

University of Louisiana Monroe

College of Arts, Education,  
and Sciences

School of Visual and Performing Arts  
Music

Handbook

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## INTRODUCTION

The Music Program at the University of Louisiana at Monroe is housed within the School of Visual and Performing Arts (VAPA), a component of the College of Arts and Sciences. The Division is a fully accredited member of the National Association of Schools of Music. The Music Program has a current enrollment of approximately 125 majors in undergraduate degrees in music performance, theory and composition, music history, piano pedagogy, musical theatre, music education (vocal or instrumental), and graduate programs in performance, conducting, theory and composition, and music education.

## UNDERGRADUATE ADMISSION REQUIREMENTS

All students seeking admission to an undergraduate program in music must first meet general admission requirements to the University of Louisiana at Monroe. A student applying for admission as a music or music education major must successfully complete an entrance audition and a theory placement exam. The theory placement exam is administered during the PREP orientation program held during the summer or during the week immediately preceding the first week of classes. At the time of the admission audition, the prospective student may also audition for a Talent Grant scholarship for the purpose of participating in a ULM music ensemble.

Contacts for audition information and appointments:

Choral	Dr. Deborah Chandler	<a href="mailto:chandler@ulm.edu">chandler@ulm.edu</a>	318-342-1592
Vocal	Dr. Claire Vangelisti	<a href="mailto:vangelisti@ulm.edu">vangelisti@ulm.edu</a>	318-342-1588
Winds/Percussion	Dr. Derle R. Long	<a href="mailto:long@ulm.edu">long@ulm.edu</a>	318-342-1594
	Mr. Larry Anderson	<a href="mailto:anderson@ulm.edu">anderson@ulm.edu</a>	318-342-1598
Strings	Mr. Steven Pederson	<a href="mailto:pederson@ulm.edu">pederson@ulm.edu</a>	318-342-1580
	Mr. Steven Pederson	<a href="mailto:pederson@ulm.edu">pederson@ulm.edu</a>	318-342-1580
Piano	Dr. Richard Seiler	<a href="mailto:seiler@ulm.edu">seiler@ulm.edu</a>	318-342-1571
Theory/Composition	Dr. Mel Mobley	<a href="mailto:mobley@ulm.edu">mobley@ulm.edu</a>	318-342-1575
Music Education	Dr. Judy Bowers	<a href="mailto:bowers@ulm.edu">bowers@ulm.edu</a>	
	Dr. Kenna Veronee		

Prospective students may also contact the Music Program Office at 318-342-3811 or the appropriate studio faculty member for information. A complete list of music faculty is available at <http://ulm.edu/music/facultystaff.html>.

## Undergraduate Admission Audition Information

Students auditioning as music or music education majors should be prepared to exhibit the following skills:

Additional information can be found at <http://ulm.edu/music/auditions-instrumental.html> and <http://ulm.edu/music/auditions-vocal.html>

### Piano

1. Major and harmonic minor scales and arpeggios, parallel motion, four octaves
2. Two memorized pieces in contrasting style from standard keyboard literature.  
The following examples may be used as a guideline;  
Baroque - J. S. Bach, Well Tempered Clavier Prelude and Fugue  
Classical - a movement from a sonata by Mozart, Haydn, or Beethoven  
Romantic - a work of Chopin, Schumann, Brahms, Liszt, etc.  
Contemporary - a work of Debussy, Ravel, Bartok, Prokofiev, etc.
3. Sight-reading (to be considered for a talent grant in keyboard accompanying)

### Strings

1. All string students will be asked to demonstrate fluency in three octave scales and arpeggios in all keys
2. Violin  
An etude of Kreutzer  
A sonata of Handel  
Two contrasting movements of a concerto by Mozart
3. Viola  
An etude of Campagnola  
Two contrasting movements of the Telemann Concerto
4. Cello  
An etude of Popper  
Two contrasting movements of a Sammartini sonata
5. String Bass  
An etude of Simandl  
Two contrasting movements of a Marcello sonata

### Voice

1. Students should prepare two selections, one of which must be a classical song in English or a foreign language.
2. The second piece may be a musical theatre selection or another contrasting classical piece in any language.
3. Pieces must be performed from memory, with piano accompaniment. An accompanist will be provided.

### Woodwind and Brass

1. All major scales, chromatic scale, and if applicable, arpeggios
2. Two selections in contrasting styles from either etude or solo repertoire
3. Sight-reading will be included in the audition

### Percussion

1. Prepared etude or piece demonstrating proficiency in at least one of the following areas; snare drum, keyboard percussion (2 or 4 mallets), timpani
2. Selected rudiments and/or scales
3. Sight-reading, related particularly to the percussion instrument(s) from the students prepared piece or pieces.
4. Any additional performance areas desired by the applicant

### Theory and Composition

An instrumental or vocal audition is required of prospective students interested in pursuing a Bachelor of Music degree with a concentration in theory and composition. In addition to the audition, an interview with members of the theory and composition faculty is required in which the student's initial knowledge and understanding of music theory will be explored. The student is encouraged to bring representative samples of compositions to this interview.

All auditions for admission as a music or music education major should be heard by a minimum panel of the appropriate studio professor and the director of the student's major performance area, i.e. band, orchestra or choral. In cases where the student is interested in theory/composition or history, the appropriate professor in that area should be included on the audition panel if possible.

The Music Program audition form must be used and that form kept on file in the division office for three years following the audition. If the audition is for talent grant assistance, the director of that performance area should complete a Talent Grant Acceptance Form, obtain all required signatures, and mail the form to the student at the earliest possible opportunity. A date should be specified as a deadline for the student to return the signed form. Failure to return the form by the deadline is not necessarily a rejection of the offer and the area director should contact the student to determine if the offer has been accepted or rejected. The original signed Talent Grant Acceptance Form must be kept the Visual and Performing Arts Office for a minimum of three years.

## RECITAL PROCEDURES

### Requirements

Students majoring in music are required to present a junior (half) and senior (full) recital. Composition majors are required to produce a half-recital of original music. Music education and musical theatre majors are not required by their degree programs to give recitals, but may elect to do so if approved by their major studio professor. Students performing a school sponsored recital must be enrolled for both applied credit and the appropriate junior (MUSC 3090) or senior (MUSC 4090) recital course with the studio professor. Junior recitals consist of twenty minutes of music and Senior recitals are forty minutes of music. Content of the recital is determined by agreement of the student and professor. Voice and piano students are required to memorize their recital music except when participating in a chamber work. Wind, string, and percussion students may also be

required to memorize pieces at the discretion of the studio professor.

### Scheduling

Senior recitals may be scheduled Monday through Friday evenings. Students requesting a time other than weekday evenings may petition the full-time music faculty and must have approval of the recital committee. Junior recitals are scheduled for Tuesday or Thursday at 11:00 am. Normally, all student recitals will be held in the Recital Hall. Special exceptions must have approval of the Associate Dean of VAPA.

Recital hearings must be arranged at least two weeks in advance of the scheduled recital date. All requests for recital dates must begin with Dr. Humes and then proceed to Deb Lindley in the VAPA Office to reserve the facility for the recital, hearing, and rehearsals.

### Committees

For each student recital, the Director of the School of Visual and Performing Arts will appoint a faculty committee to evaluate and grade the recital and be present for the hearing. Undergraduate recital committees consist of three faculty members. In forming the committee, the studio professor and student will submit the names of five faculty members to be considered along with the recital and hearing date and time. It is the Director of the School of Visual and Performing Arts's responsibility to assign three faculty members who are available for the hearing and recital.

### Hearings

Recital hearings must be arranged at least two weeks before the recital date. Exceptions to this requirement must be approved by the Director of the School of Visual and Performing Arts. At the hearing, the student will provide a computer generated draft copy of the program to each committee member and a Recital Hearing Form (from the VAPA office). Upon completion of the hearing, the committee may approve, disapprove, or approve conditionally the presentation of the recital. The studio professor will then inform the student of the committee's decision and the hearing forms will be filed in the student's academic folder in the Music Program office.

### Scheduling a Recital

For recitals during the regularly scheduled Thursday recital hour, the first person the student should visit with is the Music Program Recital Coordinator. Once a date has been determined, the student next needs to reserve the Recital Hall for rehearsals, the hearing, and recital.

### Reserving the Recital Hall

All requests for use of VAPA facilities must be directed to VAPA Facilities Coordinator. The student is entitled to adequate, but not excessive, rehearsal time in the recital venue prior to the performance.

### Recital Request Form

Once the recital has been scheduled and the venue reserved, the student and studio teacher should fill out the Music Program Recital Request Form completely, obtain the

signature of the Director of the School of Visual and Performing Arts, and file that form in the VAPA Office.

#### Recital Committee Form

The student and studio teacher must then complete the Recital Committee Request Form and present the completed form to the Director of the School of Visual and Performing Arts. The Director has the responsibility of confirming the faculty members that will constitute the recital committee.

#### Programs

The student should take extreme care in preparing a draft of the printed recital program. Accuracy of dates should be verified and the program proof-read for correct grammar and spelling. Following the recital hearing, the draft should be presented to Carolyn Bruce in the VAPA office (B105) who will produce the finished program in accordance with the standard ULM Music Program format. The student and studio professor are responsible for proofreading the program before it is duplicated.

#### Evaluation

The VAPA Administrative Assistant will provide a Recital Grading Form to each committee member before the recital. This form is completed by the committee member and returned to the studio professor following the performance. The teacher then places the forms and a copy of the recital program in the student's academic folder in the VAPA Office.

\_\_\_\_\_ 1. The Major Professor and the Student select several “possible” dates for the **STUDENT HEARING** and **RECITAL**.

\_\_\_\_\_ 2. Major Professor and Student select (and secure tentative approval from) five (5) appropriate faculty members who would be willing to serve of the student’s **FACULTY COMMITTEE** if selected.

\_\_\_\_\_ 3. Major Professor and Student meet **TOGETHER** with the **VAPA Events Coordinator** to determine both the **HEARING** date and the pending **RECITAL** date and to initiate the **STUDENT RECITAL REQUEST**. (Professor & Student should be prepared with all student information needed as well as the list of possible committee members.)

*\*Any requests for Recitals scheduled during the **RECITAL HOUR** course time must obtain the approval of the faculty member in charge of the **Recital Hour** prior to meeting with the Events Coordinator. The **Recital Hour Faculty** member will be requested to sign the **Student Recital Request** form.*

\_\_\_\_\_ 4. **Events Coordinator** will submit the signed request to the **Director of the School of Visual and Performing Arts** who will make the committee selection and return the paperwork to the Events Coordinator.

\_\_\_\_\_ 5. The Event Coordinator will notify the Major Professor and the selected faculty of the approval for both the Hearing date and the pending Recital date; and of the selection of the Committee Members. **Any Committee Member who cannot attend either the Hearing or the Recital is responsible to secure an appropriate substitute and to notify the Professor and the Events Office.**

\_\_\_\_\_ 6. The Major Professor is responsible to secure the appropriate “Grading Forms”, for both the Hearing and the Recital from the VAPA office prior to each event.

\_\_\_\_\_ 7. The Major Professor is responsible to collect the signed grading forms from the Faculty Committee and to return the forms to the VAPA Office for filing.

\_\_\_\_\_ 8. The Major Professor should inform the Events Coordinator of the result of the **Hearing** who will post the paperwork to indicate the judgment of the committee. If the status is “Delayed“ the pending Recital date will be released from the calendar. If the status is “Granted” the Recital date will be secured and the Events Office will inform the committee.

\_\_\_\_\_ 9. If the Status of the Hearing grants a Recital, the Professor should make sure that the student submits their program to Miss Carolyn immediately (or very soon) after the hearing. The program is part of the permanent file and should be complete with: order of the performance, composer identifications and bios, translations and/or



interpretations and proper recognition of assisting musicians and recital personnel.

\_\_\_\_\_ 10. The Major Professor may secure the Recital Hall for Student rehearsals (depending on availability) through contact with the Events Office, **with the promise that the Major Professor will personally attend the student in the Hall at all times.**

\_\_\_\_\_ 11. All original paperwork related to a Student Recital becomes part of the student's permanent record. It is ultimately the responsibility of the Major Professor to check in the VAPA office to insure that all paperwork has made the trip to the student's file.

## MUSIC PROGRAM COMMITTEES

- Music Advisory Committee
- Recruitment Committee
- Outcomes Assessment Committee
- Website Committee
- Publicity Committee
- Social Committee
- Composer-in-Residency Committee
- Music Resource Center Committee

## MUSIC PROGRAM COORDINATORS

- Piano Area Coordinator
- Voice Area Coordinator
- String Area Coordinator
- Percussion Area Coordinator
- Brass Area Coordinator
- Woodwind Area Coordinator
- Awards and Honor Committee
- Student Recital Coordinator

The Music Program offers two degrees at the undergraduate level. The Bachelor of Music degree is offered with concentrations in instrumental performance, vocal performance, piano or piano pedagogy, history and literature, music theatre, and theory and composition. The Bachelor of Music Education degree is offered, in cooperation with the College of Education and Human Development, in the areas of vocal music, instrumental music, and instrumental/vocal music combined. The degree plans for both programs include required core courses in general education, core music courses in theory and ear training, piano, ensemble performance, and applied study. Students are encouraged to carefully consider which program best suits his/her needs based on interest, abilities, and career goals.

#### Bachelor of Music (B.M.)

ULM offers the Bachelor of Music degree with concentrations in performance, theory and composition, piano pedagogy, and music education. Bachelor of Music degrees in music education lead to teaching certification in instrumental or vocal music.

Prior background in the degree concentration is assumed and the highest degree of performance proficiency is expected. Students pursuing the B.M. should be strongly self-motivated and disciplined and receive satisfaction from solitary practice, ensemble rehearsal, composing, analysis, and research. Keen awareness, interest, and curiosity about the field of music and the fine points of style and aesthetics are desirable traits for the B.M. student as well as an ability to deal comfortably with public performance and recognition.

#### Bachelor of Music, Education Concentration (Instrumental or Vocal)

The B.M. with a concentration in education is designed to train students to become teachers and directors of music in public and private schools. The degree leads to teacher certification in Louisiana and provides the basis for certification in any other state to which the graduate may apply to teach. A music educator who desires to teach at the university level will often benefit from teaching experience in public schools in addition to the doctoral degree. In addition to preparing the student to teach in elementary and secondary schools, the degree is appropriate training for a career in church music in which conducting, rehearsal skills, teaching knowledge, and an ability to work with people is essential to success.

Students pursuing the music education degree should possess strong performance skills, sound understanding of music fundamentals and history, an interest in teaching and motivating others, good communication skills, and patience. Course requirements are met in both the School of Visual and Performing Arts and the School of Education where students receive training in the areas of human behavior, methods of instruction, and basic principles of education. The student must receive passing scores on the PRAXIS exam and complete one semester of student teaching before the degree and state certification is granted.

#### Music Major Advising

Upon admission to pursue a degree in music, the student will be assigned to an academic advisor within the Music Program. Academic advising takes place at designated times during the semester. The student must make an appointment to visit with his/her academic advisor to determine courses for the next semester and to discuss overall progress toward degree completion. Following advisement, the student is encouraged to register for those classes promptly since any delay could result in the classes filling up and being closed. Any deviation in the agreed coursework must be discussed and approved by the academic advisor. Once the semester has begun, any consideration of dropping courses must be discussed and approved by the academic advisor.

#### Music Education Major Advising

Upon admission to pursue a degree in music education, the student will be assigned to an academic advisor within the Music Program. Academic advising takes place at designated times during the semester. The student must make an appointment to visit with his/her academic advisor in the Music Program to determine courses for the next semester and to discuss overall progress toward degree completion. Following advisement, the student is encouraged to register for those classes promptly since any delay could result in the classes filling up and being closed. Any deviation in the agreed coursework must be discussed and approved by the academic advisor. Once the semester has begun, any consideration of dropping courses must be discussed and approved by the academic advisor.

### PIANO PROFICIENCY REQUIREMENTS

The following information outlines the course of study for students who are pursuing piano as a minor instrument to fulfill degree requirements. This program is designed to assist students in acquiring functional keyboard skills necessary for completing the Piano Proficiency Examinations required of all music students. It is the student's responsibility, as well as the instructor's, to see that the requirements in each level are properly fulfilled.

All students registered for credit must take a piano proficiency level jury at the end of each semester. It is expected that a minimum of one proficiency level will be completed each term. If a student fails to meet the minimum requirements for a particular level and/or does not pass the jury, that level (and course number) will need to be repeated the following semester.

A student who has prepared two or more proficiency levels for examination in one semester must fulfill all the requirements in each level. The student will be examined on all requirements. Once a level has been satisfactorily completed, the examination material of that level will not be covered again.

### SYLLABUS OF PIANO PROFICIENCY REQUIREMENTS

The following pages contain an outline of the required course of study that is designed to assist students in acquiring functional keyboard skills necessary for completing the four levels of Piano Proficiency Examinations required of all non-piano music major students. It is the student's responsibility (as well as the instructor's) to see that the requirements in each level are properly fulfilled.

All students registered for group piano lab credit (or private applied lessons and who have not completed all four proficiency levels) must take a piano proficiency level jury at the end of each semester. It is expected that a minimum of one proficiency level will be completed each term. If a student fails to meet the minimum requirements for a particular level (i.e., does not pass a jury), that level (and course number) will need to be repeated the following semester.

A student who has prepared two or more proficiency levels for examination must fulfill all the requirements in each level. The student will be examined on all requirements. Once a level has been satisfactorily completed, the examination material of that level will not be covered again.

#### DEGREE PROGRAMS FOR WHICH FOUR LEVELS OF PROFICIENCY ARE REQUIRED

Bachelor of Music – Applied Instrumental (non-piano) Major  
Bachelor of Music – Applied Vocal Major  
Bachelor of Music – Music Education Instrumental Major  
Bachelor of Music – Music Education Vocal Major  
Bachelor of Music – Theory/Composition

## PIANO PROFICIENCY LEVEL I

### MUSC 1015: Group Piano Class for Music Majors Only

#### Suggested Material:

Lancaster and Renfrow. *Group Piano for Adults, Book I*. 2<sup>nd</sup> edition.  
Alfred Publishing Company, 2004.

#### Examination:

1. Scales in all major and minor keys (natural and harmonic forms required; melodic form optional) in tetrachord positions.
2. Major and minor pentascales and authentic I V I cadences, hands separately or together (HS or HT).
3. Major and minor arpeggios in all keys for two octaves (hand cross-over).
4. NO LESS THAN TWO familiar tunes worked out by ear and harmonized with I and V7 chords. Each tune should be in a different key, and at least one tune played in both the parallel major and minor modes.
5. Two repertoire pieces (memory not required). Only one piece (selected by the piano faculty at the jury) will be performed at the jury.
6. Sight reading.

#### NOTES:

- Parts 1-3 will be tested and graded by the class instructor/applied teacher at the student's last class meeting/private lesson of the semester before jury/exam week. Parts passed will not be heard again at the jury. Parts not passed will be examined again at the jury and within a very strict time limit.

- Parts 4-6 will be performed and graded at the jury.

## PIANO PROFICIENCY LEVEL II

### MUSC 1016: Group Piano Class for Music Majors Only

#### Suggested Material:

Lancaster and Renfrow. *Group Piano for Adults, Book I*. 2<sup>nd</sup> edition.  
Alfred Publishing Company, 2004.

#### Examination:

1. All major and harmonic minor scales that begin on the white keys, two octaves, hands separately or together (HS or HT), using standard scale fingering.
2. All white key major and minor tonic arpeggios, two octaves, HS or HT.
3. All white key tonic major and minor chord inversions, HS or HT.  
(Inversions: Root, 1<sup>st</sup>, 2<sup>nd</sup>, Root, 2<sup>nd</sup>, 1<sup>st</sup>, Root)
4. I IV I V I chord cadences in the above white keys, 1<sup>st</sup> position only, HS or HT.
5. NO LESS THAN TWO familiar tunes (to include “Happy Birthday” in G Major); each tune worked out “by ear” and harmonized with I, IV, V or V7 chords. Each tune should be in a different key.
6. Two repertoire pieces (memory not required). Only one piece (selected by the piano faculty at the jury) will be performed at the jury.
7. Sight reading material to include two-part writing.

#### NOTES:

- Parts 1-4 will be tested and graded by the class instructor/applied teacher at the student’s last class meeting/private lesson of the semester before jury/exam week. Parts passed will not be heard again at the jury. Parts not passed will be examined again at the jury and within a very strict time limit.

- Parts 5-7 will be performed and graded at the jury.

## PIANO PROFICIENCY LEVEL III

### MUSC 2015: Group Piano Class for Music Majors Only

Repertoire: Approved by Instructor

Examination:

1. All major and harmonic minor scales that begin on the black keys, two octaves, hands separately or together (HS or HT), using standard scale fingering.
2. All black key major and minor tonic arpeggios, two octaves, HS or HT.
3. All black key tonic major and minor chord inversions and I IV I V I chord cadences in 1<sup>st</sup> position only, HS or HT.
4. Prepare a harmonization of a melody chosen from Appendix C and transposed up/down a major 2<sup>nd</sup> and a minor 3<sup>rd</sup>.
5. Prepare a familiar tune “by ear” with NO LESS THAN TWO different accompaniment patterns, each in a different key.
6. Two repertoire pieces (memory not required). Only one piece (selected by the piano faculty at the jury) will be performed at the jury.
7. Sight reading material to include three-part writing.

NOTES:

- Parts 1-3 will be tested and graded by the class instructor/applied teacher at the student’s last class meeting/private lesson of the semester before jury/exam week. Parts passed will not be heard again at the jury. Parts not passed will be examined again at the jury and within a very strict time limit.

- Parts 4-7 will be performed and graded at the jury.

## PIANO PROFICIENCY LEVEL IV

### MUSC 2016: Group Piano Class for Music Majors Only

Repertoire: Approved by Instructor

Examination:

1. Scales and arpeggios in two octaves, hands together, using standard scale and arpeggio fingering, in the following MAJOR keys: F, B, D-flat, F-sharp, plus two more white keys.
2. Scales and arpeggios in two octaves, hands together, using standard scale and arpeggio fingering, in the following MINOR keys: f, b, c-sharp, f-sharp, plus two more white keys.
3. All five types of seventh chords beginning on AND in any key.
4. Harmonize a melody (provided by your instructor) with triads and 7<sup>th</sup> chords (in appropriate inversions) while reading a “lead sheet” with chord symbols written above the melody.
5. A prepared hymn or four-part chorale, with pedal and keeping eyes on the score (without or with minimal looking at hands).
6. Performance of a prepared accompaniment for an instrumentalist/vocalist. Student must arrange for soloist. Piece must be approved by instructor.
7. Two repertoire pieces (memory not required). Only one piece (selected by thH piano faculty at the jury) will be performed at the jury.
8. Sight read a three-voice (SAB) open choral score.

NOTES:

- Part 3 will be tested and graded by the class instructor/applied teacher at midterm. Part passed will not be heard again at the jury. Part not passed will be examined again at the jury and within a very strict time limit.

- Parts 1-2 will be tested and graded by the class instructor/applied teacher at the student's last class meeting/private lesson of the semester before jury/exam week. Parts passed will not be heard again at the jury. Parts not passed will be examined again at the jury and within a very strict time limit.

- Parts 4-8 will be performed and graded at the jury.



## FINANCIAL AID

### Talent Grants

A prospective student may audition for a Talent Grant Award at the same time he/she auditions for acceptance as a music or music education major. A Talent Grant is awarded by the Director of Bands, Director of Choral Activities, Director of Orchestras, or the Coordinator of Piano Activities.

When a student accepts a Talent Grant, they acknowledge a mutual commitment with the university and agree to not consider any other offer from an institutional member of the National Association of Schools of Music. The student must maintain satisfactory academic progress as measured by the following criteria:

1. Enrolls in nine hours of university core requirements each semester until those courses are completed.
2. Maintains a minimum cumulative GPA no lower than 2.0 in core requirements.
3. Maintains a minimum overall cumulative GPA no lower than 2.0
4. Maintains status as a full time student (12 hours) throughout the semester.
5. Complies with all ensemble requirements of the Major Area Director.
6. Music majors must take major applied lessons on your primary instrument or voice and must complete each semester of applied study with a minimum grade of "C" each semester in which you receive a Talent Grant.
7. Music majors are required to enroll in Recital Hour (MUSC 100/200/300/400) each semester in which you receive a Talent Grant.
8. Talent Grants are renewable on a semester-by-semester basis for four years.
9. All Talent Grant awards are contingent on the availability of state and university funds.

### Academic Excellence Awards

These awards are for incoming undergraduate students and are based on academic achievement. A minimum ACT score of 21 and cumulative high school GPA of 3.0 are required for consideration. (Official transcript and ACT score report required.) Deadline for application is December 1 of the year prior to entrance.

### Out-of-State Tuition Waivers

These fee waivers are available to undergraduate students whose permanent residence is outside of Louisiana. First time freshmen must have a minimum composite ACT score of 22 and a cumulative high school GPA of 2.25 or higher. Transfer students with 12 or more semester hours of college credit must have a cumulative college GPA of 2.5.

## INSTRUMENTAL AND VOCAL JURIES

Music and Music Education majors are required to complete a graded jury at the end of every semester of studio instruction. The results of the jury will be used to determine the student's final studio grade for the semester. The jury will cover the material studied during that semester. It is the student's responsibility to sign for a jury time and to complete a jury information sheet and present it to the faculty at the appointed jury time. More information on the content of juries for instrumental and vocal majors is contained in the sections of this handbook specific to those areas.

### Course Syllabi

Information on how students are graded in a particular course is available in the course syllabus. Many course syllabi are available on Moodle and it is the student's responsibility to know what is required by the course even if a hard copy of the syllabus is not handed out in class.

### Additional Brass Area Requirements

Music majors who play brass instruments are required to perform a jury for the brass faculty during exam week each semester. Requirements for the jury will include scales, etudes, orchestral excerpts, solos, and sight-reading. The instructor and student will decide on repertoire prior to the jury examination. The jury will count as **20%** of the student's overall grade for the semester. Minors are not required to perform a jury, but can schedule one upon recommendation of the studio teacher.

Majors enrolled for their fourth semester of lessons will perform a scale jury and a full faculty jury instead of a brass faculty jury. The scale jury should be scheduled for no later than the middle of the semester, and will consist of all major and minor scales with arpeggios, as well as a full range chromatic scale. The scale jury is graded on a pass/fail basis, and must be passed before giving the full faculty jury. For the full faculty jury, students will perform a fifteen-minute recital with piano accompaniment. The entire instrumental faculty will evaluate this jury, and the jury must be passed before a student can enroll in 300 level lessons.

Undergraduate music performance majors are required to perform a half recital during their junior year and a full recital during their senior year. Graduate performance majors are required to perform at least one full recital during their degree program. Non-performance majors and minors have no recital requirements, but are as always encouraged to perform (with the instructor's consent).

## Additional Voice Area Requirements

### Private Voice Lessons

#### Studio Assignments

Students desiring private instruction will be placed in a studio at the discretion of the voice faculty; students must obtain permission of the instructor to register for credit. Assignments will be based on availability, and every attempt will be made to honor the student's requested studio.

#### Attendance

Though specific requirements are determined by each teacher, students are expected to attend **ALL** private lessons, except in the case of illness or a family emergency. In either of these exceptional situations, paperwork will need to be provided by the student to their studio instructor in order to verify the validity of their absence. Excessive unexcused absences will affect the semester grade and jeopardize the student's eligibility for future private lessons.

#### Repertoire

Students are responsible for knowing and adhering to the departmental guidelines for repertoire.

#### Music 1021/2021

Basic vocal technique. Simple songs from the early Italian and English schools; art songs from the 18<sup>th</sup> and 19<sup>th</sup> centuries; or literature of a comparable level.

#### Music 1041

Basic vocal technique. Simple songs from the early Italian and English schools; art songs from the 18<sup>th</sup> and 19<sup>th</sup> centuries; easy German and French songs if proficiency permits; or literature of a comparable level.

#### Music 2041

Further development of vocal technique. Easier arias from the opera of Handel, Gluck, and Mozart. Arias from the oratorios of Handel, Bach, and Mendelssohn; Lieder of Schubert, Schumann, and Brahms; song by English and American composers; or literature of a comparable level.

#### Music 3041

Advanced vocal technique. Arias of greater difficulty with recitatives from opera and oratorio; the German lieder of Wolf and Strauss; French songs and arias by Fauré, Debussy and others; contemporary English language repertoire; or literature of a comparable level.

#### Music 4041

Advanced vocal technique. Arias from the standard repertoire of opera and oratorio; introduction to modern contemporary song literature; song cycles from the German and French schools; or literature of a comparable level.

## Juries

All students enrolled in voice private study at any level are required to sing a jury at the end of each semester. Juries are adjudicated by the voice faculty, the director of choral activities, and representatives of other areas as appropriate. The following components are assessed:

1. repertoire: students must be prepared to present the required number of repertoire for the semester's study from memory. The student will choose his or her first selection, and the faculty will request additional selection(s).
2. musical accuracy, interpretation, diction, style, and presentation
3. knowledge of literatures: students should be prepared to discuss and/or present basic information about the literature performed, including the composer, period, style, form, translation, and plot/character if applicable
4. technical development; good posture, breathing, registration, dynamic contrast and control, even vibrato, clear tone, correct diction, and other desirable vocal qualities
5. eligibility for talent grant renewal
6. advancement to next level of private study or repetition of current course level

The semester jury is to be performed by all students in private lessons unless student has presented a half or full recital for credit during the last half of the current semester.

Requirements for regular semester juries

### **Bachelor of Music with Music Education Concentration**

Course	Number of songs studied	Number of songs memorized	Languages required	Additional requirements
Music 1021 Music 2021	6	4	English	
Music 1041	6	4-5	English, Italian	
Music 2041	8	6	English, Italian, German	

Music 3041	8	6	English, Italian, German, French	
Music 4041	8	6	English, Italian, German, French	

**Bachelor of Music with Vocal Performance Concentration**

Course	Number of songs studied	Number of songs memorized	Languages required	Additional requirements
Music 1021 Music 2021	6	4	English	
Music 1041	6	4-5	English, Italian	
Music 2041	8	6	English, Italian, German	
Music 3041	10	8	English, Italian, German, French	
Music 4041	12	8	English, Italian, German, French	

Freshman year performance degree barrier

A freshman year performance degree barrier will be sung at the end of the freshman year. This jury determines whether a student will be allowed to continue as a performance major. Students wishing to pursue the performance degree must demonstrate a high level of vocal potential, and must have made consistent progress in performance and academic

related endeavors. The recommendation of the private teacher is required to continue in the performance degree program. Students who do not pass this jury will be advised as to an appropriate alternative course of study.

#### Full faculty

Will be sung at the end of the sophomore year. This jury determines eligibility to proceed to junior level voice study. The jury is typically 15 minutes in length, therefore, students should expect to perform selections in English, Italian, German and French if applicable. Students unable to pass the full faculty after two attempts will be advised as to an alternative course of study.

### Additional Recital Requirements for Vocal Majors

#### Voice Recital Hearings

Will be sung at least 2 weeks prior to the public performance of a junior or senior recital. The student is responsible for the following:

1. assembling the recital committee, with approval from private teacher and Director of VAPA.
2. scheduling the hearing; students should check with each member of his/her committee to find a suitable time and venue for the jury. Confirm the time and place with each member 1 week prior to the hearing. Reserve the Recital Hall or Choir Room with the VAPA office.
3. recital program, program notes, and translations; students will type entire recital program, complete with correct titles, composers, dates, translations, and notes as instructed by teacher. The student recital program will be turned in to their studio teacher 2 weeks before the recital hearing so that appropriate editing may take place.
4. accompanist: student will arrange to have their accompanist and any other assisting chamber musicians available for the hearing.

#### Undergraduate Degree Recitals

Undergraduate Voice Performance majors are required to perform degree recitals during the Junior (MUSC 341) and Senior (MUSC 441) year of study.

##### Junior Recitals

Will consist of vocal selections meeting the requirements of study at the MUSC 341 level as outlined in the **Music Program Handbook**, and will be a minimum of 30 minutes in total length. The Junior Recital will be performed during the ULM Music Program Recital Hour unless approval otherwise is granted by the combined voice faculty.

##### Senior Recitals

Will consist of vocal selections meeting the requirements of study at the MUSC

441 level as outlined in the **Music Program Handbook**, and will be a minimum of 50 minutes in total length. The Senior Recital will be scheduled during the week unless approval otherwise is granted by the combined voice faculty.

#### Non-Degree Recitals

Non-degree Recitals may be performed by Vocal Music Education Majors at the discretion of the student's primary vocal instructor. Each Non-Degree Recital must follow the above mentioned guidelines, as well as be approved by the combined voice faculty. Although a Recital Jury is not required for Non-Degree Recitals, all students presenting recitals will be held to the same standards of performance.

#### Performance Expectations

Vocal Performance majors are expected to participate in Opera Scenes, Opera Theater, Masterclasses given by guest clinicians and Broadway productions each semester of study.

All voice majors (Music Education, Voice Performance) must enroll in a major performing ensemble (Concert Choir or University Chorale) each semester of study.

#### Accompanists

Students are responsible for finding an accompanist to play for lessons, master classes, juries, and recitals, unless arranged by the Voice Area Faculty. Students are encouraged to seek an accompanist as early in the semester as possible, as scheduling becomes increasingly difficult as the semester progresses. Students must provide accompanists with copies of each semester's repertoire in a timely fashion, as determined by the studio teacher. Under no circumstances should an accompanist be asked to sight-read for a performance or jury.

#### NATS Competition

Students are encouraged to participate regularly in the student adjudications sponsored by the National Association of Teachers of Singing.

#### Class Voice

Class voice is offered for non music majors interested in beginning vocal studies. Students on talent grant may choose to take private lessons or group voice class. These class sessions will meet twice a week, and include both lecture style and practical instruction in vocal technique and literature. Class sizes will range from 6-8 students. Final jury in class only.

#### Ensembles

Choral ensembles are open to any student enrolled at ULM. Placement is determined by the Choral Department on the basis of audition. Incoming students should contact the Director of Choral Activities the week prior to the beginning of classes to arrange an audition. The audition will consist of a short solo selection. The applicant may also be asked to sight-read and vocalize, depending upon choral placement. Continuing students

do not need to re-audition for choral placement; semester juries will serve as your placement audition for the following semester. ULM offers the following ensembles:

#### University Chorale

Available for Major Ensemble Credit. Chorale is a non-auditioned group consisting mainly of ULM freshmen and, by choice, upperclassmen. They sing a variety of choral music and participate in two concerts each year, as well as the annual ULM Christmas Concert. It is usual that the freshmen sing in the Chorale for two semesters before being considered for Concert Choir.

#### Concert Choir

Available for Major Ensemble Credit. This large choir is the premiere choral ensemble; entrance is by audition only. The choir performs a variety of literature, both sacred and secular. In addition to the seasonal concerts given during the academic year, the group serves as one of the recruiting ensembles for the Music Program by performing at high schools and colleges in the area. Members of the Concert choir will participate in the annual ULM Christmas Concert, as well as the Spring Concert Choir Tour.

#### Chamber Singers

This ensemble is a select group of 20-24 voices chosen from the Concert Choir. The audition for Chamber Singers includes a sight-reading component. The Chamber Singers perform accompanied and a cappella music of all styles and periods. The singers perform in various concerts during the school year, including the annual ULM Christmas Concert. The Chamber Singers also participate in Spring Choir Tour, as well as sing at social functions in the community. Along with Concert Choir, Chamber Singers serve as a recruiting ensemble.

#### Women's Chorus and Men's Chorus

The women and men of the Concert Choir rehearse separately to prepare literature for seasonal concerts.

#### Interdenominational Ensemble

The IDE focuses mainly on spirituals, gospel, and African music. Entrance is by audition only.

#### Opera Workshop

Opera workshop offers several opportunities to learn to prepare and perform opera literature. Workshops provide information on resumes and bios, headshots, and audition techniques and strategies. Each student in MUSC 401 becomes involved in areas of production such as costuming, publicity, set design, and outreach. The class presents a full production of either an opera or a musical each semester, and will also present a scene program once each year. Students should obtain the permission of the Director of Opera and Musical Theatre before enrolling.



