



*UNIVERSITY OF NORTH CAROLINA*  
**CHARLOTTE**

**MUSIC**

Student Handbook  
2023–2024

## Table of Contents

I. INTRODUCTION .....	1
I.A. Administration and Faculty.....	1
I.B. Administration & Staff .....	2
I.C. Music Faculty .....	2
I.D. Student Advisory Council .....	4
I.E. CoAA Equity Council Member.....	4
II. ADVISING .....	5
II.A. Degrees in Music.....	5
II.B. Auditions .....	7
II.C. Placement Examinations.....	7
II.D. Music Theory and Aural Skills Proficiencies .....	7
II.E. Piano Placement Proficiencies .....	8
II.F. Academic Advisors .....	9
II.G. Years of Study.....	9
II.H. Scheduling of Classes .....	9
II.I. Readmission of Former Students.....	10
II.J. Student Health, Wellness, & Safety.....	10
III. DEPARTMENTAL REQUIREMENTS.....	11
III.A. Core Music Curriculum.....	11
III.B. Applied Music Requirements.....	12
III.C. Jury Requirements.....	12
III.D. Repertoire Requirements.....	13
III.E. Collaborative Pianists .....	13
III.F. Performance Class Requirements.....	14
III.G. Ensemble Requirements .....	14
III.H. Sophomore Review.....	17
III.I. Repertoire Guidelines for Applied Performance Evaluations .....	19
III.J. Senior Project/Internship Requirements .....	21
III.K. Junior and Senior Recital Requirements.....	22
III.L. Elective Recitals.....	23
III.M. Scholarship Guidelines.....	23
III.N. Student Works.....	24
III.O. Degree/Concentration Changes .....	25
III.P. Other Program Requirements.....	25
III.Q. Problems with Departmental Requirements.....	25
IV. UNIVERSITY POLICIES AND RESOURCES .....	26
IV.A. Student Responsibility .....	26
IV.B. Classroom Policies and Attendance .....	26
IV.C. Degree Requirements .....	26
IV.D. Student Records (FERPA).....	27
IV.E. Other Student Policies.....	27
IV.F. Grievance Procedures .....	27
IV.G. Student Assistance and Support Services.....	28
V. SPECIAL INFORMATION FOR MUSIC EDUCATION MAJORS .....	28
V.A. Overview of Program Activities, Coursework Reminders, & Deadlines .....	28
V.B. Application for Student Teaching in Music .....	30
V.C. COED Links and NA/ME Collegiate Organization.....	31
VI. FACILITIES, INSTRUMENTS, LOCKERS, & DIGITAL SIGNAGE.....	32
VI.A. Access to Robinson Hall.....	32
VI.B. Practice Rooms.....	32
VI.C. University Equipment and Instruments .....	33

VI.D. Storage Lockers .....	33
VI.E. Collaborative Pianist Information .....	33
VI.F. Digital Signage.....	35

# STUDENT HANDBOOK

## Department of Music The University of North Carolina at Charlotte 2023–2024

### I. INTRODUCTION

The UNC Charlotte Department of Music is a community of nationally recognized artists, scholars, and pedagogues who are committed to preparing students of diverse backgrounds and interests for healthy, productive, and successful lives as musical advocates and professionals. We leverage our location within both a major research university and a vibrant cultural metropolis to provide intellectual and artistic leadership through excellence in teaching, scholarly and creative activity, and service. The Department of Music offers numerous opportunities for Charlotte students from all majors across the University to participate in bands, choirs, orchestras, and jazz ensembles.

Located in a state-of-the-art teaching and performance facility, the Charlotte Department of Music offers music majors and minors intensive professional programs in all wind, string, and percussion instruments, in addition to studies in piano, voice, opera and musical theatre, and jazz. The Department hosts over 100 events every year, ranging from student concerts to lectures, masterclasses, and recitals by faculty members and guest artists.

Our music students take full advantage of the experience of studying music in a vibrant cosmopolitan city. As teachers, they gain real-world experience by working alongside many of the finest music educators in the country. As performers, they frequently appear in churches, jazz clubs, and other venues throughout the Charlotte region. Our students and alums contribute to an arts and culture industry that generates \$359 million in local economic activity, supports 11,186 jobs, and generates \$31.5 million in revenues for state and local governments.

Partnerships with local arts organizations such as the Charlotte Symphony Orchestra and Opera Carolina allow our students to take masterclasses with world renowned visiting artists, and even participate in professional performances. Our students even have opportunities to complete paid and unpaid internships with these organizations and others throughout the Charlotte region.

Charlotte is an associate member of the National Association of Schools of Music and is accredited by the Southern Association of Colleges and Schools Commission on Colleges. Our music education program is nationally accredited by the Council for the Accreditation of Educator Preparation and approved by the North Carolina Department of Public Instruction.

#### I.A. Administration and Faculty

**Chair.** Dr. Joseph Skillen, Chair of the Department of Music, is ready to assist you in any way he can with your education. If you need to see Dr. Skillen, please schedule an appointment with Lisa Newman in the Music Department Office (see below).

**Associate Chair.** Dr. Jennifer Whitaker is responsible for curricular issues such as degree requirements, course and facility scheduling, and advising. Please contact Dr. Whitaker directly to schedule a meeting (jwhitaker@charlotte.edu) or see Lisa Newman in the Music Department Office (see below).

**Academic Advisors.** The department has two academic advisors. Ms. Tesh Ramey advises all students in the music education concentrations of the BM degree (Storrs 128) and Ms. Hannah Harrell advises all other music majors and music minors (Robinson 331A). See their contact information below.

**Music Department Office (Robinson 340A).** Ms. Lisa Newman, Office Manager for the Department of Music, handles issues related to scheduling and facilities. You can reach her at 704-687-0262 or [lnewman@charlotte.edu](mailto:lnewman@charlotte.edu).

**Announcements/Information.** Bulletin boards are located in the 3<sup>rd</sup> floor main hallway, adjacent to the choral rehearsal hall (Robinson 145), and near the instrumental storage area (Robinson 220). These are the central places for posting information for students. Students should check the boards regularly for announcements, concert listings, jury information, and schedule changes. Faculty and Staff also use university email for distributing information. Please check your university email account regularly for official departmental notices. *Note:* The Department only sends messages to “charlotte.edu” accounts.

### I.B. Administration & Staff

Name	Office	Email & Office Phone
Professor Dean Adams Senior Associate Dean of Performing Arts Services	Robinson 371	<a href="mailto:dean.adams@charlotte.edu">dean.adams@charlotte.edu</a> 704-687-0392
Ms. Jennifer Anderson Business Services Coordinator	JBC 106	<a href="mailto:jennifer.anderson@charlotte.edu">jennifer.anderson@charlotte.edu</a> 704-687-5280
Ms. Delia Neil Interim Associate Dean for Academic Affairs	Robinson 373	<a href="mailto:dlneil@charlotte.edu">dlneil@charlotte.edu</a> 704-687-0216
Ms. Hannah Harrell Performing Arts Academic Advisor	Robinson 331A	<a href="mailto:hbharrel@unc.edu">hbharrel@unc.edu</a> 704-687-0472
Professor José L.S. Gámez Interim Dean, College of Arts + Architecture	Storrs 101B	<a href="mailto:jlgamez@charlotte.edu">jlgamez@charlotte.edu</a>
Liz Wooley Performing Arts Operations Manager	Robinson 158	<a href="mailto:ecwooley@charlotte.edu">ecwooley@charlotte.edu</a>
Ms. Lisa Newman Office Manager	Robinson 340A	<a href="mailto:lnewman@charlotte.edu">lnewman@charlotte.edu</a> 704-687-0262
Ms. Tesh Ramey Arts Education Advisor and Specialist	Storrs 128	<a href="mailto:hramey@charlotte.edu">hramey@charlotte.edu</a> 704-687-8182
Dr. Joseph Skillen Chair	Robinson 340B	<a href="mailto:jskillen@charlotte.edu">jskillen@charlotte.edu</a> 704-687-5091
Mr. Ben Stickels Audio Engineer	Robinson 142	<a href="mailto:bstickels@charlotte.edu">bstickels@charlotte.edu</a> 704-687-0395
Dr. Jennifer Whitaker Associate Chair	Robinson 340C	<a href="mailto:jwhitaker@charlotte.edu">jwhitaker@charlotte.edu</a> 704-687-0265

### I.C. Music Faculty

Name & Position	Office	Email & Office Phone
Dr. Brian Arreola Professor of Voice and Opera Workshop	Robinson 352	<a href="mailto:barreola@charlotte.edu">barreola@charlotte.edu</a> 704-687-0268
Mr. Le Roy Barley Instructor of Jazz Trumpet	Robinson 323	<a href="mailto:lbarley2@charlotte.edu">lbarley2@charlotte.edu</a>
Mr. Tory Brown Gospel Choir Accompanist	Robinson 340	<a href="mailto:tbrow218@charlotte.edu">tbrow218@charlotte.edu</a>

<b>Name &amp; Position</b>	<b>Office</b>	<b>Email &amp; Office Phone</b>
Mr. Avery Bumgarner Instructor of Jazz Ensemble Techniques	Robinson 340	abumga28@charlotte.edu
Dr. Will Campbell Professor of Saxophone & Director of Jazz Studies	Robinson 354	will.campbell@charlotte.edu 704-687-0247
Mr. Troy Conn Instructor of Jazz Guitar	Robinson 323	tmconn@charlotte.edu
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Mr. Rick Dior Senior Lecturer of Percussion	Robinson 206	rmdior@charlotte.edu 704-687-0249
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Dr. Jason Dungee Director of Choral Activities & Assistant Professor	Robinson 331B	jdungee@charlotte.edu 704-687-0259
Mr. Chris Elmore Instructor of Entrepreneurship	Robinson 340	celmore1@charlotte.edu
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Dr. Mira Frisch Professor of Cello & Director of String Chamber Music	Robinson 353	mfrisch2@charlotte.edu 704-687-0250
Dr. James A. Grymes Professor of Musicology	Robinson 331C	jagrymes@charlotte.edu 704-687-0251
Dr. Kristi Hardman Assistant Professor of Music Theory	Robinson 348	khardma2@charlotte.edu 704-687-8024
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Dr. Monica Hunter Instructor of Voice and Diction	Robinson 358	mgriff7@charlotte.edu
Mr. Byron Johns Instructor of Horn	Robinson 358	bjohn241@charlotte.edu
Dr. Hunter Kopczynski Director of Bands; Assistant Professor of Music	Johnson Band Center 107	hkopczyn@charlotte.edu 704-687-7894
Dr. Jessica Lindsey Associate Professor of Clarinet	Robinson 355	jessica.m.lindsey@charlotte.edu 704-687-0260
Dr. Jeremy Marks Assistant Professor of Trombone; Euphonium	Robinson 345	jmarks21@charlotte.edu 704-687-0257
Mr. Jason McNeel Instructor of Double Bass	Robinson 340	jmneel@charlotte.edu
Dr. Eric Millard Assistant Professor of Trumpet	Robinson 346	emillard@charlotte.edu 704-687-0397
Dr. Jason Mitchell Lecturer of General Education – Music	Robinson 325	jmitc117@charlotte.edu
Dr. Evelyn K. Orman Professor of Music Education	Robinson 381	eorman@charlotte.edu 704-687-8515
Ms. Erin Palmer Collaborative Pianist & Vocal Coach	Robinson 350	epalme13@charlotte.edu 704-687-0264
Ms. Christina Pier Instructor of Voice	Robinson 349	cpier@charlotte.edu 704-687-0259
Mr. David Russell Anne R. Belk Distinguished Professor of Violin	Robinson 356	david.russell@charlotte.edu 704-687-0253
Dr. Dylan Savage Professor of Piano	Robinson 357	dsavage@charlotte.edu 704-687-0261

<b>Name &amp; Position</b>	<b>Office</b>	<b>Email &amp; Office Phone</b>
Dr. Joseph Skillen Professor of Tuba	Robinson 340B	jskillen@charlotte.edu 704-687-5091
Dr. Fred Spano Associate Professor & Coordinator of Music Education	Robinson 333	fspano@charlotte.edu 704-687-0263
Ms. Alisha Springer Instructor of Class Piano	Robinson 223	alibrown@charlotte.edu
Dr. Benjamin Still Instructor of Saxophone	Robinson 358	bstill@charlotte.edu
Dr. Elizabeth Sullivan Associate Professor of Oboe & Music Theory	Robinson 351	esulli12@charlotte.edu 704-687-5289
Dr. Brian Taylor Associate Director of Bands/Director of Athletic Bands	Johnson Band Center 104	brian.taylor@charlotte.edu 704-687-6158
Dr. Jennifer Whitaker Professor of Music Education	Robinson 340C	jwhitaker@charlotte.edu 704-687-0265
Ms. Ginger Wyrick Instructor of Women's Glee & Class Piano; Pianist	Robinson 314	gwyrick@charlotte.edu
Dr. Alan Yamamoto Visiting Director of Orchestras	Johnson Band Center 102	ayamamot@charlotte.edu 704-687-0246
Dr. Jacqueline Yost Lecturer of Ear Training & Music Theory; Applied Organ	Robinson 108A	jyost2@charlotte.edu 704-687-0266
Ms. Naho Zhu Instructor of Bassoon	Robinson 340	nzhu@charlotte.edu
Dr. Zach Zubow Instructor of Composition	Robinson 340	zzubow@charlotte.edu

**I.D. Student Advisory Council**  
(Elected by Music students each year)

- ❖ Gabby Bryant
- ❖ Jane Cho
- ❖ Adam Kallestad
- ❖ Chris Smith
- ❖ Christian Souza
- ❖ Delenn Rumbolo (alternate)

**I.E. CoAA Equity Council Member**  
(Elected by Music students each year)

- ❖ Christian Souza

## II. ADVISING

### II.A. Degrees in Music

A major in music offers students comprehensive training in composition, education, jazz studies, performance, or liberal arts. Most music graduates move directly into the profession as teachers or performers, while others opt for advanced training in graduate programs or internships with professional organizations. A number of our alums have used their undergraduate training as a foundation for other professions, including medicine and law.

The Department of Music awards Bachelor of Music degrees with concentrations in seven areas: (1) Choral/General Music Education, (2) Composition, (3) Instrumental/General Music Education, (4) Instrumental Performance, (5) Jazz Studies, (6) Vocal Performance, and (7) Music and Elective Studies in an Outside Field. The Bachelor of Arts in Music degree is designed for students who want both training in music and the opportunity to explore other areas of academic study. This degree is also designed to allow students to graduate with two degrees within four years.

The Minor in Music Performance is designed for students who want to study music while working toward a degree in another field. The Certificate in Jazz Studies and Certificate in Musical Theatre gives music majors opportunities to enhance their undergraduate study with specialized instruction.

**The Bachelor of Music with a concentration in Composition** is designed for students who are planning careers as composers of contemporary art music. The curriculum consists of 41 credit hours of General Education; 41 credit hours of music composition and basic musicianship; and 34-38 credit hours of supportive courses in music, including ensemble participation and performance studies. The culminating experience for this degree is a senior composition project (see Section III.J, “Senior Project Requirements”).

**The Bachelor of Music with a concentration in Choral/General Music Education** is designed for vocalists who wish to become school choral directors or general music educators. The curriculum consists of 33 credit hours of General Education; 61 credit hours of studies in music, including basic musicianship and performance studies; and 26 credit hours of professional education courses that lead to a K-12 teaching license in the State of North Carolina. The culminating experiences for this degree are a Senior Recital (see Section III.K, “Junior and Senior Recital Requirements”) and Student Teaching (see Section V.B., Music Application for Student Teaching).

**The Bachelor of Music with a concentration in Instrumental/General Music Education** is designed for instrumentalists who wish to become school band directors, orchestra directors, or general music educators. The curriculum consists of 33 credit hours of General Education; 59 credit hours of studies in music, including basic musicianship and performance studies; and 26 credit hours of professional education courses that lead to a K-12 teaching license in the State of North Carolina. The culminating experiences for this degree are a Senior Recital (see Section III.K, “Junior and Senior Recital Requirements”) and Student Teaching (see Section V.B., Music Application for Student Teaching).

**The Bachelor of Music with a concentration in Instrumental Performance** is designed for instrumentalists who are planning careers as performing musicians. The curriculum consists of 41 credit hours of General Education; 32 credit hours of study in the major area of performance, including performance studies, ensemble participation, pedagogy, and recitals; and 43 credit hours of supportive courses in music, including basic musicianship. The culminating experiences for this degree are a Junior Recital and a Senior Recital (see Section III.K, “Junior and Senior Recital Requirements”).



**The Bachelor of Music with a concentration in Vocal Performance** is designed for vocalists who are planning careers as performing musicians. The curriculum consists of 49 credit hours of General Education; 30 credit hours of study in the major area of performance, including performance studies, ensemble participation, pedagogy, and recitals; and 40 credit hours of supportive courses in music, including basic musicianship. The culminating experiences for this degree are a Junior Recital and a Senior Recital (see Section III.K, “Junior and Senior Recital Requirements”).

**The Bachelor of Music with a concentration Jazz Studies** is designed for instrumentalists who are planning careers as jazz musicians. The curriculum consists of 41 credit hours of General Education; 47 credit hours in the major area, including performance studies, ensemble participation, studies in composition, arranging, and improvisation, and recitals; and 28 credits of supportive courses in music, including basic musicianship. The culminating experiences for this degree are a junior and senior recital (see Section III.K, “Junior and Senior Recital Requirements”).

**The Bachelor of Music with Elective Studies in an Outside Field** is designed for students who want to combine intensive training in music with the exploration of another discipline. The curriculum consists of 41 credit hours of General Education, including Foreign Language; 25 credit hours of Musicianship Courses, including music theory, ear training, piano and music history; and 26 credit hours of Performance Courses, including applied lessons and ensembles. Additional requirements include 8 credit hours of upper-division music elective courses and 18 credit hours in an outside field. The culminating experience for this degree is a Senior Project.

**Bachelor of Arts in Music** is designed for students who want to combine intensive training in music with the exploration of other disciplines. The curriculum consists of 41 hours of General Education, including Foreign Language; 45–47 credit hours of Major Courses, including one credit hour applied lessons, ensembles, music theory, ear training, piano and music history; and 30 credit hours outside of the Department of Music—all of which can be applied to a minor or second major. The culminating experience for this degree is an academic Senior Project (see Section III.J, “Senior Project Requirements”).

As a large research university, Charlotte offers numerous opportunities to apply the 30 hours outside of music toward areas of personal and professional interest:

1. Students may complete a minor or an undergraduate certificate. Since most minors and certificates at Charlotte are around 18 credit hours, all courses taken to complete minors will also fulfill most of the outside coursework in the music major. Recent music majors have minored in subjects such as Children’s Literature, Dance, English, Film Studies, French, German, History, International Studies, Linguistics, Psychology, Religious Studies, Spanish, Theatre, and Women’s Studies.
2. Students may complete a second major. In these cases, General Education requirements will count equally toward both degrees, and courses in the second major will count toward the 30 credit hours of outside coursework required for the music degree. If the second major requires outside coursework, the 45-47 credit hours of music courses will meet those requirements. Since some majors, particularly those in the liberal arts, require as few as 30 credit hours in the major and allow as many as 48 credits outside of the major, a student can earn a double-major by taking roughly the same number of credit hours as many single majors. Recent music majors have double majored in subjects such as Anthropology, Art, Biology, Business, Communication Studies, English, German, Mathematics, Software & Information Systems, and Theatre.
3. Students may design their own curriculum to meet their needs and goals. This could include the coursework collectively referred to as Pre-Medicine or could be something quite unique. For example, a student interested in composing music for the gaming industry could take composition lessons in the Department of Music while also creating a secondary curriculum by combining programming courses in the Department of Computer Science with Graphic Design, Digital Media, and Animation courses in the Department of Art & Art History.

**Minor in Music Performance.** The Minor in Music is designed for students who wish to study music while working towards a degree in another field. Music minors receive one credit hour applied lessons, participate in ensembles, and take introductory courses in music theory, ear training, and piano, as well as LBST 1103 (The Arts and Society: Music), which can also be used to satisfy a General Education requirement. The total unit requirement for the Minor in Music Performance is 18 hours, all of which must be passed with grades of “C” or better to graduate with the minor. Minors in voice and percussion are not currently being offered.

**Undergraduate Certificate in Jazz Studies.** The Undergraduate Certificate in Jazz is designed for instrumentalists who wish to enhance their undergraduate study with intensive training in jazz. The curriculum consists of 20 credits of jazz studies that combine instruction in performance and musicianship, including ensembles, lessons, improvisation, history, and a course in either arranging or pedagogy. All required courses must be passed with a grade of “B” or better to earn the Undergraduate Certificate in Jazz.

**Undergraduate Certificate in Musical Theatre.** The Undergraduate Certificate in Musical Theatre is designed to develop the unique skillset required for music theatre performance. The curriculum consists of 20 credits of coursework that includes singing, acting, and dance, along with music theatre history, rudimentary sight-singing, and music theatre workshop. Students will practice and study the craft, theory and historical evolution of musical theatre. Any courses in the musical theatre certificate completed prior to formal admission into the program will subsequently be applied towards the Certificate. All courses must be passed with a grade of “C” or better to earn the Undergraduate Certificate in Musical Theatre.

## **II.B. Auditions**

All students who wish to major or minor in music must first apply to the university. Undergraduate students must apply to the Office of Undergraduate Admissions. Once you have applied to the University, you must schedule an audition. You should submit this form at least one week prior to your audition. Your audition will provide an opportunity for you to display your abilities, meet our faculty, and ask questions about the Department of Music. Please refer to the audition repertoire guidelines on the music department website and prepare your audition accordingly. You should also dress professionally (business attire) for your audition.

## **II.C. Placement Examinations**

Admitted students will take examinations to determine placement in music theory, ear training, and piano on the first day of classes. Depending on the results of the placement examination, students may be placed into remedial levels of theory and ear training; placed into any of the four semesters of theory, ear training, and/or piano; or deemed to have satisfied the requirements for one or more of these curricular areas. Students must enroll in the courses in which they are placed, regardless of previous coursework at UNC Charlotte or other institutions.

## **II.D. Music Theory and Aural Skills Proficiencies**

Proficiencies to be placed out of Rudiments of Music (MUSC 1100) and Introduction to Sight Singing (MUSC 1101):

- *Music Theory:* Ability to identify pitches in both treble and bass clefs and to accurately notate major and minor scales up to and including 4 sharps and flats in both treble and bass clefs.

- *Aural Skills*: Ability to match single pitches and diatonic groups of pitches, as well as to clap simple rhythms in simple time using whole, half, quarter, and eighth notes.

Proficiencies to be placed out of Structure & Style of Music I (MUSC 1230) and Aural Skills & Sight-Singing I (MUSC 1230L):

- *Music Theory*: Knowledge of all clefs, key signatures, triad, and seventh chords, as well as basic Roman-Numeral analysis. Ability to write in strict two-part, first-species counterpoint.
- *Aural Skills*: Ability to dictate and label all triad and seventh chords. Rhythmic and melodic dictation using steps, skips within the tonic and dominant triads, and simple diminutions of the quarter and dotted quarter tactus.

Proficiencies to be placed out of Structure & Style of Music II (MUSC 1231) and Aural Skills & Sight-Singing II (MUSC 1231L):

- *Music Theory*: Knowledge of four-part writing within a diatonic context, observing figured bass, voice-leading principles, and cadence types. Ability to analyze and label various period types.
- *Aural Skills*: Ability to dictate harmonic progressions using all diatonic triads with a thorough understanding of the phrase model. Rhythmic and melodic dictation using all types of diatonic skips and diminutions of the half-note and dotted-half-note tactus.

Proficiencies to be placed out of Structure & Style of Music III (MUSC 2230) and Aural Skills & Sight-Singing III (MUSC 2230L):

- *Music Theory*: Knowledge of secondary dominants, tonicization, and modulation to closely related keys, as well as of all types of binary form.
- *Aural Skills*: Ability to dictate harmonic progressions involving secondary dominants, tonicizations, and modulations to closely related keys, as well as to identify types of binary form. Ability to sight-read modulating passages with eighth note and dotted eighth note tactus, triplets of all lengths, and chromatic skips, neighbor tones, and passing tones.

Proficiencies to be placed out of Structure & Style of Music IV (MUSC 2231) and Aural Skills & Sight-Singing IV (MUSC 2231L):

- *Music Theory*: Knowledge of modal mixture and modulation to distantly related keys through common chord modulation, as well as of augmented sixth, Neapolitan, and reinterpreted diminished seventh chords. An awareness and understanding of rondo, ternary, and sonata form.
- *Aural Skills*: Ability to dictate modulations to distantly related keys harmonically and melodically, as well as aural proficiencies of rondo, ternary, and sonata form. Ability to sight-sing passages using mixed meter and post-tonal processes.

## II.E. Piano Placement Proficiencies

Incoming students who indicate that they have never taken piano lessons will be placed into Class Piano I without a placement test. Students with a background in piano will have the opportunity to place out of any or all of the four levels of Class Piano, following the proficiency standards below. Students who are auditioning to become keyboard majors or minors need not take the piano placement examination.

Proficiencies to be placed out of Class Piano I (MUSC 1233):

- *Scales and Arpeggios*: C, G, D, A, and E major (hands together, 2 octaves)
- *Chord Progressions*: I–IV–I–V<sup>7</sup>–I in C, G, D, A, and E major
- *Transposition, Harmonization, and Sight-Reading*: Equivalent to exercises up to page 182 in Book I of *Alfred's Group Piano for Adults*

Proficiencies to be placed out of Class Piano II (MUSC 1234):

- *Scales and Arpeggios*: C, G, D, A, E, B, F, G-flat, and D-flat minor (hands together, 2 octaves)
- *Chord Progressions*: i–iv–i–V<sup>7</sup>–i in the above keys
- *Transposition, Harmonization, and Sight-Reading*: Equivalent to exercises up to the end of Book I of *Alfred's Group Piano for Adults*

Proficiencies to be placed out of Class Piano III (MUSC 2233):

- *Scales and Arpeggios*: All major and minor keys (hands together, 2 octaves)
- *Chord Progressions*: I–IV–I–V<sup>7</sup>–I (or i–iv–i–V<sup>7</sup>–i) in all major and minor keys
- *Transposition, Harmonization, and Sight-Reading*: Equivalent to exercises up to page 182 in Book II of *Alfred's Group Piano for Adults*

Proficiencies to be placed out of Class Piano IV (MUSC 2234):

- *Transposition, Harmonization, and Sight-Reading*: Equivalent to exercises up to the end of Book II of *Alfred's Group Piano for Adults*
- *Score Reading*: Equivalent to exercises up to the end of Book II of *Alfred's Group Piano for Adults*

## II.F. Academic Advisors

Every music major is assigned to an academic advisor. Two professional academic advisors serve the Department and their degree programs and concentrations.

- *Ms. Hannah Harrell* (Robinson 331A): Advisor for the B.A. in Music degree, the composition, jazz, and performance concentrations of the B.M. degree, and music minors; [hbharrel@charlotte.edu](mailto:hbharrel@charlotte.edu); 704-687-0472.
- *Ms. Tesh Ramey* (Storrs 128): Advisor for music education concentrations of the B.M. degree; [Tesh.Ramey@charlotte.edu](mailto:Tesh.Ramey@charlotte.edu); 704-687-8182.

Your advisor can assist you in many ways, and you must make appointments to see her at least once a semester during advising time. Dr. Whitaker, Associate Chair, can also assist in the advising process for all majors and minors. Dr. Spano, Coordinator of Music Education, is available to advise music education majors.

Each student is responsible for proper completion of their academic program, familiarity with the *University Undergraduate Catalog* ([www.provost.charlotte.edu/Catalogs](http://www.provost.charlotte.edu/Catalogs)) and this *Student Handbook*, maintaining the grade point average required, meeting all other degree requirements, and for being aware of university resources designed to promote student success. The advisor will counsel, but the final responsibility remains that of the student.

## II.G. Years of Study

Degree Works often refers to courses that should be taken in the first, second, third, or fourth years. This numbering system refers to a student's progress in Charlotte's music curriculum, regardless of previous studies in music or any other subjects. All students who are in the first two semesters of music theory, aural skills, and/or piano are considered to be in their freshman years of music study. All students in the third and fourth semesters of those subjects are sophomore students. Students enrolled in 3000- and 4000-level classes are considered to be in the upper division (junior and seniors).

## II.H. Scheduling of Classes

The academic advisors assist students in selecting courses for each semester of registration. You should not guess which courses to take or attempt to enroll in a course out of sequence; this is particularly important in selecting classes that fulfill the requirements of the Core Music Curriculum. During each semester, you will meet with your academic advisor (see Section II.F, "Academic Advisors"), who will review your progress towards graduation and make suggestions for future coursework.

## II.I. Readmission of Former Students

Students who have not been enrolled in Applied Music at Charlotte for two or more consecutive semesters (not including summers), as well as those who have been suspended for academic or disciplinary reasons, may be required to complete a new audition, and take a new series of placement tests prior to being readmitted as music majors. Readmitted students must enroll in the courses in which they are placed, regardless of previous coursework at Charlotte or other institutions. Students who have not been enrolled in Applied Music at Charlotte for four or more consecutive semesters (not including summers) will be required to meet the curricular requirements in effect at the time of readmission, not those from their original matriculations. See the *University Undergraduate Catalog* ([www.provost.charlotte.edu/Catalogs](http://www.provost.charlotte.edu/Catalogs)) for information about “Readmission of Former Students.”

## II.J. Student Health, Wellness, & Safety

The Department of Music is committed to student health and wellness. On each of Robinson Hall’s three floors is an emergency call station that may be used to alert campus police of any emergency situation (safety or medical). UNC Charlotte Police & Public Safety is a fully authorized state police agency, providing both police and security services to a campus of 30,000+ students, faculty, and staff. Near every floor’s call station is a defibrillator as well as a first-aid kit. Such kits are also found in each arts department office, backstage of all performing spaces, and in all rehearsal halls. They are regularly checked and maintained. Additionally, faculty and staff members in the Performing Arts Services unit are current with their AED and CPR certifications, and continually renew their certifications. Finally, dispensers with disposable earplugs are mounted on every floor, as well as in the backstage area of the recital hall in the adjacent Rowe Arts Building.

On the Department’s website are more links and information, and students are encouraged to refer to these often. For more information regarding safety procedures and guidelines for performances, please contact the Performing Arts Operations Manager.

Other resources for wellness include the Student Health Center (<https://studenthealth.charlotte.edu/>); Counseling Center (<https://counselingcenter.charlotte.edu/>); Student Success Center (<http://ucae.charlotte.edu/student-success>); Veterans Services Office (<https://veterans.charlotte.edu/>); Office of Identity, Equity, and Engagement (<https://identity.charlotte.edu/>); and the Sage Program including Friendly Peer Training (<https://identity.charlotte.edu/education/sexuality-and-gender-education-sage-program>), programs that create “an affirming and supportive campus climate through identifying and educating members of our campus community who are open to and affirming of all individuals regardless of sexual orientation, gender identity, or gender expression.” Allies in the Department of Music include Dr. Will Campbell, Robinson 354; Dr. Mira Frisch, Robinson 353; Ms. Hannah Harrell, Robinson 331A; Dr. Jessica Lindsey, Robinson 355; Ms. Tesh Ramey, Storrs 128; Dr. Fred Spano, Robinson 349; and Dr. Jennifer Whitaker, Robinson 340C.

Students experiencing any sort of issues related to their physical or mental well-being, especially regarding/affecting their playing or singing during the semester, are encouraged to seek the advice of a health care professional in the Student Health Center, the Counseling Center, or from the student’s family physician. Members of the music faculty cannot diagnose nor recommend treatment in such instances but can serve as resources to obtain the necessary treatment.

### III. DEPARTMENTAL REQUIREMENTS

In addition to general education (see [www.ucol.charlotte.edu/gened](http://www.ucol.charlotte.edu/gened)) and degree-specific requirements, all music majors must meet the following:

1. Earn a “C” or better in all courses in the Core Music Curriculum. See Section III.A, “Core Music Curriculum.”
2. B.M. and B.A. students must enroll in Applied Music (MUPF 12xx, MUPF 32xx, or Recital Preparation) every semester enrolled at UNC Charlotte, except for music education students during their student teaching semester. See Section III.B, “Applied Music Requirements.”
3. B.M. students must enroll in Performance Class (MUSC 1300 or MUSC 3300) each semester enrolled at UNC Charlotte, except for music education students during their student teaching semester. See Section III.F, “Performance Class Requirements.”
4. Enroll in a Principal ensemble (or two for performance concentrations) (MUPF 11xx) every semester enrolled at UNC Charlotte, except for music education students during their Student Teaching semester. See Section III.G, “Ensemble Requirements.”
5. Enroll in a minimum of two secondary ensembles (MUPF 11xx) prior to graduating. See Section III.G, “Ensemble Requirements.”
6. Complete Sophomore Review before progressing into 3000- and 4000-level music courses. See Section III.H, “Sophomore Review.”
7. Complete the appropriate culminating experience:
  - *Music B.A. Majors* must prepare a Senior Project or complete a Senior Internship during their final semester (see Section III.J, “Senior Project Requirements”).
  - *Music Education Concentrations* must present a 30-minute Senior Recital (see Section III.K, “Junior and Senior Recital Requirements”) and spend their final semester student teaching (MUED 4467).
  - *Music Performance and Jazz Concentrations* must present a 30-minute Junior Recital and a 50-minute Senior Recital (see Section III.K, “Junior and Senior Recital Requirements”).
  - *Music Composition Concentration* must complete a Senior Composition Project.

#### III.A. Core Music Curriculum

The Core Music Curriculum at UNC Charlotte is widely recognized for its innovation, integration, and rigor. Courses that are required of all music majors include:

- A four-semester sequence of courses that introduce the core concepts of musical structure and style (MUSC 1230, MUSC 1231, MUSC 2230, and MUSC 2231). This theoretical study is augmented with laboratory courses that develop skills in aural skills and sight-singing (MUSC 1230L, MUSC 1231L, MUSC 2230L, and MUSC 2231L), as well as piano (MUSC 1233, MUSC 1234, MUSC 2233, and MUSC 2234). Because these three subjects overlap significantly, students must concurrently enroll in all the Structure & Style courses and their corresponding lab class in Aural Skills at any given level and must earn a “C” or better in all core music courses at any one level before progressing to the corresponding courses at the next level. However, progression in class piano can be separated depending on the individual’s level of playing but must still be passed with a “C” or better.
- A two-semester survey of musical thought in western culture from ancient Greece through the present (MUSC 3170 and MUSC 3171). This sequence integrates the study of music history and literature; music theory, counterpoint, and analysis; and improvisation and composition. As with the lower-division coursework, students must earn a “C” or better in each of these courses before progressing to the next course in the sequence.

These courses introduce theoretical and historical approaches to music that are utilized every semester in Applied Music (see Section III.B, “Applied Music Requirements”). In turn, skills that are developed in Applied Music are put into practice every semester in both solo and ensemble performances (see Section III.F, “Performance Class Requirements,” and Section III.G, “Ensemble Requirements”).

### III.B. Applied Music Requirements

All music majors are required to enroll in Applied Music (MUPF 12xx or MUPF 32xx) every semester, except for music education students during their student teaching semester. Lessons begin the first week of classes with students receiving individual lessons on a weekly basis, typically 15 one-hour lessons across the semester for 2 credit hour lessons, and either 15 thirty minute or 8 one-hour lessons across the semester for 1 credit hour lessons. Recital Preparation (MUPF 34xx or MUPF 44xx) substitutes for MUPF 32xx for students presenting degree recitals. Only grades of “C” or better will be accepted as passing grades for Applied Music.

All B.A. students enroll in one credit hour applied lessons. Requests for a B.A. major to enroll in two credit hour applied lessons must be submitted in writing by the student to the Department Chair for consideration. Requests must be received during the registration period directly prior to the semester in which the student intends to enroll in the two credit hour lessons.

All music majors must earn a “C” or better in at least four semesters of MUPF 12xx before completing the Sophomore Review (see Section III.H, “Sophomore Review”). Additionally:

- *Music Education Majors* must earn a “C” or better in at least two semesters of MUPF 32xx before enrolling in Senior Recital Preparation (MUPF 44xx; see Section III.K, “Junior and Senior Recital Requirements”).
- *Music Performance and Jazz Concentrations Majors* must earn a “C” or better in at least one semester of MUPF 32xx before enrolling in Junior Recital Preparation (MUPF 34xx) and at least two semesters (not consecutively) of MUPF 34xx prior to enrolling in Senior Recital Preparation (MUPF 44xx; see Section III.K, “Junior and Senior Recital Requirements”).
- *Music Composition Concentration Majors* must earn a “C” or better in four semesters of MUPF 12xx and MUPF 32xx. The junior and senior recitals are not required for this concentration.

### III.C. Jury Requirements

All students (majors, minors, or electives) enrolled in Applied Music lessons at any level must perform before a jury of faculty members at the end of each semester, with exceptions granted for students who have already been adjudicated during junior or senior recitals in that semester. Juries will be held during the final examination period, and the performance will consist of appropriate repertoire, to be selected by the applied music instructor. Students may also be requested to sight-read and/or play scales in their principal applied area. Juries will be approximately 10 minutes in duration. An unexcused absence from a jury will result in failure in Applied Music.

Every applied music instructor, whether full- or part-time, is required to serve as a juror for each of their students (in extreme cases, part-time instructors with time conflicts may provide a substitute juror). The remainder of the jurors must include a minimum of two members of the full- or part-time faculty. Each juror will assess the student’s performance using every applicable category on the Performance Assessment Forms. Individual scores will later be averaged together to create a final score, which will serve as the Jury Score. Students are expected to complete the Student Jury Repertoire Form found on the Department’s [Student Resources website](#).

Except in the cases of unaccompanied works, the use of a pianist is required for juries (see Section III.E, “Collaborative Pianists”).

*Vocal Juries.* Voice studios have additional requirements for juries:

- Selections will be performed from memory.

- The performer should be prepared to discuss translations of foreign language selections as well as artistic interpretations of the repertoire.
- The first selection will be of the student's choosing; the remaining pieces, either excerpted or in their entirety, will be selected by the faculty.
- The applied teacher of the student will not be active in repertoire selections.

### III.D. Repertoire Requirements

Applied teachers will determine their own repertoire requirements, although majors with an emphasis in voice must follow specific guidelines. These requirements apply to all lessons, juries (including the Applied Performance Evaluation portion of the Sophomore Review), and recitals. Students have the right to request repertoire requirements in writing at the beginning of each semester.

#### Vocal Repertoire

Degree	Semester	Credit Hour	Minimum Selections Required	Minimum Languages Required	Maximum CCM <sup>¶</sup> Allowed
B.A.	1-2	1	3 <sup>†</sup>	2	1
B.A.	1-2	2	4 <sup>†</sup>	2	2
B.M.	1-2	2	4 <sup>†</sup>	2	1
B.A.	3-4	1	4 <sup>‡</sup>	2	2
B.A.	3-4	2	5 <sup>‡</sup>	2	2
B.M.	3-4	2	5 <sup>‡</sup>	3	2
B.A.	5-8	1	4 <sup>‡</sup>	2	2
B.A.	5-8	2	6 <sup>§</sup>	2	2
B.M.	5-8	2	6 <sup>§</sup>	4	2

One credit hour receives weekly half-hour lessons or bi-weekly hour lessons. Two credit hours receives weekly hour lessons.

<sup>†</sup>A minimum of two pieces from old Italian and English schools; art songs such as American songs, spirituals, and German Lieder or literature of a comparable level

<sup>‡</sup>A minimum of two pieces from oratorio or operatic repertoire; art songs including British songs, American songs, spirituals, German Lieder, or French mélodie; or literature of a comparable level

<sup>§</sup>A minimum of 3 pieces selected from the oratorio or operatic repertoire; art songs including British songs, American songs, spirituals, German Lieder, or French mélodie; or literature of a comparable level

<sup>¶</sup> Contemporary Commercial Music (CCM) is a generic term created to cover everything including music theater, pop, rock, gospel, R & B, soul, hip hop, rap, country, folk, experimental music, and all other styles that are not considered classical. Select songs from this repertoire intended for juries may be chosen with the approval of the instructor of record.

### III.E. Collaborative Pianists

Students will be responsible for hiring a qualified pianist to accompany their lessons, masterclasses, juries, and recitals. The negotiation of payments and the scheduling of services is a private matter between the student and the pianist. Please see the "Collaborative Pianist Information for Students" guidelines last in this *Handbook*.



### III.F. Performance Class Requirements

All music majors enrolled in lower division Applied Music (MUPF 12xx) are required to also enroll in Performance Class (MUSC 1300) as a solo repertoire laboratory for Applied Music. Similarly, all music majors enrolled in Advanced Applied Music (MUPF 32xx) or either of the Recital Preparation courses are required to concurrently enroll in Advanced Performance Class (MUSC 3300) that semester, except for music education majors during their semester of student teaching. Students who complete all the requirements for MUSC 1300/3300 will receive a “P” that signifies that they have passed the class that semester. Students who do not meet all the requirements will receive an “N” that signifies that they have not received credit for MUSC 1300/3300. B.M. students enrolled in MUSC 1300 must perform once per semester and B.M. students enrolled in MUSC 3300 must perform twice per semester. B.A. students may elect to perform in MUSC 1300, but they are not required to perform. All students must complete the concert attendance and assistance requirements for the course.

All music majors must earn a “P” in at least four semesters of MUSC 1300 before completing Sophomore Review (see Section III.H, “Sophomore Review”). Additionally:

- *B.M. majors with a concentration in Composition* must earn a “P” in at least three semesters of MUSC 3300 prior to enrolling in the Senior Project and at least four semesters of MUSC 3300 before graduating (see Section III.J, “Senior Project Requirements”).
- *Music Education Concentrations* must earn a “P” in at least two semesters of MUSC 3300 before giving a Senior Recital (see Section III.K, “Junior and Senior Recital Requirements”) and at least three semesters of MUSC 3300 prior to student teaching.
- *Music Performance and Jazz Concentrations* must earn a “P” in at least one semester of MUSC 3300 before giving a Junior Recital, at least three semesters of MUSC 3300 prior to giving a Senior Recital (see Section III.K, “Junior and Senior Recital Requirements”), and at least four semesters of MUSC 3300 before graduating.

### III.G. Ensemble Requirements

**Primary Ensembles.** All music majors are required to audition for and enroll in a primary ensemble every semester as a laboratory for Applied Music (or Recital Preparation), except for music education students during their semester of student teaching. All music minors must audition for and enroll in a primary ensemble every semester they are enrolled in Applied Music. Only grades of “C” or better will be accepted as passing grades for ensembles.

Primary ensembles are those that are most appropriate for ensemble performance on a student’s principal instrument (the instrument for which the student enrolls in Applied Music) and degree concentration. The primary ensembles for specific areas are as follows:

- *Guitar.* Guitar Ensemble (MUPF 1115) serves as the primary ensemble for guitar students in the Music (B.A.) and Music Performance curricula. Guitarists who are Music Education majors should consult the policy statements for strings, voice, or winds/percussion.
- *Jazz.* Jazz Ensemble (MUPF 1111) serves as the primary ensemble for the jazz studies concentration and may serve as the primary ensemble for B.A. majors and majors in other concentrations, except music education. Students who have completed Sophomore Review and have also been formally admitted into the Undergraduate Certificate in Jazz program will enroll in Jazz Ensemble, as well as any other ensemble that is required for their concentration.
- *Piano.* Pianists in the B.A. degree and the B.M. curricula must consult with the Chair and Piano Professor to determine their primary ensemble requirements. Pianists who are in music education concentrations should consult the policy statements for strings, voice, or winds/percussion.

- *Strings*. Orchestra (MUPF 1110) serves as the primary ensemble for all string majors and concentrations. String players, especially scholarship recipients, are also encouraged to participate in String Chamber Music (MUPF 1169).
- *Voice*. As determined by audition and placement by the Director of Choral Studies, University Chorale (MUPF 1120), Chamber Singers (MUPF 1121), Men’s Chorus (MUPF 1122), or Women’s Chorus (MUPF 1123) serves as the primary ensemble for all voice majors and concentrations. Vocalists, especially scholarship recipients, are also encouraged to participate in Opera Workshop (MUPF 1124).
- *Winds/Percussion*. As determined by audition and placement by the Director of Bands, Wind Ensemble (MUPF 1112) or Symphonic Band (MUPF 1113) serves as the primary ensemble for wind and percussion majors and concentrations. Instrumentalists, especially scholarship recipients, are also expected to participate in Jazz Ensemble (MUPF 1111) and/or other small instrumental ensembles. Music Education majors are especially encouraged to participate in the jazz program for at least two semesters. Scholarship students may also be placed in Basketball Band (MUPF 1114).

Auditions for primary ensembles take place at the beginning of every semester and follow repertoire guidelines established by the Director of Bands, Director of Choral Studies, and Orchestra Director.

All music majors must earn a “C” or better in at least four semesters of primary ensembles before completing Sophomore Review (see Section III.H, “Sophomore Review”). Additionally:

- *B.A. in Music* majors must earn a “C” or better in at least five semesters of primary ensembles prior to enrolling in the Senior Project and at least six semesters of primary ensembles before graduating (see Section III.J, “Senior Project Requirements”).
- *B.M. with a concentration in Composition* majors must earn a “C” or better in at least seven semesters of primary ensembles prior to enrolling in the Senior Project and at least eight semesters of primary ensembles before graduating (see Section III.J, “Senior Project Requirements”).
- *Music Education Concentration* majors must earn a “C” or better in at least six semesters of primary ensembles before giving a Senior Recital (see Section III.K, “Junior and Senior Recital Requirements”) and at least seven semesters of primary ensembles prior to student teaching.
- *Music Performance and Jazz Concentration* majors must earn a “C” or better in at least five semesters of primary ensembles before giving a Junior Recital, at least seven semesters of primary ensembles prior to giving a Senior Recital (see Section III.K, “Junior and Senior Recital Requirements”), and at least eight semesters of primary ensembles before graduating.

**Secondary Ensembles.** All B.A., composition concentration, and music education concentration majors are required to enroll in at least two secondary ensembles prior to graduation (these are in addition to the primary ensembles in which all students are required to enroll). Music Performance and Jazz Studies concentration majors enroll in a secondary ensemble each semester of matriculation. For the Jazz Studies concentration, one ensemble will be a jazz ensemble (e.g., Jazz Ensemble or Jazz Combo) and the second ensemble will be a classical (e.g., Wind Ensemble or Symphonic Band). Of the total number of ensembles in which any student participates, at least two must be large ensembles and at least two must be small ensembles (see below).

Secondary ensembles are those that contrast in size and nature to primary ensembles. If a student’s primary ensemble is a large ensemble, then their secondary ensemble will typically be a small ensemble, and vice-versa. The exception to this is in the Jazz Studies concentration where the nature of the ensemble provides the contrast. Each student should consult their applied teacher and advisor to determine which specific secondary ensembles are most appropriate, but should adhere to the following guidelines:

- *Piano*. Pianists in the Music (B.A.) and Music Performance curricula must consult with Dr. Savage to determine their secondary ensemble requirements, bearing in mind the requirement that every student must enroll in at least two large ensembles and at least two small ensembles prior to graduation.

Pianists who are Music Education majors should consult the policy statements for strings, voice, or winds/percussion.

- *Strings*. Because primary ensembles for string students are large ensembles, their secondary ensembles must be small ensembles. In most cases, this will be String Chamber Music (MUPF 1169).
- *Voice*. Because primary ensembles for voice students are large ensembles, their secondary ensembles must be small ensembles. In most cases, this will be Opera Workshop (MUPF 1124) or Musical Theatre Workshop (COAA 2650).
- *Winds/Percussion*. Because primary ensembles for wind/percussion students are large ensembles, their secondary ensembles must be small/chamber ensembles. In most cases, this will be Jazz Ensemble (MUPF 1111) or a chamber ensemble.

**Additional Ensembles.** Besides their primary ensembles, all scholarship recipients must enroll in one or two additional ensembles every semester as indicated by the Department. These may be either large or small ensembles and may count toward the secondary ensemble requirement.

With the concurrence of their advisors, all music majors can perform in up to two additional ensembles—either large or small ensembles—in any given semester. In any event, all students are limited to participation in a total of three ensembles, including the required primary ensemble, unless special permission has been granted by the Department Chair.

### Primary Ensembles

Orchestra	Alan Yamamoto, conductor
Wind Ensemble	Hunter Kopczynski, conductor
Symphonic Band	Brian Taylor, conductor
Marching Band	Brian Taylor, conductor
Basketball Band	Brian Taylor, conductor
University Chorale	Jason Dungee, conductor
Men's Chorus (Mallard Creek Chorale)	Jason Dungee, conductor
Women's Glee	Ginger Wyrick, conductor
Jazz Ensemble	Will Campbell, conductor

### Small Ensembles

Clarinet Choir (if offered)	Jessica Lindsey, coach
Flute Choir (if offered)	Jennifer Dior, conductor
Gospel Choir	Michael Figgers, director
Jazz Combo	Will Campbell & Troy Conn, coaches
Musical Theatre Workshop	Sequina DuBose, & Laura Waringer, directors
Opera Workshop	Brian Arreola, director
Percussion Ensemble	Rick Dior, conductor
String Chamber Music	Mira Frisch, David Russell, coaches
Trombone Ensemble	Jeremy Marks, coach
Trumpet Ensemble	Eric Millard, coach
Wind Quintet	Elizabeth Sullivan, coach
Woodwind Chamber	Jessica Lindsey, coach

**Ensemble Sectionals.** University Chorale, Wind Ensemble, and Jazz Ensemble have 0-credit “labs” that serve as co-requisites to the actual ensembles. Because attendance at sectionals is factored into the grade for the ensemble itself, all students will receive the grade of “N” (No Credit) for the labs.

**Attendance at Ensemble Rehearsals, Sectionals, and Performances.** Because performance in an ensemble is a group activity and a collaborative effort, and because the musical result will be diminished

for the entire group if individuals are absent, *no unexcused absences are allowed from either rehearsals or performances*. Any unexcused absence or excessive absences for any reason can result in the lowering of the grade for the course, and failure to attend a performance will result in a failing grade for the class. Students must present written excuses to the instructor. Please note that this is a departmental policy that is realized in detail on the ensemble director's syllabus.

### III.H. Sophomore Review

In the second semester of the second year of music studies (the semester during which a student is enrolled in Structure & Style of Music III or IV, Class Piano III or IV, and Aural Skills & Sight-Singing III or IV), each student will initiate the Sophomore Review process. For B.M. concentrations, the Sophomore Review process consists of a Musicianship Evaluation, an Applied Performance Evaluation, and an interview. For B.A. in Music majors, the Sophomore Review process consists of a Musicianship Evaluation and an interview. All students must successfully complete Sophomore Review before enrolling in any EDUC, MUED, MUPF, or MUSC courses at the 3000- or 4000-level.

**Musicianship Evaluation.** By mid-term of the semester of Sophomore Review, all music majors must submit to the Department of Music Office the materials required for their specific degree track (see below). All submitted materials will be added to the student's file in the Department of Music and will be considered alongside the copies of the Assessment Forms from all previous juries (see Section III.C, "Jury Requirements").

#### *B.A. in Music Majors:*

1. A complete printout of a Banner "Advising Transcript" that demonstrates the following:
  - a. A "C" or better in each of the first two or three levels of Structure & Style of Music, Class Piano, and Aural Skills & Sight-Singing.
  - b. A "C" or better in at least three semesters of Applied Music and a "C" or better in at least three semesters of primary ensembles.
  - c. A "P" in at least three semesters of Performance Class.
  - d. Enrollment in or completion of Structure & Style of Music IV, Class Piano IV, and Aural Skills & Sight-Singing IV.
  - e. Enrollment in a fourth semester of a primary ensemble, Applied Music, and Performance Class.
  - f. An overall GPA of at least 2.75.
2. A PDF containing no more than three tentative Senior Project topics.
3. Three faculty recommendations (using approved Departmental forms) from their applied teacher, their primary ensemble director, and their current Structure & Style/Aural Skills professor.

#### *Music Education Majors:*

The following materials are submitted digitally (PDF file format recommended) using a folder/file system on Google Drive. By midterm of the spring semester, the Coordinator of Music Education will prepare a Google Drive folder for each candidate (i.e., "Candidate First and Last Name, SR-MUED 20XX"). Each candidate's respective folder will be shared with them so that they can upload the required materials outlined below. All materials with the exception of faculty recommendations should be uploaded by the deadline provided. At that time, candidates' access to their respective folders will close.

1. A complete printout of a Banner "Advising Transcript" that demonstrates the same data specified under item "1" for Music (B.A.) Majors (see above).
2. A current résumé.
3. A current Philosophy of Music Education statement; use the following guidelines:
  - a. A statement of a personal music education philosophy as outlined in MUED 2200.

- b. The statement must be word-processed, six to eight pages maximum, using 10- to 12-point font and typical one-inch margins. As always, it should be grammatically correct with no spelling errors and appropriate citation of references.
4. A list of the names of faculty members from which you requested recommendations. Recommendations must be from the following members of the music faculty:
  - a. Your Principal Applied Professor
  - b. Your primary ensemble Conductor
  - c. A member of the Music Education Faculty
  - d. A Music Theory Professor

Candidates are required to submit one recommendation from each of the above categories, for a total of four different individual recommendations. Candidates may also submit recommendations from other members of the music faculty at their discretion, but *none* will supplant the above required recommendations. Please provide each faculty member with an electronic version of the approved departmental form. Faculty providing recommendations will receive access to a Google Drive folder so that they may upload their recommendation.

*Music Performance, Jazz Studies, and Composition Majors:*

1. A complete printout of a Banner “Advising Transcript” that demonstrates the same data specified under the item “1” for Music (B.A.) Majors (see above).
2. A proposed timeline for Junior and Senior Recitals, with tentative repertoire (both of these items must be formulated in consultation with the applied instructor).
3. Three faculty recommendations (from approved Departmental forms) from their applied teacher, their primary ensemble director, and from their current Structure & Style/Aural Skills professor.

**Applied Performance Evaluation.** During juries held at the end of the semester of Sophomore Review, BM students will complete an Applied Performance Evaluation, which will supersede the jury and will comprise two jury slots. The Applied Performance Evaluation will be comprised of prepared pieces, sight-reading, and scales with arpeggios (see Section III.D for Repertoire Requirements). The Department will record each Applied Performance Evaluation and add the recording to the student’s file as documentation. Jazz Studies concentrations will have two (2) APEs: one on classical literature and technique; and one on jazz literature and technique. In the unfortunate event that any part of the Applied Performance Evaluation is not passed, the student must complete that portion at the August audition date in order to progress in advanced study.

Except in the cases of unaccompanied works, the use of a pianist is required for Applied Music Evaluations (see Section III.E, “Accompanists”).

**Interview.** The three degree/concentration committees (B.A. in Music, Music Education, or Music Performance) will compile the results of the Musicianship Evaluations and the Applied Performance Evaluations (excluding B.A. in Music majors) for the students in their respective degree tracks and will conduct individual interviews with all of those students. Please arrive early, and dress appropriately for your interview (if in doubt, ask your teacher). The committees will subsequently inform the Associate Chair which students have tentatively passed, and which students have tentatively failed their Sophomore Reviews. It is possible to fail a portion of the Sophomore Review. In those cases, the Department Chair will recommend a course of action in consultation with the faculty for completion/remediation.

*Sophomore Review Music Education Interview (SRMEI).* As part of their interview process, music education majors will be expected to answer inquiries about various dispositional issues as well as provide prepared responses to each of the following questions:

- a. What are the competencies required by a beginning music teacher in your field? (You may wish to group related competencies for easier recollection.) (MUED 2100)

- b. Discuss the implications of the National Arts Standards for Music (2014 version) in your classroom. Be able to name the overarching categories and describe how you will address each. Give specific examples for each one. (MUED 2100)
- c. At UNC Charlotte your preparation to teach is based on 21st Century Skills and Knowledge. Describe how your preparation thus far reflects this. (MUED 2100)
- d. Discuss how music can be used as an agent for positive societal change. (MUED 2200)
- e. Describe and defend your philosophy of teaching. Be sure to reference the appropriate philosophical currents (western, educational, music, and music education philosophies). (MUED 2200)
- f. Discuss the contributions of Benjamin Bloom, Albert Bandura, Erik Erikson, Howard Gardner, Abraham Maslow, Jean Piaget, and Lev Vygotsky to education and their relation to music education. (MUED 2141)
- g. Discuss important dates in education and significant legal cases. (MUED 2100/2200)
- h. Review the expectations found in K-12 faculty handbooks covered in MUED 2200, remembering these are structured through site based management. Be prepared to address how you will meet these requirements as a future educator.

These questions are designed to encourage you to develop ready responses to common issues that continually face every music educator. Please prepare and rehearse your answers thoroughly, much like you would prepare for a job interview. You should be able to speak knowledgeably and thoughtfully for approximately five minutes on each of your prepared responses. You will be assessed equally on your professional appearance, presentation, and content.

The SRMEI will be conducted by the Music Education Faculty and will last approximately 15–20 minutes. Please arrive early, and dress appropriately for a professional music educator (if in doubt, ask your music education professor). You will not be able to refer to notes or read your answers. The interview will open with a few general questions about yourself, your résumé, and your transcripts, and will conclude with the prepared response section. You may also be expected to defend the Philosophy of Music Education statement that you submitted for your Musicianship Evaluation. More information regarding the evaluation methods and the forms used for this process will be given to the students the semester of the exam. SRMEI occurs each spring semester.

**Results.** Students who are successful in their Sophomore Reviews will receive the entry of “MUSC 2400: Sophomore Review” on their transcripts once the Associate Chair has verified that each passing student has earned a “C” or better in Structure & Style of Music IV, Class Piano IV, Aural Skills & Sight-Singing IV, a fourth semester of a primary ensemble, and a fourth semester of Applied Music, as well as a “P” in a fourth semester of Performance Class. Students who receive a “D” or “F” in any of the above courses (or an “N” in Performance Class), or who fail their Musicianship Evaluation, Applied Performance Evaluation, and/or interview, will be eligible to initiate a new Sophomore Review in each subsequent semester. Each student will be informed of the results of their Sophomore Review by mail or email. Copies of these notifications will be added to the student’s file in the Department of Music.

### **III.I. Repertoire Guidelines for Applied Performance Evaluations**

#### **Prepared Pieces**

You will be required to perform a selection of prepared pieces, following the instrument-specific guidelines below. As always, repertoire must be approved by your applied instructor (see Section III.D, “Repertoire Requirements”).

1. *Woodwind, Brass, and Strings (including Guitar and Harp)*. Perform at least three contrasting selections, etudes, and/or movements from the standard repertoire for your instrument (at least one lyrical and one technical). Except in the case of an unaccompanied work, the use of a pianist is required.
2. *Percussion*. Perform separate pieces from three of the following five categories: a four-mallet marimba or vibraphone solo, a classical snare drum solo, a timpani solo for at least four drums, a multi-percussion solo, and a drum set solo.
3. *Piano*. Perform, from memory, at least three solo works from the standard repertoire: one must be a two-part or three-part invention by Bach or an equivalent work; one must be a movement of a sonata by Haydn, Mozart, Beethoven, or an equivalent work; and one must be a composition from the 19th, 20th, or 21st century.
4. *Voice*. Perform several selections from memory. You should prepare at least six pieces in at least three languages (Italian, English, and German are required). Pieces must be selected from the classical repertoire (arias from the operas of Handel, Gluck, and Mozart and from the oratorios of Handel, Bach, and Mendelssohn; Lieder of Schubert, Schumann, and Brahms; songs by English and American composers; or literature of a comparable level). The use of a pianist is required.
5. *Jazz Studies Concentrations*. Perform at least two to three pieces of music on your instrument that demonstrate appropriate style and improvisation. You may be asked to improvise at sight from a standard piece of jazz literature.

Your prepared pieces will be evaluated using every applicable category on the Assessment Forms.

### **Sight-Reading**

You will be required to sight-read and will be evaluated using every applicable category on the Performance Assessment Forms.

### **Scales and Arpeggios (not required for voice students)**

You will be required to play several scales and arpeggios from memory, following the instrument-specific guidelines below.

1. *Woodwind, Brass, and Percussion*. You should prepare all 12 major scales and arpeggios and all 12 minor scales and arpeggios. The form of the minor scales (melodic or harmonic) will be determined by your applied teacher. You must play the scales in sixteenth notes at a tempo no slower than 60 beats per minute. The rhythm, range, and articulation of the scales will be determined by your teacher, who may also require you to perform your scales with a metronome.
2. *Bowed Strings*. You should prepare all 12 major scales and arpeggios and all 12 minor scales and arpeggios. The form of the minor scales (melodic or harmonic) will be determined by your applied teacher. You must play the scales at a tempo no slower than 40 beats per minute. You should prepare the scales with two eighth notes to a bow (two-note slurs), three eighth-note triplets to a bow (three-note slurs), and four sixteenth notes to a bow (four-note slurs). At the discretion of your applied teacher, you may continue this pattern and play with six, eight, twelve, and twenty-four notes to a bow. The range of each scale (two or three octaves) will be determined by your teacher, who may also require you to perform your scales with a metronome.
3. *Guitar*. You should prepare all 12 major scales and all 12 melodic minor scales from Andrés Segovia's *Major and Minor Diatonic Scales* in sixteenth notes at a tempo no slower than 60 beats per minute. Arpeggios will be chosen from among the first 60 of Mauro Giuliani's *120 Daily Studies for the Right Hand*.
4. *Piano*. You should prepare all 12 major scales and arpeggios and all 12 harmonic minor scales and arpeggios) over a four-octave range, in sixteenth notes at a tempo no slower than 60 beats per minute. The rhythm will be determined by your teacher, who may also require you to perform your scales with a metronome.
5. *Jazz Studies*. Students will prepare the typical jazz and modal scales for the APE.

Scales and arpeggios will be evaluated using every applicable category on the Performance Assessment Forms.

### III.J. Senior Project/Internship Requirements

B.A. in Music, B.M. with a concentration in Composition, and B.M. in Elective Studies majors must complete a Senior Project. B.A. in Music majors may choose to complete a Senior Internship rather than a Senior Project. B.A. in Music and B.M. in Elective Studies Senior Projects may consist of written historical, theoretical, or technological research (see below) or a lecture/lecture-recital supported by written original research and documentation during the final semester of study. Composition majors will prepare a portfolio and have it performed, if appropriate, and supply documentation of the project to the committee. B.M. in Composition and B.M. in Elective Studies majors enrolling in Senior Project must earn a “C” or better in at least three semesters of 3000-level Applied Music prior to beginning the Project.

The recommended length for a B.A. and B.M. in Elective Studies Senior Project that consists exclusively of a research paper is 40 pages, using 1-inch margins and 12-point font (preferably Times New Roman). Some projects may involve less writing in exchange for other types of scholarly activity, but written work should comprise the bulk of the project, and the entire effort should equate to 40 pages of text. For example, a student who opts to present a “Lecture-Recital” should plan on a presentation that is approximately 50 minutes in length, with the “lecture” portion comprising at least half of the public presentation and may also be required to submit additional writing and documentation to the Senior Project Committee.

B.M. with a concentration in Composition Senior Projects will consist of a composition portfolio consisting of works for instruments and voice of varying instrumental forces. All of the works in the portfolio must be performed. The project can consist of a single performance or, in the case of work being performed for large ensemble, multiple performances. The project should consist of at least 30 minutes of music, but some projects may include works for large ensemble, in which case the project should not consist of less than 20 minutes of music.

B.A. in Music majors can choose between a Senior Project and a Senior Internship. Students who elect to complete an internship must notify and complete all processes for the Department of Music based on the semester in which they will complete the internship. Additional timeline details are provided below. The Department of Music will assist students in finding internships with community organizations and businesses. Senior Internships require 120-150 hours of work and a written paper documenting the student’s experience.

**Scheduling.** All B.A. in Music, B.M. in Composition, and B.M. in Elective Studies majors must enroll in Senior Project Preparation (MUSC 4800) in the semester during which they plan to submit their Senior Project. B.A. in Music majors who choose to complete a Senior Internship will enroll in Senior Internship (MUSC 4410). These courses are offered during the fall and spring semesters.

*Senior Projects.* The student will complete a transcript evaluation, select a Senior Project Committee, and enroll in MUSC 4800. The full procedure is outlined in the Senior Project Checklist (available at <https://coaa.charlotte.edu/music/student-resources>). Additional tasks may be requested depending on the nature of the B.A. or Composition Project.

Throughout the semester of enrollment, the student is expected to submit each individual component of their project to their Senior Project Advisor in accordance with the deadlines specified in the timeline portion of the proposal. Failure to meet these deadlines will result in failure of the Senior Project. If the project includes a public event (e.g., lecture, lecture-recital), it must be completed within the first thirteen



weeks of the semester, and the student must use the Recital Checklist (available at <https://coaa.charlotte.edu/music/student-resources>) to schedule the date and venue of the event by the mid-term of the semester, schedule a date and venue for a hearing at least two weeks prior to the event, and complete the hearing and secure committee approval for that public event.

A full draft of all written work must be completed by no later than the thirteenth week of the semester of enrollment. The draft should follow the formatting guidelines in the Senior Project Template (available at <https://coaa.charlotte.edu/music/student-resources>). Each committee member will respond to the full draft within five business days, and the final version of the Senior Project will be due by no later than the last day of classes.

*Senior Internships.* Students who wish to intern in a fall semester must initiate the application process by no later than August 1<sup>st</sup>. Students who wish to intern in a spring semester must initiate the application process by no later than the 13<sup>th</sup> week of classes of the preceding fall semester. The full procedure is outlined in the Senior Internship Checklist (available at <https://coaa.charlotte.edu/music/student-resources>). The Department of Music assigns faculty members to oversee Senior Internships.

**Documentation.** Every student completing a Senior Project will be required to submit a final copy to the Department of Music, as well as copies to each member of the Senior Project Committee. Students who successfully complete a Senior Project will receive the entry of “MUSC 4900: Senior Project” on their transcripts.

### III.K. Junior and Senior Recital Requirements

**Music Education Concentrations.** Music Education majors are required to present a Senior Recital (at least 30 minutes) during the fall or spring semester prior to Student Teaching. All music education students must earn a “C” or better in at least two semesters of 3000-level Applied Music prior to enrolling in Senior Recital Preparation (MUPF 44xx). Except in the cases of unaccompanied works, the use of a pianist is required for recitals (see Section III.E, “Accompanists”).

*Senior Recital.* All Music Education majors must enroll in 2 credits of classical Senior Recital Preparation (MUPF 444xx) in the semester during which they plan to perform a Senior Recital; Senior Recital Preparation (MUPF 44xx) will replace Advanced Applied Music (MUPF 32xx in the student’s curriculum during that semester). Music Education majors in the Jazz Certificate program may register for 1 additional credit of Jazz Senior Recital Preparation (MUPF 446x); such students will perform at least 30 minutes of classical repertoire and at least 15 minutes of jazz repertoire.

**Music Performance Concentrations.** Music Performance majors must present both a Junior Recital (at least 30 minutes of music) and a Senior Recital (at least 50 minutes) during fall and/or spring semesters prior to graduation. Music performance majors must earn a “C” or better in at least one semester of 3000-level Applied Music prior to enrolling in Junior Recital Preparation (MUPF 34xx), and a “C” or better in at least two semesters of 3000-level Applied Music (or Recital Preparation) prior to enrolling in Senior Recital Preparation (MUPF 44xx). Except in the cases of unaccompanied works, the use of a pianist is required for recitals (see Section III.E, “Accompanists”).

*Junior Recital.* All Music Performance and Jazz Studies majors must enroll in 2 credits of Junior Recital Preparation (MUPF 34xx) in the semester during which they plan to perform a Junior Recital. Junior Recital Preparation (MUPF 34xx) will replace Advanced Applied Music (MUPF 32xx in the student’s curriculum during that semester).

*Senior Recital.* Music Performance in Jazz Studies majors must register for 3 credits of Senior Recital Preparation (MUPF 44xx). Senior Recital Preparation will replace Advanced Applied Music (MUPF 32xx) in the student's curriculum during that semester.

**Scheduling.** All students in performance concentrations, music education concentrations, and the jazz studies concentration must enroll in Junior or Senior Recital Preparation (MUPF 34xx or MUPF 44xx) in the semester during which they plan to perform a recital. These courses are only offered during the fall and spring semesters, and the recitals themselves may only be given during the first thirteen weeks of the semester. In most cases, a recital will replace the end-of-semester jury for that semester.

In the semester prior to enrollment, the student will complete a transcript evaluation; select a date, time, and venue for both the Recital and the Recital Hearing; select a Recital Committee; and enroll in Junior or Senior Recital Preparation (MUPF 34xx or MUPF 44xx). The full procedure is outlined in the Recital Checklist (available at <https://coaa.charlotte.edu/music/student-resources>).

The student will submit drafts of the recital program and program notes to the Recital Committee for approval before or at the hearing, following the Recital Program Template (found on the departmental website). During the hearing, the committee will authorize, delay, or cancel the recital, or may "cut" pieces from the program. Students will receive official authorization to perform the recital from the Department Chair or a designee. Once both the hearing and the program have been approved, the student will submit the program in a Word doc format to the music office at least one week prior to the recital for final formatting and duplication. It is the student's responsibility to secure a collaborative pianist for the hearing and recital, and make arrangements for a professional recording of the recital.

**Documentation.** Every student completing a Junior or Senior Recital is required to submit a recording of the recital to the Department of Music if the recital is not recorded by PAS. The recording will be added to the program and Performance Assessment forms from both the hearing and the recital in the student's file. Music Performance majors who successfully complete a Junior Recital will receive the entry of "MUPF 3400: Junior Recital" on their transcripts. Music Education and Music Performance majors who successfully complete a Senior Recital will receive the entry of "MUPF 4400: Senior Recital" on their transcripts.

### III.L. Elective Recitals

Students in the Department of Music may perform elective recitals outside their degree requirements. Students choosing to perform elective recitals must receive permission from the Chair of the Department of Music and their applied instructor. Students organizing elective recitals must use the Recital Checklist and comply with all of the requirements on the checklist. Elective recitals may fulfill the repertoire requirements for an end-of-semester jury, at the discretion of the applied instructor, but technical requirements (scales, sight reading, etc.) must be fulfilled at the end-of-semester jury. (Approved by the Faculty 2/20/2012)

### III.M. Scholarship Guidelines

Scholarships for incoming and returning students are based primarily on academic performance and on the level of musicianship demonstrated during the initial audition. Scholarship Guidelines for the Department of Music are as follows:

- All students who are on scholarship are required to play in two or three ensembles, depending on departmental need. Ensemble placements are determined by the faculty members who serve as ensemble directors and are outlined in the Scholarship Acceptance Forms that accompany the initial scholarship offer.

- Music majors under scholarship are required to maintain a minimum cumulative music GPA of 3.0 and earn a “B” or better in lessons and ensembles every semester. Students who fall below the required standards are placed on probation for one semester. Students who remain below the standards for a second semester have their scholarships revoked, effective the following semester. Students who improve to the point at which they meet the standards are taken off probation. Any given student may be placed on probation only once; the next time the student falls below the standards, their scholarship is revoked, effective the following semester.
- Scholarship students are expected to show leadership and responsibility within the department, including but not limited to participating in the annual “Spotlight” recital and other departmental events such as audition days; modeling punctuality, preparation, and exemplary behavior in all classes, lessons, rehearsals, and performances; and serving as a departmental role model by demonstrating respect and support for their peers and professors. Students who fail to meet these obligations are placed on probation for a semester while their behavior is being remedied. They receive notice of their probationary status and the expectations for behavior modification through an official letter from the Department Chair. A faculty member may request that a student be placed on probation or lose their scholarship based on a behavior problem by petitioning the full-time faculty. Students have the right of appeal.
- One-year scholarships may be allocated to returning students who were not previously on scholarship, music minors, or non-majors/non-minors who are able to fulfill immediate department needs.

### **III.N. Student Works**

As a requirement of enrollment in any College of Arts + Architecture (COA+A) course, students are subject to the Student Works Form, which consists of the following.

1. I will be the sole creator and owner of certain Works I will create as a student in the College of Arts + Architecture (CoA+A) at the University of North Carolina at Charlotte (“My Works”).
2. I will be a co-creator and joint owner of certain Works I will contribute to creating as a student in the College of Arts + Architecture (CoA+A) at the University of North Carolina at Charlotte (“Group Works”).
3. My Works and Group Works may include, but will not be limited to, photographs, audio, video, or other copies or representations of drawings, models, paintings, sculpture, graphic design, installations, performances, choreography, final presentations, educational practicum video, as well as images, audio, and video from classes and concerts.
4. Pursuant to Copyright Law and University Policy 315, I acknowledge that I will hold the complete and undivided copyright interest in My Works and I will hold a joint copyright interest in Group Works; provided, however, that as a condition of enrollment I am deemed to have granted the University a non-exclusive, perpetual, world-wide, royalty-free right and license to reproduce and publicly or privately display, distribute or perform My Works and/or my Group Works for the University’s own non-commercial educational purposes. Examples of such non-commercial educational purposes are:
  - a. Inclusion in the archives of the CoA+A Visual Resources Collection—a digital collection of student and faculty works, including digital copies of images, videos, text, and sound, to create an archival record of such works;
  - b. Teaching and research;
  - c. Recruitment of faculty and students;
  - d. Promotion and fundraising for CoA+A; and
  - e. Portfolios created by CoA+A.
5. While the Works in question may be considered a part of my education record, and in consideration of the conditions and benefits of enrollment, my consent is lawfully presumed, given UNC Charlotte Copyright Policy, and advance standing notice of CoA+A curriculum requirements.

### III.O. Degree/Concentration Changes

Students who wish to change their current degree or concentration to a different degree or concentration within music may use their jury to do so in lieu of an audition. Students should request the change on their Student Jury Repertoire Form, accessible on the Department's Student Resources website, including what degree or concentration for which they would like to be considered.

### III.P. Other Program Requirements

**Requirements for Music Minors.** Students who wish to minor in music while majoring in a degree program other than music must audition before a panel of faculty members and take placement tests in Music Theory, Aural Skills & Sight-Singing, and Piano to complete their acceptance before they will be able to register for any music classes. Minors may place out of Structure and Style of Music, Class Piano, and Aural Skills & Sight-Singing without making up the credits elsewhere but must satisfy the entirety of their applied music and ensemble requirements at UNC Charlotte.

**Requirements for Music Majors Wishing to Double-Major in Music.** Music majors who wish to double-major in music must major in two different degree programs (a B.A. and a B.M.), must audition and be accepted on a second applied instrument, and must fulfill the applied music and ensemble credits for both their primary and secondary areas. Double majors must also fulfill a minimum of 40 credit hours of music beyond those required for the music major (including the applied music and ensemble credits). Only students with a cumulative GPA of 3.0 or higher will be considered for a double major.

**Requirements for Music Majors Wishing to Minor in a Second Music Area.** Music majors who wish to minor in a second music area must audition and be accepted on a second applied instrument and must fulfill the applied music and ensemble credits for their minor area in addition to the requirements for their major area. Students must also fulfill a minimum of 20 credit hours of music beyond those required for the music major (including the applied music and ensemble credits). Only students with a current cumulative GPA of 3.0 or higher will be considered for a minor.

### III.Q. Problems with Departmental Requirements

Students are expected to adhere to departmental policy regarding participation, attendance, and compliance in all areas. At issue are such elements as professional accreditation standards, consistency, and fairness. Please do not ask for exceptions unless you have extreme extenuating circumstances. Job conflicts are to be resolved by the student and do not change the Department's requirements, nor the student's obligations. If you feel you have a case for an exception, please discuss this with your advisor and then file a petition to the Chair at [www.ugpetition.charlotte.edu](http://www.ugpetition.charlotte.edu) detailing your reasons for the request.

## IV. UNIVERSITY POLICIES AND RESOURCES

### IV.A. Student Responsibility

A student is required to have knowledge of and observe all regulations pertaining to campus life and student behavior. The University has enacted two codes of student responsibility: *The UNC Charlotte Code of Student Academic Integrity* and *The UNC Charlotte Code of Student Responsibility*. As students willingly accept the benefits of membership in the UNC Charlotte academic community, they acquire obligations to observe and uphold the principles and standards that define the terms of UNC Charlotte community cooperation and make those benefits possible.

**Code of Student Responsibility** ([www.legal.charlotte.edu/policies/ps-104.html](http://www.legal.charlotte.edu/policies/ps-104.html)). This code defines the expectations of student behavior on the UNC Charlotte campus, as well as the penalties and hearing process for code violations. The primary purposes for the imposition of discipline in the University setting are to protect the campus community and to maintain an environment conducive to learning. Consistent with those purposes, efforts also will be made to foster the personal and social development of those students who are held accountable for violations of University regulations.

**Code of Student Academic Integrity** ([www.legal.charlotte.edu/policies/ps-105.html](http://www.legal.charlotte.edu/policies/ps-105.html)). This code defines academic dishonesty including cheating, fabrication and falsification, plagiarism, and complicity in academic dishonesty, as well as the penalties and hearing process for code violations. Academic honesty and integrity are essential to the existence and growth of an academic community. Without maintenance of high standards of honesty, members of the instructional faculty are defrauded, students are unfairly treated, and society itself is poorly served.

### IV.B. Classroom Policies and Attendance

Each instructor determines classroom policies (including attendance regulations) for their courses. In general, students are expected to attend punctually all scheduled sessions in the courses for which they are registered, to demonstrate civil behavior while in class, and to complete all course requirements, but instructors may outline additional and more specific standards in the course syllabus. Absences from class may be excused by the instructor for such reasons as personal illness, religious holidays, or participating as an authorized University representative in an out-of-town event. Whenever possible, students are expected to seek permission of the instructor prior to absences.

### IV.C. Degree Requirements

**Credit Hours and Major.** All baccalaureate degrees require completion of 120 semester hours of credit, including all requirements for a major field of study.

**General Education.** All baccalaureate degrees require completion of a common set of General Education requirements. See <https://ucol.charlotte.edu/exploring-majors/general-education> for details.

**Residency.** To graduate, a student must earn the last 25% of baccalaureate degree requirements at UNC Charlotte, including the last 12 semester hours of work in the major field and at least six hours of any minor field of study. Coursework taken in residence shall be construed to mean work offered by UNC Charlotte and taken in courses on the UNC Charlotte campus or at an approved off-campus center. Credit earned by challenge examinations or other advanced standing examinations cannot be used to meet the residency requirement.

**Grade Point Averages.** To graduate, a student must have an overall cumulative grade point average of at least 2.0 and a grade point average of at least 2.0 in the major and in any minor. Some programs require a higher grade point average.

#### IV.D. Student Records (FERPA)

The Family Educational Rights and Privacy Act (FERPA) protects the privacy of student information by controlling access to and disclosure of students' education records. Faculty, staff, and administrative officers at UNC Charlotte are required by FERPA to treat education records confidentially, unless a legal exception applies, or the student provides written consent to disclose. Students also have the right to inspect and review their education records and to request that their records be amended. For more information, see [www.legal.charlotte.edu/policies/ps-69.html](http://www.legal.charlotte.edu/policies/ps-69.html).

#### IV.E. Other Student Policies

There are several university policies in addition to the ones specifically described above. These include, but are certainly not limited to:

- *Relationships Between Students and Faculty Members or Other University Employees* ([www.legal.charlotte.edu/policies/ps-9.html](http://www.legal.charlotte.edu/policies/ps-9.html))
- *Final Examinations* ([www.legal.charlotte.edu/policies/ps-16.html](http://www.legal.charlotte.edu/policies/ps-16.html))
- *Use of Student Residence Facilities* ([www.legal.charlotte.edu/policies/ps-19.html](http://www.legal.charlotte.edu/policies/ps-19.html))
- *Weapons on Campus* ([www.legal.charlotte.edu/policies/ps-32.html](http://www.legal.charlotte.edu/policies/ps-32.html))
- *Alcoholic Beverages* ([www.legal.charlotte.edu/policies/ps-57.html](http://www.legal.charlotte.edu/policies/ps-57.html))
- *Sexual Harassment Policy and Grievance Procedures* ([www.legal.charlotte.edu/policies/ps-61.html](http://www.legal.charlotte.edu/policies/ps-61.html))
- *Responsible Use of University Computing and Electronic Communication Resources* ([www.legal.charlotte.edu/policies/ps-66.html](http://www.legal.charlotte.edu/policies/ps-66.html))
- *Smoking on University Property* ([www.legal.charlotte.edu/policies/ps-68.html](http://www.legal.charlotte.edu/policies/ps-68.html))
- *Death of a Student* ([www.legal.charlotte.edu/policies/ps-80.html](http://www.legal.charlotte.edu/policies/ps-80.html))
- *Hazing* ([www.legal.charlotte.edu/policies/ps-83.html](http://www.legal.charlotte.edu/policies/ps-83.html))
- *Outdoor, On-Campus Activities* ([www.legal.charlotte.edu/policies/ps-84.html](http://www.legal.charlotte.edu/policies/ps-84.html))
- *Program to Prevent Use of Illegal Drugs and Alcohol Abuse* ([www.legal.charlotte.edu/policies/ps-87.html](http://www.legal.charlotte.edu/policies/ps-87.html))
- *Minors on Campus* (<http://legal.charlotte.edu/policies/up-716>). Please note that music majors or minors are forbidden from teaching private lessons to minors on campus.

#### IV.F. Grievance Procedures

If you are experiencing any difficulties with a course at UNC Charlotte, you should seek assistance from your advisor early in the semester. Most problems can be handled much more effectively if the student addresses such matters as soon as the situation becomes serious enough to merit attention. *Do not wait until the end of the semester to get help or to attempt to withdraw from a course because of the risk of failure.* Should personal problems arise that are affecting your academic performance, you are encouraged to discuss such matters with the Dean of Students, your advisor, and/or your individual instructors (if you feel comfortable doing so). If you have a concern with a class that you cannot reconcile with the instructor of the class, please see the grievance procedures below.

**Student Grievance Procedure** (<https://legal.charlotte.edu/policies/up-411>). The primary objectives of the Student Grievance Procedure are to ensure that students can present grievances to the University regarding a certain action or inaction by a member of the University community and that the University has a consistent way of resolving those grievances in a fair and just manner.

**Request for Review of a Final Course Grade** (<https://legal.charlotte.edu/policies/up-410>). Students at UNC Charlotte have the right to appeal a final course grade under certain conditions. This page explains the conditions and procedures through which a final course grade can be deemed to have been assigned impermissibly or arbitrarily.

#### IV.G. Student Assistance and Support Services

The Student Assistance and Support Services (SASS; <https://sass.charlotte.edu/>) staff can aid students with a variety of issues or concerns including understanding of academic and non-academic university policies and procedures. Please visit their website for additional information. In addition to SASS, the University offers support resources to students at no charge. These include the Center for Integrated Care (<https://cic.charlotte.edu/about/about-cic>), a one-stop shop for referral and linkage to wellbeing resources both on and off campus; incident reporting through NinerCare (<https://ninercare.charlotte.edu/>), securing basic needs through NinerNeeds (<https://ninerneeds.charlotte.edu/>); and the Center for Counseling and Psychological Services (CAPS; <https://caps.charlotte.edu/>).

### V. SPECIAL INFORMATION FOR MUSIC EDUCATION MAJORS

Music Education majors should check regularly with their advisor concerning requirements that must be met before Student Teaching. Music Education Forms and Documents and other information can be found on the Student Resources page on the Department's website. The following information regarding the MUED program, coursework reminders, and deadlines should be observed by music education majors in order to properly facilitate admission to the Teacher Education Program (College of Education) and the completion of Student Teaching requirements. Please feel free to peruse the Music Education section of the Department of Music's website for additional news and information. ***It is the ultimate responsibility of students to meet deadlines, meet with their advisor, and complete non-coursework activities*** (i.e., TaskStream maintenance of documents, registering for classes, etc.).

#### V.A. Overview of Program Activities, Coursework Reminders, & Deadlines

(These may vary for transfer students)

##### First Year

1. First Semester:
  - Meet with academic advisor (Arts Education Specialist, Ms. Tesh Ramey, [tesh.ramey@charlotte.edu](mailto:tesh.ramey@charlotte.edu)) and enroll in the appropriate coursework.
2. Second Semester:
  - Meet with academic advisor and enroll in appropriate coursework.
  - Complete Praxis Core examination with a qualifying score of 468 or qualifying exemption scores on ACT or SAT:
    - SAT total score (Math/Critical Reading Combined) of 1100 (Pre-March 2016) or 1170 (Post-March 2016) or a composite score of 24 on the ACT exempts Praxis Core test in its entirety.
    - SAT Critical Reading score of 550 (Pre-March 2016) or Evidence-Based Reading and Writing score of 600 (Post-March 2016), or a score of 24 on the English ACT will exempt a student from Praxis Reading and Writing.
    - SAT Math score of 550 (Pre-March 2016) or 570 (Post-March 2016), or a score of 24 on the Math ACT will exempt a student from Praxis Mathematics.
    - More information can be found [here](#).

- Create/Access TaskStream account. Enroll in the Field Experiences Folio and complete the *Self-Assessment of Professional Dispositions* (instructions provided in MUED 2100).

## Second Year

1. First Semester:
  - Meet with academic advisor and enroll in appropriate coursework.
  - Continue to take all required courses and maintain a GPA of 2.75 or higher.
2. Second Semester:
  - Meet with academic advisor and enroll in appropriate coursework.
  - Complete Sophomore Review (see Section III.H., “Sophomore Review”).
    - Upon successful completion of Sophomore Review, apply to the Teacher Education Program through the Arts Education Specialist.
  - *Criteria for admission to Teacher Education Program:*
    - Completion of Sophomore Review.
    - Completion of MUED 2100, MUED 2141, and MUED 2200 with grades of “C” or better. Students must repeat these and any other music course in which a grade of “D” or lower was received, earning a grade of “C” or better.
    - Completion of at least 45 hours with a GPA of 2.75 or higher.
    - Passing scores on the Praxis Core exams (or acceptable SAT or ACT scores, see above).
    - Clearance of a criminal background check.
    - Signed professional dispositions statement.
  - Suggestions for First- and Second-Year coursework:
    - Instrumental/General Music Education majors should take one instrumental methods class each semester and MUPF 1117 each fall semester.
    - Choral/General Music Education majors should enroll in Phonetics & Articulation each semester.
    - All music education majors: If needed, pass the *Praxis Core* before completing Sophomore Review.

## Third Year

1. First semester:
  - Meet with academic advisor and enroll in appropriate coursework.
  - Continue to take all required courses and maintain a GPA of 2.75 or higher.
  - Enroll in upper division applied lessons and upper division Performance Class.
  - Instrumental MUED students enroll in MUPF 1117.
2. Second semester:
  - Meet with academic advisor and enroll in appropriate coursework.
  - Continue to take all required courses and maintain a GPA of 2.75 or higher.
  - Begin Senior Recital Checklist (available on the [Student Resources](#) website or from the Recital Liaison).
  - Meet with the relevant Music Education faculty member regarding student teaching placement options (See Section V.B.).
  - Submit the Music Application for Student Teaching on TaskStream with the assistance of the Arts Education Specialist (See Section V.B.).



## Fourth Year

### 1. First semester:

- Meet with academic advisor and enroll in appropriate coursework.
- Complete the Senior Recital Hearing and Senior Recital during the semester prior to Student Teaching.
- Instrumental MUED students enroll in MUPF 1117 concurrently with MUED 4194L
- *Criteria for entry into the student teaching semester:*
  - Senior status.
  - Completion of or in the last semester of completing *all* other coursework in a student's program of study.
  - Grades of "C" or better in the major *and* a GPA of 2.75 or higher in those courses.
  - Grades of "C" or better in the concentration *and* a GPA of 2.75 or higher in those courses.
  - An overall GPA of 2.75 or higher in the student's total program of study.
  - A recommendation from the student's Academic Advisor certifying readiness to student teach.
  - Prior admission to the Teacher Education Program.
  - Completion of required clinical experiences (at least one in a diverse setting) prior to the full-time student teaching semester (student teaching may also serve as a diverse setting).
  - Completion of components for the Music Application to Student Teaching process in TaskStream with music education faculty (see Section V.B.).
  - Clearance of a criminal background check and/or drug test at request of school district in which candidate will student teach.

### 2. Second semester:

- Complete Student Teaching requirements with assistance of the Clinical Educator and Site Coordinator/Supervisor, earning a "P" in MUED 4467.
- Apply for a teaching license through the TEAL office after final transcripts post. All University and State of North Carolina Licensure forms must be completed and fees paid before the Department of Public Instruction will process licensure applications.
- Although not required for graduation, it is highly recommended that students take the Praxis II subject examination in music (#5114). More information can be found here or on the ETS website.

## V.B. Application for Student Teaching in Music (MUED 4467.XX)

The procedure by which a Music Education major may be recommended for Student Teaching closely parallels the guidelines outlined on the College of Education website under Student Teaching. All students must submit a student teaching application two semesters prior to their intended student teaching semester. The following outlines the requirements and steps needed to student teach (students have the ultimate responsibility to ensure they are on track for student teaching):

1. During the spring semester prior to entering MUED 4190 or MUED 4194, music education students will make an appointment with the primary music education faculty member for the area in which they will student teach: Instrumental—Dr. Whitaker; Choral or General—Dr. Spano. In consultation with the student, the faculty member will determine a list of three options for possible student teaching placement. These choices will be shared with the Arts Education Specialist and the College of Education.

2. Make an advising appointment with the Arts Education Specialist to review your coursework, your GPA, and general eligibility for student teaching. Students must have:
  - a. passed all components of Sophomore Review.
  - b. completed/will complete all music/music education degree courses with a “C” or better, and passed all required coursework.
  - c. a cumulative GPA of 2.75 or higher.
  
3. Apply to student teaching through TaskStream (click on this [link](#) for more information and to log into your account) and complete the accompanying Student Teaching application course in Canvas.
  
4. The following items must be uploaded in your TaskStream portfolio **prior to student teaching** (see below). Please coordinate an advising appointment with the Arts Education Specialist to check the items in your TaskStream portfolio:
  - a. Clinical logs from all completed MUED coursework to the Field Experiences Folio
  - b. Practice edTPA documents from MUED 4192/L, and either MUED 4190 or MUED 4194
  - c. Self-assessment of professional dispositions
  - d. A completed Student Teaching Application
  
5. ***Music education majors may not enroll in additional coursework, enroll/participate in ensembles, or participate in any University-related activity during their student teaching semester other than those required for successful completion of student teaching.***

After completing the application process, a placement request will be submitted on behalf of the student through the College of Education. ***Students are not permitted to contact schools, potential clinical educators (i.e., cooperating teachers), principals, or personnel in the College of Education during the placement process.*** A Department of Music faculty member or the Arts Education Specialist will contact you once your placement is confirmed, or if an issue arises in the process.

### **V.C. COED Links and NAFME Collegiate Organization**

#### ***College of Education Information***

- [Office of School and Community Partnerships \(OSCP\)](#)
- [Clinical Information for Students \(OSCP\)](#)
- [Information about edTPA](#)
- [TaskStream](#) - for uploading clinical documents, edTPA projects, and student teaching documents
- [COED/OSCP Guidelines for Student Teaching](#)

#### ***CNAfME Chapter 2023-2024***

The National Associate for Music Education ([www.nafme.org](http://www.nafme.org)) is the national professional organization for music educators in K-12 and higher education. UNC Charlotte has an active collegiate chapter (CNAfME) and its members attend the annual NC Music Educator’s Association ([NCMEA](#)) conference in Winston-Salem each year. [Dr. Fred Spano](#) serves as the Chapter Advisor. Chapter officers are elected yearly from the membership.

#### **2023-2024 CNAfME Officers:**

- Executive President: Adam Kallestad
- Executive Vice President: Kevin Dang
- President: Corrine Collison
- Vice President: Nic Catapano
- Secretary: Patrick Nguyen
- Social Media: Madison Hunter

## VI. FACILITIES, INSTRUMENTS, LOCKERS, & DIGITAL SIGNAGE

Most music courses and performances are held in Robinson Hall for the Performing Arts, a state-of-the-art facility that is shared with the Departments of Dance and Theatre. The facility features beautifully designed performance and rehearsal venues, well-equipped “smart” classrooms, practice rooms (including two “V” rooms with digitally variable acoustics), faculty studios, and several specialized instructional spaces, including a recording studio and a music technology lab.

Robinson Hall is a first-rate music facility that equals or exceeds any in the Carolinas. We know that you share our pride in our building, and we expect your conscious effort to maintain its beauty. *Food and drink are to be confined to the lobby areas.* Please do not take food or drink into any rehearsal area, classroom, equipment storage, or performance space. If you do so, do not be surprised if you are asked to leave the space.

### VI.A. Access to Robinson Hall

Robinson Hall is open Monday through Friday from 7:30am until 10:00pm (with the exception of breaks and University closures). Weekend and after-hours card access is restricted to music majors and minors. Along with this privilege comes responsibility to adhere to the regulations for use of practice rooms and the building:

1. You may only enter the building between stated hours and must leave by the stated closing time.
2. You must **ensure that the exterior door locks behind you when you enter and exit the building** (even if the door was already open). If you are unable to lock the door, please call Campus Police at 704-687-2200.
3. You must limit your presence in the building to the approved **practice rooms** and/or **rehearsal halls** (please note that classrooms are not to be used without a reservation).
4. You are not to grant access to the building, classrooms, practice rooms, or rehearsal halls to any other individual.
5. At no time is food, drink, or smoking allowed in any classrooms, practice rooms, or rehearsal halls.
6. Theft, vandalism, and/or any other mistreatment of the facilities and/or equipment will not be tolerated.
7. While the Department of Music does not hold you responsible for the enforcement of these policies on others using the facility, we do require that you **IMMEDIATELY** report any suspicious or destructive behavior to Campus Police.

Any student managers or other students issued keys to any music department room(s) must return the keys no later than the last regular class day of the semester. Ensemble members who are not music majors or minors may use practice rooms and rehearsal halls during regular building hours.

When reserving spaces in JBC, Robinson Hall or Rowe, at least 24-hour advance notice Monday through Friday is required. A faculty member must be present for reservations in Rowe, Robinson 210, Robinson 145, and JBC taking place outside of regular business hours. Reservations can be made by emailing the Associate Chair with the preferred room, date, time, and name of the faculty member who will be present (if outside of regular business hours).

### VI.B. Practice Rooms

A limited number of practice rooms are available on a first-come, first-served basis. These are reserved through the Music Office at the beginning of each semester. Priority is given to music major, minor, and certificate students, although students participating in ensembles may also reserve practice rooms. A

schedule is posted on each practice room door to show when that room has been reserved. If there is no reservation listed, you may use the room during the non-reserved time.

### **VI.C. University Equipment and Instruments**

Over the past several years, the Department has invested heavily in new equipment and instruments. Please do your part to protect this investment in your future:

1. Please do not place objects of any kind on any piano in the building. Food and drink are absolutely not allowed anywhere other than in the lobbies on the north end of each floor.
2. If you use the grand pianos in the Belk Theatre, Rowe Recital Hall, or any other space, please make sure they are properly put away, locked, and covered.
3. If you notice doors unlocked and rooms unattended, please help us by turning out the lights and locking the room if possible. Please notify the office should you be unable to lock the room.
4. If you use a space, please leave it as you found it. If you encounter a room that has not been properly maintained, please let us know in the office.

The Department owns a number of instruments that can be checked out for the duration of a semester by music majors and participants in ensembles. To check out an instrument, students must submit an “Instrument Loan Contract of Responsibility” (available in the Music Department Office) to the appropriate ensemble Director and agree to the following requirements:

1. The student must be a student at the UNC Charlotte, and must agree to properly use and maintain the instrument while it is in their personal possession and return it upon request.
2. All instruments and accessories must be returned to the Department of Music following each academic semester or at any time that participation in an ensemble, lessons, or class may end.
3. The instrument must be returned in good condition, undamaged, and complete with all issued accessories (mouthpieces, ligatures, neckstraps, bows, etc.). *If there is damage due to neglect or misuse, or if any accessories are missing, the student will be expected to accept financial responsibility. If the instrument is lost or stolen, the student will assume the cost of a comparable replacement.*
4. This instrument is not to be loaned to anyone else or used in behalf of activities other than those approved by the Department of Music.
5. All students who check out university instruments should rent a storage locker (see Section VI.D., “Storage Lockers”).

### **VI.D. Storage Lockers**

Some instrument storage lockers are available to music majors and minors, and participants in ensembles; these are reserved through the Department of Music Office. Lockers are located on the second floor of Robinson Hall and are reserved on a first-come-first-served basis. Lockers are to be completely cleaned out by the last week of the academic year. Students who fail to clean out their lockers may be prohibited from reserving a locker in subsequent semesters. All items in the locker will be discarded.

### **VI.E. Collaborative Pianist Information**

This section outlines the guidelines for students when working with a collaborative pianist. Below you will find a general table of services and responsibilities for students, pianists, and studio teachers. Non-departmental pianists may have other policies that govern their agreements to provide collaborative piano services to students.

**Table of Services.**

<i>Type of Performance</i>	<i>Rehearsals Included in Compensation</i>	<i>Music Deadlines*</i>	<i>Notes</i>
Performance Class	A minimum of two 30-minute coachings or rehearsals	3 weeks	One rehearsal may be with studio teacher, if available.
Masterclass	A minimum of two 30-minute coachings or rehearsals	3 weeks	One rehearsal may be with studio teacher, if available.
Jury	A minimum of two 30-minute coachings or rehearsals	3 weeks	One rehearsal may be with studio teacher, if available.
Super Jury	A minimum of three 30-minute coachings or rehearsals	3 weeks	One rehearsal may be with studio teacher, if available.
Festivals/Competitions	A minimum of two 30-minute coachings or rehearsals	3 weeks	One rehearsal may be with studio teacher, if available.
Recitals	A minimum of 5 coachings or rehearsals, One hearing, One dress rehearsal	2 months before recital	At least one coaching/rehearsal must be with the studio professor. Fees for a recital will be based on type (junior, MUED, full senior, BA lecture-recital)

*\*NB: If music is given to a pianist in less than the time stated, the pianist reserves the right to increase the fee for their services up to 100% of the fee.*

**Responsibilities of all those concerned:**

1. The **student musician** is responsible for procuring a collaborative pianist in consultation with their studio professor, based on a particular pianist's availability. Please contact the pianist via email and provide all necessary information including type of performance, performance date, and repertoire.
2. The **student musician** should expect that they will pay for the services of a collaborative pianist.
3. **Collaborative pianists** will set up a contract with each **student** for whom they accompany outlining any fees, payment schedule, and extra charges. *Note: The Department of Music is neither responsible for setting or collecting any fees that are mutually agreed upon between the student and pianist, nor is the Department a mediator of any financial conflict that may arise between student and pianist.*
4. **Students** must provide music to their pianist in advance, as indicated above. A financial penalty may be imposed upon the student for neglecting this important step, or the pianist may refuse to play for the student.
5. The **student** is responsible for coming to each rehearsal with notes and rhythms learned for the sections/pieces to be rehearsed. If a student is unprepared for a coaching/rehearsal, then the pianist may cancel the session without refunding to the student that session's fee.
6. **Students and pianists** will rehearse at appointed times. Punctuality is expected by both parties.
7. **Studio faculty** may request their student's pianist to be present at a lesson as part of the rehearsals outlined in any agreement. Extra rehearsals may carry an extra fee for the student.
8. Although special circumstances can arise, generally speaking, **studio faculty and students** should not be expected to be accommodated with short notice. In special circumstances (e.g., illness of another pianist), every attempt at a viable solution will be explored.
9. **Studio faculty** should not expect pianists to teach any aspect of the music (e.g., notes, rhythms, etc.) to the student musician or to serve as a surrogate expert on an instrument. Only typical coaching issues such as ensemble and musicality/music making should be part of the experience.

10. If a student has a financial situation that prevents the hiring of a pianist, they should consult with their studio teacher.

### **VI.F. Digital Signage**

Announcements for display on digital signage within the Music Department must be submitted using the Music Digital Signage Submission Form (<https://forms.gle/y9BxDd4pPLnPdMQC9>). You must be signed into your Niner ID account to access the form. Please note, use of Charlotte logos must adhere to University branding (<https://brand.charlotte.edu/>) guidelines (e.g., color, sizing, fonts).