



University of North Alabama  
Department of Music

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# Music Student Handbook

## 2024-2025

**Department of Music**  
**UNA Box 5040, 1 Harrison Plaza**  
**Florence, AL 35632**  
**Phone: 256-765-4375**  
**Fax: 256-765-4995**  
**Email: [music@una.edu](mailto:music@una.edu)**  
**[www.una.edu/music/](http://www.una.edu/music/)**



College of ARTS, SCIENCES,  
and ENGINEERING  
University of NORTH ALABAMA

School of *the Arts*  Department of Music

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## Music Faculty and Staff

### Full-Time Faculty

- DR. JOSEPH GRAY** ..... Associate Director of Bands, Assistant Professor of Music (Trumpet)  
 D.M.A., University of Wisconsin-Madison School of Music, 2015; M.M. University of New Mexico, 2010; B.M. California State University, 2007  
 Office: Music Building 220 Phone: 256-765-5021 Email: jgray6@una.edu
- DR. TIMOTHY HARRIS** ..... Coordinator of Woodwind Studies, Lecturer of Music (Saxophone)  
 D.M.A., The University of Alabama, 2018; M.M., University of Rochester, 2015; B.M., The University of Alabama, 2013  
 Office: Music Building 221B Phone: 256-765-4702 Email: tharris14@una.edu
- DR. MARTIN HEBEL** ..... Lecturer of Music (Trumpet)  
 D.M.A. University of Cincinnati; M.M. University of Cincinnati; B.M. University of Connecticut; B.A. University of Connecticut  
 Office: Music Building 119 Phone: 256-765-5170 Email: mhebel@una.edu
- DR. WILLIAM HUEHOLT** ..... Visiting Assistant Professor (Piano)  
 D.M.A., Florida State University, 2024; M.M., Florida State University, 2021; B.M., University of North Carolina-Greensboro  
 Office: Music Building 217 Phone: 256-765-4519 Email: whueholt@una.edu
- DR. LLOYD JONES, III** ..... Director of Bands, Professor of Music (Saxophone)  
 Ph.D., Auburn University, 2009; M.A., B.S., B.F.A., University of North Alabama, 1997, 1996, 1992  
 Office: Music Building 101 Phone: 256-765-4362 Email: lejones@una.edu
- DR. IAN LOEPPKY** ..... Director of Choral Activities, Professor of Music (Choral)  
 D.M.A., College-Conservatory of Music, University of Cincinnati, 2003; M.M., University of Minnesota, 2000;  
 B.M./B.E., University of Manitoba, 1995  
 Office: Music Building 246-B Phone: 256-765-4515 Email: irloepky@una.edu
- DR. THOMAS LUKOWICZ** ..... Assistant Professor of Music (Low Brass)  
 D.M.A., Michigan State University, 2014; Artist Diploma, Carnegie Mellon University, 2008; M.M., University of Southern California, 2006; B.M., Oberlin Conservatory of Music, 2001  
 Office: Music Building 216 Phone: 256-765-4576 Email: tlukowicz@una.edu
- DR. MEGHAN MERCIERS** ..... Associate Dean for the School of the Arts, Professor of Music (Clarinet, Saxophone)  
 D.M.A., Michigan State University, 2011; M.M., University of New Mexico, 2005; B.M., University of Tennessee at Chattanooga, 2000  
 Office: Music Building 215 Phone: 256-765-4518 Email: mmerciers@una.edu
- DR. WHITNEY O'NEAL** ..... Department Chair, Assistant Professor of Music (Flute)  
 D.M.A., University of Alabama, 2012; M.M., University of Alabama, 2009; B.M.E., Arkansas State University, 2006  
 Office: Music Building 142 Phone: 256-765-4707 Email: woneal@una.edu
- DR. CHRISTOPHER O'REAR** ..... Director of Opera, Assistant Professor of Music (Voice)  
 D.M.A., University of Alabama; M.M., Samford University; B.A., Winthrop University  
 Office: McKinney Music Suite 270 Phone: 256-765-4541 Email: corear@una.edu
- DR. KELSEY PAQUIN** ..... Assistant Professor of Music (Clarinet)  
 D.M.A., Florida State University, 2021; M.M. University of North Carolina Greensboro, 2015; B.M., Ithaca College, 2013  
 Office: Music Building 220 Phone: 256-765-4359 Email: kpaquin@una.edu
- DR. SUREN PETROSYAN** ..... Orchestra Conductor, Assistant Professor of Music (Cello)  
 D.M.A., Michigan State University, 2015; M.M. Michigan State University, 2015; B.M. Wayne State University, 2006  
 Office: McKinney Music Suite 245 Phone: 256-765-4708 Email: spetrosyan@una.edu

- DR. JORDAN REDD** ..... Assistant Department Chair, Assistant Professor of Music (Horn)  
D.M.A., University of Nebraska-Lincoln, 2021; M.M. University of Nebraska-Lincoln, 2018; B.M., Southeast Missouri State  
University, 2014  
Office: Music Building 214                                      Phone: 256-765-4516                                      Email: jredd@una.edu
- DR. CHRISTINA VOLZ-STOMACKIN** ..... Director of UNA String Project, Assistant Professor of Music (Violin)  
M.M. University of Massachusetts, 2014; B.S. Kennesaw State University, 2012  
Office: McKinney Center                                      Phone: 256-765-4517                                      Email: cvolz@una.edu
- DR. TRACY WIGGINS** ..... Assistant Director of Bands, Coordinator of Percussion Studies, Professor of Music (Percussion)  
D.M.A., University of Hartford, 2010; M.M., University of New Mexico, 1997; B.S., Oklahoma State University, 1995  
Office: Music Building 219                                      Phone: 256-765-4517                                      Email: twiggins@una.edu
- DR. GRETCHEN WINDT** ..... Coordinator of Vocal Studies, Associate Professor of Music (Voice)  
D.M.A., University of Utah, 2016; M.M., College-Conservatory of Music, University of Cincinnati, 2008; B.M.E., North Park  
University, 2003  
Office: McKinney Music Suite 264                                      Phone: 256-765-5292

**Adjunct Faculty & Staff**

Ryan Beach	Trumpet	rbeach@una.edu
Karen Cantrell	Staff Collaborative Pianist	kcantrell@una.edu
John De Chiaro	Guitar	jdechiaro@una.edu
Laurelie Gheesling	Alexander Technique, Piano	lgheesling@una.edu
Thomas Hurst	Percussion	Thurst1@une.edu
William Johnson	Percussion	wjohnson8@una.edu
Mark Katsaounis	Percussion	mkatsaounis@una.edu
Matthew Kiel	Dance I & II	mkiel1@una.edu
Andrew Kruspe	Percussion	akruspe@una.edu
Lara Lay	Oboe	llay@una.edu
Matthew Leder	Jazz Trumpet	mleder@una.edu
Naomi McKinney	Bassoon	nmckinney1@una.edu
Hunter Mitchell	Voice	hmitchell@una.edu
Yun Ju Pan	Percussion	ypan5@una.edu
Meghan Raney	Voice	mraney1@una.edu
Rebecca Rockhill	Collegiate Singers, Class Piano	rrockhill@una.edu
Kristie Smith	Collaborative Pianist	kholland@una.edu
Jeremy Smith	Composition	jsmith2@una.edu
Pat Stegall	Coordinator of Music Education	rstegall@una.edu
Amanda Wilton	Viola	awilton@una.edu
Avery Witt	Fundamentals of Music	awitt2@una.edu

## **Department Staff**

Ms. Calissha Phifer  
Office: Music Building 143

256-765-4375

Senior Administrative Assistant  
cphifer1@una.edu

Ms. Courtney Woodman  
Office: Music Building 143

256-765-5111

Administrative Assistant – Band  
Kwoodman1@una.edu

## **Collaborative Pianists**

Our on-campus collaborative pianists are:

Ms. Karen Cantrell, Staff Collaborative Pianist

Ms. Laurelie Gheesling

Ms. Rebecca Rockhill

Ms. Kristie Smith

## **Facilities**

### **Hours of Operation**

The office of the Department of Music (DoM) is located in room 143 of the Music Building (MB). It is open Monday-Friday from 8:00 a.m. to 4:30 p.m.

### **Recital Hall (MB 209)**

ALL use of the Music Building Recital Hall (RH) must be scheduled by the DoM office Senior Administrative Assistant. No exceptions. Students may use RH for practice only when preparing for a recital appearance and are required to reserve their practice time in RH by e-mailing the DoM Senior Administrative Assistant with the desired practice date and time.

The RH piano is to remain closed, covered, and locked at all times when not in use. A key for the piano may be signed out from the department Administrative Assistant immediately prior to a reserved practice time and should be returned to the DoM office and signed in promptly when reserved time is up.

All chairs, stands, and other equipment in the RH should be returned to their proper location and arrangement after each use.

### **Practice Rooms (MB 113 – 137)**

The Music Faculty adopted the following policies in Fall 2018.

1. Under no circumstances should instruments or other belongings be left in practice rooms when not in use.
2. Hours of operation for practice rooms is 7:00 a.m. until 11:00 p.m., daily (except during holidays)
3. UNA Music majors who are studying applied music have priority in the use of practice rooms.

### **Use of Rehearsal Space**

Ensembles without a documented faculty sponsor may not use Department of Music equipment or space for any purpose, including rehearsal and performance.

The primary grand piano in the Choral Room (MB 146) may be used only for authorized performances and for practice by piano majors when there are no class or rehearsal conflicts in that room. The primary grand piano will be kept locked when not in use; the key for this piano is kept in the DoM office. All other rehearsals and practice in the Choral Room must use the secondary grand piano (unlocked).

The Band Room (MB 101) is not to be used for individual practice at any time with the exception of percussion students whose repertoire requires accompaniment or use of other instruments located in the Band Room.



## **RSO Room Use Request**

Any RSO (Recognized Student Organization) that would like to request the use of any of the Music Building facilities must e-mail the DoM Senior Administrative Assistant with the desired date and time.

## **Lockers**

Students are not allowed to leave personal possessions in practice rooms or in hallways. The only lockers available for students are located in the locker room of the band room. Assignment of those lockers is made by the Band Administrative Assistant. Students must provide their own locks. Locks must be removed and lockers emptied by the end of the spring term each year. Locks left on lockers at the end of the spring term will be cut off and contents of the locker will be forfeited.

## **Technology**

The Music Tech Lab is located in the Music Library (MB 210). It contains 6 computer stations with 6 MIDI keyboards.

The following Music Software is available for student use:

1. Auralia – Comprehensive Ear-training software that includes:
  - a. Interval and Scale training
  - b. Chords
  - c. Rhythm
  - d. Harmony and Form
  - e. Pitch and Melody
2. Pyware 3D Professional – Marching Band Drill Design and Charting Software
3. Sibelius – Music Composition and Notation Software
4. Finale – Music Composition and Notation Software

The many instructional CDs, DVDs, and Video recordings available for class, group, and individual student use include Fundamentals of Music; Music History, Appreciation, and Analysis; Improvisation; Sequencing; Alexander Technique; History, Technique, and Repair of different Instruments; How to Attend a Concert; Conducting; the Vocal Instrument; etc.

The computer stations are provided with Word and Excel. Access to the Internet is also available.

All classrooms in the MB are equipped with Smart Room technology, including computer with Internet access, Apple TV. The Music Building Recital Hall is equipped with Smart Room technology, including multi-media projection systems, computer with Internet access, a permanently installed projector, and Bose speaker system. All use of the classroom and RH systems and equipment must be authorized by the DoM.

## **Music Library**

The Music Library is located inside of Collier Library. It has collections of recordings, videotapes, and music reference works to be used in the library. Some printed music and CDs may be checked out. Students must use a Mane Card to check out music or CDs. Study areas and listening facilities are provided. Music students are encouraged to make full use of these facilities.

## **Equipment**

All stands and chairs moved from one location to another within the MB must be returned to their original location immediately after use. No stands or chairs may be removed from MB for any reason without the permission of the department chair. All equipment must be returned to its original location in its original condition. The borrower is responsible for the costs of repair and/or replacement of all borrowed equipment. No chairs or stands may be removed from MB 101 (Band Room).

## **Use of Classrooms**

- No food or drink is permitted in any room in the MB unless approved for a specific event. This includes chewing gum, candy, and mints.
- Smoking, vaping, and other tobacco use are prohibited in the MB and anywhere on the UNA campus.
- Dry erase boards are to be cleaned at the end of each class session. Graffiti will not be tolerated.
- Individual practice is not permitted in the Band Room (MB 101) with the exception of percussion students. Individual practice is not permitted in the Choral Room with the exception of piano majors when there is no other conflict in that room. All other individual practice must occur in a practice room or other space designated by a music faculty member.

## **Parking**

For more information on parking regulations, see the UNA Transportation Services web site: <https://www.una.edu/transportation/index.html>

## **Emergencies**

The Enhanced 911 emergency address for the Music Building is 102 West Irvine. You may contact Campus Security at 256-765-4357 (256-765-HELP). This emergency line is available 24/7.

## **Admission Requirements for Music Degree Programs**

### **Entrance Audition**

Students desiring admission to the music degree program are required complete a School of the Arts application found in your UNA admissions application dashboard. All prospective students are required to perform an audition for a panel of no less than three music faculty members. To complete the application and register for an audition date please visit <https://www.una.edu/music/prospective-students/auditions.html>

This performance should show evidence of musical competence and is rated by the faculty as to the ability and potential of the individual. Prospective students who show little or no promise of success will not be admitted to a music degree program. Students who exhibit minimal standards of performance and/or musicianship may be provisionally admitted to the music program with the requirement that substantial progress be shown in the area(s) of weakness during the first semester of study. At the end of the first semester of study, a re-evaluation will take place. Students who show adequate ability and potential will be admitted unconditionally. Auditions are scheduled for several dates throughout the academic year. Audition dates will be posted on the DoM website.

### **Theory Placement Exam**

Prospective students will take a theory placement examination on the day of their audition. This exam has no bearing on your admissions decision and is simply a means to place you in Music Fundamentals or Music Theory I/Sight-Singing and Ear-Training I if accepted into the program. Topics covered on the placement exam include identification of pitches in treble and bass clefs, key signatures, scales (major and all three forms of minor), rhythmic and metric examples, as well as intervals and triads. It is recommended that prospective students review [www.musictheory.net](http://www.musictheory.net) to aid in preparation for this exam. The textbook we use in our curriculum is *The Musician's Guide to Theory and Analysis* by Clendinning and Marvin.

### **Transfer Students**

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

Students who transfer with fewer than seven hours of applied music study should register for applied music at the 100 or 200 level depending on their previous study. Students who transfer with seven or more hours of applied music study must register for the 200 level of applied music and must take the Sophomore Barrier at the end of their first semester at UNA.

### **Recital & Concert Attendance**

All Music Majors following the 2010-2011 or subsequent catalogs are required to register for MU 011 Performance Attendance for a minimum of six semesters. This is a 0-credit hour course for which there

is no tuition or fees. It is scheduled for Wednesdays at 12:00 noon, the regular hour for Departmental Recitals and Studio Labs. A grade of S (satisfactory) or U (unsatisfactory) will be earned by attending the specified minimum number of recitals, concerts or other approved events during a semester. **Music Majors** are required to attend a minimum of 10 recitals or concerts each semester. **Music Minors** are required to attend a minimum of 5 recitals or concerts each semester in which they are enrolled in applied lessons for degree credit.

1. Failure to attend the required number of events will result in a grade of U for MU 011 and the course will have to be repeated.
2. Proper attire is expected for all musical events whether performing or attending. Professional dress is required for performers participating in any type of departmental recital. Always strive for the most appropriate attire and consult with your applied instructor prior to the performance date to be sure of your choices.
3. An updated Calendar of Events indicating the events approved for recital credit will be posted on the DoM website.

## **Student Recitals**

### **Departmental Recitals**

All music majors taking applied music should perform at least once a semester on a Departmental Recital. Departmental Recitals are normally held on Wednesdays at 12 noon in the Music Building Recital Hall or in Norton Auditorium. First-semester freshmen may be exempt from this requirement at the discretion of their applied instructors. Performances should be limited to 5-6 minutes. Performers must complete and submit to the DoM office a Departmental Performance Request Form no later than 4:30 p.m. on the Wednesday prior to the recital in which they wish to perform. Forms are available on the website.

### **Junior Recital**

All Music Performance majors are required to register for MU 319 Junior Recital. They should perform a Junior Recital of a minimum of 25 minutes of music and no more than 35 minutes of music, the total recital time not to exceed 45 minutes. Particularly capable students of other degree programs may be invited to perform a Junior Recital by majority vote of the Music faculty based on the results of the Sophomore Barrier.

### **Senior Recital**

All music majors pursuing BA, BM or BS degrees are required to register for MU 419 Senior Recital. Music education majors should perform a Senior Recital of a minimum of 25 minutes of music and no more than 35 minutes of music, the total recital time not to exceed 45 minutes of formal recital during

the senior year. Performance emphasis majors are required to perform a full recital of a minimum of 50 minutes of music, the total recital time not to exceed 60 minutes. Music majors in emphasis other than Performance who are particularly capable may be invited by the music faculty to give a full recital (50 minutes).

### **Recital Planning & Scheduling**

Students should work with their applied instructors, collaborative pianists, and the Senior Administrative Assistant when planning a recital. Please refer to the DoM website at <https://www.una.edu/music/current-students/junior-and-senior-recital-information.html> for details regarding recital and dress rehearsal planning and scheduling.

### **Recital Hearings**

Hearings for Junior Recitals and Senior Recitals are to take place no less than three weeks prior to the recital date. The student is responsible for scheduling a date for the recital hearing and securing at least two other faculty members for the hearing panel. Please refer to the Junior/Senior Recital Checklist available in Appendix D, in the DoM office, and on the website for details regarding recital hearing scheduling. The student will bring to the hearing a typed list of the recital music, one copy for each faculty member, with room for comments after each piece. A Recital Hearing Form is available in the DoM office and on the website. Hearings may be judged as passed, probational (with specific requirements), or failed. In the event a hearing is deemed probational or failed, the student and applied instructor will jointly determine the course of action to successfully complete the hearing.

Collaborative pianist honoraria for all recitals must be submitted to the DoM office prior to the hearing. Failure to do so may result in postponing the hearing. See the “Collaborative Pianists” section of this handbook for required honoraria.

**All proficiency exams must be completed before the Senior Recital hearing.**

### **Recital Programs**

The guidelines for Junior and Senior Recital programs are as follows:

1. No program shall use any illustration or caricature unless approved by the Department Chair prior to printing and distribution.
2. Acknowledgements must appear on junior and senior recital programs and may be limited to forty words or four lines of text as laid out on the program. Content is subject to review and edits may be made by the applied instructor and/or departmental administration.
3. Titles of compositions shall include complete and accurate information in appropriate citation style. A sample program illustrating appropriate citation style is available in the DoM office.
4. Composers shall be listed by full name with birth and death years in parenthesis, or birth year only if the composer is still living. Example: (b. 1949)
5. The guidelines for recital programs are to be enforced by the DoM Senior Administrative Assistant in consultation with the appropriate applied professors and the Department Chair.
6. If program notes are included in a program, the applied professor bears primary responsibility for.
7. Complete programs (including all compositions in appropriate citation style, program notes, and acknowledgements), in the form of a Word document in Times New Roman 10-point font, must

be submitted by the applied instructor or student to the DoM Administrative Assistant by 72 hours after the hearing for review and printing. The applied instructor must approve all program notes.

### **Recital Posters**

Students wishing to announce their upcoming recitals by placing posters on bulletin boards around the Music Building are allowed to do so. Students must supply their own poster design. Students should consult with their applied instructor and DoM Senior Administrative Assistant for approval of poster design and are responsible for printing of their own posters. Posters should be tasteful and no larger than 11" X 17" in size. Any posters deemed offensive or inappropriate will be removed. If you wish for your event to be shared on the DoM social media pages please email a copy of this to [music@una.edu](mailto:music@una.edu). Every effort will be made to post your event.

### **Recital Recordings**

Every effort is made to record all recitals. These recordings are kept on file and may be requested from the Music Recording and Archiving Specialist.

## **Collaborative Pianists**

### **Assignments**

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

Collaborative pianist assignments are made at the beginning of each semester by the keyboard faculty in accordance with each student's level of ability and progress in a degree program as requested by the applied instructors.

### **Student Responsibilities**

The student will inform the collaborative pianist of all cancelled or changed lessons at least 24 hours before the scheduled lesson time if at all possible. The student will provide music to the pianist at least two weeks prior to a scheduled performance, which includes juries and departmental recitals. The student should consult his/her assigned collaborative pianist before scheduling any event where the two shall perform together. (i.e. departmental recital, junior/senior recital, jury, etc.)

### **Collaborative Pianist Responsibilities**

Assigned collaborative pianists are expected to attend each student's lesson as desired by the applied instructor. Additionally, collaborative pianists are expected to perform with the applied student on departmental recitals as assigned by applied instructors, and perform with the applied student on juries, recital hearings, and sophomore barriers as needed. Additional rehearsal time may be agreed upon mutually with the applied student providing compensation to the pianist at a rate of \$15.00 per half hour. Collaborative pianists are required to make up any lessons they miss. The student should be informed of this absence in advance and an outside rehearsal should be set up by the pianist to make up for the lost time. Collaborative pianists are not required to make up missed time if a student is tardy to his/her lesson or if a faculty member is not able to be present.

## **Honoraria**

Junior and senior recitalists using collaborative pianists are expected to pay their pianist an honorarium in the amount agreed upon by the student and the pianist. The rate of payment for Junior and Senior Recitals is: \$200.00 for Junior Recitals and \$300.00 for Senior Recitals. This compensates the collaborative pianist for the dress rehearsal and the recital. Additional rehearsal time may be agreed upon mutually with the applied student providing compensation to the pianist at a rate of \$15.00 per half hour. **The collaborative pianist's honorarium in the form of a check or money order made out to the pianist must be submitted to the department Senior Administrative Assistant prior to the recital hearing.** Failure to put the honorarium on deposit with the department Senior Administrative Assistant will result in postponement of the recital hearing. The Senior Administrative Assistant will forward the honorarium to the pianist within one business day following the recital. If the student fails the hearing, the pianist will keep \$75 for a Junior Recital and \$100 for a Senior Recital. The pianist will refund the remaining amount of the honorarium to the student.

There is an expected honorarium for performances, competitions, and recordings outside of the regularly scheduled applied lesson. Consultation for the fee amount should be made with the student's collaborative pianist prior to the event.

Off-campus performances may be arranged at the discretion of the student(s) involved, in consultation with the applied instructor and the collaborative pianist. The applied student is expected to provide the pianist compensation for off-campus performances at a rate agreed upon with the collaborative pianist, plus travel expenses, overnight accommodations and meals as necessary. On trips in which the assigned collaborative pianist accompanies more than one student, the collaborative pianist fees and expenses will be divided equally by the students involved. Students preferring off-campus collaborative pianists are allowed to make arrangements in consultation with their applied instructor and according to their interests at a mutually agreed upon honorarium, and this must be pre-approved by the Department of Music Chair.

## **Academic Concerns**

### **Planning**

Incoming music students may feel overwhelmed by the sheer number of credits required to complete a degree. Your advisor has a semester-by-semester plan to help break the credits into more manageable components. Music education students will be assigned a music advisor and an education advisor. It is important for every music major to consult his/her advisor(s) before registering for classes each semester.

### **Ensemble Credit**

All music majors must meet ensemble requirements by registering for and participating in University Bands, Collegiate Singers, or Shoals Symphony at UNA for large ensemble requirements; and Chamber Choir, Opera/Musical Theatre, jazz ensembles, studio ensembles, and other small/mid-sized ensembles that may be organized on a permanent or ad hoc basis for small ensemble requirements.

## **Grades in Music**

The grade of “D” represents near-failure and indicates that the course should be taken over. No grades of lower than “C” will be accepted for satisfaction of course work requirements in the music education professional studies component.

## **Jury Examinations**

### **Applied Juries**

All music students studying applied music as a requirement for their degree are required to take a jury at the end of each semester. The jury performance block is five minutes for vocalists and 7 minutes for keyboardists and instrumentalists, and consists of one work selected by the student and scales or other works selected by the faculty from a list of repertoire prepared during the semester. Jury panels consist of no less than the student’s applied instructor and two other applied music faculty members.

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

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

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

Jury sheets are provided in the DoM office and on the website for students to list the music they have studied during the semester. These should be completed and brought to the student’s final lesson of the semester and should receive the instructor’s signature at that time. The applied instructor should make arrangements to share the jury sheet with each student following the jury examination. Original jury sheets must be returned to the department office to be filed in students’ permanent academic files.

### **Freshman Progress Report**

As part of the normal jury examination, each music student will be evaluated for progress in the applied area at the end of the first year of study or when registered for the third credit hour of applied music, whichever comes first. The Freshman Progress Report will indicate the decision of the jury panel as to the student’s suitability and potential for continued study in music. Freshman Progress Report evaluations are not binding on the student but do indicate the strong recommendation of the Music Faculty.

### **Sophomore Barrier**

When a music major is completing the seventh hour of applied study, or earlier at the discretion of the applied instructor, the jury exam serves as the Sophomore Barrier. A double slot of jury time is required for the Sophomore Barrier. On this occasion, the music faculty determines the student’s ability to continue into upper division study and may recommend a change in the student’s major applied area or degree program. Sophomore Barrier requirements are included in Appendix A of this handbook.



## **Instrumental Studies**

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

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

Students are required to purchase materials that facilitate collegiate-level music study. Instruments must be in proper working condition and should be of intermediate/professional quality – new or used. Individual assessment of materials will be made in the student's first semester of study, with the expectation that necessary upgrades be completed upon the fourth semester of study. No purchase of materials shall be made without consultation and approval by the applied instructor. Failure to comply with this policy will result in academic penalty outlined in the applied lesson course syllabus.

## **Keyboard Studies**

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

## **Vocal Studies**

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

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

## **Proficiency Examinations**

All undergraduate music students must complete requirements for Piano Proficiency, Vocal Proficiency, and conducting Proficiency. Piano Proficiency exam dates are posted during Fall and Spring semesters on the piano studio bulletin board along with a sign-up sheet. It is strongly recommended that the Piano Proficiency requirements be completed before the junior year and the Vocal and Conducting Proficiencies be completed before the senior year. All Proficiencies must be completed prior to the students Senior Recital Hearing, and/or before education internship.

## **Piano Proficiency**

**Piano Proficiency requirement – take Class Piano I, II, III, IV; or pass the Piano Proficiency Exam I and Proficiency Exam II. Requirements for Piano Proficiency Exam I and Exam II are included in Appendix B of this handbook.**

The Piano Proficiency exams are held on Study Day each semester. Students taking the proficiency exam should register for MU 012. Each student will have approximately 20 minutes to take the exam. The exam for the sections not passed will be taken the following semester on Study Day. Requirements for the Piano Proficiency Exam are included in Appendix B of this handbook.

All students majoring in music must be enrolled in Class Piano I, II, III, or IV every semester until the proficiency requirement is complete. Exceptions to this policy are students who have declared piano as their primary applied areas. The Piano Proficiency exam is in two levels. Exam I is required at the end of Class Piano II. Passing Exam I is a prerequisite for enrolling in Class Piano III. Students who fail to pass Exam I should register for credit or audit in Class Piano II until the exam is passed. Exam II is required at the end of Class Piano IV. Students who fail to pass Exam II should register for credit or audit in Class Piano IV until the exam is passed.

Students with significantly developed piano skills may have the requirement for Class Piano I and II waived by successfully performing Exam I for the Class Piano instructor and may have the requirement for Class Piano III and IV waived by successfully performing Exam II for the Class Piano instructor.

Piano Proficiency exams are given during the normal sequence of course instruction as determined by the course instructor. Students who are not enrolled in Class Piano but wish to perform an exam for the purpose of waiver must petition the course instructor in order to schedule a time to perform an exam.

## **Vocal Proficiency**

The vocal proficiency standards are met by passing MU 121 Class Voice or MU 111 Applied Voice with a grade of “C” or better. The vocal proficiency standard seeks to develop the following competencies for all music majors:

1. Ability to sing a prepared piece selected from an approved list.
2. Ability to sing an unfamiliar tune (with text) at sight with accompaniment without melody.
3. Use of proper breath support, accuracy of pitch, rhythm and intonation.

## **Conducting Proficiency**

The conducting proficiency standards are met by passing MU 383 Instrumental Conducting or MU 384 Choral Conducting:

### **Conducting Proficiency Exam**

1. Conduct the faculty panel in the performance of hymns in duple, triple and quadruple meters; with at least one of the selections beginning with an upbeat and with at least one selection containing a fermata.
2. Through the above assignments, demonstrate the ability to execute a proper preparatory beat, maintain consistent conducting patterns, properly execute a fermata, and properly end one stanza and begin the next.

## **Music Course Numbers**

### **Applied Music**

It is important to take applied music course numbers in sequence. The course numbers correspond with the number of years one has studied applied music. Each course number should be taken for a total of 4 credit hours. Do not skip a number. For example, one might take this sequence of applied courses for 2 credit hours each: MU 111, MU 111, MU 211, MU 211, MU 311, MU 311, MU 411, and MU 411.

Departmental permission is required for registration into all 100 level applied classes. For 200 level and above, the previous level is prerequisite; for example, MU 111 is prerequisite for MU 211. List applied music course numbers on your schedule as:

MU (course #) (section # of instructor) - (# of credit hours)

Example: MU 214 06 – 2: would indicate a 2-credit hour applied lesson with Dr. Redd

### **Ensembles**

It is also important to take ensemble courses in sequence. Each course number should be taken twice. Do not skip a number. The course numbers correspond with the number of years one has taken the ensemble for credit. Full ensemble course number listings are available in the UNA Catalog. Ensembles earn one credit hour.

Example: MU 110 = First year Collegiate Singers

Example: MU 405 = Fourth year University Bands

### **Website**

The Department of Music website contains information on degree programs, scholarships and performance awards, course descriptions, and PDF files of this Student Handbook and many forms students need, including check sheets, jury sheets, performance request forms, recital checklists, etc.

## Professional Music Organizations

### National Association for Music Education Collegiate

This is the collegiate chapter of The National Association for Music Education. NAFME serves millions of students nationwide through activities at all teaching levels, from preschool to graduate school. NAFME is largely responsible for the establishment of music as a profession, for the promotion and guidance of music study as an integral part of the school curriculum, and for the development of the National Standards for Arts Education.

Faculty contact: Mr. Pat Stegall

### Phi Mu Alpha

Phi Mu Alpha is a social fraternity that provides development of the best and truest fraternal spirit; the advancement of music in America and a loyalty to the Alma Mater.

Faculty contact: Mr. Charles Brooks

### Pi Kappa Lambda

Pi Kappa Lambda is the national scholastic honor society in the music discipline, dedicated to the furtherance of music in education and education in music in colleges, universities, and other institutions of higher learning which offer music degree programs in one or more fields.

Faculty contact:

### Sigma Alpha Iota

Sigma Alpha Iota is an organization which promotes interaction among those who share a commitment to music. Members of SAI are active in all areas of campus music and campus life, working closely with faculty, administration, campus and community groups, music professionals, and patrons.

Faculty contact: Dr. Whitney O'Neal

### Tau Beta Sigma

Tau Beta Sigma is a national honorary band sorority for men and women that provides service to collegiate bands, and promotes and enriches an appreciation of band music through recognition, leadership development, and education of its members.

Faculty contact: Dr. Lloyd Jones

### American Choral Directors Association

Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music-education organization whose expressed purposes outline the association's dedication to the advancement of choral music. The mission of ACDA is to inspire excellence in choral music through education, performance, composition, and advocacy. UNA's student chapter acts as an advocacy group for Vocal/Choral Music Education majors as well as provides leadership for choral events on- and off-campus.

Faculty contact: Dr. Ian Loepky

### National Association of Teachers of Singing

The National Association of Teachers of Singing (NATS) fosters the formation of student chapters in order to advance knowledge about the Association and the professions of teaching and singing. A Student NATS (SNATS) Chapter is an organization of students that can meet, hold events and discussions, participate, practice, and learn more about voice teaching as a profession.

Faculty contact: Dr. Gretchen Windt

## **APPENDICES**

## Appendix A: Sophomore Barrier Requirements

### Brass and Woodwinds:

- All Major Scales with arpeggios (number of octaves, rhythm pattern, and speed to be assigned by applied instructor)
- All Minor Scales in all three forms with arpeggios (number of octaves, rhythm pattern, and speed to be assigned by applied instructor)
- Chromatic scale (number of octaves, articulation, and speed to be assigned by applied instructor)
- One prepared piece from the standard solo repertoire (accompanied)
- One characteristic study or technical etude
- Sight-reading (excerpt selected by the applied instructor)

### Percussion:

- All Major Scales with arpeggios (number of octaves, rhythm pattern, and speed to be assigned by applied instructor)
- All Minor Scales in all three forms with arpeggios (number of octaves, rhythm pattern, and speed to be assigned by applied instructor)
- A recital of several selections on various instruments. The performance should be approximately 15 minutes in length. 1 piece on each of the following instruments: Marimba; Timpani; Vibraphone; Multiple Percussion (or snare drum/drum set).
- Complete a written examination that covers the basics of percussion repertoire, history, and pedagogy. This examination will be completed prior to performing the sophomore barrier.

### Piano:

#### B.M in Performance:

- All major and harmonic minor scales, hands together, 4 octaves, quarter note = 116 (16<sup>th</sup> notes)
- All triad arpeggios, hands together, root position, 4 octaves, quarter note = 126 (triplet)
- Diminished 7<sup>th</sup> arpeggios, hands together, root position, 4 octaves, quarter note = 116 (16<sup>th</sup> notes)
- Inversions of I, IV, V, V7 in all keys, hands together
- Repertoire: repertoire must be memorized and well-performed. The following suggestions merely a minimum representative level and do not indicate specific works which must be presented.
- Bach - easier Well-Tempered Clavier; selections from French and English Suites
- Haydn, Mozart – easier Sonatas and Variations
- Beethoven – easier Sonatas, such as Op. 2/1, Op. 10/1, Op. 14/2, Op. 27/2
- Chopin – Nocturnes, easier Waltzes, Polonaises, and Preludes
- Brahms – easier short pieces (Rhapsodies, Intermezzi)
- Schumann – Fantasy Pieces, easier Novelettes
- Debussy – Preludes, pour le Piano
- Contemporary works such as Barber *Excursions*, Ginastera Dance Suite, Prokofieff *Visions Fugitives*, Bartok *Allegro Barbaro*

B.S/B.A. in General Music or Music Education-Piano:

- All major and harmonic minor scales, hands together, 3 octaves, quarter note = 88 (16<sup>th</sup>notes)
- All triad arpeggios, hands together, root position, 3 octaves, quarter note = 88 (triplet)
- Diminished 7<sup>th</sup> arpeggios, hands together, root position, 3 octaves, quarter note = 80 (16<sup>th</sup>notes)
- Inversions of I, IV, V, V7 in all keys, hands together
- Repertoire: repertoire must be memorized and well-performed. The following suggestions merely a minimum representative level and do not indicate specific works which must be presented.
- Bach – 2-part Inventions, easy suite movements
- Clementi, Kuhlau – movements of Sonatinas, such as Clementi Op. 36/5 & 6, Kuhlau Op.55
- Beethoven – Bagatelles, easy Variations, Op. 49 Sonatas
- Chopin – easier Nocturnes, such as Op. 32/1, Op. 37/1, easier waltzes and Preludes
- Debussy – Children’s Corner, Arabesques
- Grieg – Lyric Pieces
- Contemporary works such as Kabalevsky Sonata, Turina Miniatures, Bartok Mikrokosmos, Gershwin Preludes, Dello Joio Suite

**Voice:**

- A minimum of six solo works from the standard vocal repertoire (accompanied), with at least one each in English, French, German, and Italian.

**Strings:**

- All Major Scales with arpeggios (number of octaves, rhythm pattern, and speed to be assigned by applied instructor)
- All Minor Scales in all three forms with arpeggios (number of octaves, rhythm pattern, and speed to be assigned by applied instructor)
- Chromatic scale (number of octaves, articulation, and speed to be assigned by applied instructor)
- Two pieces of contrasting style from the standard solo repertoire (accompanied), or one solo work (accompanied) and one characteristic study or technical etude
- Sight-reading (excerpt selected by the applied instructor)

## Appendix B: Piano Proficiency Exam

All music majors will be required to complete the following proficiency exam. It is hoped that this exam will be passed by the end of the sophomore year. However, it must be passed before giving the senior recital and/or before student internship for music education majors. Please note that these requirements are the minimum needed for a career in the music field.

1. Sight-read a simple melodic-style piece of four to eight measures, written on the Grand Staff, and one 3-voice open score of approximately four measures. It may be played more slowly than the designated tempo.
2. Play the following major scales and their related minor scales, hands together, two octaves by memory. Also included is the cadence pattern:  
C, G, D, A, E, B, F, Bb, Eb, Ab, Db, a, e, b, d, g, c, f
3. Play one prepared piece by memory. The teacher and the student's level will determine the level of difficulty.
4. Play "America" (F Major). Copy available in the Music Office.
5. Prepare two piano accompaniments from the Spectrum of Music book, available in the Music Library. One of the selections must be in a minor key. The accompaniment patterns should be different.
6. Improvise an appropriate accompaniment to a given melody in at least three keys.



## Department of Music Regulations for Room Usage

- RSO Room Use Request must be submitted via online form on DoM website.
- Request must state the reason, date and time requested.
- Requests for room usage will be considered in the order in which they are received.
- If the requested room is not available, an alternative room may be offered depending on availability.
- If there are no rooms available on the requested date/time, an alternative date/time may be suggested.
- If the room request is accepted, the event will appear on the DoM Master Schedule.
- The faculty advisor will be notified via email if the room request has not been accepted or if an alternative room or date/time is recommended.
- The faculty advisor will be responsible for unlocking the room and relocking the room at the end of the event. No rooms are to be left unlocked after regular office hours.
- Rooms should be left in the condition in which they are found (chairs returned to their original position, trash picked up, etc.).
- If any computer or other technology equipment in the room is used, it must be left with all settings as they were prior to use.
- The burning of candles or the use of glitter is not allowed in any UNA Music Bldg. room.
- The use of space heaters or similar electrical devices is not allowed in any UNA facility.