



# Department of Music Student Handbook

A Helpful Guide of  
Information, Policies, and Procedures

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# University of North Carolina Wilmington Department of Music

## Student Handbook

(Revised Fall 2018)

Welcome to the UNCW Department of Music! This student handbook provides essential information and detail about the department and its programs. It will be a practical source of reference during your time as a music student at UNC Wilmington.

The handbook supplements the UNCW undergraduate catalogue with particulars relevant to the department of music. Students should use the UNCW catalogue for reference as well, and need to be aware that the information contained there is binding on students, as well as on the department and the institution.

Please read this handbook carefully, and feel free to discuss any questions with us. We want your study and musical experiences at UNCW to be the best they can be!

*-Department of Music Faculty and Staff*

## Overview

The Department of Music offers two curricula for undergraduates who major in music. The Bachelor of Arts in music provides a broad education in the liberal arts as well as more specialized training for a wide range of career options and/or graduate study in music. The Bachelor of Music in Music Education degree emphasizes music pedagogy and qualifies the student for the North Carolina Class A teaching license while also providing the requisite background in music theory, history and literature, and performance.

In the broadest sense, the primary mission of the Department of Music is to develop musicianship and competency in the specialized area of each student, through the application of creative expression in music performance; serve as a resource for students to explore areas of individual interest related to music in general or to the major; provide opportunities to develop skills for teaching music in the public schools, and as related to the major area of study; and contribute to the enrichment of cultural life and values of the university, community, and southeastern North Carolina.

A minimum final grade of “C-” is required in each music course and a cumulative grade point average of 2.00 or better is required for graduation.

### I. Seminar (Weekly and Monthly)

All majors and minors attend weekly seminars specific to their applied areas. The scheduling varies by instrument and can be seen in the department’s listing of labs. Weekly seminars are often presented as a master class and/or workshop, where performances (i.e., solo as well as chamber music) are developed and related performance and pedagogical topics discussed. Seminars afford the student the opportunity to learn his/her instrument’s repertoire, to discuss issues and problems, and to connect musically with others playing the same instrument. They are a required and valuable part of a student’s training. Seminar attendance will be factored into the semester grade according to the policy of the applied instructor.

Monthly Departmental Seminars take place from 3:30 to 4:45 on the last Friday of each month. The seminars usually consist of performances by students from across the department, as approved by applied instructors. Sometimes there are presentations by guest artists, and informative sessions for all music students. Special seminars may occasionally be called on other Fridays. These are an important part of your study, and all music majors and minors are required to attend all of these events. Departmental performances are open to the public, and are expected to showcase students with a significant level of accomplishment in their repertoire. Please plan for this monthly attendance when setting up your semester’s course schedule.

## **II. Concert Attendance**

All music majors are required to attend at least eight concerts every semester they are enrolled in applied lessons. These eight concerts may be on the music department series, or on those of the Wilmington Symphony Orchestra, the Chamber Music Wilmington Series, the North Carolina Symphony series, or others approved by individual instructors. Students may apply no more than two concerts in which they participate as a performer towards the eight required concerts. Concert attendance verification will be done at the end of each semester; please retain and submit programs of the events to your instructor(s) for this purpose. Attendance will be reflected in the final grades of applied lessons, as well as other classes in which concert attendance is a part of the course requirements.

## **III. Beckwith Recital Hall**

The department's 281-seat recital hall is located in the performance wing of the Cultural Arts building next to the Main-stage theatre. It is the venue for most student, faculty, and guest recitals. Beckwith is a busy music center which hosts upwards of 70 concerts each academic year, in addition to associated rehearsals, department seminars, and classes. Its excellent acoustics and superb Steinway concert grand make it the leading locale for chamber size concerts in Wilmington.

As students in the department, virtually all of the performances are free for you. You are encouraged to take ample advantage of this resource. Eight concerts are required each semester, but you should go to as many as you can. You will hear a wide variety of musical styles and genres, often presented at the highest artistic level.

## **IV. Music Library**

All music materials for both lending and reference are housed in the centrally located Randall Library. There is an extensive collection of scores, books, CDs, and DVDs. Students are encouraged to make liberal use of this large, cost-free resource.

There are different lending limitations for A/V materials versus scores and books. Be sure to familiarize yourself with those so as not to incur fines. Lost or damaged materials will need to be replaced at the student's expense.

Students may also take advantage of interlibrary loans for materials of any kind, which are not available in our own library. Loans can be requested online; see the circulation desk for questions.

The reference desk is the place to go for help with research questions. The librarians there are information specialists and can offer excellent guidance in identifying and accessing resources.

## V. Practice Rooms

Music majors have first choice in the use of the locked practice hallway. Your student ID card grants access. If you do not require the use of a piano, please occupy a non-piano room, if possible.

Music majors and minors have first priority for use of the public practice rooms, which are located in the corridor adjacent to the music office and are open to the public during the academic year from 8 AM to 10 PM, and 8 AM to 5 PM during the summer, except Friday from 8 to 11:30 AM.

Students can reserve practice time on an ongoing basis each semester by signing up for a day and time on the sign-up sheets posted outside each practice room. Students may reserve up to three consecutive hours per room, but if additional hours beyond the three-hour maximum are needed, students should reserve space in a different room. Any rooms not reserved are available. **Reserved rooms will be forfeited if not occupied ten minutes after the start of the reservation.**

Only UNCW music faculty members are authorized to use the practice rooms for lessons or coaching. As per state policy, public facilities, such as the practice rooms, are not to be used by music students to give private music lessons to other students.

Personal property should not be left in the practice rooms. When leaving a practice room, please take all belongings with you.

Night and Weekend Practicing: Music majors and minors have 24-hour key-card access to the Cultural Arts building via their student ID. If necessary, you can call University Police at 962-3184. Do not use the emergency number! University Police will have a list of music majors and minors, updated each semester.

## VI. Instruments on Loan

Instruments can be loaned to students through the music office on a per-semester basis for use in relation to a course.

Please be aware that a loaned instrument remains the property of the department. It should be treated with the same care with which you would treat an instrument belonging to you. Do not leave an instrument unattended. If it is damaged or lost, you will be required to reimburse the department's cost of repair or replacement.

## VII. Lockers

Music instrument lockers are assigned to music majors and minors by Department of Music staff at the beginning of each academic year. If available, lockers may be assigned to other members of the department, such as non-majors enrolled in music

ensembles (e.g., the wind symphony). A music office staff member will make locker assignments available to students at select hours during the first week of classes.

Instrument storage lockers must be locked at all times. Students must provide a combination lock, as approved by the music office, prior to the locker assignment. If a music locker is found unlocked, a music department lock will be placed on it. Students must come to the music office in order to have the lock removed. The Music Department is not responsible for lost or stolen items. Students who will return in the in the spring semester(s) may keep the current locker. Students must verify this with the music office prior to the end of the semester, and the current lock must remain on the locker.

## **VIII. Computer Classroom**

The computer classroom, using the Macintosh operating system, is located in CA 2041. Music majors and minors will be given key-card access via their student ID. A list will be provided each semester to the university for access to the classroom. Only authorized students may use the computer classroom. Students may use it whenever a class is not in session. The classroom is shared with the Art and Theater Programs and a schedule of classes is posted on the classroom door. Printing stations and computers are located throughout campus for student printing needs or computer use. All students must keep open food and drink containers away from the computer stations. Also, for safety and security reasons, the computer classroom doors must not be propped open.

## **IX. Lost and Found**

If you lose something in a practice room, a classroom, the lobby, or elsewhere in the Cultural Arts building, or if you find something that has been left behind by someone else, please bring it to the music office for holding. The item will be held for a reasonable period of time so that its owner may retrieve it.

## **X. Registration and Advising**

### **A. General**

- 1. It is the student's responsibility to fulfill all requirements in the chosen curriculum.**
2. The only official curricula are contained in the Undergraduate Catalogue. The student must refer to the catalogue under which s/he plans to graduate to be sure that all requirements are met.
3. Normally, the catalogue governs a student's curricular requirements for the year of entrance into the university. The online Major Declaration/Curricular Update Application, found in MySeaport can be used to add and/or update catalog years, degrees, majors, minors, concentrations, and university study clusters. You may also use this application to add a second degree, major, minor, and/or concentration. Students should, therefore, examine the requirements carefully before making any change. Consultation with your

advisor is recommended.

#### B. Advising

1. Pre-registration periods are held at about the middle of each semester. Students should contact their advisors to set up an appointment.
2. Assignment of advisors: students will be advised in the general college until declaring a major in music, usually upon successfully completing their freshmen year of course work. A major can be declared any time from the end of the second semester. However, students will also have an informal assigned advisor in the music department from the first semester. This informal advisor can help ensure that you are preparing for the major in music, as well as pursuing general curricular requirements. Music minors should see their applied instructor for informal music advising to be certain they are meeting all requirements and for any questions they may have.
3. Music advisor assignments will be posted during each pre-registration period for students who have declared a major in music. Generally, faculty in the declared major are the advisors for those students (i.e., music education majors have music education faculty for advisors, etc.)
4. Prior to an advising conference, the student should plan a tentative schedule for the following term. Bring all questions about class scheduling, degree requirements, and other pertinent topics to the advising session. The outcome of the session will be a full list of classes for the following term. The advisor will fill out a form listing those classes, and both student and advisor will sign it. This will be kept in the student's file as a record of the course plan made for the following term. At that point, the student will receive a registration pin number in order to enroll for the agreed-upon classes. Changes should be made in that plan only in consultation with the advisor, as such changes could have ramifications for meeting degree requirements.
5. Students should not hesitate to ask questions regarding their programs.
6. Faculty advisors and administrators make a diligent effort to keep students on-track and abreast of important information concerning curricula. **But: it is the student's responsibility to fulfill all requirements in the chosen curriculum!**

#### C. At the start of the term.

1. Check your class schedule on SeaNet to confirm your enrollment in classes you intend to take.
2. Drop/Add policy: During the announced drop/add period, a student may drop or add one or more courses. Those actions do not go on the student's academic record. The deadline is usually 4:00 PM on the last day of that period. Please plan ahead for courses requiring permission (e.g. studio lessons), to ensure your instructor overrides the block, so that you may enroll prior to the end of Add/Drop. Once the deadline has passed, it is highly unlikely that a course add will be approved by the dean's office.



3. Studio courses: Students must present individual schedules to applied teachers as soon as possible. Schedules for lessons cannot be posted until instructors have collected all student schedules.

D. As study progresses

1. Lower level students should examine the guidelines for curricula in which they anticipate declaring their upper level majors. Early consultation with the major teacher, especially regarding suitable upper level repertoire, is highly recommended.
2. Students wishing to change teachers in an applied area in which there is more than one instructor, may submit this request to the chair. A different instructor may or may not be available.
3. If you wish to change from a minor to a major, or from a B.A. to Music Education, you will need to re-audition for your new degree track. The same is true if you wish to change to a different instrument or to the Performance Option from another B.A. Option. A new audition will not be needed to change from a major to a minor on the same instrument.

E. As graduation approaches

1. While timely planning is important each semester, pre-registration for the second term of the junior year is the time when the student needs to be certain that s/he is on track to meet all requirements for graduation in timely fashion. This is the semester to make certain that any issues are addressed.
2. In the first semester of the senior year, there will be a registrar's check that requirements for graduation have been or will be met. Be certain that at this point there are no remaining curricular issues.

## XI. Applied Lessons

A. Registration Approval

1. Students may register for applied lessons following a successful entrance audition as a music major or minor. The specific level and course number will be determined in consultation with the chair and the applied professor.
2. Students are to request a course approval override from their applied instructor, and the override must be processed by the instructor before the student may register for applied lessons.
3. Applied lesson scheduling: Students must present individual schedules to applied instructors as soon as possible after the first day of the term. Applied instructors cannot arrange and post their lesson schedules until they have collected all student schedules.
4. Major applied students normally receive a one-hour lesson per week; minor applied students normally receive a half-hour lesson per week. Students are expected to practice a minimum of 45 minutes to an hour a day for a half-hour lesson, and 1 1/2 to 2 1/2 hours a day for an hour lesson, depending on the area of concentration of their study.

## B. Grading

1. The student should be advised at the end of each month of the letter grade s/he is earning in the applied lesson. While criteria may vary among instruments and instructors, the essential points of evaluation will always include regularity of practicing, technical and musical development, and the quality of the performances.
2. Juries: all music majors and minors take a jury in the major applied area. Majors studying a secondary instrument will take a jury if required by the instructor. Students giving a recital may use that in lieu of a jury, if approved by the instructor. No repertoire may be repeated for more than one jury.

Juries will be approximately 10 - 20 minutes in length depending on whether the student has a half hour or full hour lesson, and/or if the student is presenting an Upper Level Jury Proficiency. Technical exercises may be included. The jury will be graded according to performance facets, such as phrasing, articulation, dynamics, rhythmic accuracy, tone, intonation, note accuracy, and other facets associated with one's applied area (please discuss these and other facets with your applied instructor prior to the jury).

Students may be asked to provide at least one original copy of the score for each work being performed. A library copy, your personal copy of memorized music, or a legal download, are all acceptable copies. Photocopies should be avoided.

## C. Levels for Applied Instruction

1. Repertoire and technical requirements for applied instruction are divided into four levels. These levels indicate appropriate repertoire for the four years of college study of an applied music major. Full listings are given on the music department website:  
<http://uncw.edu/music/documents/RepertoireRequirements.pdf>.
2. Before a student is allowed to register for a 300-numbered lesson, s/he must be playing repertoire on the appropriate level, and must perform an Upper Level Jury Proficiency for the appropriate applied faculty (i.e., a program 10 - 20 minutes in length). This Jury will normally occur as part of the jury required of all music majors in their principal applied instrument at the end of each semester. The Upper Level Jury Proficiency is intended to demonstrate the student is ready for study at the 300-level. Normally it will be sufficient for one work at the upper level to be part of the program. Technical mastery and a high musical level are the primary criteria for granting upper level status. It is to be assumed that only an exceptional student would enroll in the upper level without successfully completing four semesters of lower level study.
3. All B.A. students will be required to complete a minimum of 4 semesters of applied music in the principal area and demonstrate upper level proficiency in the applied area.

#### D. Upper Level Status

A bachelor of arts (B.A.) music major pursuing the General Music or the Music Technology option is, by the last semester of applied study, required to demonstrate 300-level proficiency in the applied area. S/he is however not required to actually enroll at that level of study. If the student's first attempt to demonstrate 300-level proficiency is unsuccessful, then s/he shall attempt it again after another semester of applied study. Should the second attempt not succeed, the student will no longer be eligible for a music degree.

A student pursuing the Bachelor of Arts degree with the Performance or Jazz Studies option, is required to attain 300-level performance by the end of the sophomore year. S/he will then enroll at the 300-level in the following semester. If the student's first attempt to demonstrate 300-level readiness is unsuccessful, then s/he shall attempt it again after one further semester of applied study. Should the second attempt not succeed, the student will have the option of continuing B.A. study without the performance option, assuming the requirements for that degree are met.

For the student pursuing the Bachelor of Music in Music Education, the requirement and the process are the same as for the B.A. with the Performance option.

## XII. Junior and Senior Recitals (MUS 393 and 493)

#### A. Submitting a recital proposal

The student must submit a proposed program using the Recital Program Proposal/Jury Recital Approval Form (see Appendix A), with all pertinent information (titles, composers, dates, performance times, etc.) to the respective major area committee for approval and signatures either during the pre-registration period, or otherwise no later than the day before the last day of Add/Drop of the term in which the recital is to take place.

**Regarding the scheduling of a recital, students should book and confirm a reservation for the recital, as well as the recital jury, with the manager of the desired performance venue (e.g., Recital Hall, area church, etc.) before submitting the recital proposal for major area committee approval.** Most students will perform their recitals in Beckwith Hall. Dates for this are reserved with Ann Seymour, the department's events coordinator (email: [seymoura@uncw.edu](mailto:seymoura@uncw.edu)). It is recommended a student submit 2-3 prioritized proposed dates/times in order to ensure at least one will be available. Once submitted and reviewed for availability, the student will receive e-mail confirmation of date/time reserved.

All approvals must be completed and submitted no later than the day before the last day of Add/Drop of the term in which the recital is to take place. It is

recommended that the planning of recital repertoire begin well before the start of the term. Be sure to plan sufficiently for repertoire to be memorized, where required (see your applied instructor for expectations on this). Ideally, the recital permission process will be completed during pre-registration in the term before the recital is to occur.

The major area committee is composed of three faculty members: the student's applied instructor and two other faculty from the student's applied field, as recommended by the student's applied instructor with the department chair's approval. Recital committees will be responsible for examining the proposals for appropriate length, level, and choice of repertoire (see below), and will either grant approval for the program to be heard by the area committee or recommend appropriate revisions. Recital proposals needing revision will have to be re-submitted and approved before the student is allowed to register for the recital.

Upon approval by the major area committee the student must submit the approved Recital Program Proposal/Jury Recital Approval Form for final approval by the department chair, in order to receive confirmation-notice to enroll for the recital on SeaNet. Once final approval is given, a confirmation of the recital date (see below for scheduling information) will be sent to the performance venue's manager.

#### B. Repertoire and length

The Junior recital (MUS 393) must include pieces from Level III or IV of the appropriate applied instrument repertoire list. One significant work from level II may be included as well.

The BA Senior recital (MUS 493) jury should include pieces from Level III and IV of the appropriate applied instrument repertoire list with at least half of the repertoire from Level IV.

Programs are expected to include a diversity of style periods, moods and tempo, so as to demonstrate a range of performance capability.

All recitals must include a small/chamber ensemble work.

Recital length: The junior recital must be at least 20 minutes in length; the senior recital must be at least 40 minutes long. This includes the ensemble work.

#### C. Scheduling

Two dates are needed, first the public recital date, then the recital jury. The student who is preparing for either a junior or senior recital must first perform the program for the three faculty members who have approved the recital proposal as described above. This is the pre-requisite for being approved to present the recital to the public. The recital jury must take place between 4 to 6 weeks prior

to the public recital. The scheduling of the jury must be worked out with the faculty members who will be hearing it. Recital jury hearings are to be scheduled for Friday at 3:30, as per the availability of the venue. Make sure your ensemble partner(s) are also available to perform on the hearing date.

While the faculty jury is not required to attend your recital, most will want to. Please check with them about their availability for the recital date as well. Ensemble partners must of course be available.

If a recital is to take place off campus, the jury can be held there as well, contingent on faculty availability to do so. Otherwise it will be held in Beckwith. Be sure to adhere to whatever procedures are specified for reserving the off-campus venue.

Whether the jury and/or recital takes place in Beckwith or elsewhere, the student should make any cancellations or changes with the venue's manager at least two weeks before the recital. Failure to inform the manager of cancellations or changes in a timely fashion may result in monetary penalty and/or revocation of privilege to use the venue, in accordance with that venue's reservation policies.

#### D. The Recital Jury

This will be identical to the projected recital. All music required to be memorized, shall be presented as such.

The program shall be submitted to the jury on the Recital Program Proposal/Jury Recital Approval Form, as described in Section A. above. All information on this form should be complete and accurate so that if the hearing is successful, the program can be printed from this form for the public concert. A copy of this form will be on file in the music office and should be retrieved by the applied professor for the recital hearing in order to document the recital jury recommendation.

**At least one printed copy or legal download of music being performed must be available for faculty use at the jury. Availability of two copies is helpful but optional.**

Dress should be at the minimum nice-casual. If you wish to perform in clothing similar to what will be used for the public recital, it is welcome.

#### E. Jury results

Upon completion of the jury, the applied instructor will submit the results to the department chair. If the hearing is successful, then the recital date already arranged is approved and confirmed.

Once the recital jury has been approved, the Recital Program Proposal/Jury Recital Approval Form will be signed by committee members; submitted to the music office by the applied instructor; signed and approved by the chair; and

subsequently, submitted to the events coordinator for confirmation of the recital date in Beckwith Recital Hall.

In exceptional cases, rather than a failure, a recital jury may make the recommendation that a re-hearing be granted. Such a recommendation will include the conditions and criteria necessary for a successful rehearing. Re-hearings must be scheduled with the venue manager as soon as the student is informed of the jury's decision to rehear, and no later than one week prior to the re-hearing.

F. Repertoire performed on a recital that fulfills degree requirements may not be repeated on any other recital fulfilling degree requirements. Recital repertoire may not be used on that semester's honors recital, but can be programmed on the departmental performances.

G. Recital Registration Checklist:

1. Discuss recital repertoire options with your applied instructor the semester prior to registering for the recital, or no later than the start of the semester before pre-registration for the recital.
2. Reserve a date in the hall (i.e., Beckwith Recital Hall) for your proposed recital date and proposed recital jury date the semester prior to the proposed recital date.
3. Submit a completed Recital Program Proposal Form to your applied instructor and applied area faculty committee for signature and approval.
4. Submit the Recital Program Proposal/Jury Recital Approval Form to the music office for the chair's approval at least one day prior to the last day of Add/Drop.
5. Enroll in the requested recital course online during pre-registration.

### **XIII. Honors Recital**

This recital is held once a term, with participants chosen by audition. It is a public performance of no more than 50 minutes in length, often with substantial attendance, and showcases our most accomplished students. Students need to be submitted by their major instructor for the audition, with the assumption that they are performing at a high level of skill. The Honors Recital Guidelines are as follows:

1. Students performing solo works must be enrolled in applied lessons, while students performing chamber works must be enrolled in applied lessons, or the coached chamber ensemble auditioning for the recital.
2. Repertoire may not include previously performed degree recital repertoire.
3. Student may perform one piece, or several movements of a larger work, that should not exceed 6 minutes. However, any single movement of a work requiring 6 – 8 minutes for performance will be accepted. Faculty members

- are encouraged to use strong discretion in choosing pieces over 6 minutes, so only performances of the highest quality are submitted.
4. Pieces may be accompanied or unaccompanied. A staff accompanist will be provided, if requested. Student accompanists will be considered part of the audition team and the performance will be judged based on the abilities of both performers.
  5. Each performance will be graded on a scale of 1-5, as defined by the descriptors on the Honors Recital Adjudication Form, with 5 being the highest. An average score of 3.5 is needed to be eligible in order to perform on the recital.
  6. The Honors Recital must be at least forty minutes of music, but not more than fifty minutes of music in length.
  7. Each student will provide two copies of music for the Honors Recital judges.
  8. All decisions are final and names of student winners will be posted as soon as feasible following the auditions.

#### **XIV. The Richard R. Deas Student Concerto Competition, UNCW Division**

- A. Eligibility: UNCW students currently enrolled as majors or minors in the Department of Music may take part. They must be studying with a UNCW applied music instructor both during the semester of the audition and the semester of the performance. No past winner may enter on the same instrument.
- B. Rules: Audition pieces must be performed from memory. The contestant must provide an accompanist and two copies of the music for the judges (copyrighted music may not be photocopied). The decision of the judges is final, and the winner must perform the composition played at the audition, accompanied by the Wilmington Symphony at the February concert.
- C. Repertoire: Selections must be no more than 12 minutes in length; a list of suggested repertoire is given on the Wilmington Symphony Orchestra website. This list is not all-inclusive. For other possible works, the suitability and availability of performance materials must be approved by the conductor prior to the acceptance of the application. No composition may be entered if it appeared or will appear on any Wilmington Symphony concert the prior season or the current season.
- D. Fee: There is a \$15 non-refundable application fee. Applications and schedule are available on the Wilmington Symphony Orchestra website.

#### **XV. Piano Proficiency**

Majors entering the department with little or no piano experience will take Class Piano I. Those with significant prior study will be evaluated for piano skills prior to the start of the semester in which a student is registering, and placed into the

appropriate class level. Piano majors will typically work on these skills as a supplement to their studio lessons.

All music majors will be required to demonstrate a minimum proficiency level on the piano, and are required to enroll in, and successfully complete MUS 242 Class Piano IV (1 credit hour) in order to pass the piano proficiency (piano majors may substitute a secondary applied in lieu of MUS 242).

Tests are scheduled for 25 minutes. This is more than adequate for a reasonably mastered presentation of the material; many students complete it in less time although a maximum of 30 minutes is allotted. The jury reserves the right to end the test and grade it as a failure if a student goes beyond the 30-minute limit. The Piano Proficiency requirements are listed below:

1. Scale and arpeggios in all keys except for black note minors. 2 octaves, hands together. (Piano majors are expected to know all 24 keys.)
2. Sight reading – piano score
3. Score-reading, vocal or instrumental score
4. Two (2) piano repertoire piece – need to be approved in advance
5. Harmonization with chord symbols given
6. Improvisation over a given chord pattern
7. Chord Progressions: I IV I V7 I in all 3 positions. Keys as in #1.
8. Four modulation patterns. Keys as in #1.

The basic criteria are that each item is performed steadily and at a reasonably fluent tempo. Allowance is made for the items the student is seeing for the first time on the test.

Each listed item will be evaluated on a scale of 1-5, and a passing grade for the entire exam will average at least 3.5.

The piano proficiency test is the final exam for Class Piano IV. Failing the proficiency test will mean a failing grade in the class. As with any other class, it will have to be taken again in order to secure a passing grade.

## **XVI. Listening Exams**

Most students will complete the Listening Exam requirements as part of their work in Music 351/352. Students must achieve a minimum grade of 75 in order to pass each of these exams. Both exams are given each semester. Required information about works studied will include, as applicable, the period, composer, title, form, genre, and movement. Exam I will be drawn from the listening materials currently required for Music 351, Exam II from the listening materials required for Music 352.



## **XVII. Thesis**

A thesis topic will be selected by the student and approved by the faculty in the semester preceding the student's registering for Thesis (Music 490). An abstract of a proposed thesis must be prepared and presented to the faculty for approval prior to enrollment.

## **XVIII. Ensembles**

BA students are required to be in at least one large music ensemble appropriate to the student's option during each semester they are in residence (8 credit hours). Keyboard and guitar students may substitute up to 4 hours from MUS 130, MUS 182. Only one large ensemble per semester may be credited toward the degree.

Music Education majors are required to be in at least one large music ensemble appropriate to the student's concentration (MUS 183, MUS 184, MUS 185, MUS 186, MUS 187) during each semester they are in residence, excepting the student teaching semester (7 hours). Keyboard and guitar students may substitute up to 4 hours from MUS 130, MUS 182. Only one large ensemble per semester may be credited toward the degree.

String majors must register for MUS 187-002 (Orchestra: String Ensemble) each semester in residence. Students eligible for the Wilmington Symphony Orchestra, through a successful WSO audition, may register for MUS 187-001 in addition to MUS 187-002.

Interested UNCW students may enroll in any of the University Studies music ensemble classes during the pre-registration or drop/add periods. Placement and auditions for ensembles are normally held during the first week of classes. Once enrolled, students should contact the music office for information regarding the placement or auditions for each ensemble, and should plan to attend the first class-meeting at the beginning of the term for further instructions. Students may not participate in ensembles in which they are not officially enrolled, and for which they will receive no academic credit.

Membership in the Chamber Choir, Orchestra (MUS 187-001, Wilmington Symphony), and Opera Workshop are by audition and require a significant amount of previous study for participants to qualify. Membership in the other ensembles is open to any student who has had relevant experience. University studies credit (up to three semester hours) may be received by enrolling in one of the following: Concert Choir (MUS 186), Jazz Ensemble (MUS 184), Orchestra (MUS 187-001), Orchestra: String Ensemble (MUS 187-002), as well as Symphonic Band (MUS 185-001).

Chamber music groups have an established weekly coaching session (or sometimes two) and may also rehearse on their own in addition. Please see the syllabus for your ensemble. Each group will perform a minimum of once per

term. Extra rehearsals for ensembles with regularly scheduled class times (e.g. chamber winds) may sometimes occur, but will be held to a minimum. Chamber ensembles should rehearse as needed to secure a successful performance.

A student wishing to participate in an ensemble on an instrument other than the one of his or her major, must request this in writing in advance of registration for the ensemble. The request needs to be approved by the student's applied teacher and the director of the ensemble, and must then also be approved by the Music Department Chair.

A list of current ensembles and chamber groups can be found on the Department of Music Website: <http://uncw.edu/music/academics/academics-ensembles.html>.

### **XIX. Pre-Music Status**

A transfer student who has not yet auditioned successfully to enter the UNCW music department is enrolled in PreMus status. A student enrolled in this status will be expected to enter the department as a degree student at the end of the first semester of PreMus study. Admission is based upon a successful performance jury. Should admission not be achieved, the student will be granted one more attempt to reach degree-seeking status. That attempt will take place in the following semester. Should the second attempt not succeed, the student will no longer be eligible to enter the music program.

### **XX. Residency Policy**

Students are considered in residence each semester they are enrolled until they have completed their capstone course (BA: senior seminar, or BM-Performance: Senior Recital), or until they have completed all coursework required prior to beginning their student teaching internship (BM-Music Education: Student Teaching Internship). In unusual circumstances, faculty members may request an exception from this policy on behalf of students by consulting with the department chair.

### **XXI. Degrees and Minors in Music**

#### Bachelor of Arts in Music

Designed for the 21st century musician, the Bachelor of Arts in Music offers unique and innovative areas of study in performance, jazz, music technology and entrepreneurship, and general music, while providing a strong foundation in music theory, history and conducting for students who wish to study music within a liberal arts curriculum. Emphasis placed on electives in music and university studies courses provides the student with opportunities for distinctive educational experiences oriented to his or her specific needs and interests. The Bachelor of Arts degree is a foundation for a wide range of career options, including

performance, private studio teacher, composition, music technology and recording, concert management and promotion, or graduate study in music and/or other academic areas.

- **Bachelor of Arts in Music:** Jazz Studies Option
- **Bachelor of Arts in Music:** Music Technology Option
- **Bachelor of Arts in Music:** Performance Option (Instrumental, Piano, Vocal)
- **Bachelor of Arts in Music:** General Option

#### Bachelor of Music in Music Education

The Bachelor of Music in Music Education degree is intended for students who have a passion for teaching music in a public or private school setting. Students study instrumental, vocal, and general music pedagogy for grades kindergarten through 12, while gaining background in music theory, history, conducting, and performance. Applied learning experiences provide students with the necessary skills to prepare them for their teaching career and qualifies the student for the North Carolina Class A teaching license. Students completing this degree have successfully found employment in education and other music-related fields, as well as admission to graduate school.

#### Minors in Music

Music minors afford students the opportunity to major in another field while developing their musical skills. The music minor provides courses in music theory, history, applied lessons, participation in performance ensembles, and a variety of other music classes to further a student's musical knowledge. Emphases are available in Choral Music, Jazz Studies, and Music

For more information and requirements regarding degrees and minors in music, see <http://uncw.edu/music/academics/academics-degrees.html>.

## **XXII. Scholarships and Ensemble Awards in Music**

The cost of attending UNCW is exceptionally modest for both North Carolina and out-of-state students. The Department of Music's scholarships can make attendance even more affordable. Combined with our outstanding faculty, this makes UNCW one of the most exceptional values in music study on the college scene today.

The application deadline for all scholarships is March 24 for each following academic year. The music faculty awards scholarships to students who plan to be full-time music majors during both semesters in the academic year of the award. Scholarships are made in two payments, one in the fall and one in the

spring, and are renewable annually. A current list of scholarships may be found at <http://uncw.edu/music/admissions/admissions-scholarships.html>.

**Ensemble Service Awards** are available to music majors and non-music majors for their invited participation in UNCW music ensembles, and are used to recruit, retain students for ensemble balance, as well as musical integrity. Award amounts vary based on ensemble need as well as individual musical abilities as determined by an audition. Interested students should contact the ensemble directors for more information.

### **XXIII. Mu Phi Epsilon / Zeta Phi Chapter**

Zeta Phi Chapter is a Chapter of Mu Phi Epsilon, International Co-ed Professional Music Fraternity. Its purposes are the recognition of scholarship and musicianship, and the development of a bond of friendship among its members; its aim is the advancement of music in the community, in the nation and in the world through the promotion of musicianship, scholarship, and education, with an emphasis on service through music. At the University of North Carolina Wilmington, Zeta Phi creates a community of musicians in the Music Department and throughout the entire university. This organization is made up of musicians who come together to provide a service to the department and university and educate people on the value of the arts in education. We believe in music, harmony, and friendship.

APPENDIX A

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University of North Carolina Wilmington  
Department of Music

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Recital Program Proposal and Jury Recital Approval Form

Name \_\_\_\_\_ Instrument/Voice Type \_\_\_\_\_

Collaborating Musicians and Instrument/Voice Types \_\_\_\_\_

Indicate Recital Type (i.e., Junior or Senior) \_\_\_\_\_ Degree \_\_\_\_\_

Recital Date (MM/DD/YY) \_\_\_\_\_ Time \_\_\_\_\_ Location \_\_\_\_\_

Jury Date (MM/DD/YY) \_\_\_\_\_ Time \_\_\_\_\_ Location \_\_\_\_\_

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List title, key, opus number, & transcribed from, where applicable Movements	Composer (Composer's dates) (Arranger, if applicable)	Duration
<b>Examples</b>		
Sonata in A-flat Major, Op. 110	Ludwig van Beethoven	25'
Moderato cantabile molto espressivo	(1770-1827)	
Allegro molto		
Adagio ma non troppo--Arioso dolente--Fuga: Allegro ma non troppo		
Ciaccona from Partita in D minor for Solo Violin, S. 1004	Johann Sebastian Bach	14'
	(1685-1750)	

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## APPENDIX B

### UNCW Accompanying Guidelines and Policies

Accompanying policies are in place to provide pianistic support for ensembles, classes and to alleviate the financial burden on students by providing a limited number of hours of accompanying services for eligible music students.

- The student is responsible for handling the collaborative relationship in a professional manner. Prompt, consistent communication of lesson times, rehearsal schedules, and performance dates is essential when working with the accompanist.
- Vocal students registered for a one-hour lesson (196/196) must meet with the accompanist for a half-hour coaching per week, and schedule the accompanist for the second half of the voice lesson.
- Instrumental students will be informed two weeks prior to requiring an accompanist for their lesson by their applied teacher. Students are then required to rehearse at least one time with the assigned accompanist prior to their lesson. A sign-up sheet will be posted on the accompanying studio door Monday mornings for rehearsals/lessons to be scheduled for the following week. Additional times may be requested via email ([loparitse@uncw.edu](mailto:loparitse@uncw.edu)) or text (336-404-0921).
- The Department is responsible for providing accompanying services for select master classes, seminars, Departmental seminars, juries, and Honors Recital auditions and the Honors Recital. **It is the student's responsibility to pay for all other accompanying services: coachings/rehearsals, lessons, recitals and outside auditions)**
- Payment arrangements are made through the Community Music Academy by credit card (secure online payment) <http://uncw.edu/music/academics/cma>, or in the form of a personal check, made out UNCW and returned to the CMA Budget Manager, in the music office. Accompanying Rate: \$35/hour; Degree recitals: \$150 (includes dress rehearsal)
- The student must provide all music necessary for lessons and performances, and prepare the scores according to the specifications of the pianist (e.g., original copy, placed in a binder, one vs. two sided copy, etc.).
- **ALL SCORES MUST BE GIVEN TO PIANISTS AT LEAST 2 WEEKS BEFORE IT IS NEEDED FOR A REHEARSAL OR A LESSON. Under NO circumstances**

*should the accompanist be expected to perform with less than 2-week notice of specific repertoire requirements. Recital music must be received 4 weeks prior to the student's scheduled recital hearing.*

- *Notify the accompanist of all foreseeable cancellations or adjustments to the rehearsal schedule. Any accompanist being hired has the right to refuse services if payment from the student has not been received.*