Handbook
for
Music Majors
& Minors

2014—2015
University of St. Thomas

Purpose of the Handbook
The Handbook for Music Majors & Minors is intended to further explain some of the
procedures alluded to in the Undergraduate Catalog and to provide information about
departmental procedures and facilities. The Student Handbook applies to anyone
registered for a music course.

Please Note
Guidelines in this handbook pertain to all current students in the music department.
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Music Majors

Definition of a Music Major
A Music Major is a student who is following the curriculum for a major concentration in music found in the Undergraduate Catalog and has successfully completed a performance level audition. (See Major Curriculum on pages 5-6.)

Music Major Auditions
Music Major auditions allow the faculty to assess a student’s musical skills and consider the student’s potential for growth. At least three pieces of music that vary in style, period, tempo and character are to be prepared. The faculty may wish to hear all the music that has been prepared but may also choose to hear only portions of it. Auditions must be performed with an accompanist unless the composition is unaccompanied.

Provisional Acceptance into Major
If a student is provisionally accepted, the student must re-audition for full acceptance during jury time of their second semester of performance level studies. At that point, the student will either be fully accepted or will be declined admittance into the music major.

If a student is not accepted for a performance level audition, the student may audition again. However, students may audition for admission to the music department no more than twice. Acceptance to the program must be attained by the end of the second semester of study. It is recommended that the student audition at the end of their second semester of study.

Application for Major Field
Undergraduate students file an Application for Major Field with the chair of the department in the Spring of their second year. Applications in music will be accepted provided that the student is currently in performance level studies and is actively pursuing the music curriculum.

Graduation
Students in their last semester must see the Assistant Chair at least two months prior to graduation to ensure that all graduation requirements have been satisfied.

Advising
Music majors should request an advisor from the music faculty. If that is not possible, students should seek out one of the music faculty or the chair of the department early on to make sure that they are in the right courses. Students in music education should consult with Dr. Douglas Orzolek.

Study Abroad
Many students at UST elect to study abroad. While encouraged by the faculty, it is the student’s responsibility to consult with their advisor and/or department chair well in advance of intended study. The student should keep in mind the requirements for their degree program (available in the UST Course Catalog) when choosing an abroad experience—credits obtained abroad for the major area may not readily transfer.

Transfer Students
Music Majors who transfer to the UST music department must:
  Take a theory placement test. This placement test should be taken at the beginning of the first semester of studies at UST. Review sheets and information
on time and place of the placement test are available from Dr. Shersten Johnson.
Pass the performance level audition
File an Application for Major Field with the department chair/assistant chair. Of all courses required for the degree, the following must be completed at UST:
- At least one semester of music history
- At least four semesters of performance level lessons
- Final level recital
- A minimum of four semesters of an appropriate ensemble
- A minimum of four semesters of Music Student Convocation Hour
- 32 of the last 36 credits

Major Curriculum
All students majoring in music take the same core music courses at the University of St. Thomas. Some additional courses are required for some degree concentrations, and the number of required semesters of ensemble participation varies by degree as well. Students should consult the catalog from their year of entrance to determine the exact requirements. If there are questions, please consult with an advisor or the chair of the department.

The following list outlines the basic core courses required of a music major. Transfer students and those entering the program after their freshman year should consult with an advisor or the chair of the department about the sequence of courses.

Music Major Core Curriculum – Typical Schedule (not all courses are required by every degree – consult your advisor.)

<table>
<thead>
<tr>
<th>First Year - Fall</th>
<th>First Year - Spring</th>
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<tbody>
<tr>
<td>Theory &amp; Aural Skills I</td>
<td>Theory &amp; Aural Skills II</td>
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<tr>
<td>Music Media</td>
<td>Music of the United States</td>
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<tr>
<td>Performance Studies</td>
<td>Performance Studies</td>
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<tr>
<td>Ensemble</td>
<td>Ensemble</td>
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<tr>
<td>Convocation Hour</td>
<td>Convocation Hour</td>
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<tr>
<td>Piano Skills I</td>
<td>Piano Skills II/Proficiency</td>
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<td>Jury</td>
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<tr>
<th>Second Year - Fall</th>
<th>Second Year – Spring</th>
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<tbody>
<tr>
<td>Theory &amp; Aural Skills III</td>
<td>Theory and Aural Skills IV</td>
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<tr>
<td>Introduction to Conducting I</td>
<td>Introduction to Conducting II</td>
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<tr>
<td>Performance Studies</td>
<td>Music of the World</td>
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<tr>
<td>Ensemble</td>
<td>Performance Studies</td>
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<tr>
<td>Convocation Hour</td>
<td>Ensemble</td>
</tr>
<tr>
<td>Piano Skills III</td>
<td>Piano Skills IV/Proficiency</td>
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<tr>
<td>Jury</td>
<td>Convocation Hour</td>
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<tr>
<td></td>
<td>Level I Recital</td>
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</tbody>
</table>
Third Year - Fall
History & Literature I
Performance Studies
Ensemble
Convocation Hour
Jury

Fourth Year - Fall
Performance Studies
Ensemble
Jury

Third Year – Spring
History & Literature II
Performance Studies
Ensemble
Convocation Hour
Level II Recital

Fourth Year – Spring
Performance Studies
Ensemble
Final Recital (Level III)
Theory Placement Exam
Students who have taken theory elsewhere or wish to advance into another level of music theory are required to take a theory placement test. This placement exam should be taken at the beginning of the first semester of studies at UST. An information sheet for the Music Theory Placement exam is available from Dr. Shersten Johnson (srjohnson2@stthomas.edu). All students who wish to transfer in AP credits are required to take the music theory placement exam.

Ensembles
Specific arrays of ensemble participation are required of all music majors according to their principle instrument and the emphasis of the major that they are pursuing. They should consult their entering catalog.

Jazz Ensemble Provision
The Jazz, American, Popular and World Music area provision allows music majors, whose principal instrument is not piano, an option to substitute one semester of their required large ensemble, appropriate to their major, to participate in either the Instrumental Jazz Ensemble, Jazz Singers, African Music Ensemble or Percussion Ensemble. Students may exercise this option by receiving approval from the chair after consulting with the affected ensemble director and the student’s academic advisor.

Piano Proficiency Exam Requirements (Non-keyboard majors)
Exam procedures and policies:
1. Students enrolled in the class piano course sequence will take the piano proficiency exam as their final exam for Piano Skills 4, MUSC 202.
2. Students who test out of the entire class piano course sequence should contact Dr. Schons to schedule the exam during their first semester on campus. Students who do not pass will need to enroll in Piano Skills 4, MUSC 202.
3. The exam will be recorded and adjudicated by members of the piano faculty.

Exam requirements:
The specific musical examples for items marked with an asterisk (*) will be given to the student shortly before the exam.

Items common to all majors and instruments:

- All major and harmonic minor scales played hands together, in two octaves (one octave for MuBu majors). Minimum speed of M.M. = 120/note (100/note for MuBu).
- * Harmonize a folk tune with a given melody for right hand. Create a left hand accompaniment (such as waltz bass or Alberti bass) based on pop/letter chord symbols.
- * Transpose the above harmonization up or down a major 2nd.
- * Improvisation from chord symbols: Play given chords (indicated by letter symbols or Roman numerals) in left hand, while improvising a logical melody in right hand. The chord progression will be eight measures long, and based on major or minor tonality.
- * Play an early-intermediate piano solo, maintaining a steady tempo (late-elementary for MuBu majors).

Additional items, specific to degree program:
Bachelor of Music (B.M.) in Music Education (vocal/choral)
- * Play two selected parts simultaneously from a SATB choral score.
- Accompany a prepared vocal solo. The student will be required to bring a soloist to his or her exam.
• Play the following songs without notation, with a right hand melody and left hand blocked chords: *Happy Birthday* (key of E-flat major) and *My Country 'Tis of Thee* (key of F major).

Bachelor of Music (B.M.) in Performance (vocal) and Bachelor of Arts (B.A.) in Music (vocal)
- * Play two selected parts simultaneously from a SATB choral score.
- Accompany a prepared vocal solo. The student will be required to bring a soloist to his or her exam.

Bachelor of Arts (B.A.) in Music Business (vocal)
- Accompany a prepared vocal solo with either a simple notated accompaniment, or a patterned accompaniment based on chord symbols. The student will be required to bring a soloist to his or her exam.

Bachelor of Music (B.M.) in Music Education (instrumental)
- * Perform two parts simultaneously from an instrumental score at concert pitch. The score will include one transposing part (i.e B-flat clarinet), or one alto or tenor clef part.
- Accompany a prepared solo for a band or orchestral instrument, or guitar. The student will be required to bring a soloist to his or her exam.
- Play the following songs without notation, with a right hand melody and left hand blocked chords: *Happy Birthday* (key of E-flat major) and *My Country 'Tis of Thee* (key of F major).

Bachelor of Music (B.M.) in Performance (instrumental) and Bachelor of Arts (B.A.) in Music (instrumental)
- * Perform two parts simultaneously from an instrumental score. The score will include one transposing part (i.e B-flat clarinet), or one alto or tenor clef part.
- Accompany a prepared solo for a band or orchestral instrument, or guitar. The student will be required to bring a soloist to his or her exam.

Bachelor of Arts (B.A.) in Music Business (instrumental)
- Accompany a prepared solo for a band or orchestral instrument, or guitar. The accompaniment should be either a simple notated accompaniment, or a patterned accompaniment based on chord symbols. The student will be required to bring a soloist to his or her exam.

Bachelor of Arts (B.A.) in Liturgical Music
- Accompany a psalm or liturgical song. The student will be required to bring a soloist to his or her exam.
- * Play two selected parts simultaneously from a SATB choral score.
- * Improvise a piano accompaniment to a liturgical song or hymn from a lead sheet, given melody line and chord symbols only. The accompaniment is intended to support congregational singing. The student will be required to bring a soloist to his or her exam.

Requirements for Piano Proficiency Exam (Keyboard Majors)

Exam procedures and policies:
1. Keyboard majors enrolled in MUSC 192/292/293 will take portions of the piano proficiency exam as their final exam for those courses.
2. The exam will be recorded and adjudicated by members of the piano faculty.
3. Students must pass the exam before performing their Level II recital hearing.
4. Students may attempt the piano proficiency exam only one time per semester.

Exam requirements:
- The specific musical examples for items marked with one asterisk (*) will be given to the student at the exam, and played at sight.
The specific musical examples for items marked with two asterisks (**) will be given to the student 24 hours before the exam.

**Items common to all degree programs:**

- All major, harmonic minor, and melodic minor scales played hands together, four octaves, in sixteenth notes. (Minimum speed M.M. = 50/quarter)
- All major and minor triad arpeggios played hands together, four octaves, in triplets. (M.M. = 50/quarter)
- Dominant seventh arpeggios starting on white keys, hands together, four octaves, in eighth notes. (M.M. = 60/quarter)
- All diminished seventh arpeggios, hands together, four octaves, in eighth notes. (M.M. = 50/quarter)
- Chord progression(s) in all major and minor keys, hands together:
  - I – IV – V7/V – V7 – I
- * Play a piano composition, accompaniment, or liturgical piece at sight.
- ** Transpose an accompaniment, liturgical piece, or composition up or down a major or minor second.
- * Play, from a lead sheet, a notated melody in the right hand and accompaniment in the left hand. The accompaniment should be improvised in a pattern other than blocked chords, based on the chord symbols given.
- ** Play a given harmonic progression (indicated by letter symbols or Roman numerals) in the left hand, while improvising a logical melody in right hand.

**Additional items, specific to degree program:**

**Bachelor of Music (B.M.) in Performance**

- All major and harmonic minor scales played hands together, two octaves; in thirds, sixths, and tenths; in eighth notes. (Minimum speed M.M. = 50/quarter)
- Play a prepared keyboard composition with no more than one semester’s preparation. This composition is to be chosen in conjunction with the student and the applied teacher, and must be approved by the Coordinator of Piano Skills at the beginning of the semester. The piece is to be prepared by the student without assistance from any music faculty member. Memorization is not required.

**Bachelor of Music (B.M.) in Music Education**

- ** Score reading. Students applying for a vocal/choral licensure will prepare to play four voices simultaneously from a SATB choral score. Students applying for an instrumental licensure will prepare to play two or three parts simultaneously from an instrumental score. The instrumental score may have one transposing part (i.e. B-flat clarinet) or one alto or tenor clef part (i.e. viola).
- ** Lead a classroom song from the piano. The student will sing the words and melody while improvising a two-handed accompaniment from a lead sheet.

**Bachelor of Arts (B.A.) in Liturgical Music**

- Accompany a psalm or liturgical song. The student will be required to bring a soloist to his or her exam.
- ** Prepare to play all four voices simultaneously from a SATB choral score.

**Bachelor of Arts (B.A.) in Music Business**

- ** Play by ear. The student will choose, from a list of well-known melodies, one song to play by ear with the melody in the right hand and accompaniment in the left hand.

**Bachelor of Arts (B.A.) in Music**

- Play a prepared keyboard composition with no more than one semester’s preparation. This composition is to be chosen in conjunction with the student and the applied teacher, and must be approved by the Coordinator of Piano Skills at the beginning of
the semester. The piece is to be prepared by the student without assistance from any music faculty member. Memorization is not required.

**Additional Information for Keyboard Majors and Advisors**

1. According to the undergraduate academic catalog, piano and organ majors are required to take the following piano skills courses:

   - MUSC 192 Technical Skills for Keyboard Majors (1 cr.)
   - MUSC 292 Functional Skills for Keyboard Majors I (1 cr.) - half semester (all students)
   - MUSC 293 Functional Skills for Keyboard Majors II (1 cr.) - half semester (all students except B.A. Music Business)

Individual piano skills lessons will substitute for these classes until we have enough students to establish full sections of these courses. *Keyboard majors should register for the following course during the Spring semester of their first year: MUSP 131 (elective 30 min. piano lessons) with Dr. Suzanne Schons.*

The expectation is that students will take the first portion of the piano proficiency exam (technical skills) during that first semester of lessons, and will take the second portion of the exam (functional skills) in a subsequent semester of lessons, thereby satisfying the piano skills course requirements. Keyboard majors must pass the piano proficiency exam before giving their Level 2 recital hearing.

2. Piano and organ majors in all degree programs except Music Business are required to take one credit of a "keyboard elective" at some point in their undergraduate study, to be chosen from the following courses:

   - MUSP 121 Harpsichord lessons
   - MUSP 131 Piano lessons (organ majors only)
   - MUSP 135 Organ lessons (piano majors only)
   - MUSP 153 Jazz piano lessons
   - MUSN 171 Piano ensemble
   - MUSN 172 Accompanying ensemble
   - MUSN 182 Instrumental jazz ensemble (as pianist)
   - MUSW 501 Summer Workshops in Piano Pedagogy (with permission)

**Aural Skills Proficiency**

Students enrolled in MUSC 114 Music Theory II will also enroll in MUSR 114 Aural Skills Proficiency for 0 credit. Similarly, students enrolled in MUSC 214 Music Theory IV will also enroll in MUSR 214 Aural Skills Proficiency for 0 credit. The combined grade for the final ear-training and sight-singing quizzes in Theory II or Theory IV will appear on the students transcript under MUSR 114 or MUSR 214 respectively as a record of the student's proficiency in aural skills. Students must score a C- or better on the Aural Skills Proficiency test in order to continue on in the theory sequence.

Students wishing to work in depth on their aural skills with a teacher may register for **MUSP 113 Individual Lessons for Aural Skills Proficiency (1 cr)**. This course is designed to prepare students to demonstrate aural skills proficiency.

**Performance Studies**

Music majors are required to take Performance Studies at the level appropriate to their degree. (MUSP 2xx or 3xx). Following successful completion of the performance
level audition, a student will be granted permission to register for this course lesson number. The requirements for performance level studies are found in the course catalog.

In addition to registering for music lessons online, students are required to fill out a Lesson Registration Form. This form is available on the department website and is used to finalize the registration.

Once scheduling has been completed, lesson instructors will contact students to confirm a weekly lesson time. The scheduling process can often continue into the second and even third week of classes, so students should not panic if they don’t hear from their instructor immediately. Any missed lessons may be made up throughout the semester at a time determined by instructor and student.

Performance level studies must be with UST faculty and instructors—students will not receive credit for performance studies with other instructors. Requests for studies with specific UST instructors will be given strong consideration by the area head.

**Changing Lesson Instructors**
If a music major wishes to change instructors (in those areas such as piano, voice, guitar, etc., where there are multiple instructors) after a semester’s work or more, he/she must do the following and in this order:
- Consult with your current instructor to discuss concerns and issues.
- If, after a semester, the concerns/issues have not been corrected, consult with the performance area head or department chair.
- If deemed appropriate, the area head and department chair will consider further action including changing the studies instructor.

**Missed Lesson Policy**
Missed lessons may be made up at the teacher’s discretion, provided at least 24 hours notice has been given and the reason for missing is a valid one. Valid reason might be: illness, family emergency, or an ensemble concert. Lack of preparation, assignments, exams in other courses, or forgetfulness are not valid excuses.

All make-up lessons are to be taken within a reasonable period of time and held within the individual teacher’s regular schedule of teaching time. All exchanges of lesson time and make-up lessons are to be kept to a minimum.

If an instructor is obliged to miss a lesson for unavoidable reasons, the lesson will be made up within a reasonable amount of time. Such changes of lesson time are avoided whenever possible.

**Dropping Lessons**
Students who discontinue their private lessons during a semester will receive pro-rated refunds *(according to the registrar’s published schedule)* only if the reason for dropping is due to unusual circumstances, such as illness or withdrawal from school. If it is necessary for a student to drop, he/she must personally inform the instructor of this decision. The fee for lessons will be charged until the drop notice is received by the Registrar.

**Juries**
All music majors taking 200/300 level lessons are expected to perform a jury at the end of any semester they are not performing a recital. Juries are held on the Saturday following the last day of classes in Fall and Spring semesters. The jury will count as 20% of the performance level studies grade for that semester.
Music presented on a jury from semester to semester should represent a continual growth on the part of the student. Music presented on one jury may not be presented on a subsequent jury. A minimum of ten minutes of music should be prepared for each jury.

Forms for the jury are found on the department website. It is the student’s responsibility to file a completed form with the department office (BEC LL05) by the deadline determined each semester and to arrange a time on jury day when the student, instructor and accompanist (if applicable) are available.

Jury results and comments are available from the instructor. Students are encouraged to review the comments and results with their instructor during the last week of the semester.

**Recitals**
All recitals and hearings should be scheduled with the music office **six weeks prior to the requested recital date**. No recitals may be scheduled after the Thursday of Finals Week, during January Term, or during Summer Term.

A student must be taking lessons for credit during the semester that any required recital is given even though they may have finished all their coursework. All material presented at a student recital must be approved by the studio teacher.

All completed recitals are noted on the student’s transcript by the music office.

A **Level I Recital** requires a minimum of fifteen minutes of music. It is adjudicated by two music faculty, one of whom is the studio instructor. The other adjudicator should be a full-time faculty member whenever possible.

For **music minors** who are required to perform a recital during their fourth semester of performance studies, the Level I recital is considered their Final Recital, thus the requirements for a hearing will apply. A hearing is scheduled at the time of juries the semester prior to the Level I Recital. A jury grade of “B” or higher must be attained. The recital selections must be presented in the format intended for the actual recital. *(In order to accommodate assisting musicians, the order of the program may be different for the hearing than the recital.)* For a final recital, the music presented at the hearing, and only that music, must be presented at the public recital. If the program is approved by the hearing committee, the public recital may be given as planned. There are no adjudicators needed for the final recital itself.

A **Level II Recital** requires a minimum of twenty-five minutes of music. It is adjudicated by two music faculty, one of whom is the studio instructor. The other adjudicator should be a full-time faculty member whenever possible.

If a Level II recital is a Final Recital, for example in the Music Education and Music Business tracks, a hearing of no less than one month before the planned recital date is required and is heard by three music faculty. One of the adjudicators is the studio instructor; the second must be the full-time faculty member who heads the student’s particular performance area (or another instructor from the same performance area if the instructor is the head of this area); the third should be a full-time faculty member from a different area. The recital selections must be presented in the format intended for the actual recital. *(In order to accommodate assisting musicians, the order of the program may be different for the hearing than the recital.)* For a final recital, the music presented at the hearing, and only that music,
must be presented at the public recital. If the program is approved by the hearing committee, the public recital may be given as planned. There are no adjudicators needed for the final recital itself.

A **Level III Recital** requires a minimum of forty-five minutes of music, presented by only one student *(with assisting musicians if appropriate)*. Level III Recitals are required for students in the BM Perf and BA Liturgical areas. A hearing no less than one month before the planned recital date is required and is heard by three music faculty. One of the adjudicators is the studio instructor; the second must be the full-time faculty member who heads the student's particular performance area (or another instructor from the same performance area if the instructor is the head of this area); the third should be a full-time faculty member from a different area. The recital selections must be presented in the format intended for the actual recital. *(In order to accommodate assisting musicians, the order of the program may be different for the hearing than the recital.)* For a final recital, the music presented at the hearing, and only that music, must be presented at the public recital. If the program is approved by the hearing committee, the public recital may be given as planned.

*Although photocopies present an easy format particularly for accompanist, they are an infringement of copyright. If photocopies are used in a jury or recital presentation, actual printed copies of the music must be in evidence. If not, the jury or recital will be null and void.*

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<th>Level III</th>
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<tr>
<td>BA in Music</td>
<td>H: 0</td>
<td>H: 3</td>
<td>N/A</td>
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<tr>
<td>BA in Music Business</td>
<td>R: 2</td>
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<td></td>
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<tr>
<td>BA in Liturgical Music</td>
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<td>BM in Performance</td>
<td>R: 2</td>
<td>R: 2</td>
<td>R: 0</td>
</tr>
<tr>
<td>BM in Music Education</td>
<td>H: 0</td>
<td>H: 3</td>
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</tr>
<tr>
<td>Minor in Performance</td>
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<tr>
<td>Minor in Composition</td>
<td>H: 2</td>
<td>N/A</td>
<td>N/A</td>
</tr>
</tbody>
</table>

2 adjudicators = Studio Instructor + Full Time

3 adjudicators = Studio Instructor + Area Head + Full Time
Other Guidelines for Planning a Recital

Students must fill out a Student Recital Petition which is found in the Recital Scheduling Handbook located on the music department website and in the department of music office.

The venue for student recitals is the BEC Auditorium (120). A request for St. Thomas Aquinas Chapel can only be made by organ students. In some circumstances, liturgical music majors or performances with appropriate repertoire may be accepted. Such requests for a recital location other than BEC Auditorium, and requests for venues outside of the university or college campus, must be approved by the department chair.

Music presented at one recital may not be counted in the required amount of time in a subsequent recital. A movement of a larger work may be presented on one recital, and the entire work presented on a later recital. However, the movement presented earlier must be in addition to the minimum time requirement of the subsequent recital. Music that has been presented to a jury may be included as part of a recital.

It is encouraged that Level I and Level II recitals be shared by two or more students.

The student is responsible for securing the appropriate number of adjudicators either for a recital or a hearing.

With the instructor’s approval, students should determine an appropriate time in the semester for a recital. Students must first check with the undergraduate music office about availability of the Brady Educational Center Auditorium, and then submit their Student Recital Petition to the office with their intended day, time, and location at least six weeks before the recital.

Program material is due in the music office no less than three weeks before the recital. Information for the recital must be given to the music office by email in MS Word format and should include titles, composers and the composers’ birth and death dates (if applicable). Vocal students should include translations for any lyrics not in English. Failure to meet the three-week deadline will result in an “R” (Repeat) recital grade on your transcript.

Arrange, in advance, a rehearsal period in the hall you reserved along with the piano that is to be used, if applicable. Notify your instructor of these rehearsals so that he/she can be present. Just prior to the recital, plan a dress rehearsal wearing the clothes that you are considering for the performance, so that you feel comfortable in them.

Stage Protocol: Soloists walk on and off first. Accompanists should be acknowledged for a bow at the end of a major piece or cycle and always before the soloist walks off stage. Practice bowing. Your body language communicates many things to an audience, including when the audience should and should not applaud.

Accompanists

It is important to remember that a good accompanist can help to make a good performance a great one. With that in mind, the Music Department recommends particular accompanists and guidelines for working with them.

Accompanists (see approved listing) should be given their music well in advance of the program, no less than a month before the recital or required hearing. Soloists will benefit from a secure and well-rehearsed accompanist. The student will discuss with the accompanist the clothes that will be worn for the performance. Fees for
accompanying should be discussed at the time services area requested. Accompanying fees are the sole responsibility of the performer. Obtain the services of a page turner if one is needed.

Students should use an accompanist who is recommended by the department. Piano students who serve as accompanists must seek permission of their studio instructor for permission to do so. A complete listing of recommended accompanists, with contact information, is available from the department office.

**Students “Pay for Play” Policy**
The University of St. Thomas presents a wide variety of concerts, liturgies and programs throughout the academic year and will often feature student musicians as either soloists or accompanying musicians. St. Thomas views these opportunities as a way for the student musician to develop and enhance their musical skills, while also providing valuable performing experience for the student. It will always be the preference of the music faculty to provide these solo and accompanying opportunities to capable and talented UST students rather than hiring professional singers and instrumentalists from outside the university. Therefore, it is the policy of the UST Music Department that students are not paid for being afforded these opportunities from which they already gain important, non-financial rewards such as recognition and visibility within the St. Thomas community, performing experience with orchestras and ensembles not typically available to college students, and a nurturing environment in which to hone one’s musical craft.

**Music Department Scholarships**
Eligibility for music scholarships requires that the student is an active music major. This requires that the student is registered in the theory/history sequence of courses, or have completed them, performance level studies and participates in an appropriate ensemble for the student’s major instrument.

Awards are designated for each of the following areas:
- Voice
- Keyboard
- Woodwind, brass, percussion
- Fretted and bowed strings

To be eligible and retain a scholarship a student is required to maintain a minimum overall GPA of 3.0 (*B average*). If at any time a student decides to withdraw from the music program that student’s scholarship package will only cover those semesters in which the student participated as a music major. For those students planning to study abroad, student teaching or serving an internship, please contact the chair to determine your status and eligibility.

Incoming students (*defined as incoming freshman, transfer students and current UST students coming into the music major from another field*) who have not previously auditioned for the department may audition for scholarships (*if available*) in the Fall. These auditions may double as performance level auditions.

Current majors may audition for a scholarship, or a possible upgrade, in May. These “in-house” auditions must be presented live. They are only held if some of the existing scholarship funds are not being used. These auditions may double as performance level auditions.
Freshman Music Option

All UST freshman who are participating in one of the following ensembles: Women’s Choir, Chamber Singers, Liturgical Choir, Concert Choir, Guitar Ensemble, Orchestra, Symphonic Band and Symphonic Wind Ensemble, are eligible for the freshman option program. This program provides freshman in those ensembles the opportunity to take 30-minute elective level lessons for the entire year with credit, but at no cost, on the instrument or voice the student is playing or singing in one of the previously mentioned ensembles.

PLEASE NOTE: This applies only to non-music majors. In the case of music majors, lessons will be discounted 50% for the freshman year.

Festival Orchestra

In the Spring semester, the Department of Music hires a professional chamber orchestra of approximately thirty musicians to perform with student soloists. To be eligible, the student must be enrolled at UST as a full time student and have junior, senior or graduate status. The student must also be studying with a UST studio instructor respective to the instrument, voice or composition being presented for consideration. Students must meet the conditions expressed above during the semester of the performance.

There is no time limit on the composition to be performed. However, the faculty reserves the right to make the final determination of the program content. Pianists and vocalists are expected to perform from memory. Other instrumentalists are encouraged to perform from memory but are not required to do so.

Compositions chosen should not require more than a Classical-size orchestra: pairs of flutes, oboes, clarinets, bassoons, horns, trumpets; timpani, and strings. Be sure that you have consulted a full score of the work you intend to perform. Any expansion from this instrumentation must be approved by the department chair and Festival Orchestra conductor prior to the audition. Any expenses for additional players may be the responsibility of the student performer.

Applications for Festival Orchestra can be obtained in the department office. Auditions are held on the Monday of Finals Week in the Fall semester. The music presented at the audition must be in final form (e.g. memorized if appropriate). A recorded audition, of high audio quality, will be accepted only from those students who are studying abroad during the semester of auditions. Recordings should be received a full week prior to the auditions.

The conductor of the orchestra will be a member of the music faculty, and that person will work with the student during the months leading up to the performance. The concert is usually scheduled in late February or early March depending upon the availability of the orchestra members. On the day of the performance, one rehearsal will take place with the orchestra.

Music Department Undergraduate Research Award

An award will be made annually for the best paper on a music-related topic written in the previous year by an undergraduate music major. Papers will be judged on quality of research, cogency of argument, and clarity of writing and composition. Submissions must be made by a faculty member and any paper from a music course, an independent study, or any other St. Thomas course is eligible.

Deadline for Submission: March 1  Announcement of Award: April 1
Music Minors

Definition of a Music Minor
A Music Minor is a student following the curriculum for a minor concentration in music found in the Undergraduate Catalog.

Minor Curriculum
The various minor curricula listed in the Undergraduate Catalog have different requirements. Consult your entering catalog about the requirements and discuss the courses with a music faculty or chair of the department.

Application for Minor Field
Undergraduate students file an Application for Minor Field with the chair of the department in the Spring of their second year. Applications in music will be accepted provided that the student is actively pursuing the music minor curriculum specific to their emphasis. In order to apply for a minor field, you must have been accepted into a major field of study at the university. Application cards for admission to a minor field of study in music are available from the department office.

Graduation
Students in their last semester must see the Assistant Chair at least two months prior to graduation to ensure that all graduation requirements have been satisfied.

Advising
When pursuing a minor concentration in music, seek out one of the music faculty or the chair of the department to make sure that you are in the right courses.

Ensembles
Some of the minor concentrations require either Performance Studies or Ensemble participation. Consult the Undergraduate Catalog for the requirements of minor.

Performance Studies
Contact the Music Department Office to register for Performance Studies. All registration details will be handled by the Music Department Office.

Performance Studies for minor concentrations are at the 50-minute elective level (MUSP 1xx). One jury, the semester before the semester of the Level I recital, is required. The requirements for elective level studies are found in the Undergraduate Catalog.

Missed Lesson Policy
(See page 11 of this Handbook.)

Dropping Performance Lessons
(See page 11 of this Handbook.)

Recitals
(See Level I procedure for music minors on page 12 of this Handbook.)
Sexual Misconduct Policy and Undergraduate Student Policy Book

The current sexual misconduct policy can be found at:
https://www.stthomas.edu/title-ix/sexualmisconduct/.

The current undergraduate student policy book can be found at:  https://www.stthomas.edu/policies/undergraduate/

Music Department Statement On Musician Health And Wellness
Musicians are often athletes of the small muscles. Making music can be physically and emotionally challenging at times, and it is extremely important to take proper care of your physical and mental health during your course of music study at UST. Preserving and maintaining optimum health among musicians is a topic of great importance within all aspects of the music business. The National Association of Schools of Music has developed guidelines for promoting musician wellness in college music programs. Professional music organizations such as the American Federation of Musicians, The American Choral Directors Association, and the Regional Orchestral Players Organization all advocate for musicians’ health and wellness. The Performing Arts Medicine Association is an international publishing and conference organization that supports research on occupational well-being in all disciplines of the performing arts. Discuss with your studio instructor, ensemble director, or another music faculty member any health concerns you have; additionally, browse the websites below. Preventing injury is your best course of action in creating optimum health and well-being. To take care of your physical and mental health follow these guidelines:

1. Never, under any circumstances, play through pain or sing through pain or hoarseness. You only have one body, and if you injure it you risk compromising your very livelihood. Sharp, burning, and/or persistent pain is cause for concern, as is severe or long-lasting hoarseness. If you experience any physical pain or discomfort during your practice, or if you have experienced a recent injury, please stop practicing and contact your instructor immediately.

2. Performance anxiety is a universal issue among musicians of all ages and levels of ability. The best preventive measures against stage fright are: 1) to be extremely well-prepared through thoughtful and consistent practice, and 2) to perform as much as possible in front of other people, no matter how difficult it can seem at times. If necessary, please contact your instructor for advice.

3. Whenever possible, eat healthfully, get in some exercise, try to get enough sleep, take breaks, and seek help when you need it.

4. Please protect your hearing when attending concerts or performing in large or amplified ensembles. Noise-induced hearing loss is irreversible.

Some Helpful Links
Performing Arts Clinic, Sister Kenny Institute (Minneapolis)
http://www.allinhealth.org/Courage-Kenny-Rehabilitation-Institute/
PAMA (Performing Arts Medicine Association)
http://www.artsmed.org/
Texas Voice Center
http://www.texasvoicecenter.com/advice.html
Disability Services
Classroom accommodations will be provided for qualified students with documented disabilities. Students are invited to contact the Enhancement Program—Disability Services about accommodations for this course with the first two weeks of the term. Telephone appointments are available to students as needed. Appointments can be made by calling (651) 962-6315 or (800) 328-6819, extension 6315. You may also make an appointment in person in Murray-Herrick, Room 110. For further information, you can locate the Enhancement Program on the web at http://www.stthomas.edu/enhancementprog.

Facilities

Music Resource Center (MRC)
Located in Brady Educational Center, The Music Resource Center (BEC 103) houses the main music score collection, CDs, music-related videos, and instructional computers. The corresponding playback equipment is also available in the MRC. MRC holdings are searchable by CLICnet, the library’s online catalog. The primary functions of the MRC are to maintain the collection of study scores and listening materials required for the support of music courses taught at UST and to provide access to these materials to students enrolled in and faculty teaching these courses.

O'Shaughnessy-Frey Library (OSF)
On UST’s north campus, OSF houses the book, periodical and reference book collection. Reference services for classroom library instruction and library material acquisition and cataloging services are based here.

Other UST Libraries
The Ireland Library on the south campus is the graduate theological library. A photocopier is available there. The Keifer Library, located on the downtown Minneapolis campus, houses the programs for graduate education, psychology and business and offers reference services. The School of Law library houses legal books, journals, and offers reference services.

For more information about the full range of library services available to students, please contact:

MRC Service Desk
651-962-6815

Karen Batdorf,
MRC Circulation/Reserves Supervisor
651-962-5401  k9batdorf@stthomas.edu

Cindy Badilla-Melendez,
MRC Reference Librarian
651-962-5464  cbadillame@stthomas.edu

Practice Rooms
Practice rooms are available in Brady Educational Center (Rooms 2A, 2B, 2C, 2D, 2E, 14, 16, 18). Practice rooms 2A, 2B, and 2C have sign-up sheets on the doors
for piano students who wish to reserve a room for a particular time. First choice is
given to music majors; second choice to minors and non-majors who are
registered for performance studies. If a practice room is empty, it may be used. If
a person who is signed up for the room arrives within ten minutes of that time,
the room must be relinquished to that individual.

**Music Theory/Composition Computer Lab (BEC 109B)**
Three Mac computers, one PC, and a midi keyboard are available for students in
theory and composition classes. Students enrolled in one of these classes will have
access to the room by swiping their UST ID.

**Electronic Music Laboratory**
An Electronic Music Laboratory is available for students studying in the electronic
music program. These are the only students authorized to use the lab.

**Gabriel Kney Organ**
The 56-rank Gabriel Kney Organ in St. Thomas Aquinas Chapel is available only to
those students studying organ with appropriate proficiency to work at such an
instrument.
Permission to schedule practice time will be given by the organ instructor.

**Casavant Practice Organ**
A 7-rank Casavant Practice Organ is located in BEC 21—see the department office in
BEC 5 to sign-up for a practice time and receive the key access code for the door.

**Lockers**
Lockers for instruments and music are available in the Rehearsal Hall area of Brady
Educational Center (Room 30). These lockers are reserved for students enrolled in
one of the ensembles. If additional lockers are available, other students may use
them. To obtain a locker, contact the Department of Music office. The
university is insured for the instruments owned by the university, but students
should have insurance coverage for privately-owned instruments.

**Building Access**
To request building access students should send an email to music@stthomas.edu
and include the following information:
   - Student’s Name and UST ID Number
   - Lesson or ensemble participation

Requests are only valid for one semester of study. A confirmation number will be
emaild to your UST account. Please keep this number for your records. If you find
the building or practice room is locked please contact the Public Safety Office at 2-
5100. You will be asked to reference your access confirmation number.

**Building Hours**
Hours may change from this schedule during vacation periods and holidays.

**Brady Educational Center**

<table>
<thead>
<tr>
<th>Days</th>
<th>Hours</th>
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<tr>
<td>Monday—Friday</td>
<td>6:00 a.m.—10:00 p.m.</td>
</tr>
<tr>
<td>Saturday</td>
<td>7:00 a.m.—10:00 p.m.</td>
</tr>
<tr>
<td>Sunday</td>
<td>Noon.—10:00 p.m.</td>
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</table>
In order to utilize practice rooms beyond posted hours, students must get permission through the department office in order to have UST ID cards authorized to enter the building at card access door.

**Department of Music Office Hours**
Monday—Friday     8:00 a.m.—4:30 p.m.
Saturday & Sunday  Closed

**Addresses, Phone Numbers, and Calendar**

**Department of Music**
University of St. Thomas, BEC 5
2115 Summit Avenue
St. Paul, MN  55105
(651) 962-5875 phone
(651) 962-5876 fax
music@stthomas.edu
www.stthomas.edu/music _ main
www.stthomas.edu/music/events events calendar

**Dr. Matthew George, Chair**
(651) 962-5854 (BEC 9A)
mjgeorge@stthomas.edu

**Dr. Shersten Johnson, Assistant Chair**
(651) 962-5892 (BEC 109C)
srjohnson2@stthomas.edu

**Questions?**
If there are any questions concerning music at UST, please feel free to contact the Music Department Office (651) 962-5875 or any of the music faculty.