Welcome!

Welcome to the School of Music at Stephen F. Austin State University. For eighty-seven years, SFA has developed a proud heritage and tradition of excellence in higher education. This same intensity of purpose is found in the School of Music where the nurturing of solid musicianship is cultivated within a rich academic environment. This handbook has been designed as a supplement to the SFA General Bulletin to acquaint you with the policies and guidelines of the School of Music. It serves as an aide to students in planning their academic career. Please feel free to consult with the music faculty, the administrative assistant to the director, or the school director concerning any problem that may be encountered during the process of your music study at SFA.

John Noel Roberts, Director

School Mission Statement

The School of Music at SFA is committed to providing graduate and undergraduate curricula with a wide variety of musical experiences, designed to prepare students to confidently begin or continue careers in Music Education, Performance, Sound Recording Technology, and Composition. Its goal is to graduate persons who are highly competent musicians, accomplished performers, sensitive artists and articulate musical leaders who clearly understand the value and role of music as part of our cultural heritage, our welfare, and the very essence of human existence.

To this end, the School of Music is also committed to attracting and retaining students and faculty of the highest quality possible and dedicated to the creation of an academic climate in which both may work and interact with broad creative freedom.

Furthermore, the School of Music is committed to broadening the musical experience and knowledge of the general student at the University and is dedicated to serving the University, community, and region by enriching the quality of life through the presentation of numerous concerts, recitals, and other musical programs.
Introduction

The information in this Student Handbook is considered official School of Music policy. This does not preclude the possibility of subsequent changes; including programs, course titles and descriptions, and university policies, or other subsequent changes which may result through action by the School of Music faculty, the SFA Board of Regents, or the Texas Higher Education Coordinating Board. Information concerning changes will be made available through the School of Music office. More extensive information about the University and about the School and its programs may be found in the University General Bulletin.

The Student Handbook also serves as an aid for keeping track of the requirements needed to fulfill your particular degree program. You must meet all requirements specified for your degree program as noted in the General Bulletin for the year you entered the University. Each student is personally responsible for meeting all degree requirements. Advisors will assist, but accountability and liability ultimately belong to each individual student.

In addition, students are strongly encouraged to be familiar with the following SFA policies:

Policy A-9.1: Cheating and Plagiarism
Policy D-19: Illicit Drugs and Alcohol Abuse
Policy D-34.1: Student Conduct Code
Policy E-46: Discrimination Complaints/Sexual Harassment

All SFA Policies can be found at: http://www.sfasu.edu/policies/index.asp
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I. **Academic Policies and Procedures**

**Recital Attendance Policy**

1. Recital attendance is required of all music majors and music minors.
   - Music majors must register for MUP 100.001 for seven semesters.
   - After seven semesters music majors register for MUP 100.002. This section does NOT require the concert/convocation attendance noted below.
   - Music minors must register for MUP 100.003 for two semesters.

2. Both majors and minors are required to attend 10 concerts or recitals each semester on the SFA Campus, or sponsored by the SFA School of Music. Concerts or recitals in which you perform in will NOT count toward this requirement.

3. Majors are also required to attend ALL convocations in addition to the 10 recitals. (see no. 8 below)

4. A calendar of events is posted monthly and additional copies are available in the Music Office. All programs for which credit is given are listed. Please notice that the monthly schedule is subject to change without notice. Thus, you may want to check the bulletin boards for cancellations, or call the music office on the day of the scheduled event.

5. SFA student ID cards will be processed through a card reader by a recital crew worker. ID cards must be scanned both when entering (BEFORE the event starts) and when leaving (AFTER the event has ended). ID cards will not be scanned after the recital/concert begins. It is the student’s responsibility to locate the recital crew worker.

6. Your recital card must be shown to receive a free ticket to any ticketed event. Your name must be on your card. **NO EXCEPTIONS!!!**

7. You must have both your recital card and your SFA student ID to receive recital credit.

8. There will be three or four CONVOCATIONS per semester. Music Majors are required to attend all convocations. Cards will be scanned at the beginning and end of each of these programs just as they are for recitals.

**Those unable to attend one or more of the convocations must make them up by attending two (2) additional recitals for each convocation missed.**

9. It is your responsibility to keep track of how many recitals you have attended. You may access your current recital status through MySFA online.

**Student Recitals**

1. Enrollment: Students must enroll in the appropriate recital course for a degree recital in the semester you will perform the recital. The courses are:
   - MUP 495: all BM with teaching options and junior-level BM performance degrees (this recital must have a minimum of twenty-five to thirty minutes of music programmed).
   - MUP 496: senior level recital for all BM performance degrees (this recital must have a minimum of forty-five to fifty minutes of music programmed).

2. Reserving a performance venue (Cole Concert Hall or the Music Recital Hall): Select a date in conjunction with your applied instructor and accompanist. Hall reservation and payment must be made through the School of Music Administrative Assistant.
The reservation fee is $75 for either Cole Concert Hall or the Music Recital Hall. The fee covers the use of the hall, rehearsal time, a CD, and recital puncher(s).

Payment must be made at the time of reservation; reservations must be made at least two weeks in advance of the scheduled date.

Scheduling of student degree recitals has priority in the first twelve class days of each semester.

Students are allowed three hours of rehearsal in the selected hall. These times should be selected in conjunction with your applied instructor and accompanist, and scheduled through the School Administrative Assistant.

**Standard Performance Times**

- Evening hours Monday-Friday: 6:00 and 7:30
- Saturday and Sunday times: 2:30; 4:00; 6:00; 7:30

Please note that voice recitals may only be scheduled Monday – Thursday

3. **Student Responsibilities**

- Recital committee: It is the responsibility of the student to secure committee members. The committee must consist of two faculty members within the student’s applied area and one other faculty member from outside the area. This committee has full authority to accept or reject a recital for degree credit, and their decision must be documented by signing an approved recital form.

- Recital workers: It is the responsibility of the student to secure a stage manager and usher(s) if desired. Recital puncher(s) will be supplied by the School.

- Programs: The student is responsible for the printing of programs. The applied instructor will guide the student in the format and proofreading of the program. The program should be submitted to the printer and then proofed by the applied instructor at least ten days prior to the recital. There are several sources for printing the programs including: Campus Printing Services; Lasergraphics; and Kline’s Printing. It is suggested that students order 100 programs.

4. **Faculty Hearings for Student Recitals - Instrumental, String and Keyboard Areas**

- A faculty hearing shall be scheduled by the student two to four weeks in advance of the student's recital date. The hearing committee shall include:
  - A. Non-Degree Recital: student's major professor only.
  - B. Degree Recital: both area faculty members from the student's recital committee.

- The student should be prepared to perform all music selected for the recital, with their accompanist.

- The student is ultimately responsible for the coordination of all aspects of the hearing. This includes, but is not limited to:
  - A. Establishing the date and time for the hearing, and ensuring all parties involved are able to attend.
  - B. Reserving the appropriate performance hall for the hearing.

- The faculty hearing serves several purposes:
  - A. To give the student an opportunity for a "dry run" prior to the graded recital.
  - B. To solicit constructive advice from faculty.
  - C. To prevent students from "cramming" for their recital.
  - D. To ensure the student has adequate preparation time for the recital.

- Two situations constitute grounds for forfeiture of a student's recital:
  - A. Not passing the faculty hearing.
  - B. Failing to perform the faculty hearing within the prescribed time period.

_under both circumstances the student's recital date and fee are lost, and another recital date must be scheduled and another recital fee paid._
Class Piano Requirements: Piano Proficiency (non-keyboard music majors)

All music majors are required to develop piano proficiency. Students without previous piano experience should enroll in MUP 101. Students with previous piano experience should see the Coordinator of Class Piano for placement into a piano class of an appropriate level. Some students may be able to waive the class piano requirement by passing a piano proficiency examination upon beginning their undergraduate career. Students who enroll in the piano classes will fulfill the piano proficiency examination within the context of their class piano examinations.

The piano proficiency exam requirements are listed below: (page numbers refer to Alfred’s Group Piano for Adults Book 1 by Lancaster & Renfrow for MUP 101 & 102, and Alfred’s Group Piano for Adults Book 2 by Lancaster & Renfrow for MUP 201 & 202).

MUP 101 (Level 1):
1. Playing Major and Minor Triads and Inversions in ALL keys.
2. Playing ALL Group I (CGDAE) & II (B, F, F#, C#) Major Scales and Arpeggios hands separately, two octaves, with correct fingering, and without reference to the book.
3. Playing the I-IV6/4-V6/5-I Chord Progression in any Major key hands together.
4. Transposition of five-finger melodies (similar to p. 90 #1).
5. Sight-reading (simple melody with broken chord left hand accompaniment).
6. Solo Repertoire (same difficulty as Leopold Mozart’s “Minuet in F Major” p. 160).

MUP 102 (Level 2):
1. Playing Major five-finger patterns chromatically with I-V6/5 added in the LH without reference to the book and without looking at your hands.
2. Playing Group 1 Harmonic Minor Scales and arpeggios (pp. 198-201), Group 2 Harmonic Minor Scales and Arpeggios (p. 223) and Group 3 Major Scales and Arpeggios (pp. 231-232) hands separately, two octaves up and down, and without reference to the book.
3. Playing five types of Seventh Chords (p. 287).
4. Perform a piano accompaniment from a harmonized lead sheet while a soloist plays the melody (p. 293 or 321).
5. Harmonization of a melody with Secondary Chords (similar to p. 259).
7. Solo Repertoire (same difficulty as Beethoven’s “Ecossaise” p. 317).

MUP 201 (Level 3):
1. Playing Minor five-finger patterns chromatically with I-V6/5 added in the LH and without reference to the book or looking at your hands.
3. Harmonization of a melody with Secondary Dominants (similar to p. 180).
4. Instrumental Score Reading (p. 174 - playing one part at a time, utilizing B-flat, F, and E-flat transpositions).
5. Choral Score Reading, from a 3-part score (similar to p. 168).
6. Improvisation from Chord Symbols (similar to p. 125, #1 and #2).
7. Perform a piano accompaniment from a harmonized lead sheet while a soloist plays the melody (p. 112 or p. 155).
8. Sight-reading.

MUP 202 (Level 4):
1. Play ALL Major and Minor Scales and Arpeggios, hands separately, two octaves up and down, and without reference to the book.
2. Harmonization of a melody with broken chord accompaniment (similar to p. 310).
3. String Score Reading (4 parts including alto clef p. 333).
4. Choral Score Reading (playing all parts of SATB open score) OR Instrumental Score Reading (playing at least 2 parts in different keys).

5. Perform a piano accompaniment from a harmonized lead sheet while a soloist plays the melody (similar to “Amazing Grace” p. 290).

6. Accompany a soloist (similar to Schumann’s “Ich Grolle Nicht” p. 330-331).

7. Perform an improvisation from chord symbols in ABA form: The A section should come from either p. 189 Baroque Style, p. 195 Classical Style, p. 289 Romantic Style, or p. 289 Contemporary Style. Create a B section improvisation utilizing either the same chord progression or creating a new one.

8. Sight-reading.


**Piano Proficiency for Keyboard Majors**

Piano and Organ majors are also required to develop proficiency in the following functional keyboard skills:

- Sight-reading of open vocal score,
- Sight-reading of transposing clefs with at least one other instrument,
- Sight-reading of accompaniments to art songs or instrumental solos,
- Transposing of simple accompaniments at sight,
- Improvising an accompaniment from a lead sheet at sight,
- Improvising a melody from chords on a lead sheet.

These proficiencies and other skills are covered in MUP 203 Keyboard Skills.

**Piano Accompanying**

Faculty and student accompanists are provided for the following activities in the School of Music: choral ensembles, large instrumental ensembles, opera productions, instrumental studio recitals, convocations, small and collective vocal seminars, and instrumental and vocal barriers. Students performing degree recitals must secure their own accompanist. All other requests for accompanists should be submitted to the Director of Accompanying.

**Instrumentalists**

The procedure for procuring an accompanist for studio recitals, convocations, and barriers is as follows:

Upon receipt of each applied faculty member’s accompanying request, a memo will be sent to the respective applied teacher detailing the date and time of the event, work to be performed, and contact information for the student and accompanist. It is the student’s responsibility to contact their accompanist. **Students who have been assigned a faculty accompanist must rehearse with their accompanist a minimum of seven days before the performance, although earlier rehearsals are strongly recommended. Students who fail to meet this deadline will lose their accompanist's services for that particular event.** Students who have been assigned student accompanists should begin rehearsing one month prior to the performance, and attend each other’s applied lesson periodically, if possible.

**Vocalists**

Vocalists often engage their own coach/accompanist, collaborating with them on a weekly basis on various elements of musical style including interpretation, performance practices, characterization, and German, French, Italian, and English diction. Vocalists who do not have their own accompanist will be provided with a faculty accompanist for small and collective vocal seminars, and barriers. A limited number of student accompanists are also available to play for vocalists in small and collective vocal seminars and applied lessons. Due to the frequency of small seminars, there is a small window of rehearsal time for the singer and accompanist. Therefore, if you are scheduled to sing on a small seminar, secure an accompanist (if you do not already have one) through the Director of Accompanying immediately. Do not wait until the end of the week to notify your accompanist that you will be singing in small seminar on Monday. An accompanist can make or break your performance, therefore be courteous and provide them with a copy of your music as early as possible, allowing them a reasonable amount of time to prepare their part before you rehearse together.
**Music Courses Requiring Minimum Grade of “C”**

Students in ALL music degree programs must attain a minimum grade of “C” in the following courses to be accepted for degree credit: MTC 151, 152, 161, 162, 251, 252, 261, 262; MUP 101, 102, 201, 202; and MHL 245. This requirement also applies to comparable transfer hours and music minors.

**Repeated Music Classes**

Because of the music faculty’s desire to improve the academic integrity of the music curriculum, they remain concerned about the academic preparation and the potential success of music majors in the program. While striving to help students reach their potential and ultimate professional success, the faculty feel an obligation to provide guidelines and policies for students who:

- Fail music courses repeatedly
- Are unprepared musically and academically for serious college education in music
- Are only casually interested in excellence in their music education
- Lack the maturity needed to attend class, complete assignments, and meet at least the minimum requirements of the curriculum.

Therefore, the following policy has been adopted by the School of Music:

1. Repeating Music Courses: Students who fail on their second attempt to pass or meet the minimum grade requirements for any music course required on the student’s degree program/plan (whether formally completed or implied):
   - Will no longer be allowed to continue in courses restricted to music majors;
   - May continue in music courses open to non-majors under the same terms open to all students on the campus.

2. Appeal Process: Under extraordinary or compelling circumstances (clearly beyond the control of the student), students may appeal provision “1” of this policy by filing a formal Standards Petition with the Director of the School. The final decision about the appeal will be made by the Standards Committee and the Director of the School of Music.

3. Reinstatement Process:
   - Students who have exhausted all appeals (described above) and have had the privilege of continuing as a music major revoked may request reinstatement after successfully completing: Two additional interim semesters (or one regular semester and two summer terms) as a full-time student.
   - To be heard, the student appeal for reinstatement must also have the support of two members of the Standards Committee.
   - The appeal committee for reinstatement will consist of the Standards Committee and the Director of the School of Music. The decision of the committee is final.
   - If reinstated, the student will be allowed to enroll only in the failed music course and/or the courses specifically assigned by the appeal committee.
   - If reinstated, the student will have one last chance, and one only to pass the course in question.

**Sequencing of Music Courses**

Courses required to be taken concurrently (MTC 151 & 161; MTC 152 & 162; MTC 251 & 261; and MTC 252 & 262) must BOTH be passed with a minimum grade of “C” before moving on to the next two courses. Thus, students who meet the minimum requirement in one of the two courses may NOT move on to the next level until the deficiency is rectified.

The following courses must be taken in the following sequence: MHL 245, 345, 346 and MTC 461.
**Special Problems/Independent Study**

Having a faculty member agree to teach you independently in a “special problems” course is an honor. It provides the music faculty with a way to allow top students to explore special topics and advanced studies not normally available. Since most music faculty members teach heavy loads and have many demands on their time, it should be understood that they are not obligated to agree to a special problems request, no matter how good the reason. For clarification, some sample scenarios are listed below:

Requests that would be considered favorably:

- Promising student with good grades approaches qualified faculty member to request a special problems study in an area of study not currently available in a listed course (such as Advanced Aural Skills, Music Publishing, Jazz Improvisation, Ethnomusicology, etc.).
- Upper-level student needs a specific course prior to its next official offering in order to graduate on time. The situation must NOT have arisen due to poor academic performance in previous courses.

Requests that would NOT be considered favorably:

- Student failed to pass a required class and requests a special problems course to make it up and not fall behind.
- A student’s poor academic performance in previous semesters has resulted in the need to take two classes that are scheduled at the same time. They are, therefore, requesting an independent study in one of these classes.
- An upper-level student’s poor academic performance in the past has resulted in them needing a single course in order to graduate, but that course is not scheduled to be offered until after the graduation date.

A good rule of thumb is that special problems courses ARE an opportunity for students to go above and beyond their required degree. They are NOT a way to solve problems caused by poor planning or poor academic performance.

**Filing a Degree Plan**

A degree plan should be filed when the student has satisfactorily completed between 60 and 80 credit hours. This is typically done during the fourth semester of study.

1. Go to the office of the Dean of Fine Arts (FA205) to fill out an application for a degree plan. The application is generally processed very quickly.
2. The Dean’s office will contact the student (usually by phone) when the application has been approved.
3. The student then picks up the paperwork (usually purple in color) from the Dean’s office and takes it to the degree auditor for the School of Music (the Assistant Director of Undergraduate Studies). The degree auditor will sign it and make any necessary adjustments. If a student is pursuing a minor then the department of that minor must audit the minor requirements and sign as well.
4. Music Education majors take the paperwork to the certification officer for a signature (College of Education).
5. The student then returns the paperwork to the Dean’s office with all required signatures, where the Associate Dean finalizes the degree plan.
6. A copy of the completed degree plan is sent to the School of Music for the student’s file, and the student is informed that he/she may obtain a copy.

**Scholarship Policies**

Music scholarships are awarded by audition. These auditions are held typically on-campus in the spring prior to the freshman year (also available for auditioning transfer students). Scholarships are awarded on the basis of talent, potential and School needs. The great majority of scholarship funds are awarded to incoming music majors.
Scholarships are renewable annually as long as the minimum criteria stated in the scholarship contract are met. These include:

- Meeting the overall scholastic average required by the university of all full-time students;
- Maintaining a 2.6 GPA in music;
- Maintaining a “C” or higher in all music theory courses and class piano;
- Continued recommendation of the area scholarship committee.

**Scholarship Reinstatement Policy: (Voice Area)**

In the event a student loses his/her scholarship by failing to make the required grade in specified courses (see scholarship contract) OR by failing to maintain the required GPA (2.6 in music courses; 2.0 in all courses), that student MAY be reinstated ONE TIME ONLY after completing the following:

1. Repeating the course(s) and earning a grade of C or higher.
2. Making the required grade of C or higher in the specified music courses (see scholarship contract).
3. Achieving the minimum GPA requirement.
4. Recommendation for reinstatement by the studio and ensemble teachers.
5. Approval by the voice scholarship committee.

**Endowed Scholarships**

There are several scholarships awarded to outstanding students in the School of Music funded through the SFA Alumni Association. To qualify for one of these scholarship awards, students must complete an Alumni Association Scholarship Application form and return it to the Alumni Office by their advertised deadline. Students have been known to forfeit these awards because of missing the application deadline, so apply early in the fall to be safe.
II. Undergraduate Degrees Offered

**Bachelor of Music (Performance/Composition/SRT)**
BM degrees are offered in these areas of concentration:
- Keyboard Performance
- Keyboard Concentration with Pedagogy Emphasis
- Orchestral Instrument Performance
- Voice Performance
- Composition
- Sound Recording Technology

**Bachelor of Music (with all-level teacher certification)**
BM degrees in music/education are offered in these areas of concentration:
- Elementary
- Instrumental/Keyboard
- Choral/Keyboard

**Bachelor of Music (with all-level pre-certification)**
The Bachelor of Music Pre-Certification degree option follows the same curriculum as the BM Teacher Certification degree with the following exceptions:
- The degree requires 120 hours to complete instead of 133 hours.
- The 18 hours of professional education courses are not required.
- 5 hours of general electives are added to the degree. These electives may include additional music courses and/or professional education courses.
- MHL 245 does NOT count as the Humanities Core Curriculum requirement. Students in the pre-certification plan need to take ART, THR, or DAN to fulfill the core requirement.

Questions regarding certification requirements should be directed to the SFA College of Education.

*Please refer to the attached Degree Check Sheets (section IX) for the specific courses required in each degree plan.*

**Admission to the Teacher Education Program**

**Teacher Certification Program Mission:** SFA complies with all Texas Education Agency policies and guidelines for Teacher Certification. All programs at SFA which lead to teacher certification include classes which address classroom techniques idiosyncratic to music, current trends in education, and techniques specific to the area of study. Ideally, students in these classes obtain a balance of technical training and experiential learning in the course sequence offered. Professors strive to create as many realistic situations as are possible in the university classroom. Students in these programs are challenged to be creative in assignments, utilizing computer applications where possible.

Students interested in entering the teacher certification program (BM with certification degrees) in music must apply to be officially admitted.

*See admission criteria on the next page...*
Criteria for Admission to Teacher Education  
Effective October 2007/Revised October 2009

1. A degree plan with approximately 66 semester hours completed including at least 12 at SFASU.

2. The following hours must be included:
   - 6 hours of Freshman English with at least a C in each class
   - 4 hours of science
   - 3 hours of history
   - 3 hours of political science
   - 3 hours of college level mathematics
   - 3 hours of EPS 380, with at least a C, or evidence of current enrollment

3. Overall GPA at SFA of 2.5 or higher. The GPA must be maintained throughout the program.

4. A GPA of 2.5 or higher in teaching field courses that can be found on the degree plan under the specific teaching field. This GPA is calculated using only classes taken at SFA. The GPA must be maintained throughout the program.

All students must provide evidence of basic skills even if exempt from TASP/THEA. Test scores must be within the past 5 years.

5. Demonstrate skills in reading with one of the following:
   - THEA/TASP Reading score of 245
   - ACT composite score of 23
   - SAT total score of 1070 – critical thinking and math only
   - GRE total score of 800 with at least 350 in both verbal and quantitative domains
   - ACCUPLACER reading score of 83

6. Demonstrate skills in written communication with one of the following:
   - THEA/TASP Writing score of 220
   - ACT composite score of 23
   - SAT total score of 1070 – critical thinking and math only
   - GRE total score of 800 with at least 350 in both verbal and quantitative domains
   - ACCUPLACER writing composition score of 6 or composition score 5 plus writing test score of 80

7. Demonstrate skills in mathematics with one of the following:
   - THEA/TASP Math score of 230
   - ACT composite score of 23
   - SAT total score of 1070 – critical thinking and math only
   - GRE total score of 800 with at least 350 in both verbal and quantitative domains
   - ACCUPLACER math score of 63

8. The State of Texas conducts a criminal background check on all applicants for a teaching certificate; therefore, candidates must be of good character and high ethical standards. Candidates should be aware that the commissioner of education may refuse to issue a teaching certificate for a person who has been convicted of a felony or misdemeanor for a crime directly relating to the candidate’s duties and responsibilities in the teaching profession.

9. Students must read and adhere to the policies and procedures listed in the Undergraduate Educator Certification Handbook.

An application fee of $100 will be added to the applicant’s registration bill, payable at the SFA Business Office. These rules are subject to change by action of the State Board for Educator Certification or by the SFASU Teacher Education Council.
Student Teaching

Students wishing to student teach must apply to the Student Teaching Office in the Department of Education in the fall or spring semester prior to student teaching. The Student Teaching Office maintains a list of schools with which SFA has contracts for student teaching. Students may select three choices of schools for their student teaching experience. Notification of school assignment is made near the end of the semester preceding student teaching. Student teaching allows students to put theory into practice, as they attempt to use techniques learned in the teacher certification course. Four evaluations are made during the student teaching experience, which provides feedback for students as they progress in their development of learning to teach. The School of Music faculty who observe student teachers also may act as a liaison between the student and the host school faculty, or between the student and the SFA Student Teaching Office.
III. Applied Music Policies

Entrance Requirements
All music majors (including transfer students) in a music degree program that requires applied instruction must perform an entrance audition prior to beginning instruction. Students should contact the professor with whom they will be studying prior to enrollment to ensure applied studio acceptance. Acceptance to the University does NOT guarantee acceptance into an applied studio.

Instrumental Area

Wind and Percussion Jury Policy
All students enrolled for 2 or 3 credit hours of applied study are required to perform a jury at the end of each semester. Students may be excused from the jury for the following reasons:

1. The semester wherein a recital (MUP 495 or MUP 496) is performed.
2. The semester wherein the Upper Level Barrier is taken.
3. The semester wherein the entrance audition to the performance degree is performed.

The jury will consist of:
Two contrasting pieces (accompaniment not required), one of which is assigned by the instructor and prepared by the student alone.

Students are responsible for:
Photocopies of music (destroyed immediately following the jury) to be performed with all measures numbered for each member of the panel.

Sophomore Barrier (Upper Level Barrier)
At the conclusion of the final semester of 100-level applied study each student will take a sophomore barrier. After passing this barrier the student will be allowed to register for 300-level applied instruction and ensembles. The sophomore barrier will be given during exam week of fall and spring semesters only. Any student who fails the sophomore barrier two (2) times will not be allowed to continue applied study in the wind and percussion area.

Transfer Students who have completed the lower division applied requirements at another institution must also pass the SFA Upper Level Barrier before entering 300-level study.

The Upper Level Barrier will consist of:

Winds
1. One piece or movement of a piece performed with accompaniment. This selection should contain contrasting musical ideas.
2. At the instructor’s discretion, two (or more) brief movements with accompaniments may be substituted for the above requirement, or an etude may be added to the above requirement.
3. Four scales from each of the following categories: major, natural minor, harmonic minor and melodic minor. These will be chosen at random by the barrier committee and are to be performed in the format required by the student’s applied instructor.

Percussion
1. Selected mallet work from memory.
2. Snare drum etude or the equivalent as determined by the instructor.
3. Four scales from each of the following categories: major, natural minor, harmonic minor and melodic minor. These will be chosen at random by the barrier committee and are to be performed in the format required by the student’s applied instructor.
Performance Majors
The audition for acceptance into the Performance program will take place following two semesters of applied study at the MUP 119 level (end of freshman year). This audition will take place during regularly scheduled jury times and will satisfy jury requirements for the semester. Percussion auditions will take place with the percussion and brass faculty. Brass and woodwind students should sign up for a double jury slot. Percussion students should schedule an arranged time by consulting with the professor of percussion. The audition will consist of one movement of a major work with accompaniment and other elements as assigned by the studio instructor.

Keyboard Area
The piano faculty will hear a preliminary audition. This will serve to determine both admission and the awarding of possible scholarship funds. The student will be required to play a minimum of two contrasting works from memory, one of which must be from the Baroque or Classical period. Sight-reading skill will also be tested, and the student must perform at least at the minimum level of difficulty for entrance to the appropriate courses indicated below.

Piano students will be evaluated at the end of each semester by a jury of faculty. Juries for MUP 109, 309 and 509 will be 10 minutes; juries for MUP 119, 319 and 519 will be 15 minutes, and juries for MUP 129, 329 and 529 will be 20 minutes. Each jury will test both technical progress and repertoire learned. Minimum requirements for memory are MUP 109, 309 and 509 three pages; MUP 119, 319 and 519 six pages. Performance majors taking MUP 129, 329 and 529 should memorize all music. The semester grade may only vary one letter grade higher or lower than the average of individual jury grades given.

Piano majors at SFA are exempt from class piano. Varied skills required for the Piano Proficiency Test will be covered for piano majors in MUP 203 Keyboard Skills.

Piano majors are required to attend weekly studio classes (two absences are allowed per semester) and perform at the discretion of their professor. Piano minors must attend eight (8) studio classes per semester.

MUP 109 (1hr) for piano minors: Music majors who have passed all four semesters of Class Piano and the Piano Proficiency Test may register for MUP 109 applied lessons. Students from across campus may audition to take MUP 109 if they have taken enough years of piano lessons to avoid deficiency. They will be accepted on a space-available basis.

Major and harmonic minor scales, hands together, two octaves (deficiencies in minor scales may be made up during the first year of study). Repertoire level: J. S. Bach – less difficult dances; a classical sonatina movement; Schumann – less difficult pieces from the Album for the Young; Bartok – Mikrokosmos Vol. I.

MUP 119 (2hrs) for piano majors: Major and harmonic minor scales, hands together, four octaves (deficiencies in minor scales may be made up during the first year of study). Repertoire level: J. S. Bach Two-part Inventions; Beethoven Sonatas Op. 49; Mozart or Haydn sonata movements; Chopin – Preludes Op. 28, Nos. 4, 6, 15 or 20; Bartok – Mikrokosmos Vols. II, III.

MUP 129 (3hrs) for piano performance majors: Prerequisite is two semesters of MUP 119. If the jury at the end of the second semester of MUP 119 demonstrates that the student has accomplished a level of proficiency higher than the general repertoire and technique requirements for MUP 119, the faculty may opt to place that student in the performance track MUP 129 lessons for the sophomore year. Repertoire level: J. S. Bach – 3-voice Preludes and Fugues; Beethoven Sonatas Op. 13, 14; Chopin Nocturnes; Bartok Mikrokosmos Vols. IV and V.

MUP 309 (1hr): Prerequisite is four semesters of MUP 109. Transfer students may enter at this level based on audition, if they have completed four semesters of applied minor piano at another institution. Repertoire should advance in difficulty.
MUP 319 (2hrs): Prerequisite is four semesters of MUP 119 and passing the MUP 319 Upper Level Barrier for non-performance majors (see below). Performance majors with a Pedagogy Emphasis need not formally complete the Barrier if they meet all other requirements, since they will take the MUP 329 Upper Level Barrier for Performance Majors at the end of the sixth semester. Repertoire level should be approaching that listed for MUP 129.

MUP 329 (3hrs): For entry into MUP 329, piano performance majors must pass the MUP 329 Upper Level Barrier for Performance Majors (see below). This may be done at the end of the fourth semester of study. Performance majors with the Pedagogy Emphasis will take the Barrier at the end of the sixth semester. Transfer performance majors will only be placed in MUP 329 on the basis of an audition that shows the ability to pass the Barrier. At the discretion of faculty hearing the audition, a transfer student may prepare the scale portion of the barrier during the first year of study at SFA. Transfer performance majors not quite up to repertoire level will be placed in MUP 129 until they can pass the Barrier, no matter how many semesters of piano they have had.

Repertoire for this level must be appropriate for a junior or senior degree recital. Technical study should at minimum include scales in 3rds, 6ths, 10ths, and contrary motion, 7th chord arpeggios, and etudes preparing for and reaching the level of the Chopin etudes.

The MUP 329 UPPER LEVEL BARRIER FOR PERFORMANCE MAJORS consists of a performance of two substantial works or movements by memory and a separate scale jury. The repertoire portion should demonstrate that the student is capable of memorizing and performing a piano sonata and will be ready to perform recital-level repertoire the following year. At the scale jury, the student will play major scales, the three forms of minor scales, and tonic arpeggios in ALL KEYS at one sitting. Minimum speed is MM 100 = quarter note = four 16ths. Arpeggios may be slightly slower, articulated in 4’s. Technical difficulty and hand and arm tension should not be apparent. Both portions of the Barrier must be passed for the student to enter MUP 329.

The MUP 319 UPPER LEVEL BARRIER FOR NON-PERFORMANCE MAJORS requires a performance of two substantial contrasting works by memory with repertoire approaching the level of that for MUP 129. While no formal scale jury is required, the student must have studied all major and harmonic minor scales and arpeggios four octaves during the MUP 119 semesters.

MUP 509, 519 and 529 (1, 2 and 3hrs): Students wishing to take MUP 509 will audition at the level given for MUP 109, since this is the graduate vehicle for secondary piano study. Students auditioning for MUP 519 or 529 should be prepared to audition at a proficiency equaling the final recital level for MUP 319 or 329.

String Area

All string majors (including transfer students) in a music degree program must perform an audition prior to beginning applied instruction. Non-majors that wish to participate in the orchestra program and applied lessons must also schedule an audition. Students should contact the professor with whom they will be studying prior to registering to ensure accurate enrollment. In addition to weekly private studio lessons, studio classes will be held once a week for all string students taking lessons or participating in the orchestras. Studio class takes place on Wednesdays at 1:00 PM, location to be announced at the start of the semester.

Jury Policy

All students enrolled for 2 or 3 credit hours of applied study are required to perform a jury at the end of each semester. Students may be excused from the jury for the following reasons:

1. The semester wherein a recital (MUP 495 or MUP 496) is performed.
2. The semester wherein the Upper Level Barrier is taken.
The jury will consist of:
Two contrasting pieces (accompaniment not required) to be determined by the studio teacher, one of which is assigned by the instructor and prepared by the student alone.

Sophomore Barrier (Upper Level Barrier)
At the conclusion of the final semester of 100-level applied study each student will take an Upper Level Barrier. After passing this examination the student will then be allowed to register for 300-level applied instruction and ensembles, and be deemed ready to present recitals appropriate to their major concentration. The sophomore barrier will be given during exam weeks of fall and spring semesters and at the conclusion of Summer Semester II if needed. Any student who fails the jury two times will not be allowed to continue applied study in the strings area. Transfer students who have completed the lower division applied requirements may audition for placement in the upper level of applied at the time of their entrance audition.

Format of the Upper Level Barrier will consist of two contrasting pieces; one of these will be a movement from an unaccompanied Bach composition. Double basses may perform a second selection of their choice with approval of their applied instructor in replacement of Bach. In addition, major and melodic minor 3 octave scales will be performed according to the format defined by the teacher. These will include knowledge of all major and minor scales, from which a selection will be chosen by the faculty at the jury.

Voice Area

Admission into private voice instruction is by audition. Students transferring from another institution will enroll in lower level voice (MUP 119) until the completion of an Upper Level Barrier.

Voice Studio Placement
All new voice students are asked to audition for voice studio placement. Auditions are held on the first day of classes. Please watch for signs indicating the location and time. This is a separate audition from the entrance audition.

The purpose of this audition is to introduce or reacquaint the voice faculty with new voice students. The audition is not competitive, but rather for the sole purpose of assigning a proper teacher. The audition will consist of one song. If needed, an accompanist will be furnished. Students at this time will be given an opportunity to indicate a preference for a particular teacher. Although not always possible, the Voice Faculty tries to honor these requests.

It is the student’s responsibility to contact the instructor at the beginning of each semester (no later than the first week of classes) to schedule lessons. Voice students will each receive a total of fifteen hours of instruction during the semester of enrollment. Lessons missed due to unexcused absences will not be made up. Lessons missed due to excused absences (with sufficient notification) may be rescheduled at the instructor’s discretion.

In addition, students are required to attend weekly studio classes which are held Mondays 1:00 - 1:50 p.m. At various times during the semester, combined seminars are held in the Music Recital Hall. Students will receive a seminar schedule from their voice teacher at the beginning of each semester. Each student, not giving a recital or taking an Upper Level Barrier, is required to perform an informal jury during a semi-public combined seminar at least once per semester to be evaluated by the voice faculty. Finally, students are expected to learn 4–6 songs or arias each semester of study.

All students enrolled in private voice instruction MUP 119 and higher must be concurrently enrolled in MUP 133 or 333, and in MUP 370 until the sequence is completed.

Upper Level Barrier
At the successful conclusion of the fourth semester of 100-level applied voice (and with the support of the student’s applied teacher)*, each student will be required to take an Upper Level Barrier. Successful
Completion of the barrier will allow the student to register for 300-level applied voice and ensembles. The barrier will be given at the end of the fall and spring semesters only. Students who fail the Upper Level Barrier two times will not be allowed to continue major applied study in voice at SFA.

*Exception: at the applied teacher’s discretion, a student may be asked to wait until the completion of the fifth semester of 100-level applied voice before taking the upper-level barrier. Transfer students, who have completed 4 semesters of major applied voice at another institution, will also be asked to take the Upper Level Barrier in the fifth semester.

Requirements for the Upper Level Barrier:

Repetoire Requirements:

Music education track:
- One Art song in Italian, Latin or Spanish
- One Art song in German
- One Art song in French
- One Art song in English
- One aria from an opera or an oratorio

All selections except for an oratorio aria must be performed from memory.

Performance track:
- One Art song in Italian, Latin or Spanish
- One Art song in German
- One Art song in French
- One Art song in English
- One aria from an opera
- One aria from an oratorio

All selections except for the oratorio aria must be performed from memory.

At the barrier, the student will provide copies of his/her complete repertoire list to the vocal/choral faculty. Students are expected to have studied a minimum of 16–20 songs in preparation for the Upper Level Barrier.

Voice Recitals and Master Classes
Throughout the year, students will have an opportunity to hear SFA voice faculty members, students, and guest artists in recital on the SFA campus. They will also have an opportunity to watch or participate in master classes by a group of distinguished professional performers, teachers and coaches. These events are some of the most valuable experiences voice students can have in the School of Music. Voice students are expected to attend these events.

Recitals
Senior music education majors and junior performance majors perform a half-recital consisting of at least 25 minutes of music. Required repertoire: a variety of styles/periods in at least three languages.

Senior performance majors perform 50-60 minutes of music. Required repertoire: a variety of styles/periods in at least three languages. (Over the course of two recitals, four languages must be performed by performance majors.)

At the discretion of the applied teacher, a recital hearing may be required from one month to two weeks before the recital, involving the student’s applied teacher and at least two other voice faculty members. Students found not to be prepared for the recital will have to reschedule it.
IV. School Honors in Music

A JOINT PROGRAM OF THE SCHOOL OF HONORS AND THE SCHOOL OF MUSIC

Purpose of School Honors in Music

The purpose of the School Honors in Music is to allow gifted and talented music majors to fulfill the upper division music requirements for the School of Honors. Thirteen hours of Honors sections of general education or other lower division courses and SFA 101H fulfill the remainder of the twenty-five hours needed to graduate with Honors.

Goals of School Honors in Music

The School Honors in Music Program embraces the same goals of the School of Honors. It promotes the intellectual curiosity of the School’s most capable students, enabling them to confront complex issues. The program offers situations designed to develop students’ creative and critical thinking skills, to expand the scope of investigation of a topic, to provide opportunities for the scholarly dissemination of information, and to allow exploration of issues in greater depth than can be achieved in conventional classes. The program encourages an interdisciplinary approach to help students make connections among diverse areas of learning and fosters close interaction between students and mentors through challenging topics and projects.

Administrative Structure

School of Honors Director
The Director coordinates honors activities and serves at the request of the Vice President for Academic Affairs. The responsibilities of the School of Honors Director are: to advise honors students (in conjunction with advisors in the student’s major); supervise the recruiting procedure; approve student admissions; conduct summer honors orientations; approve and schedule courses (working with School Directors and deans); recruit and select faculty for honors courses (in conjunction with School Directors).

School of Music Honors Director
The School of Music Honors Director serves at the request of the Director of the School of Music. The responsibilities of the School of Music Honors Director are: advise music honors students; oversee recruiting for School Honors; approve student admissions into School Honors; serve as liaison between the School of Honors and the School of Music; approve contract honors courses and arrange special programs for Music Honors students.

Criteria for Admission to the SFA School of Honors

Incoming freshmen
Incoming freshmen to Stephen F. Austin State University will be invited to apply for the honors program if they have attained a minimum ACT score of 27 or a minimum SAT score of 1220. Their high school class ranking or GPA may also be considered.

Admission of SFA Students
Undergraduate students already enrolled at Stephen F. Austin State University with a minimum grade-point average of 3.25 will be contacted by the School of Honors Director and invited to apply for membership in the School of Honors. One letter of recommendation from a faculty member at SFA addressed to the School of Honors Director is also required for admission into the School of Honors.
Transfer Students
Students with a minimum grade-point average of 3.25 who wish to transfer from other colleges or universities with honors credit will be permitted to bring in a limited number of those hours at the discretion of the SFA Honors Director. One letter of recommendation from a faculty member at the student’s former institution addressed to the SFA School of Honors Director is also required for admittance into the School of Honors.

Provisional Acceptance
Students who do not meet the requirements for regular admission into the School of Honors may apply for provisional acceptance. The academic standing of these students will be assessed after one regular (fall or spring) semester at Stephen F. Austin State University, during which time twelve credit hours, including one three-hour honors course, must be completed. Students who meet the university standards will be granted full admission into the School of Honors at that time. If they fail to meet the standards, they will be denied admission.

Probation and Suspension
Students enrolled in the School of Honors will be placed on probation if their overall grade-point average falls below 3.25, or if their grade point average in honors courses falls below 3.0. Students placed on probation will have two semesters in which to bring their grade-point average to acceptable levels. If they fail to do so within this time period, they will be suspended from the School of Honors. Honors students who have been suspended from the program may reapply for the honors program if their overall GPA once again meets the minimum requirements for admission to the School of Honors. With permission from the individual instructor, students may also enroll in honors courses during the period of suspension, however, no honors hours taken during this time will apply toward the total number of hours needed to graduate with honors.

Criteria for Admission to School Honors in Music
Students seeking admission to the School Honors in Music program must be members in good standing of the School of Honors. Students must make a formal application at the end of the sophomore year (fourth semester) to the School of Music Honors Director and must have a letter of support from at least one faculty member from the School of Music. Rules regarding transfer students, provisional acceptance, and probation and suspension follow the criteria set forth by the School of Honors.

Honors Curriculum
Types of Honors Courses
There are three types of honors courses:
1. honors sections of standard courses already contained within the university curriculum;
2. honors courses developed specifically for honors students;
3. contract honors courses. (Honors students are responsible for contacting individual faculty members and working with them to develop a written plan of study, which will be submitted on an official Honors Contract form to the School of Music Honors Committee and the School of Honors Director for final approval.)

Required Music Honors Courses
Students must select any four of the following three-hour courses (as contract honors courses) to fulfill the twelve-hour upper division requirement; one MTC course and one MHL course from the following list are required. MHL 452 Choral Materials and MHL 455 Instrumental Materials and Band Administration will NOT fulfill the requirement for the required MHL course.

1. MHL 345 History of Music I
2. MHL 346 History of Music II
3. MTC 461 Form and Analysis
4. MTC 462 Counterpoint
5. MTC 463 Scoring and Arranging
6. MHL 452 Choral Materials
7. MHL 455 Instrumental Materials and Band Administration
8. MHL 474 or 475 or MTC or MUP 475 Special Problems (only one of these courses will apply to the twelve-hour requirement)

Graduation with Honors
Students graduating with Honors must complete 25 hours of honors coursework while maintaining a grade point average of 3.0 in these classes. Additionally, honors students must achieve a minimum overall grade point average of 3.25. Twelve hours of honors coursework is recommended at the upper division level. All incoming honors students should take a one-hour freshman colloquium (SFA 101H); transfer students are exempt and thus need only 24 hours to complete the requirements. To graduate with honors, enrollment in at least one honors course per semester is strongly encouraged. Honors students wear honor cords at graduation ceremonies and are awarded a separate diploma from the School of Honors. In addition, the official SFA transcript indicates that the student has graduated from the School of Honors.
V. School Facilities and Services

Care of the Music Building and Equipment
The School of Music is very proud of its facilities and of the equipment provided for student use. It is vital to your education, and that of the students who will follow you at SFA, to respect and maintain the buildings and equipment at all times. Therefore, students, faculty, and guests in the School are expected to use the facilities and equipment with the utmost care so that they endure normal wear and tear only.

The School follows a “zero-tolerance” policy concerning persons who abuse or misuse School facilities or equipment. Students not following this policy will be asked to assume the costs for any repairs that may be involved. Furthermore, failure to comply with this policy may result in university fines being assessed and/or the placement of holds on student’s ability to register for classes or secure transcripts from the University.

Practice Room Policy
Most practice rooms are located on the second floor of the music building. Most practice rooms are available on a first-come, first-serve basis. Locked practice rooms are monitored by the area coordinator and keys are checked out upon paying a $5 fee each semester. Four practice rooms dedicated for use by percussionists are found in the percussion suite. Four practice rooms with grand pianos are reserved for keyboard majors. Several practice rooms contain clavinova electronic pianos for use by all students who have been trained to use the instruments.

Food, beverages and smoking are prohibited in the practice rooms or any other room in the music building. Do not leave books, music, or any other personal items in the practice rooms. If a student leaves a practice room for more than 10 minutes, that room shall be considered vacant and available to other students. Leaving one’s possessions in the room WILL NOT “hold” the room longer than 10 minutes.

Students are asked not to rehearse in Cole Concert Hall, the Recital Hall, classrooms, or stairways and hallways without specific permission from the Music Office. See the Music Office for forms on reserving the performance halls for concerts and rehearsals.

University-owned Instruments
SFA owns many instruments which can be rented each semester. These instruments are intended for use in SFA Ensembles, methods classes and lessons. Instruments may be checked out through the Band Managers’ Office, MUS 121A.

Students checking out an instrument owned by SFA will be assessed a nominal maintenance fee for each semester they check out a given instrument. In cases where a student needs two separate instruments in a given semester (such as a sousaphone player who also wants to play tuba in one of the concert bands), the faculty member in charge of fee assessment (currently the Director of Bands) may waive the fee for the second instrument.

Students who check out an instrument owned by SFA are expected to take care of the instrument to a standard deemed satisfactory by the instrumental faculty or their student designate(s). Though a maintenance fee is assessed for these instruments, students may be asked to pay for damages which appear to be beyond normal usage.
**Instrument Storage Lockers/Book Lockers**
The music building has numerous lockers available for student instrument storage. Virtually all the instruments owned by the university are assigned a locker. Students are expected to keep the instrument in the locker assigned to that instrument when not in use. There are also several “book lockers” available for student use. All lockers are provided for student use, free of charge.

- Instrument lockers may be checked out from the Band Managers' Office, MUS 121A.
- String students may check out lockers from the Orchestra Manager in MUS 173.
- Book lockers may be checked out from the Music Office, MUS 150.
- Lockers should be checked in at the end of each semester. Students may not put a different lock on an SFA School of Music locker without permission from the supervisory faculty member of that area (usually the Band or Orchestra Director).

**MIDI/Music Technology Lab**
The School of Music’s MIDI/Music Technology Lab is designed to help SFA’s music students learn the current music technology skills they will need as future music teachers or performers. In the future most, if not all, music careers will contain some use of music technology. It is therefore vital for future music educators and professionals to have knowledge of music technology. The lab currently has thirteen music technology stations and each station contains an Apple computer. Ten stations are MIDI stations connected to various equipment including synthesizers, samplers and MIDI controllers. The other three stations are connected to the Internet so that music students can use the web for music research.

The MIDI/Music Technology Lab has many different types of music-related software available for music student use. Software programs available include: music notation, sequencing, aural skills, theory, CAI, digital audio, marching band design as well as other music related software.

The School of Music’s MIDI/Music Technology Lab is open to all music majors, music minors and other SFA students enrolled in a music course. The lab is open over forty hours per week, including evening and weekend hours. The MIDI/Music Technology Lab is maintained by the music technology coordinator and student workers. Each hour the lab is open, there is a worker available to assist students with the use of music technology.

**Convocations**
School of Music convocations are held approximately once a month. They normally consist of performances by students from several areas of the School and serve as a time of celebrating the performance accomplishments of these students.

*Music Majors are required to attend all convocations each semester.* Recital Cards will be swiped at the beginning and end of each of the convocations just as they are for recitals. Those unable to attend one or more of the convocations must make them up by attending two (2) additional recitals for each convolution missed if done in the same semester. Otherwise, it will take three (3) recitals to make up the deficiency and complete the recital attendance requirement for that time period.

**Recordings of Recitals and Other Events**
All recitals and concerts are recorded on digital equipment. The School maintains recording archives of all performances given by student and faculty ensembles. Student and faculty recitals are also recorded. The recital fee includes a high quality recording to be given to the recitalist.
VI. Student Ensembles

Major Ensemble Requirement: All music majors are required to participate in a major ensemble each semester they are enrolled in applied lessons.

Wind and percussion ensembles include: Wind Ensemble, Wind Symphony, Symphonic Band, University Band (spring only), and the Lumberjack Marching Band (fall only). String students are required to play in the Orchestra of the Pines. Major vocal ensembles include: A Cappella Choir, Choral Union and Women’s Choir.

University Bands

Wind Ensemble MUP 135 (335, 535) .001
The Wind Ensemble is the premier concert band at SFASU. The programming of literature for the Wind Ensemble reflects the following goals:

- To perform the "core repertoire" of band music.
- To perform new compositions, often premieres of works commissioned by SFA.
- To perform with outstanding guest artists and our stellar faculty.
- To balance music for full concert band with chamber music and music for wind ensemble.

Because of the large number of future music educators in the Wind Ensemble, rehearsals often take on a laboratory quality for solving musical issues in an ensemble. Open to all students by audition.

Wind Symphony MUP 135 (335, 535) .002
This band used to be known as Chamber Winds. Begun in the fall of 2000, Chamber Winds was originally conceived as a small group with one player per part. As the School of Music and the band program have continued to grow in recent years, this group has seen expansion into a full-size band. The new name, Wind Symphony, better reflects its current goals: the performance of core repertoire along with some new compositions, and occasional performances with guest artists and SFA faculty. The Wind Symphony meets the needs of music majors and non-majors alike. Open to all students by audition.

Symphonic Band MUP 135 (335, 535) .003
The Symphonic Band is the first ensemble for many new SFA students. This band performs grade IV music and some grade V music. Programs show a balance of styles and compositional periods. This band meets the need of music majors at SFA, though many non-majors find this band to provide the challenge they want in a university band. Open to all students by audition.

University Band (Spring semester only) MUP 135 (335, 535) .004
This band was formerly known as Concert Band. Its new name, University Band, better reflects its mission: to provide a concert band experience for the typical university student. Designed for non-majors, the rehearsal schedule of one evening per week and the limited performance demands allow players to continue to play instrumental music without undue time commitment. This band performs twice in the late Spring: one formal concert, and in the annual Concert in the Park, which showcases all four SFA concert bands. No audition is necessary to enroll, though there is a short audition over scales and a chromatic scale on the first evening of rehearsals to aid in part assignments. Open to all students.

Lumberjack Marching Band (Fall semester only) MUP 136 (336, 536) .001 (.002 for flags and twirlers)
The Lumberjack Marching Band provides a musical social outlet for students from virtually all academic major fields on campus. This organization is dedicated to excellence in musical and visual performance. Recognized as the rallying force for University spirit, the LMB performs at all home games, selected away games, and occasional exhibitions. All students participating receive two hours credit (including one hour of kinesiology). Auditions for part placement for brass and woodwinds are held during the first evening of summer rehearsals. The audition consists of scales, and excerpts from the music for the first marching
shows. Percussionists audition on campus the second weekend of August at the LMB Drumline Audition Camp. All audition materials are available in the month of June. For more information contact Dr. David Campo. Fall semester schedule: M-Th, 4:00–5:30 pm (Twirlers, Flags, and Percussion: M-Th 3:30-5:30pm).

Swingin’ Axes Jazz Band MUP 137 (337, 537).001
The Swingin’ Axes Jazz Band is the top student jazz ensemble at SFA, with membership open to all qualified students. Placement is by audition held during the registration period each semester. The band performs several concerts on and off campus each school year, and frequently hosts guest artists. Rehearsals are on Tuesdays and Thursdays from 12:30-1:45. For more information contact Dr. Gary Wurtz.

Swinging’ Aces Jazz Band MUP 137 (337, 537).002
The Swingin’ Aces Jazz Band is the second jazz band at SFA. Students are selected for this band by the same audition process as the Swingin’ Axes. Rehearsals are on Tuesdays and Thursdays from 12:30-1:45. For more information contact Dr. Deb Scott.

Pep Band – non-credit performing group
The “Roarin’ Buzzsaws” Pep Band is a source of tremendous support for the SFA Lumberjack and Ladyjack Basketball teams. Students participating receive a nominal stipend for each performance. This group plays for most home games of the Lumberjacks and the Ladyjacks. Auditions are held for this group in late September or early October of each fall semester. This auditioned group has openings for: piccolo, clarinet, saxophone, trumpet, mellophone, trombone, baritone, tuba, electric bass, and percussion. Due to the success of the basketball program at SFA, members of the Pep Band are frequently hired to play for the post-season tournament and play-off games.

University Choirs - Vocal/Choral Ensembles
*Please note that voice majors are limited to participation in ONE major ensemble per semester.

Choir Audition
Whereas it is not necessary to audition to sing in a choir, it is necessary to audition to sing in one of the select ensembles (A Cappella Choir and Madrigal Singers). All voice or choral music education majors, however, are expected to audition. No prepared material is required. Students will be asked to vocalize, sight-read, and to do tonal memory exercises. Auditions will be held just before the start of classes in the fall and continue through the first few days of the fall semester. To schedule an audition, please contact the Director of Choral Activities or the Choral Office.

Major Ensembles:

A Cappella Choir MUP 133 (333, 533).001
The A Cappella Choir is a mixed ensemble dedicated to the singing of art music from the Renaissance era to the present day. This choir is SFA’s touring vocal ensemble. In addition to a regular performing concert series, this choir joins forces with the other vocal ensembles in the presentation of the year's masterwork with orchestra. Four hours rehearsal per week, MTWR. Open to all students by audition.

Choral Union MUP 133 (333, 533).002
The Choral Union is a mixed ensemble dedicated to the singing of art music from the Renaissance era to the present day. In addition to a regular performing concert series, this choir joins forces with the other vocal ensembles in the annual presentation of a masterwork with orchestra. Three hours rehearsal per week, MWF. Open to all students. An audition is not required, but is encouraged. (see Choir audition above)

Women's Choir MUP 133 (333, 533).003
The Women’s Choir is an ensemble dedicated to the singing of treble music from the Renaissance era to the present day. In addition to a regular performing concert series, this choir joins forces with the other vocal
ensembles in the annual presentation of a masterwork with orchestra. Three hours rehearsal per week, TR. Open to all students. An audition is not required, but is encouraged. (see Choir audition above)

**Minor Ensembles:**

**Madrigal Singers** MUP 139 (339, 539) .001
The Madrigal Singers is a select, mixed voice chamber ensemble performing a variety of music from the Renaissance to the present day. Three hours rehearsal per week, MW. Enrollment by invitation only.

**Opera Workshop** MUP 132 (332, 532) .001
The Opera Workshop is an ensemble dedicated to the performance of staged musical works (Opera/Music-Theatre). The course is open to all qualified students. A program of scenes and arias or a one-act work is presented in the fall and a fully-staged opera production is presented each spring.
- **Fall**: 3 hours rehearsal each week, TR. Pre-requisite: successful completion of the upper-level barrier in voice or permission of the instructor.
- **Spring**: 6 hours rehearsal each week, MWF. Placement by audition held in the late fall.

**University Orchestras - String/Orchestral Ensembles**

**Orchestra of the Pines** MUP 134 (334, 534) .001
The Orchestra of the Pines is the primary student orchestral ensemble at Stephen F. Austin State University. The orchestra performs several concerts each academic year, including the annual opera production and collaborative Masterworks concerts with the choral division. In addition, guest artists and members of the SFA faculty regularly perform as featured soloists with the orchestra. The ensemble rehearses three times each week, Monday, 7:15–9:30 pm and Tuesday/Thursday, 2:00–3:15 pm. Rehearsals take place in the Orchestra/Jazz Hall (MUS170) unless otherwise noted. Open to all students by audition.

**Chamber Strings** MUP 139 (339, 539) .006
Chamber strings is the opportunity for string students to participate in chamber groups. The course is offered in the fall of each year. All string majors are required to participate, and all non-majors are welcome to join the course with approval from their applied instructor. Once all ensembles have been made, each ensemble and their respective coaches will determine rehearsal and coaching sessions. A concert featuring all ensembles will be held at the end of the semester. The performance, in addition to rehearsal preparation, will determine individual grading of the course.

**Chamber Ensembles**

**Percussion Ensemble** MUP 139 (339, 539) .008
The SFA Percussion Ensemble is a chamber ensemble with twelve to sixteen members that is devoted to the development and preservation of the percussion instrument family. This ensemble prides itself on performing a variety of works from the percussion ensemble repertoire by composers such as Varese, Cage, Rouse, Udow, Levitan, and Rosauro. The ensemble is dedicated to maintaining the highest standard of percussion performance through various musical styles including classical, popular, jazz, ragtime, African and Eastern ethnic music as well as novelty works. The percussion ensemble is also used as a vehicle for solo performance and providing opportunities for student conducting. The SFA Percussion Ensemble rehearses 2-3 hours per week and performs 1-3 concerts each semester, including the annual Percussion in the Pines Holiday Concert in December. Open to all students with consent of the instructor.

**SFA Steel Band** MUP 139 (339, 539) .011
The SFA Steel Band is one of the most popular and requested ensembles in the School of Music. With ten to fifteen members the group uses a full set of steel pans, including three leads, two double tenors, two cellos and bass pans as well as a large rhythm section with drumset, electric bass and various Latin percussion. At times the ensemble also employs a four-piece brass section and vocalists. The group
performs a wide variety of music including traditional Caribbean, pop, rock and Latin. The nature of the ensemble also allows for percussion students to develop improvisation skills, soloing and arranging. The band rehearses two hours a week and performs five to seven concerts a semester including appearances at Chili’s restaurant, Scare on the Square, the Nine Flags Christmas Festival and the Nacogdoches Chili Festival. Open to all students with consent of the instructor.

String Chamber Music
Open to all string students (pianists encouraged to participate also). Weekly coachings by the string area faculty and individual group rehearsal are required. Concerts occur at end of each semester. Additional performing opportunities exist with experienced ensembles. String scholarship students are required to play in String Chamber Music and register for the course. During one week of the Summer II session the School offers a seminar on the string quartets of Haydn, Mozart and Beethoven for advanced players. Credit can be earned at both graduate and undergraduate levels.

Wind Chamber Ensembles
A variety of different wind chamber ensembles are offered throughout the academic year. These might include: flute choir, clarinet choir, saxophone quartet, trumpet choir, trombone choir, tuba/euphonium ensemble, and woodwind/brass quintets. If interested contact the appropriate faculty member about ensemble options in each semester.
VII. Student Organizations

**Kappa Kappa Psi** – Kappa Kappa Psi is a national honorary fraternity for college band members. It is dedicated to promoting the existence and welfare of college bands, honoring outstanding band members through membership, stimulating campus leadership, fostering positive relations between collegiate bands, and providing a pleasant and helpful social experience for all engaged in college band work.

**Tau Beta Sigma** – A national honorary sorority for members of college bands, Tau Beta Sigma is dedicated to honoring members of the band through membership, developing leadership, encouraging close relationships amongst collegiate bands, and providing a meaningful and worthwhile social experience for all involved with college band work.

**Mu Phi Epsilon** – Alpha Omega Chapter is a professional music fraternity open to men and women offering many opportunities for personal and musical growth. The chapter offers scholarships, grants, and awards to collegiate and alumni members. It fosters ideals of service to the school and community. Candidates for membership must be music majors or minors and have passed the first semester of theory. Candidates must also attain and keep a 3.0 GPA in music and an academic GPA of 2.5.

**Pi Kappa Lambda** – Pi Kappa Lambda is a music honor society dedicated to recognizing and encouraging the highest level of musical achievement and academic scholarship. Candidates must exhibit leadership, musicianship, and scholarship. Candidates must be in at least their fourth semester at SFA. Members are elected by faculty vote according to the following criteria:

- **Seniors**
  - 99+ hrs. with a minimum GPA of 3.4
  - ALL hours are calculated into GPA (including transfer hours)
  - Must rank in the top 20% of senior music majors.

- **Juniors**
  - 66-98 hrs. with a minimum GPA of 3.4
  - ALL hours are calculated into GPA (including transfer hours)
  - Must rank in the top 10% of junior music majors

**Criteria for Pi Kappa Lambda Sophomore Award**
- Must be a sophomore in Spring semester (33-65 hrs.)
- Must be in the fourth semester of study at SFA
- Highest GPA of the sophomore music majors

**Phi Mu Alpha Sinfonia** – An American collegiate social fraternity for men who wish to devote themselves to the advancement of music in America and who wish to associate with others who share that interest. "The Object of this Fraternity shall be for the development of the best and truest fraternal spirit; the mutual welfare and brotherhood of musical students; the advancement of music in America and a loyalty to the Alma Mater." More than 150,000 men have been initiated into Phi Mu Alpha Sinfonia since its founding in 1898, and the fraternity currently has over 5,000 active collegiate members in 231 collegiate chapters throughout the United States.

**Phi Boota Roota** – Founded in 1986, the Phi Boota Roota Percussion Society is an organization dedicated to supporting the SFA Percussion Program. As members, students participate in activities ranging from equipment maintenance to fundraising to various other projects associated with the SFA Percussion Program. Phi Boota Roota helps to provide for guest artists, music, equipment and other "extras" necessary for a thriving percussion program. More than its importance to the studio, Phi Boota Roota serves to support the individual percussionist striving for excellence in instrumental performance. Working together, the members of Phi Boota Roota form friendships that last well beyond the school year.
VIII. **Recommended Course Sequences for Undergraduate Degrees**

It is important to note that not all courses are offered every semester (check the *Course Offering Schedule*) and when deviating from the suggested sequence similar courses should be substituted for omitted ones.

Students may be able to accelerate these schedules by attending summer school, receiving AP credit, or transferring classes in from another institution.

Recital Attendance (MUP 100.001) is required for seven semesters on all degrees. After seven semesters students are asked to sign up for MUP 100.002 for the remainder of their college study. This section does NOT require concert/convocation attendance.

Please be aware of the following SFA policies:
- Students are only allowed to drop SIX courses during their undergraduate career (including transfer hours), after the official reporting date (usually the fourth working day of the semester).
- Thirty additional hours are allowed, on top of a defined degree plan, before tuition rates significantly increase. Students need to stay in constant communication with their advisors so an appropriate balance of required courses and extra activities (chamber ensembles, additional classes) can be maintained.

### Orchestral Instrument Performance

<table>
<thead>
<tr>
<th>Sem. 1</th>
<th>MUP 100, 101, 119, 134-136; MTC 151, 161; ENG 131; Math</th>
<th>14-15 hrs.</th>
<th>Sem. 2</th>
<th>MUP 100, 102, 119, 134-135; MTC 152, 162; ENG 132; Science</th>
<th>15 hrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem. 3</td>
<td>MUP 100, 129, 134-136, 201; MTC 251, 261; Communications; HIS</td>
<td>14-15 hrs.</td>
<td>Sem. 4</td>
<td>MUP 100, 129, 134-135, 202; MTC 252, 262; Communications; Science</td>
<td>15 hrs.</td>
</tr>
<tr>
<td>Sem. 5</td>
<td>MUP 100, 329, 334-336, 357; MHL 245; minor ens.; PSC</td>
<td>14-15 hrs.</td>
<td>Sem. 6</td>
<td>MUP 100, 329, 334-335; MHL 345; Adv. Theory; minor ens.; PSC; Humanities</td>
<td>17 hrs.</td>
</tr>
<tr>
<td>Sem. 7</td>
<td>MUP 100, 329, 334-336, 458, 495; MHL 346; min. ens.; HIS; Behavioral Science</td>
<td>15-16 hrs.</td>
<td>Sem. 8</td>
<td>MUP 329, 334-335, 465, 496; MTC 461; min. ens.; Humanities</td>
<td>13 hrs.</td>
</tr>
</tbody>
</table>

*Enough electives must be taken so that hours total 120.*

### Voice Performance

<table>
<thead>
<tr>
<th>Sem. 1</th>
<th>MUP 100, 101, 119, 133, 370; MTC 151, 161; ENG 131; Math</th>
<th>15 hrs.</th>
<th>Sem. 2</th>
<th>MUP 100, 102, 119, 133, 370; MTC 152, 162; ENG 132; Science</th>
<th>16 hrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem. 3</td>
<td>MUP 100, 129, 133, 201, 370; MTC 251, 261; Communications (4); HIS</td>
<td>16 hrs.</td>
<td>Sem. 4</td>
<td>MUP 100, 129, 133, 202, 370; MTC 252, 262; PSC; Science</td>
<td>16 hrs.</td>
</tr>
<tr>
<td>Sem. 5</td>
<td>MUP 100, 329, 333, 356; MHL 245; Communications (4)</td>
<td>14 hrs.</td>
<td>Sem. 6</td>
<td>MUP 100, 329, 333; MHL 345; PSC; Humanities; HIS</td>
<td>16 hrs.</td>
</tr>
<tr>
<td>Sem. 7</td>
<td>MUP 100, 329, 333, 458, 464, 495; MHL 346; Behavioral Science</td>
<td>14 hrs.</td>
<td>Sem. 8</td>
<td>MUP 329, 333, 458, 465, 496; MTC 461; Humanities</td>
<td>13 hrs.</td>
</tr>
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</table>

*120 hours total.*
# Keyboard Performance

<table>
<thead>
<tr>
<th>Semester</th>
<th>Courses</th>
<th>Hours</th>
<th>Semester</th>
<th>Courses</th>
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</thead>
<tbody>
<tr>
<td><strong>Sem. 1</strong></td>
<td>MUP 100, 119, 138; MTC 151, 161; ENG 131; Math</td>
<td>12 hrs.</td>
<td><strong>Sem. 2</strong></td>
<td>MUP 100, 119, 138; MTC 152, 162; ENG 132; Science</td>
</tr>
<tr>
<td><strong>Sem. 3</strong></td>
<td>MUP 100, 129, 138; MTC 251, 261; Communications; HIS</td>
<td>13 hrs.</td>
<td><strong>Sem. 4</strong></td>
<td>MUP 100, 129, 138; MTC 252, 262; Communications; Science</td>
</tr>
<tr>
<td><strong>Sem. 5</strong></td>
<td>MUP 100, 203, 329, 338, 356/357; MHL 245; PSC; Humanities</td>
<td>17 hrs.</td>
<td><strong>Sem. 6</strong></td>
<td>MUP 100, 329, 338, 464, 495; MHL 345; MTC 462; PSC</td>
</tr>
<tr>
<td><strong>Sem. 7</strong></td>
<td>MUP 100, 109, 329, 338, 465; MHL 346, 459/474; HIS; Behavioral Science</td>
<td>18 hrs.</td>
<td><strong>Sem. 8</strong></td>
<td>MUP 109, 329, 338, 469, 496; MTC 461; MHL 459/474; Humanities</td>
</tr>
</tbody>
</table>

*Enough electives must be taken so that hours total 120.

# Keyboard Performance: Pedagogy Emphasis

<table>
<thead>
<tr>
<th>Semester</th>
<th>Courses</th>
<th>Hours</th>
<th>Semester</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sem. 1</strong></td>
<td>MUP 100, 119, 138; MTC 151, 161; ENG 131; Math</td>
<td>12 hrs.</td>
<td><strong>Sem. 2</strong></td>
<td>MUP 100, 119, 138; MTC 152, 162; ENG 132; Science</td>
</tr>
<tr>
<td><strong>Sem. 3</strong></td>
<td>MUP 100, 119, 138; MTC 251, 261; Communications; HIS</td>
<td>12 hrs.</td>
<td><strong>Sem. 4</strong></td>
<td>MUP 100, 119, 138, 203; MTC 252, 262; Communications; Science</td>
</tr>
<tr>
<td><strong>Sem. 5</strong></td>
<td>MUP 100, 319, 338, 464; MHL 245; PSC; Humanities</td>
<td>18 hrs.</td>
<td><strong>Sem. 6</strong></td>
<td>MUP 100, 319, 338, 465; MHL 345; MTC 462; PSC; Behavioral Science</td>
</tr>
<tr>
<td><strong>Sem. 7</strong></td>
<td>MUP 100, 109, 329, 338, 466; MHL 346, 459/474; HIS</td>
<td>17 hrs.</td>
<td><strong>Sem. 8</strong></td>
<td>MUP 109, 329, 338, 469, 496; MTC 461; MHL 459/474; Humanities</td>
</tr>
</tbody>
</table>

*Enough electives must be taken so that hours total 120.

# Composition

<table>
<thead>
<tr>
<th>Semester</th>
<th>Courses</th>
<th>Hours</th>
<th>Semester</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sem. 1</strong></td>
<td>MUP 100, 101*, 109, 133-139; MTC 110, 151, 161; ENG 131; Math</td>
<td>15 hrs.</td>
<td><strong>Sem. 2</strong></td>
<td>MUP 100, 102*, 109, 133-139; MTC 117, 152, 162; ENG 132; Humanities</td>
</tr>
<tr>
<td><strong>Sem. 3</strong></td>
<td>MUP 100, 109, 133-139, 201; MTC 117, 251, 261, 358; Communications; Humanities</td>
<td>17 hrs.</td>
<td><strong>Sem. 4</strong></td>
<td>MUP 100, 109, 133-139, 202; MHL 245; MTC 117, 252, 262; Communications</td>
</tr>
<tr>
<td><strong>Sem. 5</strong></td>
<td>MUP 100, 333-339, 356/357; MHL 345; MTC 327, 463; HIS</td>
<td>16 hrs.</td>
<td><strong>Sem. 6</strong></td>
<td>MUP 100, 333-339; MHL 346; MTC 327, 462; HIS; Behavioral Science</td>
</tr>
<tr>
<td><strong>Sem. 7</strong></td>
<td>MUP 100, 109, 333-339; MTC 327, 475; Science; PSC</td>
<td>14 hrs.</td>
<td><strong>Sem. 8</strong></td>
<td>MUP 109, 496; MTC 327, 461; PSC; Science</td>
</tr>
</tbody>
</table>

*Enough electives must be taken so that hours total 120.

*Remedial courses – not included on the degree but required as needed.*
Sound Recording Technology (SRT)

<table>
<thead>
<tr>
<th>Sem. 1</th>
<th>MUP 100, 101*, 133-139; MTC 151, 161; MUT 205, 210; EGR 111, 111L; MTH 139 or required elective</th>
<th>18 hrs.</th>
<th>Sem. 2</th>
<th>MUP 100, 102*, 333-339; MTC 152, 162; MUT 220, 305; EGR 112, 112L; MTH 233</th>
<th>17 hrs.</th>
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</thead>
<tbody>
<tr>
<td>Sem. 3</td>
<td>MUP 100, 201, 333-339; MTC 251, 261; MUT 310, 312; ENG 131; PHY 241</td>
<td>17 hrs.</td>
<td>Sem. 4</td>
<td>MUP 100, 202, 333-339; MTC 252, 262, 460; ENG 132; MUT 320, 325; PHY 110</td>
<td>17 hrs.</td>
</tr>
<tr>
<td>Sem. 5</td>
<td>MUP 100; MTH 245; MUT 350; Humanities; PHY 118; HIS; PSC</td>
<td>19 hrs.</td>
<td>Sem. 6</td>
<td>MUP 100; MTC 362; MUT 360; ART 412; HIS; PSC; BCM 247</td>
<td>18 hrs.</td>
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<tr>
<td>Sem. 7</td>
<td>MUP 100, 495; THR 370; Behavioral Science; Humanities; Communications</td>
<td>12 hrs.</td>
<td>Sem. 8</td>
<td>MUT 499</td>
<td>6 hrs.</td>
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</tbody>
</table>

120 hours total.

All-Level Certification: Instrumental/Keyboard Concentration

<table>
<thead>
<tr>
<th>Sem. 1</th>
<th>MUP 100, 101*, 119, 134-136; MTC 151, 161; ENG 131; Math; HIS</th>
<th>17-18 hrs</th>
<th>Sem. 2</th>
<th>MUP 100, 102*, 119, 134-136; MTC 152, 162; ENG 132; Science; HIS</th>
<th>18 hrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem. 3</td>
<td>MUP 100, 119, 134-136, 201, 307; MTC 251, 261; MHL 354; Communications; PSC</td>
<td>17-18 hrs</td>
<td>Sem. 4</td>
<td>MUP 100, 119, 134-135, 202, 305; MTC 252, 262; MHL 245; EPS 380; PSC</td>
<td>18 hrs.</td>
</tr>
<tr>
<td>Sem. 5</td>
<td>MUP 100, 302, 304, 319, 334-336, 357; MHL 345; SED 370; Communications</td>
<td>17-18 hrs</td>
<td>Sem. 6</td>
<td>MUP 100, 303, 319, 334-335, 457; MHL 346; SED 372; Science</td>
<td>17 hrs.</td>
</tr>
<tr>
<td>Sem. 7</td>
<td>MUP 100, 301, 303, 319, 334-336, 495; MTC 461; MHL 455/474; SED 450, 450L; Humanities</td>
<td>16-17 hrs</td>
<td>Sem. 8</td>
<td>ELE 441; SED 442, 443</td>
<td>9 hrs.</td>
</tr>
</tbody>
</table>

Enough electives must be taken so that hours total 133.

All-Level Certification: Choral/Keyboard Concentration

<table>
<thead>
<tr>
<th>Sem. 1</th>
<th>MUP 100, 101*, 119, 133, 370; MTC 151, 161; ENG 131; Math; HIS</th>
<th>18 hrs.</th>
<th>Sem. 2</th>
<th>MUP 100, 102*, 119, 133, 370; MTC 152, 162; ENG 132; Science; HIS</th>
<th>18 hrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem. 3</td>
<td>MUP 100, 119, 133, 201, 370; MTC 251, 261; MHL 245; Communications; Science</td>
<td>18 hrs.</td>
<td>Sem. 4</td>
<td>MUP 100, 119, 133, 202, 370; MTC 252, 262; MHL 354; PSC; EPS 380</td>
<td>17 hrs.</td>
</tr>
<tr>
<td>Sem. 5</td>
<td>MUP 100, 319, 333, 356; MHL 345; SED 370; Communications</td>
<td>15 hrs.</td>
<td>Sem. 6</td>
<td>MUP 100, 319, 333, 456; MHL 346; 452; SED 372; Science</td>
<td>19 hrs.</td>
</tr>
<tr>
<td>Sem. 7</td>
<td>MUP 100, 319, 333, 464, 495; MTC 461; SED 450, 450L; Humanities</td>
<td>15 hrs.</td>
<td>Sem. 8</td>
<td>ELE 441; SED 442, 443</td>
<td>9 hrs.</td>
</tr>
</tbody>
</table>

Enough electives must be taken so that hours total 133.

*Remedial courses – not included on the degree but required as needed.
All-Level Certification: Elementary Concentration

Note the slight variables that exist between the vocal track and the instrumental track.

<table>
<thead>
<tr>
<th>Sem. 1</th>
<th>MUP 100, 101*, 119, 133-136; MTC 151, 161; ENG 131; Math; HIS</th>
<th>17-18 hrs.</th>
<th>Sem. 2</th>
<th>MUP 100, 102*, 119, 133-135; MTC 152, 162; ENG 132; Science; HIS</th>
<th>18 hrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem. 3</td>
<td>MUP 100, 119, 133-136, 201; MTC 251, 261; MHL 354; Communications; PSC</td>
<td>16-17 hrs.</td>
<td>Sem. 4</td>
<td>MUP 100, 119, 133-135, 202; MTC 252, 262; MHL 245; PSC; Communications; EPS 380</td>
<td>19 hrs.</td>
</tr>
<tr>
<td>Sem. 5</td>
<td>MUP 100, 319, 333-336, 356/357; MHL 345, 355; SED 370; Humanities</td>
<td>18-19 hrs.</td>
<td>Sem. 6</td>
<td>MUP 100, 319, 333-335; MHL 346, 452 (vocal) or required elective, SED 372; Science</td>
<td>16 hrs.</td>
</tr>
<tr>
<td>Sem. 7</td>
<td>MUP 100, 319, 333-336, 495; MHL 455 (inst.) or required elective, 471; MTC 461; SED 450, 450L</td>
<td>15-16 hrs.</td>
<td>Sem. 8</td>
<td>ELE 441; SED 442, 443</td>
<td>9 hrs.</td>
</tr>
</tbody>
</table>

*Enough electives must be taken so that hours total 133.*

Pre-Certification Degree Plans

The Bachelor of Music Pre-Certification degree option follows the same curriculum as the BM All-Level Certification degree with the following exceptions:

- The degree requires 120 hours to complete instead of 133 hours.
- The 18 hours of professional education courses (SED) are not required.
- 5 hours of general electives are added to the degree. These electives may include additional music courses and/or professional education courses.
- MHL 245 does NOT count as the Humanities Core Curriculum requirement. Students in the pre-certification plan need to take ART, THR, or DAN to fulfill the core requirement.

Students and advisors can use the aforementioned All-Level course sequences making the appropriate changes as noted above.

Nine-Semester Recommended Course Sequences

Due to the large credit hour requirement of the education degrees the following nine-semester course sequences are included as an alternative to the traditional eight-semester plan.

All-Level Certification: Instrumental/Keyboard Concentration

<table>
<thead>
<tr>
<th>Sem. 1</th>
<th>MUP 100, 101*, 119, 133-136; MTC 151, 161; ENG 131; Math</th>
<th>14-15 hrs.</th>
<th>Sem. 2</th>
<th>MUP 100, 102*, 119, 134-135; MTC 152, 162; ENG 132; Science</th>
<th>15 hrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem. 3</td>
<td>MUP 100, 119, 134-136, 201; MTC 251, 261; Communications; PSC; HIS</td>
<td>16-17 hrs.</td>
<td>Sem. 4</td>
<td>MUP 100, 119, 134-135, 202; MTC 252, 262; MHL 245; Communications; Science</td>
<td>17 hrs.</td>
</tr>
<tr>
<td>Sem. 5</td>
<td>MUP 100, 301, 305, 319, 334-336, 357; MHL 345; EPS 380</td>
<td>15-16 hrs.</td>
<td>Sem. 6</td>
<td>MUP 100, 307, 319, 334-335, 457; MHL 346, 354; SED 370</td>
<td>16 hrs.</td>
</tr>
<tr>
<td>Sem. 7</td>
<td>MUP 100, 303, 319, 334-336, 495; MHL 455/474; SED 372; HIS</td>
<td>13-14 hrs.</td>
<td>Sem. 8</td>
<td>MUP 302, 304; MTC 461; SED 450, 450L; Humanities; PSC</td>
<td>14 hrs.</td>
</tr>
<tr>
<td>Sem. 9</td>
<td>ELE 441; SED 442, 443</td>
<td>9 hrs.</td>
<td></td>
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</tr>
</tbody>
</table>

*Remedial courses – not included on the degree but required as needed.*
## All-Level Certification: Choral/Keyboard Concentration

<table>
<thead>
<tr>
<th>Sem. 1</th>
<th>MUP 100, 101*, 119, 133, 370; MTC 151, 161; ENG 131; Math</th>
<th>15 hrs.</th>
<th>Sem. 2</th>
<th>MUP 100, 102*, 119, 133, 370; MTC 152, 162; ENG 132; Science</th>
<th>16 hrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem. 3</td>
<td>MUP 100, 119, 133, 201, 370; MTC 251, 261; Communications; HIS</td>
<td>14 hrs.</td>
<td>Sem. 4</td>
<td>MUP 100, 119, 133, 202, 370; MTC 252, 262; PSC; Science</td>
<td>15 hrs.</td>
</tr>
<tr>
<td>Sem. 5</td>
<td>MUP 100, 319, 333, 356; MHL 245, 354; EPS 380</td>
<td>15 hrs.</td>
<td>Sem. 6</td>
<td>MUP 100, 319, 333, 456; MHL 345; SED 370; PSC</td>
<td>15 hrs.</td>
</tr>
<tr>
<td>Sem. 7</td>
<td>MUP 100, 319, 333, 464, 495; MHL 346; SED 372; HIS</td>
<td>15 hrs.</td>
<td>Sem. 8</td>
<td>MTC 461; MHL 452; SED 450, 450L; Humanities; Communications</td>
<td>15 hrs.</td>
</tr>
<tr>
<td>Sem. 9</td>
<td>ELE 441; SED 442, 443</td>
<td>9 hrs.</td>
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</tr>
</tbody>
</table>

*Enough electives must be taken so that hours total 133.*

## All-Level Certification: Elementary Concentration

*Note the slight variables that exist between the vocal track and the instrumental track.*

<table>
<thead>
<tr>
<th>Sem. 1</th>
<th>MUP 100, 101*, 119, 133-136; MTC 151, 161; ENG 131; Math</th>
<th>14-15 hrs.</th>
<th>Sem. 2</th>
<th>MUP 100, 102*, 119, 133-135; MTC 152, 162; ENG 132; Science</th>
<th>15 hrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem. 3</td>
<td>MUP 100, 119, 133-136, 201; MTC 251, 261; Communications; HIS</td>
<td>13-14 hrs.</td>
<td>Sem. 4</td>
<td>MUP 100, 119, 133-135, 202; MTC 252, 262; Communications; Science; PSC</td>
<td>17 hrs.</td>
</tr>
<tr>
<td>Sem. 5</td>
<td>MUP 100, 319, 333-336, 356/357; MHL 245, 354; EPS 380</td>
<td>15-16 hrs.</td>
<td>Sem. 6</td>
<td>MUP 100, 319, 333-335; MHL 345, 355; SED 370; PSC</td>
<td>15 hrs.</td>
</tr>
<tr>
<td>Sem. 7</td>
<td>MUP 100, 319, 333-336, 495; MHL 346, 455 (inst.) or required elective; SED 372; HIS</td>
<td>15-16 hrs.</td>
<td>Sem. 8</td>
<td>MTC 461; MHL 452 (vocal) or required elective, 471; SED 450, 450L Humanities</td>
<td>15 hrs.</td>
</tr>
<tr>
<td>Sem. 9</td>
<td>ELE 441; SED 442, 443</td>
<td>9 hrs.</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

*Enough electives must be taken so that hours total 133.*

*Remedial courses – not included on the degree but required as needed.*