Area Guidelines

Department of Music Guidelines specific to individual areas.

- BRASS GUIDELINES
- JAZZ GUIDELINES
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BRASS GUIDELINES

Follow this link for a PDF version of the guidelines below: Brass Area Guidelines 11.17.25

Applied Music Guidelines – Brass Area

Students enrolled in Performance Applied Music (private lessons) with any teacher within the Brass Area are subject to the following policies:

A. Lesson times are determined by the appropriate studio professor and student. A class schedule should be submitted to the teacher during the first week of each semester for the purpose of arranging lesson times.

B. Lesson attendance is expected every week. In the event of a conflict, the teacher should be notified in advance.

C. When resulting from student absences, the rescheduling of lessons is solely at the discretion of the teacher. In the event that a teacher needs to cancel, a make-up lesson will be scheduled.

D. Grading policies, practice requirements, required materials, etc., will be provided to all students by the applied teacher. Students are encouraged to seek additional clarification by consulting their applied teacher.

E. Jury examinations are required as a final evaluation at the end of each semester for students enrolled in applied music for two or more credit hours (1112, 3112, 3113, 6112). Music minors may be required to take a jury at the discretion of the applied professor. Bachelor of Music students taking lessons on a secondary brass instrument will perform a jury at the discretion of the secondary applied professor. Jury performances of required music selections are assessed by a majority of the brass faculty (at least three full time brass faculty must be present). Exemption from the jury may be granted with the successful completion of at least a half recital (25 minutes) that includes an assessed recital hearing, which fulfills the repertoire requirements of the applied lessons for that semester. Juries may involve a Proficiency Exam used for the purpose of approving students for admission to upper-level applied music or for admittance into performance degree programs.

Levels of Applied Music

Students should register for the appropriate Performance Applied Music course, as indicated below. Teacher permission is required for admittance:

- MUSP 1111 is for non-music majors, music minors, and secondary lessons at the freshman or sophomore level.
- MUSP 1112 is for freshman music majors, as well as those who have not tested or passed the proficiency for upper-level study.
- MUSP 3111 is for non-majors who are classified as juniors or seniors, or for music majors seeking study of a secondary instrument.
- MUSP 3112 is for music majors who have passed the Proficiency Jury.
- MUSP 3113 is for music performance majors who have passed the Proficiency Jury.
- MUSP 6111, 6112, 6113, and 6114 are for graduate music students.

Jury Policies – Brass Area

1. Juries will take place every semester during finals week.

2. The Brass Area Coordinator will send out instructions for Jury sign up at least one week before juries.

3. All students should sign up for 1 ten-minute slot with the exception of those students who are taking the Proficiency Exam for upper-level study. (See Proficiency Juries section below for details.)

4. Students should be prepared and on time for jury performances. It is recommended that students arrive at least ten minutes prior to their assigned time. Students are expected to wear appropriate concert attire (i.e., no jeans, T-Shirts, or tennis shoes); consult your studio professor if you have any questions regarding jury attire.

5. Students will be required to submit a Repertory Form detailing the materials studies during the semester. The Brass Area Coordinator will supply a link to this form at least one week before juries. All repertoire to be performed in the jury should be scanned and contained in one PDF document and one link. Scanned music should be the complete score not just the solo part (if piece includes piano). Repertory Form submissions are due the Friday before Finals Week. Students who fail to submit a Repertory Form may not be allowed to perform a jury.

6. A panel of at least three full-time brass faculty will assess all jury performances. The applied teacher determines the effect of this assessment on the final grade of the semester. Students may receive an assessment of jury performances from the applied teacher once the results are available.

Proficiency Juries

All candidates seeking the Bachelor of Music, Bachelor of Music Education, or Bachelor of Arts Degree in Music, must pass Proficiency Jury exams. Bachelor of Music in Performance students are first eligible to take the Proficiency Exam after 2 semesters of MUSP 1112. Bachelor of Music Education and Bachelor of Music in Music Industry students are first eligible to take the Proficiency

Exam after 3 semesters of MUSP 1112. Passing this Proficiency Exam results in admittance to upper-level study as well as official admittance to the BM in Performance Degree Program. The Proficiency Exam for admittance to upper-level study may be repeated in subsequent semesters until admission is granted. Failed attempts could result in extra semesters of undergraduate enrollment. Note: It is possible to receive a passing grade in Applied Lessons and not pass the Proficiency Exam.

The following are the minimum requirements for the Proficiency Jury:

- The Proficiency Jury is performed in front of a majority of the brass faculty (at least three full-time brass faculty must be present) and includes approximately 10-12 minutes of prepared music selected by the applied professor.
- The selected repertoire could include two etudes or excerpts in contrasting styles and a solo OR two contrasting solos. One solo must come from an approved list available from the appropriate brass faculty member. At least one selection must have piano accompaniment.

Half and Full Recitals

- **MUSP 3130, Half Recital** – Student will perform a program equivalent to at least one of half of a full solo recital. Fall, Spring. Special course fees may apply.
    - A half recital contains approximately 25 minutes of music or as approved by the student's primary applied teacher. This recital is required of all Bachelor of Music students and Bachelor of Music Education students whose primary instrument is in the brass area. A recital hearing is required at least two weeks prior to the recital date.

- **MUSP 4131, Full Recital** – Student will perform a full length solo performance. Fall, Spring. Special course fees may apply.
    - A full recital contains approximately 45 minutes of music or as approved by the student's primary applied teacher. This recital is required of all Bachelor of Music students whose primary instrument is in the brass area. A recital hearing is required at least two weeks prior to the recital date.

- **MUSP 6131, Graduate Recital** – A full length formal recital with an accompanying scholarly document. Special course fees may apply.
    - A graduate recital contains approximately 50 minutes of music or as approved by the student's primary applied teacher. This recital is required of all Master of Music students whose primary instrument is in the brass area. A recital hearing is required at least two weeks prior to the recital date.

- The student is responsible for establishing the date and time of the degree recital in consultation with the major applied teacher. Fall recitals should be scheduled by September 5 and spring recitals should be scheduled by December 1. Scheduling a recital after these dates will not be guaranteed and could delay graduation. To schedule a recital, students should use the Recital Date Request Form (see the Student Resources area on the Department of Music homepage) in collaboration with the Scheduling Calendar.
- Notification of the date and time of the recital must be given in writing to the reviewing committee no later than four weeks prior to the performance.
- The reviewing committee will consist of the major applied teacher, one additional full time applied teacher from the brass area, and one other full time Department of Music faculty member.
- A recital hearing must be scheduled at least two weeks prior to the recital. Details concerning the hearing and scheduling of recitals can be found in the Student Resources area on the Department of Music homepage. It is the responsibility of the student to assemble the reviewing committee, schedule the hearing date, and reserve the venue. The purpose of the hearing is to determine the readiness of the student to perform the recital repertoire. The student should be prepared to perform any selections on the recital (a portion of each piece will be heard). For a half recital, a total of approximately 15 minutes of repertoire will be performed; for a full recital, a total of approximately 25 minutes of repertoire will be performed; for a graduate recital, a total of approximately 30 minutes of repertoire will be performed. A typed draft of the recital program and program notes (if required by professor) will be presented at the recital hearing for grading. The hearing must be passed by a majority of the reviewing committee in order to present the Half or Full Recital. If the hearing is failed the recital must be rescheduled or postponed.
- The recital repertoire must include literature in two or more contrasting styles/genre.
- The major applied teacher will approve the content of the recital program.
- Evaluation of Recitals
    - For Undergraduate students, the recital assessment takes place at the recital hearing. Following the hearing, the faculty in attendance will determine whether the student has met the requirements for the Half or Full Recital. A majority of the committee must be in agreement in order for the student to pass. If the requirements are not met, the recital must be rescheduled or postponed. If the new recital date takes place after the last day of classes in the semester an Incomplete (I) for the course (MUSP 3130 or MUSP 4131) will be given. The applied teacher will give the final grade for the recital. If the recital is not completed by the end of the following semester, the grade will be recorded as “F.”
    - For Graduate students, the evaluation takes place during the recital. The recital is evaluated by a reviewing committee comprised of five faculty members including the student’s applied teacher, a member of the Graduate Committee, and three other applied faculty members. It is the student’s responsibility to form their committee. The recital program and program notes will also be evaluated.

JAZZ GUIDELINES

Follow this link for a PDF version of the guidelines below: Jazz Guidelines 2023

Jazz Recital Guidelines

Jazz Studies majors are required to give a half-recital (MUSP 3130) near the end of their junior year and a full recital (MUSP 4131) near the end of their senior year. Departmental policy states that the student must be enrolled for applied music lessons during the semester in which a recital is to be given. For a Jazz Recital, the student must also be enrolled in Half or Full Recital with the supervising instructor (Director of Jazz Studies). Jazz Minor students are not required to give a recital. At the discretion of the Director of Jazz Studies, students with sufficient credits in the jazz curriculum may give a recital following the Jazz Half Recital Guidelines.

Scheduling - The student is responsible for establishing the date and time of the degree recital in consultation with the supervising instructor. The student is responsible for notifying their recital committee of the date, time, and venue no later than four weeks prior to the recital hearing.

The Half Recital should contain approximately 25 minutes of music with no intermission; the Full Recital must contain at least 45 minutes of music and may include a brief intermission. Fall recitals should be scheduled by September 5 and spring recitals should be scheduled by December 1. Scheduling a recital after these dates will not be guaranteed and could delay graduation. See the Student Handbook for Planning a Recital.

Recital Hearing - Four weeks prior to a recital, the student must perform a Hearing for the recital committee made up of two Jazz faculty and the student's major applied teacher. It is the responsibility of the student to assemble the committee, schedule the hearing date, and reserve the venue. The purpose of the hearing is to determine the readiness of the student to perform the recital repertoire. The student should be prepared to perform any selections on the recital (a portion of each piece will be heard). A typed draft of the recital program and program notes will be presented at this time for grading. As a general rule, program notes should consist of 1-2 paragraphs for each piece. If information is taken from a composer's website, it must be indicated, and quotes must be cited in text (i.e., Mozart's biographer Donald Minx said…)

Following the hearing, the committee members in attendance will determine whether the student has met the requirements for the Half or Full Recital. A majority of the committee must be in agreement in order for the student to pass. If the requirements are not met, the recital must be rescheduled or postponed. If the new recital date takes place after the last day of classes in the semester an Incomplete (I) for the course (MUSP 3130 or MUSP 4131) will be given. The supervising instructor will give the final sgrade for the recital. If the recital is not completed during the following semester, the grade will be converted to F.

Repertoire - A recital should reflect all aspects of the student's consummate development, including technique, stylistic fluency, programming, improvisation, composing and/or arranging, leadership, collaborative performance, and the ability to rehearse assisting players.

The jazz recital must focus on the efforts of the recitalist but may include a variety of small combos – duo, trio, quartet, quintet. Larger groups (up to 8-9 players) may be programmed, at the discretion of the supervising instructor. Brief solos by supporting players may be included, but they must not dilute the overall effect of a solo recital.

Repertoire for recitals will be selected by the teacher and student. In the semester before a recital, the student will submit a list of proposed repertoire to be reviewed by the supervising instructor. Jazz Majors must include at least one original composition on either their Junior or Senior Recital. Arrangements by the recitalist are also encouraged.

Recital repertoire must represent established jazz artists/composers. To facilitate improvisation, the following vehicle types must be represented: 1. Blues, 2. Bebop, 3. Ballad. Additional tunes may come from the Latin Jazz, Funk, Post-Bop, and Contemporary Jazz repertoire.

Responsibilities - The student is responsible for all mechanics of the recital. A check list is provided to aid the student in this respect. Items which are not shown in the list, but for which the student is nevertheless responsible include selection and organization of assisting personnel, rehearsals, staging, lighting, sound system, recording, and seeing that all performers are in appropriate attire for the recital. The recitalist will arrange for a member of the jazz faculty to coach at least 3 rehearsals prior to the Pre-Recital hearing, but the performer will be primarily responsible for preparing the ensemble performance.

Jazz Performance Rubric

The Hearing and Recital evaluation follows a specific rubric, which is detailed below:

Musicality: A performer’s knowledge, skill, and artistic sensitivity in performing music.

Technique: A performer’s agility, fluency, and clarity moving through the range of theinstrument.

Rhythm: A performer’s ability to play the correct rhythm within the pulse given the style of the piece.

Tempo: A performer’s ability to play with a steady tempo at all times, demonstrating mastery of internal pulse. When appropriate, the performer executes other tempo directives (e.g. ritardando, accelerando) organically and thoughtfully.

Dynamics: A performer’s ability to consistently create a wide range of contrasting volume levels that are appropriate for the style of music being played.

Tone quality: A performer’s ability to create a tone that is consistently focused, clear, and resonant at all registers and dynamics.

Intonation: A performer’s ability to demonstrate absolute physical and mental control over pitch both melodically and harmonically.

Articulation: A performer’s ability to effortlessly employ a varied palette of note shapes appropriate for the musical context. (The means that the student has considered the beginning, middle, and end of each note.). The mechanical and physical sounds of the articulation do no impede or distract from the music.

Interpretation: A performer’s ability to play characteristically in the appropriate style of the piece(s) and demonstrate an understanding of other instrumental or vocal parts if applicable.

Professionalism & Stage Presence: A performer’s ability to meet professional expectations while in the performance, space, including professional language, dress, stage presence, and demeanor.

PERCUSSION GUIDELINES

Follow this link for a PDF version of the guidelines below: Percussion Guidelines 12.11.25

Percussion Area Guidelines

Dr. Brian Graiser, Instructor of Percussion and Percussion Area Coordinator

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The following is an explanation of the expectations and procedures for percussion majors at Arkansas State University. The motivation behind these guidelines is the desire of the A-State Department of Music to ensure that graduates are qualified and prepared at the highest possible level for professional endeavors appropriate to the degree program sought. These criteria pertain to students whose applied area of concentration is percussion.

Entrance Requirements

Admission: Prospective students must meet the admission requirements of the university as noted in the bulletins.
Auditions: Prospective Percussion students must audition for Dr. Brian Graiser prior to initial enrollment; this audition also serves as the Band scholarship audition. Each student will be notified individually regarding audition results. For undergraduate and graduate audition requirements, please visit https://www.astate.edu/colleges/liberal-arts-and-communication/music/auditions-and-scholarships.html

Degrees
Bachelor of Music (BM)

- **Music Composition:** This degree prepares students to pursue careers as composers of acoustic and/or electronic music in the Classical (Western Art) Music tradition. Students can pursue careers as composers of classical, commercial, film, jazz, and/or video game music, and often seek graduate study if pursuing careers in higher education.
- **Music Performance:** This degree prepares students to pursue performance careers as soloists and ensemble members across a variety of genres. A heightened emphasis is placed on the development of solo and chamber skills as well as the acquisition of

professional and pedagogical tools. Most students seek graduate study before embarking on their performance careers, especially if pursuing careers in higher education.

- **Jazz Studies:** This degree prepares students to pursue performance careers as soloists and ensemble members specifically within the jazz idiom. Heightened emphasis is placed on the development of improvisational skills as well as a deep awareness of jazz's historical evolution and modern trends. Students often seek graduate study before embarking on their career, especially if pursuing careers in higher education.
- **Music Industry:** This degree prepares students for a large number of possible careers in the music industry, such as commercial music production, music retail, music equipment manufacture, recording technology, etc. In addition to their musical training, students will also study areas such as audio engineering and recording technology, entrepreneurship, marketing, and accounting. Most students will enter the workforce upon graduation, although some may continue with graduate study.

Bachelor of Music Education (BME) - Instrumental Music: This degree prepares students to teach music in grades K-12 in the state of Arkansas. Most students embark upon their teaching careers immediately after graduation, while some choose to continue with graduate study (most often in music education or performance), especially if pursuing careers in higher education.

Master of Music in Performance (MM): This degree provides advanced study in instrumental performance culminating in graduate-level research projects and performances, including a graduate recital. Students are encouraged to pursue professional activities during their studies and may fully embark upon their performance careers after graduation, or they may seek further study at the doctoral level if pursuing careers in higher education.

Levels of Study

Students should register for the appropriate Performance Applied Music course. Teacher permission is required for admittance:

● **MUSP 1111** is for students who are non-music majors or music minors.

● **MUSP 1112** is for freshman and transfer music majors, as well as those who have not tested or passed the proficiency for upper level study.

● **MUSP 3111** is for non-majors or music minors who are classified as juniors or seniors, or for music majors seeking study of a secondary instrument.

● **MUSP 3112** is for Music Education, Music Composition, or Music Industry majors who have passed the Proficiency Jury following the completion of the number of lower level applied lesson credits required for their degree plan.

● **MUSP 3113** is for Music Performance or Jazz Studies majors who have passed the Proficiency Jury.

● **MUSP 6111, 6112, 6113, and 6114** are for MM or MME graduate music students.

Important Studio Policies

A few of the most important Percussion Studio policies are listed below; **please refer to the Applied Percussion Syllabus, Percussion Schlep Policy, Equipment Use Policy, Curriculum, and Studio Handbook** for a complete list of all policies:

● All percussion majors who are required to register for applied lessons must participate in Percussion Ensemble. This may be done for credit or for no credit. The percussion faculty may grant an exemption to this requirement based on special circumstances.

● Due to its unrivaled access to educational and professional percussion resources, all percussion students are strongly encouraged to be active members of PAS**.** For more information on membership fees and benefits, visit https://www.pas.org/membership/individual#individual

● Attendance at all percussion activities (lessons, Percussion Seminar, guest clinics, recitals, concerts, etc.) is mandatory for all students enrolled in applied lessons. Please refer to the Applied Percussion syllabus for Attendance Policy details regarding excused absences, unexcused absences, and grade penalties.

● Percussion students are responsible for acquiring and personally owning a large number of materials, and should budget at least $200 per semester to obtain all necessary sticks/mallets, music, method books, and other items.

● Please refer to the Percussion Studio Handbook for policies regarding studio communication, the use of facilities and equipment, practice room reservations, facilities security, equipment transportation, and studio culture/behavior.

Performance Requirements

There are many performance requirements for students to fulfill each semester. Please refer to the information below, bearing in mind the requirements of your specific degree:

Percussion Seminar
All percussion majors registered for Applied Percussion must attend the weekly Percussion Seminar (Fridays from 12:00-12:50pm in FA 142) and perform in that seminar at least once per semester. Repertoire may either be finished projects or “works in progress.”

Tuesday Morning Recitals

After their first semester, all percussion majors must perform every semester on the Tuesday Morning Recital Series, which takes place in the Recital Hall at 11:00am on Tuesdays. Students who perform on a degree recital (their own or someone else's), Honor's Recital, or other studio recital are exempt that semester from this requirement. The format is a traditional recital for which the appropriate attire is required. All performances require consent of the major applied teacher by filling out the Tuesday Morning Recital Form found on the A-State Music Department Website under Current Students.

Juries

All students taking Applied Percussion, except those presenting degree recitals, are required to give a **10-minute juried performance** during Finals week at the end of each semester, which will be given a grade based on the level of performance demonstrated at the jury (that grade accounts for 50% of the final class grade). The material performed during the jury will reflect the student's progress during the semester and current level of achievement, and is determined in advance by the instructor.

Assessments

All juried performances (including pre-recital hearings, as outlined later in this document) shall be assessed by a panel of faculty members according to the following rubric:

Musicality- phrasing, historical style, musical style (can include stylistic approaches to drum set and hand drums)

Technique- stick/mallet grip, body positioning, playing motion, level of control when playing

Rhythm- accurate and clear presentation of written rhythms

Tempo- includes tempo maintenance as well as internal timing, tempo identification, and effective tempo changes

Dynamics/Balance- overall dynamic range, voicing/balance in keyboard playing, appropriate balance of all individual components in multiple percussion, timpani, hand drum, and drum set playing

Accuracy- correct pitch or sound type (i.e. conga strokes), primarily applies to keyboard instruments but could apply to any multiple-component playing (it's possible to hit the wrong thing in timpani, multiple percussion, or drum set)

Sound Quality- stick/mallet/hand articulation (often dictated by implement choice), playing spots, stroke angle/speed/weight, instrument selection/placement

Intonation/Tuning- applies only to timpani unless an unusual instrument is involved (i.e. roto-toms, slide whistle)

Interpretation- can include aspects of the decision-making process, particularly in regards to multiple percussion setups, as well as stylistic interpretation (i.e. how much “swing” to play on drum set) and creative choices

Professionalism- communication, organization, attire, stage presence, appropriate equipment

A successful lower level student should demonstrate a basic understanding of all of the above areas throughout their performance, whereas a successful upper level student should demonstrate a strong basic approach throughout their performance and a successful graduate student should demonstrate an excellent approach throughout their performance. The Percussion Area benchmarks are that 75% of all music majors should meet the expectations listed above.

Upper Level Proficiency Exam

The **Upper Level Exam** is a double-length (20-minute) juried performance which must be passed in order to enroll in Upper Level Lessons (MUSP 3112 or 3113) and will take the place of the jury for those students who are attempting it. As with standard juries, the Exam will receive a grade which accounts for 50% of the final class grade.

BM/BME Upper Level Proficiency Exam Requirements

The Upper Level Proficiency Exam may be attempted at the conclusion of the second semester (for **Music Performance** majors) or third semester (for **Music Composition, Music Education, Music Industry, or Jazz Studies** majors) of lower-level study in place of a normal jury. The required materials for the Upper Level Exam are as follows (substitutions may be given at the instructor’s sole discretion):

Snare Drum:

● Demonstrate any of the 40 PAS International Drum Rudiments at a reasonable performance tempo, from memory **(this requirement may be passed off in lessons prior to the exam)**

● Demonstrate the musical application of various rudiments and concert techniques by performing an etude from Delécluse: *Douze Etudes*

Keyboard Percussion:

● Demonstrate any chromatic, major, or minor scale (natural, melodic, or harmonic), arpeggiated triad (major, minor, diminished, or augmented), or seventh chord (major, dominant, minor, half diminished, or fully diminished) at a reasonable performance tempo, ascending and descending two octaves, from memory **(this requirement may be passed off in lessons prior to the exam)**

● Sight-read melodic material using two mallets

● Demonstrate vibraphone-specific techniques by performing an etude from Friedman: *Vibraphone Dampening and Pedaling* **(this requirement may be passed off in lessons prior to the exam)**

● Demonstrate 4-mallet technical proficiency and interpretational artistry by performing a 4-mallet keyboard solo for marimba or vibraphone

Timpani:

● Demonstrate proper tuning and technique by performing a solo (I.e. works by Deane, Hochrainer, McCormick, or Bergamo) **OR** perform a stylistically diverse collection of three orchestral excerpts (I.e. symphonies by Haydn, Beethoven, and Tchaikovsky)

Drum Set (Music Industry majors only):

● Demonstrate swing drumming proficiency by playing a transcribed solo by a notable jazz drummer **(this requirement may be passed off in lessons prior to the exam)**

● Demonstrate stylistic versatility by playing rock/funk, swing, and Latin patterns with stylistically appropriate fills using examples from Igoe: *Groove Essentials* World Percussion/Hand Drums:

● Demonstrate basic hand drumming techniques (open/closed bass, tone, and slap strokes) and stylistic versatility by playing three varied conga patterns with appropriate fills or solos

Multiple Percussion (all majors except Music Industry):

● Demonstrate knowledge and application of multiple percussion techniques by performing a single movement from Kraft: *English Suite* or *French Suite*

Mid-Level Areas of Proficiency

Upon entering Upper Level lessons, all percussion majors must demonstrate continued growth in the areas of snare drum, keyboard, timpani, and multi-percussion/drum set, as well as proficiency in additional areas. These proficiencies may be demonstrated during a juried performance or during lessons, at the instructor's discretion. FAILURE TO DEMONSTRATE THESE PROFICIENCIES WILL RESULT IN THE INSTRUCTOR WITHHOLDING PERMISSION FOR STUDENTS TO REGISTER FOR DEGREE RECITALS. These additional proficiencies are:

World Percussion/Hand Drums:

● Demonstrate basic hand drumming techniques (open/closed bass, tone, and slap strokes) and stylistic versatility by playing three varied conga patterns with appropriate fills or solos

Multiple Percussion (Music Industry majors only):

● Demonstrate knowledge and application of multiple percussion techniques by performing a single movement from Kraft: *English Suite* or *French Suite*

Drum Set (all majors except Music Industry):

● Demonstrate swing drumming proficiency by playing a transcribed solo by a notable jazz drummer **(this requirement may be passed off in lessons prior to the exam)**

● Demonstrate stylistic versatility by playing rock/funk, swing, and Latin patterns with stylistically appropriate fills using examples from Igoe: *Groove Essentials*

Upper Level Areas of Proficiency

At the end of the required number of semesters of Upper Level lessons, all percussion majors (regardless of concentration) are expected to be able to perform a number of proficiencies. These requirements may be passed at any time prior to the conclusion of Upper Level lessons, in coordination with the instructor. In most cases, the successful completion of all Upper Level juries and recitals will satisfy these requirements. These requirements can include:

Snare Drum:

- Advanced repertoire comparable to that in Delecluse: *Douze Etudes* or *The Noble Snare*
- Noteworthy orchestral excerpts

Keyboard Percussion:

- Advanced 4-mallet techniques, artistry, and literature on marimba and vibraphone
- Ragtime xylophone literature
- Noteworthy orchestral excerpts for xylophone, glockenspiel, and vibraphone
- Jazz vibraphone: a 12-bar blues in Bb and F (following the complete form) and a standard jazz chart, learning additional scales as needed (i.e. pentatonic, octatonic, blues, etc.)

Timpani:

- Advanced pedaling, playing techniques, and literature comparable to Carter: *Eight Pieces*
- Noteworthy orchestral excerpts

Multiple Percussion:

- Advanced solo and/or chamber repertoire comparable to Rzewski: *To the Earth*, Xenakis: *Rebonds*, or Crumb: *Madrigals*

Drum Set:

- Diverse styles including swing, rock, and latin patterns
- Sight-read a big band chart with proper set-ups and kicks

World Percussion/Hand Drums:

- Diverse styles including Afro-Cuban, West African, Celtic, and/or other kinds of drumming

Recital Requirements

Percussion majors may perform a half- or fill-length recital, which may or may not be required depending on the degree pursued, with instructor permission. Note that all Lower Level and Mid-Level Proficiencies must be passed in order to secure the instructor's permission to register for a degree recital. **A Pre-Recital Hearing must be completed for Dr. Graiser 4 weeks prior to the recital itself;** the recital itself may be postponed as a result of failing this hearing. The Recital Hall should be reserved during the first part of the Fall semester for degree recitals, even if it takes place in the Spring semester. Please refer to the following guidelines for recital programming:

- **Bachelor of Music (Performance) students** are required to perform a Junior Recital (25 minutes of music) and a Senior Recital (45 minutes of music).

- **Bachelor of Music Education and Bachelor of Music Industry students** are required to perform a Junior Recital (25 minutes of music) and may perform an optional Senior Recital (25 minutes of music).

- **Master of Music (Performance) students** are required to perform a Graduate Recital (60 minutes of music) which must be accompanied by a scholarly document.

- **Any half-length recital** should include advanced repertoire for keyboard percussion, snare drum, and timpani. and either multiple percussion, drum set, or world percussion.

- **Any full-length recital** (with the exception of Jazz students) should include advanced repertoire for keyboard percussion, snare drum, and multiple percussion. Additional pieces for those instruments, timpani, drum set, or world percussion may also be included.

- **Performance majors are required to program a small chamber ensemble piece** on at least one recital; **all other students** may program a small chamber ensemble piece on their recital with the instructor's permission.

- **Students are highly encouraged to collaborate with student composers** to create and premiere new works for percussion on recitals.

- Recital programs should be tailored to the **specific professional goals** of the student (i.e. pedagogical literature for future educators, preparing for graduate school auditions, playing jazz vibes or drum set in combos, solo/chamber projects, etc.). Unless you attend graduate school, this will likely be the last time you have the chance to prepare a solo performance under the guidance of a percussion expert; make the most of this educational opportunity!

PIANO GUIDELINES

Follow this link for a PDF version of the guidelines below: Keyboard Area Guidelines 11.13.25.pdf

A-State Keyboard Degree Program Guidelines
Undergraduate and Graduate

Keyboard Students The following is an explanation of the expectations and procedures for keyboard majors at Arkansas State University. The motivation behind these guidelines is the desire of the A-State Department of Music to ensure that graduates are qualified and prepared at the highest possible level for professional endeavors appropriate to the degree program sought. These criteria pertain to students whose applied area of concentration is woodwinds.

DEGREES

Bachelor of Music (BM)

• **Performance (P):** This degree prepares students to pursue performance careers as soloists and collaborative performers in ensembles and to teach privately. Most students seek graduate work before embarking on their careers.

• **Performance - Music Industry (MI):** This degree prepares students to embark upon a professional career through a body of knowledge and skills in music industry and business. Many students will seek employment after graduating with this degree or continue with graduate work.

• **Performance** - **Jazz Studies (JS):** This degree prepares students to pursue jazz performance or composition careers. Most students seek graduate work before embarking on their careers.

Bachelor of Music Education (BME) - Instrumental Music or Vocal Music

This degree prepares students to teach music in grades K-12 in the state of Arkansas. Students often complete graduate study to pursue careers in higher education.

Master of Music in Piano Performance (MM) This degree provides advanced study in keyboard performance culminating in a graduate recital. It prepares students to pursue performance careers as soloists or collaborative artists and prepares them to teach privately or in higher education. Some students will continue their education with a doctoral degree.

Master of Music in Collaborative Piano Performance (MM) This degree provides advanced study in keyboard performance focusing on collaborative repertoire (pieces involving at least one

other singer/instrumentalist), culminating in a graduate recital. It prepares students to pursue performance careers as collaborative artists and soloists prepares them to teach privately or in higher education. Some students will continue their education with a doctoral degree.

Master of Music in Piano Performance and Pedagogy (MM) • This degree provides advanced study in keyboard performance culminating in a graduate recital. It prepares students to pursue advanced coursework in piano pedagogy (the art of teaching piano) while also pursuing performance careers as soloists or collaborative artists. Some students will continue their education with a doctoral degree.

LEVELS OF STUDY

Lower Level MUSP 1111 Appropriate for students who are non-music majors or music minors who have not passed their Upper Level Proficiency.

MUSP 1112 Appropriate for freshman music majors, as well as those who have not passed the Upper Level Proficiency for upper level study.

Upper Level MUSP 3111 Appropriate for non-majors who are classified as juniors or seniors, or for music majors seeking study of a secondary instrument.

MUSP 3112 Appropriate for music majors (MI or BME) who have passed their Upper Level Proficiency.

MUSP 3113 Appropriate for music majors (P or JS) who have passed their Upper Level Proficiency.

Graduate MUSP 6111, 6112, 6113, 6114

Appropriate for graduate music majors (MM or MME) students.

REPERTOIRE REQUIREMENTS Repertoire will be assigned based on the musical and technical skills and needs of the individual student. The level of preparation and performance will be reflected in the final grade each semester.

PERFORMANCE REQUIREMENTS There are various performance opportunities for students each semester. Many are required based on the degree program and are outlined below.

Tuesday Morning Recitals All students majoring in BME, BM (Performance, Music Industry or Jazz Studies), or MM - Performance (Concentration in Piano; Concentration in Collaborative Piano, Concentration in Piano Performance and Pedagogy) who are enrolled in MUSP 1112, 3112, 3113, or 6112 as their primary instrument must perform a solo on a Tuesday Morning Recital once a semester. Exemptions may be granted to first semester freshman, or those that perform a solo on

a studio recital or other recital. These recitals involve all applied areas and occur periodically in the Recital Hall on Tuesdays at 11:00 AM. The format is a traditional recital for which the appropriate attire is required. All performances require consent of the major applied teacher by filling out the Tuesday Morning Recital Form found on the A-State Music Department Website under Current Students.

Studio Class For piano majors, perform at least three times per semester. At least once must be from memory. For non-piano majors, at least once per semester. Collaborative performances are welcome. The same pieces may be repeated several times, to gain performance experience.

Preparation/Memorization Schedule: For piano majors, make this for each solo piece that will be memorized, for entire semester, due 2nd week of the semester. Include:

- Dates by which you will learn each section/piece accurately and in a consistent slow tempo, with metronome marking. This will also be the date by which you'll have all fingerings written in for that section/piece, and all translations of terms in languages other than English.
- Dates by which you will learn each section/piece accurately and up to tempo, with metronome marking.
- Dates by which you will complete a Memorization Chart for each piece. Will include a measure-by-measure survey of each piece, including form, harmonic analysis, unusual features, memory landmarks, etc.
- Dates you'll play in Studio Class, including performances using music and from memory

Jury At the end of each semester of piano or organ study, students will perform a jury as a final exam before the keyboard faculty. The repertoire will be selected together with the applied teacher. The faculty will select the appropriate number of pieces from the repertoire list to be performed. BM and BME will be ten minutes long and ask for a minimum of five minutes of music be prepared, unless it is a Upper Level Proficiency jury. (See below for more information on Upper Level Proficiencies.) MM juries will be twenty minutes long and ask for a minimum of fifteen minutes of music prepared. A grade will be given by each faculty member, the average of which will be the jury grade. A Signup Form will be completed prior to the jury. It will list your repertoire and technical studies from the semester and include links to full scores of your jury repertoire. Attributes of a fine jury performance demonstrate mastery of musicality, technique, rhythm, tempo, dynamics, tone quality, voicing/balance, pedaling, articulation, interpretation, and professionalism. Exception from a jury requirement may be granted when successfully performing a recital (half, full, or graduate) and passing a recital hearing.

The jury evaluation (including recital hearings and exit juries) follows a specific rubric, which is detailed below:

Musicality: A performer's knowledge, skill, and artistic sensitivity in performing music.

Technique: A performer's agility, fluency, and clarity moving through the range of the instrument. Students will also be evaluated on scales, arpeggios, and chord progressions appropriate for their level. See specific guidelines below.

Rhythm: A performer's ability to play the correct rhythm within the pulse given the style of the piece.

Tempo: A performer's ability to play with a steady tempo at all times, demonstrating mastery of internal pulse. When appropriate, the performer executes other tempo directives (e.g. *ritardando, accelerando*) organically and thoughtfully.

Dynamics: A performer's ability to consistently create a wide range of contrasting dynamic levels that are appropriate for the style of music being played.

Tone quality: A performer's ability to create a tone that is consistently focused, clear, and resonant at all registers and dynamics.

Articulation: A performer's ability to effortlessly employ a varied palette of note shapes appropriate for the musical context. The mechanical and physical sounds of the articulation do no impede or distract from the music.

Voicing/Balance: A performer's ability to bring out a melody and play accompaniment figures in the background, and the ability to balance similarly between the hands as appropriate to the musical passage.

Pedaling: A performer's ability to use pedal effectively within the style, and the ability to use the correct amount of pedaling, neither too much nor too little pedal.

Interpretation: A performer's ability to play characteristically in the appropriate style of the piece(s) and demonstrate an understanding of other instrumental or vocal parts if applicable.
Professionalism & Stage Presence: A performer's ability to meet professional expectations while in the performance, space, including professional language, dress, stage presence, and demeanor.

Benchmarks have been set for each lesson level as a range for where students should aspire to:

1000 level: 40

3000 level: 60

6000 level: 70

75% of music majors in each category should meet these benchmarks.

PIANO JURY TECHNIQUE REQUIREMENTS

Arkansas State University

In consultation with the teacher, students may add additional technical requirements to their individual Jury.

PIANO MAJORS:

Freshman, Semester 1:

- Pentascales: Choral warm-ups:

Play 1-2-3-4-5-4-3-2-1 CHORD, CHORD, go up by ½ steps

- All Major Scales, 4 octaves, in sixteenth notes, quarter note = 60
- All Major Arpeggios, 4 octaves, in triplets, quarter note = 60
- All Major Chords and Inversions

Freshman, Semester 2:

- All Major Scales in 3rds, and all Harmonic Minor Scales, 4 octaves, in sixteenth notes, quarter note = 60
- All Minor Arpeggios, 4 octaves, in triplets, quarter note = 60
- I – IV – I - V- I in all Major keys

Barrier/Admission to Upper Level

- All Major Scales and Harmonic Minor Scales, 4 octaves, in sixteenth notes, quarter note = 72
- All Major and Minor Arpeggios, 4 octaves, in triplets, quarter note = 72
- All Major Chords and Inversions
- I – IV – I - V- I in all Major keys

Sophomore, Semester 1:

- All Major Scales in 10^{th}s and all Natural Minor Scales, 4 octaves, in sixteenth notes, quarter note = 72
- All Major and Minor Arpeggios in Inversions, in triplets, quarter note = 60
- I - IV- I - V7 - I in all Major keys
- Review all technique from previous semesters, quarter note = 72

Sophomore, Semester 2:

- All Major Scales in 6ths, and all Melodic Minor Scales, 4 octaves, in sixteenth notes, quarter note = 72
- All Diminished 7^{th} Arpeggios, 4 octaves, in sixteenth notes, quarter note = 60

- i – iv – i – V – i in all Minor keys
- Review all technique from previous semesters, quarter note = 80

Junior, Semester 1:

- All Major Scales in Contrary Motion, in sixteenth notes, quarter note = 72
- All Dominant 7^{th} Arpeggios, 4 octaves, in sixteenth notes, quarter note = 60
- i – iv – i – V7 – i in all Minor keys
- Review all Major and Minor Scales (3 forms) and Arpeggios in parallel motion, quarter note = 90

Junior, Semester 2:

- All Minor Scales in Contrary Motion, in sixteenth notes, quarter note = 72
- All Major and Minor Arpeggios in Contrary Motion, in triplets, quarter note = 72
- I - IV- I - V7 - I in all Major keys, with Inversions
- Review all Major and Minor Scales (3 forms) and Arpeggios in parallel motion, quarter note = 100

Senior, Semester 1:

- All Harmonic Minor Scales in 3rds and 10ths, in parallel motion, quarter note = 120
- Review all Major and Minor Arpeggios in parallel motion, quarter note = 110
- i – iv – i – V7 – i in all Minor keys, with Inversions

Senior, Semester 2:

- All Harmonic Minor Scales in 6ths, in parallel motion, quarter note = 120
- All Major and Harmonic Minor Scales in Octaves, sixteenth notes, quarter note = 55
- All Major and Minor Arpeggios in Parallel and Contrary Motion pattern, in triplets, quarter note = 72 (Up 2 octaves – Out 2 octaves – In 2 octaves – Up 2 octaves – Down 2 octaves - Out 2 octaves – In 2 octaves – Down 2 octaves)
- Review Diminished 7^{th} and Dominant 7^{th} Arpeggios in all keys, quarter note = 120

Graduate, Semester 1:

- Fill in any gaps from Undergraduate levels above
- Same as Senior, Semester 2

Graduate, Semester 2:

- Fill in any gaps from Undergraduate levels above
- Major Scales in Parallel and Contrary Motion Pattern (Up 2 octaves – Out 2 octaves – In 2 octaves – Up 2 octaves – Down 2 octaves - Out 2 octaves – In 2 octaves – Down 2 octaves)

Graduate, Semester 3:

- Technique as assigned by Instructor

Graduate, Semester 4:

- Technique as assigned by Instructor

NON-PIANO MAJORS:

Instructor will approve appropriate level in which to begin study.

Metronome markings will be determined by the instructor. Students should play at the tempo at which they can play evenly and accurately, without hesitations.

Semester 1:

- Pentascales: Choral warm-ups:

Play 1-2-3-4-5-4-3-2-1 CHORD, CHORD, go up by ½ steps

- Cross-Hand Arpeggios in all Major and Minor keys
- Chords and Inversions in all Major Keys, with correct fingering

Semester 2:

Also serves as Barrier/Admission to Upper Level. Repertoire should be Bach Minuet in G, Schumann easier pieces from Album for the Young, and similar.

- 2-Octave Scales with thumb turns, B, Db, F# Major
- 2-Octave Arpeggios with thumb turns, all white note keys
- I-IV-I-V7-I Cadences in C, G, F Major
- Review all technique from previous semester

Semester 3:

- 2-Octave Scales with thumb turns, in C, G, D, A, E Major
- 2-Octave Arpeggios with thumb turns, Eb, Ab, Db
- I-IV-I-V7-I Cadences in D, A, E Major
- Review all technique from previous semesters

Semester 4:

- 2-Octave Scales with thumb turns, in F, Bb, Eb, Ab Major
- 2-Octave Arpeggios with thumb turns, F#, Bb
- I-IV-I-V7-I Cadences in Db, Eb, F#, Ab, Bb Major
- Review all technique from previous semesters

Semester 5, or for those who have completed all Keyboard Skills classes:

- Do requirements for Freshman Piano Majors, Semester 1 above. May be done hands separately or together.

Upper Level Proficiency Admittance to the Upper Level of Applied Lessons (MUSP 3112 or 3113) will not be granted until the Upper Level Proficiency has been successfully completed. Minimum expectations include demonstration of certain musical skills and reasonable development while performing literature which the woodwind faculty deems appropriate. An Upper Level Proficiency is typically attempted at the same time as keyboard juries. A BM (MI), and BME student will typically attempt this at the end of their third semester of applied study. A BM (P or JS) student will typically attempt this at the end of their second semester of applied study. The Upper Level Proficiency will consist of a 20-minute jury with a minimum of two keyboard faculty evaluating. A vote of the woodwind faculty present is required for granting or denying admission to the Upper Level (MUSP 3112 or 3113). If granted admission, the student will enroll in Upper Level lessons for the following semester and will proceed through the appropriate courses. Repertoire presented should be approximately 12-15 minutes of music selected by the applied teacher from the current semester. Scales could be a requirement in front of the keyboard faculty or to be performed prior to the jury for the applied teacher only, as is at the discretion of the applied teacher.

It is possible to receive a passing grade in Applied Lessons and still not pass the Proficiency. All students will remain at this Lower Level for as many semesters as necessary to pass the Proficiency. The Upper Level Proficiency may be repeated in subsequent semesters until admission is granted. Failed attempts could result in extra semesters of undergraduate enrollment.

A BME and BM (MI) must complete a minimum of 6 credits at upper level (MUSP 3112). A BM (P and JS) must complete a minimum of 18 credits at upper level (MUSP 3113)

Recital Requirements All students seeking the BM Degree in Keyboard Performance and Jazz Studies must present a Half Recital (MUSP 3130) and a Full Recital (MUSP 4131). All students seeking the BME Instrumental Degree and BM in Music Industry must present a Half Recital (MUSP 3130).* The student is responsible for establishing the date and time of the degree recital in consultation with the major applied teacher as well as notifying their recital committee of the date, time, and venue no later than four weeks prior to the recital and recital hearing. The Half Recital should contain approximately 25 minutes of music with no intermission; the Full Recital must contain at least 45 minutes of music and may include a brief intermission. All students seeking the MM Degree with concentrations in Piano Performance, Collaborative Piano Performance, or Piano Performance and Pedagogy must present a Graduate Recital MUSP 6131. The Graduate Recital should contain approximately 50 minutes of music with an intermission. Repertoire for recitals will be selected by the teacher and student.

Scheduling: The student must work with their applied teacher to schedule their recital. Fall recitals should be scheduled by September 5 and spring recitals should be scheduled by December 1. Scheduling a recital after these dates will not be guaranteed and could delay graduation. To schedule a recital, students should use the Recital Date Request Form in collaboration with the Scheduling Calendar.

Recital Hearing: This must take place at least two weeks prior to the Half and Full Recitals. It will be performed for a committee of of the student's applied teacher and at least one other member of the faculty. It is the responsibility of the student to assemble the committee, schedule the hearing date, and reserve the venue. The purpose of the hearing is to determine the readiness of the student to perform the recital repertoire. The student should be prepared to perform any selections on the recital (a portion of each piece will be heard). A typed draft of the recital program and program notes will be presented at this time for grading. As a general rule, program notes should consist of roughly two paragraphs for each piece. If information is taken from a composer's website, it must be indicated, and quotes must be cited in text (i.e. Mozart's biographer Donald Minx said…) The hearing must be passed in order to present the Half or Full Recital. If the hearing is failed the recital must be rescheduled or postponed. The recital hearing rubric is the same as the jury rubric.

Literature: All recitals must include literature chosen by the teacher in consultation with the student. Varied styles should be represented for all recitals. All pieces programmed for any recital must have teacher approval. Some literature may be from previous semesters of study.

Evaluation: For Undergraduate students the recital assessment takes place at the recital hearing. Following the hearing, the faculty in attendance will determine whether the student has met the requirements for the Half or Full Recital. If the requirements are not met, the recital must be rescheduled or postponed. If the new recital date takes place after the last day of classes in the semester an Incomplete (I) for the course (MUSP 3130 or MUSP 4131) will be given. The applied teacher will give the final grade for the recital. If the recital is not completed in due time, the grade will be recorded as "F."

STRINGS GUIDELINES

COMPOSITION GUIDELINES

Follow this link for a PDF version of the guidelines below: Composition Area Guidelines 11.18.25

COMPOSITION AREA GUIDELINES
(rev. November 20, 2025)

I. LESSONS, SEMINAR, AND JURY

Weekly Applied Lessons. Students enrolled in composition courses will meet privately once per week with their teacher. These sessions will not only include a discussion and critique the the student's musical composition projects, but also the study of contemporary music styles and scores, documented listening journals, and relevant readings as assigned. Ear training and conducting challenges of contemporary music will also be considered.

Seminar. A formal seminar session will be held weekly and all composition majors are expected to attend; composition faculty will facilitate these sessions. These classes provide an opportunity to discuss a variety of pertinent topics, listen and critique creative works of colleagues, and inform the class of upcoming performances. Seminar meeting times will be determined each semester, and meeting times will be tied to Applied Lessons grading.

Composition Jury. All composition majors are required to submit creative works to a Jury panel for the final exam at the end of each semester. This Jury is comprised of the theory/composition teachers and additional evaluators totaling 3 to 4. The review by the committee provides students with additional critiques of their compositions and offers helpful comments to the teacher for the final semester grade. Students who have given a recital of their compositions during the current semester are exempt from this Jury requirement.

Electronic Music Applied Lesson. The A-State Electronic Music Studio is located in the Fine Arts Center, room 207. This lab offers the students the means of researching the parameters of music, such as texture, timbre, density, and spatialization, as the primary building blocks for a musical composition. At least one semester of dedicated study of electronic music is suggested, as the development of skills in this alternative method to complement the conventional process is required of all composition major (in alignment with NASM standards). Furthermore, the Senior Recital must include a mixture of acoustic works and at least one electronic piece composed in the A-State Electronic Music Studio.

II. REQUIRED RECITALS

Recital Production should include the following eight components:

1. Full Score and Individual Parts Production - Scores and parts should be prepared well in advance of the performance and should be at publication standard.
2. Recital Scheduling - The student will work with their primary composition teacher to reserve a recital date using the Department of Music's online scheduling resources.
3. Acquiring Performers/A-State Composers-Performers' Contract - See the primary composition teacher regarding this contract, which must be delivered and signed by all students involved in the composition performance (e.g. the students' all applied teachers, the composition student, the composition student's applied professor).
4. Rehearsal Scheduling - Consult your teacher in forming a rehearsal schedule that is appropriate for a successful performance. Secure available spaces for rehearsal. Composers must attend every rehearsal, offering direction in interpretive issues. Composes must be open to feedback from performers and be prepared to be collaboratively responsive.
5. Conducting - in some cases, a conductor is required, although the student composer should always be prepared to conduct if necessary.
6. Promotion - Prepare flyers, take pictures, additive thought social media, arrange interviews with various media and invites friends and family. A concert program must be submitted to the primary composition teacher a minimum of 3 weeks before the recital for proofing.
7. Dress Rehearsal - Arrange for assistance with the consideration of stage changes, concert attire, and other necessary logistics.
8. Recital - All composers should devise, with the assistance of the instructor, spoken comments and program notes that present an artistic statement on the recital program. Consider having a reception or post-recital gathering/celebration for composers and performers.

Senior Recital - A Senior Recital is required. This recital should consist of works written during the study of composition at A-State. It should be a full program with significant compositional works staged, with an approximate length of 45 minutes of music presented. Large ensemble works with performances or readings (e.g., band, choir, jazz band, etc.) may be considered for fulfilling a portion of the required Senior Recital.

Semester Composition Recitals - These programs provide students with an opportunity to hear their works performed during a formal recital. Composition majors who are not preparing a Senior Recital must participate in these programs. Works for these recitals can be from current or prior semesters. The composition faculty will set dates for these recitals in advance and announce them in Seminar at the start of each semester.

Tuesday Morning Recitals - These events provide an additional opportunity for composers to present their work, and students should aim to have at least 1 work performed on a TMR every

semester.

III. TOPICS CONCERNING REHEARSAL AND PERFORMANCE

Rehearsals. All rehearsals must be arranged by the composition student. Consult the *Scheduling Calendar* under *Important Links* on the Music Website to determine the availability of specific rooms for rehearsals. In consultation with the performers, establish a schedule and reserve a room using the *Event Scheduling Form* online. When first contacting a performer for collaboration, the composer must establish a clear delivery date for performance materials, a rehearsal schedule and performance date, and any other pertinent information, in WRITTEN form to each performer, with the teacher included in all relevant email chains.

Score Production. The composition student must make sure that pieces are complete in readable form and delivered to the performers in due time, a minimum of 1 month before the performance. Pieces of varying difficulty should be carefully considered for ample time resulting in optimum performance. Performers should receive their individual part, as well as a full score for reference. When possible, a MIDI rendering of the work should also be provided to the performers to expedite the learning process.

Percussion Equipment. Make arrangements for the use of ALL percussion equipment with the percussion faculty. Composition students will want to consult with the teacher regarding intentions to use certain equipment prior to actually writing the music. This will help to avoid problems with access or availably of necessary percussion equipment.

Prepared Piano. Discuss plans for a prepared piano piece with the Director of keyboard Studies at A-State before beginning such a project. Be specific as to what would be done to the piano; if an agreement is reached, then composition may commence. Please note that composers are prohibited from placing marbles or other loose objects inside the piano.

Professional Courtesy. Any composition major who treats a performer in an unprofessional manner will be reprimanded by the composition faculty. All performers should be treated with the utmost respect. Should problems arise during the rehearsal of a piece, the composition student should report directly to the composition teacher. These problems include lateness, lack of practice, personality conflicts, and other unfortunate occurrences that disrupt the rehearsal process. It is important that a student allow the composition teacher to mediate any problems concerning performers with the applied teacher if necessary.

IV. OTHER TOPICS

Composition Teachers. Composition students will retain a primary teacher for the duration of their program of study in music. While the student will retain this primary teacher in their program, they are also encouraged to take a semester with one of the other composition faculty to foster diverse perspectives. This semester will be decided in advance through discussion between the

student and teachers. **N.B.**–the primary composition teacher does not replace the formal advisor that is assigned to students.

Recital Attendance. Composition students are expected to support student peers and composition faulty by attending all A-State performances of their works. Composition students should also attend programs involving faculty of students who have assisted in performance of their own works. Attendance at these recitals will be tied to part of the Applied Lessons grading rubric.

CAI (Computer Assisted Instruction) Lab. The CAI Lab is available for use by A-state student composers. The lab is equipped with music notation software installed on every computer. The use of music notation software (MuseScore or Dorico) is required for all students enrolled in composition.

Composition Message Board. The Composition Message Board is located in front of room 206 in the Fine Arts Center. Students should check regularly for notices of recitals, performance, possibilities, and competitions. All composition students are strongly encouraged to have their music played off-campus, and to attend new music performances in the area.

Calls for Scores. Students are encouraged to frequently check the following websites for Calls for Scores: The Composer's Site and American Composers Forum. Both of these websites provide an extensive and continuously updated list of opportunities to submit music for performance at festivals, conferences, workshops, and more.

Online Portfolio. Over the course of study, students should develop an online portfolio of their work. This should include recordings of performances at a minimum, and can take the form of a website or other social media presence.

VOICE GUIDELINES

Follow this link for a PDF version of the guidelines below: Voice Area Guidelines 11.13.25

VOICE AREA GUIDELINES

A-State Voice Majors, Secondary Students, and Elective Enrollment

The following is an explanation of the expectations and procedures for voice majors at Arkansas State University. The purpose of these guidelines is to ensure that graduates are qualified and prepared at the highest possible level for professional endeavors appropriate to the degree program. These criteria pertain to students whose applied area of concentration is voice.

ENTRANCE REQUIREMENTS

Admission—Prospective students must meet the admission requirements of the university as noted in the bulletins.

Auditions—Prospective voice students must audition for the voice and choral faculty prior to initial admission to the degree. At the discretion of the applied faculty member, a three to five member committee will be convened to hear the audition. Students will be notified individually regarding audition results.

Graduate Student IPA Exam—At the time of the audition, all candidates for the Master of Music in Voice Performance will take an exam (written and oral) to determine proficiency with English, German, Italian and French pronunciation for singing. The written exam will include transcription of these languages using the International Phonetic Alphabet (IPA). If a passing score (70%) is not attained, enrollment in Diction I (MUS 3211) and Diction II (MUS 3221) will cover the deficiency.

LEVELS OF STUDY

Lower Level (MUSP 1111) is appropriate for the following:

- Students taking Applied Voice as an elective who have not passed the Upper Level Proficiency Exam.

Lower Level (MUSP 1112) is appropriate for the following:

- All beginning freshmen or transfer students

- Students who have changed their major and have not yet completed 4 credit hours of vocal study, including those changing applied majors within the area of performance (i.e. trumpet to voice, piano to voice, etc.)
- Students who have not yet passed the Proficiency Exam

Upper Level (MUSP 3112) is appropriate for the following:

- Bachelor of Music Education students who have passed the **P**roficiency Exam after at least 6 credit hours of vocal study.
- Bachelor of Music – Music Industry students who have passed the Proficiency Exam after at least 6 credit hours of vocal study.

Upper Level (MUSP 3113) is appropriate for the following:

- Bachelor of Music – Performance students who have passed the **Proficiency Exam** after at least 4 credit hours of vocal study.

Graduate Level (MUSP 6111 or 6112) is appropriate for the following:

- Graduate students taking Applied Voice as an elective.

Graduate Level (MUSP 6112) is appropriate for the following:

- Master of Music – Performance (Voice) students

REPERTOIRE REQUIREMENTS

Bachelor of Music - Performance & Bachelor of Music Education

Lower Level: standard English and Italian repertoire

Upper Level: standard English, Italian, French and German repertoire

Graduate Level: expectation beyond the standard literature

Bachelor of Music – Music Industry & Bachelor of Arts in Theatre

Lower Level: Contemporary, pop, country, musical theatre, classical, etc. that supports the student’s vocal growth and goals in collaboration with the instructor’s discretion and expertise.

Upper Level: Contemporary, pop, country, musical theatre, classical, etc. that supports the student’s vocal growth and goals in collaboration with the instructor’s discretion and expertise.

Lower Level (1 credit hour) at least 4 memorized pieces per semester

Lower Level (2 credit hours) at least 6 memorized pieces per semester

Upper Level (2 credit hours) at least 6 memorized pieces per semester

Upper Level (3 credit hours) at least 8 memorized pieces per semester

Graduate Level (2 to 3 credits) 8 to 11 memorized pieces per semester

The above repertoire requirements are the minimum to be accomplished each semester from memory. The student and teacher will select literature in various languages, genres and contrasting styles. As each student progresses, the difficulty of the repertoire assigned will increase. Failure to learn and/or perform the selected repertoire at the appropriate level will affect the final applied lesson grade.

COLLABORATIVE PIANIST REQUIREMENTS

All voice students will be assigned a collaborative pianist by the appropriate coordinator for lessons, studio classes, juries, recitals and other performances. Collaborative Pianist Guidelines are available in the *Music Student Handbook.*

PERFORMANCE REQUIREMENTS

All formal performances (Tuesday Morning Recitals and degree recitals) are evaluated by means of a rubric specifically designed for voice majors. See the Voice Area Performance Assessment at the end of this document. Students may receive an assessment of performances from applied teacher(s) once the results are available toward the end of the semester.

Students will be evaluated based on the components outlined below (also see Rubric at end of this document):

- **Musical Elements:** rhythm, pitch, tempo, dynamics, accurate memorization
- **Mastery of Instrument:** tone quality, intonation, breath management, efficient phonation, resonance, diction (vowels), diction (consonants)
- **Presentation:** clear interpretation, body alignment, performance etiquette, collaborative communication

Studio Classes will occur on a weekly basis. Each is typically conducted as a master class in which members of the voice faculty will critique the performers; pedagogical aspects of the instrument will also be covered.

Student Recitals (Tuesday Morning Recitals) involve all applied areas and occur regularly in the Recital Hall on Tuesdays at 11:00am. The format is a traditional recital for which the appropriate attire is required. Normally, singers perform two pieces of contrasting styles on one recital. All performances require consent of the major applied teacher by filling out the *Student Recital Information Form.*

All students must perform in at least 3 Studio Classes and 1 Student Recital per semester. First Semester Freshmen may be excused from the student recital performance.

JURIES

At the end of each semester of vocal study, students will perform a **Jury** (final exam) before a majority of the voice faculty or **Jury Committee**. The number of works offered correlates directly with the minimum repertoire requirements for the semester. The Jury Committee (excepting the student's teacher) will select the appropriate number of pieces from the repertoire list to be performed. For the typical Jury, a grade will be given by each faculty member, the average of which will be the jury grade. An Applied Lesson Record will be presented to the Jury Committee by each teacher. A final grade will be determined by the major applied teacher based on the jury grade, input from the Jury Committee, and the student's progress throughout the semester. Exceptions to the jury requirement include students giving a degree recital in the same semester.

In specified semesters, the Jury may include a more extensive exam: a Proficiency Exam or an Exit Proficiency Exam. The Proficiency Exam permits study at the upper level. The Proficiency Exam will be 15 minutes in length and may be repeated in subsequent semesters until admission is granted. The Exit Proficiency is similar to a half recital and will be 30 minutes in length; however, it is performed before a Jury instead of the public. Failed attempts will result in extra semesters of enrollment. For the Proficiency Exam the student will present the Jury Committee with a semester-by-semester list of repertoire studied and performed to that point (3 semesters for BME and BM Industry; 2 semesters for BM-Performance). For the Exit Proficiency Exam (BM Industry), a complete list of all repertoire studied and performed during the student's course of vocal study will be presented to the Voice Faculty.

* BM Performance students who are unable to pass the Proficiency after four semesters in the program will be recommended to change their major to a non-performance degree.

* Transfer students who have completed 6 or more credit hours of private vocal study at another institution (those with less than 6 credits may attempt the exam at the discretion of the advisor) and are seeking to begin at the Upper Level at Arkansas State University.

DEGREE RECITALS

Students of the following degree programs will include the performance of a half or full recital with teacher permission, even if not required. No matter what time of year the recital will occur, Recital Hall should be reserved during the first part of the fall semester for degree recitals. Stipulations for voice majors are as follows:

Bachelor of Music Performance Half Recital: 25 min. required

Full Recital: 45 min. required

Bachelor of Music Education Exit Recital: 25 min. required

Bachelor of Music Industry Half Recital: 25 min. required

Master of Music Graduate Recital: **50** min. required

Recital Hearings

All students must perform a pre-recital hearing for the voice faculty to determine the readiness to perform the recital repertoire. For undergraduates, the hearing is four weeks prior to the Half, Exit, or Full Recitals; for graduate students, the hearing is six weeks prior to the Graduate or Exit Recital. The student should be prepared to sing any selections on the recital from memory with the collaborative pianist and all other musicians programmed for the performance. For a typical hearing, a portion of each set will be heard, including different stylistic periods and languages. A typed draft of the recital program will be presented at this time as well as notes and translations. In addition, a complete list of all repertoire studied and performed during the student's course of vocal study will be presented to the Voice Faculty. The hearing MUST be passed by a majority of the voice faculty in order present in order to perform the Degree Recital.

Recital Literature

Recitals for BM Performance, BME Vocal, and MM Voice will consist of a cohesive arrangement of German, French, Italian, and English art song and at least one aria from opera or oratorio. The Half and Exit Recitals will consist of a cohesive arrangement of German and French art song, at least one aria either from an opera or an oratorio, and various selections in English, Italian or any other language. Variations of these provisions may be made at the discretion of the teacher. The Full and Graduate Recitals will follow the same guidelines, plus at least one aria from an opera *and* an oratorio must be performed. The Baroque, Classical, Romantic and Contemporary eras will be covered for all Degrees Recitals. All pieces programmed for any recital must have teacher approval. Some literature may be from previous semesters of study; however, the repertoire requirements for the applied lessons must be met and presented within the recital. NOTE: It is customary for music to be held for selections from oratorios.

Recital Evaluations

The Recital Committee, composed of full-time Voice/Choral faculty, will convene within two days of the performance. After discussion, each committee member will decide pass/fail and make comments. The recital must be approved by approval

of a majority the committee. If the result is “fail” the committee may ask the student to give the recital again in in. that semester or the following with possible changes in repertoire. In such a case, a grade of “I” (“incomplete”) will be assigned. If the recital is not completed in due time, the grade will be recorded as “F.”

Recital Recordings

Recordings are available upon request at least two weeks prior. See teacher for details.

	Absent/Rare Element/skill is absent or rarely executed correctly. 1	**Sometimes** Element/skill is sometimes executed correctly. 2	**Usually** Element/skill is usually present or executed correctly. 3	**Always** Element/skill is consistently present or executed. 4
Musical Elements				
Rhythm				
Pitch				
Tempo				
Dynamics				
Accurate Memorization				
Mastery of Instrument				
Tone Quality				
Intonation				
Breath Management				
Efficient Phonation				
Resonance				
Diction – Vowels				
Diction – Consonants				
Presentation				
Clear Interpretation				

Body Alignment				
Performance Etiquette				
Collaborative Communication				

A-State Voice Area Performance Assessment

__ / 64

Minimally acceptable score for students in Lower Level (MUSP 1111, 1112) = 40

Minimally acceptable score for Upper Level (MUSP 3111, 3112, 3113) = 56

WOODWIND GUIDELINES

Follow this link for a PDF version of the guidelines below: Woodwind Guidelines 12.11.25

A-State Woodwind Degree Program Guidelines
Undergraduate and Graduate Woodwind Students

The following is an explanation of the expectations and procedures for woodwind majors at Arkansas State University. The motivation behind these guidelines is the desire of the A-State Department of Music to ensure that graduates are qualified and prepared at the highest possible level for professional endeavors appropriate to the degree program sought. These criteria pertain to students whose applied area of concentration is woodwinds.

DEGREES

Bachelor of Music (BM)

- **Performance (P):** This degree prepares students to pursue performance careers as soloists and collaborative performers in ensembles. Most students seek graduate work before embarking on their careers.
- **Performance - Music Industry (MI):** This degree prepares students to embark upon a professional career through a body of knowledge and skills in music industry and business. Many students will seek employment after graduating with this degree or continue with graduate work.
- **Performance** - **Jazz Studies (JS):** This degree prepares students to pursue jazz performance or composition careers. Most students seek graduate work before embarking on their careers.

Bachelor of Music Education (BME) - Instrumental Music

- This degree prepares students to teach music in grades K-12 in the state of Arkansas. Students often complete graduate study to pursue careers in higher education.

Master of Music in Performance (MM)

- This degree provides advanced study in instrumental performance culminating in a graduate recital. It prepares students to pursue performance careers as soloists, collaborative performers in ensembles, and prepares them to teach privately or in higher education. Some students will continue their education with a doctoral degree.

LEVELS OF STUDY

Lower Level

MUSP 1111

- Appropriate for students who are non-music majors, music minors, or those seeking the Bachelor of Arts in Music who have not passed their Upper Level Proficiency.

MUSP 1112

- Appropriate for freshman music majors, as well as those who have not passed the Upper Level Proficiency for upper level study.

Upper Level

MUSP 3111

- Appropriate for non-majors who are classified as juniors or seniors, or for music majors seeking study of a secondary instrument.

MUSP 3112

- Appropriate for music majors (MI or BME) who have passed their Upper Level Proficiency.

MUSP 3113

- Appropriate for music majors (P or JS) who have passed their Upper Level Proficiency.

Graduate

MUSP 6111, 6112, 6113, 6114

- Appropriate for graduate music majors (MM or MME) students.

REPERTOIRE REQUIREMENTS

Repertoire will be assigned based on the musical and technical skills and needs of the individual student. The level of preparation and performance will be reflected in the final grade each semester.

PERFORMANCE REQUIREMENTS

There are various performance opportunities for students each semester. Many are required based on the degree program and will be outlined below.

Tuesday Morning Recitals

All students majoring in BME, BM (Performance, Music Industry or Jazz Studies), or MM - Performance (Concentration in Woodwind) who are enrolled in MUSP 1112, 3112, 3113, or 6112 as their primary instrument must perform a solo on a Tuesday Morning Recital once a semester. Exemptions may be granted to first semester freshman, or those that perform a solo on a studio recital or other recital such as Honors Recital or solo recital. Solos are defined as works for unaccompanied instrument or works for one instrument and keyboard. These recitals involve all applied areas and occur periodically in the Recital Hall on Tuesdays at 11:00 AM. The format is a traditional recital for which the appropriate attire is required. All performances require consent of the major applied teacher by filling out the Tuesday Morning Recital Form found on the A-State Department of Music Knowledge Base under Current Students.

Studio Class

The major professor may require attendance and performance at Studio Class or other master classes. Students should consult their applied teacher for the studio requirement.

Jury

At the end of each semester of woodwind study, students will perform a jury on their primary instrument as a final exam before the woodwind faculty. The repertoire will be selected together with the applied teacher. The faculty will select the appropriate number of pieces from the repertoire list to be performed. BM, BME, and MME juries will be ten minutes long and ask for a minimum of five minutes of music be prepared, unless it is a Upper Level Proficiency jury. (See below for more information on Upper Level Proficiencies.) MM juries will be twenty minutes long as ask for a minimum of fifteen minutes of music prepared. A grade will be given by each faculty member, the average of which will be the jury grade. A Repertory Form will be completed prior to the jury. It will list your repertoire and technical studies from the semester and include links to full scores of your jury repertoire. Attributes of a fine jury performance demonstrate mastery of musicality, technique, rhythm, tempo, dynamics, tone quality, intonation, articulation,

interpretation, and professionalism. Exception from a jury requirement may be granted when successfully performing a recital (half, full, or graduate) and passing a recital hearing.

The jury evaluation (including recital hearings and exit juries) follows a specific rubric, which is detailed below:

Musicality: A performer's knowledge, skill, and artistic sensitivity in performing music.

Technique: A performer's agility, fluency, and clarity moving through the range of the instrument.

Rhythm: A performer's ability to play the correct rhythm within the pulse given the style of the piece.

Tempo: A performer's ability to play with a steady tempo at all times, demonstrating mastery of internal pulse. When appropriate, the performer executes other tempo directives (e.g. *ritardando, accelerando*) organically and thoughtfully.

Dynamics: A performer's ability to consistently create a wide range of contrasting dynamic levels that are appropriate for the style of music being played.

Tone quality: A performer's ability to create a tone that is consistently focused, clear, and resonant at all registers and dynamics.

Intonation: A performer's ability to demonstrate absolute physical and mental control over intonation both melodically and harmonically.

Articulation: A performer's ability to effortlessly employ a varied palette of note shapes appropriate for the musical context. (The means that the student has considered the beginning, middle, and end of the each note.). The mechanical and physical sounds of the articulation do no impede or distract from the music.

Interpretation: A performer's ability to play characteristically in the appropriate style of the piece(s) and demonstrate an understanding of other instrumental or vocal parts if applicable.

Professionalism & Stage Presence: A performer's ability to meet professional expectations while in the performance, space, including professional language, dress, stage presence, and demeanor.

Benchmarks have been set for each lesson level as a range for where students should aspire to:

1000 level: 40

3000 level: 60

6000 level: 70

75% of music majors in each category should meet these benchmarks.

Upper Level Proficiency

Admittance to the Upper Level of Applied Lessons (MUSP 3112 or 3113) will not be granted until the Upper Level Proficiency has been successfully completed. Minimum expectations include demonstration of certain musical skills and reasonable development while performing literature which the woodwind faculty deems appropriate. An Upper Level Proficiency is typically attempted at the same time as woodwind juries. A BM (MI), and BME student will typically attempt this at the end of their third semester of applied study. A BM (P or JS) student will typically attempt this at the end of their second semester of applied study.

The Upper Level Proficiency will consist of a 20-minute jury with a minimum of three woodwind faculty evaluating. A majority vote of the woodwind faculty present is required for granting or denying admission to the Upper Level (MUSP 3112 or 3113). If granted admission, the student will enroll in Upper Level lessons for the following semester and will proceed through the appropriate courses.

Repertoire presented should be approximately 12-15 minutes of music selected by the applied teacher from the current semester. The selected repertoire could include two etudes in contrasting styles and a solo OR two contrasting solos. At least one selection must have piano accompaniment. Scales could be a requirement in front of the entire woodwind faculty or to be performed prior to the jury for the applied teacher only, as is at the discretion of the applied teacher.

It is possible to receive a passing grade in Applied Lessons and still not pass the Proficiency. All students will remain at this Lower Level for as many semesters as necessary to pass the Proficiency. The Upper Level Proficiency may be repeated in subsequent semesters until admission is granted. Failed attempts could result in extra semesters of undergraduate enrollment. A BME and BM (MI) must complete a minimum of 6 credits at upper level (MUSP 3112). A BM (P and JS) must complete a minimum of 18 credits at upper level (MUSP 3113)

Recital Requirements

All students seeking the BM Degree in Woodwind Performance and Jazz Studies must present a Half Recital (MUSP 3130) and a Full Recital (MUSP 4131). All students seeking the BME Instrumental Degree and BM in Music Industry must present a Half Recital (MUSP 3130).* The student is responsible for establishing the date and time of the degree recital in consultation with the major applied teacher as well as notifying their recital committee of the date, time, and venue no later than four weeks prior to the recital and recital hearing. The Half Recital should contain approximately 25 minutes of music with no intermission; the Full Recital must contain at least 45 minutes of music and may include a brief intermission. All students seeking the MM Degree in

Woodwind Performance must present a Graduate Recital MUSP 6131. The Graduate Recital should contain approximately 50 minutes of music with an intermission. Repertoire for recitals will be selected by the teacher and student.

- **Scheduling:** The student must work with their applied teacher to schedule their recital. Fall recitals should be scheduled by September 5 and spring recitals should be scheduled by December 1. Scheduling a recital after these dates will not be guaranteed and could delay graduation. To schedule a recital, students should use the Recital Date Request Form in collaboration with the Scheduling Calendar.
- **Recital Hearing:** This must take place at least two weeks prior to the Half and Full Recitals. It will be performed for a committee of three, comprised of the student's applied teacher, another member of the woodwind faculty, and a final member from the applied woodwind or brass faculty. It is the responsibility of the student to assemble the committee, schedule the hearing date, and reserve the venue. The purpose of the hearing is to determine the readiness of the student to perform the recital repertoire. The student should be prepared to perform any selections on the recital (a portion of each piece will be heard). A typed draft of the recital program and program notes will be presented at this time for grading. As a general rule, program notes should consist of roughly two paragraphs for each piece. If information is taken from a composer's website, it must be indicated, and quotes must be cited in text (i.e. Mozart's biographer Donald Minx said…) The hearing must be passed by a majority of the woodwind faculty in order to present the Half or Full Recital. If the hearing is failed the recital must be rescheduled or postponed. The recital hearing rubric is the same as the jury rubric.
- **Literature:** All recitals must include literature chosen by the teacher in consultation with the student. Varied styles should be represented for all recitals. All pieces programmed for any recital must have teacher approval. Some literature may be from previous semesters of study.
- **Evaluation:** For Undergraduate students the recital assessment takes place at the recital hearing. Following the hearing, the faculty in attendance will determine whether the student has met the requirements for the Half or Full Recital. A majority of the committee must be in agreement in order for the student to pass. If the requirements are not met, the recital must be rescheduled or postponed. If the new recital date takes place after the last day of classes in the semester an Incomplete (I) for the course (MUSP 3130 or MUSP 4131) will be given. The applied teacher will give the final grade for the recital. If the recital is not completed in due time, the grade will be recorded as "F." For Graduate students, the evaluation takes place during the recital. The recital is evaluated by a recital committee

comprised of three faculty members including the student's applied teacher, a member of the Graduate Committee, and one other woodwind applied faculty member. It is the student's responsibility to form their committee. The recital program and program notes will also be evaluated. For more detailed information on the Graduate Recital, please refer to the Graduate Music Student Handbook.

* The recital requirement for BME does not apply for students who entered before Fall 2022. Students who entered before Fall 2022 may choose to perform a recital, but if not, students will be required to complete an Exit Jury. For information about the Exit Jury, read below.

Exit Jury

At the end of a BA degree the student has an option to complete an exit jury, performed during the final semester of applied study in front of a minimum of three woodwind faculty. The jury must include 25 minutes of music from at least two style periods performed with piano. The entire prepared program will be performed for the jury. A program along with program notes must be submitted to the members of the jury for evaluation. Students who perform a Half Recital in their last semester of applied instruction are exempt from an Exit Jury. The Half or Full Recital is highly encouraged, but not required for the BA degree programs. Some applied teachers require a Half Recital in place on an Exit Jury. Students should consult their applied teacher for the studio requirement. The Exit Jury rubric is the same as the jury.

COLLABORATIVE PIANIST REQUIREMENTS

All Woodwind students will need a pianist with whom to perform for lessons, studio classes, juries, recitals and other performances. Inquire with your teacher regarding available pianists and requirements for various performance venues. Please check the Music Student Handbook for guidelines.