hospitality and good will throughout her travels, and this has become one of her most cherished academic experiences.

Dr. Patterson sings, often as soloist, in the Christ Episcopal Church choir in Fairmont and occasionally substitutes for the church's organist. She is an enthusiastic student of languages, having studied Latin, Hungarian, French, German, Portuguese, Russian, and Spanish. At Fairmont State she spends part of her time in the Fairmont State Foundation as Director of Gift Planning. For several years she was active locally as a member of the Board of the North Central West Virginia Community Action Association and a member of its Finance Committee. Dr. Patterson is engaged on a national scale in leadership roles in The College Music Society.

She holds a Bachelor of Arts degree in Music (emphasis in vocal performance) and a K-12 teaching certificate from Georgia College and State University; a Certificate in the Kodály Approach to Music Education from the Franz Liszt Academy of Music in Budapest; a Master of Music Education degree and a Doctor of Philosophy degree (emphasis in college teaching of Music History) from the University of Florida.

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Composer **DANIEL EICHENBAUM'S** music has been performed and published throughout the United States, Europe, and Asia. His *Sinfonietta*, for wind ensemble augmented with string quartet, is a ground-breaking work premiered by the University of Missouri-Kansas City's Wind Symphony under the direction of Steven Davis. Other recent works include *Orbit*, for flute, clarinet, and live electronics commissioned and premiered by the Kansas City Electronic Music and Arts Alliance.

Dr. Eichenbaum combines his love of music and science as curator and composer for the interdisciplinary performance group, Dark Matter. Dark Matter performs live, electroacoustic music in a planetarium combining performance art and science

education into a single, unified experience. Dark Matter has already won grants from the Arts Council of Metropolitan Kansas City and Charlotte Street Foundation.

In addition to his creative output, Dr. Eichenbaum is a devoted teacher of composition and music theory. From 2007 to 2011, Dr. Eichenbaum was a Fellow for the Composers in the Schools (CITS) program. CITS is an outreach program that places well-qualified music teachers in classrooms where they can inspire underserved Kansas City students. From 2005 to 2007 Dr. Eichenbaum was Instructor of Theory and Composition at Mahidol University, Thailand. In March of 2007, Dr. Eichenbaum spent a week in Myanmar giving masterclasses at the Gitameit Music Center and oversaw the premiere of his new choir piece, *To the Evening Star*. From 2001 to 2005, he taught and coordinated the Tucson Symphony Orchestra's Young Composer Project (YCP), where young students learned to write for symphony orchestra. While teaching for the YCP, Dr. Eichenbaum worked with guest artists Evelyn Glennie, Bobby McFerrin, William McGlaughlin, and Roberto Sierra.

Dr. Eichenbaum earned his Doctor of Musical Arts degree in music composition at the University of Missouri-Kansas City Conservatory of Music and Dance, where he studied with Chen Yi, James Mobberley, Paul Rudy, and Pulitzer Prize winning composer Zhou Long.

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DR. SAMUEL SPEARS, Assistant Professor of Music and Director of Choral and Vocal Activities at Fairmont State University, joined the faculty in 2009. Dr. Spears conducts the FSU Collegiate Singers and Chamber Choir. He also teaches voice, conducting, and choral methods. Before coming to FSU, Dr. Spears taught choral music and voice at several colleges and universities in Georgia and Florida, most recently at Miami Dade College in Miami, FL. Dr. Spears is a graduate of Furman University (B.M., Vocal Performance), the University of Cincinnati (M.M., Choral Conducting), and the University of Miami (D.M.A., Choral Conducting).

Dr. Spears is an active professional singer, primarily of choral music. He was a founding member of Seraphic Fire, a professional chamber choir based in Miami, FL, and he still returns periodically to sing with the group. While living in south Florida, he

also sang for four years with the professional Men's Choir at the Aventura Turnberry Jewish Center.

Dr. Spears is an active member of several professional organizations, including the American Choral Directors Association, the National Association of Teachers of Singing, College Music Society, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia. He served as the Repertoire and Standards chair for Two-Year and Small Colleges for the Georgia chapter of ACDA. He has also been an adjudicator for choral festivals and vocal competitions at the high school and college level.

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[Back to Table of Contents](#)

III. Department of Music Adjunct Faculty



JOHN H. ASHTON, Associate Professor of Music Emeritus, received his B.F.A. in Music Performance, B.F.A. in Music Composition and M.F.A. in Music Composition from Carnegie Mellon University, with additional graduate studies at the Catholic University of America and West Virginia University. Mr. Ashton's professional experience includes: Associate Conductor of the Bedford Springs Festival Orchestra and former member of the US Naval Academy Band, the Savannah Symphony Orchestra, the Virginia Symphony, the Radio Telefis Eireann Symphony Orchestra of Dublin, Ireland, and the New Orleans Philharmonic. His performance credits include: fourteen years veteran performer with the Pittsburgh Civic Light Opera Orchestra, the Pittsburgh Ballet and Opera Theatre Orchestra, and extra trumpet with the Pittsburgh Symphony. He has served on the teaching staff of the University of Nebraska, Carnegie Mellon University and Fairmont State. He taught high brass, conducting, orchestration, form and analysis, Fairmont State Brass Ensemble and Stage Band and he is the Music Director of the Fairmont State University Community Symphony Orchestra. His orchestral work "A Fairmont Overture" was recorded in Bratislava, Slovakia by the Slovak Radio and Television Symphony Orchestra in 1993 and several recent orchestral works have been premiered by the FSUCO. He was inducted into Sigma Alpha Iota as a National Arts Associate in 1994. Mr. Ashton's works can be found in the collections of the Carnegie Music Library in Pittsburgh, in the Fleischer Collection of Orchestral Music, part of the Philadelphia Free Library and in the Library of Congress. His works are published by Seesaw Music in New York.

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W. RANDALL HALL teaches woodwind applied lessons, woodwind methods, and saxophone quartet. He received Bachelor and Masters Degrees from West Virginia University. Mr. Hall began his public school teaching career in 1957 at Roosevelt Wilson High School in Nutter Fort, WV, and then taught at East Fairmont High School where he founded one of the first high school jazz bands in the state. He also composed the East Fairmont High School alma mater. Mr. Hall has taught public school instrumental music at Aberdeen High School (MD), West Deptford High School

(NJ), Washington Irving High School in Clarksburg (WV), and Bridgeport High School (WV). He retired from school band directing in 1988. His teaching experience includes part-time positions at West Liberty State College and Alderson-Broaddus College. In addition to his responsibilities at Fairmont State, Randall teaches privately, founded and conducted the Shinnston Community Band, and continues to play clarinet and saxophone with various organizations. Some of his musical performances include performing and recording with the Lucien Cailliet Clarinet Choir, backing up most of the Motown recording groups in concerts in the eastern U.S., performances with the Jimmy Dorsey Orchestra, and five summer seasons with the West Virginia Public Theatre in Morgantown, WV. He is a member of the American School Band Directors Association, the bandmasters honorary Phi Beta Mu, the Shinnston High School Alumni Hall of Fame, and the West Virginia Music Educators Hall of Fame.

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DR. PATRICK JOYCE is an active performer and teacher of guitar and is currently engaged as Director of Guitar Studies and Director of The Music Preparatory Department at Fairmont State University. Originally from Cleveland, Ohio, Dr. Joyce has played in a variety of solo settings and chamber ensembles with string quartet, saxophone, bassoon, voice and jazz ensemble. His pursuit to expand the repertoire for the guitar in chamber situations has led to the commission of a number of works for guitar and bassoon, and guitar and saxophone. Dr. Joyce is also in demand as a composer and arranger, most recently composing original music for the play *The Good Woman of Setzuan* by Bertolt Brecht. Active in the field of music research, he has written about amateur musicianship in Northeast Ohio, uncovering previously unknown manuscripts by the nineteenth-century guitarist Justin Holland. Pedagogical pursuits include the recent completion of a book detailing the didactic and technical aspects of the twelve etudes for guitar by Heitor Villa-Lobos. In addition to teaching applied guitar and bass guitar he also arranges for and directs the Fairmont State Guitar Ensemble and Choro Band, a jazz combo group. Dr. Joyce has taught guitar and music history at The University of Akron, Ohio, The University of Arizona, Tucson, and Pima Community College, Tucson, Arizona. His approach to the guitar has been influenced by major studies with Loris Chobanian, Stephen Aron and Thomas Patterson as well as in masterclass with David Russell, Dusan Bogdanovic, David Tanenbaum, John Williams, Paul O'Dette, Eduardo Fernandez and Carlos Barbosa-Lima among many others.

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jjoyce1@fairmontstate.edu



JOHN MORRISON is an adjunct faculty member of Fairmont State University's Fine Arts department, serving as choir and recital accompanist and instructor of strings and piano. He also teaches a studio of piano and violin students in conjunction with the Preparatory Department of FSU. John is the music director and organist at First Presbyterian Church of Fairmont where he directs the Chancel Choir and Cambridge Handbell Choir. John has worked as an accompanist at the Interlochen Arts Camp in Michigan and played numerous WV Public Theatre summer shows. In 2011 John was the music director for FSU's productions of "You're a Good Man, Charlie Brown" and "Annie Get Your Gun". John received a double Bachelor's Degree in Piano Performance and French as well as a Master's Degree in piano performance from WVU.

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MATTHEW J. SCHOONMAKER serves as the Director of the Fairmont State Percussion Department and Assistant Band Director for the FSU Marching Band. He also holds the position of Special Projects Director for the WV chapter of the Percussive Arts Society (PAS). He is also an active private percussion instructor. He received a Bachelor of Arts degree from Glenville State College and Master of Music degree from West Virginia University with an emphasis in Percussion Performance. He has studied with such percussion teachers as Adam Mason, Al Wrublesky, John McKinney and Roger Braun. Mr. Schoonmaker is active in promoting music education and world music to the students of West Virginia.

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DOROTHY SKIDMORE teaches flute at Fairmont State in addition to maintaining a large studio class at home. She has performed widely in the West Virginia and surrounding region both with the Monongahela Trio and as a soloist. In addition to degrees from the University of Illinois, she studied in Freiburg, Germany, on a Fulbright grant. Before coming to West Virginia, she taught at The Catholic University of America and Montgomery College in the Washington, DC area, and she performed in the National Gallery of Art and the John F. Kennedy Center Orchestras as well. She has been a soloist with the University of Illinois Orchestra, the Reston Music Center Orchestra, the West Virginia University Community Orchestra and the Fairmont College-Community Symphony Orchestra.

Office: WH 304 304-367-4219 [Back to Table of Contents](#)

IV. Facilities

A. Wallman Hall

The Department of Music at Fairmont State is housed in Wallman Hall. Facilities include the school office, classrooms, rehearsal rooms, studios, music library, practice rooms, and storage rooms. In addition to an electronic piano lab and MIDI computer lab, the Department owns grand pianos, upright pianos, synthesizers and recording equipment. Some conventional band and orchestra instruments are owned and maintained by the university. Facilities used for performance include Wallman Hall Room 229, Wallman Hall Auditorium, and Colebank Hall.

B. Fine Arts Office

The Fine Arts Office is located in 304 Wallman Hall. The office personnel can help students with various procedural matters such as scheduling recitals, program printing, etc. We provide the Office of Campus and Occupational Safety with a list of students who may access practice rooms during the weekends.

C. Music Library

Reference materials are housed in two locations, the Ruth Ann Musick Library of Fairmont State and the Wallman Hall Ensemble Library. The college library contains standard books and encyclopedias on music, including the online edition of the NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS, and 24 music periodicals. Audiovisual holdings include some 7,000 items in video and audio cassettes and compact discs, as well as electronic holdings.

D. Electronic/Digital Media Practice Room 224

Practice Room 224 contains electronic/digital equipment to enhance your applied music practice routine. You may prepare for your applied lessons, recitals, concerts, and auditions by using this facility: Disklavier keyboard, digital keyboard, Finale notation software, and SmartMusic interactive performance software.

1. The Disklavier enables you to play and record music from the keyboard to computer diskette (3.5 floppy). The recording may be played back on the

Disklavier or taken to a computer for practice. You may copy the diskette to CD-R/CD-RW if you choose to do so. The Disklavier may also be played as a traditional piano keyboard.

2. SmartMusic software enables you to practice exercises, etudes, and solos from the standard method books and solo repertoire of all instruments and voice. You may choose to hear only the solo line played, only the accompaniment played, or both together. Most importantly, SmartMusic allows you to practice with the accompaniment of your piece and will follow your tempos, just as a live accompanist would. You may also record your practice session or performance demo, save it as a *wav* or *mp3* file, and copy it to CD-R/CD-RW. The session can be e-mailed, but not from the computer in Room 224 since it does not have an Internet connection.

You will need an access code (password) to enter Room 224. Security of the equipment in Room 224 is essential. The keypad entry system records the access code of every person who enters the room with the day and time. Each person who uses the room is responsible for the proper use and care of the equipment. Any damages are your personal responsibility. Consequently, you should report any damaged or missing equipment to a music faculty member immediately after entering the room. The SmartMusic computer cart is not to be moved from Room 224 by anyone other than a Music Faculty member. To have your personal access code programmed into the keypad entry system, see Dr. Bennett in Room 242WH.

[Back to Table of Contents](#)

V. Degree Program Requirements

A. Bachelor of Arts in Education: Music, Pre K-Adult 148 sem. hours

Music Curriculum	77 SEM. HRS.
General Studies Requirements	32 SEM. HRS.
<i>(12 General Studies hours included in music curriculum courses)</i>	
Professional Education Courses	39 SEM. HRS.

Music Curriculum 77 SEM. HRS.

Comprehensive Theory..... 18

Music 1109, 1110, 2209, 2210.....	16
Music 3309 Orchestration.....	2

History and Appreciation..... 9

Music 1101 Concerts, Recitals (7 semesters required)	0
Music 2206 Music Appreciation for Majors.....	3
Music 3313, 3314 Music History.....	6

Conducting..... 4

Music 2245 Fundamentals of Conducting.....	2
Music 3347 Advanced Conducting.....	2

Ensemble Participation..... 7

Music 1167 Collegiate Singers, Music 1168 Marching Band, Music 1169 Wind Ensemble, Music 1172 Orchestra.....	(7 semesters)
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Applied Music..... 26

Major Instrument or Voice.....(7 semesters).....	14
Class Piano (Proficiency).....	4
Music 1104, 1105, 2204, 2205 Functional Piano I-IV	
Instrumental and Voice Classes.....	7
Music 1139 Voice Class, Music 2211 String Class, Music 2213 Brass Class, Music 2215 Woodwind Class, Music 2217 Percussion Class, Music 2219 Guitar Class, One elective instrumental class	
Music 4440 Senior Recital.....	1

Music Education Methods.....	13
Music 1100 Introduction to Music Education.....	1
Music 1111 Introduction to Music Technology.....	3
Music 3328 Elementary Methods, Materials, & Admin.....	2
Music 4429 Instrumental Methods, Materials, & Admin.....	2
Music 4430 Choral Methods, Materials, & Admin.....	2
Music 4431 Methods and Materials in Teaching Music, 7-12.....	3

General Studies Requirements **32 SEM. HRS.**

Refer to the Academic Catalog for specific General Studies requirements.

Professional Education Courses **39 SEM. HRS.**

EDUC 2200 INTRO. TO EDUCATION.....	3
EDUC 2201 INSTRUCTIONAL TECHNOLOGY.....	3
EDUC 2203 HUMAN DEVELOPMENT, LEARNING AND TEACHING.....	3
EDUC 2240 HIGH INCIDENCE DISABILITIES FOR EDUCATORS.....	3
EDUC 2260 INSTRUCTIONAL DESIGN I.....	3
EDUC 2265 FIELD EXPERIENCE 2.....	1
EDUC 3331 READING IN THE CONTENT AREAS.....	3
EDUC 3340 INSTRUCTIONAL DESIGN II.....	3
EDUC 3351 INCLUSIVE CLASSROOM PRACTICES.....	3
EDUC 3365 FIELD EXPERIENCE 3.....	2
EDUC 4485 ACTION RESEARCH.....	1
EDUC 4486 PORTFOLIO.....	1
EDUC 4496 SECONDARY STUDENT TEACHING.....	10

Refer to the next page for the Model Schedule for the Bachelor of Arts in Education.

[Back to Table of Contents](#)



MODEL SCHEDULE					
Fall 1 st Year			Spring 1 st Year		
ENGL 1104 Written English I	3		COMM 2200 or 2201	3	
MATH 1107	3		ENGL 1108 Written English II	3	
MUSI 1100 Introduction to Music Education	1		Humanities	3	
MUSI 1101 Concerts, Recitals, and Seminars	0		MUSI 1101 Concerts, Recitals, and Seminars	0	
MUSI 1104 Functional Piano I	1		MUSI 1105 Functional Piano II	1	
MUSI 1109 Comprehensive Theory	4		MUSI 1110 Comprehensive Theory	4	
MUSI 1139 Voice Class	1		MUSI 1111 Introduction to Music Technology	3	
MUSI 11XX Applied Lessons	2		MUSI 11XX Applied Lessons	2	
Ensembles	1-2		Ensembles	1-2	
			MUSI 2217 Percussion Class	1	
Total:	16-17		Total:	21-22	
Fall 2 nd Year			Spring 2 nd Year		
EDUC 2200 Introduction to Education	3		EDUC 2201 Instructional Technology	3	
MUSI 1101 Concerts, Recitals, and Seminars	0		EDUC 2203 Human Development, Learning & Teaching	3	
MUSI 11XX Applied Lessons	2		MUSI 1101 Concerts, Recitals, and Seminars	0	
Ensembles	1-2		MUSI 11XX Applied Lessons	2	
MUSI 2204 Functional Piano III	1		Ensembles	1-2	
MUSI 2206 Music Appreciation for Majors	3		MUSI 2205 Functional Piano IV	1	
MUSI 2209 Comprehensive Theory	4		MUSI 2210 Comprehensive Theory	4	
MUSI 2211 String Class I-II	1		MUSI 2215 Woodwind Class I-II	1	
MUSI 2213 Brass Class I-II	1		MUSI 2219 Guitar Class for Music Majors	1	
SCIENCE	4		SCIENCE	4	
Total:	20-21		Total:	20-21	
Fall 3 rd Year			Spring 3 rd Year		
EDUC 2240 High Incidence Disabilities for Educators	3		EDUC 3331 Reading in the Content Area	3	
EDUC 2260 Instructional Design I	3		ENGL Literature	3	
EDUC 2265 Field Experience 2	1		Humanities	3	
ENGL Literature	3		MUSI 1101 Concerts, Recitals, and Seminars	0	
MUSI 1101 Concerts, Recitals, and Seminars	0		MUSI 33XX Applied Lessons	2	
MUSI 2245 Fundamentals of Conducting	2		Ensembles	1-2	
MUSI 33XX Applied Lessons	2		MUSI 3314 Music in Western Civ since 1750	3	
Ensembles	1-2		MUSI 3347 Advanced Conducting	2	
MUSI 3309 Orchestration	2		MUSI 4429 Instrumental Methods	2	
MUSI 3313 Music in Western Civ to 1750	3		MUSI 4430 Choral Methods	2	
MUSI 3328 Elementary Music Methods	2				
Total:	22-23		Total:	21-22	
Fall 4 th Year			Spring 4 th Year		
EDUC 3340 Instructional Design II	3		EDUC 4496 Secondary Student Teaching	10	
EDUC 3351 Inclusive Classroom Practices	3		EDUC 4485 Action Research	1	
EDUC 3365 Field Experience 3	2		EDUC 4486 Portfolio	1	
MUSI 1101 Concerts, Recitals, and Seminars	0				
MUSI 33XX Applied Lessons	2				
Ensembles	1-2				
MUSI Elective Instrumental Class	1				
MUSI 4431 Methods and Materials	3				
MUSI 4440 Senior Recital	1				
Total:	16-17		Total:	12	
			Degree Total Hours:	148	

In an effort to reduce their course load in the Sophomore and Junior years, students should discuss with their advisor which General Studies courses may be completed during the summer session.

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[Back to Table of Contents](#)

B. Bachelor of Arts in Music

128 sem. hours

Music Curriculum	54 SEM. HRS.
General Studies Requirements (12 General Studies hours included in music curriculum courses)	32 SEM. HRS.
Free Electives	42 SEM. HRS.

Music Curriculum 54 SEM. HRS.

Comprehensive Theory.....	18
Music 1109, 1110, 2209, 2210.....	16
Music 3311 Form and Analysis.....	2
History and Appreciation.....	9
Music 1101 Concerts, Recitals (8 semesters required)	0
Music 2206 Music Appreciation for Majors.....	3
Music 3313, 3314 Music History.....	6
Technology.....	3
Music 1111 Introduction to Music Technology.....	3
Conducting.....	2
Music 2245 Fundamentals of Conducting.....	2
Ensemble Participation.....	8
Music 1167 Collegiate Singers, Music 1168 Marching Band, Music 1169 Wind Ensemble, Music 1172 Orchestra.....(8 semesters)	
Applied Music.....	14
Major Instrument or Voice.....(8 semesters).....	8
(Additional credit hours will be counted toward Free Electives.)	
Class Piano (Proficiency).....	4
Music 1104, 1105, 2204, 2205 Functional Piano I-IV	
Music 1139 Voice Class	1
Music 4440 Senior Recital.....	1

General Studies Requirements

32 SEM. HRS.

Refer to the Academic Catalog for specific General Studies requirements.

Free Electives

42 SEM. HRS.

Students will consult with faculty advisors to discuss their course of study. Students may choose to take courses in any academic subject area in order to prepare them for potential careers.

Refer to the next page for the Model Schedule for the Bachelor of Arts in Music.

[Back to Table of Contents](#)



MODEL SCHEDULE				
Fall 1st Year		Spring 1st Year		
ENGL 1104 Written English I	3	ENGL 1108 Written English II	3	
MATH 1107	3	Humanities	3	
MUSI 1101 Concerts, Recitals, and Seminars	0	MUSI 1101 Concerts, Recitals, and Seminars	0	
MUSI 1104 Functional Piano I	1	MUSI 1105 Functional Piano II	1	
MUSI 1109 Comprehensive Theory	4	MUSI 1110 Comprehensive Theory	4	
MUSI 11XX Applied Lessons	2	MUSI 1111 Introduction to Music Technology	3	
Ensembles	1-2	MUSI 11XX Applied Lessons	2	
MUSI 1139 Voice Class	1	Ensembles	1-2	
Total:	15-16	Total:	17-18	
Fall 2nd Year		Spring 2nd Year		
MUSI 1101 Concerts, Recitals, and Seminars	0	COMM 2200 or 2201	3	
MUSI 11XX Applied Lessons	2	MUSI 1101 Concerts, Recitals, and Seminars	0	
Ensembles	1-2	MUSI 11XX Applied Lessons	2	
MUSI 2204 Functional Piano III	1	Ensembles	1-2	
MUSI 2206 Music Appreciation for Majors	3	MUSI 2205 Functional Piano IV	1	
MUSI 2209 Comprehensive Theory	4	MUSI 2210 Comprehensive Theory	4	
SCIENCE	4	SCIENCE	4	
Total:	15-16	Total:	15-16	
Fall 3rd Year		Spring 3rd Year		
ENGL Literature	3	ENGL Literature	3	
MUSI 1101 Concerts, Recitals, and Seminars	0	Humanities	3	
MUSI 2245 Fundamentals of Conducting	2	MUSI 1101 Concerts, Recitals, and Seminars	0	
MUSI 33XX Applied Lessons	2	MUSI 33XX Applied Lessons	2	
Ensembles	1-2	Ensembles	1-2	
MUSI 3313 Music in Western Civ to 1750	3	MUSI 3311 Form and Analysis	2	
Free electives	6	MUSI 3314 Music in Western Civ since 1750	3	
		Free electives	3	
Total:	17-18	Total:	17-18	
Fall 4th Year		Spring 4th Year		
MUSI 1101 Concerts, Recitals, and Seminars	0	MUSI 1101 Concerts, Recitals, and Seminars	0	
MUSI 33XX Applied Lessons	2	MUSI 33XX Applied Lessons	2	
Ensembles	1-2	Ensembles	1-2	
Free electives	13	Free electives	12	
		MUSI 4440 Senior Recital	1	
Total:	16-17	Total:	16-17	
		Degree Total Hours:	128	

C. Minor in Music

24 sem. hours

The minor in music requires a minimum of four semesters of course work. See the Department of Music Coordinator before registering for Music classes. Music minors are encouraged to enroll in applied lessons and ensembles for eight semesters.

Comprehensive Theory..... 8 sem. hours

Music 1109 (Fall).....4

Music 1110 (Spring).....4

History and Appreciation..... 3

Music 2206 Music Appreciation for Majors/Minors3

Music 1101 Concerts, Recitals, Seminars4 semesters required

(Participation must be concurrent with applied lessons.)

Conducting..... 2

Music 2245 Fundamentals of Conducting (Fall)

Ensemble Participation..... 4 semesters required

Choose from the following:

Music 1167 Collegiate Singers.....1

Music 1168 Marching Band (Fall)2

Music 1169 Wind Ensemble (Spring)1

Music 1172 Orchestra1

Applied Music..... 7

Music 1104 Functional Piano I (Fall).....1

Music 1105 Functional Piano II (Spring).....1

Music 1139 Voice Class1

Music Applied Lessons (4 semesters at 1 credit each)4

Refer to the next page for the Model Schedule for the Minor in Music.



MODEL SCHEDULE					
Fall 1 st Year			Spring 1 st Year		
MUSI 1101 Concerts, Recitals, and Seminars	0		MUSI 1101 Concerts, Recitals, and Seminars	0	
MUSI 1104 Functional Piano I	1		MUSI 1105 Functional Piano II	1	
MUSI 1109 Comprehensive Theory	4		MUSI 1110 Comprehensive Theory	4	
MUSI 11XX Applied Lessons	1		MUSI 11XX Applied Lessons	1	
Ensemble	1		Ensemble	1	
MUSI 1139 Voice Class	1				
Total:	8		Total:	7	
Fall 2 nd Year			Spring 2 nd Year		
MUSI 1101 Concerts, Recitals, and Seminars	0		MUSI 1101 Concerts, Recitals, and Seminars	0	
MUSI 11XX Applied Lessons	1		MUSI 11XX Applied Lessons	1	
Ensemble	1		Ensemble	1	
MUSI 2206 Music Appreciation for Majors	3				
MUSI 2245 Fundamentals of Conducting	2				
Total:	7		Total:	2	
				Minor Total Hours:	24

Music minors are encouraged to enroll in applied lessons and ensembles throughout all semesters enrolled.

D. Academic Advising

Students who intend to be music majors are assigned music faculty as their advisors. Students who intend to be music minors should meet with the Department of Music Coordinator before registering for Music classes. Advisors are available for individual appointments in order to provide counseling for students during each pre-registration period. Majors need a pin (code) to register each semester and must meet with their advisor to determine their schedule before the advisor will provide the student with the pin. Advisees are encouraged to consult with their advisors as needs arise, during office hours or by appointment.

[Back to Table of Contents](#)

VI. Department Policies

A. Music 1101 Concerts, Recitals, and Seminars Attendance

Required attendance every Thursday at 3:00 p.m.

It is the philosophy of the music faculty that one's interest in culture is reflected by his/her concert attendance. Students should attend a variety of musical programs each semester. Therefore, this course requires that all music majors and minors attend all department recitals and at least five programs in which he/she is not performing (one of which must be off-campus) identified on the Music 1101 list published at the beginning of each semester. Throughout each semester, various seminars will be held Thursdays at 3:00 p.m. when no department recital or master class is scheduled. Topics include how to effectively practice, stage presence, how to prepare for the Praxis exams and pursuing a graduate degree. Students have provided input into these seminars and further suggestions are welcomed.

1. All students in the BA in Education, Music Pre K-Adult degree program and in the BA in Music degree program must enroll and pass each semester (except when student teaching, if applicable).
 - a. Four successful semesters of Music 1101 must be completed by the Sophomore Evaluation.
 - b. Six successful semesters of Music 1101 must be completed before the Senior Recital.
2. Music minor students must pass four semesters of Music 1101.

Failure to meet the requirements of this course may affect eligibility for graduation. Graduation audits are performed by music faculty advisors, the School of Education, and the Registrar.

3. The following procedure will be used to verify attendance:

Each student must keep their programs throughout the semester, place them in an envelope, and turn the envelope in to Dr. Edwards prior to exam week. Each program must have a faculty signature. Please obtain faculty signatures only at the conclusion of a program. No credit will be given for auditions, preparatory department programs and programs in which the student is a participant. One off-campus program is required. Please check with Dr.

Edwards for approval of programs not on the MUSI 1101 list. Students will receive a PASS/FAIL grade.

B. Daily Practice and Attendance

1. The music faculty expects all music majors to devote a significant portion of their time to daily practice. This daily practice is essential to develop the necessary skills to progress adequately in many music classes at Fairmont State. Applied music lessons, instrumental and vocal music classes, music theory, conducting and performing ensembles require students to practice assignments on a daily basis. **Consider two hours per day the minimum.** Students who neglect to spend an adequate portion of their daily routine practicing to develop their musical skills will soon discover that their music education at Fairmont State will be much less rewarding than those who devote a significant portion of their time to individual practice. Practice rooms are available on the second floor of Wallman Hall and are available to all students.
2. The Department of Music has adopted a uniform absence policy for all students taking music courses:

Attendance is mandatory. All music courses have components of demonstration, guided practice, discussion, and hands-on activities which cannot be "made up" outside of class time.

Students who miss more than 20% of the class meetings will not pass the course (i.e. missing nine classes in a 15-week Monday, Wednesday, Friday class, which amounts to three weeks of class!) Refer to the course syllabus for more specific information regarding the instructor's policy for that course.

Because much of the skill building in music courses, including lessons and ensembles, occurs in the first part of the semester, students who miss more than one week's worth of class meetings before midterm will not pass the course and are advised to drop the course before the deadline to drop established by the University.

[Back to Table of Contents](#)

C. Applied Music Requirements

1. Applied Juries

- a. All students will attend juries on their applied instruments at the end of each semester for purposes of evaluation and recommendations by the faculty jury.
- b. Students may discuss the evaluation and recommendations of the faculty jury with their applied instructors.
- c. The following faculty juries will convene at the end of each semester: Vocal Jury, Piano Jury, Brass Jury, Woodwind Jury, Percussion Jury, Guitar Jury and String Jury.
- d. Copies of the jury forms have been included at the [end](#) of this document.

2. Recital Regulations

- a. Performances in a minimum of six semester department recitals and a senior recital are required for the B.A. Degree in Music and five semester department recitals and a senior recital are required for the B.A. Degree in Music Education.
- b. Determination of eligibility for department recital performance is the responsibility of the applied instructor.
- c. It is the responsibility of each student to submit to the recital coordinator a properly signed recital card at least one week prior to the announced recital date. The card becomes a part of the student's permanent file.
- d. Students may be required to memorize recital selections at the discretion of the instructor.
- e. All students in applied music will be required to attend all department recitals, as well as master classes in their respective areas.
- f. Department recitals will be scheduled as needed at 3:00 PM on Tuesday and/or Thursday; these will be held in the following areas: (1) voice, (2) keyboard, (3) winds, strings and percussion. Department recitals may combine any or all of the above categories.
- g. Honors recitals (public) may be presented at the end of each semester. The Honors recitalists will be chosen by a jury of the music faculty. The Honors Recital will include the best performances from all department recitals presented during the Fall and Spring semesters.
- h. Music majors and minors are required to attend approved programs plus all department recitals offered each semester. At least one of these programs must be an off-campus event. (Music 1101). Please see Music 1101 list for more information.

[Back to Table of Contents](#)

D. Accompanist Policy

The following policy should be followed by students seeking an accompanist for recital purposes:

1. Upon the selection of repertoire, the student should seek a pianist as soon as possible and present him/her with the score.
 - a. Music for department recitals should be given to the pianist no later than four weeks prior to the scheduled dates.
 - b. Music for senior recitals should be given to the pianist two months in advance of the audition or performance.
2. Advanced repertoire usually demands advanced piano ability. Consultation with a pianist as far in advance as possible is advisable when works of major difficulty are being considered. Faculty accompanists are available.
3. Woodwind, Brass, Percussion and Vocal students need the cooperation of pianists. They should seek pianists early. Refer to 1a. and 1b. above.
4. Pianists need the experience of working with chamber music literature. They should seek the opportunity.

E. Sophomore Evaluation

The Sophomore Evaluation is designed to assess academic and performance proficiency of second-year music students. This evaluation is a significant indicator of student preparedness to continue in either the Bachelor of Arts in Music degree program or the Bachelor of Arts in Education - Music Pre K-Adult degree program.

The Sophomore Evaluation Jury will consist of all full-time Department of Music Faculty plus the student's applied professor, and will convene during finals week every spring semester. Students who are enrolled in their fourth semester of college work as a music major will be required to perform the Sophomore Evaluation jury. The Sophomore Evaluation jury for transfer students will be scheduled at the discretion of the Department of Music Faculty.

In addition to a successful jury performance, all students must meet the following criteria:

1. *A portfolio which includes, at a minimum, a complete repertoire list, a list of outside musical activities, jury sheets from previous semesters and performance programs including department recitals.*
2. *Recommendation by the studio teacher based on lessons, recitals and juries.*
3. *Successful completion of 1000-2000 level music courses.*
4. *A minimum overall GPA of 2.75.*
5. *Piano proficiency assessed by the piano class instructor.*
6. *Successful completion of ENGL 1108 and MATH 1107 or above.*

For the Bachelor of Arts in Education - Music Pre K-Adult degree program only:

Fulfill the requirements for admission to the Bachelor of Arts in Education degree program with a declared Music Education major.

Students will receive one of the following assessments from the faculty jury:

Pass: The student is eligible to continue in the degree program and enroll in upper division music courses.

Pass on Probation (ONE YEAR): The faculty jury will determine and advise which criteria need improvement. The student may not enroll in upper division music courses until deficiencies have been resolved.

Fail: The student will not be permitted to continue as a music major.

[Back to Table of Contents](#)

F. Senior Recitals

1. All music majors will be required to prepare and perform a senior recital for graduation (Music 4440, 1 hour credit).
2. Students enrolled for MUSI 4440 Senior Recital must also enroll for a 2 credit hour applied lesson in the same semester, and for the same instrument to be played on the recital or for voice. The precise number of lessons, attendance policies, repertoire, etc., is at the discretion of the applied studio instructor.
3. A senior recital jury may be convened at the discretion of the instructor. At least two faculty members of the regular jury and the applied instructor must be present.
4. All senior recitals are to be scheduled using Fairmont State facilities.
5. Senior Recitals may be scheduled during regular weekday hours on Tuesday or Thursday at 3:00 pm. Any student wishing to present a formal evening or weekend recital in place of or in addition to required recitals must appear before a faculty audition committee (jury). The following procedures have been established:
 - a. Possible evening and/or weekend recital dates will be established by the senior students early in the appropriate semester.
 - b. Those students who wish to audition for evening or weekend recitals must identify themselves to the applied music coordinator by the end of the fourth week of the semester.
 - c. An audition date (or dates) will be established and the students will be assigned an audition time. In no case may the audition date occur later than 30 days before the scheduled recital.
 - d. Students who fail to achieve approval of the majority of those present at the audition may then schedule a weekday recital (with the approval of the applied instructor) in the scheduled recital hours or may choose to audition a second time at the request of the jury.

G. Auditions for Appearance as soloist with the Orchestra

The Fairmont State University Community Orchestra makes time available on its spring concert for the appearance of student soloists. These soloists are selected by competitive auditions each fall. Interested students should contact their applied instructors for application forms.

[Back to Table of Contents](#)

H. Piano Proficiency Requirements

Students are required to pass piano proficiency requirements. The model schedule provides for proficiency to be acquired in the first four semesters of the music major curriculum. Students must enroll in the following classes to achieve piano proficiency requirements:

1104 Functional Piano I

1105 Functional Piano II

2204 Functional Piano III

2205 Functional Piano IV

In exceptional cases, students may have a section waived upon completion of an examination by the piano faculty. Piano proficiency is considered in the Sophomore Evaluation.

I. Ensemble Policy

All music majors must enroll in a major performing ensemble every semester. All music minors must be enrolled in a major ensemble for a minimum of four semesters. Instrumentalists should enroll in 1168-Marching Band or 1169-Wind Ensemble, and Vocalists in 1167-Collegiate Singers. Pianists and guitarists can be in either. Music majors are encouraged to participate in more than one ensemble. Students who have received scholarships from the Department of Music must honor the letter of intent which requires two performing ensembles every semester (until student teaching, if appropriate).

Additional Performing Ensembles Include:

1112 Piano Ensemble

1172 University Community Symphony Orchestra

1176 Guitar Ensemble

2247 Jazz Ensemble

2249 Woodwind Ensemble

2275 Brass Ensemble

2277 Chamber Choir

2279 Percussion Ensemble/African Ensemble

[Back to Table of Contents](#)

J. Instrument Checkout Policy

All instruments owned by Fairmont State are available to full and part-time students for use in the instrumental music education classes and for the registered performing ensembles that are a part of the musical offerings and degree requirements listed in the college catalog each semester. Instruments will not be checked out to persons for any other purpose. The college will make a reasonable effort to ensure that all instruments are in a good working condition before checking them out to any person in need of these instruments. At the end of each semester, each person is required to return the borrowed instrument in reasonable working condition or to make accommodations for extending permission to use the instrument for another semester. Each person who returns an instrument must report any defect or condition that should be corrected on the instrument before it is returned to active use. Under no circumstances will a student be permitted to use a school instrument over the course of the summer months unless music courses are implemented to accommodate the use of school owned instruments during this period.

Anyone wishing to check out an instrument must complete a Fairmont State Instrument Checkout Agreement form before he/she will be permitted to borrow an instrument. Instrument checkout forms are available from Dr. Edwards. All questions regarding instrument checkout should be addressed to Dr. Edwards.

K. Financial Aid

The Department of Music offers four types of financial aid opportunities for music majors:

1. The first type includes music and academic scholarships which are available for terms from one to four years. These scholarships are usually awarded to high school seniors who plan to enroll as music majors for the following fall term. An audition is required for music and/or academic scholarship awards.
2. The second type is available to college transfer students, non-music majors, and current FSU music education majors. They must complete the music scholarship application form, complete an audition, and meet the requirements for renewal of scholarships as listed at the bottom of the application form.
3. The third type of music scholarship is financial aid in the form of work-study. Minimum wage opportunities are available for students who meet eligibility requirements for FSU work-study programs and are interested in employment as Fine Arts Office Secretary Assistants, librarians for various performing

ensembles and/or as an accompanist for choral ensembles. Students interested in seeking employment in these areas should consult with the faculty in charge of these areas.

4. The fourth type of financial opportunity is employment as a teacher-in-training through the Music Preparatory Department.

L. Student Evaluation of Instruction

Students across the campus have an opportunity to evaluate their instructors every semester. This process usually takes place during class time near the end of the term. A standardized survey form is used for most lecture and lab courses in all subjects.

The Department of Music faculty has developed two survey forms which are used for student evaluation of instruction in applied music courses. These courses include studio lessons in voice, piano, brass, woodwind, string, and percussion instruments as well as piano classes; and all performing ensembles offered by the Department of Music each semester. Copies of these forms are included so that you may become familiar with them. **You should receive forms for every lesson and ensemble in which you participate each semester.**

The faculty does value constructive suggestions regarding courses and instruction. We hope that our students take this responsibility seriously for the success of their educational and musical experiences.

[Back to Table of Contents](#)

STUDENT EVALUATION OF APPLIED MUSIC INSTRUCTION

Faculty Name _____

Semester _____

*Your thoughtful answers to these questions will provide helpful information to your instructor.
Use the following rating scale:*

4 = High Performance (HP)

3 = Standard Performance (SP)

2 = Minimal Performance (MP)

1 = Unsatisfactory Performance (UP)

- 1 2 3 4 1. The instructor is able to convey the technical and artistic aspects of the instrument.
- 1 2 3 4 2. The instructor has sufficient knowledge of the repertoire and its interpretation.
- 1 2 3 4 3. My lessons with the instructor are real learning events; they have an impact upon my performance ability.
- 1 2 3 4 4. The instructor's directions, explanations, and demonstrations are clear.
- 1 2 3 4 5. The instructor is fair and reasonable in his/her expectations.
- 1 2 3 4 6. The instructor maintains or increases positive motivation for studying my instrument.
- 1 2 3 4 7. The instructor has increased my knowledge and appreciation of musical areas not directly associated with performance on my instrument.
- 1 2 3 4 8. The amount of music I am expected to learn is reasonable when I do the appropriate amount of practicing for my lessons.
- 1 2 3 4 9. Given my level of proficiency, the music I am playing (or singing) is interesting, and is contributing toward the skills that I need.
- 1 2 3 4 10. The instructor works with me in such a way that I believe I have made sufficient progress.

COMMENTS:

STUDENT EVALUATION OF ENSEMBLE INSTRUCTION

Faculty Name _____

Semester _____

*Your thoughtful answers to these questions will provide helpful information to your instructor.
Use the following rating scale:*

4 = High Performance (HP)

3 = Standard Performance (SP)

2 = Minimal Performance (MP)

1 = Unsatisfactory Performance (UP)

- | | | | | |
|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 1. The conductor has sufficient knowledge of the score and its interpretation. |
| 1 | 2 | 3 | 4 | 2. The conductor's rehearsals are well planned and productive. |
| 1 | 2 | 3 | 4 | 3. The conductor conveys a positive attitude. |
| 1 | 2 | 3 | 4 | 4. The conductor selects repertoire that is reasonable and challenging. |
| 1 | 2 | 3 | 4 | 5. The conductor chooses repertoire that reflects a variety of genres, styles, and cultures. |
| 1 | 2 | 3 | 4 | 6. The conductor's gestures are clear and expressive. |
| 1 | 2 | 3 | 4 | 7. The conductor's verbal instructions are clear. |
| 1 | 2 | 3 | 4 | 8. The conductor has reasonable expectations of performance by individuals and the entire ensemble. |
| 1 | 2 | 3 | 4 | 9. The conductor inspires and encourages musical expression from the ensemble. |
| 1 | 2 | 3 | 4 | 10. The conductor understands the technical demands of the instruments and/or voices. |

COMMENTS:

[Back to Table of Contents](#)

M. Core Values - S.O.A.R.

The CORE VALUES for Fairmont State University are SCHOLARSHIP, OPPORTUNITY, ACHIEVEMENT, and RESPONSIBILITY.

As Music students, you will have daily opportunity to work toward ACHIEVEMENT by taking advantage of your OPPORTUNITY as a music major and engaging your powers of SCHOLARSHIP in all of your subjects. Experience has already taught you that RESPONSIBILITY is a major component in maximizing your opportunities. The Faculty and Staff are here to help you SOAR at Fairmont State, but in the end, achievement is your responsibility.

N. Concert Etiquette for Musicians and Audience Members

Solo Performers

1. Be prepared. Know your music well in advance of performance time. This includes knowing what non-English texts and titles to songs mean, and knowing what foreign language instructions on the score mean.
2. Turn in your program at least one month before the date of your recital. In consultation with your teacher, decide on the order of works, write your program notes, edit, and turn in the program to Susan Bailey immediately following your audition date for Senior Recital in order to have time for the program to be prepared and proofed. At the time of the recital, be sure that ushers have access to your programs.
3. Look confident and in control, even if you don't feel that way. Doing so puts your audience at ease and actually helps to make you feel more at ease. Give the audience some help. Your body language will help listeners know when to applaud in unfamiliar pieces or forms. Remember that many members of the audience are not musicians.
4. Be gracious to your audience. Acknowledge their presence when you enter the stage: they could be at home reading a good book. Acknowledge their applause, even if you are nervous or know that you did not perform as well as you might have.
5. By all means, be gracious in acknowledging your accompanist! He/she is a full partner in your performance. Likewise, musicians who assist, if only for a single piece on your program, should be recognized with a gracious gesture.
6. Dress for the occasion. Even afternoon departmental recitals should be viewed as serious performances, and appropriate dress is in order. Not only does it give

you a "lift," it suggests to your audience that you are in earnest, present trends toward informality notwithstanding.

7. Practice your movement on stage before your performance so that you become more comfortable with unaccustomed activities: walking_ onto the stage, bowing, or acknowledging your accompanist may not come naturally. Plan your entrances and exits with your accompanist and page-turner so that all of you know exactly what to do. And speaking of page turner, choose one early, and then practice with the music with him/her. Also tell the page turner what sort of dress is appropriate.
8. If you must do some last-minute practicing or warming up or checking of sound on stage, do it before the audience begins to arrive. Potential listeners get testy when kept waiting in the lobby while the performers run through their programs one last time.
9. Leave the stage quickly. Don't run the risk of having your audience depart before you do.
10. Take second bows quickly. Again, you don't want to run the risk of having your audience give up on you.
11. If, in spite of your best efforts, something goes wrong during the performance, stay calm and think fast! Do not notify the audience that you have made a mistake by grimacing or looking disgusted. Although they seem enormous to performers, mistakes may go undetected by listeners. The audience can take mistakes in stride if you do.

Page Turners

1. You play a vital role in the performance--a slip on your part can mean temporary crisis for the performers. Be sure to go through the music with the performers, more than once if necessary.
2. If you need to make a note regarding a tricky repeat or mark an early page turn, the person for whom you are turning pages (usually a keyboardist) is usually only too happy for you to do so. But ask before you mark, and then make your notations in pencil.
3. Ask in advance what appropriate dress will be. In the absence of guidelines, black is almost never out of order. Whatever you wear, don't try to out-do the performers.
4. Check before the performance, and make sure that there is a chair for you in the agreed-upon location--presumably in close proximity to the keyboard. If you are turning pages for an organist, find out if the organist prefers you to sit on the bench, or to stand. Pianists usually want page turners on the left; organists usually want them on the right.

5. Enter the stage as confidently as the performers do. You will follow them onto the stage. Take your place, remain standing (modestly, and in the background) while they bow, then sit.
6. Don't stand for bows when the performers do. Watch them carefully, and when it is clear that they are leaving the stage, stand and prepare to leave the stage with them, in the agreed-upon order.
7. It is usually your job to carry the music, so be sure that you remove the music for the completed group as you are leaving the stage. If you are responsible for bringing the music onto the stage, be sure that you do!
8. Agree in advance with the performers upon an order for leaving the stage. Normally, the page turner goes last; however, sometimes a gracious male accompanist will signal for a female page turner to precede him from the stage. It is not unheard-of, but exceedingly rare, for the page turner to precede the soloist, even if the soloist is male and the page turner is female.
9. Remember that you are an important part of the performance, but that the truly successful page turner is exceedingly efficient and absolutely unobtrusive. Doing a good job will earn you the sincere thanks of the performers, but probably not bouquets from the audience.

Chamber Groups

The rules are the same for you, with the added caution that with a larger group, it is even more important that you practice entrances, exits, and group bows.

Large Ensembles

Again, the conventions are much the same. Your entrances and exits are not so much the issue, however, as your deportment once you are on stage. If you are tacit for 437 measures, you must manage, nevertheless, to look engaged in the performance of the work. In other words, don't distract the audience or the other players with whatever you do to keep yourself occupied during that time.

If you are performing with a soloist or a narrator, be aware that the solos or the reading are part of the total performance. Carrying on conversations with fellow players while waiting for your part to begin distracts both the listeners and other performers. Singers, watch for a cue to voice your music, and then do so at once. Concentrate on what's going on on-stage; don't look for friends in the hall.

[Back to Table of Contents](#)

Listeners

1. Observe the conventions. Be gracious to the performer. Applaud in the conventionally established appropriate places. If you're unsure, watch the performer, who will probably give you some visual cues. Be judicious about standing ovations: They should not be an automatic response.
2. Observe the civilities. Arriving on time is best, but enter the hall discreetly if, for some unavoidable reason, you are late. Refrain from doing anything--chewing gum, removing the uncooperative wrapping from a cough drop, talking, rattling papers, putting your feet on the seat in front of you -that might disturb other listeners or unnerve the performers. Patience is a virtue: Plan to stay for the entire concert, and then enjoy the program.
3. Even if attending a recital is part of a class assignment, save animated discussions with classmates about the music until intermission or the end.
4. If, in spite of your best efforts, something goes wrong (you are overcome with a spell of coughing, your baby starts to wail at the top of his voice, you suddenly wish you hadn't eaten that exotic dish for dinner), leave the hall as unobtrusively as possible, trying to disturb the performers and the other listeners as little as possible.
5. Dress is a matter of personal decision. You may welcome an opportunity to "dress up" a bit. But whatever you wear should be in good taste.
6. Remember that you, too, are a partner in the performance. Performers can derive a tremendous amount of energy from an engaged audience.

About The Printed Program

Printed programs come in a variety of formats, but all are intended to tell you when and where the performance takes place, who the performers are, and which pieces--from the vast repertory possible in any area--are being performed. They always include the names of the composers, and sometimes they include the composers' dates of birth (and death, if appropriate), as well as the date of composition of a piece. If a composition has been arranged by someone else, the program will usually tell you that, too. Sometimes the program has notes, which give some background on the works you will hear.

Normally, composite works such as sonatas, symphonies, suites, and song cycles are not interrupted by applause. Only when the entire work is over does the audience express its pleasure. This is very different from what happens at a jazz concert. When in doubt, watch the performer's or conductor's body language for hints about the appropriate time to clap.

Often, the layout of the program will also give you a hint about applauding. If a performer wants to play selections from a suite--but not the entire suite--the pieces will still be grouped under the title in such a way as to indicate that the performer wishes these pieces to be played as a group, with no interruption. For example:

PROGRAM

Title of Work, on Left Margin (date, if a contemporary piece) Composer's Name (dates)

I. Title of first movement, if titled

III. Title of another selected movement

VI. Title of yet another selected movement

Next Piece on the Program

Composer's Name (dates)

Singers often group songs together that are not related by form or even composer. In this case, the singer may group titles together, with no space between individual entries. For example:

Title of First Song in Group

Composer's Name (dates)

Title of Second Song in Group

Composer's Name (dates), if different from first

Title of Third Song in Group

As above

[Back to Table of Contents](#)

VII. Department of Music Performing Organizations

A. Instrumental

1. Band

The Band Program ensembles consist of the Marching Band and the Wind Ensemble. Band Camp attendance is expected; it is held one week prior to the beginning of the fall semester. The Marching Band performs at home football games and occasionally travels to invitational exhibitions. During the spring, the Wind Ensemble performs a variety of literature during the semester and tours every other year.

2. Fairmont State University Community Orchestra

The FSUCO rehearses once a week on Tuesday evenings from 7:30 -10:00 p.m. The FSUCO performs major symphonic literature from the baroque era through the twentieth century and frequently provides solo opportunities for student and professional players as well. Membership is open with the permission of the director.

3. Jazz Ensemble

The Fairmont State Jazz Ensemble is an organization that specializes in the performance of contemporary jazz-jazz/rock literature. Instrumentation is limited to the traditional saxophone-trumpet- trombone-rhythm combination with the occasional addition of extra percussion, and membership is open with the permission of the director.

4. Pep Band

The Fairmont State Pep Band is a small ensemble which plays for most home basketball games. Membership is by permission of the band director.

5. Chamber Ensembles

Chamber ensembles are based on student interest and arranged by faculty. These opportunities range from piano, percussion and guitar ensembles to saxophone quartet and small woodwind ensembles.

[Back to Table of Contents](#)

B. Choral

1. Collegiate Singers

A large mixed chorus which is open to all students of Fairmont State University and Pierpont Community & Technology College. No audition is necessary, but some choral experience is desired for membership. The Collegiates perform literature from the Renaissance to modern and popular styles. Rehearsals are held on Monday, Wednesday and Friday for fifty minutes. Several performances per semester, local run-out concerts, and a biennial tour are standard scheduled activities.

2. Chamber Choir

The Chamber Choir is a small group of 9-16 voices. Selection for membership is based on: (1) vocal quality, (2) musicianship and musical skills, (3) personal commitment to choral singing, and (4) balance of parts in the ensemble. Auditions are held at the beginning of each semester. The choral repertoire performed represents high musical standards in various musical styles. Contact Dr. Spears for more information and to arrange an audition.

VIII. Student Organizations

A. American Choral Directors Association (ACDA)

Fairmont State is one of the few colleges in West Virginia to have an active ACDA Student Chapter. The ACDA is a non-profit professional organization of choral directors from schools, colleges, universities, communities, churches and professional choral groups. National membership currently numbers about 20,000 directors and choral organizations. Membership in ACDA is open to any Fairmont State or Pierpont Community & Technical College Student who participates actively in the Choral Music Program. It is strongly recommended that all vocal music education majors join the ACDA Chapter. Membership entitles the student to receive THE CHORAL JOURNAL, a monthly periodical which contains significant articles about all aspects of choral music from elementary school to professional adult choirs. Members are eligible to attend any state, division or national conference and convention, and are given opportunities to work on choral projects serving the college and community.

[Back to Table of Contents](#)

B. Kappa Kappa Psi

Kappa Kappa Psi is a national honorary band fraternity for college band members whose purpose is to promote the existence and welfare of college and university bands, to honor outstanding band members, to stimulate campus leadership, to promote a pleasant and helpful social experience for all engaged in college band work and to cooperate with other campus musical organizations.

The Theta Sigma Chapter of Kappa Kappa Psi at Fairmont State provides its members with the opportunity to participate in numerous community service projects as well as special social activities. In addition, the fraternity provides intangible items of morale, spirit, enthusiasm, atmosphere and attitude within the band. Kappa Kappa Psi thus becomes an educational and service organization that enriches the band student's life and sharpens an appreciation for both the best in music and what it takes to achieve it. To be eligible for membership, a student must have participated in band at least one semester and be enrolled each semester in the college band to maintain an active status.

C. Sigma Alpha Iota (SAI)

Sigma Alpha Iota is an International Honorary Music Fraternity for women who have a strong interest in music. Its purpose is to uphold high standards in music education and performance throughout the world and to provide the school and community with a variety of services. Women become eligible for membership in SAI during their second semester of college. Prospective members must have a 3.0 music average, a 2.5 cumulative average, and be enrolled in a music course.

SAI is a very active organization and has won several national honors, including two National Awards for Best Program. Activities range from collecting music supplies for Costa Rica and Haiti to sponsoring American Composer Showcases. Additional activities include hosting recital receptions, selling singing valentines, and raising scholarship funds for the Department of Music.

D. Music Educators National Conference (MENC)

The West Virginia Collegiate Music Educators Association (WVCMEA) is the state branch of MENC, and a professional organization for students, especially music majors who plan to teach music and those who have a strong interest in music. Local Chapter 315 sponsors monthly meetings, interesting programs, field trips to outstanding concerts, and field trips to observe model music programs in the public schools. The Chapter hosts an annual back-to-school picnic, assists with local All-State auditions, and has assisted with the Region VII Solo and Ensemble Festival.

Membership in WVCMEA provides students with the opportunity to attend the State WVMEA Music Conference which includes a collegiate track, and the annual Week of Music Education in Washington, D. C. Members receive THE MUSIC EDUCATORS JOURNAL and TEACHING MUSIC, (national music educator magazines), and NOTES A TEMPO, (the state music newsletter).

WVCMEA recognizes outstanding senior music education majors by presenting the Annual Outstanding Music Educator Award. Nominees for the award must be active members of WVCMEA at the time of nomination and must be completing or have completed student teaching by the semester that they are nominated.

IX. Performance Jury Forms

In 2010, the Department of Music faculty created a uniform performance jury form which provides a standard rubric by which all students are evaluated. This form is used for scholarship auditions, semester juries, Sophomore Evaluation and the Senior Recital Hearing. The three main categories are the same regardless of the instrument or voice and include Presentation, Technique and Musicianship. The subcategories vary dependent on the attributes of the instrument or voice (i.e. key stroke is specific to pianists, stick-work to percussionists, diction to vocalists). Points are only awarded in the case of scholarship auditions and Sophomore Evaluation. You will receive comments on this form as well. Keep each semester's completed jury forms in your portfolio.

A copy of each form is included on the following pages for your reference.

[Back to Table of Contents](#)

PERFORMANCE JURY FORM-GUITAR

STUDENT'S NAME _____ DATE _____

CIRCLE APPLICABLE RANK: FRESHMAN SOPHOMORE JUNIOR SENIOR GRAD

CIRCLE ONE: SEMESTER JURY SOPHOMORE EVAL. SENIOR REC. HEARING SCHOLARSHIP AUDITION

CIRCLE ONE: MUSIC MAJOR NON-MAJOR

REPERTOIRE LIST

ON A SEPARATE SHEET(S) OF PAPER TYPE THE FOLLOWING: INCLUDE COMPOSERS, BIRTH/DEATH DATES, COMPOSITION DATE OF SOLO REPERTOIRE STUDIED AND LIST TECHNICAL/ETUDE STUDIES PRACTICED.

CATEGORY OF EVALUATION

PRESENTATION (20 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

POINTS
(SOPH. EVAL & SCH. AUD)

ENTRANCE/EXIT/BOWS	E	G	C	F	U
REPERTOIRE LIST/PROGRAM	E	G	C	F	U
ATTIRE	E	G	C	F	U
POISE	E	G	C	F	U
CONFIDENCE	E	G	C	F	U

POINTS BREAKDOWN (PRESENTATION CATEGORY)

EXCELLENT: 18-20

GOOD: 16-17

COMPETENT: 14-15

FAIR: 12-13

UNSATISFACTORY: BELOW 11

_____/20

TECHNIQUE (40 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

POSTURE	E	G	C	F	U
FINGER TECHNIQUE	E	G	C	F	U
RHYTHMIC ACCURACY	E	G	C	F	U
PITCH ACCURACY	E	G	C	F	U
ARTICULATION	E	G	C	F	U
CONTROL OF TONE	E	G	C	F	U
TONE CHARACTERISTIC OF INSTRUMENT	E	G	C	F	U
INTONATION	E	G	C	F	U
MEMORIZATION	E	G	C	F	U

POINTS BREAKDOWN (TECHNIQUE AND EXPRESSION CATEGORIES)

EXCELLENT: 36-40

GOOD: 32-35

COMPETENT: 28-31

FAIR: 24-27

UNSATISFACTORY: UNDER 24

_____/40

EXPRESSION/INTERPRETATION/MUSICIANSHIP (40 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

PHRASING	E	G	C	F	U
DYNAMICS	E	G	C	F	U
TEMPO	E	G	C	F	U
MUSICAL SENSITIVITY	E	G	C	F	U
INTERPRETATION/STYLISTIC ELEMENTS	E	G	C	F	U

TOTAL POINT BREAKDOWNS

EXCELLENT: 90-100

GOOD: 80-89

COMPETENT: 70-79

FAIR: 60-69

UNSATISFACTORY

_____/40

COMMENTS MAY BE ADDED ON THE REVERSE OF THIS PAGE

JUROR _____

TOTAL POINTS AWARDED _____/100

PERFORMANCE JURY FORM-PERCUSSION

STUDENT'S NAME: _____

DATE: _____

CIRCLE APPLICABLE RANK:

FRESHMAN SOPHOMORE JUNIOR SENIOR GRAD

CIRCLE ONE:

SEMESTER JURY SOPHOMORE EVAL. SENIOR REC. HEARING SCHOLARSHIP AUDITION

CIRCLE ONE: MUSIC MAJOR NON-MAJOR

REPERTOIRE LIST

ON A SEPARATE SHEET(S) OF PAPER TYPE THE FOLLOWING: INCLUDE COMPOSERS, BIRTH/DEATH DATES, COMPOSITION DATE OF SOLO REPERTOIRE STUDIED AND LIST TECHNICAL/ETUDE STUDIES PRACTICED.

CATEGORY OF EVALUATION

PRESENTATION (20 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

POINTS
(SOPH. EVAL &
SCH. AUD)

ENTRANCE/EXIT/BOWS
REPERTOIRE LIST/PROGRAM
ATTIRE
POISE
CONFIDENCE

E	G	C	F	U
E	G	C	F	U
E	G	C	F	U
E	G	C	F	U
E	G	C	F	U

POINTS BREAKDOWN (PRESENTATION CATEGORY)

EXCELLENT: 16-20

GOOD: 16-17

COMPETENT: 14-15

FAIR: 12-13

UNSATISFACTORY: BELOW 11

_____/20

TECHNIQUE (40 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

RHYTHMIC ACCURACY
TECHNIQUE
PITCH ACCURACY (MALLETS)
EVENNESS BETWEEN HANDS
EFFICIENCY OF STROKE
TONE QUALITY
INTONATION (TIMPANI)
STICK-WORK
MOTION AROUND INSTRUMENTS

E	G	C	F	U
E	G	C	F	U
E	G	C	F	U
E	G	C	F	U
E	G	C	F	U
E	G	C	F	U
E	G	C	F	U
E	G	C	F	U
E	G	C	F	U

POINTS BREAKDOWN (TECHNIQUE AND EXPRESSION CATEGORIES)

EXCELLENT: 36-40

GOOD: 32-35

COMPETENT: 28-31

FAIR: 24-27

UNSATISFACTORY: UNDER 24

_____/40

EXPRESSION/INTERPRETATION/MUSICIANSHIP (40 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

PHRASING
DYNAMICS
TEMPO
MUSICAL SENSITIVITY
INTERPRETATION/STYLISTIC ELEMENTS

E	G	C	F	U
E	G	C	F	U
E	G	C	F	U
E	G	C	F	U
E	G	C	F	U

TOTAL POINT BREAKDOWNS

EXCELLENT: 90-100

GOOD: 80-89

COMPETENT: 70-79

FAIR: 60-69

UNSATISFACTORY

_____/40

COMMENTS MAY BE ADDED ON THE REVERSE OF THIS PAGE

JUROR _____

TOTAL POINTS AWARDED _____/100

PERFORMANCE JURY FORM-PIANO

STUDENT'S NAME: _____

DATE: _____

CIRCLE APPLICABLE RANK: FRESHMAN SOPHOMORE JUNIOR SENIOR GRAD

CIRCLE ONE: SEMESTER JURY SOPHOMORE EVAL SENIOR REC. HEARING SCHOLARSHIP AUDITION

CIRCLE ONE: MUSIC MAJOR NON-MAJOR

REPERTOIRE LIST

ON A SEPARATE SHEET(S) OF PAPER TYPE THE FOLLOWING: INCLUDE COMPOSERS, BIRTH/DEATH DATES, COMPOSITION DATE OF SOLO REPERTOIRE STUDIED AND LIST TECHNICAL/ETUDE STUDIES PRACTICED.

CATEGORY OF EVALUATION

PRESENTATION (20 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

POINTS
(SOPH. EVAL &
SCH. AUD)

ENTRANCE/EXIT/BOWS	E	G	C	F	U
REPERTOIRE LIST/PROGRAM	E	G	C	F	U
ATTIRE	E	G	C	F	U
POISE	E	G	C	F	U
CONFIDENCE	E	G	C	F	U

POINTS BREAKDOWN (PRESENTATION CATEGORY)

EXCELLENT: 18-20
GOOD: 16-17
COMPETENT: 14-15
FAIR: 12-13
UNSATISFACTORY: BELOW 11

_____/20

TECHNIQUE (40 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

POSTURE	E	G	C	F	U
EVENNESS BETWEEN HANDS	E	G	C	F	U
RHYTHMIC ACCURACY	E	G	C	F	U
PITCH ACCURACY	E	G	C	F	U
ARTICULATION	E	G	C	F	U
EFFICIENCY OF KEY STROKE	E	G	C	F	U
TONE QUALITY	E	G	C	F	U
PEDALS	E	G	C	F	U
MEMORIZATION	E	G	C	F	U

POINTS BREAKDOWN (TECHNIQUE AND EXPRESSION CATEGORIES)

EXCELLENT: 36-40
GOOD: 32-35
COMPETENT: 28-31
FAIR: 24-27
UNSATISFACTORY: UNDER 24

_____/40

EXPRESSION/INTERPRETATION/MUSICIANSHIP (40 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

PHRASING	E	G	C	F	U
DYNAMICS	E	G	C	F	U
TEMPO	E	G	C	F	U
MUSICAL SENSITIVITY	E	G	C	F	U
INTERPRETATION/STYLISTIC ELEMENT	E	G	C	F	U

TOTAL POINT BREAKDOWNS

EXCELLENT: 90-100
GOOD: 80-89
COMPETENT: 70-79
FAIR: 60-69
UNSATISFACTORY

_____/100

COMMENTS MAY BE ADDED ON THE REVERSE OF THIS PAGE

Juror _____

TOTAL POINTS _____/100

PERFORMANCE JURY FORM-STRINGS

STUDENT'S NAME: _____ DATE: _____

CIRCLE APPLICABLE RANK: FRESHMAN SOPHOMORE JUNIOR SENIOR GRAD

CIRCLE ONE: SEMESTER JURY SOPHOMORE EVAL. SENIOR REC. HEARING SCHOLARSHIP AUDITION

CIRCLE ONE: MUSIC MAJOR NON-MAJOR

REPERTOIRE LIST

ON A SEPARATE SHEET(S) OF PAPER TYPE THE FOLLOWING: INCLUDE COMPOSERS, BIRTH/DEATH DATES, COMPOSITION DATE OF SOLO REPERTOIRE STUDIED AND LIST TECHNICAL/ETUDE STUDIES PRACTICED.

CATEGORY OF EVALUATION

PRESENTATION (20 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

POINTS
(SOPH. EVAL & SCH. AUD)

ENTRANCE/EXIT/BOWS	E	G	C	F	U
REPERTOIRE LIST/PROGRAM	E	G	C	F	U
ATTIRE	E	G	C	F	U
POISE	E	G	C	F	U
CONFIDENCE	E	G	C	F	U

POINTS BREAKDOWN (PRESENTATION CATEGORY)

EXCELLENT: 18-20

GOOD: 16-17

COMPETENT: 14-15

FAIR: 12-13

UNSATISFACTORY: BELOW 11

_____/20

TECHNIQUE (40 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

BOWINGS	E	G	C	F	U
CONTROL OF TONE	E	G	C	F	U
RHYTHMIC ACCURACY	E	G	C	F	U
PITCH ACCURACY	E	G	C	F	U
FINGER TECHNIQUE	E	G	C	F	U
TONE QUALITY	E	G	C	F	U
TONE CHARACTERISTIC OF INSTRUMENT	E	G	C	F	U
INTONATION	E	G	C	F	U

POINTS BREAKDOWN (TECHNIQUE AND EXPRESSION CATEGORIES)

EXCELLENT: 36-40

GOOD: 32-35

COMPETENT: 28-31

FAIR: 24-27

UNSATISFACTORY: UNDER 24

_____/40

EXPRESSION/INTERPRETATION/MUSICIANSHIP (40 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

PHRASING	E	G	C	F	U
DYNAMICS	E	G	C	F	U
TEMPO	E	G	C	F	U
MUSICAL SENSITIVITY	E	G	C	F	U
INTERPRETATION/STYLISTIC ELEMENTS	E	G	C	F	U

TOTAL POINT BREAKDOWNS

EXCELLENT: 90-100

GOOD: 80-89

COMPETENT: 70-79

FAIR: 60-69

UNSATISFACTORY

_____/40

COMMENTS MAY BE ADDED ON THE REVERSE OF THIS PAGE

JUROR _____

TOTAL POINTS AWARDED _____/100

PERFORMANCE JURY FORM-VOICE

STUDENT'S NAME: _____ DATE: _____

CIRCLE APPLICABLE RANK: FRESHMAN SOPHOMORE JUNIOR SENIOR GRAD

CIRCLE ONE: SEMESTER JURY SOPHOMORE EVAL. SENIOR REC. HEARING SCHOLARSHIP AUDITION

CIRCLE ONE: MUSIC MAJOR NON-MAJOR

REPERTOIRE LIST

ON A SEPARATE SHEET(S) OF PAPER TYPE THE FOLLOWING: INCLUDE COMPOSERS, BIRTH/DEATH DATES, COMPOSITION DATE OF SOLO REPERTOIRE STUDIED AND LIST TECHNICAL/ETUDE STUDIES PRACTICED.

CATEGORY OF EVALUATION

PRESENTATION (20 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

POINTS
(SOPH. EVAL & SCH. AUD)

ENTRANCE/EXIT/BOWS	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
REPERTOIRE LIST/PROGRAM	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
ATTIRE	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
POISE	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
CONFIDENCE	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		

POINTS BREAKDOWN (PRESENTATION CATEGORY)

EXCELLENT: 18-20

GOOD: 16-17

COMPETENT: 14-15

FAIR: 12-13

UNSATISFACTORY: BELOW 11

_____/20

TECHNIQUE (40 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

POSTURE	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
BREATH CONTROL	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
FOCUS, PROJECTION	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
PITCH ACCURACY	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
DICTION	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
FREEDOM, RELAXATION	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
TONE QUALITY	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
ATTACKS/RELEASES	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
MEMORIZATION	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
INTONATION	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
RHYTHMIC ACCURACY	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		

POINTS BREAKDOWN (TECHNIQUE AND EXPRESSION CATEGORIES)

EXCELLENT: 36-40

GOOD: 32-35

COMPETENT: 28-31

FAIR: 24-27

UNSATISFACTORY: UNDER 24

_____/40

EXPRESSION/INTERPRETATION/MUSICIANSHIP (40 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

COMMENTS

PHRASING	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
DYNAMICS	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
TEMPO	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
MUSICAL SENSITIVITY	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		
INTERPRETATION/STYLISTIC ELEMENTS	<table border="1"><tr><td>E</td><td>G</td><td>C</td><td>F</td><td>U</td></tr></table>	E	G	C	F	U
E	G	C	F	U		

TOTAL POINT BREAKDOWNS

EXCELLENT: 90-100

GOOD: 80-89

COMPETENT: 70-79

FAIR: 60-69

UNSATISFACTORY

_____/40

COMMENTS MAY BE ADDED ON THE REVERSE OF THIS PAGE

JUROR _____

TOTAL POINTS AWARDED _____/100

PERFORMANCE JURY FORM-WINDS

STUDENT'S NAME: _____ DATE: _____

CIRCLE APPLICABLE RANK: FRESHMAN SOPHOMORE JUNIOR SENIOR GRAD

CIRCLE ONE: SEMESTER JURY SOPHOMORE EVAL SENIOR REC. HEARING SCHOLARSHIP AUDITION

CIRCLE ONE: MUSIC MAJOR NON-MAJOR

REPERTOIRE LIST

ON A SEPARATE SHEET(S) OF PAPER TYPE THE FOLLOWING: INCLUDE COMPOSERS, BIRTH/DEATH DATES, COMPOSITION DATE OF SOLO REPERTOIRE STUDIED AND LIST TECHNICAL/ETUDE STUDIES PRACTICED.

CATEGORY OF EVALUATION

PRESENTATION (20 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

ENTRANCE/EXIT/BOWS	E	G	C	F	U
REPERTOIRE LIST/PROGRAM	E	G	C	F	U
ATTIRE	E	G	C	F	U
POISE	E	G	C	F	U
CONFIDENCE	E	G	C	F	U

COMMENTS

POINTS
(SOPH. EVAL & Sch. Aud)

POINTS BREAKDOWN (PRESENTATION CATEGORY)

EXCELLENT: 18-20
GOOD: 16-17
COMPETENT: 14-15
FAIR: 12-13
UNSATISFACTORY: BELOW 11

_____/20

TECHNIQUE (40 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

POSTURE	E	G	C	F	U
BREATH CONTROL	E	G	C	F	U
RHYTHMIC ACCURACY	E	G	C	F	U
PITCH ACCURACY	E	G	C	F	U
ARTICULATION	E	G	C	F	U
EMBOUCHURE	E	G	C	F	U
TONE QUALITY	E	G	C	F	U
TONE CHARACTERISTIC OF INSTRUMENT	E	G	C	F	U
INTONATION	E	G	C	F	U
ENSEMBLE INTERACTION	E	G	C	F	U

COMMENTS

POINTS BREAKDOWN (TECHNIQUE AND EXPRESSION CATEGORIES)

EXCELLENT: 36-40
GOOD: 32-35
COMPETENT: 28-31
FAIR: 24-27
UNSATISFACTORY: UNDER 24

_____/40

EXPRESSION/INTERPRETATION/MUSICIANSHIP (40 POINTS POSSIBLE)

(E=EXCELLENT, G=GOOD, C=COMPETENT, F=FAIR, U=UNSATISFACTORY)

PHRASING	E	G	C	F	U
DYNAMICS	E	G	C	F	U
TEMPO	E	G	C	F	U
MUSICAL SENSITIVITY	E	G	C	F	U
INTERPRETATION/STYLISTIC ELEMENTS	E	G	C	F	U

COMMENTS

TOTAL POINT BREAKDOWNS

EXCELLENT: 90-100
GOOD: 80-89
COMPETENT: 70-79
FAIR: 60-69
UNSATISFACTORY

_____/40

COMMENTS MAY BE ADDED ON THE REVERSE OF THIS PAGE

JUROR _____

TOTAL POINTS AWARDED _____/100