Music Student Handbooks

The Undergraduate and Graduate Student Handbooks for students in the A-State Department of Music.

- Undergraduate Music Student Handbook
- Graduate Music Student Handbook

Undergraduate Music Student Handbook

Follow this link for a PDF version of the Handbook below: 2026-27 Student Handbook

FOREWORD

The Music Student Handbook is specifically provided as a guideline to all music students currently studying in the Department of Music as part of the overall eleven departments included in the College of Liberal Arts and Communication. Policies for all students enrolled at Arkansas State University may be found in the A-State Student Handbook. The Music Student Handbook is designed specifically for undergraduate music majors, but may also apply to music minors or those taking music courses as electives or general education credit. These guidelines are in addition to the content of the A-State Student Handbook.

Expectations

Department of Music Mission Statement

We educate and elevate our students and community through music by cultivating personal connections and encouraging growth towards individual goals.

Core Values

Educate the Whole Individual, Inspire Musical and Personal Growth, Build Community Locally and Beyond

Vision Statement

The A-State Department of Music seeks to be the musical epicenter of the Mid-South, where passionate students collaborate with nationally recognized faculty and staff the uplift their greater music community and reach their personal and professional goals.

National Association of Schools of Music – Accrediting Organization

Arkansas State University is fully accredited by the National Association of Schools of Music (NASM) and therefore must abide by the policies and procedures of this organization.

Course Credit and Necessary Preparation

Levels of Study

- Undergraduate Courses:
  - All 1000 and 2000 level courses are Lower Level (Freshman and Sophomore)
  - All 3000 and 4000 level courses are Upper Level (Junior and Senior)

Music Course Information

- Course Prefixes
  - MUSC (Music)
  - MUAC (Applied Music)
  - MUED (Music Education)
  - MUEN (Music Ensemble)
  - MUIN (Music Industry)
  - MUST (Music Theory)
- Course Numbers
  - All course numbers have 5 digits, which immediately follow the course prefix and precedes the course title (e.g. MUSC 11403 Music Connections)
  - The first number denotes the level of study as exemplified previously
  - The last number of the 5 digits denotes the credit hours received for the course
  - The section assists with multiple classes for any given course number (e.g. MUAC 11142 Section 15 or MUAC 11142-015 is specific to cello lessons, whereas MUAC 11142 Section 11 or MUS 11142-011 is tuba)

- The Course Registration Number (CRN) is specific to one particular section of a course in a given semester; therefore, all CRNs are unique. They are 5-digit numbers, which begin with a 6 for fall courses, a 1 for spring courses, and a 3 for summer courses (e.g. 64810, 10436, 30144)

Determination of Course Preparation

In accordance with the NASM standard, the minimum time requirement per credit hour of study is 3 hours. For example, students taking MUSC 16003 Theory I, would be expected to spend 9 hours of preparation outside class time per week. Certain classes may have varying expectations (e.g. Performance Applied Music – see section **Applied Music Guidelines**).

Student Success Team

Undergraduate music students are assigned three-person team, consisting of a professional advisor, a faculty mentor, and a student success specialist. This team provides comprehensive support from a student's arrival at A-State through graduation, helping with enrollment, financial aid, campus involvement, and career opportunities. The faculty mentor is typically the major applied teacher. In some cases, the assigned advisor may be the area coordinator (e.g. Voice, Keyboard Studies, Brass) and those seeking degrees in music education may be secondarily mentor with the appropriate supervisor (instrumental or vocal). The Fine Arts Advisor for Fine Arts is Imani Udoumana. She can be contacted in her office, Humanities 2061, via phone (870) 972-3823, or by email at iudoumana@astate.edu.

Grade Requirements

For Undergraduate Students: In accordance with Arkansas State University's General Requirements for All Baccalaureate Degrees, students must average a C or better (2.000 GPA) in all work attempted, including courses in the major and/or minor areas, and work transferred in from another institution. Students must make a passing grade in all courses required for their degree programs. See the Undergraduate Bulletin.

Program Outcomes

The following are listings of program outcomes for all undergraduate music degree programs offered at Arkansas State University. Each list indicates what graduates will be prepared to do following the completion of the specified degree.

Bachelor of Music Education – Instrumental Music

1. Students will demonstrate rehearsal, conducting, and instructional skills required of elementary and secondary teachers in the area of concentration
2. Students will interpret and perform music from a cross section of musical styles in the area of concentration
3. Students will display the dispositional attributes and administrative skills of an effective educator

Bachelor of Music Education – Vocal Music

1. Students will demonstrate rehearsal, conducting, and instructional skills required of elementary and secondary teachers in the area of concentration
2. Students will interpret and perform music from a cross section of musical styles in the area of concentration
3. Students will display the dispositional attributes and administrative skills of an effective educator

Bachelor of Music – Performance and Composition

1. Work independently to prepare performances at the highest possible level as a performer or a composer
2. Apply aural, improvisational, and language skills, knowledge of styles and performance practices, and general historical and cultural knowledge as required by the focus of the major
3. Utilize basic concepts, tools, techniques, and procedures to perform and/or develop a composition

Bachelor of Music – Music Industry Performance

1. Read and realize musical notation
2. Hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture
3. Recognize a wide selection of musical literature, the principal eras, genres, and cultural sources

Bachelor of Music – Jazz Studies Performance

1. Work independently to prepare performances at the highest possible level as a performer or a composer
2. Apply aural, improvisational, and language skills, knowledge of styles and performance practices, and general historical and cultural knowledge as required by the focus of the major
3. Utilize basic concepts, tools, techniques, and procedures to perform and/or develop a composition

Use of Facilities and School Equipment

Food and Drink

Food and drink are note allowed in classrooms, practice rooms, or rehearsal/performance areas, nor should they be left in the hallways. Bottled water is allowed for performers only.

Smoke-Free Campus Policy

In accordance with the Arkansas State University Smoke-Free Campus Policy (14 FA01), smoking is prohibited on the campuses of state-supported institutions of higher education in accordance with A.C.A. 6-60-801, et. seq., known as the Clear Air on Campus Act.

Smoking is defined as inhaling, exhaling, burning, or carrying any of the following: (a) lighted tobacco products, including cigarettes, cigars, and pipes; and (b) other lighted combustible plant material. Arkansas State University-Jonesboro also bans smokeless tobacco and all vaping devices, including electronic cigarettes. This prohibition covers all buildings and property of Arkansas State University. This operating procedure sets out the enforcement procedures which will be followed by the University.

Fine Arts Center Hours

Monday-Friday:

Fine Arts Center: 7:00 am–11:00 pm

Percussion Annex: 7:00 am–5:30 pm

Saturday:

Fine Arts Center: 12:00 pm–11:00 pm

Percussion Annex: Locked

Sunday:

Fine Arts Center: Locked

Percussion Annex: Locked

Fowler Center Hours

Monday-Friday:

Classrooms and Offices: 8:00 am-5:00 pm

Evenings and Weekends:

As advertised by the Fowler Center and Department of Music calendar of events

Note: Hours apply to normal academic sessions. The buildings may not open during official university holidays.

Fowler Center Etiquette

Musicians must use the backstage entrance for all rehearsals and performances (located off the Theatre parking lot on the southeast corner of the building by a small loading dock with double doors into the building). DO NOT USE the main entry to the Fowler rotunda or the Bradbury Art Museum lobby. While in the hallways please be respectful of the students and faculty who may still be in the classrooms.

If performers are in need of something that is not already onstage at the appropriate time, please ask for assistance from the Fowler Center staff. Do not assume equipment from other rooms or area in Fowler Center is available for use.

After performances in Fowler Center, all performers are encouraged to clear the stage and backstage areas as quickly as possible. Meet with audience members and guests in the Grand Lobby.

Students may not reserve Fowler Center for any event. Consult with the appropriate advisor or ensemble director should reservations be necessary.

Lost and Found

The Department of Music and Fowler Center are not responsible for any lost or missing items. Personal belongings found unattended may be brought to the Fine Arts Center Music Office (203) for claiming.

Card Readers

Outside the scheduled hours of operation, students and faculty will be able to access the building 24/7 using the ID card readers with the following stipulations:

- Student IDs must be activated each semester. This is accomplished through a faculty member contacting the Administrative Assistant in the Department of Music office (Fine Arts Center, Room 203)
- There will be a separate list for each building. Access to the Fine Arts Center does not automatically include access to the Percussion Annes.
- At the end of the semester, previous student activations will be cleared. The ID card readers keep track of who is accessing the building, and when.

- Card access to the instrument storage room adjacent to the Band Room is available as needed.

Keys

Keys are issued through he Music Office, subject to approval by appropriate faculty and the Department Chair.

Practice Rooms

Practice in the Fine Arts Center is restricted to assigned practice area. Pianos and practice rooms are limited to use by music students unless authorized by the Department Chair. Students are reminded to reset all furniture back (piano, bench, chair, music stand, etc.) after each use if moved in consideration of other students.

School Equipment

Instruments are valuable pieces of equipment owned by the university, which should be treated with great respect. Instruments for individual student use must be checked out following established procedures and guidelines. Failure to do so may result in loss of equipment use privileges. Registration holds will be activated if instruments are not returned.

University-owned wind instruments are provided to students in certain courses at the discretion of the course instructor and in collaboration with our department faculty. All instruments must be checked out and checked in with oversight from a music department faculty member using the QR code found on each instrument. All accessories distributed with the instrument must also be accounted for upon check-out and check-in. Instructors may ask that students provide their own instrument accessories. Instruments must be returned at the conclusion of the course or needed use (i.e. last concert of the semester or last cycle of techniques). Failure to return an instrument and any distributed accessories at the designated time will result in a hold being placed on the student’s account for the retail replacement cost of the instrument and/or accessories, or those of equal function, until the instrument and/or accessories are returned. If a student will be extending the loan or borrowing an instrument over the summer, they must have permission from the relevant music department professor via email and be enrolled in fall semester classes before reaching out to the Director of Bands or a Band GA.

Do not put anything on top of any piano, except for placing music, pencil, and metronome on the stand.

Lockers

All lockers will be available on a first come, first serve basis. All first-floor Wenger lockers and all second-floor lockers are managed by the Music Department Administrative Assistant. Students must use the lock provided on the locker. **During the academic year**, see the Department of

Music Administrative Assistant to claim a locker. If a student is storing a personal instrument in an A-State locker it MUST have a name tag and contact information.

String lockers are available in Room 208 for string majors or students enrolled in courses requiring the use of string instruments. Students must contact the Administrative Assistant in the Music Office and specify which class they are enrolled in to use a locker.

Instrument Storage at Fowler Center

Students are not allowed to store or leave instruments or other personal equipment in the Fowler Center. Exceptions may be made for large items such as a string bass, percussion equipment, or amplifiers.

Performing Arts Experience Class

Performing Arts Experience (MUAC 11100) class meets on Tuesdays from 11:00a-12:20p in the Fine Arts Recital Hall. Undergraduate music majors are expected to earn an assigned number of performing arts credits for this course each semester.

Any questions about MUAC 11100 should be directed to the instructor of the class, Ms. Katherine Warren: katewarren@astate.edu; 870-972-2094; Fine Arts Center, Room 248.

- Grading is CR (credit/pass) or NC (no credit/fail). In addition to the first Tuesday meeting of the semester, attendance or performance at nineteen (19) recitals, concerts, or events is required for CR (credit) in MUAC 11100. Failure to attend the first Tuesday of the semester will require students to attend or perform on twenty (20) events.
- Students earn credit by attending/performing recitals, concerts, masterclasses, and other approved events detailed in the Monday Morning Music Memo.
- Student attendance records are maintained either by scanning QR code (sent to each student via university email) on the iPad OR by printing name on the signature page which will be available just outside the door of the venue.
- Students are required to attend the entire event in order to earn credit and must scan/sign IN and OUT of every event in order to receive credit for attendance.
- Students are not required to sign in/out if performing; if student name is included on the program, then credit will be granted.

- As a general rule, the QR code or signature page will be available no later than 15 minutes prior to the start of each event. Additionally, students are required to scan/sign out within 15 minutes of the conclusion of each event.
- A limit of four (4) off-campus, non-A-State recitals/events are allowed with prior approval of the instructor. In order to earn credit for these events students must submit a ticket and program within two weeks of the performance.
- Students may earn up to two (2) credits for attending or performing on multiple performances of the same event.
- Plays and musicals in the A-State Department of Theatre will be approved for credit. In order to earn credit for these events students must submit a ticket and program within two weeks of the performance.
- Sports events, preview days, regularly scheduled studio classes, etc. may not be used as recital credit.
- Students must earn all attendance/performance credits by the evening of the last day of class.
- Any attempt to falsify attendance at events will result in automatic failure (NC) of MUAC 11100.

Recital Guidelines

Recital Etiquette and Behavior

Proper audience etiquette is important for many reasons. Not only does it reflect a positive image of the department and university to those who may be visitors in the audience, but also establishes an appropriate environment for those performing on stage. Guidelines for proper concert audience etiquette are as follows:

- Be on time. If late to a program, do not enter during the performance. Wait until the conclusion of a piece and enter during applause.
- Respect the performers. Unnecessary noise from whispering, talking, candy wrappers, phones, etc. during a program is not acceptable. Reading, studying, writing or texting during a program are also inappropriate. Turn off electronic devices!
- Applaud performers. Laughter, cheers, or other vocal expressions directed at performers or stage set-up crew are not acceptable. Dress appropriately. Normal school clothing is appropriate for attendance at most performances, but students are encouraged to refrain from wearing caps and hats.
- For all student recital performers, appropriate dress for the occasion is expected. Students should confer with their applied teacher for these

expectations.

Note: Members of the music faculty are required to assess each student performance within the appropriate area of expertise. This is accomplished with an online evaluation, which may be completed during the performance. Though seemingly inappropriate, some faculty may use devices discreetly toward the back of the performance hall.

Stagehand Guidelines

Attire is concert black. No jeans. No t-shirts. Comfortable footwear is fine but please make sure shoes are all black and do not stand out. No hats. Look neat and well groomed because you will be seen on stage.

Arrive 45 minutes prior to the start of the recital. (1:15pm for 2:00pm recital; 4:15pm for 5:00pm recital; 6:45pm for 7:30pm recital) **If you are working Tuesday Morning Recital, please arrive by 10:50am.**

Recital Hall

When you arrive:

- Announce your presence to the artist, and let them know that you will be stage managing their recital.
- Consult with the artist to understand what stage changes will be needed. This will include asking about chairs and stand placement, if the piano should be half/full stick or closed, and asking for the programs to set outside the entrance door.
- Make sure the stage and house lights are on. Some artists will want the spotlights turned on, so be sure to ask them their preference. (For a lighting guide, see below.)
- Work with your other stage manager to decide who is going to be backstage with the artists and who is going to be in front of house.

Before the Concert:

- Check that the left entrance door is locked to control who might enter during the performance.
- The house should open no later than 15 minutes before the start time of the concert. You may need to politely remind the artist to leave the stage at that point.
- Before you open the house make sure the stage is set as it needs to be for the first piece and that all necessary items are removed from the stage. Extra chairs and stands should be neatly stored upstage near the

wall on stage left.

Starting the Concert:

- **Backstage manager:** Make sure the artist is ready a couple minutes before the start time. When the artist is ready, walk to the back door of the hall to turn off the house lights and let the artist enter the stage. Gently close the door.
- **Front of house manager:** As the backstage manager is turning off the lights close the entrance door to stop more audience members from entering.

During the Concert:

- **Backstage manager:** Remain backstage, ready to open the door and, if necessary, to move something onstage. If it is a large set change, coordinate to have the front of house manager assist with this.
- **Front of house manager:** Remain at the entrance door, only allowing audience members to enter between pieces or movements.

Intermission:

- **Backstage manager:** Open the door and let the performers off-stage. Once all the applause has stopped and the performers are off-stage turn on the house lights. Set the stage for the next piece during intermission. When intermission is over repeat the same as starting the concert.
- **Front of house manager:** Once the applause begins on the final piece before intermission open the entrance door to let audience members exit.

After the Concert:

- **Backstage manager:** Open the door and let the performers off-stage. Once all the applause has stopped and the performers are off-stage turn on the house lights. Close the piano, replace the cover and move it back to stage right, next to the set of doors. If everyone has left the hall you can turn off all the lights
- **Front of house manager:** Once the applause begins on the final piece before intermission open the entrance door to let audience members exit. Help the backstage manager to reset the stage.

Light Guide:

All the light switches can be found on the back wall on stage left. There are three sets you should be aware of: house lights, stage lights, and spotlights.

- House Lights: The house lights are operated by the paddle switch with a slider on the right side. To turn off the house lights, slide the slider down to the bottom and then push the bottom of the paddle. To turn on push the top of the paddle and slide the slider up.
- Stage Lights: The stage lights are operated by multiple switches all placed in a vertical line, which also have a dimmer on the right of the switch. For performances they should be turned up all the way.
- Spotlights: The spotlights are generally used by vocalists, and they tend to use the center spotlight only. These can be found in the grey panel with the door. The stage left spotlights are 21, 22, 23. The center stage spotlights are 14, 15, 16. The stage right spotlights are 11, 12, 13. A good default setting is 13, 14, and 22, but you can confirm with the artist what they would prefer.

Riceland Hall

When you arrive:

- Announce your presence to the artist, and let them know that you will be stage managing their recital or concert.
- Consult with the artist to understand what stage changes will be needed. This will include asking about chairs and stand placement, if the piano should be half/full stick or closed, and asking for the programs to set outside the entrance door.
- If you are managing a large ensemble concert (bands, choirs, jazz) you won't have much to do as far as set changes, but do make yourself available if needed. See below LARGE ENSEMBLE, TICKETED for more information on this type of event.
- If you are managing a smaller concert that is not ticketed you will have set changes and for more information see below SMALL CONCERT, NON-TICKETED.

Large Ensemble, Ticketed

Before the Concert:

- Two managers should be outside the front entrance of the hall to keep audience members from entering before the house is opened.
- The house should open 30 minutes before the start time of the concert. You may need to politely remind the artist to leave the stage at that point.

- Before you open the house one manager should make sure the stage is set as it needs to be fore the first piece and that all necessary items are removed from the stage. Extra chairs and stands should be neatly stored upstage near the piano storage door on stage left.
- Once the doors are opened both managers should be outside the entrance to hand out programs and take tickets. If someone does not have a ticket, direct them to the box office in the Rotunda.

Starting the Concert:

- **Backstage manager:** Make sure the artist is ready a couple minutes before the start time. Open the door and let the artist enter the stage. Gently close the door.
- **Front of house manager:** Close the entrance doors and monitor those coming in late.

During the Concert:

- **Backstage manager:** Remain backstage, ready to open the door and, if necessary, to move something onstage. If it is a large set change, coordinate to have the front of house manager assist with this.
- **Front of house manager:** Remain at the entrance door, only allowing audience members to enter between pieces or movements. (You can let them quietly congregate in the lobby of the hall.)

After the Concert:

- **Backstage manager:** Help the artist gather their things off the stage, if they want you to help
- **Front of house manager:** Grab the extra programs and bring them to the artist

Small Concert, Non-Ticketed

Before the Concert:

- One manager should be outside the front entrance of the hall to keep audience members from entering before the house is opened.
- The house should open 30 minutes before the start time of the concert. You may need to politely remind the artist to leave the stage at that point.
- Before you open the house make sure the stage is set as it needs to be fore the first piece and that all necessary items are removed from the

stage. Extra chairs and stands should be neatly stored upstage near the piano storage door on stage left.
- Once the doors are opened one manager should be outside the entrance to hand out programs.

Starting the Concert:

- Backstage manager: Make sure the artist is ready a couple minutes before the start time. Open the door and let the artist enter the stage. Gently close the door.
- Front of house manager: Close the entrance doors and monitor those coming in late.

During the Concert:

- Backstage manager: Remain backstage, ready to open the door and, if necessary, to move something onstage. If it is a large set change, coordinate to have the front of house manager assist with this.
- Front of house manager: Remain at the entrance door, only allowing audience members to enter between pieces or movements. (You can let them quietly congregate in the lobby of the hall.)

After the Concert:

- Front of house manager: Grab the extra programs and bring them to the artist
- Backstage manager: Help the artist gather their things off the stage, if they want you to help

Tuesday Morning Recitals

The Tuesday Morning Recital is a performance opportunity for all undergraduate music majors. Recitals are held on Tuesdays at 11:00 am and some rare Fridays at 11:00 am at the end of semesters. Students majoring in the Master of Music - Performance, Bachelor of Music Education, or Bachelor of Music - Concentration in Music Industry, Jazz Studies, Composition, or Performance: Instrumental, Vocal, Keyboard - who are enrolled in MUAC 11142, 33102, 33103, or 66102 applied lessons must perform a solo on a Tuesday Morning Recital on their primary instrument once a semester. First-semester freshmen are exempt.

Solos are defined as works for voice and keyboard, unaccompanied instrumental solos, and works for one instrument and keyboard.

Substitution for Student Recital requirements include: Studio Recitals, Half or Full degree Recitals, and other performances of solos as defined above, in front of an audience.

Students majoring in the BM or MM Concentration in Composition are required to have original works performed at least once a school year in front of an audience on either: Tuesday Morning Recitals, Composition Recitals, Studio Recitals, Chamber Music Recitals, or other performances in front of an audience. First-semester freshmen are exempt.

Students majoring in the BM Concentration in Composition who are also enrolled in vocal or instrumental lessons (MUAC 11131, 11142, 33101, 66101, or 66102) are also encouraged to perform on a Tuesday Morning Recital or other approved performances (see above) on their major instrument/voice, but are not required to do so.

Undergraduate Recitals

Recitals may be designated as “degree” or “non-degree” recitals regardless of the course title. Degree recitals are those that are taken in fulfillment of a curricular requirement. Failure to fulfill this requirement means failure to graduate. Degree requirements for both Half and Full Recital requirements are outlined below. When students enroll in these same courses as an elective that is not explicitly required for graduation, this is defined as a non degree recital. In some cases, non-degree recitals do not require recital hearings.

MUAC 33130, Half Recital (half-length, approximately 25 minutes of music or as approved by the student’s primary applied teacher) is required of almost all Bachelor of Music (except Composition) and Bachelor of Music Education students. Recital hearing required 2-4 weeks prior, depending on area. Check area guidelines for exact requirements.

MUAC 44131, Full Recital (full-length, approximately 45 minutes of music or as approved by the student’s primary applied teacher) is also required of all Bachelor of Music Performance, Jazz Studies, and Composition students. Recital hearing required 2-4 weeks prior, depending on area. Check area guidelines for exact requirements.

Recital Hearings

A recital hearing serves as the official form of assessment for degree recitals. Specific requirements differ per area. Area Guidelines can be found on the A-State Department of Music website on the A-State Current Students (https://www.astate.edu/college/liberal-arts/departments/music/Current-Students/) page. Typically, recital hearings are carried out by a committee of A-State Music Faculty that is formed in consultation with the student giving the recital and the professor overseeing the course. Areas will determine the number of faculty members needed and this committee of faculty will assess the performance using the rubric for their Area. If all pertinent faculty cannot be present, recital hearings may be recorded and shared with these faculty. It is highly recommended, and in many cases required, that the recital hearing occur 2 to 4 weeks before the scheduled recital, depending on Area preference. Failure to pass a recital hearing may result in postponement or cancellation of the recital itself.

Guidelines for Scheduling a Recital

Students that wish to schedule a recital will need to complete the process outlined on the Current Students Knowledge Base page. Students should consult closely with their major applied professor throughout this process.

Consult the Availability Calendar for available dates.

Important Dates for scheduling recitals:

- Senior Degree Recitals
  - For Fall Recitals: Date request begin May 1
  - For Spring Recitals: Date requests begin October 1
- Junior Degree Recitals
  - For Fall Recitals: Date requests begin May 15
  - For Spring recitals: Date requests begin October 15
- All other recitals (non-degree)
  - For Fall recitals: Date requests begin August 15
  - For Spring recitals: Date requests begin November 1

- Recital scheduling deadlines (to request a date):
  - Fall recital: September 5
  - Spring recital: December 1

Note: Any recitals attempted to be scheduled after these dates cannot be guaranteed

To request dates, fill out the Recital Date Request Form with your top THREE preferred dates.

The Publicity Form should be completed no later than FOUR weeks prior to your recital. This will include sending your completed recital program that should be formatted from the Recital Program Template. Copies of the recital program may be requested by the Department of Music for licensing and archival purposes.

Standardized Concert Times

- 2:00p - Saturday + Sunday
- 5:00p - Monday + Tuesday + Thursday + Friday + Saturday + Sunday
- 7:30p - Monday + Tuesday + Thursday + Friday + Saturday

Applied Music Guidelines

Students enrolled in Performance Applied Music (private studio lessons) are subject to the following policies:

Lesson times are determined by the applied professor. The student is expected to present a class schedule to the professor during the first week of each semester for the purpose of arranging lesson times.

- Lesson attendance is expected every week. Advance notice should be made to the teacher for any missed lessons.
- Rescheduling missed lessons is at the discretion of the professor. If a professor cancels a lesson, it will be rescheduled.
- All applied teachers will provide a syllabus each semester including grading policies, practice requirements, required materials, learning outcomes, etc. After careful study of the syllabus, students should direct questions to the applied teacher.
- Juries are required for final examinations in applied music for all music majors on primary instruments. Music majors will perform required material before faculty members in the performance area. Check specific area guidelines, in some areas if a student passes a recital hearing and performance a recital, they are not required to perform a jury in that same semester. Music majors on secondary instruments may be asked to complete a jury but are generally not required. This is determined by the applied music teacher.

Offerings of Performance Applied Music and the expectations for practice are documented in the A-State Undergraduate Bulletin as follows.

- **MUAC 11131 or 33101** - One hour credit. One half hour lesson per week. Fall, Spring. May be repeated for credit. Special course fees may apply. Five hours practice required.
- **MUSP 11142 or 33102** - Two hours of credit. Two half hour lessons, or one 1 hour lesson per week. Fall, Spring. May be repeated for credit. Special course fees may apply. Ten hours practice required.
- **MUSP 33103** - Three hours of credit. Two half hour lessons, or one 1 hour lesson per week. Fall, Spring. May be repeated for credit. Special course fees may apply. Available only to Bachelor of Music degree candidates. Fifteen hours practice required.

Jury Policies

- Juries are scheduled during Final Exam Week.
- Jury scheduling is typically organized by each Area Coordinator (Brass, Woodwind, Percussion, Voice, Strings/Keyboard, Composition). Students will be notified of the proper procedure for sign up or scheduling during the semester, which will also be added to the A-State Department of Music Knowledge Base under Current Students.
- Students may be excused from a jury if a degree recital has been performed and passed during the same semester (enrollment required). Check area guidelines for more information.
- Students should be prepared and on time for jury performances. Dress appropriately; consult with your applied teacher.
- Jury panel members may require legal copies of repertoire. Performance area coordinators will provide guidelines.
- A Repertory Form, which is a record of student work for the semester, will be completed each semester and presented at the jury. Sheet music for the jury may also be uploaded to this form.
- The jury panel will grade each performance exam, as well as complete a performance evaluation online, which students may view by request of the applied teacher. The effect of the jury panel grade on the final course grade for the semester is determined by the applied teacher.
- Applied composition students are expected to have a jury each semester, unless the requirement is waived by the primary applied teacher. The exact format and schedule for these juries will be determined by the composition faculty and addressed in the syllabus.

- Collaborative pianists may be assigned to students for their jury performances every semester or on alternating semesters (based on availability). See the section below for more information on Collaborative Pianist Guidelines.

Proficiencies

All candidates for BM and BME must past proficiency exams in their major instrument/voice and an secondary instruments.

BM – Instrumental and Voice Proficiencies

All BM candidates must pass a proficiency jury to be admitted into upper level study in their major applied section of lessons. Refer to specific Area Guidelines for eligibility and requirements. Specific requirements for each applied major studio may be obtained from the applied teacher.

BM – Composition

At the end of the eighth credit hour of applied study in composition, all BM-Composition candidates must pass a proficiency exam to be admitted into upper-level study in composition. Specific requirements may be obtained from the composition teacher.

BME – Instrumental Proficiency

At the end of the sixth credit hour of applied study on the major instrument, all BME –Instrumental candidates must pass a proficiency exam to be admitted into upper level study on the major applied instrument. Specific requirements for each instrument may be obtained from the applied teacher. Before receiving departmental approval for student internships, BME – Instrumental majors must complete the five required techniques as outlined in the A-State Undergraduate Bulletin. String players take Percussion, Guitar, Upper String, Lower String, and one additional techniques course. Wind and percussion students have six techniques classes to choose from. They can either take all six or take the five that do not include their primary instrument. If the technique course that corresponds with their primary instrument also contains an additional instrument and they elect not to take the course, they need to sign up for a pedagogy lesson on the instrument of the pair that is not their primary. For example, if a student is a clarinet player they will take the Percussion, High Brass, Low Brass, Flute, and Double Reed Techniques. To satisfy their instrumental proficiency they will either take Single Reed techniques or sign up for a saxophone pedagogy lesson, prior to internship.

BME – Vocal Proficiency

At the end of the sixth credit hour of applied vocal study, all BME - Vocal candidates must pass a proficiency exam to be admitted into upper level study in voice. Specific requirements may be obtained from the applied teacher. BME - Vocal majors must also pass an exit proficiency during the final semester of applied study by demonstrating adequate performance skills in a jury. The proficiency may be waived with the completion of a full or half-recital given during the last semester of applied study.

Piano Proficiency Exam/Keyboard Skills Course Requirements

- All Music Majors who are not majoring in Piano or Organ will take Keyboard Skills classes that correspond with the appropriate level of Theory and Aural Theory (e.g. a student enrolled in Theory 1 and Aural Theory 1 will also enroll in Keyboard Skills 1). Since Keyboard Skills courses are designed to complement the Theory and Aural Theory courses, even students with some piano skills are strongly encouraged to take them.
- In very rare cases, freshman and transfer students with superior keyboard technique, reading, and theory skills will be allowed to enter private Applied Piano lessons. In such cases, the student will work with their advisor to fill out a Course Substitution Form to get proper credit. For the advanced Non-Piano Music Major enrolled in Applied Piano (who has never taken Keyboard Skills Classes) to complete his or her Piano Proficiency requirement, the student must complete all portions of the Keyboard Skills 4 Piano Proficiency Exam.
- All Music Majors are strongly encouraged to take all four semesters of Keyboard Skills, even if it is not required for their major. Music Education majors must pass required Keyboard Skills classes prior to doing their Teaching Internship.
- Students will take a Proficiency Exam for each level of Keyboard Skills classes (levels 1 – 4). Failure to pass the entire Proficiency Exam for any level by the end of the semester in which the course is taken will cause the student to have to retake the course.
- The various portions of the Proficiency Exams for each level of Keyboard Skills will be taken throughout the duration of the courses. All grading will be done by the classroom teacher, through listening to individuals on headset and monitoring of Piano Marvel scores and completions. Some portions will be performed for the entire class, especially as part of the Midterm and Final Exams.
- Students who have completed the Piano Proficiency Exam for Keyboard Skills 4 may take private Applied Piano lessons if desired, depending upon faculty schedules and loads.
- Room 209, the Piano Lab, will be open during designated times throughout the week, for individual practice and use of Piano Marvel. See schedule posted on the door.
- All rulings about grading and other matters are at the discretion of the faculty.

Screening for Admission into the Teacher Education Program

This requirement is for BME students only. This typically happens at the discretion of the MUED advisor as the student completes the requirements (below). It is the candidate’s responsibility, with the assistance of their MUED advisor, to initiate the online application for admission into the teacher education program in accordance with the procedures established by the department screening committee. This committee will evaluate the applicant’s records and determine eligibility for admission into the teacher education program.

To be considered for Admission into the Teacher Education Program, teacher candidates must meet/complete the Checkpoint 1 criteria.

Speech Proficiency Exam

Bachelor of Music Education students may elect to attempt a Speech Proficiency Exam to fulfill the Oral Communication (COMS 1203) degree requirement. Information regarding the Speech Proficiency Exam may be found on the Current Students book of the Department of Music Knowledge Base. Please note the paperwork to be submitted following the successful examination process. For more information, please contact Speech Proficiency Exam Coordinator, Dr. Stephanie Hoeckley, mailto:shoeckley@astate.edu.

Collaborative Pianist Guidelines

The Department of Music provides collaborative pianists for students for required lessons, studio classes, and performances. There are however, some cases where recorded tracks may be provided or in which a pianist cannot be guaranteed. Every student using a pianist, all collaborative pianists, and all applied faculty members must agree to these terms and must fill out the Collaborative Pianist Contract each semester. By acknowledging each point and signing your name, you agree to the collaborative pianist guidelines for that semester.

Questions regarding these policies may be directed to Keyboard Area Coordinator, Dr. Lauren Schack Clark (lsclark@astate.edu).

Requesting a Collaborative Pianist

Many students require the services of a collaborative pianist during their time as a student. Instrumental students need to request a pianist as soon as they know they will need one (TMR, half/full recital, jury, competition) to ensure one is assigned. The request must be made by using the Collaborative Pianist Request Form. Vocal students will have a pianist assigned to them at the beginning of each semester.

Once a pianist has been assigned the assigned pianist will get in touch with the student to set up the first rehearsal.

- Applied teachers should rehearse with each student and the assigned pianist at least once before every performance.
- Students and applied teachers should strive to set an exact date for Tuesday Morning Recital performances before giving music to the pianist.

Disclaimer of Availability of Collaborative Pianists

Teachers and students should carefully consider extra lessons, make-up lessons, request to play in lessons on “off weeks,” or performances (such as non-degree recitals) requiring added expense to the university or student. Pianists cannot be guaranteed in these instances and will not be paid extra by the university, so payment will be expected directly from the student at the time of service. Should additional meeting times with a pianist be required they must be notified by the faculty or students at last 3 days in advance. Pianists have the right to refuse attendance at such extra meetings.

Guidelines for Instrumental Students

- Pianists and applied teachers will keep records of lessons and performances.
- To request a collaborative pianist (instrumentalists only), students must fill out the Collaborative Pianist Request Form. Once a pianist has been assigned the assigned pianist will get in touch with the student to set up the first rehearsal.
- The amounts of rehearsal time to be granted for each type of performance are given below. The times can be broken up as needed. For example, for Tuesday Morning Recitals, students can have 2 thirty-minute rehearsals or 3 twenty-minute rehearsals, etc.
    - Tuesday Morning Recitals/Juries (one piece): One hour rehearsal
    - Exit Juries: 2 pieces, 2 hour rehearsal; 3+ pieces, 3 hours rehearsal
    - Half Recital: 3 hours rehearsal in addition to recital hearing, dress rehearsal, and recital
    - Full Recital: 5 hours rehearsal in addition to recital hearing, dress rehearsal, and recital
- The students must give all music to the pianist at least 4 weeks before the first performance. Digital PDFs are preferred. Please do not send photos of pages. Many free scanning apps are available, and there is also a scanner in the Computer Lab on the first floor of the FAC.
- The student must tell the pianist at least 4 weeks in advance about any upcoming classes or recitals on which they plan to perform.
- If the previous two guidelines are not met, the pianist has the right to refuse to play the performance.
- The student and the pianist will both come to all rehearsals with notes (and words) learned accurately. The student will not rely on the pianist to teach the basics of the repertoire.
- Prior to giving music to the pianist, students should write all measure numbers, metronome markings, cuts, ritards, etc., in the pianist's

score.
- The student should retain a copy of the piano score for study, and to view while listening to recordings.
- Applied teachers should rehearse each student with the assigned pianist at least once before every performance.
- Applied teachers should strive to set an exact date for Tuesday Morning Recital performances before giving music to the pianist.

Guidelines for Voice Students

- Pianists and applied teachers will keep records of lessons and performances.
- Dr. Lauren Schack Clark will schedule lessons for all collaborative pianists working with singers. The voice faculty should not schedule lessons without consulting Dr. Clark. Tentative degree recital dates and student class/work schedules should be provided as early in the semester as possible.
- Lessons and performances will be either with a live pianist, or a recording will be provided, depending on availability of pianists. For live performances, students will have at least 1 rehearsal with the pianist, and at least 2 other meetings, which can be an additional rehearsal and 1 additional lesson with the applied teacher and the pianist, or 2 lessons with the applied teacher. For any additional services, the student should check with their pianist and/or Dr. Clark to see whether extra compensation is required.
- Voice teachers should carefully consider extra lessons, make-up lessons, requests to play in lessons on "off weeks," or performances requiring added expense to the university or student. Pianists cannot be paid extra by the university, so payment will be expected directly from the student at the time of service. Should additional meeting times with a pianist be required, voice teachers must notify pianists at least 3 days in advance. Pianists have the right to refuse attendance at such extra meetings.
- If vocalists or voice faculty cancel a lesson and want to meet on an off-week, it is up to the pianist’s discretion whether they will attend.
- The student must give all music to the pianist at least 4 weeks before the first performance. Digital PDFs are preferred. Please do not send photos of pages. Many free scanning apps are available, and there is also a scanner in the Computer Lab on the first floor of FAC.
- The student must tell the pianist at least 4 weeks in advance about any upcoming classes or recitals on which they plan to perform.
- If the previous two guidelines are not met, the pianist has the right to refuse to play the performance.

- The student and the pianist will both come to all rehearsals with notes, rhythms (and words) learned accurately. The student will not rely on the pianist to teach the basics of the repertoire.
- Prior to giving music to the pianist, students should write all measure numbers, metronome markings, cuts, ritards, etc., in the pianist's score.
- Pianists playing in person for degree recitals will not provide recording tracks for singers unless recordings are made during lesson times
- Absence Policy for Voice Students: Excused absences when the pianists is normally present, MAY be made up only ONCE per semester during an agreed time between the teacher, student, and pianist (preferably during the "off-week" lesson time, but must be BEFORE the next lesson).
- Singers must provide pianists with a translation of each song/aria, at least 2 weeks prior to the first performance. The translation will be marked neatly or typed in the copy of the score, next to each corresponding word.
- Students and applied teachers should strive to set an exact date for Tuesday Morning Recital performances before giving music to the pianist.

Area Guidelines

Every music student is responsible for reading and being familiar with their degree program, found in the bulletin that corresponds with their first year of graduate study. Bulletins may be found online. All music students are also responsible for reading and being familiar with their respective area guidelines. These guidelines contain procedures, expectations, and requirements for all areas within the Department of Music: Brass, Industry, Jazz, Keyboard, Percussion, String, Composition, Vocal, and Woodwind.

Links to all area guidelines can be found in the Knowledge Base under Current Students.

Music Scholarships and Honors

In addition to the academic scholarships available at A-State, the Department of Music also offers scholarships for interested students of all types and majors. To be considered for music scholarships, students must first apply and audition for the appropriate area of study (Band, Choral, Strings, etc.) and then participate in the required ensembles. Privately funded music scholarships may also be awarded to eligible students but must be applied for separately. Regardless of major, all students MUST audition to be considered for music scholarships.

Privately Funded Scholarships

The A-State Department of Music has a number of Privately-Funded Scholarships available to incoming and current students regardless of major. A full listing detailing the eligibility requirements for each scholarship can be found on the Privately Funded Scholarships page of the music website. The amounts vary as well as if the award is one-time or renewable. The application portal typically opens on October 1 of each calendar year and the closing deadline for these scholarships is February 1. Only one application is needed to be considered for all privately funded scholarships administered through Arkansas State University and the ASU Foundation Inc. The winners of these music-specific scholarships are announced at the annual A-State Music Honors recital in early April.

Spectrum Concert

The Spectrum Concert occurs during the A-State Convocation of Scholars. Convocation of Scholars is a month-long campus celebration of the achievements by outstanding students and faculty members at A-State. The Spectrum Concert features students across all areas of the Department of Music. It is an expectation for all students to either perform or attend this concert.

Student Organizations

Sigma Alpha Iota (SAI): Sigma Alpha Iota is a Greek organization for women with a sincere interest and love for music and believes in its ability to bring good to our daily lives and to the world. SAI strives to serve their university and community, advocate for music education, and promote American composers.

Tau Beta Sigma (TBS): Tau Beta Sigma is a Greek organization for both men and women that strives to provide exceptional service to collegiate bands and promote equality and diversity, including empowering women in the band profession. TBS cultivates leadership, educational achievement, music appreciation, and community development.

Phi Mu Alpha (PMA): Phi Mu Alpha Sinfonia is a Greek organization for men that is devoted to advancing music in America through brotherhood development. PMA performs various social and musical events including American Music Recitals featuring American composers and compositions.

National Association for Music Education (NAfME): The Arkansas State University chapter of NAfME focuses on the improvement of future music educators, involves collegiate members with the importance of music advocacy, and educates students on the benefits of music education. A-state NAfME hosts a wide array of events for students to enjoy such as student workshops, guest speakers, as well as possible trips to conferences. Students interested in joining NAfME can get involved with the annual membership drive held in the Fine Arts building or can join directly through the NAfME Website.

Arkansas Choral Directors Association (ACDA): The American Choral Directors Association Alfred R. Skoog Chapter of Arkansas State University is a group focused on furthering choral music. ACDA consists of future choir directors and choral music lovers who wish to advance the experience and level of choral music in America.

Composers Guild: The A-State Student Composers Inc. (SCI) is the student chapter of the Composers Guild, which is a formal union of composers who help to promote the creation, performance, understanding and dissemination of original music composition. The Chapter welcomes all A-State students who either have an interest in composing music, or a desire to gain a deeper understanding of music and its architecture. The Composers Guild will meet each semester and hold music composition workshops, presentations, and lectures. They also hold a summer camp for young composers, as well as bring a notable composer to the A-State campus annually for a masterclass and a performance of original works. Each year concludes with an organized concert of works by SCI members.

Music Teachers National Association (MTNA): The preeminent source for music teacher support, where members embody like-minded values and commitment to their students, colleagues and society as a whole, while reaping the rewards of collaboration, continuity and connection throughout the lifetime of their careers. The mission of MTNA is to advance the value of music study and music making to society and to support the professionalism of music teachers. The State Affiliate is Arkansas State Music Teachers Association (ASMTA) and the local affiliate is Music Teachers Association of the Delta (MTAD).

Health and Safety

Safety is a shared responsibility across campus and the A-State Department of Music is dedicated to creating a healthy and safe environment. Health and Safety guidelines for musicians are available on the Department of Music Knowledge Base. Many campus resources, such as university police and student counseling services, are also available at Safety at A-State.

Title IX Non-Discrimination and Reporting Statement

Arkansas State University does not discriminate on the basis of sex in any education program or activity that it operates. Further, A-State is subject to Title IX of the Education Amendments of 1972 and is therefore required by Title IX and 34 C.F.R. Part 106 not to discriminate in such a manner. This requirement extends to admissions and employment with the university.

Inquiries about the application of Title IX or 34 C.F.R. Part 106 to A-State may be referred to A-State's Title IX Coordinator, to the Assistant Secretary for Civil Rights for the U.S. Department of Education, or both. A-State's Title IX Coordinator holds the title Director of Institutional Integrity and Title IX and may be contacted as follows:

Email: title9@astate.edu

Phone: 870-972-2015

In Person: Administration Building, Suite 104

Mail: Office of Institutional Integrity and Title IX, P.O. Box 1500, State University, AR 72467

Any person may report sex discrimination, including sexual harassment (whether or not the person reporting is the person alleged to be the victim of conduct that could constitute sex discrimination or sexual harassment), in person, by phone, or by email using the contact information provided above or by any other means that results in the Title IX Coordinator receiving the person's verbal or written report. Such a report may be made at any time (including during non-business hours) by using the telephone number or email address, or by mail to the office address, provided above.

More information: A-State Title IX.

Grievances

Every student on campus has responsibilities and rights. For any reporting of misconduct or filing of academic grievances please refer to Reporting on Campus.

Music Living Learning Community (LLC)

The fifth floor of Arkansas Hall is designated as the Living Learning Community. It is in close proximity to Fine Arts Center, Fowler Center, and Marching Band Outdoor Classroom. It features large single rooms with baths shared with one other person. Residents can practice in their rooms as long as quiet hours are not in effect. Lounge spaces for group study and chamber rehearsals are available.

Graduate Music Student Handbook

Follow this link for a PDF version of the Handbook below: 2026-2027 Graduate Student Handbook

Graduate Music Student Handbook

Expectations

Department of Music Mission Statement

We educate and elevate our students and community through music by cultivating personal connections and encouraging growth towards individual goals.

Core Values

Educate the Whole Individual, Inspire Musical and Personal Growth, Build Community Locally and Beyond

Vision Statement

The A-State Department of Music seeks to be the musical epicenter of the Mid-South, where passionate students collaborate with nationally recognized faculty and staff the uplift their greater music community and reach their personal and professional goals.

National Association of Schools of Music – Accrediting Organization

Arkansas State University is fully accredited by the National Association of Schools of Music (NASM) and therefore must abide by the policies and procedures of this organization.

Advising

Graduate music students advise with the Graduate Music Program Director, Dr. Kristin Leitterman (kleitterman@astate.edu) along with their major applied teacher.

Graduate School Administration

- Dean: Dr. Steven Beaupre (sbeaupre@astate.edu)
- Assistant Dean: Dr. Brad Rawlins (brawlins@astate.edu)
- Music Graduate Program Director: Dr. Kristin Leitterman (kleitterman@astate.edu

Program Outcomes

The following are listings of program outcomes for all graduate music degree programs offered at Arkansas State University. Each list indicates what graduates will be prepared to do following the completion of the specified degree.

Master of Music

1. Develop advanced capacities to work independently and make effective artistic and intellectual judgements and professional decisions in the area of specialization
2. Demonstrate professional capability in the area of specialization
3. Write effectively and professionally on a subject that is relevant to one's specialization
4. Demonstrate competency in repertory and historical performance practices
5. Demonstrate proficiency in one or more fields of music outside the major area

Master of Music Education

1. Create a performance assessment to be used in the music classroom
2. Demonstrate professional competence before peers and faculty with a high level of academic rigor and scholarly contribution to the field of music education
3. Write effectively and professionally on a subject that is relevant to one's specialization

Graduate Classes and Load

Graduate Credit

Graduate credit will be given only for courses described in the Graduate Bulletin under the heading Course Descriptions. A master's degree program traditionally consists of courses numbered 5000 and 6000. Courses numbered 7000 and above are normally reserved for specialist and doctoral programs. Check the particular degree program section for program specific restrictions or deviations.

Master’s degree candidates must complete a minimum of 18 semester hours in courses numbered at the 6000 level. For master’s degrees requiring more than 30 hours, at least 50 percent of the credit hours must be completed at the 6000 level. No more than six semester hours of credit earned through independent study may be applied toward a graduate degree.

Graduate students enrolled in courses numbered 5000 through 5999 must do special work in addition to that required of undergraduates in the courses numbered 4000 through 4999.

No grade below “C” will be accepted for graduate credit. Should a student receive a grade of an “F” in any graduate-level course they will automatically be put on academic suspension from the university and their program and academically withdrawn from current and future courses. They will be ineligible to register for further graduate work. Suspended traditional students may apply for readmission after one full semester of suspension or a full summer session. Students may be readmitted on probation, but only upon approval of the department chair and the Graduate Dean. To reapply students must have a recommendation of their advisor and department chair with the approval of the Office of the Provost. A student suspended a second time is ineligible for readmission to the same program.

Graduate Student Academic Load

The load of full-time graduate students may not exceed 15 semester hours, including any undergraduate courses, per regular semester or the full summer term (which includes May and August interim) without special overload permission. The total academic load resulting from concurrent enrollments at A-State and other institutions shall not exceed the maximum loads stated above. Nine graduate hours or more for Fall and Spring terms are considered full-time; six hours or more cumulative over all summer terms are considered full-time. Graduate students enrolled in an accelerated part-of-term on-line degree program are considered full time when enrolled in six graduate hours and half-time when enrolled in at least three graduate hours. Should a student receive an incomplete (I) and need an extra semester to complete their coursework, students must be enrolled in at least 1 credit while completing the work for the class with the incomplete. Graduate student academic load may vary by program. Please consult official program handbooks or guidelines to determine approved course loads per semester or part of term.

Use of Facilities and School Equipment

Food and Drink

Food and drink are note allowed in classrooms, practice rooms, or rehearsal/performance areas, nor should they be left in the hallways. Bottled water is allowed for performers only.

Smoke-Free Campus Policy

In accordance with the Arkansas State University Smoke-Free Campus Policy (14 FA01), smoking is prohibited on the campuses of state-supported institutions of higher education in accordance with A.C.A. 6-60-801, et. seq., known as the Clear Air on Campus Act.

Smoking is defined as inhaling, exhaling, burning, or carrying any of the following: (a) lighted tobacco products, including cigarettes, cigars, and pipes; and (b) other lighted combustible plant material. Arkansas State University-Jonesboro also bans smokeless tobacco and all vaping devices, including electronic cigarettes. This prohibition covers all buildings and property of Arkansas State University. This operating procedure sets out the enforcement procedures which will be followed by the University.

Fine Arts Center Hours

Monday-Friday:

Fine Arts Center: 7:00 am–11:00 pm

Percussion Annex: 7:00 am–5:30 pm

Saturday:

Fine Arts Center: 12:00 pm–11:00 pm

Percussion Annex: Locked

Sunday:

Fine Arts Center: Locked

Percussion Annex: Locked

Fowler Center Hours

Monday-Friday:

Classrooms and Offices: 8:00 am-5:00 pm

Evenings and Weekends:

As advertised by the Fowler Center and Department of Music calendar of events

Note: Hours apply to normal academic sessions. The buildings may not open during official university holidays.

Fowler Center Etiquette

Musicians must use the backstage entrance for all rehearsals and performances (located off the Theatre parking lot on the southeast corner of the building by a small loading dock with double doors into the building). DO NOT USE the main entry to the Fowler rotunda or the Bradbury Art Museum lobby. While in the hallways please be respectful of the students and faculty who may still be in the classrooms.

If performers are in need of something that is not already onstage at the appropriate time, please ask for assistance from the Fowler Center staff. Do not assume equipment from other rooms or area in Fowler Center is available for use.

After performances in Fowler Center, all performers are encouraged to clear the stage and backstage areas as quickly as possible. Meet with audience members and guests in the Grand Lobby.

Students may not reserve Fowler Center for any event. Consult with the appropriate advisor or ensemble director should reservations be necessary.

Lost and Found

The Department of Music and Fowler Center are not responsible for any lost or missing items. Personal belongings found unattended may be brought to the Fine Arts Center Music Office (203) for claiming.

Card Readers

Outside the scheduled hours of operation, students and faculty will be able to access the building 24/7 using the ID card readers with the following stipulations:

- Student IDs must be activated each semester. This is accomplished through a faculty member contacting the Administrative Assistant in the Department of Music office (Fine Arts Center, Room 203)
- There will be a separate list for each building. Access to the Fine Arts Center does not automatically include access to the Percussion Annes.
- At the end of the semester, previous student activations will be cleared. The ID card readers keep track of who is accessing the building, and when.
- Card access to the instrument storage room adjacent to the Band Room is available as needed.

Keys

Keys are issued through he Music Office, subject to approval by appropriate faculty and the Department Chair.

Practice Rooms

Practice in the Fine Arts Center is restricted to assigned practice area. Pianos and practice rooms are limited to use by music students unless authorized by the Department Chair. Students are reminded to reset all furniture back (piano, bench, chair, music stand, etc.) after each use if moved in consideration of other students.

School Equipment

Instruments are valuable pieces of equipment owned by the university, which should be treated with great respect. Instruments for individual student use must be checked out following established procedures and guidelines. Failure to do so may result in loss of equipment use privileges. Registration holds will be activated if instruments are not returned.

University-owned wind instruments are provided to students in certain courses at the discretion of the course instructor and in collaboration with our department faculty. All instruments must be checked out and checked in with oversight from a music department faculty member using the QR code found on each instrument. All accessories distributed with the instrument must also be accounted for upon check-out and check-in. Instructors may ask that students provide their own instrument accessories. Instruments must be returned at the conclusion of the course or needed use (i.e. last concert of the semester or last cycle of techniques). Failure to return an instrument and any distributed accessories at the designated time will result in a hold being placed on the student's account for the retail replacement cost of the instrument and/or accessories, or those of equal function, until the instrument and/or accessories are returned. If a student will be extending the loan or borrowing an instrument over the summer, they must have permission from the relevant music department professor via email and be enrolled in fall semester classes before reaching out to the Director of Bands or a Band GA.

Do not put anything on top of any piano, except for placing music, pencil, and metronome on the stand.

Lockers

All lockers will be available on a first come, first serve basis. All first-floor Wenger lockers and all second-floor lockers are managed by the Music Department Administrative Assistant. Students must use the lock provided on the locker. **During the academic year**, see the Department of Music Administrative Assistant to claim a locker. If a student is storing a personal instrument in an A-State locker it MUST have a name tag and contact information.

String lockers are available in Room 208 for string majors or students enrolled in courses requiring the use of string instruments. Students must contact the Administrative Assistant in the Music Office and specify which class they are enrolled in to use a locker.

Instrument Storage at Fowler Center

Students are not allowed to store or leave instruments or other personal equipment in the Fowler Center. Exceptions may be made for large items such as a string bass, percussion equipment, or amplifiers.

Recital & Scholarly Document Requirements

Recital Etiquette and Behavior

Proper audience etiquette is important for many reasons. Not only does it reflect a positive image of the department and university to those who may be visitors in the audience, but also establishes an appropriate environment for those performing on stage. Guidelines for proper concert audience etiquette are as follows:

- Be on time. If late to a program, do not enter during the performance. Wait until the conclusion of a piece and enter during applause.
- Respect the performers. Unnecessary noise from whispering, talking, candy wrappers, phones, etc. during a program is not acceptable. Reading, studying, writing or texting during a program are also inappropriate. Turn off electronic devices!
- Applaud performers. Laughter, cheers, or other vocal expressions directed at performers or stage set-up crew are not acceptable. Dress appropriately. Normal school clothing is appropriate for attendance at most performances, but students are encouraged to refrain from wearing caps and hats.
- For all student recital performers, appropriate dress for the occasion is expected. Students should confer with their applied teacher for these expectations.

Note: Members of the music faculty are required to assess each student performance within the appropriate area of expertise. This is accomplished with an online evaluation, which may be completed during the performance. Though seemingly inappropriate, some faculty may use devices discreetly toward the back of the performance hall.

MM Graduate Recital

MUAC 66301, Graduate Recital (full-length, approximately 50 minutes of music, required of all Master of Music students.)

I. Outcomes

1. Develop advanced capacities to work independently and make effective artistic and intellectual judgments and professional decisions in the area of specialization
2. Demonstrate professional capability in the area of specialization

II. Scheduling

1. **Degree Recital:** The student is responsible for establishing the date and time of the degree recital in consultation with the major applied teacher and the Music Graduate Program Director.
2. **Evaluation Meeting:** The student is responsible for establishing the date and time of the evaluation meeting in consultation with the major applied teacher and the Music Graduate Program Director. The recital evaluation meeting must take place within 5 business days of the recital date; not to exceed 10 business days of the recital date in extenuating circumstances.
3. Notification of the date and time of the recital and the recital evaluation meeting must be given in writing to the Music Graduate Program Director no later than four weeks prior to the performance.

III. Graduate Recital Committee

1. The graduate recital committee will consist of three music faculty including: 1) the major applied teacher, 2) Department of Music Graduate Curriculum committee member and 3) one additional music faculty member, dependent on the area:
    1. Brass: one other from the brass area faculty
    2. Composition: one other from music faculty
    3. Conducting: one other ensemble director
    4. Percussion: one other from music faculty
    5. Piano: one other keyboard area faculty or other applied faculty
    6. Voice: one from the voice area faculty
    7. Woodwinds: one from the woodwind area faculty
2. All members of the committee must have Graduate Faculty Status.
3. A member of the committee cannot perform in the recital.
4. The Music Graduate Program Director is responsible for approving the graduate recital committee.
5. The graduate recital committee must be established by the final day of the semester prior to the performance semester. Adjustments to the graduate recital committee can be made during the performance semester due to extenuating circumstances.

IV. Recital Requirements

1. The recital must include approximately 50 minutes of music.
2. The recital repertoire will include literature from a minimum of three contrasting stylistic periods, genres, or repertoire categories appropriate to the instrument or area.
3. The major applied teacher will approve the content of the recital program.
4. Program Area Specifics
    1. Organizing and conducting a performance with ad hoc ensembles
    2. Collating various performances with Department of Music Large Ensembles
        1. Students pursuing the **Master of Music in Vocal Performance** must include the following languages: English, French, German, and Italian.

2. Students pursuing the **Master of Music in Conducting** will work with their major applied teacher to determine the format of their recital which can include, but is not limited to:
3. Students pursuing the **Master of Music in Piano Performance** or **Piano Performance and Pedagogy** may include collaborative works or chamber music, but at least 50% of the program should be solo works.
4. Students pursuing the **Master of Music in Collaborative Piano Performance** may include a major solo work on their program, but at least 75% of the music must be collaborative, and both vocal and instrumental pieces should be represented.
5. Students pursuing the **Master of Music in Composition** should program representative repertoire in different mediums and instrumentations.

V. Evaluation

1. After discussion, each graduate recital committee member will vote “low pass,” “pass,” “high pass,” or “fail” and make comments on the recital performance and recital document separately.
2. Both components (recital performance and recital document) must be approved on a vote of two to one (i.e., four “pass,” one “fail” = pass; four “fail,” one “pass” = fail).
3. If the result is “fail” on either component, the committee may ask the student to perform the recital during the next semester with possible changes in repertoire and/or revise and resubmit the recital document. In such a case, a grade of “I” (“incomplete”) will be assigned. According to the Graduate Bulletin, an incomplete grade not removed before the last day to withdraw during the next semester in which the student is enrolled at the university or within one calendar year if the student does not enroll, unless extenuating circumstances are provided in writing to the Graduate School, will be recorded as “F.”
4. A copy of the Master of Music Degree Recital Form along with the recital program and program notes (if applicable) will be placed in the student’s file. The major applied professor will give the final grade for the recital.

Scholarly Document

I. Purpose

The document must demonstrate independent thinking and responsibility on the

part of the student, manifested in the selection of the topic, the research procedure, and

the establishment of appointment times with the major professor and graduate recital committee

members who are supervising the writing of the document during that process.

II. Students will select one of the following three options:

1. Performance Study/Parametric Analysis of Recital Repertoire
    1. Biographical Background
    2. Cultural Context
    3. Pedagogical Parameters
        1. Well researched and analyzed investigation of works performed on the graduate recital. Elements can include, but are not limited to:
        2. 3750 word minimum before citations (ca. 15 pages)
        3. Chicago or Chicago-Turabian style

2. Scholarly Program Notes

    1. Well researched and analyzed investigation of works performed on the graduate recital. Elements can include, but are not limited to:
        1. Biographical Background
        2. Cultural Context
        3. Theoretical Analysis

    2. 3750 word minimum before citations (ca. 15 pages)
    3. Chicago or Chicago-Turabian style

3. Students who wish to pursue original research should seek approval from the major studio professor AND Music Graduate Program Director. Approval must be obtained the semester prior to the graduate degree recital.
    1. 3750 word minimum before citations (ca. 15 pages)
    2. Chicago or Chicago-Turabian style

III. Supervision

1. The major professor is to be the advisor for the document.
2. In addition, members of the graduate recital committee may be approached to provide supplemental guidance during the writing of the document.

IV. Evaluation

1. The document must be delivered to the graduate recital committee no less than 15 business days before the recital performance.
2. The graduate recital committee must provide feedback on the document no later than 5 business days before the date of the recital.
3. Edits to the document must be made and shared with the graduate recital committee by the time of the recital evaluation meeting.

Timeline

1. Semester prior to recital:

1. Confirm Recital Committee Membership
2. Schedule Recital Date (See Music Student Handbook for scheduling procedures)

2. Semester of the recital:
    1. Notify Graduate Program Coordinator of Recital & Evaluation Dates (**At least four weeks prior to recital**)
    2. Share completed Scholarly Recital Document with graduate recital committee members (**At least 15 Business days before recital**)
    3. Graduate recital committee returns document edits to the student (**5 business days prior to recital**)

3. Recital Date
    1. Final Draft of Scholarly Document is due to recital committee the day of the recital

4. Recital Evaluation Meeting – **Within 5-10 business days of recital date**
    1. This meeting will be a discussion of the recital and the scholarly document with the student and committee
    2. Graduate Recital Committee Chair will provide the below forms at the meeting for committee signatures.
    3. Once signed, the forms should be submitted to the Graduate Program Director electronically along with the final draft of the scholarly document, recital program, and program notes (if applicable). Copies of the forms can be made to give to the student, should they like to retain them for their records.

Guidelines for Scheduling a Recital

Students that wish to schedule a recital will need to complete the process outlined on the Current Students Knowledge Base page. Students should consult closely with their major applied professor throughout this process.

Consult the Availability Calendar for available dates.

Important Dates for scheduling recitals:

- Graduate Degree Recitals

        - For Fall Recitals: Date request begin May 1
        - For Spring Recitals: Date requests begin October 1

    - All other recitals (non-degree)
        - For Fall recitals: Date requests begin August 15
        - For Spring recitals: Date requests begin November 1

    - Recital scheduling deadlines (to request a date):
        - Fall recital: September 5
        - Spring recital: December 1

Note: Any recitals attempted to be scheduled after these dates cannot be guaranteed

To request dates, fill out the Recital Date Request Form with your top THREE preferred dates.

The Publicity Form should be completed no later than FOUR weeks prior to your recital. This will include sending your completed recital program that should be formatted from the Recital Program Template. Copies of the recital program may be requested by the Department of Music for licensing and archival purposes.

Standardized Concert Times

- 2:00p - Saturday + Sunday
- 5:00p - Monday + Tuesday + Thursday + Friday + Saturday + Sunday
- 7:30p - Monday + Tuesday + Thursday + Friday + Saturday

Thesis or Research Project Option

Students in the Master of Music Education (Choral and Instrumental Emphasis) are required to complete either a Research Project or a Thesis as their final commutative project at the end of their degree program. The choice of the final project will be chosen in consultation with the Graduate advisor and their faculty mentor.

Research Project Option

The Research Project Option (MUED 66662) is a culmination of the MME body of work. A research topic is chosen that is meaningful to the music education profession. This capstone project should be of the highest professional quality, demonstrate breadth of competence and the growth achieved through MME degree coursework, and meet the rigorous scholarship demands of academia. Students who choose this option must take 4 credits of electives approved by their advisor.

Thesis

The thesis (MUED 6664V) will carry a minimum of six hours of credit. Students may not register for thesis credit until they have submitted a Request to Form a Thesis or Dissertation Committee form and the committee has approved the proposed topic. Credit is awarded only upon completion and approval of the thesis. The student must be enrolled for thesis credit the semester it is completed and approved by committee, even if all required thesis-credit hours have already been completed. Upon the successful oral defense of the thesis, a grade of Pass (“P”) will be assigned.

The thesis must demonstrate the student’s capacity for creative expression, research, ability to organize and interpret data, and ability to report research in an acceptable style. The thesis subject is approved by the major professor and by the student’s thesis committee no later than the close of the semester preceding that in which the student is planning to complete degree requirements. If degree completion is planned for a summer session, the thesis subject must be approved no later than 60 days after the first day of classes in the spring semester. The thesis shall be in the form prescribed by the University as presented in the Guide for Writers of Dissertations and Theses, available on the Graduate Programs website.

The student’s thesis committee approves the thesis, including passing its defense. The thesis must be delivered to the major professor at least four weeks before the anticipated commencement date. The original, with the Thesis Defense Form signed by all thesis committee members, must be submitted to the Registrar by the deadline listed on the University’s Academic Calendar. The completed thesis will be submitted online through ProQuest according to the Thesis/Dissertation guide. The student is required to purchase two copies of their thesis for the Library.

Thesis Committee

The Graduate Music Program Director, upon recommendation of the major professor, will approve the student’s thesis committee. The committee comprises a minimum of three (3) committee

members. The chair of the committee must hold Regular Graduate Faculty status at Arkansas State University. Students can elect to have two (2) co-chairs when specialized expertise is required for their research topic. If a co-chair is appointed, at least one of the co-chairs must hold Regular Graduate Faculty status at Arkansas State University. All other members must have Regular, Professional, or Affiliate Graduate Faculty status at Arkansas State University and represent areas of the student's research, as approved by the Graduate Council. In order to register for thesis hours, a Request to Form Thesis or Dissertation Committee Form and a Submission of Thesis or Dissertation Proposal Form must be completed and submitted to the Registrar before students can enroll in thesis hours.

Comprehensive Exams

Master's of Music and Master's of Music Education candidates are required to take a comprehensive examination over Music Theory, Music History, and Pedagogy. The questions will be related to the courses taken throughout their coursework at A-State. The comprehensive examination is written and will take 3 hours to complete. Students will receive their questions two weeks prior to the examination from the Graduate Music Program Director. Each section will be graded as a Pass/Fail.

An examination period is scheduled by each department during each full semester (Fall and Spring). The date of the examination is announced in writing to all enrolled students, and all previously enrolled students who have requested notification, no later than the second week of the semester.

Master's candidates may choose to take the comprehensive examination at the department's scheduled time during any enrollment period. Students must notify the department chair of intent to sit for the examination at least two weeks prior to the scheduled test date.

Students must pass the examination within the six-year time limit for completion of degree requirements. Prior to a deadline established by the University for each enrollment period, the Registrar must be notified in writing via email when students have passed or failed the examination. Students failing the examination may repeat it at a time approved by the comprehensive examination committee but no earlier than the next scheduled period.

Students who fail the comprehensive examination a second time will not be eligible for the degree.

Applied Music Guidelines

Students enrolled in Performance Applied Music (private studio lessons) are subject to the following policies:

Lesson times are determined by the applied professor. The student is expected to present a class schedule to the professor during the first week of each semester for the purpose of arranging

lesson times.

- Lesson attendance is expected every week. Advance notice should be made to the teacher for any missed lessons.
- Rescheduling missed lessons is at the discretion of the professor. If a professor cancels a lesson, it will be rescheduled.
- All applied teachers will provide a syllabus each semester including grading policies, practice requirements, required materials, learning outcomes, etc. After careful study of the syllabus, students should direct questions to the applied teacher.
- Juries are required for final examinations in applied music for all music majors on primary instruments. Music majors will perform required material before faculty members in the performance area. Check specific area guidelines, in some areas if a student passes a recital hearing and performance a recital, they are not required to perform a jury in that same semester. Music majors on secondary instruments may be asked to complete a jury but are generally not required. This is determined by the applied music teacher.

Offerings of Performance Applied Music and the expectations for practice are documented in the A-State Graduate Bulletin as follows.

- **MUAC 66101** - One hour credit. One half hour lesson per week. Fall, Spring. May be repeated for credit. Special course fees may apply. Five hours practice required.
- **MUAC 66102** - Two hours of credit. Two half hour lessons, or one 1 hour lesson per week. Fall, Spring. May be repeated for credit. Special course fees may apply. Ten hours practice required.

Jury Policies

- Juries are scheduled during Final Exam Week.
- Jury scheduling is typically organized by each Area Coordinator (Brass, Woodwind, Percussion, Voice, Strings/Keyboard, Composition). Students will be notified of the proper procedure for sign up or scheduling during the semester, which will also be added to the A-State Department of Music Knowledge Base under Current Students.

- Students may be excused from a jury if a degree recital has been performed and passed during the same semester (enrollment required). Check area guidelines for more information.
- Students should be prepared and on time for jury performances. Dress appropriately; consult with your applied teacher.
- Jury panel members may require legal copies of repertoire. Performance area coordinators will provide guidelines.
- A Repertory Form, which is a record of student work for the semester, will be completed each semester and presented at the jury. Sheet music for the jury may also be uploaded to this form.
- The jury panel will grade each performance exam, as well as complete a performance evaluation online, which students may view by request of the applied teacher. The effect of the jury panel grade on the final course grade for the semester is determined by the applied teacher.
- Applied composition students are expected to have a jury each semester, unless the requirement is waived by the primary applied teacher. The exact format and schedule for these juries will be determined by the composition faculty and addressed in the syllabus.
- Collaborative pianists may be assigned to students for their jury performances every semester or on alternating semesters (based on availability). See the section below for more information on Collaborative Pianist Guidelines.

Collaborative Pianist Guidelines

The Department of Music provides collaborative pianists for students for required lessons, studio classes, and performances. There are however, some cases where recorded tracks may be provided or in which a pianist cannot be guaranteed. Every student using a pianist, all collaborative pianists, and all applied faculty members must agree to these terms and must fill out the Collaborative Pianist Contract each semester. By acknowledging each point and signing your name, you agree to the collaborative pianist guidelines for that semester.

Questions regarding these policies may be directed to Keyboard Area Coordinator, Dr. Lauren Schack Clark (lsclark@astate.edu).

Requesting a Collaborative Pianist

Many students require the services of a collaborative pianist during their time as a student. Instrumental students need to request a pianist as soon as they know they will need one (TMR, half/full recital, jury, competition) to ensure one is assigned. The request must be made by using the Collaborative Pianist Request Form. Vocal students will have a pianist assigned to them at the beginning of each semester.

Once a pianist has been assigned the assigned pianist will get in touch with the student to set up the first rehearsal.

- Applied teachers should rehearse with each student and the assigned pianist at least once before every performance.
- Students and applied teachers should strive to set an exact date for Tuesday Morning Recital performances before giving music to the pianist.

Disclaimer of Availability of Collaborative Pianists

Teachers and students should carefully consider extra lessons, make-up lessons, request to play in lessons on “off weeks,” or performances (such as non-degree recitals) requiring added expense to the university or student. Pianists cannot be guaranteed in these instances and will not be paid extra by the university, so payment will be expected directly from the student at the time of service. Should additional meeting times with a pianist be required they must be notified by the faculty or students at last 3 days in advance. Pianists have the right to refuse attendance at such extra meetings.

Guidelines for Instrumental Students

- Pianists and applied teachers will keep records of lessons and performances.
- To request a collaborative pianist (instrumentalists only), students must fill out the Collaborative Pianist Request Form. Once a pianist has been assigned the assigned pianist will get in touch with the student to set up the first rehearsal.
- The amounts of rehearsal time to be granted for each type of performance are given below. The times can be broken up as needed. For example, for Tuesday Morning Recitals, students can have 2 thirty-minute rehearsals or 3 twenty-minute rehearsals, etc.
  - Tuesday Morning Recitals/Juries (one piece): One hour rehearsal
  - Exit Juries: 2 pieces, 2 hour rehearsal; 3+ pieces, 3 hours rehearsal
  - Half Recital: 3 hours rehearsal in addition to recital hearing, dress rehearsal, and recital
  - Full Recital: 5 hours rehearsal in addition to recital hearing, dress rehearsal, and recital
- The students must give all music to the pianist at least 4 weeks before the first performance. Digital PDFs are preferred. Please do not send photos of pages. Many free scanning apps are available, and there is also a scanner in the Computer Lab on the first floor of the FAC.
- The student must tell the pianist at least 4 weeks in advance about any upcoming classes or recitals on which they plan to perform.

- If the previous two guidelines are not met, the pianist has the right to refuse to play the performance.
- The student and the pianist will both come to all rehearsals with notes (and words) learned accurately. The student will not rely on the pianist to teach the basics of the repertoire.
- Prior to giving music to the pianist, students should write all measure numbers, metronome markings, cuts, ritards, etc., in the pianist's score.
- The student should retain a copy of the piano score for study, and to view while listening to recordings.
- Applied teachers should rehearse each student with the assigned pianist at least once before every performance.
- Applied teachers should strive to set an exact date for Tuesday Morning Recital performances before giving music to the pianist.

Guidelines for Voice Students

- Pianists and applied teachers will keep records of lessons and performances.
- Dr. Lauren Schack Clark will schedule lessons for all collaborative pianists working with singers. The voice faculty should not schedule lessons without consulting Dr. Clark. Tentative degree recital dates and student class/work schedules should be provided as early in the semester as possible.
- Lessons and performances will be either with a live pianist, or a recording will be provided, depending on availability of pianists. For live performances, students will have at least 1 rehearsal with the pianist, and at least 2 other meetings, which can be an additional rehearsal and 1 additional lesson with the applied teacher and the pianist, or 2 lessons with the applied teacher. For any additional services, the student should check with their pianist and/or Dr. Clark to see whether extra compensation is required.
- Voice teachers should carefully consider extra lessons, make-up lessons, requests to play in lessons on "off weeks," or performances requiring added expense to the university or student. Pianists cannot be paid extra by the university, so payment will be expected directly from the student at the time of service. Should additional meeting times with a pianist be required, voice teachers must notify pianists at least 3 days in advance. Pianists have the right to refuse attendance at such extra meetings.
- If vocalists or voice faculty cancel a lesson and want to meet on an off-week, it is up to the pianist’s discretion whether they will attend.
- The student must give all music to the pianist at least 4 weeks before the first performance. Digital PDFs are preferred. Please do not send

photos of pages. Many free scanning apps are available, and there is also a scanner in the Computer Lab on the first floor of FAC.
- The student must tell the pianist at least 4 weeks in advance about any upcoming classes or recitals on which they plan to perform.
- If the previous two guidelines are not met, the pianist has the right to refuse to play the performance.
- The student and the pianist will both come to all rehearsals with notes, rhythms (and words) learned accurately. The student will not rely on the pianist to teach the basics of the repertoire.
- Prior to giving music to the pianist, students should write all measure numbers, metronome markings, cuts, ritards, etc., in the pianist's score.
- Pianists playing in person for degree recitals will not provide recording tracks for singers unless recordings are made during lesson times
- Absence Policy for Voice Students: Excused absences when the pianists is normally present, MAY be made up only ONCE per semester during an agreed time between the teacher, student, and pianist (preferably during the "off-week" lesson time, but must be BEFORE the next lesson).
- Singers must provide pianists with a translation of each song/aria, at least 2 weeks prior to the first performance. The translation will be marked neatly or typed in the copy of the score, next to each corresponding word.
- Students and applied teachers should strive to set an exact date for Tuesday Morning Recital performances before giving music to the pianist.

Area Guidelines

Every music student is responsible for reading and being familiar with their degree program, found in the bulletin that corresponds with their first year of graduate study. Bulletins may be found online. All music students are also responsible for reading and being familiar with their respective area guidelines. These guidelines contain procedures, expectations, and requirements for all areas within the Department of Music: Brass, Industry, Jazz, Keyboard, Percussion, String, Composition, Vocal, and Woodwind.

Links to all area guidelines can be found in the Knowledge Base under Current Students.

Music Scholarships and Honors

In addition to the academic scholarships available at A-State, the Department of Music also offers scholarships for interested students of all types and majors. To be considered for music scholarships, students must first apply and audition for the appropriate area of study (Band, Choral,

Strings, etc.) and then participate in the required ensembles. Privately funded music scholarships may also be awarded to eligible students but must be applied for separately. Regardless of major, all students MUST audition to be considered for music scholarships.

Privately Funded Scholarships

The A-State Department of Music has a number of Privately-Funded Scholarships available to incoming and current students regardless of major. A full listing detailing the eligibility requirements for each scholarship can be found on the Privately Funded Scholarships page of the music website. The amounts vary as well as if the award is one-time or renewable. The application portal typically opens on October 1 of each calendar year and the closing deadline for these scholarships is February 1. Only one application is needed to be considered for all privately funded scholarships administered through Arkansas State University and the ASU Foundation Inc. The winners of these music-specific scholarships are announced at the annual A-State Music Honors recital in early April.

Spectrum Concert

The Spectrum Concert occurs during the A-State Convocation of Scholars. Convocation of Scholars is a month-long campus celebration of the achievements by outstanding students and faculty members at A-State. The Spectrum Concert features students across all areas of the Department of Music. It is an expectation for all students to either perform or attend this concert.

Research Travel Funding

There are a couple opportunities from A-State to help fund travel for academic presentations and creative works to peer-reviewed scholarly venues.

Graduate School

The Graduate School offers travel assistance up to $700 for academic presentations and creative works to peer-reviewed scholarly venues. Students must submit an application, forward the letter or email confirming acceptance, and provide the names of the Graduate Music Coordinator (Dr. Kristin Leitterman) and the Department Administrative Assistant (Alandria Maddox) to Dr. Brad. Rawlins (brawlins@astate.edu).

Assistance is awarded on a first come basis until funds are no longer available, and may be used only for conference fees, lodging, and travel (not meals or personal car mileage). Successful applications should also include contribution from the department or college demonstrating shared support for the activity.

After travel is completed, the student should submit a travel report to the Graduate School. Once approved, funds will be transferred back to the department.

Office of Student Research and Scholarship

The Office of Student Research and Scholarship awards research travel funds to students who have submitted abstracts, or the disciplinary equivalent, such as auditions, and are accepted to present at a conference. Applications are accepted during both the fall and spring semesters, and will be accepted until funds are expended. Notification of presentation acceptance must accompany the application.

Students may request up to $500 for individual travel and up to $500/student in a group for group travel. Group travel applies when two or more students are attending the same event.

Use the attached budget form to create your travel budget. Travel budgets should include all expected expenses and a list of other funding sources (including any others you have applied for).

If you are awarded travel funds, you or your group are obligated to present your research or creative project at the next Create@State symposium, scheduled each spring semester. You are also expected to attend and participate in workshops presented by the Student Research Council. Students who attend SRC workshops regularly may be given priority.

Graduate Assistantships

Students admitted to Graduate Programs may be eligible to receive financial support in the form of an assistantship. The primary purpose of a graduate assistantship is to promote the student's successful completion of an academic program while giving them experience working in an academic environment. Graduate assistantships support the University's teaching, research and service missions for the benefit of students in areas closely related to their chosen field of study. There are three types of graduate assistantships at A-State: Graduate Teaching Assistants (GTA); Graduate Research Assistants (GRA); and Graduate Administrative Support Assistants (GSA). Assistantships are awarded by academic year and are not automatically renewed. Reapplication is required. Assistants must maintain a 3.0 GPA to remain eligible.

Graduate Teaching Assistant: A graduate teaching assistant (GTA) works with a supervising faculty member to gain instructional skills and an increased understanding of the discipline. The GTA's primary responsibilities are to support the University's instructional mission. Services provided by a GTA may include some or all of the following: classroom or laboratory teaching; advising and mentoring of students; proctoring examinations; grading papers, homework, and/or projects; accompanying/ coaching musical or vocal performances; providing artistic instruction or assisting with preparation and management of materials and programs that are utilized in imparting knowledge; or providing other general assistance in the instruction process.

Graduate Research Assistant: A graduate research assistant (GRA) works with a supervising faculty member to provide general support to the University's research mission. These responsibilities may or may not relate directly to the student's thesis or dissertation. Duties of the GRA primarily involve applying and mastering research concepts, practices, or methods of scholarship. Services provided by a GRA may include some or all of the following: assisting faculty members in a research or creative activity; performing degree-related professional or administrative services that support research, instruction, professional development, or outreach missions of the university; developing and evaluating instructional materials or curricula; or assuming responsibility for designated scholarly endeavors.

Graduate Administrative Support Assistant: A graduate administrative support assistant (GSA) works with University administrators to gain leadership and administrative/program management skills and an increased understanding of the administrative aspects of the discipline. The GSA's primary responsibilities are to provide general services to administrators in support of the University's mission. These responsibilities may or may not be directly related to the student's chosen field of study. Services provided by a GSA may include some or all of the following: assisting with the development of program materials, planning and co-hosting special events, gathering information and generating reports, office correspondence, program promotion, general public administration duties, and other essential functions of the discipline or program.

Student Workers: A student worker is different from a graduate assistant. A student worker is an employed student who may not meet some or all of the above criteria pertaining to graduate assistants. Student workers must be paid based on actual time worked as assigned. Documentation of hours worked via a time sheet and an hourly wage of at least the minimum wage are required.

Graduate Assistantship Workload: The University limits the workload of graduate assistantships in order to ensure that students make adequate satisfactory academic progress and complete their degrees within appropriate time limits. A full graduate assistantship is estimated to be the equivalent of 20 hours of work per week. These guidelines are applicable to all academic terms.

Graduate Assistantship Tuition Waiver: All graduate students employed in a full graduate assistantship (20 hours/week) for the entire semester will receive a waiver of the out-of-state/international portion of the tuition and will be responsible for paying the in-state portion of the tuition for that semester. All Graduate Research Assistants at the master's and specialist level will have the in-state portion of the tuition paid as arranged by the student's graduate program.

Graduate Assistantship Courseload: Master's level assistants must enroll in at least 6 graduate hours per semester and may not exceed 12 hours including undergraduate courses. They must enroll in at least 3 graduate hours during summer if holding an assistantship.

Student Organizations

Sigma Alpha Iota (SAI): Sigma Alpha Iota is a Greek organization for women with a sincere interest and love for music and believes in its ability to bring good to our daily lives and to the world. SAI strives to serve their university and community, advocate for music education, and promote American composers.

Tau Beta Sigma (TBS): Tau Beta Sigma is a Greek organization for both men and women that strives to provide exceptional service to collegiate bands and promote equality and diversity, including empowering women in the band profession. TBS cultivates leadership, educational achievement, music appreciation, and community development.

Phi Mu Alpha (PMA): Phi Mu Alpha Sinfonia is a Greek organization for men that is devoted to advancing music in America through brotherhood development. PMA performs various social and musical events including American Music Recitals featuring American composers and compositions.

National Association for Music Education (NAfME): The Arkansas State University chapter of NAfME focuses on the improvement of future music educators, involves collegiate members with the importance of music advocacy, and educates students on the benefits of music education. A-state NAfME hosts a wide array of events for students to enjoy such as student workshops, guest speakers, as well as possible trips to conferences. Students interested in joining NAfME can get involved with the annual membership drive held in the Fine Arts building or can join directly through the NAfME Website.

Arkansas Choral Directors Association (ACDA): The American Choral Directors Association Alfred R. Skoog Chapter of Arkansas State University is a group focused on furthering choral music. ACDA consists of future choir directors and choral music lovers who wish to advance the experience and level of choral music in America.

Composers Guild: The A-State Student Composers Inc. (SCI) is the student chapter of the Composers Guild, which is a formal union of composers who help to promote the creation, performance, understanding and dissemination of original music composition. The Chapter welcomes all A-State students who either have an interest in composing music, or a desire to gain a deeper understanding of music and its architecture. The Composers Guild will meet each semester and hold music composition workshops, presentations, and lectures. They also hold a summer camp for young composers, as well as bring a notable composer to the A-State campus annually for a masterclass and a performance of original works. Each year concludes with an organized concert of works by SCI members.

Music Teachers National Association (MTNA): The preeminent source for music teacher support, where members embody like-minded values and commitment to their students, colleagues and society as a whole, while reaping the rewards of collaboration, continuity and connection throughout the lifetime of their careers. The mission of MTNA is to advance the value of music study and music making to society and to support the professionalism of music teachers. The State Affiliate is Arkansas State Music Teachers Association (ASMTA) and the local affiliate is Music Teachers Association of the Delta (MTAD).

Health and Safety

Safety is a shared responsibility across campus and the A-State Department of Music is dedicated to creating a healthy and safe environment. Health and Safety guidelines for musicians are available on the Department of Music Knowledge Base. Many campus resources, such as university police and student counseling services, are also available at Safety at A-State.

Title IX Non-Discrimination and Reporting Statement

Arkansas State University does not discriminate on the basis of sex in any education program or activity that it operates. Further, A-State is subject to Title IX of the Education Amendments of 1972 and is therefore required by Title IX and 34 C.F.R. Part 106 not to discriminate in such a manner. This requirement extends to admissions and employment with the university.

Inquiries about the application of Title IX or 34 C.F.R. Part 106 to A-State may be referred to A-State's Title IX Coordinator, to the Assistant Secretary for Civil Rights for the U.S. Department of Education, or both. A-State's Title IX Coordinator holds the title Director of Institutional Integrity and Title IX and may be contacted as follows:

Email: title9@astate.edu

Phone: 870-972-2015

In Person: Administration Building, Suite 104

Mail: Office of Institutional Integrity and Title IX, P.O. Box 1500, State University, AR 72467

Any person may report sex discrimination, including sexual harassment (whether or not the person reporting is the person alleged to be the victim of conduct that could constitute sex discrimination or sexual harassment), in person, by phone, or by email using the contact information provided above or by any other means that results in the Title IX Coordinator receiving the person's verbal or written report. Such a report may be made at any time (including during non-business hours) by using the telephone number or email address, or by mail to the office address, provided above.

More information: A-State Title IX.

Grievances

Every student on campus has responsibilities and rights. For any reporting of misconduct or filing of academic grievances please refer to Reporting on Campus.