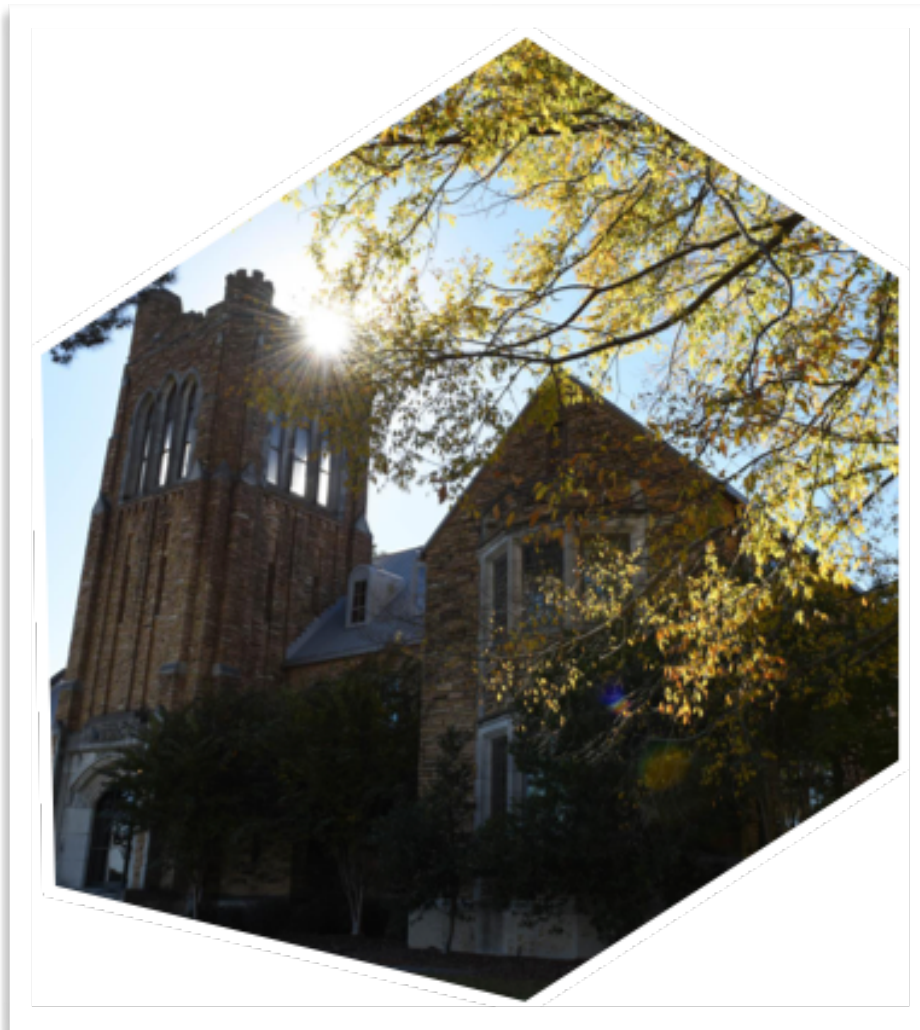




**The University of Arkansas at Monticello**

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Division *of* Music



**Music Student Handbook**

*Revised Fall 2023*

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The University of Arkansas at Monticello

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## **MISSION**

The mission of the Division of Music is to offer quality educational opportunities in music that provide students with the technical skills and the theoretical and historical knowledge necessary for competence in their chosen areas of concentration, and

- To prepare students at the baccalaureate and masters level for successful careers in teaching and other musical occupations;
- To prepare undergraduate students for successful graduate study;
- To provide students opportunities for cultural and aesthetic experiences through active participation in music;
- To offer general education course work for all students of the University;
- To provide cultural and aesthetic experiences for the university, the community, and southeast Arkansas and the world through the presentation of recitals, concerts, music theatre productions, master classes, workshops, and seminars.

## **DEGREES**

The University of Arkansas at Monticello Division of Music offers the following degrees:

- The Bachelor of Arts in Music
  - Available Concentrations: Voice, Piano, Instrumental, and Jazz
- The Bachelor of Music Education
  - Available Concentrations: Voice, Piano, and Instrumental
- Master of Music in Jazz Studies (Distance Learning)

## **DIVISION OF MUSIC FACULTY AND STAFF**

<b>Name</b>	<b>Teaching Responsibilities</b>	<b>Office</b>	<b>Telephone</b>	<b>Email</b>
Justin Anders, D.M.A. Associate Professor	<i><u>Chair</u></i> Music History, Instrumental Conducting, Wind Symphony	Music Building Room 116	460-1860	anders@uamont.edu
Scott Bearden, M.M., Associate Professor	<i><u>Director of Choral Activities</u></i> Applied Voice, Music Appreciation	Music Building Room 217	460-1560	bearden@uamont.edu
Stephen Busath, D.M.A. Assistant Professor	Applied Percussion, Percussion Methods, Music Technology, Seminar and Orientation	Visual and Performing Arts Building Room 203 Royer Hall	460-1270	busath@uamont.edu
Robert Dowell, B.M. Adjunct Instructor	Applied Trombone, Euphonium, Tuba	Visual and Performing Arts Building Room 115 Royer Hall	460-1461	dowellr@uamont.edu
Les Pack, M.M., Professor	Music and Jazz Theory, Graduate Jazz Theory, Applied Guitar, Improvisation	Visual and Performing Arts Building Room 115 Royer Hall	460-1461	pack@uamont.edu
Ethel Pierce, M.Ed. Adjunct Instructor	Applied Woodwinds (Clarinet, Saxophone, Oboe, Bassoon)	Visual and Performing Arts Building Room 205	460-1288	pierce@uamont.edu
Dana Ihm, D.M.A., Associate Professor	Applied Voice, Concert Choir, Chamber Choir	Visual and Performing Arts Building Room 117	460-1160	ihm@uamont.edu
Jason Smith, M.M., Assistant Professor	<i><u>Director of Graduate Jazz Studies</u></i> Applied Trumpet, Jazz Band, Graduate Pedagogy	Class Piano, Applied Piano, Collaborative Piano	460-1360	smithjc@uamont.edu
Dipendra Sunam, D.M.A. Assistant Professor	Music Appreciation, Strings	Virtual	460-1360	sunam@uamont.edu
Abigail Sunam, M.M. Adjunct Instructor	Applied Flute, Elementary Music Methods	Visual and Performing Arts Center		sunama@uamont.edu
Leah Venable, M.M.E. Adjunct Instructor	Marching Band, Concert Band, Applied Woodwinds	Visual and Performing Arts Center		venable@uamont.edu
<i><u>Director of Bands</u></i> Kristen Zelenak, D.M.A. Assistant Professor	Marching Band, Concert Band, Applied Woodwinds	Music Building Room 207	460-1160	zelenak@uamont.edu

## **STUDENT HEALTH AND SAFETY**

The student health nurse is directly responsible for administering the student health program at UAM. This program includes first aid, a variety of non-prescription medications, emergency services, and general health advice. They may be referrals to local agencies as necessary. The student health program also offers an exercise center for students, faculty, and staff.

Postings in departmental buildings warn percussionists to wear ear protection, disclose the presence of surveillance cameras, and notify emergency numbers. Throughout the semester, lectures and presentations regarding musician health and safety are given at Royer Living and Learning Community (LLC). These presentations are open to all students regardless of their residency status.

UAM employs five full-time police officers who have full investigative and arrest authority on the campus and contiguous streets and highways. The university police officers maintain and promote respect for all persons' individual rights and dignity. Officers dedicate themselves to excellence in all of the services offered year-round. They train to understand the needs of students, faculty, and staff.

## **HEARING HEALTH**

As aspiring musicians, it is essential to safeguard your hearing health and work towards preventing “noise-induced” hearing loss. Information regarding hearing health is available on the division of music website or printed upon request in the division of music main office. This information will share precautionary measures that all of us should practice daily.

## **PROTECTION OF NEUROMUSCULOSKELETAL AND VOCAL HEALTH**

The neuromusculoskeletal system is the complex system of muscles, bones, tendons, ligaments, and associated nerves and tissues that support our body’s physical structure and enable movement. Resource documents that outline certain behaviors, especially those involving excessive physical and vocal stress and strain, which can endanger your neuromusculoskeletal and/or vocal health, are available on the division of music website or printed upon request in the division of music main office.

## **MUSIC SCHOLARSHIPS**

Music performance scholarships or grant-in-aid (GIA) are available to qualified band, choir, and piano students. Students must qualify by audition. These scholarships are renewable each semester upon completing 12 credit hours, maintaining a 2.0 grade point average, and fulfilling the requirements set forth by university policy, division of music policy, and the scholarship administrator.

A grade of “A” is required in a student’s respective ensembles for complete scholarship renewal. If the student does not receive a grade of “A,” scholarships may be adjusted accordingly. Following a grade of “D” or “F” in a student’s respective ensembles will result in revocation of the scholarship.

### **Band, Choir, and Keyboard Grants-In-Aid**

Proficiency and musicality are the basis of consideration in these monetary awards. Renewal of GIA is not automatically guaranteed. A successful audition at the end of each semester determines renewal. Students must be enrolled in the appropriate ensemble to receive the GIA.

### **Endowed Scholarships**

Endowed and private scholarships must be applied for separately before a date set by the university. The UAM Division of Music Scholarship committee will make recommendations based on those who use and the restrictions of each award. APPENDIX A contains restrictions. Students are encouraged to review scholarship restrictions and apply for awards for which they are eligible. The following endowed scholarships are available:

- *Fred and Doris Bellott Music Scholarship*
- *Verna Hobson Cahoon, Elizabeth Coleman Cochran, Cornelia Coleman Wright Scholarship*
- *Marjorie Lamb Chamberlin Scholarship*
- *Ernestine Coker Endowed Music Scholarship*
- *Dr. Jesse M. Coker Distinguished Service Scholarship*
- *Suzanne Cooke Memorial Scholarship*
- *Annette K. Hall Scholarship for Music*
- *John Dougherty Choral Scholarship*
- *Arthur A. Harris Vocal Scholarship*
- *Helen Harris Scholarship*
- *Patty Phenton Moffatt Vocal Music Scholarship*
- *Dr. Walter A. Moffatt, Jr. Scholarship*
- *Lee Wallick Band Scholarship*
- *Steven Glen Anders Jr. Memorial Music Scholarship*

The endowed scholarships may have additional criteria beyond those specified above. The endowed scholarship publication contains this information. A copy is on file in the music office or available from the Music Scholarship Committee Chair.

## **AUDITION REQUIREMENTS**

For scholarship consideration and placement in an ensemble, entering undergraduate music students must audition. Auditions are typically held on campus at advertised times and dates throughout the school year. Contact the appropriate program director (Director of Bands, Director of Choral Activities) for information on specific audition requirements.

Generally, auditions consist of prepared pieces selected by the student and sight-reading. Most students choose all-region audition music, all-state audition music, or music performed at a solo and ensemble competition. Contact the appropriate program director (Director of Bands, Director of Choral Activities) for specific repertoire requirements or more information.

Auditions determine placement in performing ensembles. These ensembles include the Wind Symphony, Concert Band, Jazz One, Second Jazz Band, Third Jazz Band, Jazz Combos, or any other small ensembles. Jazz and combo auditions are in August for Fall placement and January for Spring placement. Usually, an audition in November determines placement in the Wind Symphony or Concert Band. Program directors and the Division Chair reserve the right to schedule auditions as needed.

Ensembles are ability-based groups, and one's position within an ensemble is not guaranteed. Suppose a student does not audition and still wishes to participate in an ensemble with the ensemble director's permission. In that case, the student may enroll in the lowest ensemble and sit last chair in their respective section.

## **BUILDING INFORMATION**

The Division of Music utilizes several buildings on campus. They include the Music Building, the Visual and Performing Arts Center, the Fine Arts Center, and Royer Hall Music Living and Learning Community.

### **Music Building**

The music building is constructed in the Gothic style. One of the oldest (1934) and most attractive buildings on campus, the facility features an architecturally imposing tower. The building is constructed of native sandstone with an aluminum roof. It is a three-story structure of which the first and second floors are currently operational. Housed within the building is the office for the Chair, an office for the division secretary, the Harris Recital Hall, five practice rooms, the piano laboratory and music technology station, a multimedia lab, a music listening lab, two large classrooms, four faculty studios/offices, file storage, two restrooms, and a copy



room.

### **Visual and Performing Arts Center**

Initially the student cafeteria and ballroom, this sandstone building was renovated in 2001 for use by the division of music. The downstairs contains a large rehearsal area for the band and jazz band programs, seven practice rooms, three faculty offices, two storage rooms, a large instrument storage area, a music library, and one bathroom. The upstairs contains a rehearsal space for the music theatre workshop, a rehearsal area for the choir, a concert attire storage room, music theatre and significant choral works library, three faculty offices, a graduate assistant office, a voice studio/small vocal ensemble rehearsal room, and two bathrooms. The division of music shares the building with the art program.

### **Fine Arts Center**

An example of modern brick architectural design, this facility contains an auditorium, gallery, men's and women's dressing rooms, green room, star dressing room, costume storage area, four open storage bays, two locking storage bays, scene shop, and restrooms. The Fine Arts Center is used frequently throughout the year by various campus and community performing groups.

### **Royer Hall Living and Learning Community for Music**

Royer Hall is a three-story co-ed residence hall with approximately 108 music students. All rooms have a sink, beds, desk space, chairs, wall shelves, built-in drawers, a closet, and extra storage. Amenities unique to Royer Hall include exclusive access to 9 practice rooms with acoustical panels, small ensemble rehearsal space, access to the division of music listening lab, specialized programming and activities for music students, and conveniently located across the street from the Performing and Visual Arts Center, provides close access to band and choir room facilities. Residents consist of all full-time music students (enrolled in 12 hours or more), members of the band, or members of the choir who are LESS than 21 years of age (as of the 1st day of class each academic term) and have completed less than 60 credit hours to live on-campus in Royer Hall.

## **ADVISING**

Music majors are assigned to a member of the faculty for advising. Usually, the music faculty advisor will be the major instructor in the student's area of concentration. The student will work closely with the advisor to ensure academic progress.

## **TUTORING**

Tutoring is available for all music students. Tutoring sessions may include non-music courses. All students are encouraged to take advantage of tutoring.

Students may schedule a time with tutors. The division of music expects a satisfactory GPA from students who accept GIA. At mid-term, if a student is not making satisfactory academic progress or is failing one or more courses, the student will be assigned mandatory study hours. The Chair of Music considers student needs when approved of these study hours. GIA may be revoked according to campus policy if a student fails to maintain satisfactory academic progress.

## **ENSEMBLES**

All music majors are required to participate in a major ensemble (Concert Choir, Marching Band, or Wind Symphony/Concert Band) within their concentration area each semester in residence. Students with a piano concentration may participate in any major music ensemble. Competitive audition and instructor permission determine ensemble placement.

### **Major Ensembles**

- *Concert Choir* - Membership in this premier choir is by audition only. The Concert Choir performs various choral and choral-orchestral literature from the Renaissance era through the present. Membership is open to music and non-music majors, and generous scholarships are available for students with exceptional talents. The Concert Choir performs concerts on and off campus.
- *Marching Band* - The UAM Marching Band is open by audition and interview to all university students who play band instruments and those with experience on auxiliary lines (color guard, twirlers, etc.). The Marching Band employs a variety of musical styles and marches corps style. They perform at all UAM home football games and area parades, fairs, and festivals. Generous scholarships are available for students possessing exceptional talent.
- *Wind Symphony* - Membership in this premier group is by audition only and with the permission of the ensemble conductor. The Wind Symphony may consist of students who are not music majors. The ensemble performs standard literature from the wind band repertoire, newly commissioned pieces, and more modern compositions that explore a variety of styles. The Wind Symphony often records for composers, performs several times in the Spring semester, and frequently submits recordings for competitive awards.
- *Concert Band* - This ensemble is open by audition and interview to all university students who play instruments. The Concert Band performs both original wind band pieces from the Classical period through the present, as well as works transcribed from the orchestral

repertoire. This ensemble frequently performs on campus. Generous scholarships are available for students possessing exceptional talent.

### **Small Ensembles**

- *Chamber Choir* - Singers are selected from the membership of the Concert Choir by audition. This ensemble performs a wide variety of literature conducive to a small group, including cantatas, chansons, Broadway show tunes, and literature of the twentieth century. Scholarships are available for students with exceptional talents.
- *Jazz Ensembles* - The UAM Jazz Ensembles (Jazz Bands and Jazz Combos) are open to all students by audition. The ensembles present both on and off-campus performances of traditional jazz forms and more popular styles.

The premier ensemble, Jazz One, tours extensively, plays frequently on campus and in the community, records professionally, and frequently competes at major jazz festivals.

- *Instrumental Chamber Ensembles* - These auditioned ensembles consist of brass, woodwind, or percussion. Development of the ensembles is on a semester-by-semester basis. Within the ensemble, students explore the study of standard literature.
- *Music Theater Workshop* - Membership is open to all students by audition. The Music Theater Workshop presents a fully staged music theater production each semester. Students learn techniques of acting, dancing, singing, set design, construction, lighting, costuming, and makeup while involved in a major music theater production.

## **APPLIED MUSIC**

All music majors must enroll in applied music each semester until completion of the Senior Recital/Project. Music majors must complete 14 hours of applied lessons, 6 of which must be at the 3000 level or above.

- Teacher or Music Theater assignments - After declaring an area of concentration in a band instrument, piano, or voice, music majors will be assigned an applied teacher. Requests for specific teachers will be considered but cannot be guaranteed.
- Credit and lesson time - Music majors should enroll for two (2) credit hours of private instruction. Students will receive one credit for a half-hour lesson per week or two credits for an hour lesson per week. The student should consult with his or her applied teacher during the first week of class to schedule a lesson time. Regular attendance and steady progress is expected.
- Late policy - If a student is more than five minutes late for a half-hour lesson or ten minutes late for an hour lesson, the instructor may elect to record an absence for the lesson.

- Practice hours - Each person enrolled in applied music courses must maintain adequate and regular practice hours. Enrollment for one hour of credit requires a minimum of one hour of practice daily. Two hours of credit in applied music requires a minimum of two hours of practice daily.

## **JURY EXAMINATIONS**

A jury of music faculty evaluates students enrolled in applied lessons. An unexcused absence from the jury may result in a failing grade in the applied lesson. Students who have satisfactorily completed PMUS 4621 Recital/Project are exempt from the jury examination during that semester.

The attire for instrumental jury examinations is concert black (explained below), and the attire for vocal and piano students is business casual. That applied instructor can answer further questions. Instrumental students must bring sufficient copies for each faculty member present. Vocal and piano students need not bring copies of their music. Each present faculty member completes jury examination sheets. Students receive them at the discretion of their respective applied music instructor. At the discretion of the applied music instructor, a student may be excused from a jury examination.

- Appropriate business casual dress typically includes slacks or khakis, a dress shirt or blouse, an open-collar or polo shirt, an optional tie or seasonal sport coat, a dress or skirt at knee-length or below, a tailored blazer, knit shirt or sweater, and loafers or dress shoes that cover all or most of the foot.
- Professional attire typically means wearing a suit – slacks or skirt, button shirt, and a matching jacket. This attire typically includes a tie, dress shoes, stockings, and closed-toe shoes. Suits should be in neutral colors like grey, navy, brown, or black.

## **MUS 1040 RECITALS, CONCERTS AND PRODUCTIONS**

All music majors are required to take MUS 1040 Recitals, Concerts, and Productions (RCP). RCP is a credit/no-credit course. The successful completion of RCP for eight (8) semesters for the BA and the BME are required to graduate.

Students must attend a required number of music events each semester. A syllabus will be distributed at the beginning of each semester, determining the number of events required to receive credit for the course. The number depends on how many scheduled events are available during the semester. The student must keep track of events necessary.

Students must attend a performance in its entirety to receive credit. If students arrive late or leave early, they may not receive attendance credit. Students must wear attire that is appropriate for evening concerts. Business casual will usually suffice.

### **Procedure**

Students must pick up a recital attendance slip from the Instructor of Record or their designee before the beginning of each performance. At the end of the performance, each student must return the signed slip to the Instructor of Record or their designee to receive credit for the performance.

### **Division of Music Performances**

Programs covering a wide range of literature and varied performance media are presented each semester by students, faculty, guest artists, and ensembles. These programs usually begin at 7:30 p.m. Music majors must attend the required number of performances as determined by faculty and posted each semester. The music major is responsible for checking the Division of Music calendar of events to plan their semester activities.

## **SENIOR RECITAL/PROJECT PROCEDURES**

The completion of the B.A. or B.M.E. degree program requires a performance recital on the student's principal instrument. A student typically completes the recital during their senior year. Students earning the B.M.E. degree must present this Recital/Project before enrolling in Internship II. The following pertains only to those students who have opted to perform a Senior Recital to fulfill the requirements for PMUS 4011.

A Pre-recital Jury will occur by three weeks before the proposed recital date. Students who fail must wait at least two weeks before attempting another jury.

### **Before the Pre-Recital Jury**

- Enroll in Recital/Project PMUS 4011. Usually this class is taken instead of private lessons although some students continue to take applied lessons.
- The date of the recital should be set immediately and as early in the semester as possible. Try to avoid the last week of the semester as there are often scheduling conflicts. Consult with the Division Chair as early as possible to select a date.
- Approve the date with those involved: your accompanist, teacher, and ensemble members, if any. Notify the music secretary or Division Chair so it can be included in the Calendar of Events.
- Your Pre-recital Jury date will be scheduled by the Division Chair. This usually takes place three weeks prior to the proposed recital date on a Tuesday or Thursday at 12:40.
- Reserve your recital location. The division administrative assistant can aid you in completing requisition forms if you intend to use the Fine Arts Center or Spencer Gallery. Requisition forms are not required for Harris Recital Hall or the Visual and Performing Arts Center.

- Work with your applied teacher and accompanist (if needed) to select your music. Provide scores of the music for your accompanist. Make sure every note of the piano and solo parts are there.
- Recital repertoire should be limited to solo art music written for your particular instrument or voice and should comprise 35-40 minutes of music.
- Faculty will accept one ensemble work and/or jazz tune unless you are a jazz emphasis. Performance on a secondary instrument is acceptable with approval from the applied instructor and Division Chair. The selection can not apply to the 35-40 minute minimum requirement.
- Repertoire can not be changed after the pre-recital jury.
- Set up regular rehearsals with your accompanist. Your applied lesson instructor will facilitate progress with your accompanist.
- Your teacher should approve your progress prior to your pre-recital hearing.

### **During the Pre-Recital Jury**

The jury should be in the same venue as approved by your applied instructor. Satisfactory progress towards the jury is the goal. Vocalists and pianists must perform all music from memory. You must provide a program including the composer's name. Make copies of the program for the faculty. You do not need to provide scores. Usually, faculty will hear the first piece on your program in its entirety but faculty may make selections from other parts of the program. During the performance, a faculty member may stop them. You may be asked about a piece's style, composer, or translation (if singing in a foreign language). If you have an ensemble, they must be present for the jury. The applied teacher and the Chair must approve any change through a written request by the student. After you perform, you will wait outside. Faculty will vote by ballot (the music office will provide these, see APPENDIX D). The faculty present will vote pass or fail, and your teacher will inform you of the results immediately.

### **After the Pre-Recital Jury**

1. Finalize the printed recital program. After your hearing, send a copy to the music office for formatting and printing as the main office must complete all senior recital programs.
2. Program notes are optional.
3. Dedications and statements of appreciation are not allowed.
4. What the faculty approved at the hearing is final.

5. After the jury, no program deletions, substitutions, or additions are permitted. Have your applied instructor proof the program before printing.
6. Excessive salutations on recital programs are prohibited.
7. You are responsible for recording or videotaping your recital.
8. Continue to practice and rehearse. Make sure you are aware of proper stage presence, including bowing. It is essential to the overall perception of your public performance.

### **Recital Program**

All students planning to give a senior recital must assemble a program listing the performed literature. The student may also include program notes. However, the applied instructor will determine the presence and content. The Chair will approve the draft before final printing.

The following guidelines should be observed when compiling the program:

1. The heading must have the student's name and instrument (or voice part), the accompanist's name (if applicable), "Studio of [the Applied Teacher's name]," and the date, time, and location of the recital.
2. A piece of literature must contain the complete title. When relevant, the full titles should include the generic title (e.g. sonata, concerto) in English and the proper numbers (e.g. opus, Koechel, Deutsche) and key. You also must indicate the names of movements and keys (if any).
3. Translations may be supplied in the "notes." This will be determined by your applied instructor.
4. The printed program concludes with the following statement:

*"This recital is presented in partial fulfillment of the requirements for the degree of Bachelor of Music \_\_\_\_\_ with a \_\_\_\_\_ concentration."*

5. If notes are included, they should accompany each work on a separate page in program order. The following should be kept in mind when writing program notes:

Do not state the prominent or well-known facts (e.g. Bach was born in 1685, Beethoven was deaf.)

6. Be succinct. The audience may only read concise program notes.
7. Be sure that what you are saying relates directly to what you are performing. For instance, don't ramble on about unrelated facts and events in the composer's life if it

doesn't reflect what you are performing.

8. The Division of Music office staff do not proofread senior recital programs or notes, only format, and print. Your applied professor must approve the draft before submission. The Chair will approve all programs before final printing.
9. Senior recital programs are printed free of charge. Be realistic about recital attendance. Usually, 75 programs are sufficient.

### **Recital Day**

Rest and relax. Don't hurry around doing last-minute chores for the performance. Try to stay calm and focused. Eat well. Don't wear yourself out practicing or rehearsing. Go over your music in your head, or warm up. Doing nothing is probably best. You may want to check on the room to see if it is set up correctly, check the temperature, etc. Please do not put anything on the piano. Any music, live or recorded, is inappropriate before a public performance.

### **During the Recital**

Enjoy! It will be over before you know it. Generally, you will enter the stage and bow with your accompanist. If needed, you will tune and prepare mentally. When you are ready to start, let your accompanist know. Bow at all applause. Your teacher or accompanist can instruct you on this. Remember to acknowledge your accompanist at the end of the program. You may leave after each section or piece or choose to remain on stage. An intermission is acceptable but probably not necessary. Having water onstage is acceptable.

### **After the Recital**

Receptions are optional and, if desired, are the responsibility of the recitalist. Students may arrange to have friends and family members provide food and drinks. The student must use UAM's food service Aramark if there is a catered reception.

You may have pictures taken before the recital so you can visit with your adoring fans and sign autographs afterward. Gifts for teachers and accompanists are discouraged.

## **CONCERT ETIQUETTE**

- Arrive before the start of the performance and find a seat promptly.



- If you must arrive late or leave early, only enter or exit while the audience applauds or during the intermission.
- Applaud for the performer as they enter the stage.
- During the program, sit quietly and listen. The performer deserves your attention. Unnecessary noise and movement can disturb the performer's concentration and distract others around you.
- Applaud after the completed composition. Some musical compositions have just one part, while others may be in multiple movements with breaks in between. The printed program can give helpful information about the work.
- Dress suitably for recitals and evening concerts. Business casual is appropriate for the division of music student recitals. Semi-formal wear is appropriate for evening concerts.
- No food, drink, or tobacco is allowed in concerts or recitals.
- No cell phones, beepers, pagers, cameras, or other sound-generating devices are allowed.
- Children are always welcome at concerts. However, please consider those around you if they become noisy.

## **PIANO PROFICIENCY**

All candidates for the Bachelor of Arts in Music and the Bachelor of Music Education degrees must pass a piano proficiency examination. Students must complete the piano proficiency before the internship year for the B.M.E. degree. Students can obtain credit for piano proficiency by passing Class Piano I and Class Piano II. Students may also request an evaluation by the appropriate faculty member.

### **Examination requirements:**

(B.M.E. and B.A. with Vocal or Instrumental or Jazz Studies Concentrations)

- Scales - All major scales and all three forms of the minor scales; two octaves, hands separately
- Chord Drill - Cadential sequence of I - IV6/4 - I - V6/5 - I
- Sight-Reading - Read from sight a selected example from the piano literature
- Transposition - Transpose a given melody up or down one whole step
- Harmonization - Harmonize a melody using appropriate chords and accompaniment patterns
- Repertoire - Perform two prepared pieces from contrasting style periods

(B.M.E. and B.A. with Piano Concentration)

- Scales - All major scales and all three forms of the minor scales; four octaves, hands together
- Arpeggios - All major and minor arpeggios; three octaves, hands together
- Chord Drill - Cadential sequence of I - IV6/4 - I - V6/5 - I in all major and minor keys
- Sight-Reading - Read from sight a selected example from the piano literature
- Transposition - Transpose a given melody up or down one whole step
- Harmonization - Harmonize a given melody using appropriate chords and accompaniment patterns

**STUDENT ORGANIZATIONS**

Several professional and fraternal organizations are open to music students.

Fraternal organizations

Pi Kappa Lambda (Music Honor Society)

Kappa Kappa Psi - Co-ed fraternity for students in university and college bands.

Alpha Psi Gamma – Co-ed fraternity for students in the Concert Choir or Music Theatre Workshop.

## APPENDIX A

### DIVISION OF MUSIC ENDOWED SCHOLARSHIPS

*Restrictions (Private Scholarships must be applied for separately.)*

#### ***Steven Glen Anders, Jr. Memorial Endowed Scholarship***

- The recipient(s) of this scholarship must be: an undergraduate student majoring in a music related field with a G.P.A. of 2.5.
- The recipient(s) must be a resident of either Bradley or Drew County, Arkansas.

#### ***Fred & Doris Bellott Music Endowed Scholarship***

- The recipient(s) of this scholarship must be a Music Education major with preference given to a student majoring in Music Education.
- The recipient(s) must have a strong academic background, a G.P.A. of 2.5 or better, a strong work ethic, good personality traits, and display excellent professional potential.

#### ***Verna Hobson Cohoon, Elizabeth Coleman Cochran, Cornelia Coleman Wright Scholarship***

- A minimum of TWO recipient(s) are to be chosen; one music be a music major and the other a nursing major.
- The recipient(s) must be a resident of one of the following counties in Arkansas: Arkansas, Ashley, Bradley, Calhoun, Chicot, Cleveland, Dallas, Desha, Drew, or Lincoln.
- The recipient music be a “B” average student with a G.P.A. or 3.0 or better, a strong work ethic, good personality traits, and display excellent professional potential.

#### ***Marjorie Lamb Chamberlin Music Scholarship***

- The recipient of the scholarship must be a music major.
- The recipient(s) must have a strong academic background, a strong work ethic, good personality traits, and display excellent professional potential.

### ***Ernestine Coker Endowed Music Scholarship***

- The recipient(s) of this scholarship must be a full-time student majoring in music; with a G.P.A. or 3.0 or better.
- The recipient(s) must have a strong academic background, a strong work ethic, good personality traits, and display excellent professional potential.
- The scholarship shall be awarded based on both merit and need.

### ***Dr. Jesse M. Coker Distinguished Service Scholarship***

- The recipient(s) of this scholarship must be a member of the UAM band or Choir ensemble.
- The recipient(s) must have a strong academic background, a G.P.A. of 2.5 or better, a strong work ethic, good personality traits, and display excellent professional potential.

### ***Suzanne Cooke Memorial Scholarship***

- The scholarship is to be awarded annually to a student who has a declared major in Education or Music.
- The individual selected should have a specific interest in special education or in working with handicapped children.
- The recipient must complete a minimum of 12 hours in the Fall with a G.P.A. of 2.5 in order to receive the award for the Spring term.

### ***John Dougherty Choral Scholarship***

- The recipient(s) of this scholarship must be a full-time, first time freshman majoring in Music with a vocal emphasis.
- The recipient(s) must have a history of outstanding participation in their high school choral program and come highly recommended by their high school choral director.
- The recipient(s) must have a strong academic background, a strong work ethic, good personality traits, and display excellent professional potential.

### ***Annette K. Hall Scholarship for Music***

- The recipient(s) of this scholarship must be a full-time student enrolled in any of the music programs with preference given to a student with a vocal study emphasis at the University of Arkansas at Monticello.
- Preference is also to be given to student(s) from Monticello or Drew County and the recipient(s) must have completed at least 32 hours and possess a minimum 3.0 cumulative G.P.A.

### ***Arthur A. Harris Vocal Endowed Scholarship***

- The recipient(s) of this scholarship must be a vocal major with preference given to a student majoring in music.
- The recipient(s) must have a strong academic background, a G.P.A. of 3.0 or better, a strong work ethic, good personality traits, and display excellent professional potential.

### ***Helen Harris Scholarship***

- The recipient(s) must be a keyboard student with preference given to a student majoring in music.
- The recipient(s) must have a strong academic background, a strong work ethic, good personality traits, and display excellent professional potential.

### ***Louine Selman Leech and Robert W. Leech Scholarship***

- The recipient(s) of this scholarship must be a music major.
- The recipient(s) must have a cumulative G.P.A. of 3.00.

### ***Pattie Phenton Moffatt Vocal Music Scholarship***

- The recipient(s) of this scholarship must be a full-time undergraduate student majoring in music, with a voice concentration.
- The recipient(s) must have a maintain at least a 2.50 G.P.A.

- The scholarship shall be awarded based upon merit or need.

***Dr. Walter A. Moffatt, Jr. Scholarship***

- The recipient(s) of this scholarship must be a full-time student enrolled in any of the Division of Music programs at UAM.
- The recipient(s) must be in good academic standing at UAM.

***Lee Wallick Band Scholarship***

- The recipient(s) must be a member of the UAM Band Program.
- The recipient(s) must have a strong academic background, a strong work ethic, good personality traits, and display excellent professional potential.

# APPENDIX B

## *Jury Examination Rubrics*

- Instrumental Jury Rubric
- Vocal Jury Rubric
- Piano Jury Rubric
-



THE UNIVERSITY OF ARKANSAS AT MONTICELLO  
DIVISION OF MUSIC  
INSTRUMENTAL MUSIC JURY FORM

Student Name \_\_\_\_\_

Date \_\_\_\_\_

<b>Category</b>	<b>Description</b>	<b>Points Possible</b>	<b>Points Assigned</b>	<b>Notes</b>
<b>Musicianship</b>	Tone quality, beauty, control in dynamic range, control in all registers, use of vibrato, use of subtle articulations, stage presence, etc.	20		
<b>Intonation</b>	Control and consistency of pitch center across all registers	20		
<b>Interpretation</b>	Phrasing, overall expressiveness, choice of tempo, execution of dynamics, and performance of appropriate style, musical line, etc.	20		
<b>Technique</b>	Facility, ease of execution, breath control, scale patterns, etc.	20		
<b>Rhythm</b>	Accuracy, precision, consistency, etc.	20		

*Additional Notes:*

**Total Score**

\_\_\_\_\_  
*Adjudicator's Signature*





THE UNIVERSITY OF ARKANSAS AT MONTICELLO  
DIVISION OF MUSIC  
VOCAL JURY FORM

Student Name \_\_\_\_\_

Date \_\_\_\_\_

<b>Category</b>	<b>Description</b>	<b>Points Possible</b>	<b>Points Assigned</b>	<b>Notes</b>
<b>Musicianship</b>	Musical sensitivity, phrasing, accuracy, dynamics, overall expressiveness	20		
<b>Vocal Technique</b>	Flexibility, breath support, diction, language accuracy, freedom, control, intonation	20		
<b>Vocal Characteristics</b>	Quality, range, evenness of scale	20		
<b>Artistry</b>	Projection of mood/spirit, tone color, stage presence, personality	20		
<b>Rhythm</b>	Accuracy, accents, precision, attacks, releases	20		

*Additional Notes:*

**Total Score**

\_\_\_\_\_  
*Adjudicator's Signature*



THE UNIVERSITY OF ARKANSAS AT MONTICELLO  
DIVISION OF MUSIC  
PIANO JURY FORM

Student Name \_\_\_\_\_

Date \_\_\_\_\_

<b>Category</b>	<b>Description</b>	<b>Points Possible</b>	<b>Points Assigned</b>	<b>Notes</b>
<b>Musicianship</b>	Tone quality, beauty, control in dynamic range, control in all registers, use of vibrato, use of subtle articulations, stage presence, etc.	20		
<b>Tempo/ Rhythm</b>	Accuracy, precision, consistency, etc.	20		
<b>Interpretation</b>	Phrasing, overall expressiveness, choice of tempo, execution of dynamics, and performance of appropriate style, musical line, etc.	20		
<b>Technique</b>	Facility, ease of execution, control, fluency	20		
<b>Pedaling</b>	Appropriate stylistic use, clarity	10		
<b>Memorization</b>	Fluidity, command of material	10		

*Additional Notes:*

**Total Score**

\_\_\_\_\_  
*Adjudicator's Signature*

# APPENDIX C

*Student Repertoire Cards*



## REPERTOIRE CARD

Name:

Voice/Instrument:

Teacher:

Major/Emphasis:

Song/Aria	Composer	Semester Studied	Memorized (Y/N)	Language	Performed (Y/N)

*NOTE: If you require additional lines please use another blank form.*

**Pre-Recital Jury Faculty Voting Form**  
University of Arkansas at Monticello  
*Division of Music*

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*Student Name:*

*Date:*

\_\_\_\_\_ Yes, this student has **passed** the Pre-Recital Jury and **is prepared** for a public concert as part of the degree requirements.

\_\_\_\_\_ No, this student has **not passed** the Pre-Recital Jury and **is not prepared** for a public concert as part of the degree requirements.

**Pre-Recital Jury Faculty Voting Form**  
University of Arkansas at Monticello  
*Division of Music*

---

*Student Name:*

*Date:*

\_\_\_\_\_ Yes, this student has **passed** the Pre-Recital Jury and **is prepared** for a public concert as part of the degree requirements.

\_\_\_\_\_ No, this student has **not passed** the Pre-Recital Jury and **is not prepared** for a public concert as part of the degree requirements.