



*UNIVERSITY OF SOUTH CAROLINA  
SCHOOL OF MUSIC*

*HANDBOOK*

*For*

*UNDERGRADUATE  
MUSIC  
STUDENTS*

*2009-2010*

# Welcome!

Welcome to the USC School of Music. We have created this handbook so that you can be fully informed about the policies, procedures, and personnel of the School of Music. This handbook and the University of South Carolina *Undergraduate Studies Bulletin* include all the policies and regulations, which govern your academic life. It is your responsibility to become familiar with the information in these documents and to refer to them whenever necessary. Students who are well informed are invariably more successful.

We are fortunate that our musical home is a state-of-the-art facility. There are certain policies that we need to follow to keep the building and environment in good condition for as long as possible. In addition, the University of South Carolina system and state law mandates some regulations. Though it may not always seem so, these policies are intended to help everyone achieve our goals of educating musicians and achieving the highest possible levels of performance.

If you have any questions, please do not hesitate to contact the Associate Dean/Director of Undergraduate Studies, Executive Associate Dean, or other appropriate faculty and administration. We are here to help you make your educational experience at the USC School of Music as pleasant and productive as possible.

# PART I

## ADMINISTRATION

Dean	Professor Tayloe Harding
Executive Associate Dean/ Director of Graduate Studies	Professor Andrew Gowan
Associate Dean / Director of Undergraduate Studies, Advisement and Student Teaching	Professor Robert Pruzin
Assistant Dean	Professor Rebecca Nagel

## BUILDING HOURS

Music Building: Open 7:30 a.m. through 11:00 p.m.  
Sunday through Saturday

Closed on holidays, according to the University's academic schedule.

## BULLETIN BOARDS

There are four types of bulletin boards in the music building: general information boards, ensemble boards, classroom/rehearsal boards, and faculty studio information boards. Information about undergraduate and graduate academic matters appears on the bulletin board on the first floor across from the east end passenger elevators. Ensemble information is posted on bulletin boards in the main corridors on the basement level. Students should frequently check pertinent bulletin boards. Materials for posting on **locked** bulletin boards must be submitted to the Music Office for approval. Messages for faculty or graduate assistants should be deposited in the "School of Music" mail drop in the hallway of the first (administration) floor of the music building. ***Under no circumstances should notices or other types of information be taped to any painted surface in the building.***

## CANTEENS

There is one student canteen (023) that is equipped with snacks and drink machines. The other student canteen (216) is equipped with a water fountain. Eating and drinking are not permitted in other areas of the building.

## COMPUTERS AND MUSIC TECHNOLOGY

The School of Music is equipped with state-of-the-art equipment and software for both student and faculty use. The *Music Technology Center* (room 209) serves as a classroom as well as the primary center for general music computing. This facility is available to music students for word processing, classroom assignments, MIDI projects, and other such work. Laser printouts of student work are available at the terminal in the Center. To report problems in the MTC, please call the Music Computing Hotline at

7-0124. Other issues may be discussed with Jason Trenary, Director of Computing and Music Technologies (7-5360).

### **COMPUTERS AND MUSIC TECHNOLOGY (continued)**

The *Computer Music Studios*, on the basement level, house special equipment for computer music projects and may be used only by students enrolled in approved classes or working under the direct supervision of a faculty member. Questions about these facilities should be directed to Dr. Reginald Bain Coordinator of Theory/Composition and Director of the Computer Music studios. Departmental office computers and printers may not be used by students for personal computing needs. Misuse of equipment will be considered a misappropriation of University property (see under DISCIPLINE).

### **CONCERTO-ARIA COMPETITION**

Each academic year the USC Symphony Orchestra sponsors a Concerto-Aria Contest. Any sophomore, junior, senior, master's or graduate certificate student enrolled at the University of South Carolina and studying applied music on the Columbia campus may compete, if approved for the contest by an applied faculty member. DMA students are not eligible. Winners will perform with the USC Symphony Orchestra. The names of the winners are engraved on the Concerto-Aria plaque, which is on permanent display in the School of Music. Former winners may not compete.

There are three categories each year. Keyboard, voice (one male vocalist and one female vocalist winner selected), and percussion students will compete in odd-numbered academic years and strings, woodwinds, and brass students in even-numbers academic years. Each category will have a judge and one winner in each category (two in voice) may be named. The judges may declare no winner in a category. Teachers may not perform the accompaniments for their own students.

In order to insure that a composition can be programmed for performance with the USC Symphony orchestra, contestants must receive approval from the conductor prior to preparation of any specific work. Winners must perform the same work from memory at both the competition and the concert. Exceptions to the rules regarding memorization can be made at the discretion of the applied teacher.

Dates and rules for the competition will be sent to applied faculty and posted on bulletin boards around the music building.

### **COORDINATORS OF TEACHING DIVISIONS**

Graduate Studies:	Professor Andrew Gowan
Undergraduate Studies:	Professor Robert Pruzin
Music History:	Professor William Bates
Theory and Composition:	Professor Reginald Bain
Jazz Studies:	Professor Bert Ligon
Music Education:	Professor Gail Barnes
Organ & Harpsichord:	Professor William Bates
Piano:	Professor Scott Price
Voice:	Professor Walter Cuttino
Strings & Guitar:	Professor Robert Jesselson
Brass:	Professor Ronald Davis
Winds:	Professor Rebecca Nagel
Percussion:	Professor Scott Herring

Within each division, the coordinator (with the assistance of the other teachers in the particular division) is usually responsible for:

1. Supervising graduate assistants
2. Chairing jury examinations
3. Assigning students to the various applied studios in the division.

#### **COORDINATORS OF TEACHING DIVISIONS (continued)**

4. Other activities involving his or her particular division.

In addition, the coordinator of the Piano Division is responsible for overseeing the tuning, repairing, replacement, and location of pianos.

### **DEGREE REQUIREMENTS**

Degree information sheets are available in the Music Studies Office (101K). Other specific information and explanations of degree requirements may be found in Part II of this handbook.

### **DISCIPLINE**

The School of Music fully subscribes to the policies on student discipline, as set forth in the University's *Carolina Community: Student Handbook and Policy Guide*. Cheating, plagiarism, inappropriate behavior and misuse of University property are incompatible with the academic environment and will be handled through the Student Discipline System.

### **INSTRUMENT RENTAL**

Stringed and wind instruments are available on a semester-by-semester basis, subject to the following conditions:

1. Students requiring the use of an instrument must be registered for the appropriate course in which the instrument will be used.
2. Students must receive written approval from a faculty member (either the teacher of the course in which the instrument is used or the applied faculty who teaches the instrument).
3. Students must pay the rental fee.
4. Instruments must be returned promptly in good condition when due.

In the event an instrument is stolen, lost, or significantly damaged, beyond normal wear and tear, the student will be responsible for paying for the repair or replacement of the instrument. For information regarding instrument rental, contact Mr. Tim Crenshaw, equipment manager, at 777-4279. Percussionists should contact Professor Scott Herring, at 777-2155, for information regarding the use of percussion equipment.

### **KEYS**

Keys to appropriate music facilities are available to students on a year-by-year basis. To secure a needed key, please have an appropriate faculty member sign the "Student Key Checkout" form, available in the Music Office (Room 101). Upon returning the signed form to that office, and presenting a valid USC ID card, a key will be issued. Keys should be returned when the period of use is completed.

### **LOCKERS**

Locks and lockers are available to music students at a charge of \$20 per semester. Locks and lockers may be checked out through the equipment manager (Room 116, 777-4279). Please see the bulletin

board adjacent to Room 116 for pertinent information. Only School of Music locks may be used on the lockers. Unauthorized use of locks or lockers in the music building will result in the removal of the lock and the locker's contents.

### **LOCKERS (continued)**

The School of Music assumes no responsibility for personal effects or for the security of the lockers. It is recommended that students carry insurance on personal instruments for which they have assumed responsibility. Students are urged to exercise great caution with regard to personal effects left in any University building.

### **MUSIC LIBRARY (777-5139)**

A valid USC ID card is required to check out materials. Books and scores circulate for four weeks for undergraduate students and to graduate students for the semester. Audio/visual materials circulate to faculty and graduate students only for four weeks but may be used in-house by anyone. Though special hours will be posted for holidays and intercessional periods, hours for the Music Library generally conform to the following:

Monday – Thursday	8:00 a.m. – 9:00 p.m.
Friday	8:00 a.m. – 5:00 p.m.
Saturday	11:00 a.m. – 2:00 p.m.
Sunday	2:00 p.m. – 5:00 p.m.

Music Library Staff:

Jennifer Ottervik, Music Librarian  
Scott Phinney, Music Cataloger  
Ashlie Conway, Music Librarian for Audio and Digital Services  
Joe Henderson, Library Specialist

### **MUSIC OFFICE**

Normal office hours are 8:00 a.m. to 5:00 p.m., Monday – Friday. Students are requested not to use the School of Music Office as a mailing address. The office staff cannot accept items for pickup or delivery.

### **PRACTICE PIANOS**

Problems with pianos should be reported by completing the Music Building Problem Report Form and returning the form to the Music Office.

### **PRACTICE ROOMS**

Practice Rooms are for the use of music majors and non-majors, who are studying applied music. Practice rooms are identified, keyed, and reserved for the following use:

General	(Rooms 014, 027, 028, 065, 066, 067: any key accesses these rooms)
“Vivace” Studio	(Room 013: key available from Music Library)
Organ/Harpsichord	(Rooms 009, 010)
Percussion	(Rooms 057- 061)
Piano	(Rooms 041-048)
Strings/Voice	(Rooms 030-038, 068-076)
Winds	(Rooms 025, 026, 049-056, 062-064)

## **PRACTICE ROOMS (continued)**

Scheduling for use of practice rooms will take place in the lobby of the music building during the first two weeks of classes. A schedule of sign-up times will be posted on building bulletin boards prior to the sign-up period. The following prioritized schedule for practice room sign-up will normally be followed:

1. Graduate music majors
2. Undergraduate music majors
3. Non-music majors

Practice room keys are available in the Music Office (see "KEYS"). All students may sign up for daily practice time equal to the number of applied credit hours they are taking that semester. Thus, one hour of applied credit allows the reservation of one hour of daily practice time, two credits allows two hours of reserved practice time, and so forth.

If a student does not claim the reserved practice room within 10 minutes of the assigned time, the room will be available for use by another student until the next hour of reserved practice time. *Practice times commence at 7:30 a.m.* Valuables, music, and other personal items should not be left unattended in practice rooms at any time. Items left in a practice room may be removed by authorized personnel and placed in a secure storage area.

Food and drink are not permitted in practice rooms under any circumstances. Each practice room has a window. For personal security reasons, please *do not* cover these windows at any time. ***Please extinguish the lights and make sure that the door is completely closed when you leave the practice room.*** Violations of these policies may result in the loss of practice room privileges.

## **PRIVATE TEACHING**

Unless specifically assigned as part of a USC instructional program, private teaching by students is not permitted in University buildings.

## **PROFESSIONAL ORGANIZATIONS, FRATERNITIES, SORORITIES, AND OTHER STUDENT-INTEREST GROUPS**

American String Teachers Association  
American Choral Directors Association  
Kappa Kappa Psi  
Music Educators National Conference  
Phi Mu Alpha Sinfonia  
Pi Kappa Lambda (by invitation only)  
Sigma Alpha Iota  
Tau Beta Sigma  
Graduate Student Association

## **PUBLIC PERFORMANCES**

Students are reminded that public performances reflect upon their teachers, the School of Music, and the entire University. The highest standards of performance must therefore be maintained. Students should consult their applied teacher prior to any contemplated public performance on or off campus.

## **RECITAL HALL (Room 206)**

The Recital Hall is available only for scheduled recitals, not for general practice. Recital practice must be arranged by the applied teacher and may take place only immediately prior to the recital date.

The following guidelines are in effect for the use of the Recital Hall for rehearsal:

1. Junior, Senior, or Graduate Recitals – one rehearsal of two hours.
2. Undergraduate Seminar performances – one rehearsal of 20 minutes.
3. Faculty recitals – two rehearsals of two hours each.

## **RECITALS**

Undergraduate recitals are normally presented at 4:00, 5:30, and 7:30 p.m. Monday through Thursday, though Friday, Saturday, and Sunday times may sometimes be scheduled. All dates and times, however, must be specifically approved in advance by the area faculty. All undergraduate student recitals are scheduled through the Music Office in the following manner:

1. The recital fee of \$100 (which includes the Recording Fee) is paid to Ms. Gibson in room 101. At that time the student will receive the Request for Recital Form, guidelines for preparing recital programs, and other materials. The recital may not be scheduled until the recital fee has been paid.
2. The student and applied teacher will complete the Request for Recital form and consult with the accompanist and area faculty to select a date. This information is communicated via e-mail to Ms. Gibson, who places the date on the schedule. A recital accompanist will be assigned after a fee of \$150 (one hundred fifty dollars) is paid. The student giving the recital may opt to procure his or her own accompanist independently. Students should not approach Ms. Gibson directly to arrange a recital date. Program information is communicated to the front office.
3. The decision to cancel a recital and the notification of all parties involved are responsibilities of the applied teacher ([cancellations@mozart.sc.edu](mailto:cancellations@mozart.sc.edu)). Scheduling another recital date requires repayment of the \$100 recital fee, unless extenuating circumstances exist.

Students must be enrolled in the appropriate applied music course during the semester that the recital is given. Unless other arrangements are approved by the area faculty and the Associate Dean, all solo recitals are to be presented in the Recital Hall.

Post-recital receptions, which are to be scheduled through Dr. Gowan, may be held in either the corridor outside the Recital Hall, room 217, or in the Lobby. For further information, please contact the Music Office.

## **SECURITY**

Campus phones are located on the first floor across from the elevators in the Lobby (east) end of the building and on the east and west ends of the main corridor on the basement level. Campus security call boxes are located in the driveway area outside the lobby, outside the north entrance on College Street, and at the loading dock (west end of the building).

Several doors are for emergency use only and will sound an alarm when opened. Each of these doors is clearly identified by warning signs.

The flowing areas have been equipped with security alarm systems connected directly to the Campus Police Office: 1) Administration suite; 2) Music Library; 3) Music Technology Center; 4) Recording Control Room; 5) both Computer Music Studios; 6) Instrumental Storage/Repair. Access to these spaces is limited to authorized personnel.

## **SMOKING, EATING, AND DRINKING**

The music building is a nonsmoking facility and, therefore, **smoking is not permitted** anywhere within the facility. Except for post-recital receptions (see under "Recitals") eating and drinking is permitted *only* in the student canteens. Under no circumstance are food or drinks (opened or unopened) to be taken into classrooms, rehearsal rooms, the Recital Hall, or the Music Library.

*NOTE: Fund-raising projects that involve food and drinks are to be approved by the Dean or Associate Dean. Normally these projects will be assigned to the Lobby, with consumption to take place only in that area or outside the building.*

## **STAFF**

### **Administrative**

Laveta Gibson	Exec Assistant to the Dean	777-4336
Rhonda Gibson	Business Manager	777-5418
Jammie Turner	Admin Asst/Academic Affairs	777-4335
Traci Hair	Admin Asst/Graduate Studies	777-4106
George Fetner	Admin Asst/Admissions	777-4281

### **Ensembles**

Sara Beardsley	Admin Asst/Choral	777-5369
Andrea Pouncey	Admin Asst/Band	777-4278

### **Computing & Music Technologies**

Jason Trenary	777-5360
Paul Wallace	777-0124

### **Equipment Manager**

Tim Crenshaw	777-4279
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### **Piano Technician**

Randy Rentz	777-4392
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### **Audio Systems/Recording Technician**

Jeff Francis	777-6406
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## **STUDENT ADVISORY COUNCILS**

The Student Advisory Council of the School of Music comprises representatives of the various degree programs, various years in school, and various student groups. This group meets with the Dean periodically. Other student committees may be formed at the discretion of the Dean.

## **TELEPHONES**

Telephones in the Music Office and in faculty studios and offices may be used by students only in cases of EMERGENCY. A campus telephone is located on the first floor of the music building, across from the passenger elevators at the lobby (east) end of the building. Please limit all calls on these telephones to two minutes. Campus security call boxes are also located near the Music Building.

## **TYPEWRITERS**

Typewriters for student use are available in Thomas Cooper Library. The typewriters in the Music Offices and in the Music Library are not available to students.

### **“VIVACE” PRACTICE STUDIO**

An individual practice facility equipped to utilize the “Vivace Intelligent Accompanist” system is located in Room 013. Music students may check out the key for this room, as well as the accompaniment disks and cartridges from the Music Library. The current inventory includes accompaniments for wind instruments and voice, as well as jazz materials produced by Jamey Aebersold.

### **XEROXING**

A coin and card-operated copy machine is available in the Music Library for student use. Misuse of departmental copy machines will be considered a misappropriation of University property (see under “Discipline”).

## PART II

### ABSENCE FROM APPLIED LESSONS

A student, registered for applied music lessons, who incurs more than two (2) unexcused absences will receive a failing grade.

### ADMISSION

Please refer to the *University of South Carolina Undergraduate Bulletin* for information about admission to the School of Music. Please note that a qualifying audition is required before registering for an applied music course.

### ADVISEMENT

Each music major and minor is assigned to a music faculty member for academic advisement. A list of all students and their assigned advisor will be posted on the first floor Academic Affairs bulletin board in October and March, before advisement begins. It is the responsibility of the student to contact the advisor to arrange an advisement appointment. (In many cases the advisor will post a schedule prior to the start of the official advisement period.) The student should review their curriculum information before arriving for the advisement appointment. Students must leave a copy of the completed advisement form signed by their advisor with the Music Studies Office (Room 101K), before they can be authorized to register for classes.

### ADVISORS

Theory:	Professor John Daniel Jenkins
Composition:	Professor John Fitz Rogers
Jazz Studies:	Professor Bert Ligon
Keyboard – BA:	Professor Charles Fugo
Keyboard – BM Performance:	Professor Marina Lomazov
Voice – Female – BM Performance:	Professor Walter Cuttino
Voice – Male – BM Performance:	Professor Tina Stallard
Voice – BA:	Professor Jacob Will
Guitar – BA & BM Performance:	Professor Christopher Berg
Strings – BA:	Professor Constance Gee
Strings – BM Performance:	Professor William Terwilliger
Brass, Woodwinds – BA:	Professor Ronald Davis
Brass, Woodwinds – BM Performance:	Professor Peter Kolkay
Percussion – All degrees:	Professor Scott Herring
Senior Check – BA & BM Performance:	Professor Rebecca Nagel
Minors:	Professor Robert Pruzin

### Music Education

Trumpet:	Professor James Ackley
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Horn, Trombone, Oboe, Bassoon:	Professor Bradley Edwards
Euphonium, Tuba:	Professor Rebecca Phillips
Flute, Saxophone:	Professor Jennifer Parker-Harley
Clarinet:	Professor Joseph Eller

### **ADVISORS (continued)**

Strings:	Professor Gail Barnes
Voice – Female:	Professor Wendy Valerio
Voice – Male:	Professor Robert Pruzin
Keyboard:	Professor Wendy Valerio
Percussion:	Professor Scott Herring
Student Teachers:	Professor Robert Pruzin
Senior Check (All):	Professor Robert Pruzin

### **APPLIED MUSIC (FOR THE MUSIC MAJOR)**

A qualifying audition is required prior to registration in applied music courses. Students who do not qualify for entrance into the music major sequence (MUSC 111 or 211) in their primary performance area will be placed into the MUSC 101 level. Students may study at the MUSC 101 level in their primary area for a maximum of two semesters. If, at the final examination of the second semester in MUSC 101, the area faculty find that a student does not meet the performance standard to enter the major music sequence (MUSC 111 or 211), the student will be removed from the School of Music.

### **APPLIED MUSIC COURSE NUMBERS**

101 Secondary Applied Music	(2)	Repeatable for credit
111 Lower Division Applied Music	(2-3)	Repeatable for credit
211 Lower Division Applied Music – Performance Track	(2-4)	Repeatable for credit
311 Upper Division Applied Music	(2-3)	Repeatable for credit
411 Upper Division Applied Music – Performance Track	(2-4)	Repeatable for credit

Students in BM Performance degrees (including piano pedagogy and accompanying options) register for 4 credits of MUSC 211/411. Students in the performance certificate program register for 3 credits of MUSC 211/411. Students in the BA or BM music education, theory, or composition degrees register for 2 credits in MUSC 111/311 and may register for 3 credits only with approval of applied teacher.

### **Lower division minimum requirements (including transfer credits) are as follows:**

BM Performance	4 semesters lower division	(211)
BM Music Education	4 semesters lower division	(111 or 211)
BM Theory/Composition	4 semesters lower division	(111 or 211)
BM Performance – Jazz	4 semesters lower division of classical Plus MUSC 219, 220	(211)
BM Performance – Jazz (guitar and bass)	2 semesters of classical study 2 semesters of Jazz Plus MUSC 219, 220	(111N/U) (211Z)

## **APPLIED MUSIC COURSE NUMBERS (Continued)**

**Upper division minimum requirements for graduation are as follows:**

BM Performance	4 semesters upper division	(411)
BM Music Education	2 semesters upper division	(311 or 411)
BM Theory/Composition	2 semesters upper division	(311 or 411)
BA	6 semesters lower division	(111 or 211)
BM Performance – Jazz	2 semesters upper division of classical 2 semesters of Jazz Plus MUSC 329, 330	(411) (411Z)
BM Performance – Jazz (guitar and bass)	4 semesters of Jazz Plus MUSC 329, 330	(411Z)

**Students must complete the number of hours in applied music required for their degree program.** Students may continue applied study after degree requirements are met, with the approval of the applied teacher and Dean.

## **APPLIED MUSIC FEE**

All students who register for applied music lessons will be assessed a Music Enrichment Fee, equal to 50% of the tuition fee for 1 undergraduate resident credit (for a one-half hour lesson – 2 credits) or equal to 100% of the tuition fee for 1 undergraduate resident credit (for a one-hour lesson – 3 or 4 credits).

## **APPLIED MUSIC REGISTRATION**

All undergraduate music major advisors have access to the six-digit schedule code numbers used to register for applied music courses. The applied music class will be listed on the student's schedule as TBA (to be arranged). It is the responsibility of the student to contact the applied teacher on, or before, the first day of class in each semester to determine when the lesson will be scheduled. In some cases the instructor may request that students leave a copy of their class schedules with the instructor. The instructor will then contact the students by telephone or e-mail to inform them of the scheduled lesson time.

## **CONCERT AND RECITAL ATTENDANCE**

Music majors are required to attend ten (10) concerts or recitals per semester, in addition to the ten recital class requirement that is part of MUSC 100. A list of events from which students may choose will be posted on appropriate bulletin boards and copies will be distributed to all students. The student will present a signed copy, listing concerts attended, to the faculty member in charge of the Jury Examination. Students, who attend less than the required minimum number of recitals or concerts during any given semester, will receive an incomplete in their primary applied area. The incomplete may be removed by attending additional concerts or recitals during the subsequent semester.

Of the ten (10) concerts, at least three (3) must be selected from the list of approved Faculty and Guest Artist Recitals. Attendance at faculty and guest artist events will be verified. Students may not count an

event in which they are a performer. The applied teacher must approve off-campus events. (See also "SEMINAR ATTENDANCE").

## **COURSEWORK AT OTHER INSTITUTIONS**

Students who wish to take General Education coursework at another college or university and have it transferred to USC for degree credit must complete a "Special Enrollment Request" form available from the Music Studies Office (Room 101K). Credit for summer school, correspondence, and extension work completed at other institutions by a regular University student will not be accepted by transfer if the student has previously been enrolled in an equivalent course at the University. All General Education transfer credit from other accredited institutions must be a grade of "C" or higher in order to be applied to the music degree.

## **DEGREE REQUIREMENTS**

Requirements for all degrees are stated in The University of South Carolina *Undergraduate Studies Bulletin* or in information available from the Music Studies office (Room 101K). Information concerning degree changes and new degree options is also available from the appropriate advisors.

Attention is directed to the following:

A minimum grade of "C" is required for any course submitted for fulfillment of major requirements. Consequently, any music course in which a grade of "D" or "F" is recorded must be repeated until a "C" is attained, if it is to count toward degree requirements. Students will be prohibited from continuing in a music degree if grades below "C" are recorded in applied music for two consecutive semesters; a student will then be required to re-audition to continue as a music major in any degree.

In order to graduate, a student must achieve a minimum cumulative grade point ratio of 2.50 in music and music education courses.

In order to be accepted into the Professional Program and register for the directed student teaching experience (MUED 477), music education students must achieve a minimum cumulative grade point ratio of 2.50.

All candidates for degrees in music must continue instruction in applied music and participation in music ensembles until the degree requirements and/or scholarship responsibilities have been satisfied.

## **ENSEMBLE REQUIREMENTS**

The major ensembles are: Marching Band, Symphonic Band, Wind Ensemble, University Orchestra, Concert Choir, and University Chorus. Jazz Ensembles are considered as major ensembles only for Jazz Studies majors. All music majors are required to complete 8 credits in ensemble for graduation. Some ensembles require an audition for membership. Regulations for attendance at ensemble rehearsals and performances are different from regulations for class attendance. Members of ensembles are expected to be present at every rehearsal and performance, unless excused by the conductor.

Two (2) credits of chamber music are required of all BM performance students except organists. Voice majors may count opera workshop and graduate vocal ensemble for this requirement. Percussion majors may count percussion ensembles and guitar majors may count guitar ensemble for this requirement.

Normally, every music major will perform in at least one music ensemble per semester. Students who are completing directed student teaching or involved in internships will be excused from ensemble during the

### **ENSEMBLE REQUIREMENTS (continued)**

affected semester, but must still complete a total of 8 credits in ensemble for graduation. Summer ensembles can be used to satisfy degree requirements only with the approval of the applied teacher, area ensemble conductor, advisor, and Director of Undergraduate Studies. Students receiving music scholarships are required to participate in ensembles as assigned.

#### **I. Bachelor of Arts**

There must be at least 4 credits of participation in the major ensemble most closely related to the student's applied area included within the total of 8 credits. Major ensemble participation for BA keyboard and guitar majors will usually be in choral ensembles.

#### **II. Bachelor of Music**

##### **A. Performance**

##### **1. Voice**

Voice majors must complete at least six (6) credits of major choral ensemble and at least two (2) credits of opera workshop or graduate vocal ensemble. Major ensemble requirement is met through 4 1/2 hours of ensemble per week.

##### **2. Wind and Percussion**

All wind and percussion majors must complete at least six (6) credits of a major ensemble and at least two (2) semesters of chamber music.

##### **3. String**

All string majors must complete at least six (6) credits of orchestra and at least two (2) semesters of chamber music.

#### 4. Keyboard

a) All piano performance majors (including pedagogy and accompanying options) must complete eight (8) credits of ensemble, to include at least two (2) credits of major ensemble, two (2) credits of accompanying and two (2) credits of chamber music.

b) In accompanying, each student may be obligated for as much as three (3) hours of work per week. One (1) hour of studio time and two (2) hours of rehearsal time may be required. The applied teacher will assign the grade to the accompanist. It is the responsibility of the accompanist to learn the accompaniment on his or her own time.

c) Organ majors must complete four (4) credits of a major ensemble (usually choral) and four (4) credits of accompanying.

#### 5. Guitar

All guitar majors must complete at least two (2) credits of a major ensemble (usually choral) and another six (6) credits of guitar ensembles.

#### 6. Jazz

Wind instrumentalists must complete at least six (6) credits of jazz ensemble (MUSC 131) and two (2) credits of jazz combo (MUSC 132). Bassists, drummers, guitarists, and pianists must complete at least two (2) credits of jazz ensemble (MUSC 131) and two (2)

### **ENSEMBLE REQUIREMENTS (continued)**

credits of jazz combo (MUSC 132), with the four (4) remaining credits to be earned in MUSC 131, 132, or 130 (Steel Drum Ensemble).

#### B. Theory and Composition

All theory and composition majors must complete at least six (6) semesters of major ensemble most closely related to the student's applied area and two (2) credits of any ensemble.

### III. Bachelor of Music in Music Education

#### A. Choral Majors

All music education majors must complete at least seven (7) credits of a major choral ensemble, and one (1) credit of any ensemble. Major ensemble requirement is met through 4 ½ hours of ensemble per week.

#### B. Instrumental Majors

1. Wind and Percussion (principal) – All music education majors must complete at least three (3) semesters of Marching Band, three (3) semesters of Symphonic Band or Wind Ensemble for a minimum of six (6) semesters of major instrumental ensemble, one (1) credit of chamber music and one (1) credit of any ensemble.

2. Strings (principal) – All music education majors must complete at least six (6) semesters of University Orchestra, and one (1) credit of chamber music and one (1) credit of any ensemble.

## GRADES

The letter grades **A**, **B**, **C**, **D**, and **F** are employed to designate excellent, good, fair, poor, and failing work, respectively. **B+**, **C+**, and **D+** also may be recorded. The grade of **I**, Incomplete, is assigned at the discretion of the professor when, in the professor's judgment, a student is prevented from completion of some portion of the assigned work in a course because of an unanticipated work-related responsibility, family hardship, illness, accident, or verified disability. The professor will determine, according to the nature of the interruption and the uncompleted requirements, what additional period of time will be allowed for completing the work before a permanent grade is assigned. After 12 months, an **I**, which has still not been replaced with a letter grade, is changed permanently to a grade of **F**, unless the **I** was erroneously recorded, or to the backup grade, if one was indicated by the faculty member on the Assignment of Incomplete Grade Form. For further information about grades, see the most recent USC *Undergraduate Studies Bulletin*.

## GRADUATE STUDY

For information concerning Graduate Study in Music, contact Professor Andrew Gowan. Information about taking graduate courses through senior privilege can be found in the USC *Undergraduate Studies Bulletin*.

## JURY EXAMINATIONS

All students studying in the applied major sequence (MUSC 111-411) and all students receiving a music scholarship are required to play a jury examination. Students who are registered in the 101-level, who are not on scholarship, are not required to perform a jury. However, students studying in the 101-level must play a jury to move into the applied sequence (111 or 211) or may be required to play a jury at the request of the applied teacher. Students in the applied sequence, including those who have completed the applied music requirements, may not elect to study at the 101-level unless given approval by the applied teacher and the Director of Undergraduate Studies.

A student must complete the *Repertory Record in Applied Music* Form (available in the Music Office) and have the form approved by his/her private teacher prior to the jury examination. The student should bring the *Repertory Record in Applied Music* Form to the jury examination, where it will be completed by the applied teacher and turned in to the Music Studies Office for inclusion in the student file.

If a student received an Incomplete in a course, because of failure to take a jury examination, there are two ways to remove this incomplete: (1) A special jury examination may be given, OR (2) Since applied music courses are repeatable for credit, the student may enroll in the same course again the following semester for additional credit and take the semester jury. The jury grade earned in the subsequent semester will also be used by the teacher in determining the grade for the semester of the Incomplete.

An applied student is advanced to the upper division by performing a successful extended jury examination. Transfer students at the Junior-level, or above, must perform an extended jury examination to validate the level of their placement and their transfer credits. An extended jury is approximately twice the length of a regular jury examination, and the content must be appropriate for the applied level being examined.

Applied examinations may include the demonstration of such fundamental techniques as are appropriate to the performance medium concerned. The area faculty will determine the specific nature of such techniques.

Students who present degree or performance certificate required recitals that are evaluated by the area faculty are exempt from jury performances during the semester of the recital; the appropriate semester is to be determined by the applied teacher. The *Repertory Record in Applied Music* Form should be completed by the applied teacher and turned in to the office for inclusion in the student's file.

The duration of the jury examination should be not less than 10 minutes, including time for jury discussion. The jury members (including the student's teacher) will determine the jury grade based on the jury performance only, either by consensus or by a written ballot. The teacher will determine the semester grade, taking into consideration the jury grade, seminar performances and general progress during the semester in question. The semester grade given by the teacher may not differ from the jury grade by more than one (1) letter except that a failing grade given by the jury must be officially recorded as the final grade.

After the jury performance, the jury members will discuss whether the student will remain at the present level of applied study, advance to a higher level, or be placed into a lower level. A jury decision to advance a student or place them into a lower level will be determined by a simple majority vote of the faculty present. Whenever a student is not approved to advance at the expected time, or is placed into a lower level, the coordinator should complete the "Report of Jury" portion of the *Repertory Record* to reflect the jury decision and should forward a copy of the completed form to the Undergraduate Director. The decision on advancement need not be reflected in the final grade of the course.

## **KEYBOARD PROFICIENCY EXAMINATIONS**

All students must be certified by Dr. Scott Price. Music education majors must pass keyboard proficiency requirements prior to the semester of student teaching. Completion of a keyboard proficiency requirement at another institution does not transfer to USC.

Undergraduate students should enter the Group Piano course sequence at the MUED 155 level and remain in the sequence until degree requirements have been satisfied. Students who possess some keyboard skills may be advised into MUED 156. Keyboard Proficiency Examinations for students who have been advised to seek to exempt Group Piano will be heard during Final Examination Week of each semester. Students should see Dr. Price to obtain the Keyboard Proficiency Examination requirements.

Instrumental majors enrolled in the B.A., B.M., or B.M.-Music Education degrees must complete MUED 155 and MUED 156 with a grade of "C" or better to satisfy the keyboard proficiency requirement for these degrees. Students enrolled in the B.M.-Music Education (Choral) degree program must complete MUED 155, MUED 156, MUED 355, and MUED 356 with a grade of "C" or better to satisfy the keyboard proficiency requirement for this degree.

Students not earning a "C" or better must re-take the course before they can enroll in the next level. Thus, a student who receives a grade of "D" in MUED 155 must retake MUED 155 and earn a grade of "C" or better before enrolling in MUED 156. The same guideline applies to students in MUED 156, MUED 355, and MUED 356.

- I. Basic requirements for B.A., B.M., B.M.-Music Education (Instrumental) – Level I
  1. Major scales and arpeggios: 2 octaves, hands separately
  2. Harmonic minor scales and minor arpeggios: 2 octaves, hands separately
  3. Transposition
  4. Modal scales: transposed
  5. Major, minor, augmented, diminished triads in all keys
  6. Seventh chords: Major 7, minor 7, Mm 7, half-dim. 7, fully dim. 7, 7 in all keys
  7. Primary and secondary chord progressions in all keys
  8. Harmonization: primary and secondary chords at sight
  9. Improvisation
  10. Sight Reading
  
- II. Requirements for the degree of B.M.-Music Education (Choral) – Level II
  1. Major scales and arpeggios: 2 octaves, hands separately
  2. Harmonic minor scales and minor arpeggios: 2 octaves, hands separately
  3. Transposition
  4. Modal scales: transposed
  5. Dominant 7<sup>th</sup> and diminished 7<sup>th</sup> arpeggios in all keys
  6. Secondary dominant and augmented sixth chords in all keys
  7. Chord progressions: Modulation to dominant, subdominant in all keys
  8. Accompaniment
  9. Score reading
  10. Improvisation
  11. Repertoire

### **KEYBOARD PROFICIENCY EXAMINATIONS (continued)**

#### Keyboard Policies for Choral Music Education Majors:

Choral music education majors must earn 8 credits in piano and must complete the piano proficiency requirements as described above. It is suggested that students complete both keyboard proficiency examinations before enrolling in choral conducting classes.

Choral music education majors who declare voice as their major instrument are required to enroll in group piano the first semester of their freshman year and continue through the group piano sequence until the successful completion of the two keyboard proficiency examinations. In cases of exceptional experience, the student may be approved to take applied lessons. Choral music education majors who declare piano as their major instrument are required to enroll in private piano the first semester of their freshman year and continue to study privately until the successful completion of required applied levels. These students must pass Level II of the Keyboard Proficiency Exam before beginning the student teaching experience.

### **MASTERCLASS**

The period of 1:25 p.m. to 2:15 p.m. on Mondays will be reserved for masterclass meetings of the various applied studios. Students may receive additional information from their applied music teachers.

### **MUSIC 100A – MUSIC ADVOCACY I**

A one-semester class that will meet on Fridays in the Spring semester, that will address “Understanding the Power of Your Music.” The emphasis of this class is geared to understanding advocacy in the context of the life of a professional musician, to present and gain experience with advocacy methods and techniques, and to develop understanding about the positive effects of music in American society.

## **MUSIC EDUCATION PRACTICUM (MUED 200)**

Practicum in Music Education is required of all music education students. MUED 200 is normally completed in the sophomore year. The purpose of this course is to provide students with an introduction to, and observation of, current practices in public school music teaching.

## **PERFORMANCE CERTIFICATE**

Purpose: (1) To recognize those undergraduate students majoring in degrees other than music performance, who meet the quality standards of a performance major. (2) To allow gifted and highly motivated students to acquire additional credit and professorial guidance.

A non-music major may follow the procedures leading to a performance certificate, provided he/she performs in an ensemble every semester with at least two (2) years of the appropriate ensemble in addition of applied lessons.

### Eligibility and Procedures:

I. Incoming students may demonstrate their fitness for the performance certificate during their qualifying or scholarship audition. Continuing students are eligible to enter this program by application to the coordinator of the appropriate area and upon recommendation of the jury.

### **PERFORMANCE CERTIFICATE (continued)**

II. A Student in this program can study for the appropriate credit each semester to receive more time of individual instruction each week contingent on the applied professor's studio enrollment.

III. In order to enter the upper division and continue in the program, the students must pass an extended jury examination, which is usually scheduled at the completion of the sophomore year. The semester grade is given by the candidate's regular jury members.

IV. The completion of the program is dependent upon successful performance of two (2) half recitals or one (1) full recital. This recital will be graded by the same criteria as a performance degree recital.

V. The candidate's program may be revoked by:

- A. Request of candidate
- B. Action of candidate's jury
- C. Action of jury at half or full recital

VI. After successful completion of the requirements, the candidate will receive a performance certificate signed by the Dean of the School of Music and the major professor. The awarding of the certificate will be recorded on the student's transcript.

## **RECITAL CLASS LABORATORY (MUSC 100L)**

A one-semester class that will meet on Fridays in the Fall semester that will address specific standard literature, composers, and compositional styles for all incoming freshman and transfers in an effort to develop critical listening skills and basic knowledge/vocabulary for musicians.

## **RECITAL CLASS (MUSC 100) ATTENDANCE**

The period 1:25 p.m. to 2:15 p.m. on Wednesdays (and some Fridays) is reserved for School of Music Recital Class. The Recital Class is used for administrative announcements, student performances, special presentations, lectures, etc. Every full-time music major is required to register for MUSC 100 – Recital Class, and must attend ten (10) classes per semester to receive a grade of “S”. All music majors must complete 6 semesters of MUSC 100 with a grade of “S”. A student who does not attend the required number of recital classes during the semester will receive a grade of “U” in MUSC 100 and will be required to repeat the entire semester.

## **RECITAL CLASS (MUSC 100) PERFORMANCES**

These recitals will be scheduled during School of Music Recital Class (Wednesdays and some Fridays, 1:25 – 2:15 p.m.). Those students who fail to complete their required number of performances will receive a grade of Incomplete in their primary performing medium at the end of the semester. The Incomplete must be removed within the following 12 months. Recital Class performance requirements are satisfied by the playing of works from the appropriate solo repertoire; participation in a duet or chamber ensemble in Recital Class will not satisfy performance requirements, except as detailed under RECITAL PERFORMANCE REQUIREMENTS.

The total duration of each recital class is strictly limited to 38 minutes, therefore:

1. Only one (1) movement of a major work is permitted.
2. If two (2) compositions are to be performed, total performance time should not exceed five minutes.

## **RECITAL CLASS (MUSC 100) PERFORMANCES (continued)**

Since recital programs are usually very crowded toward the end of each semester:

1. Students may not exceed the required number of recital class performances except to remove an Incomplete.
2. Recital classes are closed to ensemble groups during the last three (3) weeks of the semester.

Sign-up procedures for Recital Class recitals are as follows:

1. The student should secure a performance sheet from the Music Office.
2. The form should be completed by the student and signed by the student's applied teacher.
3. The completed form should be given in person to the front office as soon as possible and no later than noon, three (3) days prior to the recital class performance. Incomplete forms will be returned to the student.
4. The front office should be informed immediately if it becomes necessary to cancel a particular recital class performance. Only the teacher may cancel a recital class performance.

At the discretion of the applied teacher, all students in all music degrees, and on any level of applied study, may meet part of their recital class performance requirements with performances in studio recitals or masterclasses.

The development of public performance skills is important to all music students, and the MUSC 100 recitals are a vehicle for this development. The following generally accepted rules of decorum should be observed:

1. Performers should observe an acceptable standard of dress and recital decorum.
2. Members of the audience should exhibit appropriate behavior and should avoid entering or leaving during a performance.

## RECITAL PERFORMANCE REQUIREMENTS

Students seeking the Bachelor of Music in Performance (including piano pedagogy and accompanying options and BM in Jazz Studies)

<u>Applied Level</u>	<u>Semester</u>	<u>Recital Class Performance(s)</u>
211	1	Optional
	2	1
211	3	1
	4	2
411	5	2
	6	Half recital
411	7	2
	8	Full recital

## RECITAL PERFORMANCE REQUIREMENTS (continued)

Students Seeking the Performance Certificate and pursuing the following degree:

Bachelor of Music in Music Education, Theory, or Composition  
 Bachelor of Arts in Music  
 Non-Music Majors

<u>Applied Level</u>	<u>Semester</u>	<u>Recital Class Performance(s)</u>
211	1	Optional
	2	1
211	3	1
	4	2
411	5	2
	6	Half recital
411	7	2
	8	Full recital

The completion of this program is dependent upon the successful performance of two (2) half recitals or one (1) full recital to be graded according to the same criteria as a performance major's recital.

Students **Not Seeking** Performance Certificate and pursuing the following degrees:

Bachelor of Music in Music Education, Theory, or Composition  
 Bachelor of Arts in Music

<u>Applied Level</u>	<u>Semester</u>	<u>Recital Class Performance(s)</u>
111	1	Optional
	2	1
111	3	One performance
	4	either semester
311	5	1
	6	1
311	7	*half
	8	recital

\*Approval for a half recital must be given by the jury. Those candidates not performing the half recital will perform once each semester on a student Recital Class.

During semesters when students must present two (2) solo performances, the following exceptions may apply:

1. A major solo work (e.g., a concerto, operatic work, or a longer sonata movement) may be considered the equivalent of two (2) appearances. This decision is subject to the approval of the applied teacher.
2. Difficult accompaniments (e.g., song cycles, sonata movements, or concerto accompaniments) may be considered the equivalent of appearance for keyboard majors. This decision is subject to the approval of the applied teacher.
3. Ensemble work of a more advanced nature (e.g., opera workshops, two (2) piano works, or chamber ensemble) may be considered the equivalent of one (1) appearance. This decision is subject to the approval of the applied teacher.

A music major not pursuing a B.M. Performance degree or the Performers Certificate, who wishes to present a recital, may receive a one (1) hour lesson for four (4) semesters. The student must be approved by his/her applied jury for this provision.

#### **RECITAL PERFORMANCE REQUIREMENTS (continued)**

Recital Class performance requirements are linked to levels of study; students who have completed their applied requirements do not have further Recital Class performance requirements, unless they continue to study privately. See RECITAL CLASS PERFORMANCES.

Candidates for the BM in Performance (Jazz Studies) may, by special arrangement with the applied jury for Jazz Studies, give either or both the half recital and full recital in a professional setting, rather than at the School of Music. The half recital in the junior year may include standard repertoire.

## **SCHOLARSHIPS IN MUSIC**

Scholarships are administered through the Music Scholarship Committee, which will be supervised by Dean Tayloe Harding. A request for renewal of a music scholarship will be distributed to students by applied teachers and ensemble conductors and must be returned to the committee prior to the end of the Spring semester. All recipients of music scholarships are evaluated for renewal after the conclusion of the Spring semester each year.

The following criteria will be used in the annual evaluation of scholarship recipients:

1. Full-time student status (12 credit hours per semester)
2. Music major (if required by original award letter)
3. Cumulative GPA of 2.5 or higher

4. Enrollment in appropriate applied music class (lessons) earning a final grade of “B” or higher in both major semesters (minimum of six semesters for non-music majors)
5. Enrollment in appropriate major ensemble, earning a grade of “B” or higher in both semesters.
6. Other specific area requirements (piano, composition, etc.)

Scholarships will be renewed, with one semester of probation, or rescinded on the basis of the annual evaluation. Renewal at a different monetary level than the original award is possible.

## **STANDARDS AND PETITIONS COMMITTEE**

The School of Music Standards and Petitions Committee rules on exceptions to academic regulations and grade changes. The appropriate forms are available in the Music Studies Office (Room 101K).

## **STANDARDS OF PERFORMANCE**

Standards of performance are established by the School of Music for each applied level of each instrument. A statement of these standards for each instrument may be obtained from the teacher in the applied area.

## **TRANSFER STUDENT INFORMATION**

The following academic regulations are found in the University of South Carolina *Undergraduate Studies Bulletin*:

“The last 30 semester hours must be completed in residence at the University, and at least half of the hours in the student’s major and in the student’s minor courses must be taken at the University.”