



TEXAS LUTHERAN UNIVERSITY  
**SCHOOL OF MUSIC**

# **STUDENT HANDBOOK**

## **2024-2025**

The contents of this handbook are subject to change, modification, and individual interpretation as needed, in accordance with any course/requirement changes that may occur throughout the course of the academic year.

It will be updated yearly prior to the start of the fall semester and as needed throughout the year.

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## **Mission Statement: TLU School of Music**

Texas Lutheran University is accredited by NASM (the National Association of Schools of Music). The TLU School of Music endeavors to provide an important arts emphasis to the liberal arts education and to produce qualified musicians and music educators. The inclusion of music in the liberal arts curriculum ensures that all students at Texas Lutheran University will have an opportunity to experience the vital role that music can play in their cultural, aesthetic, and religious lives. The School of Music strives to stimulate growth in the appreciation of music among all members of the student body, and it provides professional training for those interested in a career in music. In addition, the School of Music contributes musically to the total life of the campus.

The School of Music offers programs leading to a bachelor of music with concentration in either music education, performance or the bachelor of arts degree in music.

The TLU School of Music is located in the Caroline Weston Center for the Performing Arts and in the Schuech Fine Arts Center on the TLU campus.

### **Building Hours for Weston**

Monday – Friday	7:30 a.m.- 11:00 p.m.
Saturday – Sunday	9:00 a.m.- 11:00 p.m.

The TLU School of Music Office (Weston Center, A 101) is open Monday through Friday, from 9 a.m.- 4:00 p.m. The Schuech Fine Arts Office is staffed on a very limited basis that varies by days and hours.

You may contact the Weston Center office by calling (830) 372-6015.  
You may contact the Fine Arts Office by calling (830) 372-6317.

## TLU SCHOOL OF MUSIC FACULTY

NAME	TITLE	OFFICE	EXT.	EMAIL
Douglas Boyer	Dir., School of Music Choral Activities; Mus. Ed.	WST A 101.1 WST A 202	6869	dboyer@tlu.edu
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Carol Chambers	Composer in Residence; Composition	N/A		cchambers@tlu.edu
Heather Couture	Asst. Prof., Musicology Studies	WST A 211	6025	hcouture@tlu.edu
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Eliza Jeffords	Dir. of Strings	WST A 207	6026	ejeffords@tlu.edu
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David Milburn	Instr. of Double Bass	WST A 204	6015	dmilburn@tlu.edu
Dan Orban	Instr. of Trumpet	WST A 210	6015	dorban@tlu.edu
SungEun Park	Dir. Keyboard Studies; Mus. Theory	WST A 213	6025	supark@tlu.edu
Brett A. Richardson	Director of Bands	WST A 208	6045	brichardson@tlu.edu
Keith Robinson	Instr. of Tuba; Mus. Ed.	WST A 209	6015	krobinson@tlu.edu
Jill Rodriguez	Instr. of General Music	SCH FA 140	6015	jsrodriguez@tlu.edu
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Bryce Turner	Instr. of Percussion	WST A 117	6015	bturner@tlu.edu
Shareen Vader	ETSS; Instr. of Piano	SCH FA 137	6448	svader@tlu.edu
Mika Valenzuela	Instr. of Oboe	WST A 209	6015	mallisonvalenzuela@tlu.edu
Yvonne Vasquez	Instr. of Mariachi	Wupperman	6015	yvasquez@tlu.edu
Tyler Webster	Asst. Prof. of Clarinet; General Music	WST A 205	6015	twebster@tlu.edu
Sarah Wildey-Richmond	Instr. of Bassoon	WST A 209	6015	swildey-richmond@tlu.edu

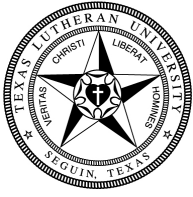
## **DEGREE REQUIREMENTS**

There have been many changes in course requirements for music majors over the past four years. This is to the student's advantage, as it allows for some flexibility in many areas. Requirements instituted in pursuit of an education degree are regulated not only by the TLU education department, but also by the State Board of Education and Texas Education Agency. There are many exceptions and optional interpretations of the following and all are subject to change at any time. For the most accurate listings of requirements, please see the TLU catalog and/or the TLU webpage for Registration and Records.

## **DEGREE PLANS**

### **Bachelor of Music in All-Level Music Education**

Students enrolled in the Bachelor of Music in All-Level Music Education are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of a music educator in the state of Texas. Upon graduation, students may take the state exam which leads to certification by the state of Texas to teach at all levels. There are two curricular tracks within the Bachelor of Music in All-Level Music Education: instrumental and vocal. String students currently follow the instrumental track. Degree plans as follows:



# Texas Lutheran University Degree Plan

## Bachelor of Music in All Level Music Education - Instrumental

Student Name: \_\_\_\_\_ ID#: \_\_\_\_\_

Prospective Graduation Date: \_\_\_\_\_ Catalog Year: 2024-25

General Education	
Take the following <b>Foundation</b> requirements (18 hrs):	
Basic Quantitative Literacy	
	<i>MATH130 or higher</i>
Critical Reading	
	<i>FREX134 Exploring the Arts &amp; Sciences</i>
Engaging Faith Traditions	
	<i>THEO133 Intro to Theology</i>
Modern Language	
	<i>SPANXXX First Spanish Language Course</i>
Written Communication	
	<i>COMP131 Composition I</i>
	<i>COMP132 Composition II</i>

Take the following <b>Distribution</b> requirements (0 hrs):	
Arts 6hrs	
√	<i>MUSI-131</i>
√	<i>MUSI-132</i>
Humanities 12 hrs (no more than 2 courses/discipline)	
√	<i>HIST 131 Early North America to mid-19<sup>th</sup> century</i>
√	<i>HIST 132 Early North America fm mid-19<sup>th</sup> century</i>
√	<i>ENGL2XX Literature</i>
√	<i>ENGL 371 Advanced Composition</i>
Natural Sciences & Math 6 hrs (1 crs w/lab)	
√	<i>Math/Natural Science</i>
√	<i>Natural science with lab</i>
Social Sciences 6 hrs	
√	<i>POLS 231 American Politics</i>
√	<i>PSYC 236 Developmental Psychology</i>

Complete the following <b>Competencies</b> :			
3 Critical Thinking Courses (T)			
3 Global Citizenship Courses (Z)			
2 Communication Courses (C)			
1 Ethics Course (E)			

Reflective Modules (2)	

Supporting Coursework (25 hrs)	
	<i>HIST 131 Early North America to mid-19<sup>th</sup> century</i>
	<i>HIST 132 Early North America fm mid-19<sup>th</sup> century</i>
	<i>ENGL 2XX Literature</i>
	<i>Natural Science or Math</i>
	<i>Natural Science with lab</i>
	<i>SPANXXX Second Spanish Language Course</i>
	<i>POLS 231 American Politics I</i>
	<i>PSYC 236 Developmental Psychology</i>

Education and Reading Coursework (27 hrs)	
	<i>EDUC 111 Exploring Teaching</i>
	<i>EDUC 331 Foundations of Education</i>
	<i>EDUC 373 Special Populations</i>
	<i>EDUC 421 Student Teaching Seminar</i>
	<i>EDUC 438 (w/ST) Classroom Management 7-12</i>
	<i>EDUC 460 Student Teaching</i>
	<i>READ 436 (w/ST) Teaching Reading in Content Areas</i>
	<i>MUED 432A Instrumental Methods of Instruction</i>
	<i>MUED 472 Technology in Music</i>

Music Instrumental Specialization (54 hrs)			
	<i>MUSI 110</i>	<i>MUSI 111</i>	<i>MUSI 112</i>
	<i>MUSI 131</i>	<i>MUSI 132</i>	<i>MUSI 211</i>
	<i>MUSI 212</i>	<i>MUSI 214</i>	<i>MUSI 231</i>
	<i>MUSI 232</i>	<i>MUSI 235</i>	<i>MUSI 327</i>
	<i>MUSI 328</i>	<i>MUSI 332</i>	<i>MUSI 339</i>
	<i>MUSI 375</i>	<i>MUSI 376</i>	<i>MUSI 401B</i>
	<i>AMMS 113c</i>	<i>AMMS 114c</i>	<i>AMMS 115c</i>
	<i>AMMS 116c</i>	<i>AMMS 117c</i>	<i>AMU_111p</i>
	<i>AMU_112p</i>	<i>AMU_211p</i>	<i>AMU_212p</i>
	<i>AMU_311p</i>	<i>AMU_312p</i>	<i>AMU_411p</i>
	<i>AMU_412p</i>		
Ensemble participation required each semester: 2 semesters enrolled in MUSI 114 or 117; remaining semesters in MUSI 104 or 107.			
Enrollment in MUSI 100, Recital Attendance, required each semester			
Enrollment in piano study AMUP 111s, AMUP 112s, and, if necessary, continued registration in 0-credit piano lessons (e.g. AMUP 201s, 202s) until proficiency is completed.			

**IMPORTANT:** An overall GPA of 2.0 and a major/minor GPA of 2.0 is required for graduation. All degrees require a minimum of 124 hours. It is the responsibility of the student to fulfill all degree requirements.

Student: \_\_\_\_\_ Advisor: \_\_\_\_\_ Dept Chair: \_\_\_\_\_

Registrar: \_\_\_\_\_ Date: \_\_\_\_\_

**BACHELOR OF MUSIC in ALL-LEVEL MUSIC EDUCATION –  
INSTRUMENTAL EMPHASIS SUGGESTED COURSES BY YEAR**

**FALL YEAR 1**

MUSI 100	Recital Attendance
MUSI 110	Beg. Band & Orch. Methods of Instruction
MUSI 131	Theory I
MUSI 111	Ear Training and Sight Singing I
AMUx 111p	Principal Private Instruction
*AMUP 111s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab

**SPRING YEAR 1**

MUSI 100	Recital Attendance
MUED 472	Technology in Music
MUSI 132	Theory II
MUSI 112	Ear Training and Sight singing II
AMUx 112p	Principal Private Instruction
*AMUP 112s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab
AMMS 115c	Brass Class

**FALL YEAR 2**

MUSI 100	Recital Attendance
MUSI 231	Theory III
MUSI 211	Ear Training and Sight Singing III
AMUx 211p	Principal Private Instruction - FULL JURY
*AMUP 201s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab
AMMS 114C	Woodwind Class
AMMS 116C	Percussion Class

**SPRING YEAR 2**

MUSI 100	Recital Attendance
MUSI 232	Theory IV
MUSI 212	Ear Training and Sight singing IV
AMUx 212p	Principal Private Instruction
*AMUP 202s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrumental Lab
AMMS 117C	Strings Class
MUSI 235	Musical Styles & Literature

\*Be on the lookout for TEACH Meetings, which take place early in the semester; apply to Dept. of Education for admission into the program.

**FALL YEAR 3**

MUSI 100	Recital Attendance
MUSI 327	Conducting I
MUSI 375	History of Western Music I
AMUx 311p	Principal Private Instruction
*AMUP 301s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab
AMMS 113C	Introductory Voice Class
MUSI 339	Orchestration
MUSI 332	Essential Concepts Primary & Elementary Grades

**SPRING YEAR 3**

MUSI 100	Recital Attendance
MUSI 214	Jazz Improv
MUSI 328	Conducting II
MUSI 376	History of Western Music II
AMUx 312p	Principal Private Instruction - FULL JURY
*AMUP 302s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab

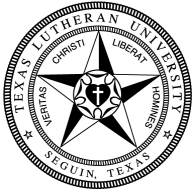
**FALL YEAR 4**

MUSI 100	Recital Attendance
AMUx 411p	Principal Private Instruction
*AMUP 401s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab
MUED 432A	Instrumental Methods of Instruction

**SPRING YEAR 4**

MUSI 100	Recital Attendance
AMUx 412p	Principal Private Instruction
*AMUP 402s	Secondary Lessons- piano
MUSI 319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab
MUSI 401B	Sr. Cap. Recital: BA & BM Music Ed. (required)

- Ensemble participation required each semester: 2 semesters enrolled in MUSI 114 or 117; remaining semesters in MUSI 104 or 107.
- Enrollment in MUSI 100, Recital Attendance, required each semester
- \* Enrollment in piano study AMUP 111s, AMUP 112s, and, if necessary, continued registration in 0-credit piano lessons (e.g. AMUP 201s, 202s) until proficiency is completed.



# Texas Lutheran University Degree Plan

## Bachelor of Music in All Level Music Education - Vocal

Student Name: \_\_\_\_\_ ID#: \_\_\_\_\_

Prospective Graduation Date: \_\_\_\_\_ Catalog Year: 2024-25

General Education	
Take the following <b>Foundation</b> requirements (18 hrs):	
Basic Quantitative Literacy	
	<i>MATH130 or higher</i>
Critical Reading	
	<i>FREX134 Exploring the Arts &amp; Sciences</i>
Engaging Faith Traditions	
	<i>THEO133 Intro to Theology</i>
Modern Language	
	<i>SPANXXX First Spanish Language Course</i>
Written Communication	
	<i>COMP131 Composition I</i>
	<i>COMP132 Composition II</i>

Take the following <b>Distribution</b> requirements (0 hrs):	
Arts 6hrs	
√	<i>MUSI-131</i>
√	<i>MUSI-132</i>
Humanities 12 hrs (no more than 2 courses/discipline)	
√	<i>HIST 131 Early North Am to mid-19<sup>th</sup> century</i>
√	<i>HIST 132 Early North America fm mid-19<sup>th</sup> century</i>
√	<i>ENGL2XX Literature</i>
√	<i>SPANXXX Second Spanish Language Course</i>
Natural Sciences & Math 6 hrs (1 crs w/lab)	
√	<i>Math/Natural Science</i>
√	<i>Natural science with lab</i>
Social Sciences 6 hrs	
√	<i>POLS 231 American Politics</i>
√	<i>PSYC 236 Developmental Psychology</i>

Complete the following <b>Competencies</b> :			
3 Critical Thinking Courses (T)			
3 Global Citizenship Courses (Z)			
2 Communication Courses (C)			
1 Ethics Course (E)			

Reflective Modules (2)	

Supporting Coursework (25 hrs)	
	<i>HIST 131 Early North America to mid-19<sup>th</sup> century</i>
	<i>HIST 132 Early North America fm mid-19<sup>th</sup> century</i>
	<i>ENGL 2XX Literature</i>
	<i>Natural Science or Math</i>
	<i>Natural Science with lab</i>
	<i>SPANXXX Second Spanish Language Course</i>
	<i>POLS 231 American Politics I</i>
	<i>PSYC 236 Developmental Psychology</i>

Education and Reading Coursework (27 hrs)	
	<i>EDUC 111 Exploring Teaching</i>
	<i>EDUC 331 Foundations of Education</i>
	<i>EDUC 373 Special Populations</i>
	<i>EDUC 421 Student Teaching Seminar</i>
	<i>EDUC 438 (w/ST) Classroom Management 8-12</i>
	<i>EDUC 460 Student Teaching</i>
	<i>READ 436 (w/ST) Teaching Reading in Content Areas</i>
	<i>MUED 432B Vocal Methods of Instruction</i>
	<i>MUED 472 Technology in Music</i>

Music Vocal Specialization (54 hrs)			
	<i>MUSI 111</i>	<i>MUSI 112</i>	<i>MUSI 131</i>
	<i>MUSI 132</i>	<i>MUSI 211</i>	<i>MUSI 212</i>
	<i>MUSI 213A</i>	<i>MUSI 213B</i>	<i>MUSI 231</i>
	<i>MUSI 232</i>	<i>MUSI 235</i>	<i>MUSI 327</i>
	<i>MUSI 328</i>	<i>MUSI 332</i>	<i>MUSI 335B</i>
	<i>MUSI 339</i>	<i>MUSI 375</i>	<i>MUSI 376</i>
	<i>MUSI 401B</i>		
<i>2 hrs from AMMS 114c, 115c, 116c, 117c, 118c</i>			
	<i>AMU_111p</i>	<i>AMU_112p</i>	<i>AMU_211p</i>
	<i>AMU_212p</i>	<i>AMU_311p</i>	<i>AMU_312p</i>
	<i>AMU_411p</i>	<i>AMU_412p</i>	
<i>Ensemble participation required each semester, 2 semesters of MUSI 118; remaining semesters MUSI108</i>			
<i>Enrollment in MUSI 100, Recital Attendance, required each semester</i>			
<i>Enrollment in piano study AMUP111s, AMUP112s, and if necessary, continued registration in 0-credit hour piano lessons (e.g. AMUP 201s, 202s) until proficiency is completed</i>			

**IMPORTANT:** An overall GPA of 2.0 and a major/minor GPA of 2.0 is required for graduation. All degrees require a minimum of 124 hours. It is the responsibility of the student to fulfill all degree requirements.

Student: \_\_\_\_\_ Advisor: \_\_\_\_\_ Dept Chair: \_\_\_\_\_

Registrar: \_\_\_\_\_ Date: \_\_\_\_\_



**BACHELOR OF MUSIC in ALL-LEVEL MUSIC EDUCATION – VOCAL EMPHASIS**  
**SUGGESTED COURSES BY YEAR**

**FALL YEAR 1**

MUSI 100	Recital Attendance
MUSI 131	Theory I
MUSI 111	Ear Training and Sight Singing I Principal
AMUV 111p	Private Instruction Secondary Lessons- piano
AMUP 111s	Vocal Repertoire Coaching Choir
MUSI 304/314	Voice Lab
MUSI 108/118	
AMUV 100	

**SPRING YEAR 1**

MUSI 100	Recital Attendance
MUSI 132	Theory II
MUSI 112	Ear Training and Sight Singing II
AMUV 112p	Principal Private Instruction
AMUP 112s	Secondary Lessons- piano Vocal
MUSI 304/314	Repertoire Coaching Choir
MUSI 108/118	Voice Lab
AMUV 100	Technology in Music
MUED 472	

**FALL YEAR 2**

MUSI 100	Recital Attendance
MUSI 231	Theory III
MUSI 211	Ear Training and Sight Singing III
AMUV 211p	Principal Private Instruction - FULL JURY
*AMUP 201s	Secondary Lessons- piano
MUSI 304/314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab
MUSI 213A	Diction: English & Italian

**SPRING YEAR 2**

MUSI 100	Recital Attendance
MUSI 232	Theory IV
MUSI 212	Ear Training and Sight Singing IV
AMUV 212p	Principal Private Instruction
*AMUP 202s	Secondary Lessons- piano
MUSI 304/314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab
MUSI 213B	Diction: French & German
MUSI 235	Musical Styles & Literature

\*Be on the lookout for TEACH Meetings, which take place early in the semester; apply to Dept. of Education for admission into the program.

**FALL YEAR 3**

MUSI 100	Recital Attendance
MUSI 327	Conducting I
MUSI 332	Essential Concepts Primary & Elementary Grades
MUSI 375	History of Western Music I
AMUV 311p	Principal Private Instruction
*AMUP 301s	Secondary Lessons- piano
MUSI 304/314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab
MUSI 339	Orchestration

**SPRING YEAR 3**

MUSI 100	Recital Attendance
MUSI 328	Conducting II
MUSI 301	Jr. Recital: BA & BM Music Ed. (not required)
MUSI 376	History of Western Music II
AMUV 312p	Principal Private Instruction - FULL JURY
*AMUP 302s	Secondary Lessons- piano
MUSI 304/314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab
MUSI 335B	Pedagogy - Vocal

**FALL YEAR 4**

MUSI 100	Recital Attendance
AMUV 411p	Principal Private Instruction
*AMUP 401s	Secondary Lessons- piano
MUSI 304/314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab
MUED 432B	Ess. Vocal Methods - Secondary School

**SPRING YEAR 4**

MUSI 100	Recital Attendance
AMUV 412p	Principal Private Instruction
*AMUP 402s	Secondary Lessons- piano
MUSI 314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab
MUSI 401B	Sr. Cap. Recital: BA & BM Music Ed. (required)

- Ensemble participation required each semester: 2 semesters enrolled in MUSI 118; remaining semesters in MUSI 108.
- Enrollment in MUSI 100, Recital Attendance, required each semester
- Enrollment in piano study AMUP 111s, AMUP 112s, and, if necessary, continued registration in 0-credit piano lessons (e.g. AMUP 201s, 202s) until proficiency is completed.

\* Additional courses: 2 hours from AMMS 114C, 115C, 116C, 117C, 118C

## **Bachelor of Music in Performance**

Students enrolled in the Bachelor of Music in Performance are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the musician. This degree is intended for outstanding performers who wish to pursue concert careers or continue their studies in graduate programs.

The curriculum emphasizes applied study in a principal instrument or voice, participation in ensembles, studies in repertory and pedagogy appropriate to the principal instrument and opportunities in solo and chamber performance. Degree plans as follows:



# Texas Lutheran University Degree Plan

## Bachelor of Music in Instrumental Performance

Student Name: \_\_\_\_\_ ID#: \_\_\_\_\_

Prospective Graduation Date: \_\_\_\_\_ Catalog Year: 2024-25

General Education	
Take the following <b>Foundation</b> requirements (18 hrs):	
Basic Quantitative Literacy	
	MATH130 College Math or higher
Critical Reading	
	FREX134 Exploring the Arts & Sciences
Engaging Faith Traditions	
	THEO133 Intro to Theology
Modern Language	
	Foreign language at 131 level or higher *
Written Communication	
	COMP131 Composition I
	COMP132 Composition II

\* The language requirement can also be met by a study abroad program lasting 4 weeks.

Take the following <b>Distribution</b> requirements (24 hrs):	
Arts 6 hrs	
√	MUSI 131 Music Theory I
√	MUSI 132 Music Theory II
Humanities 12 hrs (no more than 2 courses/discipline)	
Natural Sciences & Math 6 hrs (1 crs w/lab)	
Social Sciences 6 hrs	

Complete the following <b>Competencies</b> :			
3 Critical Thinking Courses (T)			
3 Global Citizenship Courses (Z)			
2 Communication Courses (C)			
1 Ethics Course (E)			

Reflective Modules (2)	

Instrumental Performance (60 hrs)			
	MUSI 100 Recital Attendance each semester enrolled		
	MUSI 111 Ear-Training and Sight-Singing I		
	MUSI 112 Ear-Training and Sight-Singing II		
	MUSI 131 Music Theory I		
	MUSI 132 Music Theory II		
	MUSI 211 Ear-Training and Sight-Singing III		
	MUSI 212 Ear-Training and Sight-Singing IV		
	MUSI 231 Music theory III		
	MUSI 232 Music Theory IV		
	MUSI 235 Musical Style & Literature		
	MUSI 302 Junior Recital B.M. Performance		
	MUSI 319 Instrumental Repertoire Coaching		
	MUSI 327 Conducting I		
	MUSI 335A or 335C Pedagogy		
	MUSI 339 Orchestration		
	MUSI 375 History of Western Music I		
	MUSI 376 History of Western Music II		
	MUSI 402 Senior Recital B.M. Performance		
	MUSI 431A or 431C Solo & Ensemble Literature		
	MUED 472 Technology in Music		
Applied Music			
	AMU_ 121a		AMU_ 122a
	AMU_ 221a		AMU_ 222a
	AMU_ 321a		AMU_ 322a
	AMU_ 421a		AMU_ 422a
Ensemble participation is required each semester: 1 semester enrolled in MUSI 114 or 117; remaining semesters enrolled in MUSI 104 or 107.			
Enrollment in piano study AMUP 111s, AMUP 112s, and, if necessary, continued registration in 0-credit piano lessons (e.g. AMUP 201s, 202s) until proficiency is completed.			

Electives or minor to total 124 hrs			

**IMPORTANT:** An overall GPA of 2.0 and a major/minor GPA of 2.0 is required for graduation. All degrees require a minimum of 124 hours. It is the responsibility of the student to fulfill all degree requirements.

Student: \_\_\_\_\_ Advisor: \_\_\_\_\_ Dept Chair: \_\_\_\_\_

Registrar: \_\_\_\_\_ Date: \_\_\_\_\_

**BACHELOR OF MUSIC in PERFORMANCE – INSTRUMENTAL EMPHASIS**  
**SUGGESTED COURSES BY YEAR**

**FALL YEAR 1**

MUSI 100	Recital Attendance
MUSI 131	Theory I
MUSI 111	Ear Training and Sight Singing I
AMUx 121a	Principal Private Instruction
*AMUP 111s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab

**SPRING YEAR 1**

MUSI 100	Recital Attendance
MUSI 132	Theory II
MUSI 112	Ear Training and Sight singing II
AMUx 122a	Principal Private Instruction
*AMUP 112s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab
MUED 472	Technology in Music

**FALL YEAR 2**

MUSI 100	Recital Attendance
MUSI 231	Theory III
MUSI 211	Ear Training and Sight Singing III
AMUx 221a	Principal Private Instruction – FULL JURY
*AMUP 201s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab

**SPRING YEAR 2**

MUSI 100	Recital Attendance
MUSI 232	Theory IV
MUSI 212	Ear Training and Sight singing IV
AMUx 222a	Principal Private Instruction
*AMUP 202s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrumental Lab
MUSI 235	Musical Styles & Literature

**FALL YEAR 3**

MUSI 100	Recital Attendance
MUSI 327	Conducting I
MUSI 339	Orchestration
MUSI 375	History of Western Music I
AMUx 321a	Principal Private Instruction
*AMUP 301s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab

**SPRING YEAR 3**

MUSI 100	Recital Attendance
MUSI 335 A or 335C	Pedagogy: Instrumental or Strings
MUSI 302	Jr. Recital: BM Performance (required)
MUSI 376	History of Western Music II
AMUx 322a	Principal Private Instruction – FULL JURY
*AMUP 302s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab

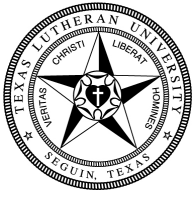
**FALL YEAR 4**

MUSI 100	Recital Attendance
AMUx 421a	Principal Private Instruction
*AMUP 401s	Secondary Lessons- piano
MUSI 309/319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab
MUSI 431A or 431C	Solo & Ensemble Lit.: Instrumental or Strings

**SPRING YEAR 4**

MUSI 100	Recital Attendance
AMUx 422a	Principal Private Instruction
*AMUP 402s	Secondary Lessons- piano
MUSI 319	Instrumental Repertoire Coaching
MUSI 107/117	Band or Orchestra (MUSI 104/114)
AMUx 100	Instrument Lab
MUSI 402	Sr. Recital: BM Performance (required)

- Ensemble participation required each semester: 1 semester enrolled in MUSI 114 or 117; remaining semesters in MUSI 104 or 107.
- Enrollment in MUSI 100, Recital Attendance, required each semester
- \* Enrollment in piano study AMUP 111s, AMUP 112s, and, if necessary, continued registration in 0-credit piano lessons (e.g. AMUP 201s, 202s) until proficiency is completed.



# Texas Lutheran University Degree Plan

## Bachelor of Music in Vocal Performance

Student Name: \_\_\_\_\_ ID#: \_\_\_\_\_

Prospective Graduation Date: \_\_\_\_\_ Catalog Year: 2024-25

General Education	
Take the following <b>Foundation</b> requirements (18 hrs):	
Basic Quantitative Literacy	
	MATH130 College Math or higher
Critical Reading	
	FREX134 Exploring the Arts & Sciences
Engaging Faith Traditions	
	THEO133 Intro to Theology
Modern Language	
	Foreign language at 131 level or higher *
Written Communication	
	COMP131 Composition I
	COMP132 Composition II

\* The language requirement can also be met by a study abroad program lasting 4 weeks.

Take the following <b>Distribution</b> requirements (24 hrs):	
Arts 6 hrs	
✓	MUSI 131 Music Theory I
✓	MUSI 132 Music Theory II
Humanities 12 hrs (no more than 2 courses/discipline)	
Natural Sciences & Math 6 hrs (1 crs w/lab)	
Social Sciences 6 hrs	

Complete the following <b>Competencies</b> :			
3 Critical Thinking Courses (T)			
3 Global Citizenship Courses (Z)			
2 Communication Courses (C)			
1 Ethics Course (E)			

Reflective Modules (2)	

Vocal Performance (60 hrs)	
	MUSI 100 Recital Attendance each semester enrolled
	MUSI 111 Ear-Training and Sight-Singing I
	MUSI 112 Ear-Training and Sight-Singing II
	MUSI 131 Music Theory I
	MUSI 132 Music Theory II
	MUSI 211 Ear-Training and Sight-Singing III
	MUSI 212 Ear-Training and Sight-Singing IV
	MUSI 213A Diction – English & Italian
	MUSI 213B Diction – French & German
	MUSI 231 Music Theory III
	MUSI 232 Music Theory IV
	MUSI 235 Musical Style & Literature
	MUSI 302 Junior Recital – BM Performance
	MUSI 327 Conducting I
	MUSI 335B Pedagogy
	MUSI 375 History of Western Music I
	MUSI 376 History of Western Music II
	MUSI 402 Senior Recital – BM Performance
	MUSI 431B Solo & Ensemble Literature
	MUED 472 Technology in Music
2 hours of MUSI 314:	
	MUSI 314
	MUSI 314
Applied Music:	
	AMU_ 121a
	AMU_ 221a
	AMU_ 321a
	AMU_ 421a
	AMU_ 122a
	AMU_ 222a
	AMU_ 322a
	AMU_ 422a
Ensemble participation is required each semester: 1 semesters enrolled in MUSI 118; remaining semesters enrolled in MUSI 108.	
One semester of MUSI 119; one semester of MUSI 109	
Enrollment in piano study AMUP 111s, AMUP 112s, and, if necessary, continued registration in 0-credit piano lessons (e.g. AMUP 201s, 202s) until proficiency is completed.	

Electives or minor to total 124 hrs			

**IMPORTANT:** An overall GPA of 2.0 and a major/minor GPA of 2.0 is required for graduation. All degrees require a minimum of 124 hours. It is the responsibility of the student to fulfill all degree requirements.

Student: \_\_\_\_\_ Advisor: \_\_\_\_\_ Dept Chair: \_\_\_\_\_

Registrar: \_\_\_\_\_ Date: \_\_\_\_\_

**BACHELOR OF MUSIC in PERFORMANCE – VOCAL EMPHASIS**  
**SUGGESTED COURSES BY YEAR**

**FALL YEAR 1**

MUSI 100	Recital Attendance
MUSI 131	Theory I
MUSI 111	Ear Training and Sight Singing I
AMUV 121a	Principal Private Instruction
*AMUP 111s	Secondary Lessons- piano
MUSI 304/314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab

**SPRING YEAR 1**

MUSI 100	Recital Attendance
MUSI 132	Theory II
MUSI 112	Ear Training and Sight singing II
AMUV 122a	Principal Private Instruction
*AMUP 112s	Secondary Lessons- piano
MUSI 304/314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab
MUED 472	Technology in Music

**FALL YEAR 2**

MUSI 100	Recital Attendance
MUSI 231	Theory III
MUSI 211	Ear Training and Sight Singing III
AMUV 221a	Principal Private Instruction – FULL JURY
*AMUP 201s	Secondary Lessons- piano
MUSI 304/314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab
MUSI 213A	Diction: English & Italian

**SPRING YEAR 2**

MUSI 100	Recital Attendance
MUSI 232	Theory IV
MUSI 212	Ear Training and Sight singing IV
AMUV 222a	Principal Private Instruction
*AMUP 202s	Secondary Lessons- piano
MUSI 304/314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab
MUSI 213B	Diction: French & German
MUSI 235	Musical Styles & Literature

**FALL YEAR 3**

MUSI 100	Recital Attendance
MUSI 327	Conducting I
MUSI 339	Orchestration
MUSI 375	History of Western Music I
AMUV 321a	Principal Private Instruction
*AMUP 301s	Secondary Lessons- piano
MUSI 304/314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab

**SPRING YEAR 3**

MUSI 100	Recital Attendance
MUSI 335 B	Pedagogy: Vocal
MUSI 302	Jr. Recital: BM Performance (required)
MUSI 376	History of Western Music II
AMUV 322a	Principal Private Instruction – FULL JURY
*AMUP 302s	Secondary Lessons- piano
MUSI 304/314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab

**FALL YEAR 4**

MUSI 100	Recital Attendance
AMUV 421a	Principal Private Instruction
*AMUP 401s	Secondary Lessons- piano
MUSI 304/314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab
MUSI 431B	Solo & Ensemble Lit.: Vocal

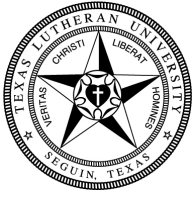
**SPRING YEAR 4**

MUSI 100	Recital Attendance
AMUV 422a	Principal Private Instruction
*AMUP 402s	Secondary Lessons- piano
MUSI 314	Vocal Repertoire Coaching
MUSI 108/118	Choir
AMUV 100	Voice Lab
MUSI 402	Sr. Recital: BM Performance (required)

- 2 hrs. MUSI 314 Vocal Repertoire Coaching required (for-credit)
- Ensemble participation required each semester: 1 semester enrolled in MUSI 114 or 117; remaining semesters in MUSI 104 or 107.
- Enrollment in MUSI 100, Recital Attendance, required each semester
- \* Enrollment in piano study AMUP 111s, AMUP 112s, and, if necessary, continued registration in 0-credit piano lessons (e.g. AMUP 201s, 202s) until proficiency is completed.

## **Bachelor of Arts in Music**

The Bachelor of Arts in Music is a liberal arts degree that focuses on the breadth of general studies combined with studies in musicianship and an area of emphasis in musical performance. This broad coverage of music, rather than intensive concentration on a single specialization, allows the student to pursue a secondary area of interest – minor/double major. Degree plan as follows:



# Texas Lutheran University Degree Plan

## Bachelor of Arts in Music

Student Name: \_\_\_\_\_ ID#: \_\_\_\_\_

Prospective Graduation Date: \_\_\_\_\_ Catalog Year: 2024-25

General Education	
Take the following <b>Foundation</b> requirements (18 hrs):	
Basic Quantitative Literacy	
	MATH130 College Math or higher
Critical Reading	
	FREX134 Exploring the Arts & Sciences
Engaging Faith Traditions	
	THEO133 Intro to Theology
Modern Language	
	Foreign language at 131 level or higher *
Written Communication	
	COMP131 Composition I
	COMP132 Composition II

\* The language requirement can also be met by a study abroad program lasting 4 weeks.

Take the following <b>Distribution</b> requirements (24 hrs):	
Arts 6 hrs	
√	MUSI 131 Music Theory I
√	MUSI 132 Music Theory II
Humanities 12 hrs (no more than 2 courses/ discipline)	
Natural Sciences & Math 6 hrs (1 crs w/lab)	
Social Sciences 6 hrs	

Complete the following <b>Competencies</b> :			
3 Critical Thinking Courses (T)			
3 Global Citizenship Courses (Z)			
2 Communication Courses (C)			
1 Ethics Course (E)			

Reflective Modules (2)	

Music (33 hrs)	
	MUSI 100 Recital Attendance each semester enrolled
	MUSI 111 Ear-Training and Sight-Singing I
	MUSI 112 Ear-Training and Sight-Singing II
	MUSI 131 Music Theory I
	MUSI 132 Music Theory II
	MUSI 211 Ear-Training and Sight-Singing III
	MUSI 212 Ear-Training and Sight-Singing IV
	MUSI 231 Music theory III
	MUSI 232 Music Theory IV
	MUSI 235 Musical Style & Literature
	MUSI 327 Conducting I
	MUSI 401A Senior Capstone Recital
	MUED 472 or any MUSI 300 or above
Applied Music	
	AMU_ 111p
	AMU_ 112p
	AMU_ 211p
	AMU_ 212p
	AMU_ 311p
	AMU_ 312p
	AMU_ 411p
	AMU_ 412p
Ensemble participation required each semester: 1 semester enrolled in MUSI 114, 117, or 118; remaining semesters enrolled in MUSI 104, 107, or 108.	
Enrollment in piano study AMUP 111s, AMUP 112s, and, if necessary, continued registration in 0-credit piano lessons (e.g. AMUP 201s, 202s) until proficiency is completed.	

Supporting Coursework (15 hrs)	
	MUSI 375 or 376 History of Western Music I or II
3 hrs of either visual arts or dramatic media	
9 hrs to be determined by advisor	

Electives or minor to total 124 hrs	

**IMPORTANT:** An overall GPA of 2.0 and a major/minor GPA of 2.0 is required for graduation. All degrees require a minimum of 124 hours. It is the responsibility of the student to fulfill all degree requirements.

Student: \_\_\_\_\_ Advisor: \_\_\_\_\_ Dept Chair: \_\_\_\_\_

Registrar: \_\_\_\_\_ Date: \_\_\_\_\_



**BACHELOR OF ARTS IN MUSIC  
SUGGESTED COURSES BY YEAR**

**FALL YEAR 1**

MUSI 100	Recital Attendance
MUSI 131	Theory I
MUSI 111	Ear Training and Sight Singing I
AMUx 111p	Principal Private Instruction
*AMUP 111s	Secondary Lessons- piano
MUSI 304/314 or MUSI 309/319	Repertoire Coaching
MUSI 104/114, 107/117 or 108/118	Orchestra, Band or Choir
AMUx 100	Instrumental or Voice Lab

**FALL YEAR 2**

MUSI 100	Recital Attendance
MUSI 231	Theory III
MUSI 211	Ear Training and Sight Singing III
AMUx 211p	Principal Private Instruction – FULL JURY
*AMUP 201s	Secondary Lessons- piano
MUSI 304/314 or MUSI 309/319	Repertoire Coaching
MUSI 104/114, 107/117 or 108/118	Orchestra, Band or Choir
AMUx 100	Instrumental or Voice Lab

**FALL YEAR 3**

MUSI 100	Recital Attendance
MUSI 375	History of Western Music I
AMUx 311p	Principal Private Instruction
*AMUP 301s	Secondary Lessons- piano
MUSI 304/314 or MUSI 309/319	Repertoire Coaching
MUSI 104/114, 107/117 or 108/118	Orchestra, Band or Choir
AMUx 100	Instrumental or Voice Lab
MUSI 327	Conducting I

**FALL YEAR 4**

MUSI 100	Recital Attendance
AMUx 411p	Principal Private Instruction
*AMUP 401s	Secondary Lessons- piano
MUSI 304/314 or MUSI 309/319	Repertoire Coaching
MUSI 104/114, 107/117 or 108/118	Orchestra, Band or Choir
AMUx 100	Instrumental or Voice Lab

**SPRING YEAR 1**

MUSI 100	Recital Attendance
MUSI 132	Theory II
MUSI 112	Ear Training and Sight singing II
AMUx 112p	Principal Private Instruction
*AMUP 112s	Secondary Lessons- piano
MUSI 304/314 or MUSI 309/319	Repertoire Coaching
MUSI 104/114, 107/117 or 108/118	Orchestra, Band or Choir
AMUx 100	Instrumental or Voice Lab
MUED 472	Technology in Music (or MUSI 300 or above)

**SPRING YEAR 2**

MUSI 100	Recital Attendance
MUSI 232	Theory IV
MUSI 212	Ear Training and Sight singing IV
AMUx 212p	Principal Private Instruction
*AMUP 202s	Secondary Lessons- piano
MUSI 304/314 or MUSI 309/319	Repertoire Coaching
MUSI 104/114, 107/117 or 108/118	Orchestra, Band or Choir
AMUx 100	Instrumental or Voice Lab
MUSI 235	Musical Styles & Literature

**SPRING YEAR 3**

MUSI 100	Recital Attendance	
MUSI 376	History of Western Music II	
AMUx 312p	Principal Private Instruction – FULL JURY	
*AMUP 302s	Secondary Lessons- piano	
MUSI 304/314 or MUSI 309/319	Repertoire Coaching	
MUSI 104/114, 107/117 or 108/118	Orchestra, Band or Choir	
AMUx 100	Instrumental or Voice Lab	

**SPRING YEAR 4**

MUSI 100	Recital Attendance
AMUx 412p	Principal Private Instruction
*AMUP 402s	Secondary Lessons- piano
MUSI 314 or 319	Repertoire Coaching
MUSI 104/114, 107/117 or 108/118	Orchestra, Band or Choir
AMUx 100	Instrumental or Voice Lab
MUSI 402	Sr. Cap. Recital: BA & BM Mus. Ed. (required)

- MUSI 375 Hist. Western Music I **OR** MUSI 376 Hist. Western Music II
- MUED 472 Technology in Music **OR** any MUSI 300 or above
- 3 hrs. of either visual arts or dramatic media
- 9 hrs. to be determined by advisor
- Ensemble participation required each semester: 1 semester enrolled in MUSI 114, 117 or 118; remaining semesters in MUSI 104, 107, 108.
- Enrollment in MUSI 100, Recital Attendance, required each semester
- \* Enrollment in piano study AMUP 111s, AMUP 112s, and, if necessary, continued registration in 0-credit piano lessons (e.g. AMUP 201s, 202s) until proficiency is completed.

## SCHOLARSHIP RENEWAL

***Da Capo Award recipients*** must continue to pursue the designated participation, as well as a baccalaureate in music or music education, maintain a 2.0 CGPA, and meet all participation requirements. The scholarship is renewable for up to an additional three years.

***Jones Fine Arts Award recipients*** must continue to pursue the designated participation, list music or music education as their a major, maintain a 2.0 CGPA, and meet all participation requirements. The scholarship is renewable for up to an additional three years.

***Music Performance Awards*** are reviewed by the director/instructor annually. The level and quality of participation determine whether an award will be renewed, as well as the amount of the renewal. There are no guarantees of renewal. Awards are rescinded if participation is discontinued or unsatisfactory. Performance Award recipients will also be required to complete a questionnaire at the end of the school year for scholarship renewal consideration.

## ENSEMBLE REQUIREMENTS FOR MUSIC MAJORS & MINORS

All music majors and minors are required to fulfill the ensemble participation requirements as outlined in the course catalog. Satisfactory membership in either Concert Band, Symphonic Winds, or TLU Choir serves as fulfilling this requirement. **Participation in the TLU Orchestra satisfies the ensemble requirement for string majors only.**

### MID – TEXAS SYMPHONY

**Strings players may also audition for membership in the Mid-Texas Symphony. However, this opportunity is limited to those students who actively participate in the TLU Orchestra each semester.**

## TRAVEL

For any TLU major ensemble performance requiring travel off campus, all student-musicians are required to leave from campus and return to campus with the ensemble. Our insurance policy and responsibility for your health and safety prohibit traveling in your own vehicles to or from performances. Special travel arrangements may be made **IN ADVANCE CONSULTATION** with your ensemble director under extenuating circumstances only.

## SCHOOL OF MUSIC REPRESENTATION

Music majors are expected to obtain permission from their applied music instructor and ensemble director before participating in public performances not sponsored by the TLU School of Music.

# **RECITAL ATTENDANCE & PERFORMANCE**

## **REQUIREMENTS FOR MUSIC MAJORS AND MINORS**

All music majors and minors are required to enroll in Recital Attendance (MUSI 100) each semester until requirements are met. Music majors must attend six designated musical events sponsored by the School of Music per semester. Music minors must attend three designated musical events per semester. Musical events in which the student is performing do not help to fulfill the attendance requirement.

### **FAILURE TO FULFILL RECITAL ATTENDANCE REQUIREMENTS:**

- **can result in a reduction of your scholarship**
- **will prevent you from enrolling in and completing a required Senior or Senior Capstone Recital**
  - **can prevent you from graduating in a timely manner**

All departmental recitals and performances of university ensembles will be included in the list of designated performances.

All music majors and minors are encouraged to perform each semester in student recitals. Sign-up sheets are posted on the bulletin board several weeks prior to the instrumental student recitals. Students performing in a recital must provide the name of their selection, the composer's full name, name of their accompanist (if any), and special stage set-up instructions, if needed. Students who do not submit all of their repertoire information will not be included on the program. String/piano and additional studio recitals are determined by the studio teacher.

A stage manager will be appointed by the faculty member in charge of each recital or performance. The stage manager will be responsible for the following details:

1. Piano(s)
2. Lights
3. Music stands
4. Chairs
5. Recording

Appropriate attire for those students performing in a recital should be discussed with the instructor.

Non-music majors taking applied music (private lessons) are encouraged to attend the musical events sponsored by the School of Music. All department events are free of charge and open to the general public.

## PIANO PROFICIENCIES

All music majors must successfully complete a piano proficiency examination.

The piano proficiency examination consists of 4 parts:

- keyboard skills (scales, triad chain)
- sight-reading
- improvisation
- a performance of a composition of approved repertoire

The proficiency exam is given during the regular jury examination period at the end of each semester. Dr. Eric Daub will supervise all scheduling and administration of proficiency exams. All students must take the exam by the second semester of the freshman year. A student who does not complete the proficiency exam in its entirety is required to register for private lessons until all portions of the proficiency have been passed.

All music majors, be they freshmen, transfer students, or music specialization students, will automatically be registered for private piano instruction which is intended to provide preparation for the proficiency exam.

Examples of approved repertoire include: a composition such as a Clementi Sonatina, Mendelssohn's *Song without Words*, Mozart or Haydn Sonatina, Bartok *Mikrokosmos* beyond Book III, or selection of similar difficulty.

\*Please see information regarding rubrics and how your piano proficiency progress is measured on pp. 34 and 36 of this handbook.

## SCALE BARRIER

All music majors must pass a scale barrier in order to register for upper level lessons. The barrier will consist of all major scales and three forms of the relative minor scale (natural, harmonic and melodic). All scales must be memorized and performed with no errors. Barriers will be held near the end of each semester. A sign-up sheet will be posted.

Instrumentalists must play all scales in quarter / eighth note pattern at a tempo of 70 beats per minute or faster. Instrumentalists will play scales two octaves wherever possible within reasonable range of the instrument.

Vocalists will "say" their scales in one octave (tetrachord method) in quarter notes at a tempo of 70 beats per minute or faster, using correct accidentals, ascending and descending.

## APPLIED LESSONS

### Registration Procedures: Applied Music (private instruction) Classification

- All students who register for applied music may register for one hour credit, two hours credit, or no credit. In addition, music majors and minors are automatically enrolled in instrumental labs for no credit, and either vocal or instrumental repertoire coaching for credit or no credit, depending on the student's preference.
- The School of Music and the Fine Arts Office will automatically pre-register students for the correct level of lesson(s) and corresponding lab(s) each semester. Students are encouraged to verify these lessons and labs with the School of Music Academic Assistant before this information is forwarded to the Office of Registration and Records.
- At the prerogative of the department, applied music students may not be advanced to the next applied level, despite having achieved a passing grade at the present level. Students taking private lessons are classified according to their declared intent. Four classifications are available: Major, Principal, Secondary, and Elective. The applied level will be re-evaluated by the applied jury at such time as a student changes classification.
- Applied music students must also enroll in the corresponding lab for their area of study in their major field (i.e. trumpet lessons – trumpet lab). Additionally, music majors and minors must enroll for vocal/instrumental repertoire coaching either for credit or no credit. This course provides a professional accompanist's services on a regular basis.
- It is the responsibility of the student to arrange the lesson time with the instructor. Since a number of TLU studio instructors are not full-time employees, it is imperative that the scheduling needs of the instructor take precedent over those of the student.
- As with all course work, a syllabus will be issued at the beginning of each period of instruction.
- All students are required to enroll in private instruction in consecutive semesters; registering for the equivalent of two semesters' lessons in one term is not permitted.
- Music Education students are limited to 1 credit hour (30-minutes) of applied lessons on the principal instrument during their student teaching semester

## PRACTICE REQUIREMENTS

### Department Minimum Guidelines:

- To receive one credit hour in Applied Music, a student must take one ½ hour lesson per week and practice a minimum of 5 hours per week.
- To receive two credit hours in Applied Music, a student must take two ½ hour lessons per week and practice a minimum of 10 hours per week.

## LEVELS OF STUDY

Levels for the normal 4 year (8 semester) course of study are:

	Performance Majors	B.A., Music Ed. Majors or Minors
Level to complete at:	Applied = a	Principal = p
End of 1st sem. Freshman	121a	111p
End of 2nd sem. Freshman	122a	112p
End of 1st sem. Sophomore	221a	211p
End of 2nd sem. Sophomore	222a	212p
End of 1st sem. Junior	321a	311p
End of 2nd sem. Junior	322a	312p
End of 1st sem. Senior	421a	411p
End of 2nd sem. Senior	422a	412p

### HOW TO READ YOUR ENROLLMENT IN LESSONS:

↓ **The first number indicates what year of study**

↓ **The second number indicates how many credit hours you are enrolled in:**

**0 = half-hour lesson, no credit**

**1 = half-hour lesson, for credit**

**2 = one-hour lesson for credit**

↓ **The third number indicates which semester of study**

Ex. **AMUA** **1** **2** **1** **a** ← this indicates “a” for “applied” or “p” for “principal” level lessons  
Applied is for Performance majors; Principal is for BA and Education majors.

↑ This letter indicates what instrument you are studying. See the TLU Catalog for a complete list of instrument designators.

## TRANSFER STUDENTS

Information for Transfer Students:

- Transfer students will be classified prior to their first semester of study based on level of ability and past instructional experience. Transfer students will be given credit for prior study as determined by the registrar; however, students will be placed in private instruction at a level determined by the music faculty.
- After meeting with their advisor and obtaining the signature of the Director of the School of Music, first-year students will register for one of the following classifications: AMUx 111, for one half-hour lesson weekly, or AMUx 121 for two half-hour lessons weekly. This registration number is to indicate the beginning of their college applied music study.

# JURIES

**Juries ('final exams') in Applied Music are scheduled at the end of each semester. The place and time are designated by the School of Music. The jury process establishes a portion of the student's grade for a semester of private instruction.** \*The jury rubric explains the evaluative criteria and scoring of the jury process, and may be found at the end of this document, p. 33.\*

- Juries are to be performed on the primary instrument of all music majors. Students enrolled at the performance and principal levels are required to audition before the music faculty at the end of each semester. For all other applied music students, the semester ending final requirement will be at the discretion of the instructor.
- Grades for applied lessons study are submitted to the School of Music Office prior to juries. If your applied lessons grade is designated by your instructor as a grade of D or F, you will be unable to participate in the jury process and must re-take the level of lesson in which you were registered.
- Incompletes can only be obtained by permission of the private instructor and the School of Music.
- A jury sheet for each applied/principal level music student is provided by the School of Music Office and given to the instructors. **Students should complete the jury sheet in consultation with their instructor, and return it to the School of Music Office no later than the date indicated at the top of the jury sheet.** Jury sheets should list all repertoire and technique studied for the semester and specify which pieces were prepared for the jury.
- At the prerogative of the jury panel, applied music students may not be advanced to the next applied level, despite having achieved a passing grade at the present level.
- Evaluation sheets completed by faculty attending the jury will be scanned, and emailed to each student as an attachment after grades have been posted. Originals are returned to the private instructor, who may then discuss any comments with the student.
- Students should arrive at the jury location a minimum of 5-minutes prior to their scheduled jury time.
- The jury is a performance and demonstration of the work done in lessons throughout the semester. Students are expected to dress appropriately: business casual, audition, or interview attire is acceptable.

## FULL JURIES

A full jury, or a jury attended by all full time faculty of the TLU School of Music, is required at the sophomore and junior levels.

The purpose of the full jury at the sophomore level is to determine a recommendation for continued study in music. The junior-level full jury will determine a recommendation for recital performance. A full jury is required for:

1. All first semester sophomores
2. All second semester juniors
3. Anyone requesting a change of either major or principal instrument
4. Anyone requesting a change of degree plan
5. All transfer students
6. Any student asked to repeat a full jury by faculty decision

Students requiring a full jury should be registered/enrolled in private lessons with the following course designators:

<u>Principals (BA &amp; Music Ed.)</u>	<u>Applied Majors (Performance)</u>
211p/221p	221a- Soph. level
312p/322p	322a- Junior level

## JURY SUBSTITUTIONS

In some cases, junior and senior recitals may take the place of applied music exams (juries) in the semester in which the recital is given provided that:

1. The student has completed the ninth week of lessons by the date of the recital
2. The student is **not** scheduled for a full jury in that semester
3. A formal request for a jury substitution is submitted via email to the Director of the School of Music a minimum of three weeks prior to the recital date. (See "Recital Procedure", p. 20)

Jury substitution will be granted pending approval from the full faculty.



## **APPLIED MUSIC LEVEL – TRANSFER STUDENTS**

Applied music level is not automatically transferred from one college/university to another. The faculty of the School of Music establishes the level and credit to be granted for transfer students by means of the full jury at the end of the first semester in attendance at TLU.

### **HOW YOUR LESSON GRADE IS CALCULATED**

- 2/3 of the semester grade is the private instructor's grade, based on the student's attendance, quality of work during the course of the semester, etc.
- 1/3 of the course grade is comprised of the average of all grades submitted by music faculty sitting in on the jury.
- These two grades are then averaged and rounded to establish the final grade for the course.

# DEGREE CAPSTONE REQUIREMENTS

Capstone requirements vary by degree as follows:

**Bachelor of Music in All-Level Music Education – Instrumental Emphasis**

Capstone requirement is fulfilled by student teaching and enrollment in MUSI 401B

**Bachelor of Music in All-Level Music Education – Vocal Emphasis**

Capstone requirement is fulfilled by student teaching and enrollment in MUSI 401B

**Bachelor of Music in Performance – Instrumental or Vocal Emphasis**

Capstone requirement is fulfilled by enrollment in MUSI 402: Senior Recital: BM in Performance

**AND** MUSI 314 Vocal Repertoire Coaching **OR** MUSI 319 Instrumental Repertoire Coaching

**Bachelor of Arts in Music**

Capstone requirement is fulfilled by enrollment in MUSI 401: Senior Capstone Recital: BA in Music

## JUNIOR & SENIOR RECITALS

All Junior, Senior and Capstone Recitals must be arranged in consultation with the head of each department as appropriate to the major/principal instrument: Dr. Zoe Kim, Voice; Dr. Eric Daub, Piano; Dr. Eliza Jeffords, Strings; Dr. Brett Richardson, Band/Education Majors.

The following recitals are required as follows:

### **MUSI 302. Junior Recital: BM in Performance**

Recital for junior students seeking the Bachelor of Music in Performance degree. This recital is a degree requirement. The junior recital can be either a full or half-recital. A full recital consists of approximately 60 minutes of music. A half-recital is a joint performance done by two students, with each student performing approximately 30-35 minutes of music. The recital will be composed of **solo works** from various style periods. Junior recitals must include program notes with their performance. These notes must be pre-approved by the principal teacher and will include brief information to engage the listener in the performance of the assigned work. Recital permission must be granted by the full faculty of the School of Music. The student must be concurrently enrolled in applied study.

Your instructor must recommend you for this recital, via email, to [dboyer@tlu.edu](mailto:dboyer@tlu.edu)

### **MUSI 401A. Senior Capstone Recital: BA in Music**

### **MUSI 401B. Senior Capstone Recital: BM in All-Level Music Education**

Capstone for senior students seeking the Bachelor of Arts in Music degree or the Bachelor of Music in All-Level Music Education degree. This recital is a degree requirement. The senior capstone recital can be either a full or half-recital. A full recital consists of approximately 60 minutes of music. A half-recital is a joint performance done by two students, with each student performing approximately 30-35 minutes of music. The recital will be composed of **solo works** from various style periods. Senior capstone recitals must include program notes with their performance. These notes must be pre-approved by the principal teacher and will include brief information to engage the listener in the performance of the assigned work. Recital permission must be granted by the full faculty of the School of Music. **The student must be in compliance with recital attendance requirements to enroll.** MUSI 401A requires concurrent enrollment in applied study and repertoire coaching for credit, either MUSI 314 or MUSI 319, as appropriate to the degree being sought.

Your instructor must recommend you for this recital, via email, to [dboyer@tlu.edu](mailto:dboyer@tlu.edu)

### **MUSI 402. Senior Capstone Recital: BM in Performance**

Capstone recital for senior students seeking the Bachelor of Music in Performance degree. All music performance majors are required to present a full senior recital consisting of approximately 60 minutes of solo works from various style periods. Senior recitals must include with their performance program notes. These notes must be pre-approved by the principal teacher and will include brief information to engage the listener in the performance of the assigned work. Recital permission must be granted by the full faculty of the School of Music. The student must be in compliance with recital attendance requirements and be concurrently enrolled in applied study and repertoire coaching for credit, either MUSI 314 or MUSI 319, as appropriate to the degree being sought.

Your instructor must recommend you for this recital, via email, to [dboyer@tlu.edu](mailto:dboyer@tlu.edu)

# RECITAL PROCEDURE

1. Your private instructor must recommend, via an email to the Director of the School of Music, that you be permitted to perform a junior/senior recital. This recommendation may be sent as early as the end of the semester preceding the recital, or within the first six weeks during the semester in which the recital will take place; **you cannot schedule your recital less than four weeks in advance.**
2. Upon approval from the Director of the School of Music, you will be enrolled in one of the following recital courses, as appropriate to your degree and classification:

MUSI 301. Junior Recital: BA in Music & BM in Music Education  
MUSI 302. Junior Recital: BM in Performance  
MUSI 401A. Senior Capstone Recital: BA in Music  
MUSI 401B. Senior Capstone Recital: BM in All-Level Music Education  
MUSI 402. Senior Recital: BM in Performance

3. Collaborative pianists are assigned as appropriate to the major/principal instrument

Dr. SungEun Park – collaborative pianists for string majors  
– collaborative pianist for instrumental majors  
Dr. Yu-Hsin Teng – collaborative pianists for vocal majors

**\*FEES: Your collaborative pianist will require a fee to prepare the repertoire for your rehearsals and recital program. You, the recitalist, are responsible for paying the collaborative pianist fee, which should be paid in full PRIOR to your recital date. Please review the following pay structure carefully:**

**MUSI 302. Junior Recital: BM in Performance (30 – 35 min.)**

**Pianist fee = \$150.00.** This includes one dress rehearsal, one run-through prior to the recital, and the final performance

**MUSI 401A. Senior Capstone Recital: BA in Music (30-35 min.) OR**

**MUSI 401B. Senior Capstone Recital: BM in All-Level Music Education (30-35 min.)**

**Pianist fee = \$150.00.** This includes one dress rehearsal, one run-through prior to the recital, and the final performance

**MUSI 402. Senior Capstone Recital: BM in Performance (60 min.)**

**Pianist fee: = \$300.00.** This includes one dress rehearsal, one run-through prior to the recital, and the final performance

**You may request additional rehearsals pending availability of your collaborative pianist. \*Additional rehearsals are charged at the rate of \$75 / hour.**

4. Recital dates are pre-selected by the full faculty each semester and are listed on the Recital Attendance Calendar. Recitalists will choose a recital date from the pre-selected dates/ times.

\*Students should check with: 1) the private instructor, 2) the collaborative pianist, and 3) required faculty to make sure their selected date works for everyone.

5. Contact the Weston Music Office ([ccastro@tlu.edu](mailto:ccastro@tlu.edu)) with your preferred date/time.

(RECITAL PROCEDURE continued...)

6. Pending availability of Ayers Recital Hall and final approval from the Director of the School of Music, your recital date will be posted to the Recital Attendance Calendar, and you will receive an email that looks something like this:

Dear \_\_\_\_\_,

Your senior capstone recital has been scheduled for the date and time listed below. Please print out this email and secure the required signatures. Submit the completed form to Ms. Castro in the Weston music office at your earliest convenience.

Have a wonderful recital!

D Boyer

\_\_\_\_\_ has requested a recital date/time as follows:

DATE: SUNDAY, XX/XX/20XX  
TIME: X:00 p.m.  
VENUE: Ayers Recital Hall  
PIANIST: \_\_\_\_\_

**Please read the following course requirements, as found in the TLU Catalog:**

**MUSI 401B. Senior Capstone Recital: B.M. in All-Level Music Education** – Capstone for senior students seeking the Bachelor of Arts in Music (MUSI 401A) or the Bachelor of Music in Music Education (MUSI 401B) degree. This recital is a degree requirement. The senior capstone recital can be either a full or half-recital. A full recital consists of approximately 60 minutes of music. A half-recital is a joint performance done by two students, with each student performing approximately 30-35 minutes of music. The recital will be composed of solo works from various style periods. Senior capstone recitals must include program notes with their performance. These notes must be pre-approved by the principal teacher and will include brief information to engage the listener in the performance of the assigned work. Recital permission must be granted by the full faculty of the School of Music. The student must be in compliance with recital attendance requirements and be concurrently enrolled in applied study and repertoire coaching for credit, either MUSI 314 or MUSI 319, as appropriate to the degree being sought.

**\*If you require a collaborative pianist – please read and sign:**

I understand that I am responsible for paying my collaborative pianist for their work on this recital. I will make necessary arrangements so that they are paid in full *on or before* my recital date/time.

**Your Signature:** \_\_\_\_\_

**SENIOR RECITALS & SENIOR CAPSTONE RECITALS**  
SR & Capstone recitals require that studio instructor plus two members of full time faculty be in attendance. Please sign indicating that you will commit to attending this performance.

Full faculty signature 1 \_\_\_\_\_  
Full faculty signature 2 \_\_\_\_\_

**Are you requesting that this recital substitute for your jury this semester?**  YES  NO (NOTE: You must have completed the ninth week of lessons to qualify for a jury substitution.)

Studio teacher signature \_\_\_\_\_

**Submit this signed form to the Weston Music Office AT LEAST 3 WEEKS PRIOR to your scheduled recital. YOUR RECITAL DOCUMENTS (THIS SIGNED FORM, PROGRAM NOTES, TEXTS/TRANSLATIONS, COPYRIGHT INFORMATION) ARE DUE:** \_\_\_\_\_

**Be sure to check "yes" or "no"**

Print out the email, get the necessary signatures, and submit this completed form to the Weston Music Office – Weston A 101.

***FYI... Due dates for all associated documents (program information, program notes, texts/translations, gallery request) will be noted in the email notification you receive from Dr. Boyer.***

## PROGRAM NOTES

Program notes are required for all Junior Recitals and Senior Recitals. Program notes provide the audience with biographical information on the composers, historical context regarding the pieces to be performed, and descriptions of the pieces themselves.

- Read through and correct your program notes in consultation with your private instructor.
- Finalized program notes must be submitted to the School of Music Office a **minimum of three weeks prior** to the recital date. Due dates are found on the email you receive from Dr. Boyer confirming the scheduling of your recital.

**All program notes content must be properly cited. Program notes containing plagiarized content are unacceptable and will not be distributed. They will not fulfill the requirements set forth by enrollment in the recital course.**

For a complete description of Texas Lutheran University's policy on academic dishonesty, please refer to the *TLU Student Handbook*:

Students must not cheat or plagiarize, and they must not condone these behaviors nor assist others who cheat or plagiarize. Academic misconduct not only jeopardizes the career of the individual student involved, but it also undermines the scholastic achievements of all students and attacks the mission of this institution. Students are responsible for doing their own work, thereby insuring the integrity of their academic records.

**Find detailed instructions on program notes and the rubric used to 'grade' them on the portal: [my.tlu.edu](http://my.tlu.edu)  
Log in to [my.tlu.edu](http://my.tlu.edu) ---> Go to: TLU INFO --> Music --> Student Recitals**

- Submit your finalized program notes in a Word Document, attached and sent via email to: [ccastro@tlu.edu](mailto:ccastro@tlu.edu).
- You must proof a draft of your program a minimum of one week prior to the recital date.
- 75 copies of the program will be provided courtesy of the School of Music. Additional copies upon request.

## VOCALISTS - TEXTS & TRANSLATIONS

- In addition to program notes, texts and translations must be submitted to the Fine Arts Office a **minimum of three weeks prior to the recital date**. Due dates are found on the email you receive from Dr. Boyer confirming the scheduling of your recital.

**Find detailed instructions on how to format your texts and translations at: [my.tlu.edu](http://my.tlu.edu)  
Log in to [my.tlu.edu](http://my.tlu.edu) ---> Go to: TLU INFO --> Music --> Student Recitals**

- Submit your texts & translations in a separate Word Document, attached and sent via email to: [ccastro@tlu.edu](mailto:ccastro@tlu.edu).

## RECEPTIONS & USE OF KRAUSHAAR GALLERY

- Holding a reception is optional, and is held at the student's expense. In the event of a joint recital, a reception may be held with the mutual agreement of those who take part. Receptions are held in the Annetta Kraushaar Gallery in the Schuech Fine Arts Center.

- Complete a separate RESERVATION REQUEST FORM (p.1) to indicate your request for the gallery.

Food/beverages are allowed in the gallery ONLY AFTER OBTAINING PERMISSION from the gallery coordinator. Please see reservation request form, p. 1, item 7.

- This form is due a **minimum of three weeks prior** to the recital date.
- If the event requires a table(s) and/or chairs be placed in the gallery, contact the Fine Arts Academic Assistant AT LEAST one week prior to the event to confirm these arrangements have been made.
- DO NOT MOVE/REMOVE/REARRANGE PIECES OR PEDESTALS ON EXHIBIT IN THE GALLERY.
- DO NOT PLACE FOOD/BEVERAGES on the pieces or pedestals on exhibit in the gallery.
- All food and refreshments must be removed within one hour of the end of the event. Cleanup is the responsibility of those participating in the recital.

## ADDITIONAL INFORMATION

- Invitations and recital announcements are the responsibility of the student.
- Secure a stage manager to help arrange the stage, raise or lower the piano lid, move the piano, handle lights, etc.
- Provide for two ushers to hand out programs fifteen minutes prior to recital time.
- If the junior/senior recital is scheduled for a weekend, please see to it that the recital auditorium is neat, clean and properly ventilated. You may want to contact Facility Services and Campus Police to remind them that your event is on the calendar.
- The venue of the recital will be determined by the School of Music.

# TLU FACILITIES, MATERIALS AND EQUIPMENT

## PRACTICE ROOM POLICIES

Practice rooms are available during all normal building hours. Availability of rooms is determined on a first-come basis. **It is specifically not allowed to “claim” a room for any one individual’s use. It is also not permissible to leave equipment or materials in any room as a claim, for storage, or for any other reason.** Materials or equipment left unattended are subject to being moved by staff or any party needing use of the room.

**Food and drinks are not allowed in practice rooms. They may be left and/or consumed in the hallways, etc.**

## STUDENTS TEACHING IN PRACTICE ROOMS

Proper authorization of the department chair must be obtained for student teaching in practice rooms. Practice rooms are never to be used by non-TLU personnel for teaching purposes.

## PIANOS & ORGANS

The pianos and organ available for student use are to be treated with care and respect. All are regularly maintained and in playing condition, and are capable of serving the needs of the entire student population if properly cared for. **Cases, portfolios, etc., should never be placed on top of the instruments** – rather, they should be stored in the lockers provided.

## INSTRUMENTS

The university owns and maintains a large inventory of string, wind and percussion instruments. At present there are no student use or maintenance fees in place. However, students are required to complete and sign a letter of liability for all equipment checked out for their use. This not only includes use in ensembles, but use in methods classes, etc.

## LOCKERS & STORAGE

Students are required to check out lockers by completing the locker check-out form maintained by program directors and/or their student workers: string students should consult with Dr. Jeffords and all other instrumentalists should consult with Dr. Richardson. When checking out a locker, students will be issued a school-owned combination lock. **There will be a \$10 fee for losing this lock. Failure to clean out a locker after use will also result in a \$10 fee.** All locks not removed at the end of use or end of the school year will be removed by staff. Contents of the locker then become the property of Texas Lutheran University.

Instrument cases should be stored in lockers during rehearsal.

## CHOIR FOLDERS and MUSIC

All choir students must sign out for a choir folder. Students must sign out for a folder (see a choir librarian) at the beginning of the academic year, and must check it back in at the end of the year, or if leaving choir for any reason while the semester is still in progress.

Students are responsible for having EVERY piece of music issued to the ensemble during the semester. **All pieces must be accounted for at the end of the year, or when leaving choir. Any missing pieces will be charged to the student at the current publication price.**



## **GENERAL ADVISING INFORMATION**

- All entering freshmen who are music majors or minors must take the music theory diagnostic exam administered at the beginning of the fall semester.
- All music majors and minors will be required to take private lessons on his/her major/principal instrument/voice until appropriate classifications are completed.
- Performances - It is recommended, at the discretion of the instructor, that all music majors, including Applied majors, Principals, and Music Specialization students, should participate in student recitals twice per semester.
- Instrumental and Vocal Performance Majors are required to present both Junior and Senior recitals.
- Degree candidates in other music programs may participate in a solo, joint, or group Junior/Senior recital as determined by the Music Department Faculty at the Junior level full jury.
- Ensemble Participation is required of all music majors
- All music majors must enroll in the corresponding lab in conjunction with their applied lesson.
- All music majors must enroll in vocal/instrumental repertoire coaching in conjunction with their applied lesson.
- All music majors and minors are required to take the assessment exams in music history and music theory that are administered each Spring

### **ADVISING CONCERNS**

- Students must take courses in order -- when possible, a minimum of 30 semester hours must be of upper division (junior or senior) classification, and through TLU, including the final 24 hours.
- A student must pass all courses and earn a minimum grade point average of 2.0 (on a 4.0 basis) for all courses that are to count toward the fulfilling of the major area requirement. Twelve of the semester hours counted toward the major area requirement must be earned at TLU.
- A minimum of 30 semester hours of work must be earned through TLU including the final 24 hours. A minimum grade point average of "C" (2.0) must be earned for all courses taken at Texas Lutheran University.

## **CHANGES IN CONCENTRATION IN MUSIC**

If a student wishes to change his/her principal instrument he/she may only do so after consultation with the applied music instructors involved and with the understanding that credit hours in the new field may need to be repeated.

# INTENDED LEARNING OUTCOMES FOR MUSIC MAJORS

## Learning Outcomes for all music majors: Bachelor of Arts and Bachelor of Music

- Develop mastery of a primary instrument to a level appropriate to the degree of study
- Develop a proficient understanding of music theory and how it applies to the organization and structures of music
- Develop the abilities necessary to communicate ideas musically, verbally and in writing
- Develop keyboard competency. Secondary performance skills as appropriate for the degree being sought

## Learning Outcomes: Bachelor of Music in All-Level Music Education

- Competencies as delineated in the core student learning outcomes for all music majors
- The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation and conducting techniques.
- The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups and in classroom situations.
- The prospective music teacher will function as a competent educator with the ability to organize instructional content according to philosophically grounded and carefully considered instructional priorities.
- The prospective music teacher will possess an understanding of a broad array of philosophies, strategies and materials related to teaching music in the classroom.
- The prospective music teacher will possess effective interpersonal and communication skills, especially the ability to connect with students.

## Learning Outcomes: Bachelor of Music in Performance

- Competencies as delineated in the core student learning outcomes for all music majors
- Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration
- An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory
- The ability to read at sight with fluency demonstrating general musicianship
- Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences that are varied both in size and nature

## **RUBRICS: What are they, and how can they help you?**

In education terminology, rubrics provide information about how a student's work or performance is evaluated and scored/graded. The TLU School of Music has developed rubrics for various components of the curriculum, and uses these to determine your earned grade/s.

The rubrics used to evaluate your music studies each semester are included here on the following pages. You can also find the rubrics posted on the Portal, under the "Music" tab.

## LESSON GRADING RUBRIC

	Proficient	Proficient	Average	Deficient	Deficient
	Superior	Excellent	Average	Below Average	Poor
<b>Lesson Preparation</b>	Arrives with necessary items and performance polished progress on assigned materials	Arrives with necessary items and notable progress on assigned materials	Arrives with necessary items and evidence of preparation on assigned materials	Arrives with some necessary items and/or very little/no progress on assigned materials	Arrives with most necessary items and/or no evidence of progress on assigned materials
<b>Fundamentals, Scales, Etudes</b>	Shows polished performance of technique and/or assigned goal for materials	Shows significant improvement on technique and/or assigned goal for materials	Shows some incremental improvement on technique and/or assigned goal for materials	Shows very little improvement on technique and/or assigned goal for materials	Shows no improvement on technique and/or assigned goal for materials
<b>Repertoire</b>	Assigned material is performance ready with polished tone, intonation, (articulation, diction, technique,) dynamics, phrasing, and style	Assigned material is performed with correct notes, rhythms, tone, intonation, (articulation, diction, technique,) emerging dynamics, phrasing, and style	Assigned material is performed with mostly correct notes, rhythms, tone, intonation, (articulation, diction, technique,) awareness of dynamics, phrasing, and style	Assigned material is performed with many incorrect notes, rhythms, tone, intonation, (articulation, diction, technique,) awareness of dynamics, phrasing, and style	Assigned material is performed with mostly incorrect notes, rhythms, tone, intonation, (articulation, diction, technique,) awareness of dynamics, phrasing, and style
<b>Growth Mindset/Response to Instruction</b>	Student approaches all new technical concepts with positivity and curiosity	Student mostly approaches new technical concepts with positivity and curiosity	Student approaches new technical concepts with some apprehension	Student struggles to approach new technical concepts but shows an attempt	Student is unwilling to approach new technical concepts without pushback (fixed mindset)
<b>Progress</b>	Show significant growth in all assignments from previous week	Shows growth in all assignments from previous week	Shows growth in most assignments from previous week	Shows little growth in assignments from previous week	Shows no growth in assignments from previous week

Each row = 1 to 5 points, Superior = 5, Excellent = 4, Average = 3, Below Average = 2, Poor = 1

18-25= A, 14-17= B, 10-13 = C, below 10 = D/F

Average for semester must = C to participate in Juries

## JURY RUBRIC

	Proficient		Average	Deficient	
	Superior	Excellent	Average	Below Average	Poor
	5	4	3	2	1
<b>Tone Quality</b>	Even tone quality throughout the vocal range, well-supported, resonant, focused, vibrant, projecting	Some inconsistency in the vocal range, mostly supported, mostly consistent breath support, beginning to be resonant	Much inconsistency between the vocal registers, but beginning to be focused and clear; more breath support needed	Breathy, unsupported tone in some sections, Lacks focus	Weak, poor tone production
<b>Intonation/Pitch Accuracy</b>	Always on pitch with correct notes	Always on pitch with a few incorrect notes	Somewhat on pitch with a few incorrect notes	Recognizable but rarely on pitch with many incorrect notes	Never on pitch
<b>Diction/Articulation</b>	Articulates clearly and the text of the music is always understandable; shows excellent command of all languages	Articulates words somewhat clearly and text can be understood most of the time; has a few pronunciation issues in foreign languages	Sometimes articulates the words but the text is often not discernable; several problems with pronunciation in foreign languages	Rarely articulates the words and the text is not discernable; very little command of foreign language	Never clear with no command of foreign languages
<b>Musicianship (phrasing, dynamics, rhythmic accuracy musical style)</b>	Dynamic levels are obvious, consistent, and phrasing is always consistent and sensitive to the style of music being sung. Performs with a creative nuance and style in response to the score and limited coaching.	Dynamic levels and phrasing is usually consistent and sensitive to the style of music being sung. Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Dynamic levels fluctuate but can be discerned. Phrasing is usually consistent and occasionally sensitive to the style of music being sung. Sometimes performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Attention to dynamic levels is not obvious. Phrasing is rarely consistent and/or rarely sensitive to musical style. Rarely demonstrates expression and style. Just sings the notes.	No sense of dynamics or phrasing and a low degree of independent musicianship; severe technical flaws overshadow expression
<b>Performance (stage presence, commitment to text/character)</b>	Shows an excellent command of the stage in all styles and literature; completely committed to text/character	Shows great potential on stage with an occasional lapse in commitment to text/character; there's room for improvement	Has potential on stage but lacks consistency in commitment to text/character in some styles; could use more work on interpretation and stage deportment	Shows a lack of comfort on stage; rarely demonstrates an understanding of text/character	No connection to text/character and no stage presence to speak of

## PIANO PROFICIENCY RUBRIC

	<b>Proficient</b>	<b>Acceptable</b>	<b>Deficient</b>
<b>Triad Chain, Scales &amp; Chord Progressions</b>	<p>Student maintains consistent tempo and accuracy throughout scales &amp; cadences.</p> <p>Student maintains consistent tempo and accuracy throughout chord progression.</p> <p>Playing is consistent enough to be able to help students in rehearsal.</p>	<p>Student mostly maintains steady tempo throughout scales &amp; cadences with some note and rhythm inaccuracies.</p> <p>Student mostly maintains steady tempo with some note inaccuracies.</p> <p>Playing is almost ready for rehearsal.</p>	<p>Student displays consistent lack of steady tempo or many note inaccuracies.</p> <p>Student is unable to play parts together and/or maintain steady tempo.</p> <p>Performance is not useable for rehearsal setting.</p>
<b>Performance of Approved Repertoire</b>	<p>Student maintains consistent tempo and accuracy throughout repertoire selections.</p> <p>Musically expressive.</p>	<p>Student mostly maintains steady tempo throughout selection with some note inaccuracies.</p> <p>Almost ready for performance.</p>	<p>Student shows consistent lack of steady tempo and/or many note inaccuracies.</p> <p>Performance is not ready.</p>
<b>Improvisation</b>	<p>Uses appropriate Chordal accompaniment and can play original melody and chords utilizing a steady tempo.</p>	<p>Uses appropriate chordal accompaniment but displays difficulty maintaining a steady tempo.</p> <p>May exhibit difficulty playing original melody and accompaniment.</p>	<p>Uses inappropriate chordal accompaniment or is unable to maintain steady tempo.</p> <p>Unable to play appropriate pitch &amp; rhythm while playing melody and accompaniment.</p>
<b>Sight Reading</b>	<p>Student maintains steady tempo and notes and rhythms accurate throughout example.</p> <p>Student is able to observe expressive markings in the score.</p>	<p>Student mostly maintains steady tempo with few note and rhythm inaccuracies.</p> <p>Student exhibits difficulty incorporating expressive markings in the score.</p>	<p>Student is unable to maintain steady tempo and/or exhibits many note and rhythm errors.</p> <p>Expressive markings are ignored or played incorrectly.</p>

## MUSIC THEORY RUBRIC

	<b>Proficient</b>	<b>Acceptable</b>	<b>Deficient</b>
<b>Pitch Identification</b>	Pitches were accurately identified on the grand staff, with only minor errors.	Pitches were mostly identified correctly but there were errors due to the octave register.	Pitches were largely inaccurate throughout in regard to pitch and/or octave register.
<b>Scales</b>	Scales were accurately notated in the given clef, with only minor errors.	Scales were mostly accurate but there were errors due to incorrect accidentals.	Scales were largely inaccurate throughout in regard to pitch, accidentals, and minor scale form.
<b>Key Signatures</b>	Major and minor key signatures were accurately identified, with only minor errors.	Major and minor key signatures were mostly accurate but there were errors in regard to relative minors.	Major and minor key signatures were largely misidentified through out.
<b>Intervals</b>	Intervals were accurately identified, with only minor errors.	Intervals were mostly accurate but there were errors with the modifiers.	Intervals were largely inaccurate throughout in regard to errors with numerals and/or modifiers.
<b>Rhythmic Dictation</b>	Rhythms were accurately identified and notated, with only minor errors.	Rhythms were mostly accurately identified and notated but there were errors with regard to bar lines, beat placement, and beams.	Rhythms were largely misidentified and notated throughout with errors in note values, bar lines, beat placement, and beams.
<b>Triads and Seventh Chords</b>	Triads and seventh chords were accurately identified in the given clef, with only minor errors.	Triads and seventh chords were mostly accurate but there were errors with the seventh chord type.	Triads and seventh chords were largely inaccurate throughout in regard to errors with roots and types.
<b>Triad Quality Recognition</b>	The quality of each triad was accurately identified, with only minor errors.	The quality of each triad was mostly accurately identified but there were errors made in regard to the diminished and augmented triads.	The quality of each triad was consistently misidentified throughout.

## SIGHT READING RUBRIC

Sight Reading	Proficient	Acceptable	Deficient
<b>Pitch</b>	Pitches were accurate throughout	Good sense of key, aware of tonic throughout but several wrong notes are sung	Correct starting pitch, key/tonic not stable and significant wrong notes.
<b>Rhythm</b>	Steady tempo and accurate rhythm throughout	Kept sense of steady beat but tempo fluctuates	Started in tempo but lost sense of steady beat. Stopping or slowing on certain pitches.
<b>Solfege</b>	All solfege is identified correctly and hand signs are used.	Some solfege is identified correctly and hand signs are used but not consistently	Many mistakes in solfege and hand signs.



## Conducting Rubric

Conducting I & II	Proficient	Acceptable	Deficient
Posture- Arm/Hand	Feet are grounded	Feet are mostly grounded	Feet are not grounded
Positioning	Posture is tall	Posture is mostly tall	Posture is not tall
	Little movement from waist-down	Little or some movement from waist-down	Some or a lot of movement from waist-down
	Hand/Arm is consistently in the correct position	Hand/Arm is mostly in the correct position	Hand/Arm position is mostly incorrect
Preparation	Preparatory gesture is always clear with correct tempo & dynamic indicated	Preparatory gesture is mostly clear but lacks clarity of tempo, dynamic or articulation	Preparatory gesture is not clear and does not communicate tempo, dynamic or articulation
	Mental set, group scan and eye contact are present Preparation breath is clearly given with accurate gesture Cut offs are always clearly given	Preparation breath is given sometimes Little time is taken for mental set, group scan and eye contact Cut offs are sometimes given	Preparation breath is not given Lack of mental set, group scan or eye contact Cut offs are not given
Patterns and Releases	Gestures and patterns are always clear Releases are always prepared	Gestures and patterns are mostly clear Releases are mostly prepared	Gestures and patterns are not clear Releases are not prepared
	Vertical and horizontal planes are clear and appropriate Ictus is clear on each beat	Vertical and horizontal planes lack consistency	Vertical and horizontal planes are unclear Ictus is unclear
	Meter is always clear in beat pattern	Meter is mostly clear in beat pattern	Meter is not always clear in beat pattern
Baton Grip and Use	Baton grip always utilizes the natural curve of the fingers and proper contact points Ictus is always at baton tip and on the horizontal plane	Baton grip is mostly correct, utilizing the curve of the fingers and contact points Ictus is mostly at baton tip and on the horizontal plane	Baton grip does not utilize the natural curve of the fingers or contact points Ictus is not at the baton tip nor does it use the horizontal plane
Left Hand	Left hand is always smooth and smooth or independent Left hand always reflects communicate appropriate dynamics and articulation of the music	Left hand is mostly smooth and independent Dynamics and articulation are mostly reflected by the left hand	Left hand is not smooth or independent Left hand does not reflect dynamics or articulation of the music
Facial Expression	Clearly engaged with music and ensemble No severe or wild expressions that are distracting	Engaged with music and ensemble Might be severe or wild expressions that are distracting to the music	Not engaged with music and ensemble Severe or wild expressions that are distracting to the music

## MUSIC COMPOSITION RUBRIC

	Ratings		
<i>Outcomes</i>	<b>Proficient</b>	<b>Acceptable</b>	<b>Deficient</b>
<i>Student creates</i>  <b><i>Aesthetic Appeal</i></b>	Strong aesthetic appeal and general impression. Would be enjoyed by many listeners. Keeps the listener interested.	Includes some interesting musical ideas. The general impression is pleasant and moderately effective.	Lacking in interesting musical ideas. The overall impression is not effective.
<i>Student work is</i>  <b><i>Creative</i></b>	Includes very original, unusual or imaginative musical ideas. Explores and varies at least two musical elements.	Involves some original aspect(s) or manipulation(s) of musical idea(s). Explores and varies at least one musical element.	Musical idea is neither familiar nor a cliché. However, there is no development, variety, or exploration of musical elements.
<i>Student demonstrates excellent</i>  <b><i>Craftsmanship</i></b>	Presents at least one complete musical idea. Has a coherent and organized form with a clear beginning, middle, and end. Uses musical elements to organize musical ideas or the form.	Ending feels final. Uses at least one musical element to organize the musical ideas and overall form.	Presents one complete musical idea. However, composition lacks overall completeness. Fails to use musical elements to organize musical ideas or form.

Rubric is a modification of one presented by: Hickey, M. (1999). Assessment rubrics for music composition. *Music Educators Journal*, 84 (4), 26 -33.

## Band Concert Evaluation

[----- PROFICIENT -----] [---- AVERAGE ----] [----- DEFICIENT -----]

Superior	Excellent	Average	Below Average	Poor
<ul style="list-style-type: none"> <li>• Students perform with mature, characteristicsounds <u>throughout</u> the performance</li> <li>• Pitches are centered and focused.</li> <li>• Students perform with good balance/blend with only <u>minor lapses</u> that are quickly corrected.</li> <li>• There is “near perfect” intonation within and between sections.</li> <li>• Dynamic contrast is <u>obvious and effective</u>. Students perform with proper support and little or no distortion.</li> </ul>	<ul style="list-style-type: none"> <li>• Students exhibit excellent mature, characteristic tone, but there are occasional flaws where students are unable to control and focus the sounds.</li> <li>• Good balance and blend within and between sections is demonstrated but there are <u>obvious flaws</u> that do not recover quickly.</li> <li>• The ensemble demonstrates an awareness of tuning within and between sections, but there are <u>numerous</u> minor flaws.</li> <li>• Dynamic contrasts are not always obvious and/or are performed with a lack of control.</li> </ul>	<ul style="list-style-type: none"> <li>• Students perform with a fundamental approach to good tone production but performers are <u>often</u> pushed beyond their ability to control tone quality in varying dynamic ranges.</li> <li>• Proper breath support is lacking at <u>times</u>.</li> <li>• Sounds are <u>at times</u> harsh, thin and/or pinched</li> <li>• Balance and blend are present, but <u>lapses</u> consistently occur.</li> <li>• Instruments are tuned, but individual and sectional problems <u>consistently</u> occur.</li> </ul>	<ul style="list-style-type: none"> <li>• Students exhibit an <u>immature</u> approach to characteristic sound throughout most of the performance</li> <li>• Performers demonstrate a lack of understanding of balanced musical lines and blend of sounds within the ensemble</li> <li>• Performers demonstrate little awareness of tuning tendencies of instruments and uniform intonation within the ensemble. There are an extreme amount of flaws.</li> <li>• There is little or no use of dynamic contrast.</li> </ul>	<ul style="list-style-type: none"> <li>• Students demonstrate poor characteristic tone quality and have little or no control or focus of their sound</li> <li>• Performers appear to have no understanding of balancing musical lines and blending sounds within sections or the ensemble</li> <li>• Performers demonstrate no understanding of tuning tendencies of instruments or sensitivity to uniform intonation within the ensemble</li> <li>• There is little or no evidence of attempts and dynamic contrast</li> </ul>

### Technique (for the classification entered)

<ul style="list-style-type: none"> <li>• Students do not miss notes</li> <li>• Manual dexterity and flexibility are <u>near flawless</u> with only <u>minor</u> flaws that recover quickly</li> <li>• Precision and clarity are good at <u>all</u> tempos</li> <li>• Rhythmic approach is uniform <u>throughout</u> the ensemble</li> <li>• Articulation is appropriate and <u>consistent</u> throughout the performance</li> </ul>	<ul style="list-style-type: none"> <li>• Students do not miss notes</li> <li>• Manual dexterity and flexibility are excellent, but there are often lapse that do not recover quickly.</li> <li>• Precision and clarity are good but some passages are occasionally not performed together.</li> <li>• Articulation is appropriate much of the time, but there are occasions when inconsistencies detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>• Students do not miss notes.</li> <li>• Manual dexterity and flexibility are good but <u>at times</u> individual skill is lacking causing a consistent loss of clarity and precision.</li> <li>• There are <u>inconsistencies</u> in rhythmic approach.</li> <li>• Rapid passages are not performed together <u>much of the time</u>.</li> <li>• Attacks and releases are inconsistent throughout much of the performance.</li> <li>• Articulation is used inappropriately at times.</li> </ul>	<ul style="list-style-type: none"> <li>• Students obviously miss <u>some</u> pitches throughout the performance.</li> <li>• Manual dexterity and flexibility are obviously missing resulting in overall lack of clarity and precision.</li> <li>• Attacks and releases are not performed together <u>most</u> of the time.</li> <li>• Articulation is inappropriate <u>most</u> of the time.</li> </ul>	<ul style="list-style-type: none"> <li>• There are <u>numerous</u> missed pitches throughout the performance.</li> <li>• Performers’ manual dexterity and flexibility are pushed <u>beyond</u> their ability to meet the technical demands of the music.</li> <li>• Attacks and release are <u>not</u> performed together.</li> <li>• There is an inadequate approach to <u>total</u> articulation performed in the music.</li> </ul>
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### Musicianship (for the classification entered)

<ul style="list-style-type: none"> <li>• Students perform artistically with the appropriate musical style on <u>all</u> selections</li> <li>• Students are very sensitive to musical phrasing, shaping phrases and giving direction to musical lines.</li> <li>• Students give <u>obvious</u> attention to musical nuance and dynamic markings.</li> <li>• Students perform the music at an <u>appropriate</u> tempo.</li> <li>• Performers <u>convey</u> an artistic, energetic, and emotional understanding of the music to the audience.</li> </ul>	<ul style="list-style-type: none"> <li>• Students perform artistically with the appropriate style with only <u>minor</u> inconsistencies.</li> <li>• Students are sensitive to musical line and phrasing, but there are minor flaws that detract from the performance.</li> <li>• Students’ use of musical nuance and dynamics are effective, but there are minor flaws.</li> <li>• Tempo is excellent for the selections performed, but there are minor lapses – rushing, dragging - that detract from the performance.</li> <li>• Students convey musical understanding most of the time.</li> </ul>	<ul style="list-style-type: none"> <li>• Performers use proper style much of the time <u>but</u> there are <u>noticeable</u> inconsistencies.</li> <li>• Performers <u>often</u> rush phrase endings and fail to shape musical phrases.</li> <li>• Performers exhibit an awareness of pulse and tempo, but there are <u>lapses</u> and performers are <u>often</u> slow to recover.</li> <li>• Performers are <u>inconsistent</u> in achieving dynamic variation and use of musical nuance markings.</li> <li>• Performance is somewhat mechanical, lacking emotion and energy.</li> </ul>	<ul style="list-style-type: none"> <li>• Performers do not address musical style throughout <u>most</u> of the performance.</li> <li>• Little attention is given to proper shaping of musical lines and phrasing.</li> <li>• Tempos slow or inconsistent throughout <u>most</u> of the performance.</li> <li>• Little attention is given to musical nuance and dynamic contrast.</li> <li>• Students are unable to convey musical understanding due to a lack of one or more fundamental performance skills.</li> </ul>	<ul style="list-style-type: none"> <li>• There is no attempt to address musical style throughout the performance.</li> <li>• No attention appears to have been given to proper shaping of musical line and phrasing.</li> <li>• Tempos are inadequate for the music performed.</li> <li>• Almost no attention is given to musical nuance and dynamic variation.</li> <li>• Students’ display of musical understanding is inadequate due to a lack of most all fundamental performance skills.</li> </ul>
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# Choir – Evaluation Rubric

[-----PROFICIENT -----]

[---- AVERAGE ----]

[-----DEFICIENT -----]

## TONE: Vocal

Superior	Excellent	Average	Below Average	Poor
<ul style="list-style-type: none"> <li>• Student performers demonstrate <u>highly developed</u>, characteristic tone qualities for their vocal section and musical style <u>throughout</u> the performance with <u>minimal lapses</u>.</li> <li>• Pitches are centered and focused.</li> <li>• Student performers demonstrate an <u>elevated awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section with a few minor flaws.</li> <li>• There is “<u>near perfect</u>” intonation within and between sections.</li> <li>• Student performers demonstrate a <u>highly developed</u> concept of balanced musical lines and blend of tone within their section to produce a desirable and appropriate sonority of music performed.</li> </ul>	<ul style="list-style-type: none"> <li>• Student performers demonstrate <u>above average</u>, characteristic tone qualities for their vocal section and musical performance, but there are <u>some minor lapses</u>.</li> <li>• Choral technique and vocal production are excellent, but there are <u>some flaws where students are unable to control and focus tone</u>.</li> <li>• The ensemble demonstrates an awareness of tuning within and between sections, but there are <u>some minor flaws</u>.</li> <li>• <u>For the most part</u>, student performers demonstrate an excellent concept of balanced musical lines and blend of tone within their section to produce an appropriate sonority of music performed, but there are <u>some minor lapses</u></li> </ul>	<ul style="list-style-type: none"> <li>• Student performers demonstrate <u>average</u> tone qualities for their vocal section and musical style of performance, however, performers lose their <u>ability to control tone</u> quality in varying dynamic ranges.</li> <li>• Student performers demonstrate an <u>adequate awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section, but there are <u>several flaws</u>.</li> <li>• Sounds are at <u>times</u> harsh, thin and/or pinched.</li> <li>• Balance and blend are present, but <u>laps</u> consistently occur.</li> <li>• The ensemble demonstrates <u>intermediate</u> concepts of balanced musical lines and blend of tone to produce an acceptable sonority of the music performed.</li> </ul>	<ul style="list-style-type: none"> <li>• For this classification, student performers demonstrate <u>inadequate</u> characteristic tone qualities for their vocal section and musical style of performance, additionally, <u>they lose control often</u>.</li> <li>• Student performers demonstrate <u>little awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section.</li> <li>• The ensemble demonstrates <u>below average</u> concepts of balance and blend of tone, and <u>does not produce</u> a desirable or appropriate sonority of the music performed. There are an extreme amount of flaws.</li> <li>• There is little or no use of dynamic contrast.</li> </ul>	<ul style="list-style-type: none"> <li>• For this classification, student performers demonstrate <u>undesirable</u> characteristic tone qualities for their vocal section, musical style of performance, and <u>lose control most of the time</u>.</li> <li>• Student performers demonstrate <u>little or no awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section.</li> <li>• The ensemble demonstrates <u>improper concepts</u> of balance and blend of tone, and produces an undesirable and inappropriate sonority of the music performed.</li> <li>• There is <u>little or no</u> evidence of dynamic contrast.</li> </ul>

## TECHNIQUE: Choral

<ul style="list-style-type: none"> <li>• Student performers will sing correct pitches.</li> <li>• Choral technique is <u>near flawless</u> within each section with only <u>minimal lapses</u>.</li> <li>• Diction and clarity of text are demonstrated at <u>all tempi</u>.</li> <li>• Rhythmic approach is uniform <u>throughout</u> the ensemble.</li> <li>• Diction is appropriate and <u>consistent</u> throughout the performance according to stylist performance practices.</li> </ul>	<ul style="list-style-type: none"> <li>• Student performers will sing correct pitches.</li> <li>• Choral technique is excellent within each section, but there are <u>some lapses</u> that do not recover quickly.</li> <li>• Rhythmic precision and clarity are excellent however; <u>some passages are not uniform</u> throughout the ensemble.</li> <li>• Diction is appropriate most of the time, but there are <u>some inconsistencies</u> that detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>• Students performers sing incorrect pitches and do not recover quickly</li> <li>• Choral technique is good but at <u>times</u> individual skill is lacking causing a consistent loss of clarity and precision.</li> <li>• Rhythmic precision and clarity are not uniform <u>much of the time</u>.</li> <li>• Attacks and releases are inconsistent throughout the performance.</li> <li>• Diction is used inappropriately <u>at</u> times.</li> </ul>	<ul style="list-style-type: none"> <li>• Student performers miss <u>some</u> pitches throughout the performance.</li> <li>• Choral technique is obviously missing resulting in an <u>overall</u> lack of clarity and precision.</li> <li>• Rhythmic precision and clarity are inconsistent <u>most</u> of the time.</li> <li>• Attacks and releases are not performed uniformly <u>most</u> of the time.</li> <li>• Diction is used inappropriately <u>most</u> of the time.</li> </ul>	<ul style="list-style-type: none"> <li>• Student performers miss <u>numerous</u> pitches throughout the performance.</li> <li>• Choral technique is <u>fundamentally lacking</u> and restricts the ability of the performer to meet the technical demands of the music.</li> <li>• Attacks and release are <u>not</u> performed together.</li> <li>• There is an <u>inadequate</u> approach to diction performed in the music.</li> </ul>
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## MUSICIANSHIP: Ensemble Performance

<ul style="list-style-type: none"> <li>• For this classification the suitability of the music is superior. Student performers artistically demonstrate the appropriate musical style on <u>all</u> selections.</li> <li>• Clear, meaningful, and expressive shaping of musical passages is often achieved within and between sections of the ensemble with some minor errors.</li> <li>• Throughout the majority of the performance, an exceptional use of dynamics provides musically effective and appropriate contrast for the music performed.</li> <li>• Control of all aspects of rhythm, tempo, and musical style is exceptional.</li> <li>• Student performers <u>convey</u> an artistic, energetic, and emotional performance to the audience.</li> </ul>	<ul style="list-style-type: none"> <li>• For this classification, the suitability of the music is excellent. Student performers demonstrate the appropriate musical style with <u>only minor inconsistencies</u>.</li> <li>• For this classification, clear, meaningful and expressive shaping of musical passages is somewhat evident within and between sections of the ensemble, but there are <u>some inconsistencies</u>.</li> <li>• <u>At times</u>, an excellent use of dynamics provides musically effective and appropriate contrast for the music performed.</li> <li>• The ensemble exhibits <u>above average</u> control of all aspects of rhythm, tempo, and musical style with <u>minor lapses</u>.</li> <li>• Student convey musical understanding most of the time.</li> </ul>	<ul style="list-style-type: none"> <li>• For this classification, the suitability of the music is <u>adequate</u>. Performers use appropriate style much of the time <u>but</u> there are <u>noticeable inconsistencies</u>.</li> <li>• Clear, meaningful, and expressive shaping of musical passages is somewhat evident within and between sections of the ensemble, but it is <u>not consistent</u>.</li> <li>• At times, an <u>average</u> use of dynamics provides musically effective and appropriate contrast for music performed.</li> <li>• The ensemble exhibits <u>adequate</u> control of all aspects of rhythm, tempo, and musical style <u>with some lapses</u>.</li> <li>• Performance is somewhat mechanical, lacking emotion and energy.</li> </ul>	<ul style="list-style-type: none"> <li>• For this classification, the suitability of the music is <u>inadequate</u>. Performers do not address musical style throughout <u>most</u> of the performance.</li> <li>• Little evidence of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble.</li> <li>• A <u>below average</u> use of dynamics proves musically ineffective and results in little contrast for music performed.</li> <li>• The ensemble exhibits little control of all aspects of rhythm, tempo, and musical style.</li> <li>• Students are unable to convey musical understanding due to a lack of one or more fundamental performance skills.</li> </ul>	<ul style="list-style-type: none"> <li>• For this classification, the music is <u>unsatisfactory</u>. There is no attempt to address musical style throughout the performance.</li> <li>• <u>Little or no</u> evidence of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble.</li> <li>• An <u>inadequate</u> use of dynamics proves musically ineffective and results in little or no contrast for music performed.</li> <li>• The ensemble <u>exhibits little or no control</u> of all aspects of rhythm, tempo, and musical style.</li> <li>• Student performers’ musical understanding is <u>inadequate</u> due to a lack of most fundamental performance skills.</li> </ul>
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## Orchestra Evaluation Rubric

[ -----PROFICIENT ----- ] [ ---- AVERAGE ---- ] [ -----DEFICIENT----- ]

### Tone (for the classification entered)

Superior	Excellent	Average	Below Average	Poor
<ul style="list-style-type: none"> <li>Students <u>consistently</u> perform with mature, characteristic sounds.</li> <li>Students <u>consistently</u> use vibrato to enhance tone quality.</li> <li>Pitches are <u>consistently</u> centered and focused.</li> <li>Students <u>consistently</u> perform balance/blend with only minor lapses that are quickly corrected.</li> <li>The ensemble <u>consistently</u> demonstrates an awareness of tuning within and between sections. ("near perfect")</li> <li>Dynamic contrast is <u>consistently</u> obvious and effective.</li> <li>Students <u>consistently</u> perform with proper tonal support and little or no distortion.</li> </ul>	<ul style="list-style-type: none"> <li>Students <u>mostly</u> perform with mature, characteristic sounds.</li> <li>Students mostly use vibrato to enhance tone quality.</li> <li>Pitches are <u>mostly</u> centered and focused.</li> <li>Students <u>mostly</u> perform balance/blend but there are obvious flaws that do not recover quickly.</li> <li>The ensemble <u>mostly</u> demonstrates an awareness of tuning within and between sections but there are numerous minor flaws.</li> <li>Dynamic contrast is <u>mostly</u> obvious and effective.</li> <li>Students <u>mostly</u> perform with proper tonal support and little or no distortion.</li> </ul>	<ul style="list-style-type: none"> <li>Students <u>sometimes</u> perform with mature, characteristic sounds.</li> <li>Students sometimes use vibrato to enhance tone quality.</li> <li>Pitches are <u>sometimes</u> centered and focused.</li> <li>Students <u>sometimes</u> perform balance/blend but lapses consistently occur.</li> <li>The ensemble <u>sometimes</u> demonstrates an awareness of tuning within and between sections but problems consistently occur.</li> <li>Dynamic contrast is <u>sometimes</u> obvious and effective.</li> <li>Students <u>sometimes</u> perform with proper tonal support and little or no distortion.</li> </ul>	<ul style="list-style-type: none"> <li>Students <u>rarely</u> perform with mature, characteristic sounds.</li> <li>Students <u>rarely</u> use vibrato to enhance tone quality.</li> <li>Pitches are <u>rarely</u> centered and focused.</li> <li>Students <u>rarely</u> perform balance/blend within the ensemble</li> <li>The ensemble <u>rarely</u> demonstrates an awareness of tuning within and between sections. There are an extreme amount of flaws.</li> <li>Dynamic contrast is <u>rarely</u> obvious and effective.</li> <li>Students <u>rarely</u> perform with proper tonal support and little or no distortion.</li> </ul>	<ul style="list-style-type: none"> <li>Students <u>never</u> perform with mature, characteristic sounds.</li> <li>Students <u>never</u> use vibrato to enhance tone quality.</li> <li>Pitches are <u>never</u> centered and focused.</li> <li>Students <u>never</u> perform balance/blend within the ensemble.</li> <li>The ensemble <u>never</u> demonstrates an awareness of tuning within and between sections.</li> <li>Dynamic contrast is <u>never</u> obvious and effective.</li> <li>Students <u>never</u> perform with proper tonal support and little or no distortion.</li> </ul>

### Technique (for the classification entered)

<ul style="list-style-type: none"> <li>Students <u>consistently</u> demonstrate manual dexterity and flexibility with only minor flaws in precision and clarity that do not recover quickly.</li> <li>Rhythmic approach is <u>consistently</u> uniform throughout the ensemble.</li> <li>Articulation is appropriate all of the time and is consistent throughout the performance.</li> </ul>	<ul style="list-style-type: none"> <li>Students <u>mostly</u> demonstrate manual dexterity and flexibility but there are often lapses in precision and clarity that do not recover quickly.</li> <li>Rhythmic approach is <u>mostly</u> uniform throughout the ensemble.</li> <li>Articulation is appropriate most of the time, but there are occasions when inconsistencies detract from the overall performance.</li> </ul>	<ul style="list-style-type: none"> <li>Students <u>sometimes</u> demonstrate manual dexterity and flexibility but there is a consistent loss of precision and clarity that do not recover quickly.</li> <li>Rhythmic approach is <u>sometimes</u> uniform throughout the ensemble.</li> <li>Articulation is used inappropriately at times.</li> </ul>	<ul style="list-style-type: none"> <li>Students <u>rarely</u> demonstrate manual dexterity and flexibility but there is an overall loss of precision and clarity.</li> <li>Rhythmic approach is <u>rarely</u> uniform throughout the ensemble.</li> <li>Articulation is inappropriate most of the time.</li> </ul>	<ul style="list-style-type: none"> <li>Precision and clarity is <u>never</u> present.</li> <li>Rhythmic approach is <u>never</u> uniform throughout the ensemble.</li> <li>There is an inappropriate approach to total articulation.</li> </ul>
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### Musicianship (for the classification entered)

<ul style="list-style-type: none"> <li>Students <u>consistently</u> use proper musical style on all selections.</li> <li>Students are very sensitive to musical phrasing, shaping phrases and giving direction to musical lines.</li> <li>Students <u>consistently</u> achieve dynamic variation and use musical nuance.</li> <li>Performers <u>consistently</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo.</li> </ul>	<ul style="list-style-type: none"> <li>Students <u>mostly</u> use proper musical style with only minor inconsistencies.</li> <li>Students are sensitive to musical line and phrasing, but there are minor flaws that detract from the performance.</li> <li>Students are <u>mostly</u> consistent in achieving dynamic variation and use musical nuance.</li> <li>Performers <u>mostly</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo.</li> </ul>	<ul style="list-style-type: none"> <li>Students <u>sometimes</u> use proper musical style but there are noticeable inconsistencies.</li> <li>Students give little attention to musical phrases and shaping.</li> <li>Students are <u>sometimes</u> consistent in achieving dynamic variation and use musical nuance.</li> <li>Performers <u>sometimes</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo.</li> </ul>	<ul style="list-style-type: none"> <li>Students <u>rarely</u> address musical style.</li> <li>Students fail to shape musical phrases.</li> <li>Students are <u>rarely</u> consistent in achieving dynamic variation and use musical nuance.</li> <li>Students <u>rarely</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo.</li> </ul>	<ul style="list-style-type: none"> <li>Students <u>never</u> address musical style.</li> <li>No attention appears to have been given to proper shaping of musical line and phrasing.</li> <li>Students <u>never</u> achieve dynamic variation and use musical nuance.</li> <li>Students <u>never</u> convey an artistic, energetic, and emotional understanding of the music to the audience with the appropriate tempo.</li> </ul>
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Student Name: \_\_\_\_\_

**Scoring Rubric for TLU School of Music Program Notes: To be used for MUSI 301, 302, 401 and 402**

Directions for marking- place a check mark in the appropriate box for each of the areas assessed. Please refer to "TLU School of Music: Program Note Instructions" (available in the music student handbook) for specific instructions provided for each section.

	<b>Poor: Fails to meet minimum standard ("D" or "F" level work)</b>	<b>Satisfactory: Meets minimum standard ("C" level work)</b>	<b>Good ("B" level work)</b>	<b>Excellent ("A" level work)</b>
<b>Bibliographical information about the composer</b>	Does not provide biographical information about the composer.	Provides one or two elements of biographical information about the composer.	Provides several elements of biographical information about the composer.	Provides several elements of the most relevant biographical information about the composer and does a good job of presenting the information in their own words.
<b>Information about the piece</b>	Does not provide information specific to the piece.	Provides one or two elements of information about the piece.	Provides several elements of information about the piece.	Provides several elements of information about the piece and does a good job of presenting the information in their own words.
<b>What to expect from the piece musically</b>	Provides no indication of what to expect from the piece musically.	Provides one or two elements of what to expect from the piece musically.	Provides several elements of what to expect from the piece musically.	Provides several elements of what to expect from the piece musically and does a good job of presenting the information in their own words.
<b>Style: Proofreading, writing mechanics, and citations</b>	Writing contains a number of grammatical and/or proofreading errors. Citations are not properly documented.	Writing contains some grammatical and/or proofreading errors. Citations are present, but not properly documented.	<i>Either:</i> Writing contains a few grammatical or proofreading errors, <i>or,</i> a few citations are not properly documented.	Writing is clear, succinct, and free of errors. Necessary citations are properly documented.

Do your best to average the grade from your assigned check marks. Letter grade assigned for program notes: \_\_\_\_\_