

**BOSSIER PARISH COMMUNITY COLLEGE**

MUSIC PROGRAM

**MUSIC STUDENT  
HANDBOOK**

(rev. 7/22/2010)

**A GUIDE TO POLICIES AND PROCEDURES FOR SUCCESSFUL PARTICIPATION  
AS A MUSIC MAJOR,  
MUSIC SCHOLARSHIP RECIPIENT,  
AND/OR ENSEMBLE MEMBER**

**6220 East Texas Street  
Bossier City, LA 71111  
318-678-6146**

## **PREFACE**

This Music Program Handbook has been prepared by the Music Faculty. It does not supersede information found in the Bossier Parish Community College General Catalog or Student Handbook, but rather is designed to be an easy-to-read reference guide containing important information, policies, and procedures that govern a quality collegiate music program.

The Associate of Arts in Music degree and the Music Program at BPCC were approved by the Board of Regents in the Fall of 2004. With the addition of this music component and curriculum, the College re-affirmed its continued support of the performing arts. The Music Program at Bossier Parish Community College is now a viable and recognized entity within the state of Louisiana.

The current Music Program is designed as a degree program aimed at earning the Associate of Arts in Music degree as well as the first two years of formal music study at an appropriate level consistent with nationally accepted collegiate criteria and expectations. This Music Program Handbook is designed to set forth many of these standards as well as clarify and strengthen those already in place at the College.

If there are questions that are not addressed in either the BPCC General Catalog, Student Handbook, or this handbook, do not hesitate to seek out one of the Music Faculty.

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## **Music Program Mission Statement**

### **Music Program Objectives**

- A. To prepare music students for successful careers in music or for undergraduate level study in teaching, performing, music theory, and related areas.
- B. To prepare the non-major music student for lifelong participation in the enjoyment of music.
- C. To provide music training for those students who need musical skills, understanding, and appreciation in their chosen fields (performing arts, elementary education, media communications, etc.)
- D. To enrich the academic and cultural life of the College community and the community college experience through
  - music course offerings intended for any student
  - performance opportunities in musical organizations for students requiring professional training as well as those seeking avocational outlets
- E. To serve Bossier City and the greater community through
  - the availability of music consultants and clinicians to the public schools and arts organizations
  - voluntary outreach presentations of off-campus performances

### **Music Program Accreditation**

The Associate of Arts in Music degree was approved by the Louisiana Board of Regents in September, 2004. Bossier Parish Community College is accredited by SACS (Southern Association of Schools and Colleges). The College may seek institutional membership in the National Association of Schools of Music (NASM) at an appropriate future time.

### **Music Program Facilities**

The Music Program is located in the Performing Arts Theatre (Building C) and is administered under the Division of Liberal Arts. Courses are taught in this facility as well as

Building G in selected rooms. Music faculty offices are located in Building C. The rehearsal room, practice rooms, piano lab, and Mac computer lab are located in this facility as well.

The Music Program owns a Yamaha Disklavier piano, which is located in the music room. It is available to all music students and it is possible to learn to use the Disklavier in a very brief session. In addition to operating as a conventional piano, this instrument is capable of recording a piano accompaniment on a non-formatted computer disk. Students should not use an IBM or Macintosh disk with important files on them, as the files will be erased when students record from the Disklavier. Students may record at a slow speed and replay at the correct tempo. Students can even record left and right hands separately. Students may then replay what has been recorded on the disk at any speed and in any key. This instrument is ideal for students to use as a rehearsal tool when an accompanist is unavailable.

Also, there are five Macintosh computers located in the Mac Computer lab. These computers are available for students to work on their ear training and other music-related applications. These computers are not connected to the internet, nor are they connected to printers.

### **Faculty and Staff of the Music Program**

<i>Full-Time Faculty</i>	<i>Office</i>	<i>Phone</i>
Dr. Michael D. Hart	C121	678-6146

Music Program Director:

Instrumental Ensembles, Trumpet, Brass, Music Theory, Ear Training, Conducting,  
Music Appreciation.

Mrs. Gulnara Chandler	C126	678-6429
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Instructor of Music:

Piano, Music Theory, Ear Training, Accompanist, Music History

*Adjunct Faculty (subject to revision)*

Mr. William Bond, Jr., Concert Choir, Voice, Music Appreciation

Dr. Joe Alexander, Low Brass

Ms. Cheryl Corkran, Clarinet

Mrs. Mary Cunningham, Piano

Mrs. Cathy DeRousse, Piano

Mrs. Janice Aiken, Voice

Mr. Ted Hopkins, Saxophone, Flute

Mr. Thomas Hundemer, Horn

Mr. Steven Hitt, Percussion

Mr. Philip Wade, Guitar

## **COMPREHENSIVE MUSIC PROGRAM POLICIES**

### **Student Recitals**

Student recitals will be held periodically, usually 2 or 3 times throughout the semester. All Music Majors enrolled in studio applied lessons are required to perform on at least one student recital each semester. Application forms are available from the studio teacher. After filling out the recital application form and obtaining the signatures of their studio teachers and accompanists, students should submit the application to the Music Program Director.

A recital program must be prepared and printed. Student Recital programs are important for two reasons. First, they provide information about the performance at hand. Secondly, and equally important, a printed recital program provides a record of students' collegiate performances that should be included in an application for undergraduate transfer, graduate school, or a resumé for a music-related job application.

The deadline for Student Recital application forms to be turned in is 5:00 p.m. Friday, the week *before* the student recital. Applications received after the deadline risk being scheduled for the next available student recital. Incomplete, inaccurate, or illegible forms will not be accepted. (See Appendix A for a sample form.)

Student recitals are limited to 50 minutes and will typically be scheduled on Tuesdays' or Thursday's at 3:30 p.m. Student recitals and concerts will be held in the Performing Arts Theatre or the rehearsal room, depending upon availability.

## **Stage Deportment/Dress for all Recitals and Juries**

The performer's initial entrance establishes the mood for the performance. Students should walk confidently to center stage, bow gracefully, and acknowledge the audience with a smile. After their performance, students should remember to bow, acknowledge the applause of the audience, and recognize their accompanists and/or assisting artists. To bow properly, students should simply bend at the waist with arms at their sides and look at their shoes, hold for a beat, and straighten up.

While dress codes for the classroom are more relaxed, recital attire should be professional. Informal wear such as jeans, shorts, sweatshirts, and sandals are out of place in a formal recital setting. Tuxedos, suits, and formal gowns are appropriate for evening recitals. Attire for student recitals and juries would include dresses or slacks with a blouse for women and slacks, a dress shirt, and leather shoes for men. Ensemble performance attire is determined by the ensemble director.

### **Audience Responsibilities**

- Be prompt to recitals and concerts.
- Do not enter or exit the performance hall or area during a selection. Wait until the selection is over. If you must enter or exit before the entire piece is over, it is acceptable to do so between movements. Move quickly and quietly.
- Do not eat, drink, or talk during a performance.
- Turn off all cell phones and pagers.
- Performing is often an anxious time for many musicians. If a performer should make an obvious error or find the need to begin again for any variety of reasons, do not snicker or talk. Simply let the performer begin anew.
- Applaud for artists as they enter and exit the performance area. This often helps relieve performance anxiety.
- Students should be informed audience members. It is inappropriate to applaud between movements of a multi-movement work.

Recitals for each term will be posted in the rehearsal rooms, on the BPCC web site, throughout the Performing Arts lobby, and on the Student Activities calendar and Events of the Week.

### **Recital/Concert Attendance for Applied Studio Lessons**

Music Majors and other students enrolled in applied studio lessons are expected to attend student recitals and concerts. Students enrolled in applied studio lessons **must** attend a minimum number of acceptable recitals or concerts, on or off campus, every semester. This number will be determined at the beginning of each term by the Music Program Director and provided to all students enrolled in Applied Studio Lessons on the syllabus.

A staff member will record attendance at each music event. It is the student's responsibility to be marked as present. Students not present for the *entire* event will not receive attendance credit. Recital attendance records will be provided to the studio teachers at the end of the term for inclusion in the student's final applied lesson grade.

Attendance at student and faculty recitals, visiting ensemble concerts, and formal concerts presented by the Concert Choir, Concert Band, and Jazz Ensemble will count toward a student's recital attendance record. Concert/Recital credit will automatically be awarded to those students performing in ensemble concerts.

### **Grading Policy for Studio Applied Lessons**

Applied lesson studio instructors will utilize the Applied Studio Lesson Record Attendance Sheet (see **Appendix B**) to record and grade students' lessons. The following criteria are in place to govern all applied studio lessons in the Music Program:

#### **Lessons:**

Each student must have a lesson each week of the semester. Canceled lessons may be re-scheduled **only if advance notice is given by the student**. Unexcused absences by the student will not be re-scheduled. Students are allowed to miss and make up only two lessons per semester, whether or not they are excused. Students will be suspended upon their third missed lesson. **UNDER NO CIRCUMSTANCES ARE THERE TO BE MORE THAN TWO (2) LESSONS IN ANY ONE GIVEN WEEK.**

Due to professional activities, studio instructors may find it necessary to occasionally re-schedule students' lessons. Students will be notified in advance of this absence, and a make up lesson will be scheduled.

**Practice Expectations:**

Students enrolled for studio applied lessons are expected to practice a minimum of one hour a day for each hour of credit being received. Applied lessons for 2 credits = 2 hours of practice each day.

**Student Recitals:**

Music Majors enrolled for applied studio lessons are expected to perform on their major instruments on at least one student recital per semester in addition to secondary instruments for which they are enrolled.

**Concert/Recital Attendance:**

All music majors and students enrolled in applied studio lessons are expected to attend all student recitals. The number of required concerts/recitals to attend will be determined by the Music Program Director at the beginning of each semester.

**Grading:**

*Each lesson will be graded in the following manner:*

well-prepared	WP	(A)	(90-100)
partially prepared	PP	(B or C)	(70-89.9)
insufficiently prepared	IP	(D)	(60-69.9)
unexcused absence	UA	(F)	(0)

**Final Grade:**

<b>Music Majors</b>		<b>Non-Majors</b>	
average lesson preparation	55%	average lesson preparation	65%
jury performance	25%	jury performance	25%
recital performance(s)	10%	recital attendance	10%
recital attendance	10%		

## **Jury Examinations**

A jury is the final exam for applied lessons. Music Majors present a jury in front of music faculty (without an audience) while non-music majors present their juries typically at their last scheduled applied lessons. Each music faculty will complete a jury performance sheet for the student and award a jury grade. Items to be addressed include, but are not limited to, intonation, technique, tone quality, note accuracy, scales, preparedness, diction, articulation, rhythmic accuracy, interpretation, memorization, and musicianship. The grade awarded by each faculty member will be incorporated into the student's final applied lesson grade at the discretion of the studio teacher. All students enrolled in studio applied lessons are required to perform a jury at the end of each term. Juries will occur during the week of finals or another predetermined time.

Performance repertoire for juries is to be agreed upon by the student and the studio instructor. The studio instructor is to ensure that appropriate recognized classic repertoire is prepared for performance.

Students will fill out a Jury Performance Record Sheet (see Appendix C) to turn in at the time of their juries. This sheet includes the repertoire studied over the term, any selections performed on recital, and the repertoire, scales, and material selected for jury performance. Music majors will sign up for jury time slots prior to the day of juries. Students are allotted 10 - 12 minutes for juries. Typically, non-music majors present their juries at their last scheduled applied lessons. Piano proficiencies will also be held at this time and are allotted 30 minutes.

Music majors who performed successful Sophomore recitals during the term *may* be exempt from juries for that term. Students who performed Freshman Recitals during the term are not exempt from juries that term. Students will have access to their jury comment sheets following juries if they so desire. Jury Performance Record Sheets will be kept on file in the Music Program Director's office for assessment purposes.

## **Piano Proficiency Examination**

Music Majors are required to pass the Piano Proficiency Exam. Students typically enroll in MUSC 299 – Piano Proficiency in their fourth semester of piano study in conjunction with their

applied piano course. Students must earn a grade of “S” (Satisfactory) in MUSC 299 – Piano Proficiency. The Piano Proficiency Examination is required for all Associate of Arts in Music degree candidates and may be scheduled during juries at the student's request. Students should begin their piano studies (Class Piano I, II, and Applied Piano lessons) with the Piano Proficiency Exam as their goal at the end of their Sophomore year. The following are the requirements for the Piano Proficiency Examination:

- Perform all major scales, harmonic, melodic, and natural minor scales two octaves, hands together. Piano majors will do scales four octaves.
- Perform two memorized prepared pieces in contrasting style, each 3-5 minutes in length.
- Harmonize a folk tune using appropriate tonic, subdominant, and dominant 7th chords.
- Sight-read an elementary level composition for piano with correct notes, rhythms, and a steady tempo. Piano majors will be required to sight read at the level of a Clementi sonatina.
- Transpose a simple melodic line to any given key.

The piano proficiency will be scheduled during jury times. Like juries, piano proficiencies will be performed for the music faculty.

The Music Program Director will send a memo to the Division of Liberal Arts Chair indicating that the student has passed the Piano Proficiency Exam for inclusion in the student's academic records.

### **Sophomore Solo Recital Guidelines and Policies**

#### **GOALS:**

To develop performance skills by preparing and performing solo literature

To develop organizational skills by preparing the recital program for printing

To develop technique for one's instrument on an advancing level

To develop musical understanding of selected major repertoire for one's instrument

#### **OBJECTIVES:**

To prepare and present a satisfactory Sophomore Recital 12-18 minutes in length.

#### PROCEDURES:

- Each student discusses and gains approval from his/her studio teacher before accepting the responsibility of preparing a Freshman/Sophomore Recital.
- The student selects a recital date in conference with the studio teacher and the Music Program Director.
- The student and the studio teacher decide on an accompanist, repertoire, and any additional musicians and equipment needed.
- The student makes arrangements for regular rehearsals. Students should arrange to have the studio teacher at some rehearsals.
- The student and the accompanist agree on the accompanying fee or compensation if warranted.
- The student must own a copy of all music to be performed.

#### RECITAL REPERTOIRE:

Performance repertoire is to be agreed upon by the student and the studio instructor. The studio instructor is to ensure that appropriate recognized classic repertoire is selected for performance.

#### PRE-RECITAL REHEARSALS:

Students must perform excerpts from their recitals at least two weeks before the recital. These previews are held during Music Faculty Meetings, typically during the Student Activity Period. See the Music Program Director to make the arrangements.

If the student is not sufficiently prepared, or if adjustments need to be made in the selection of repertoire, the music faculty will discuss this with the student and reschedule the recital, if necessary.

#### RECORDING:

Every effort will be made to record the recital for program archives. This recording may be helpful when applying to graduate schools. A copy may be obtained upon request.

## RECITAL PROGRAM:

A neatly printed copy of the recital repertoire must be submitted to the faculty at the time of the Pre-Recital Jury. The Student Recital Application Form (Appendix A) may be used for this submission. Student should also prepare a brief biography of themselves for the recital program. See the Music Program Director for assistance in formatting the program.

## PUBLICITY RELEASE:

If students would like to do a publicity release, they should prepare a one-page, double-spaced article that should include Who, What, When, and Where.

### **Renewal of Music Scholarships**

Students receiving a Music Scholarship are under continual review for the semesterly renewal of this award. Music Scholarships are granted to students as talent awards for enrollment and participation in the College's primary ensembles. Students receiving a Scholarship are expected to exhibit **superior** professional **conduct** and **attendance** in all phases of their music activities and set the example for all other students enrolled in any music activity. When reconsidering students for Music Scholarship renewal, criteria under review include, but are not limited to, the following: class attendance, promptness, contributions to the ensemble(s), and attitude. The College Administration and Music Faculty at BPC view Music Scholarships in a serious manner. It is assumed that students receiving such awards view them similarly.

Students who have made satisfactory progress and have met College, faculty, and Music Program expectations will have their music scholarships renewed. Students who have not met College, faculty, and Music Program expectations will have their Music Scholarships withdrawn. Students in jeopardy of a Music Scholarship Award reduction or withdrawal will receive adequate warning. It is possible for students to have their Music Scholarship Awards withdrawn during the term or at the end of any term.

Students receiving a Music Scholarship are not required to re-audition unless one of the following conditions occur:

- The student loses his/her scholarship due to falling below the 12 hour per term enrollment requirement.
- The student loses his/herscholarship due to not maintaining a 2.0 cumulative college GPA.
- A student does not maintain continuous enrollment at BPC in the ensemble for which the scholarship was awarded.

Students in the above categories may schedule an audition when they are announced periodically during the year. Students re-auditioning after having lost a prior music scholarship will compete for music scholarships on the same plane as new students auditioning for the first time to maintain a fair and balanced competition for the scholarship.

### **Checking Out College-Owned Equipment**

Students may check out college-owned instruments and equipment if the need is directly related to a music program course, event, or project. Appropriate procedure requires that an instrument/equipment check-out form be completed by the student. There is typically no charge for such usage. However, the student is responsible for any loss and/or damage to the instrument/equipment that occurs while it is checked out in his/her name.

In the event that a sustained loss or damage cost is not paid for prior to the end of the semester in which it occurs, the student's college account will be charged and/or grades and transcripts withheld. This decision will be made at the discretion of the Music Program Director and the Division of Liberal Arts Chair.

### **Copyright Laws and Purchasing Music**

It is illegal to copy music. Copyright officials may visit a campus or any other organization without notice and search files for copyright violations. Violations may result in serious fines to the College and/or person(s) cited.

Students are responsible for the purchase of the music they are performing in recitals, juries, and/or studying in their studio applied lessons. Music for performing ensembles will be provided by the College or the instructor. It is vital that music students begin to acquire and catalogue repertoire for their personal music libraries.

A list of recommended music companies in the immediate area and throughout the country has been compiled for reference (see Appendix D). Many have toll-free numbers in addition to web sites that allow on-line ordering of materials. Some offer discounts on music, and most accept credit card purchases. If students do not have a credit card or access to one (parent/guardian/spouse), most will accept checks and money orders. Money orders (available at banks or post offices) will get the quickest response, as personal checks require at least a week to clear the bank.

Students should find out early from their studio teachers what literature or etude books are required for successful completion of the course and **ORDER HIS/HER MUSIC IMMEDIATELY**. Not having music for lessons is cause for a lower weekly lesson grade or suspension from the course. Students are obviously *unprepared* if they do not have their music or method books.

### **Music Course Offering Sequence**

Due to the size and scope of Bossier Parish Community College and the Music Program, it is impossible to offer all music courses every term. A Music Course Sequence Schedule has been included (see Appendix E) to assist in planning and scheduling a course of study. Any immediate concern should be brought to the attention of the Music Program Director as soon as possible.

## **MAINTAINING THE HEALTH OF A MUSIC PROGRAM**

### **Off-Campus Performances**

At some point throughout the year, music program ensembles or individuals may be asked to perform off-campus. These appearances may take the form of a performance for a local church, school, civic organization or an extended tour that includes motor coach transportation and overnight accommodations.

The purposes of these performances are multi-faceted. They include community awareness for the Performing Arts at the College, providing music for civic events, and perhaps most importantly, recruiting new students to the Music Program.

It is obvious that students must conduct themselves in a professional and ethical manner when performing off-campus. All College policies regarding acceptable student conduct are in effect when representing the College and Music Program off-campus.

The use of illegal substances (this includes underage use of alcohol) while representing the College for an off-campus performance is cause for immediate expulsion from the ensemble(s) (or applied lesson in the case of a solo performance) and a failing grade in the course(s) affected. Students are subject to all College conduct policies while performing at off campus events. When students are performing off-campus, they are representing the College, Music Program, their instructors, their parents, and themselves.

### **Setting the Example**

The Music Program is a high-profile academic area within the Division of Liberal Arts. It is imperative that music majors and those students enrolled in the ensembles for their personal fulfillment set the example for other students on campus.

Research indicates that students who are active in the arts do better in their other academic pursuits. Likewise, students enrolled in the arts are typically respected as leaders of their class and institution. It is also incumbent upon upperclassmen to set the example for new students entering the Music Program.

### **Recruiting Others to the Music Program**

The Music Program is currently experiencing a growth in its enrollment of music majors and other students participating for their personal satisfaction. Proactive recruitment of new students to the Music Program is of primary concern if our growth is to continue. The music faculty, in conjunction with the College Admissions Office, actively seeks out talented students to participate in the Music Program.

One of a Music Program's most valuable assets for recruiting is the body of students currently enrolled in the program. THAT'S YOU! Current students in the Music Program should consider revisiting their high school alma maters during College break periods and speaking with their former directors and his or her students about their experiences in our Music Program. This

will enhance our enrollment potential, awareness in the community, and continue our growth throughout the years.

The Music Program at Bossier Parish Community College is on course to becoming recognized for its commitment to excellence.

## APPENDIX A

### Student Recital Application Form

(Copies of this form are available in the Music Room or from your studio instructor)

RECITAL DATE \_\_\_\_\_

Total duration of this piece/performance: \_\_\_\_\_ minutes

**APPLICATION DEADLINE:** This form must be placed in Dr. Hart's mail box located in the Fine Arts Office by 4:00 p.m. Friday the week before the scheduled recital date.

**DIRECTIONS:** Fill out this form completely and **legibly** with accurate spellings, composer birth/death dates, and signatures of the studio teacher and the accompanist. Only correctly filled out forms submitted by the deadline will be accepted and processed for the recital date listed. Accompanists have been instructed NOT to sign until they have been through the solo with the soloist at least once.

Studio Teacher's Signature

Accompanist's Signature (if any)

Title(s): *Include opus number, mvt. number, Composer/Arranger: Complete name mvt. name and/or tempo marking. Include Birth/Death Dates\* musical or opera title if any.*

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Your name as it should appear in the program: \_\_\_\_\_

Your instrument or voice classification: \_\_\_\_\_

Accompanists name: \_\_\_\_\_

Piano (or other) Duet names: \_\_\_\_\_

Ensemble Players' Names and Instruments:

1) \_\_\_\_\_

2) \_\_\_\_\_

3) \_\_\_\_\_

4) \_\_\_\_\_

\*See your instructor regarding advice on minor composers and living composers.

## APPENDIX B

### Applied Studio Lesson Attendance Record Sheet (to be completed by the instructor during the term)

Student Name \_\_\_\_\_ Semester \_\_\_\_\_

Instructor \_\_\_\_\_ Lesson Time \_\_\_\_\_

Each student must have a lesson each week of the semester. Canceled lessons may be re-scheduled **only if advance notice is given by the student**. Unexcused absences by the student will not be re-scheduled. Students are allowed to miss and not make up only two lesson per semester, whether or not they are excused. A student will be suspended upon his/her third missed lesson. **UNDER NO CIRCUMSTANCE ARE THERE TO BE MORE THAN TWO (2) LESSONS IN ANY ONE GIVEN WEEK.**

The attendance sheet is kept by the studio teacher and will serve for determining the studio grade. Grading symbols = well-prepared (WP), partially prepared (PP), insufficiently prepared (IP), and unexcused absence (UA).

ATTENDANCE & GRADE - please use a percentage in awarding a grade.

	Date	Grade %	Comments
Lesson 1	_____	_____	WP, PP, IP, UA
Lesson 2	_____	_____	WP, PP, IP, UA
Lesson 3	_____	_____	WP, PP, IP, UA
Lesson 4	_____	_____	WP, PP, IP, UA
Lesson 5	_____	_____	WP, PP, IP, UA
Lesson 6	_____	_____	WP, PP, IP, UA
Lesson 7	_____	_____	WP, PP, IP, UA
Lesson 8	_____	_____	WP, PP, IP, UA
Lesson 9	_____	_____	WP, PP, IP, UA
Lesson 10	_____	_____	WP, PP, IP, UA
Lesson 11	_____	_____	WP, PP, IP, UA
Lesson 12	_____	_____	WP, PP, IP, UA
Lesson 13	_____	_____	WP, PP, IP, UA
Lesson 14	_____	_____	WP, PP, IP, UA
Lesson 15	_____	_____	WP, PP, IP, UA

### FINAL GRADE

<b>Music Majors</b>	<b>Non Music Majors</b>
Average lesson grade _____ 55% weight	Average lesson grade _____ 65% weight
Jury performance _____ 25% weight	Jury performance _____ 25% weight
Recital performance _____ 10% weight	Concert/Recital Att. _____ 10% weight
Concert/Recital Att. _____ 10% weight (TBA each term)	(TBA required each term)
Instructor's final grade _____	Instructor's final grade _____
Instructor's Signature _____	Instructor's Signature _____

**APPENDIX C**

**JURY PERFORMANCE RECORD SHEET**

Name \_\_\_\_\_ Jury Date \_\_\_\_\_ Term \_\_\_\_\_

Jury Instrument \_\_\_\_\_

Studio Teacher \_\_\_\_\_

Major:  A.A. in Music Other major (list) \_\_\_\_\_

Freshman  Sophomore

Semesters of study on this instrument at BPCC \_\_\_\_\_

Instrumentalists:

Scales to be performed during jury \_\_\_\_\_

All Students:

Repertoire prepared for Jury with names of composers

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Other studies, etudes and/or pieces studied this term:

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Music Majors:

Date and title of work(s) performed on student recital this semester.

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*The items below are to be completed by the students studio instructor:*

Summary of comments by Jury Faculty \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Studio Instructor Signature: \_\_\_\_\_

## APPENDIX D

### Recommended Music and Music Supply Companies

J.W. Pepper Music	1-800-345-6296	Dallas, TX
Volkwein's Music	1-800-553-8742	Pittsburgh, PA
	412-788-5900	
Florida Music Company	1-800-229-TUNE	Tampa, FL
(Band and instrumental solo & ensemble Music)		
Carl Fischer Music	1-800-621-4496	Chicago, IL
The Band House	868-0522	Shreveport
Instruments & Supplies		
Shreveport Music	798-6000	Shreveport
Keyboards, Guitars & Supplies		
The String Shop	746-6417	Bossier City
Theodore Presser Co.	1-610-525-3636, ext. 41	
Burt & Company	1-800-548-2878	
	1-888-830-2525	
(Piano pedagogy material and complete Royal Schools of Music materials)		
(Piano, vocal, and instrumental solo & ensemble music)		
Joseph Patelson Music House	1-212-75-5587	NY, NY
Schmitt Music	1-800-767-3434	Minneapolis, MN
(General books and music scores)		
Vester	1-800-755-7579	
(General scores, books, keyboard scores)		
Woodwind/Brasswind	1-800-348-5003	
(Instruments, supplies)		
Stanton's Sheet Music	1-800-42-MUSIC	Columbus, OH

### World Wide Web Addresses

Music Teachers Music Association	( <a href="http://www.mtna.com">www.mtna.com</a> )
The Piano Education Page	( <a href="http://www.unm.edu/~loritaf/pnoedmn.html">www.unm.edu/~loritaf/pnoedmn.html</a> )
Worldwide Internet Music Resources	( <a href="http://www.music.indiana.edu/music_resources">www.music.indiana.edu/music_resources</a> )
National Association of Teachers of Singing	( <a href="http://www.nats.org">www.nats.org</a> )
The Vocalist	( <a href="http://lists.oulu.fi/vocalist">lists.oulu.fi/vocalist</a> )
Composers, Biographies and Their Works	( <a href="http://www.hnh.com/qcomp.htm">www.hnh.com/qcomp.htm</a> )
ASCAP	( <a href="http://www.ascap.com">www.ascap.com</a> )
Jazz Online	( <a href="http://www.jazzonln.com">www.jazzonln.com</a> )
Music Libraries	( <a href="http://www.ruf.rice.edu/~brownlib/music/music.html#hplibs">www.ruf.rice.edu/~brownlib/music/music.html#hplibs</a> )
Journals and Magazines	( <a href="http://www.music.indiana.edu/music_resources/">www.music.indiana.edu/music_resources/</a> )
Sheet-Music.Com	( <a href="http://www.sheet-music.com">www.sheet-music.com</a> )
Musical References Shelf	( <a href="http://www.unm.edu/loritaf/pnorefsh.html">www.unm.edu/loritaf/pnorefsh.html</a> )
Gregorian Chant Home Page	( <a href="http://www.music.princeton.edu/chant_html">www.music.princeton.edu/chant_html</a> )
CODA Music	( <a href="http://www.codamusic.com">www.codamusic.com</a> )
Classical Music Archive	( <a href="http://www.prs.net/midi.html">www.prs.net/midi.html</a> )
Information on Classical Composers	( <a href="http://www.classical.net/~music/composer/index.html">www.classical.net/~music/composer/index.html</a> )
Aria Translations	( <a href="http://www.aria-database.com/">www.aria-database.com/</a> )
Choral Music Resources	( <a href="http://www.choralnet.org/">www.choralnet.org/</a> )

## APPENDIX E

### Music Course Offering Sequence

(subject to revision)

<b>Music Course</b>	<b>Fall</b>	<b>Spring</b>	<b>Summer</b>	<b>As Needed</b>
Concert Choir I, II, III, IV	X	X		
Concert Band I, II, III, IV	X	X		
Jazz Ensemble I, II, III, IV	X	X		
Theory I	X			
Theory II		X		
Sightsinging/Eartraining I	X			
Sightsinging/Eartraining II		X		
Theory III	X			
Theory IV		X		
Sightsinging/Eartraining III	X			
Sightsinging/Eartraining IV		X		
Historical Survey	X			
Music Appreciation	X			
Class Piano I	X	X	X	
Class Piano II	X	X		
Class Voice I, II				X
Class Guitar I, II				X
Applied Lessons	X	X		
Intro to Music Technology				X
Basic Conducting				X
Piano Proficiency	X	X		