

UNDERGRADUATE

Music

Student

Handbook

2011-2012

Table of Contents

School of Music Faculty & Staff	3
Facilities	5
Admission Requirements	7
Recital & Concert Attendance	8
Recital Performance	9
Accompanists	10
Academic Concerns	11
Music Theory	12
Jury Examinations	16
Proficiency Examinations	17
Music Course Numbers	19
Music Organizations.....	19
Snow Plan	20
Final Exams	21

Campbellsville University School of Music
UPO 792, 1 University Drive
Campbellsville, KY 42718

Office – (270) 789-5237
Fax – (270) 789-5524

music@campbellsville.edu
www.campbellsville.edu/music

The degree programs offered by the School of Music are accredited
by the National Association of Schools of Music.

School of Music Faculty & Staff

Full-Time Faculty

Dr. G. Scott Bersaglia, PhD, University of Texas at Austin
Assistant Professor, Assistant Director of Bands
Office: GC 208, 789-5527, UPO 792
Email: gsbersaglia@campbellsville.edu

Dr. C. Mark Bradley, PhD, University of North Texas
Professor: Voice, Opera Workshop
Office: GC 223, 789-5270, UPO 849
Email: cmbradley@campbellsville.edu

Dr. William H. Budai, PhD, University of Oklahoma
Assistant Professor: Piano Pedagogy
Office GC 221, 789-5342, UPO 898
Email: whbudai@campbellsville.edu

Mr. Wansoo Cho, MAM, MMCM, Campbellsville University
Instructor: String Ensemble, Assistant Director of University Orchestra
Office: GC 107, 789-5407, UPO 792
Email: wcho@campbellsville.edu

Dr. Alcingstone Cunha, PhD, Southwestern Baptist Theological Seminary
Associate Professor: Church Music, Choral Activities
Office: GC 217, 789-5340, UPO 853
Email: aocunha@campbellsville.edu

Dr. Chad Floyd, DMA, University of Kentucky
Assistant Professor: Percussion; Asst Director of Tiger Marching Band
Office: GC 308, 789-5425, UPO 906
Email: ccfloyd@campbellsville.edu

Dr. J. Robert Gaddis, EdD, University of Kentucky
Professor and Dean: Conducting, Music Education, Low Brass, Orchestra
Office: GC 203, 789-5269, UPO 792
Email: jrgaddis@campbellsville.edu

Dr. David Hedrick, EdD, University of Sarasota (FL)
Assistant Professor: Voice, Music Education
Office: GC 227, 789-5376, UPO 792
Email: wdhedrick@campbellsville.edu

Mr. Matt Hodge, MAM, Campbellsville University
Instructor: Elementary Musicianship, Understanding Music
Office: GC 109, 789-5193, UPO 792
Email: rmhodge@campbellsville.edu

Dr. Wm. Reese Land, DMA, University of Illinois Urbana-Champaign
 Associate Professor: Trumpet
 Office: GC 211, 789-5187, UPO 792
 Email: wrland@campbellsville.edu

Dr. Lisa R. McArthur, PhD, University of Kentucky
 Professor: Flute, Theory, Music Education
 Office: GC 208, 789-5493, UPO 922
 Email: lrmcarthur@campbellsville.edu

Dr. James W. Moore, PhD, Florida State University
 Professor: Theory, Composition
 Office: GC 219, 789-5341, UPO 873
 Email: jmoore@campbellsville.edu

Ms. Juliana Moura, MAM, Campbellsville University; MM, University of Louisville
 Instructor: Voice
 Office: GC 224, 789-5132, UPO 792
 Email: jmmoura@campbellsville.edu

Dr. M. Wesley Roberts, DMA, Southern Baptist Theological Seminary
 Professor: Piano, Musicology
 Office: GC 225, 789-5287, UPO 836
 Email: mwroberts@campbellsville.edu

Ms. April Stephens, ABD PhD, University of Arizona
 Assistant Professor: Music Education
 Office: GC 222, 789-xxxx, UPO 792
 Email: astephens@campbellsville.edu

Ms. Jennifer L. Tinnell, MM, Campbellsville University
 Instructor: Trombone; Director of Bands
 GC 206, 789-5058, UPO 879
 Email: jltinnell@campbellsville.edu

Adjunct Faculty

Mr. Saulo DeAlmeida, MM, Florida International University
 Instructor: Cello, Jazz Studies
 Email: saulojuly@hotmail.com

Mrs. Judith Davis, MM, Southern Illinois University
 Instructor: Piano Class I-IV
 Email: jcdavis@campbellsville.edu

Ms. Carla Farias, MMP, MMPP, Campbellsville University
 Instructor: Piano Class I-IV
 Email: sweetpiano1@hotmail.com

Ms. Dong-Yun Kwon Shankle, MM, Taegu Catholic University
 Instructor: Bassoon
 Email: bassoonk@yahoo.com

Ms. Heather McDonald, MM, College-Conservatory of Music, University of Cincinnati
 Instructor: Saxophone, Clarinet
 Email: hmcd@windstream.net

Ms. Marilyn Nije,
 Instructor: Clarinet

Mr. Karl Olsen, MM, Indiana University
 Instructor: Double Bass
 Email: btonbass@yahoo.com

Mr. Denis Santos, MAM, Campbellsville University
 Instructor: Flute, Elementary Musicianship
 Email: dasantos@campbellsville.edu

Mr. Dongseok Yu, MMP, Campbellsville University
 Instructor: Oboe
 Email: oboe3530@yahoo.co.kr

Staff

Mrs. Anne Gibbs
 Secretary for School of Music; Advisor for Music Minors
 Office: GC 203, 789-5237, UPO 792
 Email: acgibbs@campbellsville.edu

Mr. Larry Cundiff
 Piano Tuner & Technician
 789-7984
 Email: lacundiff@bluegrass.blackberry.com

Facilities

Hours of Operation

The Gosser Fine Arts Center (GFAC) is open Monday-Saturday from 7:00 a.m. to 11:00 p.m. and Sunday from 1:00-11:00 p.m. At 11:00 p.m., all outside doors will be locked and students will be escorted out of the instrumental and choral rehearsal rooms. Current music students may remain in the old practice rooms and the music tech lab if working on class projects.

The School of Music Office is open Monday-Friday from 8:00 a.m. to 5:00 p.m. year-round.

Gheens Recital Hall

ALL use of the Gheens Recital Hall (GRH) must be scheduled in the Music Office. No exceptions.

Students may use GRH for practice when preparing for a recital appearance. Students should reserve their practice time in GRH by signing for the desired times in the schedule book in the Music Office.

Please return the folding desk arms on chairs in GRH to the fully closed position to avoid damage.

Practice Rooms

1. All students, both graduate and undergraduate, may reserve - using any combination of rooms and half-hour blocks desired - up to two hours of practice time per day. Sign-up sheets are posted on

each practice room door at the beginning of the semester. The sign-up period ends on the second Friday of the semester. After that time, all changes must be processed through the Music Office.

2. If you are not using your practice room within ten minutes of your reserved time, you forfeit the room.
3. Do not, under any circumstances, leave your instrument or other belongings in the practice room.
4. The band room piano is not available for practice, except for percussionists whose repertoire requires piano accompaniment.
5. Please limit your practice time in the Recital Hall so we don't have to.
6. Ensembles without a documented faculty sponsor may not use School of Music equipment or space for rehearsal or performance. (Policy adopted Fall 2006)

Use of Rehearsal Rooms

The Choral/Handbell Room may be used for practice by piano majors and applied handbell students when there are no conflicts in that room or in the recital hall. The Instrumental Room is not to be used for individual practice at any time with the exception of percussion students. Please limit all other individual practice to a practice room.

Lockers

Lockers are available for students to store their instruments, music and books. Students are strongly advised against leaving personal possessions in practice rooms or in hallways. Lockers may be rented for a \$5 annual fee. Locks other than those provided by the School of Music are prohibited. The rental term for a locker begins with May Term and runs through the last day of final exams for the following spring semester. If the locker rental has not been renewed by the deadline, the lock will be changed. There is an additional \$5 fee for missing locks.

Technology

The Music Tech Lab is located in GC 205. It contains eight computer stations, a MIDI keyboard, a scanner, two television monitors and VCRs, and a DVD player. Music software available to students includes programs for notation, sequencing, appreciation and analysis, tutoring in theory basics, improvisation, and musical games. General programs include word processing, presentation software, spreadsheet and access to the Internet. Rules for use are posted in the Tech Lab.

There are multi-media projection systems in GC 104, 202, 210 and GC 226. They consist of a computer with Internet access, a DVD/VCR combination, and a permanently installed projector allowing class projects and videos to be presented on a large screen. A School of Music faculty member must authorize use of the system.

Music Library

The Music Library is located on the mezzanine of Montgomery Library. It has a collection of recordings, videotapes, and music reference works to be used in the library and printed music that may be checked out. Study areas and listening facilities are provided. Conducting students may use the conducting room in the basement of Montgomery Library. It contains a video camera, stereo equipment, TV and VCR, and mirrors for practice purposes. You must get the key from the front desk. Music students are encouraged to make full use of these facilities.

Equipment

All stands and chairs moved from one location to another must be returned to their original location immediately. No stands or chairs may be removed from GFAC for any reason without express permission of a School of Music faculty member.

The School of Music has available several MiniDV video cameras, tripods, a digital camera and a digital projector. These items must be checked out from the Music Office. Availability of this equipment is not guaranteed. MiniDV tapes may be purchased for \$5 each.

Microphones, monitors and other sound equipment may be checked out from the Music Office.

All equipment must be returned in its original condition. The borrower is responsible for the costs of repair and/or replacement of all borrowed equipment.

Use of Classrooms

No food or drink is permitted in any classroom or rehearsal room in GFAC. Food may be consumed in the main floor hallways. Food is allowed in GRH Lobby only during scheduled receptions. Smoking and other tobacco use are prohibited in GFAC. Campbellsville University is a smoke-free campus.

Dry erase boards and chalkboards are to be cleaned at the end of each class session.

Room Schedules are posted on each classroom and practice room door at the beginning of each semester. You may reserve a classroom or rehearsal room for school-related activities in the Music Office.

Individual practice is not permitted in the Instrumental Room with the exception of percussion students. Individual practice is not permitted in the Choral/Handbell Room with the exception of applied handbell students and piano majors when there is no other conflict in that room or GRH. Please limit all other individual practice to a practice room.

Parking

Parking is provided in the front, rear and west sides of GFAC. DO NOT PARK next to the Catholic Church or in driveways around GFAC at any time. Tickets will be issued. As a courtesy to our guests on campus, students and faculty are asked to park in the rear parking lot when there are special events and concerts in GRH.

If you are leaving your car at GFAC for an extended period of time (i.e. ensemble tours), please park your car directly behind GFAC.

Emergencies

The Enhanced 911 emergency address for GFAC is 210 University Drive. You may contact Campus Security at 403-3611 (cell) or 789-5555 (office).

Admission Requirements

Auditions

Students desiring admission to a music degree program are required to perform an audition for a panel of no less than three music faculty members. This performance should show evidence of competence and is rated by the faculty as to the ability and potential of the individual. Prospective students who show little or no promise of success will not be admitted to a music degree program. If some potential is evidenced the student may be admitted provisionally with the understanding that substantial progress be shown in the area(s) of weakness during the first semester of study at which time a re-evaluation will take place. Students who show adequate ability and potential will be admitted unconditionally.

Auditions will take place each semester no later than the day designated by the University as the last day to register for a class.

Entrance Exams

Theory Placement Exam

The Theory Placement Exam is offered at the beginning of each fall semester. It provides the opportunity for beginning music majors and minors to demonstrate their mastery of these fundamentals of music theory. Those students score 70% or above on the Theory Placement Exam are allowed to go directly into Theory I. But many students – sometimes a majority – have weaknesses that need to be addressed before they are ready for Theory I. See *Music Theory* for more information.

Comprehensive Exams

All incoming undergraduate music students, including first-year and transfer students, are required to take the Comprehensive Music Examination. It consists of questions from every aspect and level of the music program. Just prior to graduation each music undergraduate retakes the exam. The acquisition of knowledge by a student will be demonstrated by comparison of the two scores.

Transfer Students

Students who transfer to Campbellsville University as music students must complete the Entrance Audition, Theory Placement Exam, Comprehensive Exam and the Proficiency Exams, and must complete at least one-third of their music requirements (with an average of C or better) at this institution. The theory placement exam may be waived upon evidence of two or more successful semesters of study in music theory.

Students who transfer with fewer than seven hours of applied music study will be subject to the Sophomore Barrier at the end of their seventh hour of applied music (just as non-transfer students are). Students who transfer with seven or more hours of applied music study will be subject to the Sophomore Barrier at the end of their first semester at Campbellsville University.

Recital & Concert Attendance

Students are encouraged to attend all available concert and recital opportunities both at the University and in the community. Occasionally, due to illness, accidents or other unavoidable circumstances, attendance is not possible. Therefore, the music faculty established attendance requirements as follows:

1. **Music Majors** are required to attend 75% of all required recitals for their first six semesters (levels 100, 200, 300) of applied study with a maximum of 15 events. Students in the 400 level of applied study are required to attend 50% of all required recitals with a maximum of 10 events.
2. **Music Minors** are required to attend 75% of all required recitals and concerts each semester in which they are enrolled in applied lessons for degree credit with a maximum of 15 events.
3. Failure to attend the required number of events will cause the applied music grade to be lowered by one-third of a letter grade per event below the required number. If a student is taking applied lessons in more than one area, any deficit in recital attendance will be divided equally between major applied lessons, rounding odd numbers up to even.
4. Proper attire is required for all musical events whether performing or attending. "Sunday best" is the appropriate clothing for both general recital and evening programs.

A Calendar of Events is posted on the School of Music bulletin board and is also available on the School of Music website at www.campbellsville.edu/music.

Recital Performance

Studio Labs

Applied students as a group meet with their instructor in weekly Studio Labs. A student should perform a piece in labs before performing it on General Recital. Applied piano students have Piano Repertory Hour so that they will be free to accompany students at labs and General Recital. Woodwind Labs will be scheduled based on instructor availability.

Piano Repertory Hour:	Wednesdays, 4 p.m., GRH
Studio Labs:	Tuesdays, 2 p.m.
Voice – Bradley	GRH
Voice – Hedrick/Moura	GC 210 Choral/Handbell Room
Percussion	GC 200 Instrumental Room
Flutes	GC 104
Brass	GC 202
Strings	GC 226

Student Recitals

General Recital

All music students taking applied music will perform at least once a semester on an afternoon General Recital. First-semester freshmen may be exempt from this requirement at the judgment of their applied instructors. Performances should be limited to 5-6 minutes and must include all instrumentation as indicated in the musical score. Performers must fill out a General Recital registration form by 5:00 p.m. on the day before the recital. Forms are available on the School of Music website. Applied instructor's signature is required on the form.

Junior Serenade & Junior Recital

Upon successful completion of the Sophomore Barrier, all music majors pursuing BA or BM degrees are required to perform a piece or group of pieces lasting six to 12 minutes on a Junior Serenade in which several participants perform as part of a formal evening recital. For BA Theory/Composition majors, the sophomore barrier in composition must be completed before the Junior Serenade in their applied performance area. Particularly capable students may be granted permission to perform a junior recital of 25-30 minutes. The faculty award junior recitals after sophomore barriers.

Senior Recital

All music majors pursuing BA or BM degrees are required to perform at least one-half (30 minutes) of an evening recital during their senior year. Students who are particularly capable may be permitted to give a full evening recital (one hour).

Recital Planning & Scheduling

Students should work with their applied instructors and accompanists when planning a recital. Please refer to the Student Recital Policies & Procedures and the Recital Planning Worksheet on the School of Music website for details regarding recital planning and scheduling.

Recital Hearings

Hearings for junior serenades, junior recitals, and senior recitals will take place approximately one month prior to the recital date. The applied instructor is responsible for scheduling and date and securing at least two other faculty members for the hearing panel. The student will bring to the hearing a typed list of the recital music, one copy for each faculty member, with room for comments after each piece. A Recital Hearing Form is available on the School of Music website.

Hearings may be judged as passed, probational (with specific requirements), or failed. In the event a hearing is deemed probational or failed, the student and applied instructor will jointly determine the course of action to successfully complete the hearing.

Accompanist honoraria must be paid to the music office by the hearing date. Failure to do so may result in postponing the hearing. See "Accompanists" for suggested honoraria.

All proficiency exams must be completed before the senior recital hearing.

Recital Programs

The guidelines for junior serenade, junior and senior recital and graduate recital programs are as follows:

1. No program shall use any illustration or caricature.
2. Programs shall use Times New Roman font.
3. Paper for programs shall be selected from the normal range of colors available in the Music Office.
4. Acknowledgements may only appear on senior and graduate recital programs and shall be limited to four lines of text as laid out on the program and may cite only parents, spouses, other immediate family members and professors closely involved with the preparations of the recital.
5. Titles of compositions shall include complete and accurate information in appropriate citation style.
6. Composers shall be listed by full name with birth and death years in parenthesis, or birth year only if the composer is still living. Example: (b. 1949)
7. The guidelines for recital programs are to be enforced by the School of Music secretary in consultation with the appropriate applied professors and the Dean of the School of Music.
8. Program notes should be included in all programs. The applied professor bears primary responsibility for the precise nature and content of program notes.

Program notes must be turned in to the School of Music secretary at least two business days prior to the recital. The applied instructor must approve all program notes.

Recital Recordings

Every effort is made to record all evening recitals on compact disc. These recordings are kept on file and can be checked out from the Music Office or Montgomery Library.

General Recital performances are dubbed onto individual DVDs for each student. Students are welcome to make copies of their own GR performances at any time.

Students may purchase copies of evening performances for \$5.00. Please allow up to one week for copies to be made.

Accompanists

Assignments

Vocal and instrumental music students will be assigned piano accompanists each semester on the basis of need and availability. While the University is not obligated to provide accompanists, every effort is made to provide this benefit to music students in applied study.

Accompanist assignments are made at the beginning of each semester by the keyboard faculty in accordance with each student's level of ability and progress in a degree program. The keyboard faculty must approve any adjustment in accompanists within a semester.

Music should be provided to accompanists at least two weeks prior to a scheduled performance which includes juries.

Accompanist Responsibilities

Assigned accompanists are expected to attend each student's lesson as desired by the applied instructor. One-half hour rehearsal time per week per credit hour of applied instruction outside the applied lesson is expected of accompanists. Assigned accompanists will receive either work-study or performance grant funds for these services according to their financial status. Additional rehearsal time may be agreed upon mutually with the applied student providing compensation at the current minimum wage level.

Honoraria

Junior and senior recitalists using accompanists are expected to give their accompanist a minimum honorarium of \$15 for a Junior Serenade, \$50 for a thirty-minute recital, \$75 for an hour recital, and \$75 for a master's recital. This is in consideration of the extra time spent in practice and lessons preparing for the recital. Accompanist honoraria must be paid prior to the recital hearing. Please submit payment to the Music Office for verification. Failure to pay the honoraria may result in postponement of the recital hearing.

Off-campus performances may be arranged at the discretion of the students involved, in consultation with the applied instructor. It is recommended that the applied student provide compensation for off-campus performances at \$15 per student per day or any fraction thereof plus overnight accommodations and meals as necessary. On trips in which the assigned accompanist accompanies more than three students, the accompanist should receive a maximum of \$45 per day divided equally by the students involved.

Students preferring off-campus accompanists are allowed to make arrangements according to their interests at a mutually agreed upon honorarium.

Academic Concerns

Academic Integrity

Cheating is the violation of classroom rules of honesty with respect to examinations and assignments. Any student helping another student to cheat is as guilty as the student assisted. Any student found guilty of cheating will receive a failing grade of F for any assignment, project, or exam in which they have cheated.

Plagiarism is defined as representing or repeating the words or ideas of someone else as one's own in any academic exercise. Therefore, all writing you do for any course must be your own and must be exclusively for that course alone. Any student found guilty of plagiarism will receive a failing grade of F for that assignment, project or exam. (Policy adopted March 2010, revised Feb. 2011)

Planning

Incoming music students may feel overwhelmed by the sheer number of credits required to complete a degree. Your advisor has a semester-by-semester plan to help break the credits into more manageable chunks.

Ensemble Credit

Music majors and minors are required in their programs of study (see Bulletin-Catalog) to complete a number of credit hours in performing ensembles. In all of the music programs but one (church music-instrumental) this requirement should be fulfilled by taking only one ensemble for credit per semester. Students may participate in other ensembles by registering for zero-credit; however, a student must fulfill the normal attendance requirements for any ensemble in which he or she participates even if not taken for credit.

“D” Grades in Music

The grade of “D” represents near-failure and generally indicates that the course should be taken over. No more than ten credit hours of D grades in music coursework will be allowed to count toward program requirements. No D’s are permitted in applied music. No more than one D grade will be accepted from each of the following areas: 1) music theory, 2) music history and literature, 3) music education, 4) church music, 5) class piano and 6) ensembles.

Student Awards

The “Outstanding Freshman Music Award” and the “Outstanding Senior Music Student Award” (for graduating seniors) are given by the music faculty at the end of the spring semester. Awards are given in two categories: instrumental and vocal/keyboard. These awards are based upon a student’s musical ability, scholarship and contributions to the music program.

Music Theory

Theory serves as the foundation for everything we do in music. For some music students, by the time they arrive in college they have had numerous opportunities to learn theory through their church music programs, high school experiences, or private lessons. But other music students have experienced very little theory. To be ready for Music Theory I, all students need to have mastered the basic fundamentals of music theory, including the following:

- reading music effectively in treble clef and bass clef
- rhythm: notation, meter
- scales: major, three forms of minor, chromatic
- key signatures
- intervals
- triads
- harmonic relationships using Roman numerals
- aural skills: notating simple rhythms and melodies, identifying scale degrees
- vocal skills: matching pitches, singing simple melodies using solfège
- keyboard skills: octave locations, scales, simple melodies and harmonies

Theory Placement Exam

The Music Theory Placement Exam, offered at the beginning of each fall semester, provides the opportunity for beginning music majors and minors to demonstrate their mastery of the basic fundamentals of music theory. Those students score 70% or above on the Entrance Exam are allowed to go directly into Theory I. But many students – sometimes a majority – have weaknesses that need to be addressed before they are ready for Theory I.

Elementary Musicianship

Students who need help in mastering the fundamentals take Elementary Musicianship. Section 1 of this course is geared specifically for students who have studied theory very little or not at all, to help them learn to read music effectively and to understand rhythm, meter, scales, and key signatures. Section 2 of this course is geared for those students who possess basic music-reading skills and have learned some theory fundamentals in the past, but have gotten “rusty.” Section 2 includes a review of all the materials covered in Section 1, plus intervals, triads, and harmonic relationships. Both sections of Elementary Musicianship include aural skills, vocal skills, and keyboard skills.

Theory I & II

Theory I and II (Music 101 and 102) are designed for those students who have a good grasp of the fundamentals and are ready to build on them. Theory I is offered each fall and Theory II is offered each spring. Prerequisite: high score on the Entrance Exam. All music majors and minors must complete Theory I and II unless they can prove that they have mastered these topics through AP or Music Transfer Exams.

Here is what students will learn:

- review of the fundamentals
- seventh chords
- lead-sheet chord symbols
- functional tonality, Roman-numeral analysis, Common Practice Period progressions
- basics of melodic structure: repetition, sequence, motive, imitation, cadences, phrases, periods
- non-chord tones
- figured-bass realization: part-writing, voice-leading
- basics of chromatic harmony: secondary functions, modulation
- simple forms: binary, ternary, rounded binary
- composition
- aural skills: notating progressively more complex melodies, including some chromatic notes, identifying intervals and chords, error detection
- vocal skills: singing progressively more complex melodies, performing in harmony, improvisation
- keyboard skills: performing all scales, simple chord progressions, transposing melodies to new keys, playing and harmonizing familiar melodies by ear

Theory III & IV

Theory III and IV (Music 201 and 202) are designed for those students who have mastered the materials from Theory I and II and are ready to delve even deeper. Theory III is offered each fall, and Theory IV is offered each spring. Prerequisite: passing grades in Theory I and II. All music majors must complete Music 201 and 202. Course contents include:

- quick review of the fundamentals from Elementary Musicianship
- quick review of the materials from Theory I and II
- basics of counterpoint; the invention, the fugue
- musical acoustics: the nature of sound, the harmonic series, equal temperament, how instruments work
- chromatic harmony, including:
 - borrowed chords
 - chromatic-third relationships
 - the Neapolitan chord
 - the augmented-sixth chords
 - the embellishing diminished-seventh chords
 - altered dominants
 - advanced modulation techniques
 - linear chromaticism
 - triadic extensions
- twentieth-century techniques, including:
 - non-functional harmony
 - scales: the modes, pentatonic, whole-tone, octatonic, contrived scales
 - non-tertian harmony: secundal, quartal, quintal, polychords, pandiatonicism
 - atonality and twelve tonality: cells, tone rows, constructing a matrix, row-form analysis

- aural skills: working for more speed and accuracy, wider intervals, more difficult passages, non-chord tones, four-part dictation
- vocal skills: wider ranges, more difficult intervals, minor keys, more chromaticism; Curwen hand signs
- keyboard skills: realizing figured bass at the keyboard, transposing chromatic melodies

Counterpoint

Counterpoint (Music 301) is the study of how two or more melodies sounding at the same time can cooperate musically yet maintain their independence. Students study examples from the past as well as compose new music using various techniques, strategies, and structures. This course is required for all students pursuing the BA in Music Theory/Composition, and is an option for students pursuing the BM in Church Music or Music Education. Music 301 is offered in alternating spring semesters. Pianists and organists are particularly encouraged to enroll. Prerequisite: passing grade in Theory III. Course contents include:

- introductory concepts
 - the nature of polyphonic music
 - the single melodic line
 - the five traditional "species" of counterpoint
 - two-voice principles and techniques
 - imitation
 - chromaticism
 - invertible counterpoint
- pieces in two voices
 - canon
 - invention
- pieces in three voices
 - three-part invention
 - trio sonata
- pieces in four or more voices
 - fugue
 - chorale prelude, chorale variations
 - contrapuntal variations: ground, passacaglia, chaconne

Orchestration

Orchestration (Music 302) is a study of the instruments of the band and orchestra with regard to notation, range, tone quality, special techniques, and appropriate uses when in combination. Students study examples from the past as well as scoring new arrangements for various instrumental groupings. This course is required for all students pursuing the BA in Music Theory/Composition, and is an option for students pursuing the BM in Church Music or Music Education. Instrumentalists are particularly encouraged to enroll. Prerequisite: passing grade in Theory III. Music 302 is offered every spring semester. Course contents include:

- scoring for strings
- scoring for woodwinds
- scoring for brass
- scoring for percussion
- scoring for full orchestra, full band, and chamber ensembles

Choral Arranging

Choral Arranging (Music 303) students investigate the process, principles, and practices of developing new settings of pre-existing melodies for various combinations of singers. This course is required for all students pursuing the BA in Music Theory/Composition, and is an option for students pursuing the BM in

Church Music or Music Education. Vocalists are particularly encouraged to enroll. Music 303 is offered in alternating spring semesters. Prerequisite: passing grade in Theory III. Course contents include:

- review of previous theory background
- 2- 3- and 4-part harmonizations of a given melody
- evaluating peer/published arrangements
- current copyright laws
- choosing a song to arrange for various unaccompanied choral voicings
- arranging for various combinations of voices with accompaniments
- arranging for various vocal levels (primary grades through professional chorus)
- planning the arrangement
- introductions/interludes
- keyboard accompaniments
- instrumental/vocal solos
- modulations – when, to where, how?
- editing for performance/publication

Form & Analysis

Form and Analysis (Music 401) students study the nature and function of musical form, investigate a variety of normative structures, including song forms, dance forms, variation forms, rondo, canon, fugue, and sonata forms, and analyze compositions for voice, chorus, piano, solo instruments, and small ensembles. This course is required for all students pursuing BA or BM degrees in music. Music 401 is offered each fall. Prerequisite: passing grade in Theory IV. Course contents include:

- basic building blocks of musical form
 - repetition, sequence, imitation, motive
 - cadence, phrase, period
- small forms
 - binary, rounded binary, balanced binary, ternary
 - canon, invention, fugue
 - other miscellaneous
- composite forms
 - sectional variations, continuous variations
 - large ternary
 - small rondo, large rondo, extended rondo
- sonata forms
 - the sonata cycle
 - sonata allegro
 - sonatina
 - concerto-sonata

Essentials of Music Theory

Essentials of Music Theory (Music 499) provides a systematic review of all the materials covered in Elementary Musicianship and Music Theory I-IV. Graduate students often need to revisit these topics and reinforce their knowledge prior to beginning graduate-level study in music theory. Students who do not pass the Graduate Entrance Exam in Music Theory enroll in this course. Music 499 is offered each fall and spring, and sometimes in the summer. Contents include virtually everything listed above under Elementary Musicianship and Theory I, II, III, and IV.

Survey of Music Theory

Survey of Music Theory (Music 501) students investigate the science and philosophy of western music theory, review the foundations that they learned in Music Theory I-IV and Form and Analysis classes, and gain experience with advanced analytical techniques, including a number of analysis projects and written

analysis papers. Music 501 is required of all students pursuing a Masters degree. It is offered each fall and spring, and sometimes in the summer. Pre-requisite: passing score on the Graduate Entrance Exam in Music Theory. Contents include the following:

- A brief review of music fundamentals – extra sessions will be required of students with deficient scores on the "Basic Theory Skills" exam, given in the first class session.
- The student will develop an understanding of the different musical styles in Western Art Music from the Medieval through Contemporary periods.
- The student will demonstrate an understanding the compositional style of major Western Art Music composers from Medieval through Contemporary periods, based on research and presentations made in class.
- The student will demonstrate the ability to make written analyses and in-class presentations of selected Western Art Music selections, as well as give pertinent historical background about the work and the composer.
- The student will demonstrate an acceptable ability in aural-training exercises, including melodic and harmonic dictation and aural analysis.
- Two analysis papers will be completed.

Jury Examinations

Applied Juries

All music students studying applied music as a requirement for their degree are required to take a jury at the end of each semester. The jury performance block is eight minutes for vocalists and 10 minutes for keyboardists and instrumentalists, and consists of one work selected by the student and other works selected by the faculty from a list of repertoire prepared during the semester. Jury panels consist of the student's applied instructor and three other music faculty members.

Each student's performance is evaluated on the basis of the performance itself, the evidence of developing technical and expressive skills, and overall progress. A letter grade is given by each faculty member, and then averaged among the four for a jury grade. The student's final grade is determined by the applied instructor based on the jury grade and the student's attendance at required recitals.

Jury examinations are not required once a student has completed the number of credit hours required in applied study, nor when applied study is taken as an elective. A jury examination is usually not required in the semester a student gives a Junior Serenade, Junior Recital, Senior Recital, or Graduate Recital.

Appointment sign-up sheets are posted on the bulletin board approximately one week before the first day of juries. Vocalists and instrumentalists are urged to communicate closely with their accompanists in choosing a jury time.

Jury sheets are provided on the School of Music website for students to list the music they have studied during the semester. These should be completed and brought to the student's final lesson of the semester and should receive the instructor's signature at that time. The applied instructor should make arrangements to share the jury sheet with the each student following the jury performance.

Freshman Progress Report

At the end of a freshman music major's first year a Freshman Progress Report will be given to the student from the music faculty indicating the potential of that student for continued study in music.

Sophomore Barrier

When a music major is completing the seventh hour of applied study, or earlier at the discretion of the applied instructor, the jury exam serves as the Sophomore Barrier. On this occasion the music faculty determines the student's ability to continue into upper division study, and may recommend a change in the student's major applied area. Permission to give a Junior Recital is normally granted at this time.

Composition majors take the Sophomore Barrier after three or four hours of applied composition. For keyboard majors, completion of the Piano Proficiency Exam is a prerequisite to the Sophomore Barrier.

Instrumental Studies

A significant portion of applied instrumental instruction during the freshman year will by necessity be given to technical studies. These studies will be developed individually as needed to enable proficiency in the student's instrument. Technical studies begun at the beginning of a semester or studied for only a brief period in the second half of the semester may be omitted from jury performances at the discretion of the instructor.

Instrumental students preparing for the Sophomore Barrier and in 300-400 level studies must present a minimum of two pieces of contrasting character from the standard repertoire at the Sophomore Barrier and in subsequent jury performances.

Keyboard Studies

Piano students are expected to prepare a representative number of selections from Baroque, Classic, Nineteenth, and Twentieth centuries for jury performance each semester. Memorization of approximately one-half of a student's literature is expected each semester.

Students taking applied organ will by necessity concentrate primarily upon technical development during the freshman year. Literature representative of the Renaissance, Baroque, Classic, Nineteenth, and Twentieth centuries will be studied in subsequent years. A minimum of one work should be memorized for each jury performance.

Vocal Studies

Voice students are expected to study a minimum of 4-5 works from operatic, oratorio, and/or art song literature each semester when taking for two hours credit. Students taking for one hour credit per semester are expected to study a minimum of 2-3 works. In general, the freshman year will be devoted to literature in English and Italian. During the sophomore year, German works will be added to the repertoire and later French works during the junior year. Vocal works in other languages may be studied depending on the student's interest and at the discretion of the instructor. All works prepared for jury performance must be memorized with the possible exception of certain oratorio literature.

In general, the Junior, Senior and Graduate Recitals will include literature from the broad range of historical periods and styles. The Senior and Graduate Recitals in particular will incorporate representative selections using all four languages cited above.

A successful voice jury will satisfy the Vocal Proficiency requirement.

Incompletes

"I" grades in applied music, usually caused by student illness or incapacity on the day of juries, must be completed by mid-term of the following semester.

Proficiency Examinations

All undergraduate music students must pass the Piano Proficiency Exam and meet the requirements for the Vocal and Conducting Proficiencies. Exam dates will be posted on the bulletin board along with a sign-up sheet. It is strongly recommended that the Piano Proficiency be completed before the junior year and the Vocal and Conducting Proficiencies be completed before the senior year. All three exams must be completed prior to the student's Senior Recital Hearing.

Piano Proficiency

A student must be enrolled in piano class every semester until the Piano Proficiency exam is passed. These four classes are specially designed to assist students in preparing for this exam. If a student has taken all four semesters of piano class but has still not completed the Piano Proficiency exam, he or she should sign up to “audit” piano class until the exam is completed. Students must pass at least one half of each part or the entire exam for an acceptable performance. Successful completion of Class Piano I and II will satisfy the piano proficiency requirement for music minors; Class Piano I-IV for music majors.

Music Majors:

1. Part One is required at the end of Class Piano II as the final exam. (Must be completed before Sophomore Barrier.)
 - a. Play a repertoire piece selected by the student.
 - b. Play an accompaniment selected by the student with a soloist.
 - c. Play any major and minor scale two octaves, ascending and descending (minors up to four sharps and flats).
2. Part Two is required at the end of Class Piano IV as the final exam. (Must be completed before the Senior Recital hearing.)
 - a. Harmonize (melody and chords) familiar hymns and melodies from a selected list.
 - b. Play a hymn from a selected list at an acceptable tempo.
 - c. Play from an open choral score reading two of the lines (usually soprano and tenor or alto and bass).
 - d. Sight-read with a reasonable degree of accuracy a selection from piano literature comparable to the student’s general range of keyboard proficiency.
3. These two parts may be taken separately or together.

Music Minors:

1. Exam is required at the end of Class Piano II as the final exam.
2. Play a repertoire piece selected by the student.
3. Play an accompaniment selected by the student with a soloist.
4. Harmonize (melody and chords) familiar hymns and melodies from a selected list.
5. Play a hymn from a selected list at an acceptable tempo.
6. Play any major and minor scale two octaves, ascending and descending (minors up to four sharps and flats).

Vocal Proficiency

All undergraduate music students who have not passed MUS 143 Vocal Methods I, or an applied voice jury, must take a Vocal Proficiency Examination. Anyone judged to be deficient will have to correct the deficiency and may be required to incorporate Applied Voice student or MUS 143 into his or her music curriculum. The Vocal Proficiency Exam requirements are as follows:

1. Sing a prepared piece selected from an approved list.
2. Sing an unfamiliar hymn tune (with text) at sight with recorded accompaniment without melody.
3. The student will be evaluated for adequacy of breath support and accuracy of pitch, rhythm and intonation.

Conducting Proficiency

All undergraduate music students who have not taken and passed MUS 343 Conducting I are required to take the Conducting Proficiency Examination. Anyone judged to be deficient will have to correct the deficiency and may be required to incorporate Conducting into his or her music curriculum. The Conducting Proficiency Examination requirements are as follows:

1. The student will conduct the jury group in the performance of hymn tunes in duple, triple and quadruple meters; at least one of the selections will begin on an upbeat and at least one of the selections will include a fermata.
2. The student will be evaluated on the ability to start the selection with a proper preparatory beat, maintain consistency of the conducting patterns, handle a fermata, and properly end one stanza and begin a new stanza.

Music Course Numbers

Applied Music

It is important to take applied music course numbers in sequence. The course numbers correspond with the number of years one has studied applied music. Do not skip or repeat a number. List applied music course numbers on your schedule as: MUA + (#) + (# of credit hours) + (# of instructor). Full applied music course number listings are available on TigerNet.

Ensembles

Students must register for all ensembles in which they participate, either for one credit or zero credit. Students should register for required ensembles – Concert Chorus, Marching Band, Concert Band – for one credit until all required ensemble credits have been earned. Failure to register for an ensemble may result in removal from that ensemble.

Zero-credit ensembles are available only at the 100-level. One-credit ensembles are available at the 300- and 400-level. All students are eligible to register for upper-division ensembles regardless of status. (Policy updated Spring 2011)

Music Organizations

Church Music Conference (CMC)

CMC is an organization for students interested in church music. Programs, field trips, clinics, workshops and other activities are offered throughout the year. Dr. Alcingstone Cunha coordinates this group.

Collegiate Music Educators National Conference (CMENC)

The purposes of this organization are to make available professional development opportunities, to acquaint students with the music education professions and to provide opportunities to become acquainted with leaders in the music education profession. Dr. Lisa McArthur is the advisor.

Central Kentucky Music Teachers Association (CKMTA)

This organization is comprised of private studio teachers from Campbellsville and the surrounding area. They have workshops, keyboard festivals, and community recitals that are of interest and benefit to university students. Student memberships are available. See Dr. Wesley Roberts for information.

Flute Society of Kentucky

This organization is open to all flutists, teachers and supporters of flute music. Their goal is to further the study and performance of the flute in the Commonwealth of Kentucky. See Dr. Lisa McArthur for information.

Delta Omicron

DO is a music service fraternity for women. The Epsilon Epsilon chapter, chartered in 2003, has service projects in the community and performs in a public Musicales on campus each semester.

Pi Kappa Lambda

Pi Kappa Lambda is a music honor society for junior, senior and graduate music students as well as music faculty. The Iota Sigma chapter was chartered in 2005. The music faculty selects members based on academic progress as well as musicianship. Dr. Alcingstone Cunha is the advisor.

Snow Plan

In case of extreme snow or hazardous road conditions, classes may be canceled or the time of opening the University day may be delayed. In case of a delayed opening due to weather conditions, classes will begin at 10:00 a.m. according to the following Snow Plan schedule. Separate announcements will be made for evening classes.

In the event of cancellation or a delayed opening, radio stations in Campbellsville, Greensburg, Lebanon, Columbia, Elizabethtown (WQXE), Bowling Green (WKYU-FM), and Louisville (WHAS) and TV stations WGRB Campbellsville, WHAS, WLKY and WAVE Louisville; WLEX, WKYT and WTVQ Lexington; and WBKO Bowling Green will be advised.

Students are urged to exercise prudence and good judgment in avoiding hazards in travel when such hazards may exist.

Classes

<i>MWF Classes</i>	<i>MWF Snow Plan</i>	<i>TR Classes</i>	<i>TR Snow Plan</i>
8:00-8:50 a.m.	10:00-10:30 a.m.	8:00-9:15 a.m.	10:00-10:45 a.m.
9:00-9:50 a.m.	10:40-11:10 a.m.	9:30-10:45 a.m.	11:00-11:45 a.m.
10:00-10:50 a.m.	(No Class)	11:00-12:15 p.m.	12:00-12:45 p.m.
11:00-11:50 a.m.	11:20-11:50 a.m.	12:30-1:45 p.m.	1:00-1:45 p.m.
12:00 Noon or Later	Regular Schedule	2:00 p.m. or Later	Regular Schedule

Applied Music

<i>MWF Lessons</i>	<i>MWF Snow Plan</i>	<i>TR Lessons</i>	<i>TR Snow Plan</i>
8:00 a.m.	10:00 a.m.	8:00 a.m.	10:00 a.m.
8:30 a.m.	10:20 a.m.	8:30 a.m.	10:20 a.m.
9:00 a.m.	10:40 a.m.	9:00 a.m.	10:40 a.m.
9:30 a.m.	11:00 a.m.	9:30 a.m.	11:00 a.m.
10:00 a.m.	(No Lesson)	10:00 a.m.	11:20 a.m.
10:30 a.m.	(No Lesson)	10:30 a.m.	11:40 a.m.
11:00 a.m.	11:20 a.m.	11:00 a.m.	12:00 p.m.
11:30 a.m.	11:40 a.m.	11:30 a.m.	12:20 p.m.
12:00 Noon or Later	Regular Schedule	12:00 p.m.	12:40 p.m.
		12:30 p.m.	1:00 p.m.
		1:00 p.m.	1:20 p.m.
		1:30 p.m.	1:40 p.m.
		2:00 p.m.	Regular Schedule

Final Exams

Applied Music

Applied music juries, which serve as the final exam, are held the week before final exams. The majority of juries are held on the Friday before final exams. No music classes meet that day, but music students are not excused from their classes in other departments on campus. Therefore, careful planning is necessary to avoid time conflicts.

Final Exam Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday
8:00-9:30	MWF 8:00	TR 8:00	MWF 9:00	TR 9:30	MWF 1:00
9:30-11:00	Free	Free	Free	Free	Free
11:00-12:30	MWF 11:00	TR 11:00	MWF 12:00	TR 12:30	MWF 2:00
12:30-2:00	Free	Free	Free	Free	Free
2:00-3:30	MWF 3:00	TR 2:00	MWF 4:00	TR 3:30	Free
3:30-5:00	Free	Free	Free	Free	Free
5:00-6:30	MWF 5:00	TR 5:00	Free	Free	Free