

# MUSIC DEPARTMENT HANDBOOK

*SOUTH CAROLINA SCHOOL OF THE ARTS*

*ANDERSON UNIVERSITY*

2016-2017

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# PREFACE

## PURPOSE OF THE MUSIC HANDBOOK

The Music Handbook serves as an extension of the Anderson University catalog. Rules and regulations concerning music department procedures are located in this document. Since the guidelines found in the handbook for your degree program are binding, retain the original copy of the handbook under which you enter. Subsequent handbooks and catalogs may contain changes. These changes will not alter your graduation requirements unless you decide to graduate under a later catalog. Nevertheless, rules and procedures included in later handbooks will be binding upon all students. This handbook does not constitute a contract between a student and Anderson University either expressed or implied; and Anderson University reserves the right at any time to change, delete, or add to any of the contents at its sole discretion.

## HANDBOOK CODING

Items in the Music Handbook are coded as follows:

- (C) CATALOG—Material pertains to a University catalog issue and applies to students entering under a particular catalog.
  
- (R) RULES, REGULATIONS, or PROCEDURES—Material applies to all students regardless of when they entered and may be changed by the music faculty as necessary.

# MUSIC DEPARTMENT MISSION STATEMENT

## *KNOWLEDGE FOR THE JOURNEY*

The Department of Music is an academic community within the South Carolina School of the Arts, Anderson University, which is affiliated with the South Carolina Baptist Convention. The department provides challenging academic and professional training in music including education, performance, worship leadership, commercial music, and scholarly studies. It seeks to provide supplemental opportunities and career exploration to nurture student growth and to give support for the ongoing musical needs of the Anderson University community. The department is Christ-centered, people-focused, student-oriented, quality-driven, and future-directed.

## VISION STATEMENT

To be a department in which professional and academic studies in music thrive within a distinctively Christian community of faculty, staff, and students dedicated to learning and service.

## VALUES

The Department of Music takes pride in being able to function as a community within the University. We have adopted values supporting our aspiration to fulfill the University's musical mission and achieve its vision, both of which are considerable aims. Values serve as guiding principles that shape our daily actions.

### *VALUE: COMMITMENT TO A CHRISTIAN COMMUNITY*

The Department of Music functions with the university as a Christ-centered community that presents Jesus as the Christ and as the ultimate model for personal behavior. The unifying principle of Anderson University is a Christian vision of life in which community participants are encouraged to develop a Christian worldview and live up to the high calling of the Great Commandments, which tell us to love God with our hearts, with our minds, and with our souls, and to love others completely. We seek to build an academic community where men and women can be lovingly and gracefully introduced through music to an understanding of God, his creation, and his grace and of humanity's place of great privilege and responsibility in God's world.

### *VALUE: COMMITMENT TO THE ART*

The Department of Music is dedicated to providing a challenging commitment to quality musicianship. A variety of majors provide training in performance and private pedagogy; training in traditional and contemporary music education practices, which can lead to professional certification, training in worship leadership, commercial music, and general training in music. All programs provide students with rigorous and engaging learning experiences that emphasize the knowledge, intellectual skills, and conceptual frameworks central to the discipline. A central, cohering value of the Anderson University academic experience is that each field of study includes a rich core of liberal arts courses in the

foundational fields of human knowledge and achievement. These courses comprise the requisite knowledge to facilitate the development of skills in critical thinking, interpersonal relationships, ethical reflection, and an appreciation of the fine arts as integral to an educated citizenry.

*VALUE: COMMITMENT TO THE INDIVIDUAL*

The Department of Music is a people-focused community where individuals are valued and where all participants seek to honor one another through words, behavior, and a commitment to each person's success. Here, people are encouraged to value individuals and the creative possibilities that lie within each of us. Together, we dedicate ourselves to the values and success of Anderson University.

*VALUE: COMMITMENT TO STUDENTS*

The Department of Music is a student-oriented community where our core process is teaching and learning aimed at the development of graduates of disciplined intelligence, competence, character, and faith. We acknowledge a significant responsibility for our students' education. Thus, the department provides opportunities for individual performance and composition, ensemble performance, the theoretical foundations of music, the literature of music and its historical context, pedagogical skills, and supporting technologies.

*VALUE: COMMITMENT TO A DIVERSE STUDENT BODY*

The Department of Music is committed to recruiting students who are supportive of its mission and who can benefit from the academic programs and services offered. Our goal is to recruit students who are representative of the cultural and ethnic diversity of our region and who characterize the society in which graduates will live and work. The department seeks to offer appropriate programs for all students that focus on quality instruction in the classroom, studio, and rehearsal hall; to provide specialized programs in performance, music education, commercial music, and worship leadership; to maintain strong ensemble programs that represent diverse musical practices; to provide access to recording and computer technology; to continue musical relationships and student opportunities within Baptist churches; to support the financial needs of students through scholarship and major endowment funds; and to continue accreditation by the National Association of Schools of Music (NASM).

*VALUE: COMMITMENT TO CONTINUOUS QUALITY IMPROVEMENT*

The Department of Music is a quality-driven community where a commitment to continuous quality improvement enhances all aspects, as well as improves the effectiveness of individuals in carrying out our responsibilities. Being a quality-driven department requires us to be a "learning organization" wherein we constantly learn from our own organizational experience, to stay abreast of and learn from best practices in the larger, higher education musical community, and to continuously strive to strengthen and add value to our department so it can function at its best and serve its stakeholders to the fullest of its potential.

*VALUE: COMMITMENT TO THE FUTURE*

The Department of Music is a future-directed community. We seek to be an agile department that continuously identifies, evaluates, and if appropriate, seizes upon windows of opportunity

in a timely manner to the extent our resources will allow. As stewards of our institution, we seek to maximize all our resources to fulfill our common mission and vision.

*VALUE: COMMITMENT TO SERVANT LEADERSHIP*

The Department of Music seeks to equip men and women to have the skills, knowledge, and dispositions to impact their communities and the world through their professional contributions and spiritual gifts. Our goal is to develop servant leaders who live out their daily lives at home and at work with a deep and profound commitment to the tenets of Jesus Christ. Most importantly, servant leaders are first and foremost servants. They are affirmative builders of a better society. They understand the value of effective listening and are skilled communicators. Servant leaders have empathy for others and are accepting of diverse people. Servant leaders have power through a voluntary commitment of others. They are able to view events and situations from a broad perspective yet also spend time in the trenches and understand the practical and realistic. They help others grow to become wiser and more independent and ultimately to become servant leaders themselves.

**ACCREDITATIONS (C)**

Anderson University is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools, The National Association of Schools of Music, and the Council for the Accreditation of Educator Preparation (CAEP) to award bachelor's and master's degrees in music. CAEP and the South Carolina State Board of Education defer to NASM accreditation processes and policies.

**ENSEMBLES (C)**

Any AU student in good standing may participate in music department ensemble classes with the permission of the instructor as long as seats are available in the class. Instructors may require an audition for admission to their ensemble classes. Requirements vary from class to class. Contact the director of each ensemble for specific information. (C)

Students who do not meet the requirements for an ensemble may re-audition at the next regularly scheduled audition time. (C)

The standing ensembles include the following:

- |                             |                           |
|-----------------------------|---------------------------|
| Anderson Symphony Orchestra | Jazz Band                 |
| Brass Ensemble              | Percussion Ensemble       |
| Women's Choir               | String Ensemble           |
| Chamber Singers             | String Quartet            |
| AU Choir                    | West African Ensemble     |
| Concert Choir               | Wind Symphony             |
| AU Ensemble (Gospel Choir)  | Woodwind Quintet          |
| Flute Choir                 | Commercial Music Ensemble |
| Guitar Ensemble             | Worship Ensemble          |

Classes such as *Contemporary Vocal Lab* and *Worship Lab* offer additional ensemble performance experiences to qualified students. Other ensembles may be formed based upon the needs and requests of students and the availability of faculty members. (R)

## MUSIC DEGREES (C)

Anderson University offers the following music degrees:

1. Master of Music (M.M.) in Music Education
2. Bachelor of Music (B.M.) in Commercial Music
3. Bachelor of Music (B.M.) in Performance with Instrumental Concentration
4. Bachelor of Music (B.M.) in Performance with Voice Concentration
5. Bachelor of Music (B.M.) in Performance with Piano Concentration
6. Bachelor of Music (B.M.) in Performance with Piano Pedagogy Concentration
7. Bachelor of Music (B.M.) in Worship Leadership
8. Bachelor of Music of Education (B.M.E.) with Vocal/Choral Concentration
9. Bachelor of Music of Education (B.M.E.) with Instrumental Concentration
10. Bachelor of Arts (B.A.) in Music

The M.M. in Music Education is designed to provide professional development and advancement for certified music educators. Successful graduates will also be prepared to pursue more advanced study. The B.M. is the standard undergraduate professional degree in music. The B.M. in Performance leads to careers in performance and studio teaching. It offers excellent training for students who wish to continue music study at the graduate level. The B.M. in Worship Leadership is designed to prepare students for full-time employment as church musicians through development of musicianship, ministry skills, theology, and field experiences. Worship Leadership students learn to be effective in a variety of contemporary and traditional worship practices. The B.M.E. degree leads to certification by the South Carolina State Board of Education to teach music for grades K–12 in public schools. It can also lead to careers in studio teaching or to graduate study. The B.A. degree is designed for those students who desire a liberal arts degree with music emphasis. This program of study provides flexibility so students may choose many of their courses based on their personal interests and unique professional goals. The B.A. in Music requires a minor to help students develop a significant and individualized professional focus.

In addition, the music department offers minors in Music, Commercial Music, Composition, and Worship Leadership.

# REGULATIONS FOR MUSIC MAJORS AND MINORS

## MUSIC MAJOR ADMISSION REQUIREMENTS (R)

Admission to music study as a major is by audition only. This audition can take place on scheduled audition dates or by special appointment under extenuating circumstances. To be admitted to the music department and considered for music scholarships, applicants must demonstrate technical facility and musicianship as well as strong academic potential. Requirements vary from degree to degree and instrument to instrument. Entrance requirements for specific degrees and instruments may be obtained through the music department web page or by contacting the Chair of the Music Department. All prospective music majors, including transfer students, must successfully complete the following in addition to all other AU entrance requirements:

- Audition application (including an essay and two recommendations)
- Performance for, and interview with, a committee of AU music faculty. The performance must include two contrasting pieces.
- Theory placement test (incoming freshmen)
- Music sight-reading test, including sight singing for all applicants and sight reading on the student's instrument for non-vocalists

Music audition candidates may be admitted unconditionally, admitted with specific conditions, or denied admission.

Incoming freshmen and transfers who are denied admission may re-audition on any regular audition day prior to May 1 of the year in which they intend to begin study at AU. Those who have not passed the audition by May 1 and who still wish to study music at AU must do the following:

- Enroll in the theory class determined by the theory placement test.
- Enroll in the most basic level of applied instruction offered for their primary instrument.
- Enroll in the major ensemble required for their major and instrument if they are qualified.
- Re-audition on a regularly scheduled audition day prior to or during the fall semester of their freshman year or first semester as a transfer student.

Students who are not accepted for music study at this point will not be allowed to enroll in classes intended specifically for music majors.

Students accepted for music study will begin preparation for formal admission to one of the music degree programs, which normally happens at the end of the sophomore year. The music faculty has the sole responsibility and authority to admit students into the music department and then into a music degree program.

## MUSIC MINOR ADMISSION REQUIREMENTS (R)

Students desiring minors offered by the music department must apply through procedures outlined in the university catalog. No solo audition is required for entry into the music minor.

However, prospective minors must audition to be admitted to their required ensemble and take the theory placement exam.

### FRESHMAN THEORY PLACEMENT

1. Incoming students will be placed in MUT 100 or 101 based on their *most recent* theory placement test.
2. Students placed in MUT 100 may retake the theory placement test during the first week of classes in fall or their first semester as an AU student.
3. Students who make a 4 or higher on the Music Theory AP exam will receive credit for MUT 101.

### MUSIC SCHOLARSHIPS (R)

In addition to financial aid available to all qualified Anderson University students, music scholarships may be awarded to eligible music majors based on their applied audition and interview with the music faculty. Monies for scholarships come from institutional funds, designated gifts, and endowments. Scholarships are normally renewable based on musical and academic criteria and completion of individual duties or requirements specified by the department. Students must maintain a 3.0 GPA in music courses to maintain music major scholarships.

### MUSIC MAJOR ADVISING (C)

Students wishing to major in music will be assigned a music faculty member as an advisor upon entry. Advisors will recommend courses according to specific degree requirements, assist students in long-range career planning, and act as a liaison between the students and other levels of authority at the student's request. While the faculty advisor is essential, successful completion of the chosen degree program remains the primary responsibility of the student.

### SOPHOMORE REVIEW (R)

Students normally indicate their desired major upon entering the university. However, students are not formally admitted into specific music degree programs until they have passed the sophomore review.

### *SOPHOMORE JURY*

The sophomore review has two parts. The first is a jury before the entire music faculty. During the jury, students will demonstrate performance, technical, and aural skills appropriate to their instrument and desired major. BA in Music students must select a minor prior to the sophomore jury.

The sophomore jury will include the following items:

1. **Perform on primary instrument.** Sophomores who are selected and perform in the AU Honors Recital, NATS Regionals, GAMAC Young Artist Concert, or other comparable regional competitive venue will be exempt from performing repertory in the jury and will receive a score of "4" on their repertory assessment.

2. **Sight sing on solfège** (all). Procedure for sight-singing includes the student asking for a reference pitch of their choice, establishing tonic by singing appropriate exercises, and the option of singing the scale with chromatic pitches appropriate to the sight-singing example.
3. **Sight read on instrument** (instrumentalists)
4. **Rhythmic reading with metronome.** Students must bring their own metronome for use on rhythm and scale assessments. A minimum tempo will be provided for clapping and counting rhythm examples. Students may set the metronome to the primary beat or its subdivision, providing that the minimum tempo or above is maintained.
5. **Scales** (all). Vocal majors will perform major and minor scales using solfège syllables. Instrumental majors must perform assigned scales at a minimum of one pitch = 144.
6. **Harmonic identification.** Identify chords played in four parts by Roman numeral, including diatonic triads, dominant seventh, V/V, V7/V, and V7/IV. This is administered within the MUT 203 course assessment schedule.

Students should be warmed up, ready, and available to perform 20 minutes before their jury time. Rubrics used to assess the sophomore review are available for examination by students.

### *SOPHOMORE PORTFOLIO*

The second part of the sophomore review is the music faculty's assessment of materials submitted as evidence of achieving specific learning objectives. Most portfolio items must be supplied by instructors. Instructors will submit them to the music administrative assistant, who will keep them in individual student files. When preparing their portfolio, students will access their files to obtain the required materials. Students may view their files at any time.

The sophomore portfolio must contain the following items:

1. Proof of Declaration of Minor (B.A. in Music Students only)
2. Progress report from their primary applied instructor (Instructor Supplies)
3. Ensemble rubric (Instructor Supplies)
4. A copy of their 200-level history final (Instructor Supplies)
5. A copy of their MUT 201 final (Instructor Supplies)
6. A copy of their MUS 205 Studio Recording project (electronic file preferred)
7. A progress report for PPE (Instructor Supplies)
8. A list of all performances in ensembles and solos including dates and titles of performance events (e.g. Spring Choral Concert, Wind Symphony Fall Concert).

Students whose overall performance on the sophomore review is deemed unsatisfactory will not be admitted into the degree program for which they applied. In some cases, the music faculty may suggest an alternative music degree. Otherwise, the student must choose a major outside of music. These students may continue as music minors if they wish.

Students whose portfolios are incomplete or who have specific deficiencies may be admitted conditionally. The faculty will inform conditionally admitted students of their deficiencies and

provide a deadline and procedure for correcting them. The faculty may also recommend strategies for remediation. Students are responsible for completing the application for admission to a music degree program. Students who do not complete deficiencies by the end of the semester following the sophomore review will not be eligible to enroll in subsequent music major courses. The student may request to correct deficiencies at the next scheduled sophomore review and may resume music major courses if sophomore review requirements are met.

## ENSEMBLE REQUIREMENTS (C)

### *PRIMARY ENSEMBLES*

Music majors and minors may earn primary ensemble credits only in ensembles designated as primary for their major and concentration or instrument as shown in the table below. Students may earn secondary ensemble credit in any ensemble other than their primary ensemble. (R)

<b>Program of Study</b>	<b>Instrument or Concentration</b>	<b>Primary Ensemble</b>
BA in Music; BM in Performance and Commercial Music; Minor in Music	Brass, Woodwind, Percussion	MUP 122
	Guitar	MUP 128
	Voice	MUP 120*, 127, or 227 as assigned by the Director of Choral Activities
	Strings	MUP 130
	Keyboard	MUP 120, 127, or 227 or other ensemble as assigned by Coordinator of Keyboard Activities
BM in Worship Leadership; Minor in Worship Leadership	Voice, Guitar, Piano	MUP 120*, 127, or 227 as assigned by the Director of Choral Activities
BME	Instrumental: Woodwinds, Brass, Percussion	MUP 122
	Instrumental: Strings	MUP 130
	Vocal/Choral (includes piano)	MUP 120*, 127, or 227 as assigned by the Director of Choral Activities

\*When taken as co-requisite to MUP 227, MUP 120 will count as a secondary ensemble or elective as appropriate.

All students seeking the B.M. in Performance and B.A. in Music degrees must earn eight semester hours credit in their primary ensemble. B.M.E. students are required to earn seven semester hours in their primary ensemble. B.M. in Worship Leadership majors must earn six semester hours in their primary ensemble and two hours in MUP 202, Worship Lab. Music minors must complete 4 semester hours in their primary ensemble. Worship Leadership minors must complete two semester hours in their primary ensemble and one hour in MUP 202, Worship Lab. Commercial Music majors must earn four semester hours credit in their primary ensemble and four hours credit in a commercial music ensemble.

Transfer students majoring in music and current AU students who change their major to music must take their primary ensemble class until they complete the published requirement. If such students anticipate completing all other degree requirements before completing the primary ensemble requirement, they may request to substitute additional secondary ensembles for the primary ensemble hours that would remain after all other requirements are met.

### *SECONDARY ENSEMBLES*

B.M. in Performance students must earn four additional semester hours in secondary ensembles. B.M. in Worship Leadership, B.A. in Music, and B.M. in Commercial Music students must earn two additional semester hours in secondary ensembles. (C)

### APPLIED MUSIC REQUIREMENTS (C)

B.M. in Performance and Commercial Music students must complete sixteen semester hours in their principal applied area and two semester hours in a secondary area. B.M.E. instrumental students must complete twelve semester hours of principal and three semester hours of secondary applied music. B.M.E. vocal/choral students must complete twelve semester hours of principal and four semester hours of secondary applied music. B.A. students must complete eight semester hours of principal and two semester hours of secondary applied music. (C)

All students taking applied lessons must reserve practice time in the Rainey Fine Arts Center. The amount of practice time per day for each student must be equal to number of semester hours of applied music in which the student is enrolled. The music faculty reserves the right to check and monitor practice room use. (R)

All B.M., B.M.E., and B.A. in Music Students must meet the piano proficiency requirement described below. All students will take class piano for music majors (MUS 175 and 176) as their secondary applied area to complete the piano proficiency exam (PPE), except those whose primary instrument is piano. If students complete the PPE before earning all required secondary applied credits, students may earn the remaining credits on any instrument. Students whose primary instrument is piano and who need instruction on PPE material must seek it from their primary applied teacher during applied piano lessons. (R)

### PIANO PLACEMENT

1. Students who have not completed the PPE after taking MUS 175 and 176 will enroll in MUS 135 Class Piano for Music Majors, as this course is designed specifically to address the PPE.
2. Students who have passed the PPE and who wish to study piano privately and students taking piano as an elective will be assigned to full-time faculty if there is space in the studio.
3. When full-time studios are filled, students will be assigned to adjunct studios.

### EVALUATION OF APPLIED STUDY (R)

All music majors enrolled in two-credit primary applied music are expected to perform both publicly and for evaluation by music faculty on their primary instrument(s). Each semester, students will complete the following requirements:

1. Performance twice on either master classes or public recitals at the teacher's discretion.
2. Performance before a jury of applied faculty at the end of the semester.

Worship Leadership and Music Theater students are required to take the one-credit primary applied lessons. Each semester, Worship Leadership and Music Theater students will complete the following requirements:

1. Performance once on either master classes or public recitals at the teacher's discretion.
2. Performance before a jury of applied faculty at the end of the semester.

Music Theater students will perform at MUS 090 masterclass or recital times that do not conflict with their theater production rehearsals, during the time they are involved in a production. Students who fail to perform during master class or recital hour will receive "0" as their grade for these requirements. This, combined with potential reductions in lesson and jury grades, can easily result in a failing grade. Except when there are extenuating circumstances, students will not be allowed to take an incomplete to make up a performance. If circumstances such as illness prevent the performance, an alternative assessment may be allowed at the discretion of the music faculty.

#### *REGULATIONS FOR STUDENT 090 RECITALS*

1. Music must be submitted to the accompanist AT LEAST ONE MONTH IN ADVANCE.
2. To perform on a Monday afternoon 090 recital, students must sign up on the sign-up sheet posted on the main bulletin board in the Rainey Fine Arts Center. Students must complete a **Student 090 Recital Sign-up Form** and turn it in to the Music Office no later than 12:00 PM on the Wednesday before the Monday recital at 12:00 PM.
3. On this form, students must list complete titles, the composer's full name, and the composer's birth and death dates. If the student is playing or singing a movement of a larger work, the title of the larger work should be listed as well (ex. Allegro, Sonata No. 4; Dove sono, *Le Nozze di Figaro*).
4. If the student is performing movement(s) of a larger work, the title of the larger work should be listed as well (ex. Allegro, Sonata No. 4; Dove sono, *Le Nozze di Figaro*).
5. As no more than twelve students will be scheduled on each recital, the first twelve students to sign up and turn in their completed forms will perform. Students performing on secondary instruments are not guaranteed a recital slot.
6. The Music Administrative Assistant will post the list of students performing on a given Monday recital on the board outside the South Carolina School of the Arts office no later than noon on the preceding Thursday. The list will also be emailed to all full- and part-time music faculty by that time.
7. In a given semester, students who give passing degree recitals, have major operatic or musical theatre roles, or are selected for the departmental honors recital may be exempted from performing in master classes and/or MUS 090 student recitals at the discretion of the applied instructor.
8. Students who are not currently enrolled in lessons may sign up for performance on student recital (Monday MUS 090 time). However, students who are required to perform on recital hour will take precedence.

### *REGULATIONS FOR JURIES*

Juries will include at least three instructors, normally from the student's general area of applied study. Applied instructors will determine repertoire and technical requirements for their own students. The jury will evaluate students' work in relation to the goals set by their private teachers. Students must provide the jury a copy of the music studied during the semester. The grade earned on the jury examination will count as 20% of the semester's final grade.

All instrumental music students during their freshman year will demonstrate mastery of all major scales in a pattern and octaves determined by their applied instructor, with each pitch lasting no longer than m.m. 144, while using a metronome set to an audible level. All instrumental music students during their sophomore and subsequent years will demonstrate mastery of all major and minor scales (all three forms) in a pattern and octaves determined by their applied instructor, with each pitch lasting no longer than m.m. 144, while using a metronome set to an audible level. As students matriculate through the program, additional range and difficulty will be added to their scales and/or patterns. Applied instructors are at their discretion to add to this requirement (modes, patterns, arpeggios, etc.). Percussion students not studying mallets for any semester will demonstrate appropriate rudiments at a tempo consistent with their level of ability with audible metronome as determined by their applied instructor.

Music must be submitted to accompanists if applicable AT LEAST ONE MONTH IN ADVANCE OF JURIES. This specifically applies to vocal music majors and music theater majors.

### *APPLIED LESSON GRADES (R)*

Applied lesson grades will be determined as follows:

1. Lesson grade = 60%
2. Performance grade = 40%

The performance grade includes master classes, student recitals, and juries. Jury performance will count as half the performance grade.

### *DEGREE RECITALS (R)*

B.M. in Performance Students must present a half-hour public recital during their junior year (MUR 300) and a full-hour (public?) recital during their senior year (MUR 400). B.M.E. degree students must present a half-hour public recital during their junior or senior year (MUR 300). Students enrolled in the B.A. in Music degree are not required to present a public recital, but may do so upon the recommendation of their applied instructor. (C)

All students planning to present a special (MUR 200), junior (MUR 300), or senior (MUR 400) recital must pass a pre-recital hearing before a music faculty committee consisting of the applied instructor and at least two other music faculty. The pre-recital hearing must take place between 15 and 30 calendar days prior to the scheduled public recital. No student will present a pre-recital hearing without the permission of the applied instructor. The student must submit a **Pre-Recital Hearing Registration Form** to the faculty no later than 15 calendar days before the desired hearing date. Students must submit the **Recital Program Form and the**

**completed Recital Program draft with notes** at the pre-recital hearing. Students are expected to provide a short verbal introduction to at least one recital composition at the pre-recital and at the recital itself, to demonstrate communications competencies set by the university. Inclusion of presentation media with the verbal introduction is optional.

All students giving public recitals must be enrolled in private applied lessons as well as the appropriate recital course (MUR 200, 201, 300, 301, 400, or 401) during the semester of the recital. With the permission of the applied instructor and music faculty, a student may present additional public recitals. Upon completion of a recital, the student must submit a completed **Recital Completion Form** to the School of the Arts Administrative Assistant. All recitals will be recorded for NASM files. (R)

Music must be provided to accompanists of degree recitals at least TWO MONTHS prior to the recital.

#### *ADDITIONAL POLICIES FOR DEGREE RECITALS (R)*

1. Junior Recitals must contain 30 minutes of music. Senior Recitals must contain 60 minutes of music.
2. Music Education majors with a double concentration in vocal and instrumental music must present complete junior recitals for each concentration.
3. The majority of the recital must consist of representative selections from the standard repertoire of the instrument.
4. Additional selections in other styles may be included at the instructor's discretion.
5. Students giving degree recitals must present at least one selection in lecture-recital format, including with their performance a presentation of relevant historical, cultural, and analytical information.
6. Program notes, translations, and other written material to be printed in the recital program shall be reviewed by the student's applied instructor before the pre-recital hearing. After review by the applied teacher, the student must submit the recital program content to the Music Administrative Assistant prior to the pre-recital hearing. The Music Administrative Assistant will provide copies of the recital program to pre-recital jury members. All recital program content must be submitted for approval of the pre-recital hearing committee at the pre-recital hearing.
7. When a student passes the pre-recital jury, the recital program contents will be edited by the Music Administrative Assistant and sent to the AU print shop for publishing at least two weeks in advance of the recital.

### *RECITAL ACCOMPANIST POLICY (R)*

If an accompanist is needed for a degree-required recital, Anderson University will assign a staff pianist. For *any* MUR recital that requires an accompanist, students are charged an accompanist fee as part of the course fees. All recitals will include a \$30.00 recording fee, and recitals with accompanists include the following fees:

MUR 200 Special Recital and one dress rehearsal	\$100.00
MUR 300 Junior Recital and one dress rehearsal	\$100.00
MUR 400 Senior Recital and one dress rehearsal	\$150.00

Students who do not need an accompanist enroll in recitals without accompanist fees as follows:

MUR 201 Special Recital without Accompanist
MUR 301 Junior Recital without Accompanist
MUR 401 Senior Recital without Accompanist

Additional rehearsal hours and payment may be negotiated by the student with the accompanist. In order to make them affordable, the accompanist fees are artificially low. Student recitalists are strongly encouraged to use respect and common sense when negotiating and working with recital accompanists.

### APPLIED LESSON CODES (R)

Applied lesson codes are indicated by the prefix MUA, the number of credit hours (1 or 2), numerical listing of instruments, and applied instructor. Applied lessons may be repeated using the same designator until the required number of credit hours has been completed. A numerical listing of instruments may be found in the university catalog.

### PIANO PROFICIENCY REQUIREMENT (R)

All music majors are required to take MUS 175 Class Piano I & 176 Class Piano II, and if PPE is not completed, must take MUS 135 until they meet the piano proficiency requirement. The piano instructor will determine when a student has completed each component of the requirement. When a component is passed, the instructor will supply documentation that the student will present to the Music Administrative Assistant, who will maintain a record of each student's progress. Students may retake components they do not pass. Those who have sufficient keyboard skills may challenge the exam without enrolling in class or private lessons.

Meeting the piano proficiency requirement is a prerequisite to the assignment of student teaching and internships. Students must pass all parts of the requirement by the semester before they start their actual student teaching assignment or internship.

The components of the piano proficiency requirement are listed on the **Piano Proficiency Exam Grade Sheet**.

### MUSIC RECITAL HOUR (C)

All music majors must complete seven semesters of Music Recital Hour (MUS 090). Music minors must complete four semesters (MUS 090).

Students enrolled in Music Recital Hour must earn a predetermined number of concert attendance points by attending performances listed on the Music Recital Hour syllabus given out at the beginning of each semester. Credit may be given for certain outside performances if pre-approved by the instructor. A student earns either an A or an F based on the concert attendance points earned. Transfer students must enroll in Music Recital Hour until they have completed seven semesters or met all other degree requirements.

Music Recital Hour attendance slips must be turned in to the Music Administrative Assistant no later than 12:00 P.M. on the school day immediately following the performance. (R)

## EXIT EXAMINATIONS (R/C)

### *SENIOR PORTFOLIO REVIEW*

All students must present a senior portfolio at the end of their final semester of enrollment at Anderson University to become eligible for graduation. Most portfolio items must be supplied by instructors. Instructors will submit them to the Music Administrative Assistant, who will keep them in individual student files. When preparing their portfolio, students will access their files to obtain the required materials. Students may view their files at any time. The portfolio must include the following items:

#### **All Degrees:**

1. Resumé
2. Progress report from primary applied instructor (Instructor Supplies)
3. Ensemble rubric (Instructor Supplies)
4. A copy of their MUH 371 (for Worship Leadership MUH 207) history final (Instructor Supplies)
5. A copy of the MUH 370 or 371 (for Worship Leadership MUH 207) history research paper with instructor comments (Instructor Supplies)
6. A composition from either a theory class or composition lessons with instructor comments (Instructor Supplies)
7. A progress report for PPE (Instructor Supplies)

## **SPECIFIC DEGREE REQUIREMENTS AT THE SENIOR LEVEL**

### *B.A.:*

1. Capstone research project.

### *B.M. in Commercial Music*

1. Commercial Music Arrangement
2. Music Business Project
3. Commercial Music Senior Project
4. Commercial Music Internship
5. Commercial Music Ensemble (Instructor Supplies)
6. Commercial Music Junior Recital (Instructor Supplies)

### *B.M. in Performance:*

7. Pedagogy project

8. Recital(s) rubric

*B.M. in Worship Leadership:*

1. MUP 202 worship lab instructor's assessment (Instructor Supplies)\*
2. A copy of the MUT 208 final project with instructor comments (Instructor Supplies)
3. A copy of the MUT 309 final project with instructor comments (Instructor Supplies)
4. MUS 417 Conducting Evaluation Rubric (Instructor Supplies)
5. MUR 490 worship project assessment (Instructor Supplies)\*
6. MUC 495 internship supervisor report\*

*\*form to be developed*

*B.M.E.:*

1. Four clinical experience rubrics from three different supervisors
2. Recital rubric
3. Administrative project
4. Philosophy paper
5. Unit Work Sample from Clinical Experience
6. Long-range Plan from Clinical Experience
7. Clinical experience summative evaluation

*MUSIC EDUCATION EXIT EXAMINATIONS*

B.M.E. students must pass the Education Praxis I Entrance Examination to be accepted into the Teacher Education Program. In order to be certified to teach in South Carolina public schools, B.M.E. students must pass the Praxis II (music areas) and the Principles of Teaching and Learning (PLT) exam. Students taking these examinations must contact the Director of Music Education for information concerning these tests. Failure to pass the Praxis II and the PLT will keep students from being certified to teach in South Carolina public schools but will not keep them from graduating from Anderson University.

Results of these examinations will be used in the evaluation of the music curricula and their constituent courses.

*M.M. IN MUSIC EDUCATION PORTFOLIO AND COMPREHENSIVE EXAMS*

1. Music Education History Project
2. Music Education Philosophy Project
3. Music Psychology Project
4. Rationale for Music Education
5. Curriculum Project
6. Music Specialty Outcome
7. Current Issues in Music Education project
8. Research/Teaching Project
9. Music History Project
10. Music Theory Artifact
11. Music Performance Reflection
12. Special Topics Artifact

13. Comprehensive Written Exam
14. Comprehensive Oral Exam

## OTHER MUSIC DEPARTMENT POLICIES

### MUSIC DEPARTMENT ATTENDANCE POLICY

Because of the diversity of courses in the music department, instructors will set the attendance policy for each of their classes within the limits of university policy. All instructors will adhere to the following:

1. Publish this statement of departmental policy in the course syllabus or as an attachment to the syllabus
2. Publish course attendance policies in the course syllabus
3. Keep a complete record of student attendance
4. Observe department, college, and university policies regarding excused absences

### *EXCUSED AND UNEXCUSED ABSENCES*

The music department recognizes the following as acceptable excuses for absence in all music classes:

1. Illness documented by a qualified healthcare professional
2. Death in the immediate family
3. Officially sanctioned Anderson University events
4. With prior approval of the instructor, significant professional opportunity in the student's primary field

Absences for any other reason are unexcused.

### *CONFLICTS BETWEEN UNIVERSITY AND NON-UNIVERSITY EVENTS*

Anderson University music majors and students enrolled in Anderson University performance classes must be present for all assigned performances, tours, and rehearsals during the semester unless excused for one of the reasons listed above. Conflicts due to external employment, including church and other music employment, do not constitute excused absences.

### AWARDS (R)

Student awards consist of selection to the annual Honors Recital presented in the spring semester of each year and the "Outstanding Music Major" award presented at the annual Academic Honors Convocation. Students who wish to participate in the Honors Recital must be nominated by their applied instructor and audition before the faculty at the prescribed time. Students should complete an audition form and present it to the Music Administrative Assistant one week prior to the audition.

The "Outstanding Music Major" award is given to a graduating senior or qualified seniors who are selected by a vote of the faculty based on academic achievement, musicianship, Christian character, and significant contribution to the Music Department mission and goals.

## MUSIC STUDENT ADVISORY COMMITTEE (R)

The purpose of the Music Student Advisory Committee (MSAC) is to foster productive communication between music students and the music faculty. To this end, the duties of committee members will be as follows:

1. Provide a role model for openness, collaborative spirit, and sincerity.
2. Meet with the music faculty at least once per semester to share information.
3. Meet with the faculty as needed to discuss issues that require special attention.
4. Assist music faculty to communicate policies and other information to students.
5. Be available to students to discuss concerns related to procedures and policies.
6. Share student concerns with the music faculty through reports to the department chair as necessary.

The Music Student Advisory Committee will consist of four members: the NAFME Collegiate President, one student assigned by the Music Chair, and two music majors elected by music students. To be eligible, students must have a GPA of 2.5 or higher and be a sophomore or above when they serve. Each member will serve for a one year term. Selection of members will occur each spring prior to the academic year of service. It is possible that the committee will function with fewer than four members for reasons such as enrollment in MUE 490 Clinical Experience.

## MUSIC RECORDING STUDIO

Anderson University music students have access to a recording studio located above and behind Daniel Recital Hall. This space is primarily intended as a training facility for students enrolled in MUS 205 and MUS 206. However, music students demonstrating a need for curriculum-related activities, or faculty/staff/community having department-related business are welcome to use the facility.

Three work-study students are assigned to oversee facility usage. Their primary responsibility is to ensure that the studio is maintained in such a condition that music courses can be taught. This includes but is not limited to maintaining a clean environment, ensuring all equipment is in working order, reporting any lost or damaged equipment, and scheduling regular “office hours” so that MUS 205 and MUS 206 students have necessary access.

The secondary responsibility of the support staff is to ensure that all music-department concert events are recorded for archival purposes and National Association of Schools of Music (NASM) accreditation.

## MUSICIAN HEALTH, WELLNESS, AND SAFETY

Students receive orientations on musician health, wellness, and safety through a combination of meeting presentations as part of MUS 090 Recital Hour, instruction and discussion in applied lessons and other courses, and through music online resources. More information be found on the National Association for Schools of Music (NASM) links listed below.

Advisory on Hearing Health

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>

Advisories on Neuromusculoskeletal and Vocal Health

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>

## Music Competencies Statement (C)

The Anderson University Music Department is a full member of the National Association of Schools of Music (NASM) and adheres to the recommended practices, requirements, and standards of that agency. Skills required of our graduates in all degree programs are based upon the recommendations established by NASM and the Southern Association of Colleges and Schools (SACS). In addition, the National Council for Accreditation of Teacher Education (NCATE), and the South Carolina State Board of Education approve the B.M.E. degree standards.

### CREDIT AND TIME REQUIREMENTS

Anderson University has established a normative system for credit hours based upon 2100 instructional minutes for a standard 3-credit hour course. For seated courses this equates to 15 weeks of instruction plus the exam period where 3-day per week courses meet for 50 minutes per class, and two day per week courses meet for 75 minutes per class. Attached to this standard is the normative expectation that students spend two hours working on class-related activities out of class for every hour they spend in the classroom. This model is used as the basis for determining the credit awarded for all courses regardless of the format for delivery. All classes currently taught at the University originated as seated courses, and have been adapted to other delivery formats. All classes have established learning outcomes that are published in the syllabus. Faculty who teach hybrid or online classes begin with identical learning outcomes and content delivery established for a seated course and then reformat the content for online delivery and assessment of student learning.

The AU Department of Music uses the Anderson University policy for lecture format classes of assigning one credit hour for each 50 minutes of class instruction and at least two hours of work outside the class for 15 weeks. For laboratory format classes including ensembles, one credit hour equals 100-150 minutes of rehearsal time per week for 15 weeks, with outside practice time as needed to prepare music (1-3 hours per week). For applied lessons, one credit hour equals 30 minutes of instruction per week for 15 weeks, with an expectation of 3-6 hours of individual practice per week for 15 weeks.

## COMPETENCIES FOR UNDERGRADUATE DEGREES

The curriculum for all music degrees and descriptions of all music courses are in the Anderson University Academic Catalog.

### *COMPETENCIES COMMON TO ALL UNDERGRADUATE MUSIC DEGREES (C)*

<b>Outcomes</b>		
<b>Student Learning Outcomes</b>	1. Performance Outcomes <ul style="list-style-type: none"> <li>a. Sight-reading</li> <li>b. Varied repertoire</li> <li>c. Technical and artistic proficiency</li> <li>d. Technical and artistic performance in ensemble</li> <li>e. Basic piano proficiency</li> </ul> 2. Historical Understanding <ul style="list-style-type: none"> <li>a. Knowledge of Western art music</li> <li>b. Visual and aural identification of Western art music</li> <li>c. Context of compositions and musical examples</li> <li>d. Characteristics of various world musical practices</li> </ul> 3. Analytical Skills <ul style="list-style-type: none"> <li>a. Language and terminology in music</li> <li>b. Understanding of the interaction of common elements of music</li> <li>c. Form and defend evaluative judgments</li> <li>d. Skills in composing, arranging, and orchestrating</li> </ul> 4. Aural Skills <ul style="list-style-type: none"> <li>a. Singing music at sight</li> <li>b. Dictation of tonal melodies and harmonic progressions</li> <li>c. Rhythmic dictation</li> </ul> 5. Music Technology <ul style="list-style-type: none"> <li>a. Application of notation and music technologies</li> </ul>	
<b>Assessments</b>		
<b>Direct Measures</b>	<b>Timing of Assessment</b>	<b>Description of Assessment and Alignment with Objectives</b>
Local Exam: Sophomore Jury	Spring of sophomore year	1.a.c.. Performance jury on instrument, 4.a.b.c. aural skills test
Local Exam: Sophomore Portfolio Review	Spring of sophomore year	1.b.c. Applied Progress Report, 1.d. Ensemble Rubric, 1.e. PPE Progress Report, 2.a.b.c.d. History Final—200 Level (embedded questions), 3.a.b. MUT 201 Final (embedded questions)
Local Exam: Senior Portfolio Review	Final semester	1a.-5.a Portfolio of all benchmark assessments (listed below); interview with music faculty
Local Exam: Piano Proficiency Exam	MUS 175 & 176, MUS 135	1.e. Piano Proficiency Requirement checklist
Major Paper	MUH 371	2.a.c. Historical research paper rubric
Major Project	MUS 205 MUS 317	5.a. Studio recording project rubric 3.d. Orchestration project assessment rubric

*BACHELOR OF ARTS IN MUSIC (C)*

<b>Outcomes</b>		
<b>Student Learning Outcomes</b>	6. B.A. Music Outcomes a. Basic skills in conducting b. Application of research skills c. Development of knowledge and skills in a secondary area of emphasis	
<b>Assessments</b>		
<b>Direct Measures</b>	<b>Timing of Assessment</b>	<b>Description of Assessment and Alignment with Objectives</b>
Local Exam: Sophomore Portfolio Review	Spring of sophomore year	6.c. Declaration of minor
Local Exam: Senior Portfolio Review	Final semester	6.b. Portfolio of all benchmark assessments (listed below); interview with music faculty
Major Project	MUS 494	6.b. Research project evaluation
<b>Other:</b>		
Conducting	MUS 317	6.a. Conducting evaluation rubric
Minor Area	Final semester	6.c. Portfolio of all benchmark assessments (listed below); interview with music faculty

*BACHELOR OF MUSIC EDUCATION (C)*

<b>Outcomes</b>		
<b>Student Learning Outcomes</b>	7. Music Education Pedagogy a. Music education philosophy b. Instructional skills and pedagogy c. Conducting and musical leadership skills d. Instrumental and vocal proficiencies and pedagogy e. Music administrative competencies f. Professional dispositions	
<b>Assessments</b>		
<b>Direct Measures</b>	<b>Timing of Assessment</b>	<b>Description of Assessment</b>
National Exam	Praxis II, PLT during junior & senior years	2.a.-d.; 3.a.b.d. Content Knowledge in Theory and History 7.a.-e. Music Pedagogy; Principles of Learning and Teaching
Local Exam: Sophomore Jury	Spring of Sophomore Year	7.d. portfolio of 100-200 level benchmark assessments (listed below)
Local Exam: Senior Portfolio Review	Final semester	7.a.-c. Portfolio of all benchmark assessments including arranging and composing for the classroom, conducting, and classroom technology rubrics; interview with music education faculty
Local Exam: Piano Proficiency	Applied Piano	7.d. Piano Proficiency Exam
Recital Performance	MUR 300 or 301	7.d. Pre-recital Hearing Assessment Form
Internship	EDU 216/217, 395-B; MUE 314; EDU 395 495 Clinical Experience	7.b.f. Field Experience Final Evaluation Form 11 7.b.c.d. Teaching evaluation rubrics 7.b.f. Student Teaching Final Evaluation, COE Forms 47 and 48
<b>Other</b>		
Conducting	MUS 417	7.c. Conducting evaluation rubric
Teacher Education Program Audition	Sophomore Year	7.b.d. College of Education juried teaching audition
Teacher Education Program Portfolio	Sophomore Year	7.a.b.d.f. College of Education electronic portfolio
Administration Project	MUE 416	7.e. Rubric to assess administrative concepts and applications
Philosophy of Music Education	MUE 416	7.a. Philosophy of music education evaluation rubric

*BACHELOR OF MUSIC IN COMMERCIAL MUSIC (C)*

<b>Outcomes</b>	
<b>Student Learning Outcomes</b>	8. The Bachelor of Music with a Concentration in Commercial Music is designed to prepare students with performance, improvisation, arranging/composing, music technology, and entrepreneurship competencies that can be applied in commercial music professions.  Upon completion of this degree program, the student will demonstrate competencies in:  a. Technical and artistic performance in various commercial music

	<p>genres and practices as assessed in applied lessons, juries, junior and senior recitals.</p> <p>b. Rehearsing, teaching, and performing varied repertory in commercial music ensembles as assessed in respective benchmark performances of the Commercial Music Ensemble, Contemporary Vocal Lab, and Jazz Ensemble.</p> <p>c. Improvisation within various commercial music genres and practices as assessed in Contemporary Music Ensemble culminating performances, and the Junior Recital.</p> <p>d. Arranging and composing within various commercial music genres and practices as assessed in the Arranging for Contemporary Media and Songwriting courses.</p> <p>e. Use of music technology in arranging, composing, sound reinforcement, and studio recording as assessed in the Music Studio Recording final project.</p> <p>f. Marketing, advertising, and entrepreneurship principles and strategies to promote musical and other skills utilized in commercial music professions, as assessed in final projects in the Music Business &amp; Entrepreneurship Course, the Commercial Music Internship Seminar and Commercial Music Internship.</p> <p>g. Synthesis of commercial music skills and understandings as assessed in a project within the Commercial Music Senior Project.</p>	
<b>Assessments</b>		
<b>Direct Measures</b>	<b>Timing of Assessment</b>	<b>Description of Assessment</b>
Local Exam: Sophomore Portfolio Review	Spring of Sophomore Year	1.a.b.c., 8.a.b. Performance jury on instrument
Local Exam: Senior Portfolio Review	Final Semester	2.a.b.d.c.d. MUH 213 final exam & paper 8.h. Conducting Rubric; 8.e. 8.d. MUT 309 final project; 8.e. MUS 206 final project; 8.f final projects in MUS 360; 8.g MUS 491 Synthesis project
Major	MUS 491 Commercial Music	8.g. MUS 491 Synthesis project

Project	Senior Project	
Major Project	MUR 300/301 Commercial Music Recital	1.b.c., 2.c., 3.b., 8.a.b.c. Pre-recital jury by faculty using evaluative rubric
Internship	MUS 493 Commercial Music Internship	8.f., 8.g.

*BACHELOR OF MUSIC IN PERFORMANCE (C)*

Outcomes		
<b>Student Learning Outcomes</b>	8. Applied Music Outcomes a. Analytical and expressive skills in conducting b. Philosophy of educational pedagogy c. Research skills	
Assessments		
Direct Measures	Timing of Assessment	Description of Assessment
Local Exam: Senior Portfolio Review	Final semester	8.b. Pedagogy Method Project
Major Project	MUS 316 MUS 494	8.b. Pedagogy Method Project 8.c. Research assignment
Recital Performances	MUR 300, 400	1.b.c., 2.c., 3.b. Pre-recital jury by faculty using evaluative rubric

*BACHELOR OF MUSIC IN PERFORMANCE WITH CONCENTRATION IN PIANO PEDAGOGY*

Outcomes	
<b>Student Learning Outcomes</b>	7. The student will demonstrate skill in applied piano performance and pedagogy adequate to meet the needs of artistic self-expression appropriate to the major area of concentration of the Bachelor of Music Degree. The student will: <ul style="list-style-type: none"> <li>a. Develop piano skills in technique and musicianship to be able to perform publicly on a professional level both in solo and ensemble contexts through applied lessons, recitals, and ensemble performance classes.</li> <li>b. Gain knowledge of the field of pedagogy, especially with an understanding of teaching piano to various levels and ages by studying the techniques, history, and psychology of piano instruction in the pedagogy courses.</li> <li>c. Increase repertoire knowledge of piano literature from beginning through advanced levels through the piano literature courses.</li> <li>d. Become equipped to start their professional teaching</li> </ul>

	<p>career in teaching and business through the internship, which gives hands-on experience in piano teaching and studio management.</p> <p>e. Apply strategies for continuous development in teaching possibilities through examining private and group instruction and the use of technology that makes certain types of instruction possible.</p>	
<b>Assessments</b>		
<b>Direct Measures</b>	<b>Timing of Assessment</b>	<b>Description of Assessment</b>
Local Exam: Senior Portfolio Review	Final semester	7.a. Conducting Rubric, 7.b. Pedagogy Method Project; 7.a., 7.e. Studio Recording Project
Major Project	MUS 314	7.b. Advanced Pedagogy Method Project
	MUH 310, 410	7.c. Piano Pedagogy Literature Project
Recital Performances	MUR 301, 401	1.b.c., 2.c., 3.b., 7.a. Pre-recital jury by faculty using evaluative rubric
Internship	MUS 495	7.d.e. Internship Summative Assessment

*BACHELOR OF MUSIC IN WORSHIP LEADERSHIP (C)*

<b>Outcomes</b>		
<b>Student Learning Outcomes</b>	<p>9. Musicianship</p> <ul style="list-style-type: none"> <li>a. Competent vocal worship leader</li> <li>b. Competent on at least one accompaniment instrument (keyboard, guitar)</li> <li>c. Knowledge of a broad spectrum of worship music repertory</li> <li>d. Ability to rehearse and conduct using appropriate strategies for various ensembles</li> <li>e. Ability to arrange and orchestrate music for varied ensembles</li> <li>f. Ability to design worship services that result in significant, meaningful worship within varied congregational contexts</li> </ul> <p>10. Arts and Media Integration</p> <ul style="list-style-type: none"> <li>a. Working knowledge of sound systems and recording technology</li> <li>b. Working knowledge of visual presentation media and video technology</li> <li>c. Ability to collaborate with practitioners in related performing and visual arts to enhance worship</li> </ul> <p>11. Theology/Ministry</p> <ul style="list-style-type: none"> <li>a. Ability to apply biblical knowledge to worship experiences</li> <li>b. Ability to discern authenticity and integrity to biblical principles in worship</li> <li>c. Ability to design worship experiences that support the mission of local churches</li> <li>d. Awareness of personal strengths and weaknesses in relation to one's own calling</li> <li>e. Commitment to growth in personal discipleship</li> <li>f. Articulates a theologically sound philosophy of worship leadership</li> </ul> <p>12. Leadership</p> <ul style="list-style-type: none"> <li>a. Ability to lead others to advance the vision and goals of the church</li> <li>b. Ability to understand and support the leadership of the Senior Pastor</li> <li>c. Ability to identify the skills and gifts of others</li> <li>d. Ability to motivate others to develop and use their skills and gifts within worship ministry</li> <li>e. Ability to provide spiritual leadership to worship ministry members</li> <li>f. Ability to mentor potential leaders within worship ministry</li> </ul> <p>13. Professional Dispositions</p> <ul style="list-style-type: none"> <li>a. Demonstrates ethical and moral conduct</li> <li>b. Demonstrates collegiality with staff, volunteers, and church community</li> <li>c. Demonstrates effective management of time, resources, and personal appearance</li> <li>d. Demonstrates qualities of patience, enthusiasm, cooperation, assertiveness, adaptability, and punctuality</li> <li>e. Demonstrates an ability and willingness to evaluate performance and to develop strategies for continuous improvement</li> </ul>	
<b>Assessments</b>		
<b>Direct Measures</b>	<b>Timing of Assessment</b>	<b>Description of Assessment</b>
Local Exam: Sophomore Portfolio Review	Spring of Sophomore Year	9.a.b. Performance jury on instrument;

Local Exam: Senior Portfolio Review	Final Semester	9.c. MUH 207 Exam; 9.d. Conducting Evaluation Rubric; 9.e. MUT 208 final project, MUT 309 final project
Major Project	MUP 202	9.a.b.d., 12.a.c.d. Worship Lab instructor's assessment
Major Project	MUR 490	9.a.b.f., 10.a.b.c., 11.a.b.c. MUR 490 worship project assessment
Internship	MUC 495	10.c, 12.a.b.c.d.e.f., 13.a.b.c.d.e. MUC 495 internship supervisor report
Internship Project	MUC 495	11.d.e.f. MUC 495 Internship project

### COMPETENCIES FOR GRADUATE DEGREES

The curriculum for all music degrees and descriptions of all music courses are in the Anderson University Academic Catalog and Graduate Catalog.

*MASTER OF MUSIC IN MUSIC EDUCATION (C)*

<b>Outcomes</b>		
<b>Student Learning Outcomes</b>	<ol style="list-style-type: none"> <li>1. Music Education Outcomes. The student will:               <ol style="list-style-type: none"> <li>a. Generalize and synthesize foundational principles and inquiry in music education including implications of psychology, philosophy and historical developments in music teaching and learning (MUE 511 Foundations of Music Education, MUE 526 Psychology of Music).</li> <li>b. Articulate a cogent rationale for curricular design, teaching and learning in music (MUE 511 Foundations of Music Education, MUE 535 Music Teaching and Learning—a course that encompasses music curriculum, instruction, pedagogical approaches, and assessment).</li> <li>c. Create, implement, and evaluate curriculum based on philosophical, psychological, and historical foundations (MUE 511 Foundations of Music Education, MUE 535 Music Teaching and Learning).</li> <li>d. Investigate and apply pedagogy, methods, diverse repertory, and research-based practice into the student’s areas of teaching specialty such as choral, instrumental, general music, or other area of music instruction (MUE 535 Music Teaching and Learning, MUE 502 Introduction to Research in Music Education).</li> <li>e. Address current topics and policy issues in music education (MUE 530 Current Issues in Music Education).</li> <li>f. Investigate topics and disseminate findings in music teaching and learning using critical inquiry approaches. (MUE 502 Introduction to Research in Music Education, MUE 542 Research/Teaching Project).</li> </ol> </li> <li>2. Supporting Competencies. The student will:               <ol style="list-style-type: none"> <li>a. Demonstrate in-depth knowledge of specific periods or genres (MUH 530 Topics in Music History).</li> <li>b. Investigate topics in music history and literature (MUH 530 Topics in Music History).</li> <li>c. Analyze and describe musical structures using appropriate techniques (MUT 510 Analytical Applications I).</li> <li>d. Apply advanced score analysis techniques (MUT 510 Analytical Applications I).</li> <li>e. Develop artistic and technical competencies in performance (MUA 501 Applied Lessons, MUP 520 Performance Ensemble).</li> </ol> </li> <li>3. Special Topics. The student will:               <ol style="list-style-type: none"> <li>a. Investigate problems and solutions in selected special topic areas, such as technology in the music classroom, advanced conducting, advanced instrumental or vocal pedagogy, diverse musical practices, and other topics in music, or non-music topics that support competencies in music education (MUE 594 Special Topics Courses).</li> </ol> </li> </ol>	
<b>Assessments</b>		
<b>Direct Measures</b>	<b>Timing of Assessment</b>	<b>Description of Assessment</b>
Local Exam	Completion of courses	1.2.3. Written Comprehensive Exam
Local Exam	Completion of courses and project	1.2.3. Oral Comprehensive Exam
Major Project	Completion of MUE 502, 542, research/teaching project	1.f. Research/Teaching Project Assessment, Oral Comprehensive Exam
Major Project	Portfolio postings upon completion of projects, completion of courses and research/teaching project	1.2.3. Portfolio Review: Philosophy, History, Analytical papers, Research/Teaching Project, Special Topics projects

## DEPARTMENTAL FORMS (R)

The following forms are part of the official operation of the music department. While these are not the only forms used by the music department, they represent the ones important to a complete and accurate record of a student's degree program. Copies of the forms may be obtained from the South Carolina School of the Arts office when needed. Some forms will be found outside the office of the coordinator of the music education degree.

### FORMS

1. Application for Admission to Music Degree Program
2. Applied Lesson Grade Record
3. Audition Evaluation
4. Audition Form
5. Church Position Listing Information Request for Music-Worship
6. Faculty Workload Summary Form
7. Jury Repertoire Sheet
8. MUS 090 Attendance Slip
9. Music Audition Requirements
10. Official Music Scholarship Contract
11. Petition for Change of Applied Instructor
12. Piano Proficiency Exam Grade Sheet
13. Pre-recital Hearing Assessment Form
14. Pre-Recital Hearing Registration Form
15. Recital Completion Form\*
16. Recital Program Form\*
17. Reference and Essay Assessment Form
18. Repertoire Accumulation Form
19. Senior Portfolio Checklist
20. Sophomore Portfolio Checklist
21. Student 090 Recital Sign-Up Form
22. Theory Placement Test\*

### ASSESSMENT RUBRICS

1. Music Education Administration Rubric\*
2. Classroom Technology Rubrics\*
3. Conducting Evaluation Rubric
4. Ensemble Rubric
5. Field Experience Rubric\*
6. Historical Research Paper Rubric\*
7. Honors Recital Rubric
8. Jury Sight Singing Grading Rubric
9. Orchestration Project Assessment Rubric\*
10. Performance Assessment Rubric
11. Philosophy of Music Education Evaluation Rubric\*
12. Recital Rubric\*

13. Studio Recording Project Rubric\*

14. Teaching Evaluation Rubrics

\*Electronic Copy Unavailable