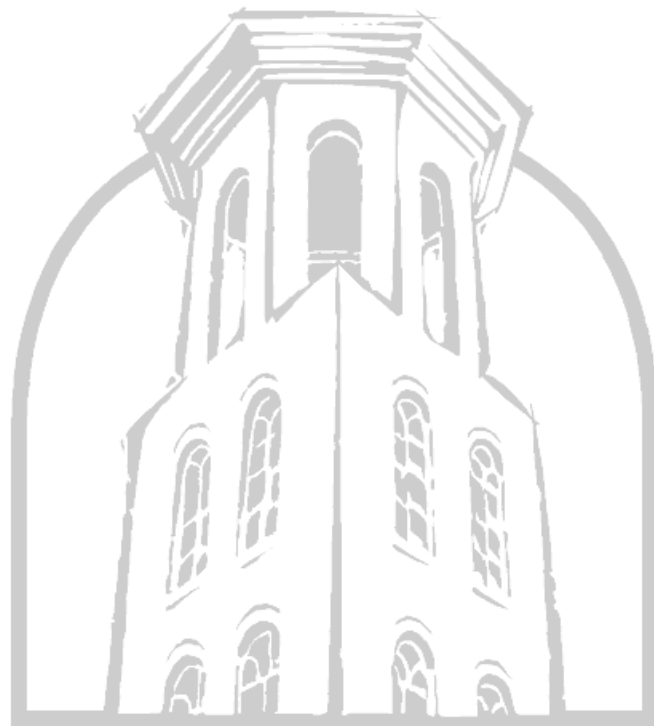


**Belmont University  
School of Music  
Undergraduate  
Student Policies  
and Procedures  
Handbook**



**BELMONT**  
UNIVERSITY

**Belmont University School of Music**  
**Undergraduate Student Policies and Procedures Handbook**

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# ***Introduction***

## **Belmont University Values, Vision, and Mission Statements**

### **Belmont Values**

As a student-centered Christian community with a rich Baptist heritage, Belmont University upholds the following core values as essential to intellectual, spiritual, personal, and corporate life:

- Integrity
- Inquiry
- Collaboration
- Service
- Humility

### **Belmont Vision Statement**

To be a leader among teaching universities, bringing together the best of liberal arts and professional education in a Christian community of learning and service.

### **Belmont Mission Statement**

Belmont University is a student-centered Christian community providing an academically challenging education that empowers men and women of diverse backgrounds to engage and transform the world with disciplined intelligence, compassion, courage and faith.

### **Belmont University Vision 2020**

Belmont's Vision 2020 process is underway. Currently it exists as the Ten Guiding Principles listed below. The content of the School of Music 2014-2019 Long-Range Plan is highly compatible with these guiding principles.

### **Ten Guiding Principles on the Path to Vision 2020**

1. *Students will be at the center of all that we do.*
2. *Highest quality academic programs and excellence in teaching will be treasured.*
3. *Strong Christian character will be embedded in all that we do.*
4. *Diversity will be enhanced across the university community.*
5. *A strong people-first culture of openness and mutual respect will guide our relationships.*
6. *The reputation of Belmont University will be strengthened.*
7. *Technology will be deployed to enhance learning and improve operational efficiency.*
8. *University resources will be applied to achieve high quality and to maintain momentum.*

9. *Investments in people will be made in the form of salary, benefits, and individual development opportunities.*

10. *We will cherish the privilege of service to others and the importance of our work.*

## **School of Music** **Values, Vision, and Mission Statements and Goals**

### **School of Music Values Statement**

*We believe in a music education that...*

- *Challenges and nurtures students*
- *Promotes excellence in scholarship, performance, and practice*
- *Encourages creativity, innovation, and stylistic diversity*
- *Collaborates with collegiality, respect, and professionalism*
- *Cultivates a Christian community which serves and inspires through music*
- *Advocates for the value of music in society.*

### **School of Music Vision Statement**

*Our vision is...*

*To be a premier comprehensive school of music, nationally recognized for distinctive programs that are committed to high standards of artistic scholarship and performance while championing innovation and stylistic diversity.*

### **School of Music Mission Statement**

*Our mission is to study, perform, and create music in a stimulating student-centered environment that...*

- *Fosters excellence, discipline and technical mastery*
- *Supports innovation and stylistic diversity*
- *Engages students through effective and current teaching pedagogies*
- *Enlivens students in real world experiences as musicians and entrepreneurs*
- *Offers a distinctive national model...preparing students to become successful 21<sup>st</sup> century musicians.*

### **School of Music Goals**

*Our goals are...*

- *To offer a comprehensive set of diverse undergraduate and graduate curricula for students desiring to pursue music as a profession*
- *To provide classes, ensembles, and private music instruction for students majoring in an area other than music*
- *To enrich the cultural environment locally, regionally, and nationally.*

# *Faculty & Staff*

## **CMPA ADMINISTRATION**

**Dr. Stephen R. Eaves** **WMB119, Ext. 6408**  
**Dean, College of Music and Performing Arts**  
D.M.A., University of South Carolina; M.M.E., University of Mississippi; B.M., Union University.  
Choral Conducting. At Belmont since 2016.

**Dr. Jane G. Duncan** **WMB109, Ext. 8109**  
**Associate Dean, College of Music and Performing Arts**  
Ph.D., Theatre, Florida State University; M.F.A., Theatre, Virginia Commonwealth;  
B.A., Theatre. At Belmont since 2018.

## **SOM ADMINISTRATION**

**Dr. Jeremy S. Lane** **WMB106, Ext. 8106**  
**Director**  
Ph.D., Music Education, Louisiana State; M.M., Baylor University; B.M.E., New Mexico State.  
At Belmont since 2018.

**Dr. Jeffrey Kirk** **WMB107, Ext. 8107**  
**Associate Director**  
Ed. D., University of Memphis; M.M.E., Belmont University; B.M., University of Miami.  
Instrumental Ensembles, Arranging. At Belmont since 1987.

**Kathryn Paradise** **WMB 213, Ext 8213**  
**Assistant Director**  
M.M., Jazz Performance, University of Miami; B.M. in Studio Music and Jazz  
Performance, University of Miami. Commercial Voice. At Belmont since 2007.

## **FULL-TIME FACULTY**

**Nancy Allen, Instructor of Music,** **WMB209, Ext. 8209**  
**Coordinator of Musical Theatre**  
M.M. in Vocal Performance, The Peabody Conservatory; B.M. in Vocal Performance, The  
Peabody Conservatory; B.S. in Communications, Vanderbilt University. At Belmont since  
2007.

**Dr. Jeffery Ames, Associate Professor of Music,** **WMB112, Ext. 8112**  
**Director of Choral Activities**  
Ph.D. in Choral Conducting and Choral Music Education and a Master of Choral Music  
Education; Florida State University, and a Bachelor of Music degree, with a double major  
in Vocal Performance and Piano Accompanying; James Madison University. At Belmont  
since 2008.

**Erica Aubrey, Instructor of Music** **MPA21, Ext. 6288**  
M.A., Vocal Performance/Musical Theatre, New York University; B.B.A., Music Business,  
Belmont University. Musical Theatre. At Belmont since 2016.

**Dr. Anthony Belfiglio, Associate Professor of Music,** **WMB224, Ext. 8224**  
DMA in Music and Human Learning/Jazz Emphasis, University of Texas at Austin; M.M. in  
Jazz Performance, Frost College of Music, University of Miami; MM in Piano Pedagogy and  
BM in Jazz Performance, Esther Boyer College of Music, Temple University. Commercial  
Piano, Music Theory. At Belmont since 2006.

**Bruce Bennett, Instructor of Music** **MPA06, Ext. 6987**  
M.M., The New England Conservatory of Music; B.A., Hardin-Simmons University.  
Commercial Voice. At Belmont since 2004.

**Elena Bennett, Instructor of Music** **MPA 20, Ext. 6285**  
M.M., Russian Music Academy, Moscow, Russia; B.M., State Gnessin Musical College,  
Moscow, Russia. Piano. At Belmont since 2000.

**Jo Lynn Burks, Instructor of Music** **MPA18, Ext. 6284**  
M.M., Musical Theatre, University of Miami; B.A., University of Alabama.  
At Belmont since 2010.

**Don Byrd, Instructor of Music** **WMB111, Ext. 8111**  
**Coordinator of the Music Minor**  
J.D., Belmont University; M.A., University of Pittsburgh; B.M., Belmont College; B.A.,  
Philosophy, Belmont College. Theory and Composition. At Belmont since 1993.

**Dr. Jennifer Coleman, Professor of Music** **WMB211, Ext. 8211**  
**Coordinator of Vocal Arts Lab**  
D.M.A., University of Kentucky; M.M., University of Illinois; B.S., Eastern Oregon University.  
Voice, Vocal Pedagogy. At Belmont since 2004.

**Dr. Bruce Dudley, Assistant Professor of Music** **MPA01, Ext. 6266**  
D.M.A., Jazz Studies, University of Colorado; M.M., Jazz Performance, Eastman School of  
Music; BS in Music, Business & Tech, New York University. Commercial Piano, Music  
Theory. At Belmont since 1995.

**Sandra Dudley, Assistant Professor of Music** **WMB214, Ext. 8214**  
**Commercial Voice Liaison**  
M.M., Eastman School of Music; B.M., Fredonia State University. Commercial Voice, Choral  
Ensembles. At Belmont since 1995.

**Dr. Clare Sher Ling Eng, Associate Professor of Music** **MPA05, Ext. 6267**  
D.M.H., Music Theory, Yale University; M.A., Music Theory, Yale University; M. Phil., Music  
Theory, Yale University; B.M., Horn, Florida International University. Theory. At Belmont since  
2011.

**Dr. Deen Entsminger, Professor of Music** **WMB207, Ext. 8207**  
**Coordinator of Music Education**  
Ph.D., Florida State University; M.M., Virginia Commonwealth University;  
B.M.E., Shenandoah Conservatory of Music. Music Education, Conducting, Choral  
Ensembles. At Belmont since 1988.

**Dr. Alejandra Ferrer, Assistant Professor of Music** **Fidelity 401, Ext. 5777**  
**Coordinator of Music Therapy**  
Ph.D., Music Education, The Ohio State University; M.M., Florida State University;  
B.M., Music Therapy, Florida State University. Music Therapy. At Belmont since 2014.

**Jocelyn Fisher, Lecturer** **MPA04, Ext. 6268**  
M.A., Middle Tennessee State University; B.S., University of Tennessee.  
Voice. At Belmont since 1998.

**Mary George, Lecturer** **MPA04, Ext. 6268**  
M.S. and B.S., George Peabody College for Teachers of Vanderbilt University. Voice.  
At Belmont since 2002.

**Dr. Alex Graham, Associate Professor of Music** **MAC206, Ext. 5996**  
D.M.A., Jazz Studies, Performance, Eastman School of Music; M.M., Jazz Studies, Wayne State; B.F.A., New School for Jazz & Contemporary Music, NY. Saxophone. At Belmont since 2011.

**Dr. Robert Gregg, Professor of Music** **MAC207, Ext.5550**  
Ph. D. and M.M.E., North Texas State University; B.M.E., Oklahoma Baptist University. Orchestra, Music History, Conducting. At Belmont since 1984.

**Dr. Richard Hoffman, Professor of Music** **WMB226, Ext. 8226**  
**Coordinator of Music Theory**  
Ph.D., University of Kentucky; M.C.M., Southern Baptist Theological Seminary; B.M., Campbell University. Theory. At Belmont since 2000.

**Ryan Joseph, Instructor of Music** **BH301B, Ext 5877**  
**Coordinator of String Studies**  
B.M. and M.M., Belmont University. Commercial strings, Bluegrass Ensemble. At Belmont since 2018.

**Michael Todd Kemp, Lecturer** **BH212, Ext. 5642**  
M.M., Percussion Performance, Belmont University; B.M., Composition, Belmont University. Theory, Percussion. At Belmont since 2006.

**Dr. Kristian Klefstad, Associate Professor of Music** **WMB222, Ext. 8222**  
**Coordinator of Keyboard Studies**  
D.M.A., Piano Performance, University of Texas at Austin; M.M. in Piano Performance, University of Missouri; B.M. in Piano Performance, Millikin University. Piano, Piano Pedagogy, Piano Ensemble, Graduate Chamber Ensemble. At Belmont since 2006.

**Dr. Terry Klefstad, Professor of Music** **Fidelity402, Ext. 5682**  
**Coordinator of Music History**  
Ph.D. Musicology, University of Texas at Austin; M.M., Music History/Literature, Southern Methodist University; B.M. in Piano Performance and B.A. in English, Millikin University. Music History, Music Experience. At Belmont since 2006.

**Dr. Barry Kraus, Associate Professor of Music** **BH301A, Ext. 6024**  
**Director of Bands/Instrumental Ensembles**  
D.M.A., Music Education/Conducting, Arizona State University; M.M., Instrumental Conducting, Baylor University; B.M. Music Education, Oklahoma State University. Wind Ensemble, Pep Band, Instrumental Music Education. At Belmont since 2008.

**Dr. Peter Lamothe, Associate Professor of Music** **WMB230, Ext. 8230**  
**Coordinator of Music with an Outside Minor and Bachelor of Arts in Music**  
Ph.D. UNC-Chapel Hill, Musicology; M.A. Music Theory, University of New Hampshire; B.A. Theory and Composition, University of New Hampshire. At Belmont since 2008.

**Dr. Virginia Lamothe, Assistant Professor** **MPA07, Ext. 5472**  
Ph.D. and M.A., Musicology, University of North Carolina at Chapel Hill; B.A., Applied Music and Humanities, State University of New York at Fredonia. At Belmont since 2008.

**Dr. W. Daniel Landes, Professor of Music** **WMB218, Ext. 8218**  
D.M.A., Southern Baptist Theological Seminary; M.M., University of Maryland; B.M., Shenandoah Conservatory of Music. Piano, Theory, Church Music. At Belmont since 1983.

**Todd London, Instructor of Music** **BH 212, Ext. 6348**  
M.M., Percussion Performance, University of Georgia; B.M., Commercial Music, Belmont University. Percussion, World Percussion Ensemble. At Belmont since 1994.

**Dr. Lesley Mann, Assistant Professor of Music** **MPA02, Ext. 5935**  
Ph. D., Florida State University; M.M.E., Florida State University, Choral Emphasis; B.M.E., Florida State University. Choral Conducting and Music Education. At Belmont since 2014.

**Dr. Robert Marler, Professor of Music** **WMB223, Ext. 8223**  
D.M.A., University of Cincinnati-College Conservatory of Music; M.M., Indiana University; B.M., University of Missouri. Study with Richard Morris and Sidney Foster. Piano, Piano Technique, and Literature. At Belmont since 1979.

**Keith Mason, Instructor of Music** **WMB04, Ext. 6274**  
**Coordinator of Commercial Music, Coordinator of Music Technology**  
M.M., University of Miami; B.M., Winthrop University. Music Technology.  
At Belmont since 1998.

**David McKay, Lecturer** **WMB 223B, Ext. 8225**  
M.M., University of Cincinnati, College-Conservatory of Music; B.M., Heidelberg University; A.A., Theology, College Life School of Theology. Music Technology, Class Piano.  
At Belmont since 2007.

**Dr. Carmine Miranda, Faculty Fellow** **WMB 220, Ext. 8220**  
D.M.A. M.M. and B.M., University of Cincinnati – College Conservatory of Music. Cello.  
At Belmont since 2019.

**Dr. Tony Moreira, Assistant Professor of Music** **WMB205, Ext. 5935**  
D.M.A., University of Kansas Composition; M.M.E. and B.A., University of Wyoming.  
Music History. At Belmont since 2017.

**Dr. Christopher Norton, Professor of Music** **BH01, Ext. 6987**  
**Coordinator of Percussion Studies**  
D.M.A., Louisiana State University; M.A. and B.M., Eastman School of Music.  
Percussion, Percussion Ensemble. At Belmont since 2001.

**Dr. Paulo Oliveira, Assistant Professor of Music** **GH1, Ext. 2624**  
**Coordinator of Guitar Studies**  
D.M.A., University of Colorado Boulder; M.M., University of Missouri-Columbia; B.M., Cruzeiro do Sul University. Guitar, Music Theory, Rock Ensemble.  
At Belmont since 2017.

**Dr. Nancy Riley, Lecturer** **WMB203, Ext. 8203**  
Ph.D and M.M., University of Georgia. B.A., Transylvania University. Music History.  
At Belmont since 2018.

**John Pell, Instructor of Music** **Ext. 6042**  
B.M., Boston University and the Berklee School of Music. Guitar, Commercial Style.  
At Belmont since 1979.

**Dr. Abigail Santos, Assistant Professor of Music** **WMB221, Ext. 8221**  
D.M.A. and M.M., University of Cincinnati – College Conservatory of Music. B.M., Puerto Rico Conservatory of Music. Voice, Opera Theatre. At Belmont since 2019.



**David Shamburger, Associate Professor of Music** **WMB229, Ext. 8229**  
M.F.A. Musical Theatre, University of Nevada; B.A. Theatre, Northwestern State  
University. Musical Theatre. At Belmont since 2008.

**Elisabeth Small, Assistant Professor of Music** **MPA 23, Ext. 5613**  
M.M. and B.M., Julliard School of Music. Student of Dorothy DeLay. Violin, Coordinator of  
Strings; Belmont Camerata Musicale. At Belmont since 1986.

**Henry Smiley, Assistant Professor of Music** **WMB208, Ext. 8208**  
M.M., University of Tennessee; B.A., Emory and Henry College. Additional study at Indiana  
University. Commercial Voice, Vocal Ensembles. At Belmont since 1998.

**Adam Summers, Lecturer** **Fidelity 403, Ext. 5950**  
M.A., Music Therapy, New York University; B.A., Music Business, Susquehanna University.  
Music Therapy. At Belmont since 2017.

**Dr. Carolyn Totaro, Lecturer** **WMB111, Ext. 8405**  
D.M.A., University of Texas at Austin; M.M., Flute Performance, University of Akron; M.M.,  
History and Literature, University of Akron; B.M., Flute, Baldwin-Wallace College Conservatory  
of Music; B.M., Education, Baldwin-Wallace College Conservatory of Music.  
Flute. At Belmont since 2005.

**Dr. Joel Treybig, Professor of Music** **MAC205, Ext. 6079**  
**Coordinator of Instrumental Studies**  
D.M.A., University of Texas; M.M., University of Akron; B.M.E., Baldwin-Wallace  
Conservatory of Music. Trumpet, Theory. At Belmont since 2005.

**Roy Vogt, Lecturer** **GH02, Ext. 6054**  
M.M., University of Miami; B.M., North Texas State. Electric Bass, Upright Bass.  
At Belmont since 1985.

**Dr. Mark Volker, Associate Professor of Music** **WMB206, Ext. 8206**  
Ph.D., University of Chicago; M.M., University of Cincinnati; B.M., Ithaca College.  
Composition, Theory. At Belmont since 2009.

**Dr. Jane Warren, Associate Professor of Music** **WMB231, Ext. 8231**  
D.M.A., University of South Carolina; M.M., Baylor University; M.M., Southern Methodist  
University; B.M., Furman University. Conducting, Choral Ensembles, Theory.  
At Belmont since 1998.

**Dr. Mark Whatley, Associate Professor of Music** **WMB204, Ext. 8204**  
**Coordinator of Vocal Studies**  
D.M.A., Voice, Rice University; M.M., Voice, University of Kentucky; B.M., Vocal  
Performance, Belmont University. Classical Voice. At Belmont since 2011.

**Dr. Kristi Whitten, Professor of Music** **WMB216, Ext. 8216**  
D.M. and M.M., Indiana University; B.M., Belmont University.  
Voice, Opera Theatre. At Belmont since 2001.

**James Wigginton, Lecturer** **MPA22, Ext. 6292**  
B.M., Music Performance, Belmont University. Commercial Voice, Phoenix.  
At Belmont since 2003.

**Dr. Ted D. Wylie, Professor of Music** **WMB108, Ext. 8108**  
**Coordinator of International Studies**  
D.M. and M.M., Indiana University; B.M., Oklahoma Baptist University.  
Voice, Vocal Diction and Literature. At Belmont since 1985.

## COLLEGE OF MUSIC & PERFORMING ARTS (CMPA) STAFF

**Bretford Bell, Production Assistant** MPA 19, Ext. 5803  
B.S., University of North Alabama. At Belmont since 2017.

**Sarah Davis, Director of Public Relations/Development, CMPA** WMB115, Ext. 8115  
B.A., Western Kentucky University. At Belmont since 2005.

**Joan C. Eakin, Administrative Coordinator, CMPA** WMB118, Ext. 8118  
B.S., Belmont University. Additional study at Southwestern Baptist Theological Seminary,  
Ft. Worth, Texas and Massey Graduate School of Business, Belmont University.  
At Belmont since 1996.

**Emily Murphy, Admissions Coordinator, Office of Admissions** WMB116, Ext. 8116  
B.S., State University of New York at Fredonia. At Belmont since 2017.

**Caroline Scism, Program Assistant, CMPA** WMB115A, Ext. 8640  
M.M., Belmont University; B.A., University of North Carolina-Chapel Hill.  
At Belmont since 2015.

## SCHOOL OF MUSIC STAFF

**Rebecca Dean, Administrative Assistant,  
Scheduling Coordinator/Graduate Programs** WMB117, Ext. 8117  
B.M., Belmont University. At Belmont since 2018.

**Katie Virgl  
Event/Production Assistant** MPA19, Ext. 6905  
B.S., Belmont University. At Belmont since 2020.

**Rusty King, Production/Facilities Manager** MPA19, Ext. 6280  
B.B.A., Belmont University. At Belmont since 2013.

**Gina Lackore, Program Assistant** WMB117, Ext. 8114  
B.M., Belmont University. At Belmont since 2011.

**April Simpkins, Receptionist/Secretary** WMB117, Ext. 6408  
B.A., Harding University. At Belmont since 1997.

## ADJUNCT MUSIC FACULTY

Students studying with adjunct music faculty will be emailed contact information at the beginning of each semester. In addition, contact information for all faculty members is located on the bulletin board on the first floor of the Wilson Music Building across from the elevators. If a student has further questions, please come to the School of Music office.

# **BELMONT UNIVERSITY SCHOOL OF MUSIC ORGANIZATIONAL CHART**

## **ADMINISTRATION**

Dean	Dr. Stephen Eaves
Associate Dean	Dr. Jane Duncan
Director	Dr. Jeremy Lane
Associate Director	Dr. Jeff Kirk
Assistant Director	Ms. Kathryn Paradise

## **PROGRAM COORDINATORS**

Upperclassmen (Juniors and Seniors) are usually assigned an advisor related to their major. If you have questions about any of the programs of study, the following coordinators will be of assistance.

Bachelor of Arts Degree	Dr. Peter Lamothe
Church Music	Mr. Wayne Causey
Commercial Music	Mr. Keith Mason
Composition	Dr. Mark Volker
Graduate Studies in Music Education	Dr. Deen Entsminger
International Studies	Dr. Ted Wylie
Music Education	Dr. Lesley Mann
Music History	Dr. Terry Klefstad
Music Minor	Dr. Jeremy Lane
Music Technology	Mr. Keith Mason
Musical Theatre	Mrs. Nancy Allen
Music with an Outside Minor	Dr. Peter Lamothe
Performance	Voice: Dr. Mark Whatley Piano & Keyboard: Dr. Kristian Klefstad Instrumental: Dr. Joel Treybig
Piano Pedagogy	Dr. Kristian Klefstad
Music Theory	Dr. Richard Hoffman
Music Therapy	Dr. Alejandra Ferrer

## **APPLIED COORDINATORS**

Class Piano	Mrs. Elena Bennett
Composition	Dr. Mark Volker
Instrumental Studies	Dr. Joel Treybig
Guitar	Dr. Paulo Oliveira
Percussion	Dr. Christopher Norton
Strings	Mr. Ryan Joseph
Keyboard Studies	Dr. Kristian Klefstad
Vocal Studies	Dr. Mark Whatley
Commercial Voice Liaison	Mrs. Sandra Dudley

## **ENSEMBLE COORDINATORS**

Director of Bands and Instrumental Ensembles	Dr. Barry Kraus
Director of Choral Activities	Dr. Jeffery Ames

## HEALTH AND SAFETY INFORMATION AND RECOMMENDATIONS

Belmont University provides all employees, students, and visitors with an environment as free from recognizable hazards as possible. Belmont will comply with all state and federal codes and regulations, including those issued by the Occupational Safety and Health Administration (OSHA). Human Resources administers, logs, and reports all employee job-related injuries and illnesses per workers' compensation law and Department of Labor requirement. The Office of Risk Management provides guidance and assistance with environmental, workplace, and general safety upon request, including the publication of Belmont's [Hazardous Communication Policy](#), [Emergency Response Plan](#), and [Environmental Management System](#).

The National Association of Schools of Music (NASM) has mandated Belmont University School of Music to provide information regarding issues related to health and safety to our students and faculty. Areas affected include performance, practice, and listening. The information provided below was developed to address these issues. The School of Music acknowledges that this information is not all encompassing as health and safety is also determined by personal decisions which students and faculty may make. It is hoped that these recommendations will raise awareness of potential health and safety risks and encourage an environment of good health and safe practices.

### COVID-19

For Belmont University information regarding health and safety protocols implemented due to COVID-19 visit <http://www.belmont.edu/return/>.

### COVID-19 Practice Room Regulations

In order to use a practice room, you must agree to the following guidelines:

1. You are required to use hand sanitizer BEFORE entering the practice room and AFTER leaving the practice room. Sanitizing stations are located throughout the buildings and in front of the monitor desks.
2. You must check in with the monitor before being allowed to enter the practice room. To check in, you will scan the QR code located at the monitor's desk and fill out the Google Form. The monitor will assign you a practice room when the form is completed. Once completed, you will show the submission page to the monitor on duty and provide your student ID. The monitor will then unlock the assigned practice room for you to enter.
3. You will only be allowed to use the practice room for 30 minutes. The monitor on duty will tell you what time you need to leave the practice room. Please keep track of your own time while you are in the practice room. If the monitor notices you have gone over, they will notify you. If you wish to extend your time, you must see the monitor at the end of your 30 minute session and check into a different practice room. This will only be possible if there are no other students waiting to use a practice room.
4. Only one person is allowed in the practice room at a time. You will forfeit your time if there is someone else in the practice room with you and may be referred to the University for Disciplinary Action.
5. Food and drinks are prohibited in the practice rooms, except for water.
6. When you have finished using the practice room or your time runs out, you will return to the monitor desk to pick up your ID.
7. Congregating in the halls is prohibited. If you are waiting for a practice room to open up, you must wait outside. You may ask the monitor when a room will be open next and can return then, but you are not allowed to reserve a room. Practice rooms are on a first come first serve basis.

## Performance Health

Students should be mindful of good performance health and pay particular attention to issues related to posture and proper singing/playing position. Some common types of injuries of which to be mindful are: back pain, carpal tunnel syndrome, hearing loss, repetitive stress injuries, tendonitis, vocal nodules, and temporomandibular joint dysfunction (or TMJD). In addition to singing/playing with an appropriate posture, activities such as stretching before and after singing/playing, daily warm-ups and warm-downs, moments of rest (silence) during loud rehearsals, and regular (daily) practice sessions in appropriate spaces can help to prevent many common health issues.

Students experiencing pain or discomfort during singing/playing should stop, consult with their applied teacher, and recognize that they are experiencing a medical issue that requires medical attention. Once medical guidance has been received, university faculty will work with such students to ensure that any expert advice given to them regarding their recovery will be accommodated.

**Should a student or faculty member have health concerns or questions please contact Belmont Health Services.**

<http://www.belmont.edu/healthservices/>

### **\*Advice for Singers:**

**Maintain good general health.** Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.

**Exercise regularly.**

**Eat a balanced diet.** Including vegetables, fruit and whole grains, and avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.

**Maintain body hydration;** drink two quarts of water daily.

**Avoid dry, artificial interior climates;** using a humidifier at night might compensate for the dryness.

**Limit the use of your voice.** High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.

**Avoid throat clearing and voiced coughing.**

**Stop yelling, and avoid hard vocal attacks on initial vowel words.**

**Adjust the speaking pitch level of your voice.** Use the pitch level in the same range where you say, "Umm-hmm?"

**Speak in phrases rather than in paragraphs.** Breathe slightly before each phrase.

**Reduce demands on your voice** - don't do all the talking!

**Learn to breathe silently to activate your breath support muscles and reduce neck tension.**

**Take full advantage of the two free elements of vocal fold healing:** water and air.

**Vocal athletes must treat their musculoskeletal system as do other types of athletes;** therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

*\*Sources: The Singer's Resource, the Texas Voice Center, Houston, and the University of Michigan Vocal Health Center*

## **\*\*Advice for Instrumentalists**

**Evaluate your technique.** Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.

**Always warm up.** As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.

**Take breaks to stretch and relax.** Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.

**Pace yourself.** No pain, no gain is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.

**Check out your instrument.** Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?

**Evaluate other activities.** Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.

**Pay attention to your body.** Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.

**Get medical attention.** Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers' voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice.

Medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best.

*\*\*Sources: Associated Board of the Royal Schools of Music and the Canadian Network for Health in the Arts*

## **Noise-Induced Hearing Loss (NIHL)**

Students and faculty in the School of Music experience exposure to varying levels of sound. This includes a wide array of sound decibels varying from the sound levels in a practice room to those in a performance hall and all levels between. National Institute for Occupational Safety and Health (NIOSH), a branch of the Centers for Disease Control and Prevention (CDC), has guidelines that are based on extensive research that suggests long-term exposure to high sound decibels can damage the inner ear, specifically the hair cells which are very small sensory cells. These cells convert the energy from sound into electrical impulses that travel to the brain. Once damaged, they cannot regenerate and permanent hearing loss results.

Common examples of decibel (dB) levels include normal conversation (60 dB), lawnmower (100 dB), jet plane (120 dB), and a gunshot at close range (140 dB). The School of Music is committed to maintain on average dB levels between 92 and 95 dB. Staff and crew members consistently use ear plugs and length of time exposed to high levels of sound is monitored and limited. For more information on NIHL, students and faculty are strongly encouraged to visit the following website:

[https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a\\_NASM\\_PAMA-Student\\_Guide-Standard.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA-Student_Guide-Standard.pdf)

## **Neuromusculoskeletal and Vocal Health**

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession.

For all of you, as aspiring musicians, this involves safeguarding your neuromusculoskeletal and vocal health. Whatever your plans after graduation – whether they involve playing, teaching, producing, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect yourself.

The neuromusculoskeletal system refers to the complex system of muscles, bones, tendons, ligaments, and associated nerves and tissues that support our body's physical structure and enable movement. For more information, students and faculty are strongly encouraged to visit the following website:

[https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a\\_NASM\\_PAMA\\_NMH-Student\\_Guide-Standard\\_June-2014.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA_NMH-Student_Guide-Standard_June-2014.pdf)

# Facilities

## SCHOOL OF MUSIC FACILITIES

**WILSON MUSIC BUILDING:** The Sam A. Wilson Music Building (WMB) houses the music school offices, faculty studios, classrooms, and practice rooms.

WMB01-04, 07-15, 24, 26	Practice Rooms
WMB05-06	Percussion Practice (key available from SOM office, monitors)
WMB004	Mr. Keith Mason
WMB016	Music Technology Lab I
WMB019	Class Piano Lab
WMB025	Music Technology Lab
WMB027	Monitor's Office
WMB102	Seminar Room
WMB105	Classroom
WMB106	Dr. Jeremy Lane
WMB107	Dr. Jeff Kirk
WMB108	Dr. Ted Wylie
WMB109	Dr. Jane Duncan
WMB111	Dr. Don Byrd
WMB112	Dr. Jeffery Ames
WMB115	Ms. Sarah Davis
WMB115A	Ms. Caroline Scism
WMB116	Ms. Emily Murphy
WMB117	SOM Office (Rebecca Dean, Gina Lackore, April Simpkins)
WMB118	Mrs. Joan Eakin
WMB119	Dr. Stephen R. Eaves, Dean
WMB120	Conference Room
WMB121	Classroom
WMB203	Adjunct Office
WMB204	Dr. Mark Whatley
WMB205	Dr. Tony Moreira
WMB206	Dr. Mark Volker
WMB207	Dr. Deen Entsminger
WMB208	Mr. Henry Smiley
WMB209	Ms. Nancy Allen
WMB210	Classroom
WMB211	Dr. Jennifer Coleman
WMB212	The Shirley Zielinski Vocal Arts Laboratory
WMB213	Ms. Kathryn Paradise
WMB214	Mrs. Sandra Dudley
WMB215	Seminar Room
WMB216	Dr. Kristi Whitten
WMB217	Classroom
WMB218	Dr. Dan Landes
WMB220	Dr. Carmine Miranda
WMB221	Dr. Abigail Santos
WMB222	Dr. Kristian Klefstad
WMB223	Dr. Robert Marler
WMB223B	Mr. David McKay
WMB224	Dr. Anthony Belfiglio
WMB226	Dr. Richard Hoffman
WMB229	Mr. David Shamburger
WMB230	Dr. Peter Lamothe
WMB231	Dr. Jane Warren



The Shirley Zielinski Vocal Arts Laboratory – Named for retired Professor of Voice, Shirley Zielinski, this lab has equipment which can give students insight into the vocal mechanism and their own vocal characteristics. Hours are posted when Graduate Teaching Assistants are available to assist students in the lab.

**MASSEY PERFORMING ARTS CENTER:** Massey Performing Arts Center (MPAC) houses classrooms, faculty studios, recital and concert halls, and practice rooms. MPAC reopened in the fall of 1997, following extensive renovation. This comprehensive renovation was made possible through generous gifts from the Massey Foundation and the estate of Sam A. Wilson. Building designations are as follows:

MPAC	Massey Performing Arts Center
MPA	Massey Performing Arts (lower Massey)
HRH	Harton Recital Hall
MCH	Massey Concert Hall

Below are listed room numbers of locations in MPAC, with the exception of adjuncts. Students may also check the phone list in the Wilson Lobby for faculty phone numbers.

Dr. Bruce Dudley	MPA 01
Dr. Lesley Mann	MPA 02
Ms. Mary George/Ms. Jocelyn Fisher	MPA 04
Dr. Clare Sher Ling Eng	MPA 05
Mr. Bruce Bennett	MPA 06
Dr. Virginia Lamothe	MPA 07
Ms. Stephanie Adlington/Adjuncts	MPA 08
Ms. Jo Lynn Burks	MPA 18
Mr. Rusty King	MPA 19
Classrooms	MPA 12, 15, 17
Dressing Rooms/Practice Rooms	MPA 30-31
Percussion Practice Room	MPA 11 (key from SOM office, monitors)
Practice Rooms	MPA 9-10, 13, 22-28, 30-31
Ms. Elena Bennett	MPA 20
Ms. Erica Aubrey	MPA 21
Mr. James Wigginton	MPA 22
Studios (Adjuncts)	MPA 23, 30, 31
Belmont Academy	MPA 29
Nashville Children's Choir	MPA 30

**DYNAMO ROOM (behind Belmont Heights):** Rehearsals, hearings.

**BELMONT HEIGHTS (BH)/ McAFEE CONCERT HALL (MAC):**

World Percussion Studio and Practice Room	BH 105
Classical Percussion Studio and Practice Room	BH 106
Commercial Percussion Studio and Practice Room	BH 212
Music Therapy Classroom	BH 213
Dr. Barry Kraus	BH 301A
Mr. Ryan Joseph	BH 301B
Ms. Elisabeth Small	BH 301B
Small Ensemble Rehearsal	BH 302

Adjunct String Studio	BH 302A
Rehearsal Space	
Teaching and Practice Studios	BH 303
Green Room	MAC 107
Dr. Christopher Norton	MAC 101
Storage	MAC 102
Harp Practice Room	MAC 103
Storage	MAC 104
Harp Storage	MAC 105
Dr. Joel Treybig	MAC 205
Dr. Alex Graham	MAC 206
Dr. Robert Gregg	MAC 207

### **Guitar House (GH):**

Dr. Paulo Oliveira	GH 01
Mr. Roy Vogt	GH 02
Mr. John Pell	GH
Adjunct Teaching Studios	GH 03, 04, 05, 06

### **Hitch:**

Choral Rehearsal/Classroom	Hitch 130
Classroom	Hitch 131
Organ Practice Room	Hitch 128
Harp Teaching Studio	Hitch 102

## **THE BELL TOWER / CARILLON**

The Carillon at Belmont University, installed in the tower in 1986, consists of 43 cast, bronze bells, arranged in chromatic series, and tuned to produce harmony when many bells are sounded together. It is played manually from a keyboard of wooden levers and pedals. Expressive playing is achieved by variation of touch. Carillon bells are hung stationary and only the clappers move to strike inside the bells. The fundamental tones and overtones are tuned into the bells.

During the academic year, several concerts are presented. Special recitals are given for Commencement, Christmas Eve, and selected occasions throughout the year.

An automatic striking mechanism sounds the Westminster Chime and hour strike from 9:00 a.m. through 8:00 p.m. daily.

Students may receive elective credit for study of carillon playing. Students interested in carillon study should contact Dr. Richard Shadinger, University Carillonneur.

# *Programs: Academic*

## **DEGREE PROGRAMS**

(For detailed information concerning your course of study, refer to the Belmont University Catalog and Curriculum Checklists, available in The School of Music office.)

### **BACHELOR OF MUSIC**

The Bachelor of Music degree is designed for students who wish to prepare for careers in music as performers, teachers (college, secondary, and elementary, or private), church musicians, or commercial musicians (performer, composer, or arranger). The curricula leading to this degree are based on the philosophy which recognizes the necessity of rigorous professional training in all aspects of music, with correlative and support studies in the liberal arts. The majors in this degree are planned to provide practical training sufficient to equip the graduate to enter his chosen profession immediately and academic background to prepare him for graduate study in the same field.

CHURCH MUSIC  
MUSIC COMPOSITION  
MUSIC THEORY  
MUSIC THERAPY  
PIANO PEDAGOGY  
MUSIC WITH AN OUTSIDE MINOR

COMMERCIAL MUSIC  
MUSIC EDUCATION  
MUSIC TECHNOLOGY  
PERFORMANCE  
MUSICAL THEATRE

A broad core of general studies is included in each curriculum to help the music student heighten his/her awareness of natural phenomena, social involvement, and ethical values. Recognizing that certain subject areas and learning processes are common to all baccalaureate degrees in music, the programs of study in the Bachelor of Music degree share a music core required of all majors. These courses attempt to develop a basic musicianship through studies which prepare the student to function as a performer, listener, historian, composer, theorist, and teacher.

### **BACHELOR OF FINE ARTS**

The Bachelor of Fine Arts degree with a major in Musical Theatre is designed for students who exhibit exceptional performance potential in musical theatre. This degree program provides concentrated study in singing, acting, and dance for students interested in pursuing performance careers in musical theatre.

### **BACHELOR OF ARTS**

The Bachelor of Arts degree with a major in music combines a broad coverage of the field of music with an intensive liberal arts curriculum. The ratio of general liberal arts courses to music is reversed from the Bachelor of Music degree, approximately two-thirds general courses and one-third music. It is a broad-based program with a concentration in the principal applied area.

### **MUSIC MINOR**

Students working toward the B.A. degree or the B.S. degree may choose a minor in music. Guidelines for the minor may be found in the Belmont University Catalog.

### **MASTER OF MUSIC**

This degree offers majors in Church Music, Commercial Music, Composition, Multiple Woodwinds, Music Education, Performance, and Pedagogy. Students wishing to inquire about graduate study at Belmont should contact Ms. Kathryn Paradise, Assistant Director or the Graduate Secretary.

## **RECITAL ATTENDANCE REQUIREMENTS**

Attendance at a wide variety of musical performances is considered an important part of each student's education.

**Music majors** must enroll and successfully complete four semesters of MUG 2000, Recital Attendance. Students enrolled attend a prescribed number of recitals and concerts and all master classes/seminars in their major applied area. A syllabus which includes specific requirements is distributed at the beginning of each semester; syllabi are also available in the Music Office and online (through Blackboard website).

**Music minors** are required to participate in recital attendance and successfully complete a minimum of two semesters.

## ***Programs: Applied***

### **APPLIED STUDY**

Applied study is the heart of the music program. Every student must develop her/his principal performing area to the highest possible level. If the student has experience in secondary performing areas, s/he is encouraged to pursue them also, as time permits.

**INSTRUCTOR ASSIGNMENT-** Students may request applied teachers at registration by filling out the Teacher Request Form in the School of Music office. The Coordinators of the performance areas make assignment of students. Student preference, teacher load, and other factors are considered in making the assignment. **After assignments are emailed, it is the student's responsibility to contact the instructor for scheduling the lesson time.** Contact information for the applied teachers is emailed at the beginning of each term. Students will want to check their campus email during the first two full weeks of classes. Priority in instructor assignment is given to students who register early.

### **CHANGING INSTRUCTOR ASSIGNMENT**

1. The student wishing to change to a different applied instructor between semesters should pick up a "Change of Teacher Request Form" from the School of Music office. This form will need to be signed by the student's applied instructor, the coordinator of the applied area and the Associate Director. The Associate Director will determine whether the reason for the change is valid.
2. Upon approval, the student will then be directed to notify the instructor whose studio he/she would be leaving **using the proper form.**

**APPLIED SUPPORT COURSES-** The applied sequence in the principal area includes the applied lesson (one or two per week) and weekly seminar(s) with an applied instructor. In addition, each music major takes a three-semester sequence of 1-hour credit courses in Literature/Technique/Diction/Improvisation and/or styles.

**FOURTH SEMESTER IN APPLIED STUDY-** At the end of the fourth semester of applied study in the principal area, students are required to pass specific requirements for their performance area as stated in their applied syllabi.

For Commercial Music Majors the fourth semester jury will determine if the student will be Performance Emphasis or another emphasis. **The student is not officially in the Performance Emphasis until approved at the fourth semester jury.**

Students who are Classical Performance Majors will be confirmed or denied to continue in the Performance Major at the fourth semester. **The student is not officially a Performance Major until approved at the fourth semester jury.**

Students who are denied Performance status either in the Commercial Music Major or Classical Performance will be notified in writing soon after the fourth semester jury so they may make changes in their course schedule to accommodate a different program.

**APPLIED NUMBERING-** Performance majors will have a 50-minute (or two 25-minute) lesson(s) throughout their applied study. Church Music and Musical Theatre majors will have one 25-minute lesson in the Freshman and Sophomore years and one 50-minute lesson in the Junior and Senior years. All other curricula call for one 25-minute lesson per week throughout the program. The extra lesson sequence (50-minute lesson and 3 hours credit) may be elected by any music major. Twenty-five (25) minute lessons begin on the hour or half hour (ending at 25 minutes past the hour or half-hour). Fifty (50) minute lessons begin on the hour (ending at 50 minutes past the hour), or the half-hour (ending at 20 minutes after the hour). The following information explains the numbering system for applied study. Understanding the meaning of the numbers and letters will help you keep track of your progress in applied study.

System:

First number = level or category (varies by code)  
Third & fourth numbers = lesson code

Second number = credit hours (as done previously)  
Section number = instructor (as done previously)

Subject codes:

**MPA** = Music Primary Applied lessons; degree required for music majors and minors only  
2000 – lower level, four semesters; 4000 – upper level, four semesters; 5000 – graduate

**MSA** = Music Secondary Applied lessons; degree required (music education, music therapy); majors only;  
Includes Private Applied Class Piano secondary and Guitar Methods substitutes (music therapy majors only).  
2000 – undergraduate; 5000 - graduate

***MSA lessons used to substitute for Class Piano:***

MSA 2180 = Applied Preparatory Piano  
MSA 2181 = Applied Class Piano I  
MSA 2182 = Applied Class Piano II

MSA 2183 = Applied Class Piano III  
MSA 2184 = Applied Class Piano IV

**MEA** = Music Elective Applied lessons (non-degree required); majors, minors, and non-majors  
1000 – non-majors; 2000 – majors; 5000 – graduate

**MSM** = Music Seminar  
2000 – lower level; 4000 – upper level

**MPR** = Recital  
3000 = 25-minute; 4000 = 50-minute  
*Note: Students should enroll in MPR under the section corresponding with their primary applied instructor (not under the area coordinator as has been done in previous semesters).*

Area	Classical (odd numbers)	Commercial (even numbers)
Voice	01	02
Piano	03	04
Organ	05	06
Keyboard-Special	07	08
Guitar	09	10
Guitar-Special	11	12
Violin	13	14
Viola	15	16
Cello	17	18
String Bass	19	20
Electric Bass	21	22
Harp	23	24
Strings-Special	25	26

Flute	27	28
Oboe	29	30
Clarinet	31	32
Bassoon	33	34
Saxophone	35	36
WW-Special	37	38
Trumpet	39	40
Horn	41	42
Euphonium	43	44
Trombone	45	46
Tuba	47	48
Brass-Special	49	50
Percussion	51	52
Percussion-Special	53	54
Composition	55	56
Conducting	57	58
Special	59	60
Musical Theatre	90 (MPR & MSM only)	

**ABSENCE FROM LESSONS-** There are no unexcused absences allowed in applied music. Students are expected to attend all lessons. If the student is ill, she/he should notify the instructor in advance of the lesson time. Lessons missed due to illness and excused by prior notification will be made up at the instructor's discretion. The student is responsible for arranging the make-up lesson. Lessons missed because of faculty absence will be made up, as will lessons missed because of an official school function with proper excuse.

**PRACTICE EXPECTED-** Development in the applied area is dependent on regular and intelligent practice. The recommended amount of practice time is one hour per day for each hour of credit received. Policies regarding practice room use are posted on the School of Music bulletin board.

**JURY EXAMS-** The final examination for private applied study is the jury exam. The student performs for the faculty panel for a period of ten minutes. Copies of the repertory sheet are prepared by the student listing ALL material studied during the semester. The jury exam results in a percentage of the applied grade. The student is responsible for signing up for a jury time when both his/her instructor and his/her accompanist are available. The jury sign-up sheets are posted several days prior to the jury exams.

During the fourth semester of applied study, music majors and minors will participate in a *Junior Standing Jury*. The following criteria must be met for the student to advance to junior level study:

- Music Majors must earn the grade of "C–" or above in the junior applied study grade, which is a combination of the teacher's grade for the fourth semester of applied study and the grade for the Junior Standing Jury.
- If a student does not advance to upper level applied study, she/he must re-take the previous lower level of applied study.
- Music minors must take the Junior Standing Jury. Passing this jury will complete the applied degree requirements for the minor (upper level study is not required for the minor in music).

**APPLIED GRADES-** There are two elements in the grade in the applied principal:

1. Instructor's evaluation of the semester's work - 75% (Instrumental), 67% (Voice)
2. Jury Exam - 25% (Instrumental), 33% (Voice)

Private study in the secondary area is graded as follows:

1. Instructor's evaluation of the semester's work - 75%
2. Jury Exam\* - 25%

\*(Secondary private students take a jury exam only in their fourth semester of study when the Proficiency Exam is taken or in cases where either the teacher or student requests it, usually in cases of unusually advanced secondary students).

Students not taking Jury Exam: 100% Instructor's evaluation

\*Students studying applied as an elective are not required to take a Jury Exam.

## **APPLIED REQUIREMENTS AND JURY REQUIREMENTS**

To view the applied requirements and jury requirements (all four years) for each applied area, please visit the student e-board located within MyBelmont→Academic Resources→SOM. The Student E-Board heading is on the left. Click on the Student Policies and Procedures Handbook.

## **INTERNATIONAL PROGRAMS**

The School of Music offers several opportunities for music students to study abroad. Each May Dr. Ted Wylie leads a group of students for twenty-five days to Eastern or Central Europe or Russia. The Balkan states and Baltic states are included in these trips. This program accommodates all majors and has no language requirement. In addition Drs. Peter and Virginia Lamothe lead a thirteen-day trip to either Italy or France, alternately. There is no language requirement on these trips. Belmont supports study abroad programs in music at the Hochschule fuer Musik in Dresden, Germany as well as programs (both summer and semester length) in Salzburg, Austria, the Scottish National Conservatory in Glasgow, University of Manchester in England, and several other programs in Ireland, Spain, Italy, and France. For the long term programs there is a language requirement, in that one must study the local language in conjunction with specific discipline studies. It is not necessary to know the language in order to study abroad. For further information contact Dr. Ted D. Wylie, Belmont University School of Music, Nashville, TN at 615-460-8108.

## ***Policies: General Academic***

### **ACADEMIC GUIDANCE PROGRAM**

New students work with temporary faculty advisors during Summer Orientation to develop a schedule for their first semester. New Student advisors are assigned prior to a student's first semester at Belmont. The Director and Associate Director of the School of Music are available to help new music students with advising questions prior to the assigning of advisors.

### **TRANSFERS**

Transfer students are assigned advisors. A preliminary transfer evaluation of previous college work will be done prior to advising for registration; a final evaluation of transfer work will be done during the first semester enrolled. A faculty advisor will assist in developing a program of study to complete the curriculum.

### **CLASS ATTENDANCE AND ABSENCES**

Belmont University is committed to the idea that regular class attendance is essential to successful scholastic achievement. Absence is excused only in cases of illness or other legitimate cause. Attendance is checked from the first class meeting. Late registrants will have accrued some absences prior to formal registration in the course. In the case of excused absence from class, students have the right and responsibility to make up all class work missed.

### **MID-TERM CONFERENCES**

Following the mid-term grade period each semester, all students who have a deficient grade (D or F) in any course should immediately make an appointment with their advisor. They will work together to identify and correct any problems that exist. Students should also immediately make an appointment with the professor(s) in such course(s).

## **PRE-REGISTRATION ADVISING APPOINTMENTS**

One week each semester is scheduled for pre-registration advising appointments. All advisors post schedules on their office doors. Students should sign up for an appointment to work out schedules for the following semester. In order to register or pre-register for classes the student must have a registration form signed by his/her advisor. The schedule is checked in the music office after advising. Students who register early will be given priority in course and applied teacher assignments. Students are encouraged to schedule advising conferences during the Advising Extravaganza (an extended school-wide afternoon of advising, refreshments, door prizes, etc.)

## ***Policies: General Applied***

### **SECONDARY APPLIED**

Keyboard principals who have experience in another instrument may request to do a secondary in that instrument but this is not a requirement in the keyboard area. ALL other principals will have piano as their secondary applied. Four semesters of the secondary are required and the four semesters must be taken concurrently. All students must pass a proficiency examination in their secondary area.

### **REQUIREMENTS FOR THE PIANO PROFICIENCY EXAMINATION**

ALL students must pass a keyboard proficiency examination demonstrating use of the piano appropriate to their curriculum. The proficiency is usually taken in the 4<sup>th</sup> semester of study (after Level IV Piano). Students who have all the required material prepared and who have the recommendation of their instructor may take the proficiency examination at the end of the 3<sup>rd</sup> semester.

Students completing the Piano Proficiency Exam at the end of the 3<sup>rd</sup> semester will not be required to take additional secondary beyond Level III. However, a WAIVE form must be completed for this 4<sup>th</sup> semester of secondary study and the equivalent of an additional 1 hour class or private lesson must be taken to ensure that the total number of hours is completed for graduation.

The Piano Proficiency Examination cannot be taken earlier than Level III. Students must be enrolled in a piano course (either class or private) to be eligible to take the Piano Proficiency Examination.

The student must stay enrolled in piano study (either class or private) in consecutive semesters until the proficiency is passed. The proficiency must be completed before the student can register for the senior recital. Also, Music Education majors must pass the proficiency before they may student teach.

If the student takes the proficiency at the end of Level IV and fails the examination, then the student must re-take Level IV Piano and the entire proficiency examination the following semester. If the student is eligible to take the proficiency at the end of Level III and fails the examination, the Grade of F for the proficiency (MUG 2010) will remain on the student's transcript even after the student passes the proficiency examination at the end of Level IV.

The requirements fall into two categories: (1) Keyboard Principals, and (2) All Other Principals.



## **Piano proficiency Requirements for Keyboard Principals**

1. Harmonize a given melody using primary chords and secondary dominants.
2. Transpose one line (part) of a simple piece up/down a half/whole step.
3. Improvise a melody and simple accompaniment over a given chord progression which contains primary chords and secondary dominants.
4. Sight-read a hymn.

### **Additional Requirements:**

1. The Piano proficiency examination is required for keyboard principals. Consequently, students should register for the Piano proficiency examination as recommended by their applied instructor.
2. It is the responsibility of the student to communicate with their private instructor concerning the requirements for the piano proficiency. Usually, the private instructor will arrange for the proficiency materials to be covered in the private lesson.
3. If a keyboard principal fails 1 or 2 parts of the examination, they have to retake those parts at the discretion of the jurors. If they fail those parts again, then they fail the entire examination and have to register for the piano proficiency again the following semester and then retake the entire examination.
4. If a keyboard principal fails more than 2 parts, then they fail the entire examination and have to register for the proficiency examination again the following semester and retake the entire examination.
5. Students will not be allowed to register for their Senior Recital until they have passed the Piano proficiency examination.
6. The piano proficiency examination is given during the appropriate jury. The student should sign up for a total of 10 minutes EXTRA for the Piano proficiency.
7. A “packet” of examination materials will be prepared for the student who plans to take the proficiency examination and this packet will be available 24 hours before the proficiency examination. The packet will contain materials that the student can practice in advance of the examination. Specifically:
  - A melody for harmonization
  - A chord progression for improvisation
  - A simple transposition

The packet will also contain 2 proficiency report forms that the student should fill out and bring to the examination. One of these forms will be returned to the student and one will be filed in the student’s permanent file.

## **Piano proficiency Requirements for All Other Principals**

The examination is in two parts:

1. Part One is performed for the instructor and includes:
  - a. Play all major and harmonic minor scales up and down 2 octaves with correct fingering and in a steady tempo. Play melodic minor scales in these keys: cm, dm, em, gm, am (also up and down 2 octaves with correct fingering and in a steady tempo).

- b. Establish a key in all Major and Minor keys by playing this block-chord cadence: 1-IV-I V7-I
  - c. Play root position triads on any given note: major, minor, augmented, diminished.
  - d. Sight read simple piano music with both hands at an acceptable level.
  - e. Play your own arrangement of "Happy Birthday" by ear such that people could sing along.
2. Part Two is a Jury examination and is performed for at least 2 piano faculty. This includes;
- a. Play 2 repertory pieces from memory.
  - b. Play a chorale (hymn) or patriotic song using the music (for example, "My Country, 'Tis of Thee")
  - c. Harmonize a given melody using primary chords and secondary dominants.
  - d. Transpose one line (part) of a simple piece up/down a half/whole step.
  - e. Improvise a melody and simple accompaniment over a given chord progression which contains primary chords and secondary dominants.

### **Additional Requirements**

1. The Piano proficiency examination is required for students who have completed Level IV Class Piano or its equivalent in private study.
2. The Piano proficiency examination has a course number (MUG 2010). Students who are in Level IV must register for the Piano proficiency examination. Level III students who are eligible to take the proficiency examination will be registered for the course by their instructor.
3. Students enrolled in Level III Class Piano or its equivalent in private study may take the proficiency examination if these requirements are met:
  - the strong recommendation of their instructor
  - at least an "A-" average for the class
  - specific repertoire assigned by the instructor
  - all the material prepared for the proficiency examination by the final week of class
4. Students should stay enrolled in piano until they pass the Piano proficiency examination. If a student enrolls in Secondary Piano and then drops the course, they will receive a grade of WF.
5. A student can fail 1 or 2 parts of the proficiency examination. In this case, the student must retake those parts later the same day and pass them. If the parts are failed again, then the student fails the entire examination, must reregister for the final semester of secondary Piano and then retake the entire Piano proficiency examination the next time it is offered.
6. If three or more parts of the examination are failed the student has failed the examination and will have to repeat the entire level of class piano the following semester as well as retake the entire examination the next time it is offered.
7. The Piano proficiency examination is given at the end of the semester; the exact date is listed on the School of Music Calendar. The examination is 10 minutes in length. The

student should sign up for the examination during “jury sign-ups” (usually 1 or 2 weeks before the end of the semester). A Piano proficiency Sign-up will be posted on the Piano Bulletin Board located on the 2<sup>nd</sup> floor of the Wilson Music Building.

8. A “packet” of examination materials will be prepared for the student who plans to take the proficiency examination and this Packet will be available online 24 hours before the piano proficiency jury examination. The packet will contain material that the student can practice in advance of the examination.

Specifically:

- A melody for harmonization
- A chord progress for improvisation
- A simple transposition

The Packet will also contain 2 proficiency report forms that the student should fill out and bring to the examination. One of these forms will be returned to the student and one will be filed in the student’s permanent record.

## RECITALS

### JUNIOR LEVEL PERFORMANCE REQUIREMENT

#### **Rationale and Goals:**

Junior Level Performance is important because it gives students an opportunity to perform in a public setting prior to the Junior/Senior Recital and it gives all students a chance to hear their peers perform in a variety of different media. This requirement supports the NASM requirement of having recitals where music students come together in programs with a variety of performance areas.

#### **Requirement:**

Students will be required to participate once on a Junior Level Performance which occurs during their Junior level principal applied study (4000 level). Performance Majors are encouraged to perform during the semester prior to their Junior Recital. Others could perform during either of their first two semesters of 4000 level study. *No other performances can substitute for Junior Level Performance*, such as solos with an ensemble, opera role, etc.

#### **Supporting Seminar Experiences prior to the Junior Level:**

It is expected that students should perform in their private lesson seminars in the Freshman and Sophomore level a number of times in preparation for the Junior Level Performance experience:

1. All students should perform a minimum of 2 times in each semester in the seminar attached to their principal instrument. These performances may be solo or ensemble, appropriate to the student’s major and principal.
2. All students should perform at least once on a Combined Seminar during the Sophomore year of study. This performance may be solo or ensemble, appropriate to the student’s major and principal.

These are minimums and teachers may require more than this. It is the private teacher’s responsibility to see that these requirements are met.

#### **Procedure:**

At the beginning of each semester each private teacher with principal level students will be asked to submit a list of junior level students to the coordinator of their respective area who will perform on a Junior Level Performance. A schedule will be worked out and reported to the

faculty for the recitals which will occur that semester. Full cooperation by students and faculty in submitting names and musical selections will be necessary.

### **Applied Seminar and Junior Level Performance Expectations**

#### **Freshman Year (lower-level Applied Study)**

The student is required to perform in Seminar a minimum of two times in both semesters of the freshman level of applied study.

#### **Sophomore Year (lower-level Applied Study)**

The student is required to perform in Seminar a minimum of two times in both semesters of the sophomore level of applied study.

**Plus** –the student is required to perform in one Combined Seminar each semester of the sophomore level.

#### **Junior Year (upper-level Applied Study)**

The student is required to perform in Seminar a minimum of two times in both semesters of the junior level of applied study.

**Plus** – the student is required to perform on a School-wide **Junior Level Performance** one time in the junior level of study. (Performance Majors are encouraged to perform in the first semester). **Performance Majors** will perform a half-hour recital in the junior year of applied study.

#### **Senior year (upper-level of Applied Study)**

The student is required to perform in Seminar a minimum of two times in both semesters of the senior level of applied study.

**Plus** – Each senior-level student will perform a solo senior recital during the senior year of study (usually, the last semester)

### **JUNIOR AND SENIOR RECITALS**

Procedures and requirements for Junior and Senior recital performances are specific and should be followed carefully. Other important sources of information on recital guidelines are the private applied teacher, applied coordinator, and the Associate Director.

A 25-minute junior recital and a 50-minute senior recital will be given by the following majors (for the junior recital, it is recommended that the recital be given during the 6<sup>th</sup> semester of study; for the senior recital the recital should be given during the final semester of study):

- Classical Performance
- Commercial Music with an Emphasis in Performance

A 25-minute senior recital will be given by the following majors (the senior recital will take place in the second semester of the senior year, except in the case of Music Education majors and Music Therapy majors where the recital takes place in the seventh semester of study):

- Commercial Music
  - Composition and Arranging Emphasis
  - Music Business Emphasis
  - Music Technology Emphasis
  - Songwriting Emphasis
- Composition
- Church Music
- Music Education
- Music Theory

- Music Therapy
- Music with an Outside minor

Students giving a required recital must be enrolled the same semester in an applied lesson with the teacher who is supervising the recital.

### **Accompaniment Personnel**

Accompaniment personnel must not exceed 9 musicians for the senior recital and 5 musicians for the junior recital. Therefore, a maximum of 10 performers will be allowed, including the recitalist, for a senior recital and 6 for a junior recital. Please note, this is the personnel limit for the entire show and not for each individual piece). First call for support musicians must be SOM majors and principals (*this does not apply to piano accompanists for classical recitals*).

For help identifying support musicians, contact the faculty member teaching in that applied area i.e. if a guitarist is needed contact the coordinator of the guitar area.

### **POLICIES & PROCEDURES**

The goal of the School of Music recital scheduling procedure is to group recitals by studio. Therefore, recital scheduling must always go through the applied instructor. The recital date reservation process begins the semester before the given recital. If the recitalist is planning a Spring recital, he or she will reserve a date the previous October. If the recitalist is planning a Fall recital, he/she will reserve a date in March.

1. All applied instructors receive the possible recital dates in September for Spring recitals or February for Fall recitals. After these dates are received instructors and students should be in communication about which dates are preferred.
2. The applied instructor will request dates on the recitalist's behalf. The student should confirm with the instructor that the recital date requests have been submitted. All date requests are submitted by applied instructors and should be turned in by the given deadline. This deadline is communicated with applied instructors.
3. The final recital schedule will be posted on the Belmont website <http://www.belmont.edu/music/calendar/>. The date the schedule goes live will be announced each semester. Students should then view the website to see their recital time.
4. All recitals must be scheduled by October 31 for Spring recitals or March 31 for Fall recitals. It is extremely important for students to check with family and friends on potential recital dates during this process. Students also need to check for other conflicts such as rehearsals or performances. Applied instructors should be made aware of any date conflicts. Students may not reschedule recitals unless there is an emergency or illness. If a new date is desired, the student must first contact the CMPA Program Assistant, then receive approval from the Associate Director of the School of Music. Lack of preparedness is not an acceptable excuse for rescheduling a recital.

### **Hearing**

A hearing is held at least two weeks before the recital, or what is specified in the applied area instructions. The hearing is P/F. If the student fails the hearing then the student may be given the opportunity to perform an additional hearing of the recital program for faculty members who will decide if the student is ready for the recital. This additional hearing must occur within 5 days of the original hearing. If time allows, the recital may be rescheduled to later in the semester or early in the following semester.

In most cases the applied teacher will grade the hearing and may have one or more additional faculty members present. The composition instructor will grade the hearing for all composition majors. If the student is a commercial music major with an emphasis in composition and

arranging, an emphasis in music technology, or an emphasis in songwriting, the student's teacher in that area will join the student's applied teacher to grade the hearing. The student will also bring a rough draft of his/her program to the hearing.

If program notes are required, please see the section regarding program notes and guidelines in this handbook. If there are any questions concerning the hearing or the program, the student should consult with his/her applied instructor.

### **Grading**

Recitals are graded as a course for which the student is enrolled and also count towards a percentage of a student's applied lesson grade. Grading for all recitals will be area specific. The guidelines for grading may be discussed with the student's applied instructor and will be available for review in each applied instructor's syllabus. The applied instructor of record bears the primary responsibility for grading his/her students' recitals. Some teachers may ask for grading input from other faculty who attend a given recital.

In the unlikely event that a recital must be cancelled due to lack of preparation, the student will receive a grade of "F" for the recital. The student will be given the opportunity to perform a hearing of the recital program for faculty members who will decide if the student is ready to re-schedule the recital. If time allows, the recital may be rescheduled to later in the semester or early in the following semester. Grades will be changed only after successful completion of the recital.

**If the recital is given after mid-term for the semester, then at the discretion of the instructor, the recital will count as the jury for that semester and the recital grade will be the jury grade. If a jury is required, the student will perform new repertoire learned after the recital for the jury. If no jury is required, the student will continue to work on new repertoire for the remainder of the semester and the applied grade will reflect the level of all work.**

### **Recital Etiquette**

**As a courtesy to performers and audience members, all cell phones, laptops, iPads, and other electronic devices must be turned off during all performances. Texting and the use of flash photography are strictly forbidden during the concert.**

### **Program Notes**

The following are the senior recitals that must be accompanied by Program Notes:

- All students who are pursuing a classical major EXCEPT Musical Theatre majors (This includes students majoring in: Music Performance, Music Education, Music with Outside Minor, Composition, Music Theory, Music Therapy, Church Music, Piano Pedagogy, B.A., etc.)
- All students majoring in Commercial Music whose emphasis is Performance

### **Submission Process**

#### **Timeline:**

5-8 weeks before the recital:

Student and applied teacher finalize the pieces to be performed; student begins drafting their program notes with initial guidance from applied teacher and the guidelines supplied for recital program notes

5 weeks before the recital:

Student turns in a completed draft of program notes to applied teacher; applied teacher provides feedback and student revises program notes accordingly

3 weeks before the recital:

Student completes revisions of program notes and gets signature from applied teacher on Program Note Submission Form. Student turns form into appropriate music history faculty member and emails copy of the program notes to them. Music history faculty member returns feedback to the student, who completes revisions as requested.

2 weeks before the recital:

Student completes revisions of program notes and gets signature from music history faculty member on Program Note Submission Form. Music history faculty member turns signed Program Note Submission Form in to the Administrative Assistant, Scheduling Coordinator /Graduate Programs in the SOM office and emails final version of program notes to the Administrative Assistant, Scheduling Coordinator /Graduate Programs, for printing.

NOTE THAT DEADLINES ARE BASED ON WEEKS IN WHICH THE UNIVERSITY IS IN SESSION, I.E. UNIVERSITY HOLIDAYS AND BREAKS WILL CAUSE THE DEADLINES TO BE EARLIER THAN OTHERWISE (ex.: if a student's recital is shortly after spring break, the notes will be due to: the applied teacher 6 weeks before the recital; to the designated music history faculty 4 weeks before the recital; Scheduling Coordinator /Graduate Programs, 3 weeks before the recital).

**Expectations of Applied Faculty:**

After finalizing the pieces to be performed on the recital with your student, you will receive the first draft of your student's program notes at least 5 weeks before the recital. You should provide feedback on the content and writing style. For this you may find it helpful to refer to the guidelines supplied to your students for recital program notes.

Once the student has revised the program notes to your satisfaction (at least 3 weeks before the recital), you should sign their Program Note Submission Form to indicate your approval, and have them turn this form over to the designated music history faculty as well as email a copy of their notes to that person.

If your student is uncooperative with the designated music history faculty, that faculty may contact you for help in motivating your student to complete their revisions. You may also contact the music history faculty member in charge of program notes at any time if your student is having problems with how to write the notes, or is not following deadlines.

Sample Program Note Submission Form



SCHOOL of MUSIC

BELMONT UNIVERSITY

Program Note Submission – Fall 2020

Student Name: \_\_\_\_\_ Date of Senior Recital \_\_\_\_\_

Major: \_\_\_\_\_ Applied Area \_\_\_\_\_

Applied Instructor \_\_\_\_\_

1. Receipt/Approval of Program Notes by Applied Teacher:

Deadline for Receipt: 5 weeks\* prior to recital \_\_\_\_\_

Deadline for Approval: 3 weeks\* prior to recital \_\_\_\_\_

Signature of Applied Teacher

Date

Student recitalist immediately takes this signed form to:

Dr. Peter Lamothe (Classical) or Dr. Virginia Lamothe (Commercial)

(See SOM Recital Guidelines.)

An electronic copy of approved program notes (See SOM Recital Guidelines) must also be sent to Dr. Peter Lamothe (Classical) at peter.lamothe@belmont.edu or Dr. Virginia Lamothe (Commercial) at virginia.lamothe@belmont.edu by date below

2. Receipt/Approval of Program Notes by designated Music History Faculty Member

Deadline for Receipt: 3 weeks\* prior to recital \_\_\_\_\_

Deadline for Approval: 2 weeks\* prior to recital \_\_\_\_\_

Signature of Dr. Peter Lamothe (Classical)

Date

OR Dr. Virginia Lamothe (Commercial)

Designated Music History Faculty Member takes this form (with all signatures) to the Administrative Assistant, Scheduling Coordinator /Graduate Programs, and forwards an electronic copy of approved notes to the CMPA Program Assistant

3. Receipt of Program Notes by the Administrative Assistant, Scheduling Coordinator /Graduate Programs

Deadline for Receipt of Electronic Copy: 2 weeks\* prior to recital \_\_\_\_\_

Signature of the Administrative Assistant, Scheduling Coordinator /Graduate Programs

Date

\* Each deadline will be set to count only days on which the university is open and in session, i.e. vacations will push deadlines earlier than 5, 3, or 2 calendar weeks



## Template for *Classical* Program Notes

### A good program note:

- is concise (brevity is important)
- places the work in a historical and social context
- gives the audience something to listen for
- avoids “play by play” language (first this happens, then that happens, don’t over-analyze, etc.)

### A good program note should include:\*

- date of composition or first performance or both
- information on the composer (not a complete biography, but something that tells the listener who the composer is, where he or she came from, and something about his or her body of work; this is more crucial for lesser-known composers)
- information on the work’s place in history or in the composer’s oeuvre (did he/she compose a lot of this genre or a little? is this a major work or a minor work for this composer? how does the work compare to other compositions?)
- something about the form or structure of the work (again, not a play-by-play, but you should give the listener something that helps them follow the progression of musical ideas; a little on sonata form, or how contrasting themes play against each other, for example)
- something about how the work sounds—harmonically, melodically, or otherwise (you can use affective descriptors like lyrical, soaring, dark, ponderous, etc.—but don’t overdo it!)

\*When a recital includes numerous short pieces or songs, it may not be possible to include all the elements listed above given the length restrictions.

When your concert includes multi-movement works (suites, sonatas, song cycles), try to make general comments about the overall work with short comments about each movement or song. If you have multiple songs or pieces that are not part of a set, see if you can group them for notes. Examples: 3 German songs, 3 English songs, 2 Scarlatti sonatas, etc.

**Length Limits:** Since the entire program content must fit within the required program format, the word length should be between 750-1000 words. The maximum length is 1000 words.

**Listing of titles in program notes:** Short works such as a single movement or song should be placed in quotation marks. Longer works (multi-movement) such as oratorios, operas or complete suites/cycles should be in *italics*. Titles with generic names (or genres) such as “symphony”, “concerto”, or “sonata” are capitalized, but are written without italics or quotation marks.

If vocalists wish to include translations of foreign language texts, these must be provided by the student and approved by the student’s teacher, according to the Recital Guidelines.

**Honor Code:** Students are reminded that in the writing of program notes, it is a violation of the Belmont Honor Code to copy materials from other sources (print or internet) or to use other authors’ thoughts without giving proper credit

## Examples:

### PIANO

#### **Claude Debussy, Golliwog's Cakewalk (*Children's Corner*)**

In 1908 Debussy published a suite of piano pieces on children's subjects dedicated to his young daughter. "Golliwog's Cakewalk" imitates the style of ragtime music from the U.S.A., the cakewalk being a fast rhythmic form of the ragtime idea. In the slower middle section Debussy quotes a major theme from Wagner's *Tristan and Isolde* with the indication "with great emotion." The Wagner quote is followed by a mocking motive with grace notes. Debussy's use of the ragtime style indicates the impact American musical genres were making in Paris at the time.

#### **J.S. Bach, Prelude and Fugue no. 2 in C minor (Well Tempered Clavier, Book 2)**

*The Well Tempered Clavier*, a collection of preludes and fugues in all 24 keys, was composed in 1723 to promote some form of equal temperament in which all keys could be used while being equally in tune. It is also a didactic work in which Bach reveals to students various types of preludes and numerous fugal techniques. The brilliant prelude uses a rhythmic and steady thematic idea that is repeated many times over changing harmonies. At the end the prelude breaks from its steady rhythmic idea with the use of a free cadenzalike section. The fugue has three voices and presents a distinctive subject that is easily heard when it appears in the various voices. *The Well Tempered Clavier* was important in establishing Bach's reputation as the supreme composer of fugues of time.

### VOICE

#### **W.A. Mozart, Vedrai, carino (*Don Giovanni*)**

*Don Giovanni*, composed in 1787, ultimately became Mozart's most heralded opera. This "drama giocoso", as Mozart called it, skillfully blended the comic and the tragic, challenging the clearly defined styles of opera of the Classical Era.

In Act II Masetto and Zerlina, a young peasant couple, are celebrating their wedding. Don Giovanni arrives on the scene and audaciously sends Masetto away so he can seduce the young bride. When Zerlina escapes from Giovanni and finds the distraught Masetto, she sings this lovely aria of consolation. The graceful melody in triple meter fits the mood as Zerlina sings words of assurance of her love to Masetto.

#### **Samuel Barber, The Crucifixion (*Hermit Songs*)**

Since Samuel Barber was both an excellent singer and a gifted pianist, it is not surprising that his songs hold a strong place in American Song literature. *Hermit Songs*, composed in 1953, used texts which Irish monks scribbled in the margins of documents they were copying. As a whole the texts are humorous and witty as well as devotional. "The Crucifixion" is a somber song in which the text focuses on the grief of the crucified Christ over the distress of Mary, his mother. Barber writes a melody and accompaniment which fits the mood of the text.

### GUITAR

#### **Sergio Assad, *Winter Impressions***

The Brazilian virtuoso guitarist, composer, and arranger Sergio Assad and his brother Odair Assad are well known as being the finest classical guitar duo in the world. Together they have toured constantly, performing in the world's most prestigious concert halls and with some of the finest orchestras. The Assads have released over twenty duo recordings and made several recordings with Yo Yo Ma, Nadja Salerno-Sonnenberg, Dawn Upshaw, and others as well.

*Winter Impressions* was originally composed for the Trio Con Brio in 1995. The first movement (*The Frozen Garden*) begins with a series of alternating time signatures in 5/8 and 4/8, which establishes a rich texture and spontaneous rhythmic dialogue between the members of the trio. The lyrical second movement (*Blue Solitude*) showcases the flute and viola in a wonderful conversation that is accompanied gently by the unexpected chordal harmonies of the guitar.

The last movement (*Fire Place*) is a vibrant work that includes short guitar cadenza near the center of the piece. The composition eventually returns to the opening theme of the last movement and concludes with a very agitated series of chords and driving pasillo-like rhythms that bring the work to an explosive finale.

*Robert Thompson*

## **CHAMBER**

\*\*Note that this one is a little longer, because it covers all four movements of a longer work\*\*

### **Dmitri Shostakovich, String Quartet No. 4 in D major**

Shostakovich composed his Fourth String Quartet in April 1949, shortly after returning from a visit to the United States. He had been a reluctant cultural ambassador for the Soviet Union at the World Peace Conference in New York—it had taken a personal telephone call from Stalin himself to convince Shostakovich to go. While at the Congress, Shostakovich heard a concert of Bartok's First, Fourth, and Sixth String Quartets, all masterworks of the genre. Surely that concert inspired him to begin his own Fourth Quartet. This was one of the most difficult periods of Shostakovich's life. A 1948 order banning most of his music (and that of other prominent Soviet composers) had accused Shostakovich of formalism and Western decadence. He had been forced to make a public apology, promising to write music that was melodic and accessible to the masses. During this period, Shostakovich composed little but film music. However, he did compose a few pieces "for the drawer," to be shared only with his closest friends. His Fourth Quartet was one of these. It was not performed in public until after Stalin's death, in 1953. The first two movements are muted and lyrical, with shifting time signatures. They also explore harmonic ambiguities, sounding more minor than major. The tonic of D major isn't clearly heard until the third movement, in the style of a lively Jewish folk dance. The fourth movement sounds the most clearly Jewish, with its augmented seconds and strumming rhythms. It most clearly fits Shostakovich's statement that "The distinguishing feature of Jewish music is the ability to build a jolly melody on sad intonations. Why does a man strike up a jolly song? Because he is sad at heart."

### **Felix Mendelssohn, String Quartet Opus 12**

Felix Mendelssohn was one of a whole new generation of Romantic composers born around 1810, including Schumann, Chopin, and Liszt. Mendelssohn is best remembered for his ability to balance classical form with Romantic expression, as is clearly heard in the String Quartet Opus 12. He began this quartet soon after his famous revival of Bach's *St. Matthew Passion* and the premiere of his music for *A Midsummer Night's Dream*. The music of the String Quartet suggests both Beethoven and Schumann—its slow introduction is reminiscent of Beethoven's "Harp" String Quartet Opus 74, and later passages evoke the nervous energy and dense textures so characteristic of Schumann's style.

#### *Reminder:*

All program notes for classical music recitals must be approved by Dr. Peter Lamothe, the Program Note Coordinator, before your program can be printed for your recital. You must allow adequate time to make necessary changes to your recital program before submission to the school of music office.

Program notes may be submitted as a Microsoft Word document (doc or docx file) and emailed to Dr. Lamothe at [peter.lamothe@belmont.edu](mailto:peter.lamothe@belmont.edu). You will be emailed your notes back with electronic track changes and comments for revisions. Or, you may also submit a hard copy of your program notes directly to Dr. Lamothe for corrections and revisions.

## Template Commercial Music Program Notes

### **Why write program notes?**

Performers will include notes in a program that they hand out to their audience for a number of important reasons.

- You want to familiarize your audience with what you are performing. Some audience members can tell the difference between the “Maple Leaf Rag” and a Beatles tune, but others cannot.
- Program notes are another way to connect with your audience members to make them feel more comfortable and enjoy the experience more.
- Copyright laws will often forbid commercial performers from performing in some venues without mentioning the composer of their song or its lyricist.
- You want to create a cultural or historical context for your song that the audience member can connect with.
- Program notes help your audience member listen for specific musical features.

### **How do I research information for my program notes?**

It is best to use only official, researched sources of information. These sources include:

- Biographies or other research materials available in the library or through ILL.
- Discography books in the library. For example *The Johnny Cash discography compiled by John L. Smith*. (Westport, CT: Greenwood Press, 1985). Be sure to check the most up-to-date discographies possible.
- Websites such as allmusic.com or the music production company your artist is signed to such as Sony/BMG or Virgin.
- DO NOT utilize websites such as Wikipedia or a fan-club webpage. These websites are written by “fans” and more often than not include opinions, but do not have accurate information.

### **What types of information should I include in my program notes?**

A short paragraph about each song (5 to 10 sentences) should be sufficient. Some things to include:

- Author/Composer of song and lyrics and their dates
- Performer(s) of song
- Albums which include recordings of the song (and dates of release)
- What are some distinctive stylistic musical features?
- Genre or style of the song
- “Listen for the...” some interesting feature to tell the audience to listen for
- Interesting or funny information about the composer or performer

### **What kinds of things should I not put in my program notes?**

Remember that this is a family show. Also, you do not want to bore or alienate your audience. Here are some things to avoid:

- Too much information about the original performer and not enough about the music itself

- Explicit descriptions of drugs, sex, or other such things that children may read in your program. Try to be discreet even when you are performing “Lucy in the Sky with Diamonds.”
- Colloquial language or abbreviations such as “like, you know” or “lol” or smiley faces in your text
- Boring phrases that are used too much and mean little, such as “interesting,” “good,” “pretty” or “nice”
- Musical descriptions which are too technical such as “Nashville Number System 5” or “Secondary Dominant Chord”

### **Guidelines for your Program Notes:**

Be concise.

- Avoid a “play by play” description. -Include the date of composition or first performance/recording or both. -When your concert includes multi-movement works (suites, sonatas, song cycles, concertos etc.), try to make general comments about the overall work with short comments about each movement or song.
- Your entire set of program notes (for all pieces or songs) should be 750-1000 words. The maximum length is 1000 words.
- If recitalists wish to include translations of foreign language texts, these must be provided by the student and approved by the student’s teacher, according to the Recital Guidelines. Dr. Lamothe is always available to help with translation work.

### **Honor Code:**

Students are reminded that in the writing of program notes, it is a violation of the Belmont Honor Code to copy materials from other sources (print or internet) or to use another author’s ideas without proper citation. The Belmont Honor Code applies to all work done to complete recital program notes.

### **Example:**

From a Jazz concert, written by Dr. Jeffrey W. Kirk:

“Mueva Los Huesos,” which translates to “Shake Your Bones,” is a fast Latin piece featuring soprano saxophone, guitar, and the entire percussion section. The piece was composed by Gordon Goodwin and recorded by his “BIG PHAT BAND” in 1998. Goodwin was the winner for the 2006 Grammy Award for his Instrumental Arrangement of “Incredits” from the Pixar film *The Incredibles*, as well is a three-time Emmy Award winner. Listen for the call-and-response technique heard between the soprano saxophone and the percussion instruments. Notice that many percussion instruments employed in this piece are of Latin American origin, including claves, congas, and timbales.

### **Listing of Titles for program notes:**

Short works such as a single movement or song should be written with quotation marks.

Longer works (multi-movement pieces), full albums, or operas are in *italics*. Titles with generic names (genres) such as “symphony” or “concerto” are capitalized, but written without italics or quotation marks.

For example:

- Symphony No. 5 by Ludwig van Beethoven (1770-1827)
- “Crazy” (1961) words and music by Willie Nelson (b. 1993) popularized by Patsy Cline (1932-1963)
- *Eight Songs for a Mad King* by Peter Maxwell Davies (b. 1934)

*Reminder:*

All program notes for commercial music recitals must be approved by Dr. Virginia Lamothe before your program can be printed for your recital. You must allow adequate time to make necessary changes to your recital program before submission to the School of Music office. Program notes may be submitted as a Microsoft Word document (doc or docx file) and emailed to Dr. Lamothe at [virginia.lamothe@belmont.edu](mailto:virginia.lamothe@belmont.edu). You will be emailed your notes back with electronic track changes and comments for revisions. Or, you may also submit a hard copy of your program notes directly to Dr. Virginia Lamothe for corrections and revisions.

**ACCOMPANISTS-** The School of Music has established guidelines for all classical accompanists who are working with students and charging for their services. This includes private lessons, seminars, juries, recitals, or master classes.

These guidelines are specifically for students accompanying other students in classical lessons\*:

1. Prospective student accompanists must be interviewed and evaluated by the Coordinator of Student Accompanists. Interviews will take place each fall at the beginning of the semester during the first week of school, time and place to be posted on the Piano Bulletin Board located on the second floor of the Wilson Music Building and announced in Piano Seminar. Prospective accompanists will be required to sight-read appropriate literature to determine if the accompanist is proficient.
2. If the accompanist is determined to be proficient, then the accompanist will be listed on the Approved Student Accompanists List for the School of Music and assigned an hourly rate that can be charged for their service. These accompanists cannot charge more than their approved rate or they may lose the privilege of accompanying. The Approved Student Accompanists List will be posted on the Student E-Board ([campus.Belmont.edu/music](http://campus.Belmont.edu/music)) and will be made generally available to all departments and Area Coordinators. Accompanists can be re-evaluated at a later time in the year on request.
3. All accompanists must use an Agreement Form with each of the students they accompany. Copies of agreements with students must be made available on request. A sample Agreement Form will be made available on request.
4. Students who have not been evaluated and who do not appear on the Approved Student Accompanists list should not accompany other students and charge a fee.
5. All questions regarding the interview process, agreement forms, etc., should be directed to the Coordinator of Student Accompanists (Elena Bennett).

*\* A separate set of guidelines have been established for professional (non-student) accompanists. These guidelines do not apply to students accompanying other students for commercial lessons, seminars, etc.*

## *Policies: Facilities*

### **MASSEY PERFORMING ARTS CENTER (MPAC) USAGE POLICIES**

The facilities are located at 1900 Belmont Boulevard, Nashville, Tennessee, 37212. The Massey Performing Center is owned and operated by Belmont University.

#### **TECHNICAL PERSONNEL**

1. **PRODUCTION/FACILITIES MANAGER, SCHOOL OF MUSIC:** The Music Production/Facilities Manager oversees all events that occur in the Wilson Music Building and the Massey Performing Arts Center. These include: advancing the event, supervising the School of Music Production Staff, and assessing and providing technical and equipment support. The Music Production/Facilities Manager can be reached at 460-6280. His/her office is MPA 19, located in lower Massey. Appointments for advancing events can be made through the Event/Production Assistant who can be reached at 460-6905.
2. **PRODUCTION ASSISTANT, CMPA**  
Assist the School of Music Production/ Facilities Manager with production and facilities maintenance, including compliance with OSHA workplace standards and regulations. Work collaboratively with Theatre and Dance Department as Production Manager to support Musical Theatre, Opera, and other collaborative stage productions between the School of Music and Department of Theatre/Dance in the college. Collaborate with technical and production staff in CMPA to oversee health and safety compliance in all college performance/stage spaces. The Event/Production Assistant and can be reached at 460-6905.
3. **EVENT/PRODUCTION ASSISTANT:**  
This individual provides administrative support for the Massey Performing Arts Center and supports the Associate Director of the School of Music as needed, receives phone calls and office visitors, and schedules meetings and appointments for the Production/Facilities Manager. The Event/Production Assistant, can be reached at 460-6905. His/her office is MPA 19, located in lower Massey.
4. **SCHOOL OF MUSIC SCHEDULING COORDINATOR:**  
All events that are scheduled for the Wilson Music Building and the Massey Performing Arts Center must be scheduled through the School of Music Scheduling Coordinator. Events include the following: All performances, band/chamber rehearsals, meetings or any other use of SOM classroom space or performance venues. All events must be scheduled and/or cancelled through the Scheduling Coordinator in writing. The School of Music Scheduling Coordinator can be reached at 460-8117 and is located in the School of Music Office.
5. **STAGE MANAGER:**  
The Stage Manager is responsible for basic setup of the stage, supervising the School of Music Production Staff when necessary, and securing the facility. The Music Facilities/Production Manager, Music Facilities Assistant, or the Stage Manager will be present at all events in the Massey Performing Arts Center to assist the students. The name of the Stage Manager can be obtained from the Music Facilities Office at 460-6905.

**Normal hours of operation:**

Monday through Friday	7:00 AM - 1:00 AM
Saturday	9:00 AM - 9:00 PM
Sunday	1:00 PM - 1:00 AM

Extended hours are posted for practice spaces during the last weeks of the semester.  
Reduced hours are posted for holidays and summer.

**Scheduling of Rehearsals/Meetings:**

All events must be pre-approved by the School of Music and scheduled through the SOM Scheduling Coordinator. An event scheduling form is available online through MyBelmont on the student e-board. The form must be filled out and submitted to the SOM Scheduling Coordinator.

**Building Guidelines:**

- The Music Facilities Manager must approve the arrival and use of **ALL ITEMS** that are to be used in MPAC. Items include, but are not limited to, props, instruments, set/scenic pieces, sound, lighting, and audio/visual and/or staging equipment.
- All food and drink items must be disposed of in proper containers outside of the building before entering MPAC. No food or drink is allowed in MPAC.
- Smoking and open flames are prohibited in the building at all times.
- Due to the nature of MPAC fire alarms, it is essential to pre-approve the use of any fog/smoke machines with the Music Facilities Manager.
- Music stands can be checked out from the Music Facilities/Production Manager's office during office hours. After office hours, stands can be checked out from the monitor in the basement of the Wilson Music building or the office in lower Massey. A valid driver's license or student I.D. will be necessary to check out a music stand.
- Before leaving the building, the student must contact the Music Facilities/Production Manager, Music Facilities Assistant, Stage Manager, or Building Monitor, who will verify that the facilities are properly restored. All doors and locks will be secured by a School of Music staff member when the room is not in use. The Building Monitor should be contacted only for non-concert events such as rehearsals, practice facilities, tech labs, and/or rehearsal systems.
- After all events and classes, the room must be clear of all equipment, chairs, music stands, trash, and debris. All instruments, equipment, music stands, and chairs must be put away.
- If the facilities are not returned to the condition in which they were found, the Music Facilities/Production Manager will contact the student who is responsible for the event. If the student does not restore the room to acceptable standards in a timely manner, the student will be charged a clean-up fee.



## PIANO PRACTICE ROOM GUIDELINES

1. Practice rooms are for use only by students who are enrolled at Belmont University.
2. In addition to designated practice rooms, classrooms and the Class Piano Lab in Wilson can be used for piano practice in the evenings and on weekends after the monitors come on duty. Present your student ID to the monitor to gain access. The Class Piano Lab can only be used for piano practice by secondary piano students or by special permission from the Keyboard Coordinator. Headphones are provided on each workstation.
3. Practice rooms are available in these buildings: Wilson Music Building (WMB), Massey Performing Arts Center (MPAC), Hitch, McAfee Annex (Annex).
4. Practice room hours are as follows:

<b>WMB</b>	<b>MPAC</b>	<b>Hitch</b>	<b>Annex</b>
M-F, 7:30 am–12:00 am	M-F, 7:00 am–12:45 am	M-F, 7:00 am–11:30 pm	M-F, 7:00 am–11:00 pm
Sat, 9:00 am–12:00 am	Sat, 9:00 am–12:45 am	Sat, 9:00 am–11:30 pm	Sat, 9:00 am–11:00 pm
Sun, 1:00 pm–12:00 am	Sun, 1:00 pm–12:45 am	Sun, 1:00 pm–11:30 pm	Sun, 1:00 pm–11:00 pm

If you are out of your practice room for more than 10 minutes, then you may forfeit the room to someone who is waiting. You cannot “reserve” a practice room by placing personal items on the piano and then leaving. If a practice room is unoccupied for more than 10 minutes, then someone who is waiting may claim the room.

5. The five practice rooms in the basement of Wilson that have Grand Pianos (WMB 8, 10, 12, 14, 15) are reserved for use only by piano principals (including minors). These rooms will remain locked at all times. The 10-minute rule (see #4) is in effect for these rooms. If the student who reserved the room is not present 10 minutes after the reserved time shown on the door, any student or accompanist may gain access to the room from the monitor on duty in order to practice PIANO. Access to these rooms during the day (regular SOM office hours, 8:00 am – 4:30 pm) can be obtained by checking a key out from the SOM office receptionist. **The rooms cannot be used for teaching private students nor can they be used for practice other than piano. Only pianists may use these rooms FOR PRACTICE.**
6. Practice rooms in all SOM buildings will be available on special holidays (Labor Day, Fall Break, Spring Break, Thanksgiving Break, Martin Luther King Day) ONLY during regular SOM office hours: 8:00 am – 4:30 pm. If the SOM office is closed during a holiday, then the practice rooms will not be available.
7. NEVER place anything on the lid of the piano. This includes, BOOKS, and especially INSTRUMENT CASES, BRIEF CASES, etc. The piano is not a shelf or a storage area. Please help us keep our pianos LOOKING NEW for as long as possible.
8. NEVER remove any part of the piano, especially the front panel of an upright piano.
9. NEVER take food or drinks into the practice rooms. Consequently, NO DRINKS should ever be set on ANY piano in the School of Music.
10. NEVER move a practice room piano for any reason.
11. Any abuse of the pianos or the practice room facilities may result in disciplinary action

## **ORGAN PRACTICE GUIDELINES**

There are two venues for practicing organ: The Hitch Building, and McAfee Concert Hall (MAC). The practice times in MAC are limited to organ principals. No secondary or elective students may schedule time in MAC unless explicitly approved by the Keyboard Coordinator.

### **McAfee Concert Hall**

Principals can initially schedule up to 15 hours per week in MAC. More hours may be allowed after the beginning of the semester according to hall availability and how many organ principals are registered. Scheduling practice time in MAC will be through Stephanie Bettig, the MAC Facilities Director. At the beginning of every semester she will receive a list of organ principals and then will forward them a link to a GOOGLE DOCS page where they can schedule practice time ONLINE.

The default location for the organ console in MAC will be on stage LEFT. Principals should consult with their organ instructor before moving the organ. The organ console will not be locked although the key to both the organ console and the hall will be available in a combination protected lock-box. Students will ask their instructors for the location and combination. Students wishing to practice on the organ in MAC should gain access to the building with their student ID. Students not returning the organ keys to the lock-box may end up losing their privilege to practice in MAC.

### **Hitch Building - Organ Studio**

The practice organ in the Hitch Building is available to principal, secondary, and elective students. Only students who are currently studying organ with a Belmont University instructor will be allowed to use the Hitch Practice Organ. Students may gain entry to the building and the organ practice studio with their student ID. Student IDs have to be manually added by an administrator to gain access. Students registered for private pipe organ will automatically be added to the access list after classes begin at the beginning of each semester. A practice scheduling procedure will be announced in the student's private lesson. Until then, access to the organ will be on a 1st come, 1st served basis.

### **Massey Performing Arts Center**

The organ console in MPAC is not available for practice or teaching.

**POLICY ON THEFT OR LOSS OF PERSONAL ITEMS-** The Belmont University School of Music is not responsible for any personal items left in classrooms, practice rooms, rehearsal rooms, performance spaces, offices, or studios within the School of Music. Many different people come in and out of the facilities every day and it is difficult to secure items which are left. Students are encouraged not to leave their items in SOM rooms for any reason. The School of Music has lockers available at a modest rental cost for students who wish to store books, music, and small instruments in the music buildings.

**LOCKERS-** Lockers are available in the lower level of the Massey Performing Arts Center, Wilson Music Building, the Hitch Building, and Belmont Heights for music students. The locker rental fee is \$5.00 per semester. A combination lock furnished by the School of Music must be used. Locks are issued to students upon receipt of a refundable deposit of \$5.00 per semester. Lockers will be rented each semester on a first-come, first-served basis. See Mrs. April Simpkins in the Music office for locker rental.

## *Policies: University*

### **EXPECTATIONS FOR STUDENT CONDUCT**

Students are expected to follow guidelines for student conduct published by the University regarding Community Commitments, Substance-Free Campus Policy, Sexual Misconduct Policy, and the Honor Pledge. These policies are in place for on-campus activities and off-campus Belmont sponsored related activities. These policies are also applicable for tours. A document discussing these policies is available in the Bruin Guide and can be found from the Office of the Dean of Students at the following website:

[http://www.belmont.edu/studentaffairs/student\\_conduct\\_academic\\_integrity/bruinguide/index.html](http://www.belmont.edu/studentaffairs/student_conduct_academic_integrity/bruinguide/index.html)

### **ACCOMODATION OF DISABILITIES**

In compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act, Belmont University will provide reasonable accommodation of all medically documented disabilities. If you have a disability and would like the university to provide reasonable accommodations of the disability, please notify the Office of the Dean of Students located in Beaman Student Life Center (460-6407) as soon as possible.

### **COMPLAINTS AND GRIEVANCES**

A student who believes she/he has been treated unfairly by a member of the faculty or an employee of the University may register a complaint. Complaints regarding academic matters **outside** the School of Music should be made to the faculty member involved, to the appropriate department chair, or to the dean of the school involved. Complaints regarding academic matters **within** the School of Music should be made first to the faculty member involved, then to the Director of the School of Music. (For applied lessons and ensembles, see the Associate Director of the School of Music) If the matter needs further discussion, the student may see the Dean of the School of Music.

Complaints regarding treatment by non-academic employees of the University should be made to the supervisor of the employee or to the Dean of Students. If a student believes he or she has been harassed or otherwise discriminated against because of the student's race, sex, religion, color, national or ethnic origin, age, handicap, or military service, the student should report the matter immediately to the Dean of Students. If a student is not sure how to file a complaint, The Office of Student Affairs will assist the student.

If a student follows this complaint system and remains dissatisfied with the response to the complaint, the student may appeal to the Provost. The Provost may, if he chooses, refer the complaint to the Appeals/Grievance Committee. Upon receipt of a complaint, this committee will evaluate the complaint, conduct those hearings and investigations the committee deems appropriate, and report its conclusions and recommendations to the Provost. Whether the Provost refers the matter to the committee or not, the Provost's conclusions regarding the complaint are final.

### **RECITAL POSTERS**

- Recital posters may be posted on the bulletin boards in MPAC and WMB designated for recitals
- Recital posters may NOT be posted on doors or walls (they will be removed)
- Posters may not be any larger than 8 ½ x 14 (any larger will be removed)
- Please remember when creating posters that the recital is an ACADEMIC event, and the poster is intended to promote the recital as an ACADEMIC event, and content should be consistent

- Examples of posters that are legal size and display appropriate content as well as some that are too large and one with inappropriate content will be shown at the recitalist meeting at the beginning of the semester and examples can also be seen in the SOM office.
- If a student would like to put their posters up elsewhere on campus, they will need to go to Student Affairs, (2<sup>nd</sup> floor Beaman) and complete a campus posting request (there is a 24-hour turn around to get these approved)

## *Ensembles*

### ENSEMBLE REQUIREMENTS

Music Ensembles play an important role in the various curricula of the School of Music and are open to all students of the University, with or without credit. School of Music ensembles are:

Bass Ensemble	Belmont Chorale
Belmont Pops	Belmont Wind Ensemble
Bluegrass Ensemble	Brass Quintet
Chamber Singers	Company
Guitar Ensembles	Jazz Band I
Jazz Band II	Jazzmin
Jazz Small Groups	Jazz String Quartet
Jazz String Septet	Musical Theatre
New Music Ensemble	Opera Theatre
Oratorio Chorus	Percussion Ensemble
Phoenix	Piano Ensemble
Rock Ensemble	Session
Southbound	String Chamber Orchestra
String Quartet	Symphony Orchestra
University Singers	Voxology
Women's Choir	Woodwind Quintet
World Fiddle	World Percussion Ensemble

A detailed description of each ensemble may be found in the course listings in the Belmont University Catalog.

The following ensemble requirements apply to music majors and minors:

1. All music majors except Music Education majors and Music Therapy majors are required to participate in at least one ensemble **every semester enrolled as a full-time student**, earning a **minimum** of eight semester hours credit. Music Education and Music Therapy majors must earn a minimum of seven semester hours credit. **No more than eight hours may count toward degree requirements.**
2. School of Music students should participate in **no more** than three (3) ensembles.
3. All **vocal majors** are required to participate in MUN 3900 Oratorio Chorus for a specified number of semesters. This will vary depending on the student's major.
4. Freshman voice principals and majors in all curricula must participate in University Singers (MUN 3920) or Women's Choir (MUN 3930).
5. Please see the on-line University Catalog or curriculum checklist for specific ensemble requirements.

**ATTENDANCE REQUIREMENTS** - The nature of ensemble work requires regular attendance at rehearsals. Each ensemble director will make his/her own attendance requirements.

**PERFORMING ATTENDANCE** - Attendance at performances is absolutely necessary for successful completion of the ensemble course requirements. Various ensembles may be required to perform at the University Baccalaureate or Graduation ceremonies.

**ACADEMIC REQUIREMENTS** - In order to be a member of an auditioned choral ensemble, the student must maintain at least an applied grade of C- and a GPA of 2.0.

**COLLEGE-OWNED INSTRUMENTS-** Instruments owned by the School are provided for use in methods classes and ensembles without charge. The student must obtain a university-issued form from his or her professor stating the terms/specific purpose for which the instrument is to be checked out. With the ticket, the student may check out the instrument from the Music Facilities Secretary in MPA 19. The student is responsible for the instrument and must pay for loss or damage.

**CONCERT ATTIRE-** Some ensembles will require specific attire such as tuxedos for men and black dresses and shoes for women. Students enrolled in Oratorio Chorus, Women's Choir, Belmont Orchestra and/or Wind Ensemble may expect to acquire these items which may also be used for other formal events on campus. Other ensembles (Chorale, Company, etc.) will also have attire requirements which students will provide.

#### **EXPECTATIONS FOR PIANO PRINCIPALS REGARDING SIGHT READING CLASS AND COLLABORATIVE PIANO CLASS-**

All Freshmen piano principals must enroll in **Piano Ensemble: Sight Reading** (MUN 4870.01) in the Fall Semester and **Piano Ensemble: Collaborative** (4870.01) in the Spring Semester. No Freshmen can audition for the Approved List of **Student Accompanists** until they have taken and passed the **Piano Ensemble: Collaborative** class which is only offered in the Spring semester. Freshmen Commercial Music Majors, Piano Principals who are accepted in one of the **auditioned** commercial ensembles as their PIANIST/KEYBOARDIST are excused from this requirement. Pianists who are accepted as a SINGER in one of the auditioned ensembles are NOT excused from this requirement. Freshmen can accompany but cannot charge for their services as accompanists until they have been vetted and put on the **Approved List of Student Accompanists**. Please refer to the **Guidelines for Classical Student Accompanists**.

## *Miscellaneous*

### **ENSEMBLE SCHOLARSHIPS**

Scholarships are awarded to instrumental music majors based upon talent and instrumental need. The scholarship contract designates required ensembles in which the student must enroll.

- If required to perform in more than one ensemble, the student should register for one primary large ensemble according to their scholarship contract and register for applicable other ensembles under the appropriate section of MUN 3990 for no credit.
- All students receiving a scholarship are expected to participate in fall ensemble auditions which will determine placement. Any exceptions to large ensemble enrollment (i.e. chamber music) should be approved by the appropriate ensemble directors and the student's advisor.

## **GUIDELINES FOR CLASSICAL STUDENT ACCOMPANISTS**

The School of Music has established guidelines for all classical accompanists, including Musical Theatre, who are working with students and charging for their services. This includes private lessons, seminars, juries, recitals, or master classes. These guidelines are specifically for students accompanying other students in CLASSICAL lessons\*:

1. Prospective student accompanists must be interviewed and evaluated by the Coordinator of Student Accompanists. Interviews will take place each fall at the beginning of the semester during the first week of school, time and place to be posted on the Piano Bulletin Board located on the second floor of the Wilson Music Building and announced in Piano Seminar. Prospective accompanists will be required to sight-read appropriate literature to determine if the accompanist is proficient.
2. If the accompanist is determined to be proficient, then the accompanist will be listed on the **Approved Student Accompanists List** for the School of Music and assigned an hourly rate from that can be charged for their service. These accompanists cannot charge more than their approved rate or they may lose the privilege of accompanying. The **Approved Student Accompanists List** will be posted on the Student E-Board (campus.Belmont.edu/music) and will be made generally available to all departments and Area Coordinators. Accompanists can be re-evaluated at a later time in the year on request.
3. All accompanists must use an **Agreement Form** with each of the students they accompany. Copies of agreements with students must be made available on request. A sample Agreement Form will be made available on request.
4. Students who have not been evaluated and who do not appear on the **Approved Student Accompanists** list should not accompany other students and charge a fee.
5. All questions regarding the interview process, agreement forms, etc., should be directed to the Coordinator of Student Accompanists (Elena Bennett).
6. No Freshmen can audition for the **Approved List of Student Accompanists** until they have taken and passed the **Piano Ensemble: Collaborative** or been given permission from the Coordinator of Student Accompanists. Freshmen can accompany but cannot charge for their services as accompanists until they have been vetted and put on the **Approved List of Student Accompanists**.

A separate set of guidelines have been established for professional (non-student) accompanists. These guidelines do not apply to students accompanying other students for commercial lessons, seminars, etc.

## **MUSIC ORGANIZATIONS**

American Choral Directors Association is dedicated to the promotion of excellence in choral performance. The Belmont University Student Chapter is composed of students who have a primary interest in choral conducting.

Dean's Advisory Council is a group of approximately 20 students representing all academic areas of the College of Music and Performing Arts. The Council meets regularly with the Dean to discuss and problem solve a variety of student related issues and to generally promote community among the students and faculty of the College. Membership on the Council results from nomination by College administrators or by on-going Council members. Students with a strong interest in service and who wish to participate in the Dean's Advisory Council should express interest to the Dean or to a current Council member. Council members provide leadership for the College in sponsoring an annual CMPA Social, Faculty Appreciation Brunch, service project and convocation Open Forum.

Epsilon Eta Chapter of Pi Kappa Lambda National Honor Society recognizes high academic achievement and superior musicianship. Each spring, outstanding Junior and Senior Music Majors are named to this prestigious honor society. The society also plans service projects for the School of Music.

National Association for Music Educators (NAfME) is for students entering the profession of teaching. The chapter promotes excellence in the teaching of music and an awareness of local, state, and national activities in music education.

Phi Mu Alpha Sinfonia of America is a national honorary fraternity representing the music profession. The purpose of the fraternity is to advance the cause of music in America; to foster the mutual welfare and brotherhood of students in music; to develop the trust and fraternal spirit among its members; and to encourage loyalty to the Alma Mater. Membership is based on scholastic standing and is by invitation to those interested in the development and furtherance of music.

Sigma Alpha Iota is an international music fraternity for women. Membership is based on scholarship and musical ability. Entrance into the fraternity is by invitation to those interested in the development and furtherance of music. Membership in SAI brings a bond of sisterhood and mutual interest with great artists, teachers, composers, and students of music throughout the world. Members are alert to opportunities for service to the art of music, making all proud to be members of the oldest and largest professional music fraternity for women.

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