ELON UNIVERSITY

Music Student Handbook

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Vision

The Department of Music at Elon University fosters a creative learning environment, engaging, educating, and inspiring students for lifelong fulfillment through music.

Mission

The Department of Music at Elon University provides a nurturing, innovative, and artistically rich learning community that embraces diverse musical genres, styles, and traditions, challenging students to pursue excellence and academic rigor in scholarship, performance, and creative activity; empowering students for meaningful, functional contributions in their chosen profession.

Philosophy

The Department of Music at Elon University recognizes the importance of thorough and high standards in providing relevant career-oriented professional programs and interdisciplinary studies which integrate and decompartmentalize experiences in a wide variety of musical genres and mediums. The Department of Music values the importance of offering programs and opportunities within the liberal arts environment of the university for not only music majors and minors, but also for the wider student body. The overall program of the Department of Music is relevant to an eclectic range of musical environments and encourages creativity, performance, and scholarship. Through course work, independent study, senior seminar projects, student recitals, and ensemble performances, students' passionate study and performance of diverse musical styles will foster respect for human differences by developing discovery, awareness, and appreciation of history's cultures.

Degree Offerings

Bachelor of Science in Music Education

The BS in Music Education is designed to prepare students for careers as teachers of music in elementary, middle and high school grades and leads to North Carolina licensure for grades K-12 in music. The degree enables students to meet goals and objectives of the Teacher Education Program outlined in the Music Education/Teacher Education section of this handbook.

The Elon University Teacher Education Program emphasizes practical hands-on experience as well as educational theory and methods classes on campus. Yearly field experiences in public school classrooms begin the first year and culminate with a semester of full-time teaching in the student's licensure area.

See the "Checklist for Graduation Requirements in Music Education" document in the appendix of this handbook and the *Academic Catalogue* for specific degree requirements. Furthermore, refer to the Music Education Section of this handbook for information regarding goals and objectives of the degree program as well as information pertaining to the Teacher Education Program. In addition, music education majors must earn a C or better in order to pass any music class with the term "Method(s)" in the title.

Bachelor of Science in Music Production and Recording Arts

The BS in Music Production and Recording Arts (MPRA) is designed to nurture the fundamental skills of musicianship while teaching students how to apply technological tools to performance, recording, songwriting, music production and promotion. The degree program takes a hands-on approach to learning with an emphasis on preparing students to take entrepreneurial initiative and building an ethic of professionalism, competency, and creativity, giving students the skills and tools that they need to be competitive in a field that is undergoing significant changes.

The students musical foundation is built upon through core coursework in music theory, aural skills, applied lessons, music history and ensemble participation. The MPRA Major also provides a strong grounding in the technical, scientific and technological aspects of music production and performance through coursework in music technology, critical listening, physics of sound, and studio techniques. Additionally, students take courses in music business, a senior capstone seminar, have internship experiences, and opportunities for student employment in the MPRA program.

The MPRA Major features two concentrations, (a) Recording Arts and (b) Music Production, offering students a choice for deeper immersion into their chosen area of emphasis. The Recording Arts concentration includes additional courses in live sound production and recording, elective courses in either Art or Communications focused on creative applications of technology

in related fields, on and off campus internships, and further high-level studio engineering and production work. The Music Production concentration includes additional courses in music theory and aural skills, the art of songcraft, piano skills, composition and orchestration, and electives in further applied lessons and ensembles.

The overall philosophy of the program is firmly grounded in the liberal arts tradition of Elon University and based on a strong foundation in the creative, liberal art of music. The program is designed to offer an opportunity to talented and interested students for receiving an education that will competitively prepare them for the marketplace, whether it be acquiring a job after graduation or being placed in any of the nation's top graduate schools which have programs in commercial music, music business and/or music technology.

See the "Checklist for Graduation Requirements in Music Production and Recording Arts" document in the appendix of this handbook and the *Academic Catalogue* for specific degree requirements.

Bachelor of Arts in Music Performance

The *BA in Music Performance* is for those students who wish to emphasize the study of instrumental or vocal music. Students in this program are expected to become accomplished performers while developing a solid base in music theory, composition and history. This major prepares students for graduate study and careers in performance.

See the "Checklist for Graduation Requirements in Music Performance" document in the appendix of this handbook and the *Academic Catalogue* for specific degree requirements.

Bachelor of Arts in Music in the Liberal Arts

The BA in Music in the Liberal Arts is primarily for those students who wish to design a more flexible music major, and while it may stand alone, lends itself well to a double major. There are curricular pathways for those interested in a cognate in Music Theory, Music Business, Music History, Music Therapy, and Performance Studies; or students may work with their advisor to develop their own cognate.

See the "Checklist for Graduation Requirements in Music" document in the appendix of this handbook and the *Academic Catalogue* for specific degree requirements.

Music Production and Recording Arts Minor

The Music Production and Recording Arts Minor is for those students who wish to continue a formal study of music and expand their knowledge of technology applications in music but do not wish to commit to the depth of study and commitment of the major curricula.

See the *Academic Catalogue* for specific degree requirements.

Music Minor

The *Music Minor* is for those students who wish to continue a formal study of music but do not wish to commit to the depth of study and commitment of the major curricula.

See the "Checklist for Graduation Requirements in Music Performance" document in the appendix of this handbook and the *Academic Catalogue* for specific degree requirements.

Jazz Studies Minor

The *Jazz Studies Minor* concentrates on the key stylistic ingredients of jazz through courses in improvisation, jazz harmony, jazz history, music theory, ear training and private lessons. Group performance opportunities include Jazz Ensemble and Jazz Combo.

See the *Academic Catalogue* for specific degree requirements.

Piano Pedagogy Program

The Piano Pedagogy Program includes pedagogy classes, practica, and courses and activities which may lead to certification through Music Teachers National Association. See Dr. Victoria Fischer for further information regarding this Program.

Audition To Department Particularities

Those who audition for the Elon Music Department and are accepted may defer their entry into the department for no longer than 1 academic year. If a longer deferment is requested the student must re-audition. Scholarships offered for those who wish deferment will not be honored if the student defers entry.

Those who wish to apply to the Elon Music Department may only apply for a maximum of two times. If acceptance is not granted after the second try, no more applications will be accepted.

Departmental Policies

Bulletin Boards

Only official announcements may be posted on university bulletin boards. Any announcements to be posted must be stamped at the Student Activities office in the Moseley Center.

A bulletin board has been designated as the Music Department board and is for general departmental news and announcements. It is directly opposite room 158 of the Center for the Arts. All notices of music activities may be posted on this board without an official student activities stamp. Students and faculty may use the space as a contact board.

Center for the Arts

Elon University mandates that there be no eating, drinking or smoking at any time in the practice rooms, classrooms and performance spaces.

Practice Rooms

The use of practice rooms in the Center for the Arts is reserved for students who are officially enrolled in some aspect of the University's music programs. Other students must seek permission from a member of the Music Department Faculty.

There is one practice room specifically reserved for piano majors (P4). This room should remain locked when not in use. A piano student may secure a key from the Fine Arts Program Assistant. A partially refundable fee deposit is required. The student must be given clearance by a member of the piano faculty in order for this transaction to occur.

Percussion students may also obtain the key box combination to the percussion storage/practice room by the percussion instructor, once obtaining permission for learning the combination has been cleared by the percussion instructor.

The following regulations are in effect for all practice rooms.

No drinking, eating or smoking
Do not leave trash in the practice room
Remove all music and personal belongings when you leave
Turn out the lights when you leave
Lock door in piano practice room and/or percussion studio when you leave
Do not remove piano benches or music stands from practice rooms
Turn off all electronic keyboards when leaving the practice rooms

Yeager Recital Hall, McCrary Theatre and Whitley Auditorium

Scheduling of these performance spaces is handled through the University's SPACES scheduling system. Students must work through their applied teacher for scheduling any events or recitals. Keep in mind the rehearsal time needed as well as stage set-up and strike and any other physical arrangements. Once a program and/or rehearsal has been completed, the space must be restored to its previous condition. Failure to observe these rules will preclude the student from using any of these spaces in the future.

Piano Lab (Room 165)

Use of the Piano Lab (Room 165) is restricted to music majors or anyone taking piano. No food or drinks are allowed in the room.

Lockers

The policy and form for checking out a locker on the first floor of the Center for the Arts is found at the end of the handbook.

A few lockers are available for general student use on the second floor for the Center for the Arts. Individuals may claim the lockers by placing a lock on the locker they choose. At the end of the scholastic year all locks on these lockers must be removed and the contents emptied, or the lock will be cut off during the summer months and the contents disposed.

Receptions

Scheduling of receptions can only occur in conjunction with scheduling a Music Department approved recital. You must obtain permission through your private teacher if you wish to hold a reception after your Junior and/or Senior Recital. The reception will be scheduled by the applied teacher through the SPACES scheduling system. Unless there is an exception made by the Director of Cultural Activities, Aramark must cater all receptions which are held in Whitley or the Fine Arts Building.

Instrumental/Equipment Checkout

Students who are enrolled in an ensemble may check out instruments for use from the Music Department. There are a limited number of instruments available. Arrangements must be made through the Director of Bands for wind/percussion instruments. Violins must be checked out through the violin instructor, cellos through the cello instructor and basses through the bass instructor.

In order to check out a wind/percussion instrument the student must sign a form affirming the following:

> By signing below, I understand that I am personally and financially responsible for any loss of or damage to this equipment owned by Elon University. I further understand that failure to return this equipment by the due date may constitute a violation of University policies and of the law, and that measures may be taken by the University and/or legal authorities to retrieve the equipment.

The "Equipment Checkout" form for wind/percussion instruments is located in the back of this handbook.

For string instruments if a student fails to return the instrument to the appropriate instructor at the end of the checkout period the appropriate instructor will notify the University Cashier who will take the appropriate steps to prevent registration or release of transcripts. If the instrument has not been returned following these actions further legal actions will be initiated. If the instrument is returned in unsatisfactory condition, the student will be assessed for payment or damages.

Departmental Recital

All Music Performance, Music Education, and Music Production and Recording Arts majors are required to register for MUS 010 and attend the Departmental Recital held weekly on Tuesdays at 4:15 PM. Two or more absences will result in a grade of "Unsatisfactory." A student is allowed only one "Unsatisfactory" throughout their degree. More than one grade of "Unsatisfactory" over the four-year period of enrollment will constitute a failure of graduation requirements.

At the beginning of each semester, a student worker will be assigned as the coordinator for Departmental Recital. That student worker's primary responsibility is to typeset the program. Any student wishing to perform on Departmental Recital music first seek permission from his or her applied instructor and then completely fill out and return the Departmental Recital Request Form to the student worker for typesetting. The deadline for turning in the Departmental Recital Request Form is noon on the Thursday preceding the Departmental date requested. A copy of the Departmental Recital Request Form is in online at http://org.elon.edu/music/students/forms/Departmental_Recital_Request_Form.pdf.

Performance Requirements for Departmental Recital

All Music Education and Music Performance majors taking an hour lesson on their primary instrument (two credit hours) must perform on Departmental Recital at least once during that semester. Other students enrolled in applied lessons may also perform on Departmental Recital at the discretion of their applied instructor.

Senior Assessment

All music majors must pass a senior assessment examination in order to meet university graduation requirements. Failure to pass the assessment will prevent a student from graduating.

For performance majors this entails a 20-minute solo junior recital passed with consent of the faculty, a 40-minute solo senior recital passed with the consent of the faculty, completing the Senior Seminar and achieving a passing score of 150 or higher on the ETS examination.

Music Education majors must successfully complete student teaching, pass the Praxis I examination or achieve an SAT score of 1100 or higher to exempt them from having to take the Praxis I. Either of these is required in order to be accepted into the School of Education. Perform a 20-minute solo recital that is passed with the consent of the faculty, and achieve a passing score of 150 or higher on the ETS examination. Information regarding the Praxis I is available from the School of Education.

Music Performance and Music Education majors who do not pass the ETS examination with a score of 150 or higher prior to their last semester of study must take an essay test. The student will have two months to research and write four essays. The aggregate will be voted on by full-time music faculty members in a pass/fail manner. A tie or a simple majority of passing grades is deemed as a successful completion of the senior assessment for those students.

Music Production and Recording Arts majors must successfully complete the Senior Seminar, which includes adjudication of the students' final capstone portfolios by a jury of department faculty and staff with a minimum passing score of C- for the portfolio.

For BA in Music majors, the senior assessment is the senior seminar.

Ensembles

All music majors are expected to participate for academic credit in their major ensemble each semester according to the specific degree program requirements outlined in the *Academic Catalogue* and, if applicable, as outlined in their scholarship letter. The student's major ensemble is defined as the ensemble associated with that student's primary instrument or voice as determined by audition into the music program and as assigned by the ensemble director and/or music department faculty. The major ensembles offered at Elon University are: MUS 101 – Wind Ensemble, MUS 102 – Chorale, MUS 103 – Orchestra, MUS 105 – Camerata, and MUS 109 – Marching Band. Percussion majors must also enroll in MUS 108 – Percussion Ensemble during every semester of applied lessons. Jazz Studies minors must complete four semesters of MUS 104 – Jazz Ensemble, MUS 107 Elan, or MUS 219 – Jazz Combo.

Applied Music Lessons

The importance of each music major's weekly private lesson cannot be stressed enough. Applied music lessons are available in voice and the range of instruments listed in the *Academic Catalogue*. Specific applied lesson requirements are listed for each of the degree programs on the graduation checklists in the appendix of this handbook and in the *Academic Catalogue*. Fees associated with applied lessons are given in the *Academic Catalogue*.

For Jazz Studies minors who are not music majors, private instruction in the student's instrument is encouraged.

Students are expected to schedule lessons with the individual instructor either via email or at the first Tuesday Departmental Recital time slot of each semester.

All music majors taking an hour lesson (two credit hour) applied lesson in a given semester are expected to perform on Departmental Recital at least once during that semester.

All music majors taking an hour lesson (two credit hour) on their primary instrument will take a graded jury at the end of the semester. The primary instrument is defined as either the one on which a student auditioned, or if a portfolio was submitted for acceptance, the instrument which a student self-identifies the first semester she or he declares the major. Majors will perform this jury for the instrumental or vocal faculty depending upon the student's primary instrument. The jury grade for vocalists will constitute 20% of the student's final grade. For all instrumental students who take a jury, a scale jury is also required during that semester at a time established by the faculty of their primary instrument. For instrumentalists the scale jury will constitute 15% of the final grade, and the regular jury will also constitute 15% of the final grade. In special circumstances, non-majors who wish to request a move-up to the next performance/course level must perform a jury for the instrumental or vocal faculty depending upon the student's major instrument.

Students are expected to attend all scheduled lessons. Lessons will be rescheduled if the teacher must cancel due to illness or another professional obligation. If a student misses a lesson the lesson will be forfeited, however, if the absence is the result of illness or other extenuating circumstances, there will be an attempt to find a mutually convenient time for a make-up session. In case of illness only, a minimum of three hours notice must be given. In the event of the University closing, for any reason, private lessons scheduled for that day will not be made up. Should the University delay opening for any reason, there will be an attempt to find a mutually convenient time for a make-up lesson.

Students enrolled in applied lessons are expected to practice a minimum of six hours per week for each credit hour.

Students may not audit lessons because, as per Elon University rules, credit hours cannot be earned while auditing classes. http://www.elon.edu/e-web/administration/registrar/AuditForm.xhtml?m=1

Accompanists

All music majors enrolled in a 60-minute weekly lesson in their primary instrument are entitled to an accompanist. All music majors enrolled in a 60-minute weekly lesson in their secondary instrument will be considered for an accompanist on a case-by-case basis. It is the responsibility of the student to make all arrangements concerning music and rehearsals with the accompanist. To schedule a recital, the student should consult with the applied instructor and his/her accompanist in order to determine the appropriate time.

Juries

The music jury serves as the means by which the Music Department evaluates the progress a student is making in applied lessons and the appropriate level of applied lessons.

Juries are scheduled by the department for the end of each Fall and Spring semester. A notice of the date and time of the juries will be posted on the Music Department bulletin board and will be available through the applied teacher. All music majors taking an hour lesson (two semester hour) on their primary instrument - the primary instrument is defined as the one on which a student auditioned and/or intends to perform on in degree recitals - will take a graded jury at the end of the semester. If a student performs a required recital during a given semester, he or she will be excused from a jury by the applied instructor, unless requesting advancement to the next level. For instrumentalists, scale juries are still required.

Students who fail to perform a jury for any required area will receive a failing grade.

It is during the jury exam that a student may audition to move up to a higher performance/course level after the student has completed two semesters at a given level.

Jury forms are available on-line. The form must be typed and submitted to the applied instructor upon entrance into the jury. For music majors, the applied instructor will file the summary sheet with the Music Department Chair after it has been completed following the jury. The summary sheet is an official document and becomes part of the student's permanent file.

Students who wish to apply for a level change must bring both the Elon Music Department Level Change Form Score Sheet and the Instrumental Jury Form to their jury (found online and at the end of this document).

Please consult the section on recital hearings in the handbook for the hearing procedures.

Voice Area Requirements

"Lower Division Course Hours for Music Majors and Performing Arts Majors in the Music Theatre Program"

Mus 122B (2 credits, 1 one-hour lesson per week) - This course is for first- year majors in Music Performance, Music Education, Music Theatre, and Music in the Liberal Arts. The repertoire requirements for juries are as follows:

First semester: A minimum requirement of four songs

- Music Performance and Music Education: a mixture of art songs and/or arias from the Western classical canon; primarily Italian and English art songs.
- Music Theatre: a mixture of art songs or arias from the Western classical canon and musical theatre repertoire. Traditional lyrical repertoire (classical, operetta, golden-age musical theatre) should comprise three-fourths of the minimum required pieces. Italian art song should be introduced the first year.
- Music in the Liberal Arts: two songs from the Western classical canon. The remaining repertoire is at the teacher's discretion
- Music Production and Recording Arts: one song from the Western classical canon and a lyrical folk or jazz ballad. The remaining repertoire is at the teacher's discretion.

Second semester: a minimum requirement of five songs

- Music Performance and Music Education: same as above, extending the range of musical periods and languages.
- Music Theatre: same as above. Three of the five songs should be from traditional lyrical repertoire.
- Music in the Liberal Arts: same as above
- Music Production and Recording Arts: same as above.

Mus 222B (2 credits, 1 one-hour lesson per week) – This course is for second year majors in Music Performance, Music Education, Music Theatre, Music in the Liberal Arts, and Music Production and Recordings Arts. This course is taken after two semesters of 122B have been completed or at the discretion of the voice faculty. The repertoire requirements are as follows:

First semester: A minimum of five songs

- Music Performance and Music Education: art songs and arias from the Western Classical canon representing various languages and musical periods.
- Music Theatre: Three songs representing lyrical traditional repertoire and two musical theatre songs at the teacher's discretion.
- Music in the Liberal Arts: Teachers have pedagogical freedom to choose musical literature which will challenge liberal arts students and enrich their musical education. This may include music from a wide range of styles, periods, and cultures.
- Music Production and Recording Arts: A mixture of contemporary songs from modern popular music, jazz, cabaret, blues, musical theatre, or art songs

influenced by popular styles (i.e. Bolcom cabaret, Ricky Ian Gordon..). Students may have the option to continue to study classical music if they wish.

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Second semester: a minimum of six songs

- Music Performance and Music Education majors: songs and arias chosen from Italian, English, German, and French repertoire. Students in this degree program will normally take the level-change jury this semester. See requirements at end of document.
- Music Theatre: Three songs should be of a lyrical style while the remaining three should represent contemporary musical theatre songs from periods beyond the Golden Age. By the end of this semester, music theatre students should have some experience with foreign language diction.
- Music in Liberal Arts: same as above
- Music Production and Recording Arts: same as above

Junior Level Hearing – After two semesters at the 200 level, Music Performance and Music Education students will apply for upper division credit. The students will prepare and present six selections sung in the original languages including selections in French, German, Italian and English. One of the six pieces should be an independent piece, which is chosen by the teacher and prepared solely by the student. For the Independent Piece, instructors should select intermediate-level songs from standard vocal literature. The voice teacher should not hear this piece until the jury. The students should be prepared to answer basic questions regarding the history and style of the jury selections. They should also be able to recite their translations and know some information about the composers of their selections. The faculty will hear a minimum of three pieces including the independent piece. The barrier level exams typically take place during the spring of the sophomore year and the number of memorized pieces for this jury is mandatory.

Music education majors must be enrolled at the 300 level in order to perform a required half-recital before graduating. If a music education student does not pass the upper division hearing during the spring of the sophomore year, he or she may continue to apply during the junior year. Music performance majors must be at the 300 level in order to perform a half/Junior recital during their junior year. If a performance major fails the hearing during the spring of the sophomore year, he or she has the following fall semester to apply for upper division status.

Junior Level Hearings for the MILA and Music Theatre Student – Music Theatre majors and students enrolled in the Music in Liberal Arts degree are not required to apply for upper division level. However, they are welcome to apply according to the discretion of the teacher. All requirements listed above apply to these students as well. If a music theatre major is applying for upper division, he or she may include one music theatre song as part of the six represented. At present MPRA majors do not apply for upper division level changes.

"Upper Division Course Hours for Majors"

After completing and passing the upper division hearing, students may sign up for upper division voice study.

Mus 322B (2 credits) – This course is for Music (Performance & Liberal Arts), Music Education, and Music Theatre majors who have passed their upper division hearing.

First and second semester: A minimum of six songs and arias per semester.

Mus 422B (2 credits) – This course is for Music (Performance Liberal Arts), Music Education, and Music Theatre majors who are in the second year of their upper division study. Students must give a jury during the last semester of 300 level study in order to advance to the 400 level. This is true even if the student has given a recital

First and second semester: A minimum of six songs and arias per semester.

Upper Division Repertoire – Once a student has passed the level change, a teacher may assign repertoire they feel is appropriate for that semester's study. Performance majors and Music Education majors will need to continue to focus on classical literature from various periods, which may be featured on upcoming recitals. Music theatre majors should study a variety of musical styles; classical, Broadway, and jazz based upon what the teacher feels is suitable and challenging.

"Music Theatre Majors (Junior and Senior Years of Study)"

Music Theatre majors are only required to have six semesters of vocal study, but most of them opt to continue through their senior year. During the junior year of study, the teacher should continue building vocal technique and developing the musical theatre repertoire portfolio that represents different style periods. Repertoire assignments are at the discretion of the teacher, *and should vary in difficulty and pertain to the student's developmental needs.*

During the junior and senior years of study, music theatre majors will learn a minimum of SIX songs. Only three songs are required in the final semester of senior year. If a music theatre student has passed the level-change jury and desires to study voice at the 300 or 400 level, their repertoire should reflect the advanced level requirements.

"Lower Division Course Hours for Non-majors"

All non-majors who wish to enroll in voice may take either an hour or a half-hour lesson per week. After an initial lesson, the voice teacher may encourage the student to enroll in a different section, according to the student's experience.

Mus 122A (1 credit) - This course is for non-majors. The student will receive 1 half-hour lesson a week.

Three songs should be studied and memorized. The student may present one song at the end of the semester for a final jury. The repertoire for non-majors is chosen by the instructor. There are no set requirements in this area.

Mus 122B (2 credits) – This course is for First year majors, and all non-majors who wish to receive 2 credits for a one-hour weekly voice lesson.

Requirements for non-majors are the same as those listed for 122A.

These are the only two course listings for non-majors.

Exception! If a student was a voice major and reached the 200 level, then he or she may register for 222A if they want a half-hour lesson. Otherwise, those students may still register for 122B for the non-major hour lesson.

Instrumental Area Jury Requirements

- All Music Performance and Music Education majors taking an hour lesson (two credit hours) on their primary instrument (see page 13 for the definition of "primary instrument) are required to take a full-faculty graded jury at the end of the semester.
- MILA and MPRA majors, and other applied students, may also take a full-faculty jury at the discretion of their applied teacher at the completion of a semester of full-hour (two credit hour) lessons, and must do so to request advancement to the next level after the completion of two semesters at a given level.
- Students enrolled in a half hour lesson (one credit hour) are NOT required to perform a full-faculty jury, but rather will observe the final exam requirements of the applied studio.
- Applied instrumental students taking full-faculty juries must also take a scale jury.
- Applied grades will be determined according to the following formula:-scale juries 15% of the grade; final juries 15% of the grade; the remainder according to the applied teacher's syllabus.
- If a student performs a required recital during a given semester, he or she will be excused from a jury, unless requesting advancement to the next level. For instrumentalists, scale juries are still required.
- Studio instructors should declare students intending to take a full faculty jury by the end of the first two weeks of classes each semester, and report to the jury scheduler.

After two semesters at the 200 level, students can attempt a hearing to pass to upper level credit. At that jury one of the pieces should be an independent piece which is chosen by the teacher and prepared solely by the student. The teacher should not hear this piece until the jury. The student should be prepared to answer basic questions relative to the history and composer of the jury selections. The faculty will hear a minimum of two pieces including the independent piece.

Music education and music performance majors must be at the 300 level in order to perform a required Degree Recital (Music Education majors) or half recital (Performance majors) consisting of no less than 20 minutes of music and no more than 30 minutes of music. The recital should consist of classical repertoire representing contrasting style periods. This should be targeted for the end of the junior year. Music education majors must register for MUS 030 the semester they are performing their degree recital.

Performance majors should be at the 400 level to perform a required full recital of no less than 40 minutes of music and no more than 50 minutes of music.

Scale Juries

All woodwind, brass, percussion, string and piano music majors must take a scale jury each semester at a time deemed appropriate by the music faculty. There are separate requirements for each of the areas and additional requirements may be specified by the instructor. Students taking scale juries should consult with their applied teacher for specific requirements. The scale jury will constitute 15% of the final grade for the semester.

Solo Recitals

In order to perform a half recital at the 300 level, the student must be enrolled in applied lessons at the 300 level. In order to perform a full recital at the 400 level, the student must be enrolled in applied lessons at the 400 level.

Non-music majors and minors may perform solo recitals, but must adhere to the same policies and guidelines applied to music majors and pass all required assessments necessary for consideration of performing a solo recital. This includes passing a barrier exam and passing into the 300 level of the applied area.

All recitals are expected to be solo recitals. However, the student may, with approval from the applied instructor and the music department faculty, have other performers (duets, trios, etc.). Furthermore, the half degree recitals may be done as a joint recital with another student who wishes to perform a half recital and meets the same criteria.

To schedule a recital, the student should consult with the applied instructor in order to determine the appropriate time. A required recital must be scheduled by the last class date of September for a fall recital or by the last class day of February for a spring recital. A recital hearing must be scheduled a minimum of four weeks prior to the recital date. Any student who is preparing a solo recital will be allowed at least three hours of practice time in the venue. The applied instructor will schedule the recital, practice time, and recital hearing (if deemed necessary) by the applied teacher, through the University's SPACES scheduling system.

The recital program should be worked out between the student and the applied teacher. Faculty approval of the program must be gained at the recital hearing. At the recital hearing, the student should be prepared to perform any part of the program and answer any questions pertaining to composer and composition. Should a student fail the recital hearing, a second hearing must be scheduled no earlier than four weeks following the original hearing date. The recital must be rescheduled at least four weeks following the second hearing. Students should work closely with the applied teacher to avoid failure and the confusion of rescheduling.

If a student and the instructor determine that it is impossible for the student to perform, the date must be cancelled through the SPACES scheduling system. Cancellation during the semester in which the recital is to take place may only be done by the applied instructor.

The student is to supply the faculty with six copies of the recital program and one copy of the flyer/poster to be used in promoting the recital, both in printer-ready format, at the recital hearing. Once the program and flyer/poster are approved, there are to be no changes. A statement regarding fulfillment of degree requirements, if applicable, should appear on the program: "This recital is in partial fulfillment of requirements for the Bachelor of Arts in Music Performance." The student should list accompanist and any other performers who are assisting on the program. The student should work with the applied teacher to ensure proper etiquette. It is inappropriate for personal statements to appear on a recital program. For Music Education majors the programs must also contain the name of the applied teacher.

In order to facilitate the process the Degree Recital Check List should be followed and filled out, with appropriate signatures, during the process of setting up the recital. See the "Degree Recital Check List" document in the appendix of this handbook.

Approved programs should be sent to the Fine Arts Program Assistant in .doc or .docx format via the "Landscape – 2 Column" Microsoft Word program. Sample programs appear in the appendix of this handbook.

Although the sample programs do not include translations, the voice student must provide translations for any foreign language pieces presented on the program. If the student is also required to submit program notes, the student must provide those for all pieces presented on the program. Neither translations nor program notes will be printed or costs covered by the music department, and they must be approved by the applied teacher.

The program information should be emailed to the Fine Arts Program Assistant to be formatted a minimum of three weeks before the recital date. The Fine Arts Program Assistant will have the program printed at the Elon University Print Shop and will notify the student of the printing cost. The cost for programs for music majors will be covered by the music department budget. A copy of the printed program will be retained for archive purposes. It is recommended that the applied teacher bring printed programs to the recital.

Pianists and vocalists should perform from memory except in chamber works at the discretion of the applied instructor.

Appropriate dress is expected for all recitals. The student should consult with the applied instructor for guidance.

The student is responsible for arranging to have the recital recorded and is responsible for any costs incurred.

Solo Recital Program Note Style Guide

a. Use Microsoft Word

b. Line spacing – single
c. Font – Times New Roman, 12 point
d. Single space after periods
e. Left justified
f. Avoid first and second person
g. Titles of musical selections: When mentioned in the notes, use italics
h. When dealing with movements or sections of larger works, put the title in italics and the subsections in "quotes." (e.g. "Nessun dorma" from Puccini's *Turandot*)
i. If you wish to refer to a work by its composer's name, just use plain text (e.g. the Tomasi)
j. Put all periods inside quotation marks
k. Do not use ampersands "&"
l. Spell out all numbers below 10
m. Avoid using too many quotations
n. Avoid excessive adjectives
o. Less is more

Keyboard Proficiency for Music Majors

Please see checksheet at the end. This checksheet must be successfully passed before student teaching for Music Education majors and before graduation for Music Performance majors.

Scholarships and Awards

All departmental scholarship recipients are required to fulfill all the dictates, such as GPA and ensemble participation as well as any other requirements listed on the scholarship contract, regardless of requirements outlined in their degree program. Ensemble assignments are at the discretion of ensemble directors and music department faculty.

Scholarship recipients are expected to display the highest level of commitment to leadership and scholarship in the music department.

Band scholarships are at the discretion of the Director of Bands and choral scholarships are at the discretion of the Director of Choral Activities.

Degree Recital Check List

Student's Name:

Instrument:

Applied Teacher:

Current Enrolled Level (circle one): 300 400

Number of Semesters at This Level:

*Enrolled in MUS 030 (Mus Ed majors only):

Degree (circle one): Performance Music Ed.

Half Recital (20 min.) or Full Recital (40 min.):

Joint Recital or Solo Recital:

If Joint Recital, With Whom:

Accompanist:

With Applied Teacher Before Recital Hearing

(See notes for deadlines and details):

Step 1: Schedule Recital Date and Dress Rehearsal Date on SPACES.

Step 2: Select Appropriate Repertoire.

Step 3: Write Program Notes and Submit to Applied Teacher. Draft 1 (date) Draft 2 (date) Final Draft (date)

Step 4: Prepare to Answer Questions about Repertoire and/or Composers.

Step 5: Prepare Recital Printed Program and Recital Poster in Printer-Ready Format. Submit to Applied Teacher.

Step 6: Schedule Recital Hearing Date, Time and Location. Confirm Faculty Attending Recital Hearing.

Applied Teacher Approval of Steps 1-6 Above (signature/date):_____

Notes:

Step 1: Fall recitals must be scheduled by the last day of September. Spring recitals must be scheduled by the last day of February.

Step 5:

A) Programs should be in .doc or .docx format via the "Landscape—2 Column" Microsoft Word program. (Sample programs appear in the Music Student Handbook.)

B) For Performance majors, the statement "This recital is in partial fulfillment of requirements for the Bachelor of Arts in Music Performance" must appear on program. Music Education majors must also provide the name of their applied teacher on program.

C) Voice majors must provide translations on program.

D) No personal statements are to appear on program.

Step 6: Recital hearing must be at least four weeks in advance of recital.

*Music Education majors must also follow requirements of MUS 030.

At Recital Hearing:

Step 1): Bring one copy of this form and six copies of the approved recital program and poster to hearing.

Step 2): Be prepared to perform any part of the program and to answer questions pertaining to composer and composition.

Recital hearing, program, and poster (circle one): Approved Not Approved

Applied Teacher Signature:_____

Coordinator of Mus Ed Signature (if Mus Ed student):_____

Department Chair Signature:_____

Notes:

Should a student fail the recital hearing, a second hearing must be scheduled no earlier than four weeks following the original hearing date. The recital must be rescheduled at least four weeks following the second hearing. Students should work closely with the applied teacher to avoid failure and the confusion of rescheduling.

Following Successful Hearing:

Action Items:	Person Responsible:	Deadline:
E-mail approved program to Fine Arts Program Assistant, applied teacher, and department chair.	Student	3 weeks before recital
Arrange to have recital recorded (if desired)	Student Cost: Student	3 weeks before recital

ELON UNIVERSITY DEPARTMENT OF MUSIC
EQUIPMENT CHECK-OUT FORM

Name_____

Campus Phone_____

Home Address_____

Campus Address_____

Equipment_____

Make_____

Model Number_____

Serial Number (REQUIRED)_____

Date checked out_____

Date to be returned_____

Reason for borrowing:

By signing below, I understand that I am personally and financially responsible for any loss of or damage to this equipment owned by Elon University. I further understand that failure to return this equipment by the due date may constitute a violation of University policies and of the law, and that measures may be taken by the University and/or legal authorities to retrieve the equipment.

Signature_____

Date_____

Faculty Member_____

Date_____

ELON UNIVERSITY
Department of Music

Instrument Storage Locker Checkout Form

Please print legibly, and fill out the form completely.

Full Name _____

Elon ID# _____ Major _____

Mailing Address _____

City, State, Zip _____

Home Phone ( ) _____ - _____ Cell Phone ( ) _____ - _____

Email _____

Instrument(s) stored _____

The instrument is owned by (check one): Me _____ Elon _____ Rental _____

Instrument storage lockers are owned and maintained by the Elon University Department of Music. While students who use them to store instruments retain their property rights to their own instruments, the Department of Music reserves the right to open the lockers at any time for any reason. The Department of Music and Elon University will not be held responsible for any property stored in the lockers; the student's use is at her/his own risk. It is the student's responsibility to assure the locker is secure at all times, including the combination lock fully latching and "reset" off the final combination number. Lockers are not to be used for any other purpose than storage of instruments, music, and appropriate musical materials. The Department of Music will report any suspected illegal storage activities to the Campus Police.

By signing below, the student acknowledges and agrees to these stipulations.

Signed _____ Date _____/_____/_____

Witnessed by: _____ Signature _____

Locker Number(s) Issued: #_____ #_____ #_____

CHECKLIST FOR MUSIC MAJOR KEYBOARD PROFICIENCY
Revised July, 2011

STUDENT _____MAJOR_____

These requirements must be tested and passed by all students pursuing the B.A. in Music Performance and the B. S. in Music Education. Students in the B.A. in Music degree are not required to pass the keyboard proficiency, rather to complete two semesters of piano study.

I. SCALES (2 octaves, hands together, correct fingering)
- A. White key majors_____
- B. White key minors_____
- C. Black key majors _____
- D. Black key minors _____

II. CHORD PROGRESSIONS in the keys listed above (closest voice leading, you choose inversion or root movement)

- A. CHORD PROGRESSION I: I-IV-I-V7-I and i-iv-i-V7-i
  1. White key majors_____
  2. White key minors_____
  3. Black key majors_____
  4. Black key minors_____
- B. CHORD PROGRESSION II: I-vi-IV-ii6-I6/4-V7-I
  i-VI-iv-ii6-i6/4-V7-i

  1. White key majors_____
  2. White key minors_____
  3. Black key majors_____
  4. Black key minors_____

III. HARMONIZATION and TRANSPOSITION in major and minor keys from those listed above
- A. 5-finger position melody with chord symbols limited to I, IV, V7 or primary triad lead-sheet symbols
- B. Transpose A to a key with +/- one sharp or flat
- C. Melody with NO chord symbols; appropriate sequence and timing of diatonic chords (A sense of traditional chord progression and harmonic rhythm should be demonstrated.)

IV. APPLIED SKILLS
- A. SCORE READING: play any two parts of a choral score with one day's preparation
- B. HAPPY BIRTHDAY by ear, with melody and accompaniment, in 3 keys
- C. CHORAL ACCOMPANIMENT
- D. REPERTOIRE from Alfred Grade 3 or equivalent with consistent rhythm and without mistakes with one week preparation. Memorization not required
- E. VOCAL WARMUP EXERCISES with head up and without looking at hands.
- F. IMPROVISATION

Checksheet For Graduation Requirements For All Music Department Degrees

Music In The Liberal Arts – Bachelor Of Arts
Music Performance – Bachelor Of Arts
Music Education – Bachelor Of Science
Music Production And Recording Arts – Bachelor Of Science

The most up to date checksheets for each of the Music Department's degrees may be found at this website.

http://www.elon.edu/e-web/academics/support/checksheets.xhtml

MUS 030 DEGREE RECITAL
RECITAL HEARING FORM
(This form should be completed prior to the Recital Hearing)

Name: _____

Date: _____

Date and place of the Recital Hearing: _____

Date and place of the Recital _____

Date program notes posted to Blackboard _____

(or sent to faculty)

Faculty who will adjudicate the Recital:

1. _____ _____ _____
Signature of faculty Date
2. _____ _____ _____
Signature of faculty Date
3. _____ _____ _____
Signature of faculty Date
4. _____ _____ _____
Signature of faculty Date

_____ _____ _____
*Recording Engineer Signature Date

_____ _____ _____
*Director of Technology Signature Dir. of Technology Date

Faculty present at the hearing:

_____ Pass Fail
_____ Pass Fail
_____ Pass Fail
_____ Pass Fail
_____ Pass Fail
_____ Pass Fail
_____ Pass Fail
_____ Pass Fail

HEARING OUTCOME: _____Pass _____Fail

Other (please provide details):

This form does not replace any other form or procedure required for arranging your recital. You are still responsible for following all guidelines as outlined in the Music Department Student Handbook.

*There is a cost associated with having the recital recorded ($15.00 for video recording only and $50.00 for video + high quality audio)

Please give specific comments that support your adjudication of the recital, especially if you have voted to “fail”.

Please keep in mind that the recital is open to external review and the comments become a part of the student’s records.

MUS 030 Degree Recital Adjudication Form

Name of Student_____

Name of Faculty Member_____

Date of Recital_____

Criteria	**Developing**	**Proficient**	**Brief Comments**
Artistry, Musicality, Expression and Interpretation			
Dynamics			
Phrasing			
Articulation			
Diction			
Stylistic/Idiomatic Accuracy			
Rhythmic Accuracy			
Technical Preparation			
Technique			
Intonation			
Tone and Sound Quality			
Scholarship/Depth of Content Knowledge (Program Notes)			
Synthesis of Content Knowledge			
Accuracy of Information			
Coherency/Intelligibility			

Writing Mechanics: Grammar (syntax) and spelling			
Other			
Variety of style periods/programming			
Language: English, Italian, German, and French			
Acknowledges Audience			
Acknowledges collaborating Musicians			

_____Pass _____Fail

Signature of Faculty Member_____ Date_____

Please make specific comments about any criterion on which you marked the student as "Developing". (You may use the back of this page for comments)

MUS 030 Music Education Recital Rubric

I. Artistry/Musicality/Expression/Interpretation

This area assesses the extent to which the performer goes beyond the mere playing or singing of notes and rhythms. It determines if there are nuances, inflections, understanding, and a level of command that results in an authentic (stylistically and idiomatically correct) performance that conveys the character and intent of the music.

CRITERIA	DEVELOPING	PROFICIENT
Dynamic Control	1. Consistently little or no (appropriate) dynamic contrast 2. Changes dynamics at inappropriate times 3. Dynamic changes do not always clarify musical ideas nor do they adequately contribute to overall expression 4. Dynamic contrasts do not always contribute to the intelligibility of the music	1. Demonstrates appropriate dynamic contrasts that reveal the authentic character and intent (function) of the music 2. Changes in dynamics contribute to the understanding of musical ideas and helps to clarify form and structure
Phrasing	1. Performer breathes or breaks in inappropriate places 2. Performer does not demonstrate an understanding of how phrases are structured in relationship to each other 3. Performer does not demonstrate a sense of climax or direction in the phrase 4. The phrases do not demonstrate a significant amount tension and release 5. Phrases do not build and subside	1. Performer demonstrates a thorough knowledge of the melodic structures (phrases) and how they function 2. Performer breathes in appropriate places 3. Phrases express a considerable degree of musical completeness 4. Phrases demonstrate tension and release, direction, intensity, and consequent/antecedent relationship

Articulation	1. The articulations are present but they do not always add to the expressiveness of the performance 2. The articulations are not characteristic of the style in which the music was written	1. The music is performed with appropriate articulations that are stylistically and idiomatically characteristic of the music 2. The articulations enhance the performance
Diction	1. Words are generally intelligible	1. The words are well articulated and clearly pronounced 2. Words have proper syllabic stress 3. The singer is capable of demonstrating a believable connection to the text through nuance, inflection, color, and demeanor (includes facial expressions and body movement)
Stylistic/Idiomatic Accuracy	1. The performance lacks stylistic and idiomatic authenticity 2. The performer still does not demonstrate a keen awareness of how one style differs from another (or has a general sense of style but lacks knowledge of idiomatic expression)	1. The performance demonstrates depth of content knowledge-- the music is performed with stylistic accuracy and authentic idiomatic expression (this knowledge is a synthesis of many music courses, theory and history in particular) 2. There are clear distinctions in style from one piece to the other
Rhythmic Accuracy	1. Rhythmically accurate	1. Rhythmically precise, and this precision distinctly adds to the overall clarity of musical ideas, structure, and expression

II. Technical Preparation

This area evaluates the foundation of the performer's ability. The criteria listed here serve as the vehicle through which the performer can effectively be musical, imaginative, and creative. This area also represents depth of content knowledge in that it requires the performer to synthesize content from various courses into an authentic performance product.

CRITERIA	DEVELOPING	PROFICIENT
Technique	1. The technique is still not developed sufficiently to execute, with relative ease, the complexities or intricacies of the repertoire suitable for a degree recital	1. The student demonstrates the technical ability to execute, at an exemplary level, the complexities or intricacies of repertoire suitable for a degree recital 2. Technical facility allows for greater expression, creativity, imagination, and freedom. (The student will be able to fully execute the criteria listed in Area I)
Intonation	1. Pitch is generally good	1. Pitch is exceptional
Tone and Sound Quality	1. Good tone and sound quality that is free of strain or tension	1. Sound production is free and easy 2. Sound is characteristic of the style of the music 3. Uses timbre and vibrato as an interpretive resource

III. Scholarship/ Depth of Content Knowledge

This area evaluates the performer's understanding of the works being performed and his/her ability to write intelligently about them. The product (program notes) calls for the performer to demonstrate depth of content knowledge with a discerning and thoughtful analysis of the music. The sources used for the program notes should be reputable; the notes should provide insight into the historical, social, cultural, religious, political, innovative and/or novel importance of the music. They should speak to the importance of a particular work in relation to the composer's total output and serve to convey the significance of the works to all persons in the audience.

CRITERIA	DEVELOPING	PROFICIENT
Synthesis of Content Knowledge	1. Program notes do not reflect insight into the music based on the performers formal study of music theory and/or history	1. Program notes offer insight into the structure of the music as gleaned from a thorough analysis 2. Program notes demonstrate the performer's knowledge of the historical importance of the music 3. Program notes reveal the performer's knowledge of the milieu (cultural, political, religious, intellectual, or other) that provided impetus for the composition 4. Program notes reflect the authentic function of the music 5. Program notes display the performer's ability to point out, through his/her own formal study and performing experience with the music, attributes of the music not easily noticed by others
Accuracy of Information	1. Information is inaccurate 2. Proper citation is lacking 3. Notes are a basic copy/paste document and are not written in the words of the student	1. All information is accurate and properly cited 2. The program notes are not a copy and paste document and are written in the words of the performer
Coherency/Intelligibility	1. Thoughts are not logical nor expressed well	1. Thoughts are concise, well organized, and well expressed 2. Thoughts flow freely one to the other 3. There is consistency in the quality of the writing throughout 4. There is clarity of thought and no contradictory statements 5. The notes provide interesting insight into the work being Performed

Writing Mechanics: Grammar (syntax) Spelling	1. Sentences do not make clear points or are confusing 2. Language is too technical or abstract 3. There is incorrect use of language and/or terms 4. Spelling errors are common or too frequent	1. Sentences are coherent and ideas are well expressed 2. Language is appropriate for audience 3. There is correct use of the language and terms 4. No spelling errors

IV. Other

This area assesses the aspects of the recital program that are entrenched in established practices of presenting academic recitals, or recitals in general.

CRITERIA	DEVELOPING	PROFICIENT
Variety of style periods/programming	1. All the music is of one or two style periods or all the music is similar in terms of meter, tempo, character and harmonic language 2. The program is not well thought out and lacks interest 3. The program appears to have no organization	1. At least three different style periods or genres are represented 2. Repertoire reflects varying tempi, moods, character, and harmonic language 3. The program is organized chronologically, thematically, or in some coherent fashion
Use of English, Italian, German, and French	1. One or more of these languages is not represented on the program	1. All of these languages are represented on the program
Acknowledges audience	1. Never or sparingly acknowledges audience applause	1. Always acknowledges applause from the audience
Acknowledges collaborating musicians	1. Never or sparingly acknowledges collaborating musicians	1. Always acknowledges collaborating musicians

System For Applied Lesson Level Change

Advantage of this system - It succinctly demonstrates, in numeric values, the differences between 200, 300 and 400 level pass-up abilities expected of students. It explicitly shows, in numeric values, how upper level students are more advanced than lower level students.

The assessment for all applied juries is based on a 10-point scale where a 400 level standing is the target and upon which all students are evaluated. To raise from 100 to 200 level, or from 200 to 300 level, or from 300 to 400, students need to average, in raw score assessments, specific raw score averages from all numeric assessments submitted by faculty who are present at the specific jury in question with the student's applied teacher's vote counting twice.

All aggregate scores will be averaged based on the system listed above and a total aggregate score will be derived. This score will be used to determine if the juried student in question will be allowed to pass up to the level requested. Fractional scores are not allowed to be given in any category.

100 Level - Students of all skill levels are eligible to enroll in 100 level applied lessons.

200 Level – Students demonstrate progress toward recital readiness. To pass into the 200 level of applied lessons the student's raw score average from all grades submitted by faculty on the Level Change Jury, during their second 100 level jury at the earliest, must average 3.0 or above.

300 Level – Students are ready to prepare for a 20-minute recital. To pass into the 300 level of applied lessons the student's raw score average from all grades submitted by faculty on the Level Change Jury, during their second 200 level jury at the earliest, must average 6.0 or above.

400 Level – Students are ready to prepare for a 40-minute recital. To pass into the 400 level of applied lessons the student's raw score average from all grades submitted by faculty on the Level Change Jury, during their second 300 level jury at the earliest, must average 8 or above.

Elon Music Department Level Change Form

I. Artistry/Musicality/Expression/Interpretation

This area assesses the extent to which the performer goes beyond the mere playing or singing of notes and rhythms. It determines if there are nuances, inflections, understanding, and a level of command that results in an authentic (stylistically and idiomatically correct) performance that conveys the character and intent of the music.

CRITERIA	DEVELOPING	PROFICIENT	ACCOMPLISHED
Dynamic Control	1. Consistently little or no (appropriate) dynamic contrast 2. Changes dynamics at inappropriate times 3. Dynamic changes do not always clarify musical ideas nor do they adequately contribute to overall expression 4. Dynamic contrasts do not always contribute to the intelligibility of the music	1. Demonstrates appropriate dynamic contrasts as indicated in the score 2. Demonstrates appropriate contrasts as dictated by the style of the piece or the idiomatic practice	1. Demonstrates appropriate dynamic contrasts that reveal the authentic character and intent (function) of the music 2. Changes in dynamics contribute to the understanding of musical ideas and helps to clarify form and structure
Phrasing	1. Performer breathes or breaks in inappropriate places 2. Performer does not demonstrate an understanding of how phrases are structured in relationship to each other 3. Performer does not demonstrate a sense of climax or direction in the phrase 4. The phrases do not demonstrate a significant amount tension and release 5. Phrases do not build and subside	1. Phrasing is intelligible 2. Phrases have climax and resolution	1. Performer demonstrates a thorough knowledge of the melodic structures (phrases) and how they function 2. Performer breathes in appropriate places 3. Phrases express a considerable degree of musical completeness 4. Phrases demonstrate tension and release, direction, intensity, and consequent/antecedent relationship 5. Phrases build and taper where appropriate and convey a high level of artistry

Articulation	1. The articulations are present but they do not always add to the expressiveness of the performance 2. The articulations are not characteristic of the style in which the music was written	1. Articulations are played as indicated in the score	1. The music is performed with appropriate articulations that are stylistically and idiomatically characteristic of the music 2. The articulations enhance the performance
Stylistic/Idiomatic Accuracy	1. The performance lacks stylistic and idiomatic authenticity 2. The performer still does not demonstrate a keen awareness of how one style differs from another (or has a general sense of style but lacks knowledge of idiomatic expression)	1. The music is performed with stylistic and idiomatic authenticity	1. The performance demonstrates depth of content knowledge-- the music is performed with stylistic accuracy and authentic idiomatic expression (this knowledge is a synthesis of many music courses, theory and history in particular) 2. There are clear distinctions in style from one piece to the other
Rhythmic Accuracy	1. Rhythmic inaccuracies	1. Rhythms are performed accurately	1. Rhythmically precise, and this precision distinctly adds to the overall clarity of musical ideas, structure, and expression

II. Technical Preparation

This area evaluates the foundation of the performer's ability. The criteria listed here serve as the vehicle through which the performer can effectively be musical, imaginative, and creative. This area also represents depth of content knowledge in that it requires the performer to synthesize content from various courses into an authentic performance product.

CRITERIA	DEVELOPING	PROFICIENT	ACCOMPLISHED
Technique	1. The technique is still not developed sufficiently to execute, with relative ease, the complexities or intricacies of the repertoire suitable for a degree recital	1. The performer is technically proficient and suitable for a degree recital.	1. The student demonstrates the technical ability to execute, at an exemplary level, the complexities or intricacies of repertoire suitable for a degree recital. The technical facility did not present barriers for the performer 2. Technical facility allows for greater expression, creativity, imagination, and freedom. (The student exceptionally fully executes the criteria listed in Area I)
Intonation	1. Pitch is generally not good	1. Pitch is accurate/in-tune	1. Pitch is exceptional and vibrant throughout the range
Tone and Sound Quality	1. Inconsistent and/or inappropriate tone/sound quality 2. Tone quality that is not free, that is strained, or has excessive tension	1. Tone quality is aesthetically pleasing and/or appropriate for what is being performed.	1. Sound production is freely and easily produced throughout the entire range 2. Sound is characteristic of the style of the music 3. Uses timbre and vibrato as an interpretive resource

Elon Music Department Level Change Form
Score Sheet

Student _____

Instrument _____

Instructor _____

Current Applied Level (100) (200) (300) (400) _____

Pass-Up Jury (List Level Requested) _____

Current Degree(s) _____

Faculty Member Giving Score _____

Score Rubric

Developing	1 – 2	Minimum Score Needed For Pass-Up To 200 Level – 3.0
Proficient	3 – 7	Minimum Score Needed For Pass-Up To 300 Level – 6.0
Accomplished	8 – 10	Minimum Score Needed For Pass-Up To 400 Level – 8.0

<u>Areas Evaluated</u>

Dynamic Control _____

Phrasing _____

Articulation _____

Stylistic/Idiomatic Accuracy _____

Rhythmic Accuracy _____

Technique _____

Intonation _____ (n/a Pianists)

Tone and Sound Quality _____

Total Score _____ Total Average _____

Faculty Member_____

ELON UNIVERSITY MUSIC DEPARTMENT
Instrumental Jury Form
Adjudicator Comment Sheet

This page is to be completed (above "comments" section only) by the student with the assistance of his/her applied lesson teacher and 16 copies brought to the jury exam. The form must be typed, as it will be part of the student's permanent record.

Semester: spring Year:

Student's Name: Class: junior

Check Major: ☐ MILA ☐ Performance ☐ Music Ed ☐ MPRA

Major Instrument:

Check Current Applied Level: ☐ 100 ☐ 200 ☐ 300 ☐ 400

Faculty to fill in below line.

COMMENTS:

GRADE: ☐ If barrier exam, vote for approval to MOVE UP: ☐ Yes ☐ No

ADJUDICATOR'S SIGNATURE: ☐

I. Material studied this semester *(P=performed in recital, M=memorized)*

A. Scales/Technical Studies

B. Repertoire (List Title and Composer)

II. Material as yet incomplete (will not be included in examination)

(rev. Aug. 2017)

ELON UNIVERSITY MUSIC DEPARTMENT
Instrumental Jury Form

Complete pages 1-2 of this form electronically with the assitance of your applied teacher, then print one copy of pages 1-2 and bring them to your jury exam. They will become part of your permanent student record.

Semester: spring Year:

Student's Name: Class: junior

Local Address:

Phone: E-mail:

Check Major: ☐ MTLA ☐ Performance ☐ Music Ed ☐ MPRA

Major Instrument:

Check Current Applied Level: ☐ 100 ☐ 200 ☐ 300 ☐ 400

Check Number of Credits: ☐ 1 hour ☐ 2 hours

Number of Semesters at this Classification: 1

Is this a barrier exam for consideration to be moved up a level? ☐ Yes ☐ No

Number of average hours practiced per week on major instrument this semester:

Please complete information on page 2. Faculty Jury to fill in below line.

SUMMARY OF FACULTY COMMENTS (completed by applied teacher after jury):

JURY GRADE: LESSON LEVEL FOR NEXT SEMESTER:

FACULTY THAT ATTENDED JURY