

Hayes School of Music Student Handbook 2025 - 2026



**Appalachian State University
Boone, NC**

TABLE OF CONTENTS

The table of contents has embedded links for quick access

CHAPTER ONE:

Introduction.....	6
Welcome to the Hayes School of Music!.....	7
The Mariam Cannon Hayes School of Music.....	7
Hayes School of Music Mission Statement.....	9
Hayes School of Music Values Statement.....	9
Hayes School of Music Diversity Statement.....	9
Hayes School of Music Administration and Staff.....	9
Student Handbook Revisions.....	10

CHAPTER TWO:

Degree Information and Certificates.....	11
2025-2026 Programs of Study and Four-Year Guides.....	12
Bachelor of Music Degrees.....	12
Music Education, Choral.....	12
Music Education, General.....	12
Music Education, Instrumental.....	12
Music Performance, Composition and Theory.....	12
Music Performance, Instrumental.....	12
Music Performance, Jazz Studies.....	12
Music Performance, Sacred Music.....	12
Music Performance, Vocal.....	12
Music Therapy.....	12
Bachelor of Science Degrees.....	13
Music Industry Studies, Manufacturing and Merchandising.....	13
Music Industry Studies, Marketing and Promotion.....	13
Music Industry Studies, Recording and Production.....	13
Music Minor.....	13
Bachelor of Music in Music Education.....	13
Bachelor of Music in Music Performance.....	18
Bachelor of Music in Music Therapy.....	20
Bachelor of Science in Music Industry Studies.....	22
Jazz Certificate Program.....	24
Performance Certificate (PC).....	24

CHAPTER THREE:

Applied Music and Performances.....	29
Applied Music.....	30
Studio Instruction Policy.....	30
Placement Policies for Applied Lessons.....	30
Applied Music Syllabus.....	31
Practice Policy.....	32
Proficiency Level Requirements.....	32
Change of Program of Study and Applied Music Credits.....	34
Collaborative Pianists for Instrumentalists.....	34
Collaborative Pianists for Vocalists.....	36
Guidelines for Collaborative Pianists and Soloists.....	36
Student Recitals.....	38
Recital Scheduling.....	38
Recital Durations.....	38
Recital Hearing.....	39
Recital Process.....	39
Recital Cancellation Policy.....	40
Programs.....	42
Policy on Copyrighted Materials.....	42
Performance Attire Guidelines.....	42
Concerto-Aria Competition.....	44
Regulations For Student Use of Professional Quality University-Owned Instruments	44
Performance Ensembles.....	45
Hayes School of Music Ensembles:.....	47
Goals, Objectives, and Outcomes.....	47
Appropriate Ensembles by Degree Program.....	48
Bachelor of Music in Music Education.....	48
Bachelor of Music in Music Therapy.....	50
Bachelor of Music in Music Performance.....	50
Bachelor of Science in Music Industry Studies.....	51
Bachelor of Music in Music Performance, Sacred Music.....	51
Bachelor of Music in Music Performance, Composition and Theory.....	52
Hayes School of Music Student Conduct Code for Participants in Off-Campus Activities.....	53

CHAPTER FOUR:

ACADEMIC ADVISING.....	49
Introduction.....	50
Student/Advisor Expectations.....	50

Advising FAQs.....	50
Academic Policies.....	50
Declaring a Major in Music.....	51
Change of Program of Study in Music.....	51
Academic Overloads.....	51
Drop-Add Policies.....	51
Course Withdrawal.....	52
Dropping for Extenuating Circumstances.....	52
Absence from Class.....	52
Course Repeat Policy Repeats.....	53
Grade Forgiveness.....	53
Transfer Credit.....	54
Music Theory Sequence.....	56
Theory Repeat Policy.....	56
Piano Requirements For Each Degree.....	56
Friday Focus.....	51
Objectives of Friday Focus.....	51
Attendance.....	51
Friday Focus Schedule.....	51
Use of Electronic Devices During Concert Performances.....	52
Dean's List.....	52
Graduation Check/Degree Audit.....	52
Graduation.....	52
Applying for Graduation.....	52
The Graduation Ceremony.....	52
Graduation with Honors.....	53
CHAPTER FIVE:	
Resources for Student Success.....	54
Health and Wellness.....	55
Protecting Your Hearing Health.....	56
Protecting Your Vocal Health.....	57
Protecting Your Musculoskeletal Health.....	58
Protecting Your Safety.....	59
Protecting Your Psychological Health.....	60
Other Resources for Wellness.....	62
Counseling and Psychological Services.....	62
Office of Access and Equity: Equal Opportunity.....	62
Office of the Dean of Students.....	62

Mountaineer Food Hub & Free Store.....	62
Academic Resources.....	62
Music Learning, Research, and Technology Lab.....	62
Disco Student Learning Center.....	62
University Writing Center.....	63
Office of Disability Resources.....	63
Student Complaint Policy.....	63
CHAPTER SIX:	
Broyhill Music Center.....	64
Introduction.....	65
AppCard Building Access Policies for Students.....	65
University Condition Status and the Impact on Building Accessibility.....	66
Building Use for Private Lessons.....	66
Bulletin Boards.....	66
Choral Library.....	67
Copy Machine.....	67
Display Cases.....	68
Food and Beverage Policies.....	68
Instrument Inventory.....	70
Instrumental Music Library.....	71
Key Requests for Students.....	71
Locker Rentals - Miscellaneous Service Charge.....	71
Lost and Found.....	72
Music Stands.....	72
Nicholas Erneston Music Library.....	72
Power Outage Procedures.....	74
Practice Room Usage Policies.....	74
Recording Policies - Concerts.....	75
Recording Policies - Studio.....	76
Room Reservation Information and Policies for Students.....	77
Tobacco Policy.....	79
Urgent Custodial Needs Procedures.....	80
Music Student Organizations.....	80

CHAPTER ONE:

Introduction

Welcome to the Hayes School of Music!

On behalf of the faculty, staff, and administration welcome to the Mariam Cannon Hayes School of Music at Appalachian State University. We are delighted that you have chosen to continue your studies in music here. Our faculty and staff have utilized their musicianship, knowledge, and skills to develop degree programs that have a rich tradition of preparing Hayes School of Music graduates for their life in music. It is our hope that you will transform your passion for music into a profession for your life.

While the faculty will offer their expertise and advice as you move through your degree program, it is critical that you take an active role in understanding and completing the requirements for your degree program. The Student Handbook provides important details about opportunities in the Hayes School of Music and attempts to answer any questions you might have concerning our requirements, policies, and practices. It will be a valuable reference as you move through your program of study. It will be your reference as you plan your registration for future semesters. Music degrees have a significant number of requirements; therefore, it is critical to attend to these details and policies.

If you have personal or professional concerns that these documents do not address, ask someone in the Hayes School of Music for assistance: your advisor, another faculty or staff member, the Associate Dean or me. We are here to assist you in reaching your goals and will be eager to speak with you.

Congratulations on becoming a new member of this exciting musical community! You join a tradition of musicians who have become leaders nationally and internationally in various fields and career trajectories. Your studies here will remain at the core of the musical, technical, and practical skills that you will use throughout your life. We take the responsibility of your professional preparation seriously and look forward to collaborating with you as you develop your personal path and plan for your career in music.

I offer you my most sincere wishes for great success during your time at Appalachian and beyond!

Sincerely,

Soo Goh, DMA
Director, Hayes School of Music

The Mariam Cannon Hayes School of Music

The Mariam Cannon Hayes School of Music, recognized throughout the southeastern United States, is a fully accredited member of the National Association of Schools of Music. The Hayes School of Music offers undergraduate programs in music education, performance, theory/composition, sacred music, music therapy, and music industry studies as well as Master of Music degrees in performance, music education, and music therapy. Through summer workshops and specialized course offerings (e.g., Orff-Schulwerk Levels Courses, Bonny Method of Guided Imagery and Music), the School of Music is engaged in year-round activities. In addition, the School of Music sponsors the annual Cannon Music Camp, a comprehensive music camp for middle school and high school musicians. The music faculty is composed of approximately 60 professional performers, composers, teachers, and scholars who possess an impressive array of professional interests and abilities coupled with thorough preparation and proven experience. Among them are winners of Outstanding Teacher Awards, recognized composers, published researchers, and virtuoso performers. Their interest in students is genuine as reflected by the close rapport between students and faculty. Graduates of the Hayes School of Music enjoy successful music careers in their chosen field of study.

The present School of Music had its beginning in the late 1920s. The original Watauga Academy, accredited as Appalachian Training School by the state in 1903, was named Appalachian State Normal School in 1925 and later (1929) Appalachian State Teachers College. The first music teacher was Mrs. Lilley Shull Dougherty who was related to the first president of the college, B. B. Dougherty. At that time, music was extracurricular. The first person to teach music methods, appreciation, and private lessons was Edith Knight. She was replaced by Mrs. Virginia Wary Linney in 1929. During this period, I. G. Greer, a member of the history faculty, organized the first string band, which was reported to be very much in demand for programs. Greer was also well known for his folk singing and dulcimer playing. Mrs. Greer taught private piano lessons.

In the early 1930s Mrs. Linney was appointed the first department head. Courses in harmony, music history, and applied music were added to the curriculum. In 1939 Gordon Nash and J. Elwood Roberts were asked to begin instrument classes for a more complete music-training program. Roy R. Blanton and John B. Thompson were the first graduates of the degree program in 1941. The department was first housed in the original Watauga Academy building, but this structure burned in 1946 along with all music and equipment. Gordon Nash was appointed head of the department in 1951. The number of faculty had increased to nine by this time. In 1952 a new fine arts building was completed which housed both the music and art departments. In 1955, under the leadership of Nash, the department was approved for membership in the National Association of Schools of Music. From 1958 to 1972 William G. Spencer was department chairman. During this period, Appalachian experienced considerable growth in the number of students and faculty. In 1966 the music building was named for I. G. Greer and a two-story wing was added in 1968. In 1967 Appalachian became a regional university and was named Appalachian State University. Nicholas Erneston was appointed dean of the newly organized College of Fine and Applied Arts, which included the Music Department.

In 1972 Wayne Sheley was appointed chairman of the music department, Frank Carroll in 1974, H. Max Smith in 1978, and B.G. McCloud in 1981. A proposal was approved in 1976 to begin planning the current music building. Construction began in August 1980 and was completed in the spring of 1983.

In 1988 the Board of Governors approved the creation of the School of Music at Appalachian. B. G. McCloud was named acting dean, and in 1989, Dr. Arthur Unsworth was named the first dean of the School of Music. Dr. William Harbinson was selected as the second dean of the School of Music in 2000. In May of 2001, the School of Music was named for Mariam Cannon Hayes, a longtime patron of the arts and ardent supporter of the music program at Appalachian. Dr. William Pelto joined the School as Dean in July 2009. Dr. James Douthit served as Dean from July 2017 to August 2025.

Hayes School of Music Mission Statement

The Hayes School of Music at Appalachian State University, nestled in North Carolina's Blue Ridge Mountains, cultivates passion, creativity, and academic excellence to create musical professions for life. Supported by faculty and staff in our innovative degree programs, students work together in a diverse community, becoming composers, educators, performers, therapists, and music industry professionals dedicated to music's transformative power. Performances and community programs make us a destination for music in the region while preparing graduates to be leaders in their community and the world.

Hayes School of Music Values Statement

The Hayes School of Music fosters a caring, respectful, and inclusive community that focuses on individual student growth and development in the pursuit of musical artistry, academic excellence, and professional success.

Hayes School of Music Diversity Statement

The Hayes School of Music recognizes the importance of preparing our students to be music professionals in a diverse world and values diversity and inclusion in our curriculum, pedagogy, community, and interactions. We engage in reflection and intentional action that values, respects, supports, acknowledges, and advances the preparation of our students to be leaders who celebrate multiple approaches and points of view.

Hayes School of Music Administration and Staff

The Hayes School of Music has a strong team of administrators and staff members who work to support and maximize the student experience. Please consult this [slide show](#) to learn more about the roles, responsibilities, and contact information for these members of our community.

Student Handbook Revisions

The process for recommending additions and/or corrections to the Hayes School of Music Student Handbook can be accomplished as follows:

For **grammatical corrections and/or typographical errors**, please contact Dr. Christine Leist, Associate Dean for Student and Faculty Success.

Additions and/or corrections from ¹**students** should be communicated to a member of the Director's Student Advisory Council to be discussed with the Director at a meeting of the council. Any proposed revisions will be shared with the faculty and considered for inclusion in the Student Handbook at a faculty meeting.

Additions and/or corrections from ²**staff members** about policies relevant to operations should be communicated at staff meetings. Any recommended changes will then be shared with the Director's Student Advisory Council for feedback followed by the Director's Advisory Council. Any proposed revisions will be shared with the faculty and considered for inclusion in the Student Handbook at a faculty meeting.

Additions and/or corrections from ³**faculty members** specifically related to **curriculum** should be communicated to Dr. Reeves Shulstad, Curriculum and Assessment Committee (CAC) Chair by the faculty member's program director or coordinator for discussion by the CAC, including consideration of administrative issues by the Associate Dean. Any proposed revisions will be shared with the faculty and considered for inclusion in the Student Handbook at a faculty meeting.

Other additions and/or corrections from ⁴**faculty members** should be communicated to the Associate Dean by the faculty member's program director or coordinator for discussion, including consideration of administrative issues. Any proposed revisions will be shared with the faculty and considered for inclusion in the Student Handbook at a faculty meeting.

Policies approved by the faculty by their final meeting of the academic year will be included in the next edition of the Student Handbook.

¹**Students to Director's Student Advisory Council to Faculty**

²**Staff to Staff Meeting to Director's Student Advisory Council to Director's Advisory Council to Faculty**

³**Faculty to Chair, CAC to Curriculum and Assessment Committee to Faculty**

⁴**Faculty to Program Director/Area Coordinator to Associate Dean to Faculty**

CHAPTER TWO:

Degree Information and Certificates

2025-2026 Programs of Study and Four-Year Guides

Please consult the Hayes School of Music website for documents from previous academic years

Bachelor of Music Degrees

Music Education, Choral

[Program of Study](#)

[Four-Year Guide](#)

Music Education, General

[Program of Study](#)

[Four-Year Guide](#)

Music Education, Instrumental

[Program of Study](#)

[Four-Year Guide](#)

Music Performance, Composition and Theory

[Program of Study](#)

[Four-Year Guide](#)

Music Performance, Instrumental

[Program of Study](#) - Please see appropriate instrumental concentration on the linked webpage

[Four-Year Guide](#)

Music Performance, Jazz Studies

[Program of Study](#)

[Four-Year Guide](#)

Music Performance, Sacred Music

[Program of Study](#)

[Four-Year Guide](#)

Music Performance, Vocal

[Program of Study](#)

[Four-Year Guide](#)

Music Therapy

[Program of Study](#)

[Four-Year Guide](#)

Bachelor of Science Degrees

Music Industry Studies, Manufacturing and Merchandising

[Program of Study](#)

[Four-Year Guide](#)

Music Industry Studies, Marketing and Promotion

[Program of Study](#)

[Four-Year Guide](#)

Music Industry Studies, Recording and Production

[Program of Study](#)

[Four-Year Guide](#)

Music Minor

[Program of Study](#)

Bachelor of Music in Music Education

Goals of the Bachelor of Music in Music Education:

1. To prepare music educators for careers in instrumental music, choral music and general music at all grade levels.
2. To prepare students to pursue graduate study, and to follow paths of professional growth and lifelong learning.
3. To prepare students to become leaders in the profession as well as leaders in community arts efforts.

Admission to the Music Education Program

In order to be admitted to the Music Education degree program, a student must earn a grade of C or better in MUS 2034.

Music Education majors **may not** take MUS 3021, 3022, 3023, 3029, 3032, 3033, 3034, 3037, 3038, and 3903 prior to admission to the Teacher Education program.

Admission to the College of Education

Important note: It is highly recommended that students complete the Praxis Core during their freshman year. Remember that you will need to be admitted to the College of Education before taking many of the major courses. Therefore, delay in taking these tests early (freshman year) may result in late graduation.

Appalachian students who are interested in becoming educators are required to apply to the Reich College of Education.

Application Prerequisites

Deadlines for Students Seeking Admission to Teacher Education

Candidates seeking admission to Teacher Education must submit an application by August 1st for Fall admission or January 1st for Spring admission. Required Praxis scores, criminal background check approvals must be received and prerequisites met prior to submission of Teacher Education application. Students enrolled in Summer II prerequisite courses must submit the Teacher Education application within 3 business days of final grades being posted to be considered for Fall admission.

- August 1 - Deadline to submit a teacher education application for any Fall Course
- January 1 - Deadline to submit a teacher education application for any Spring Course

Application Prerequisites

In order to apply, you must meet all of the pre-requisites:

1. Passing Praxis CORE test or being exempted (based on SAT or ACT scores) (Licensure Testing Requirements)
2. A current Criminal Background Check (within 6 months of your application)
3. **Cumulative GPA of 2.7 or higher** (on a minimum of 12 semester hours of courses completed at Appalachian)
4. 45 semester hours or more
5. A minimum grade of "C" (2.0) must be earned in RC 1000, FDN 2400, & CI 2300
6. Professional Education CORE (EDU 2000 & EDU 2100)
7. No Grades of Incomplete
8. Attend a First Steps to Teaching meeting PRIOR to submitting their application.

Test Scores

The required test for admission to Teacher Education is called the Praxis CORE. Please note that **some students are exempt** from this requirement thanks to their SAT or ACT scores.

Praxis CORE Passing Scores:

Reading: 156 or higher

Writing: 162 or higher

Math: 150 or higher

Combined: 468 or higher

SAT & ACT Scores (for exemption)

If you took the new SAT after March 2016:

1170 or higher on the SAT combined Evidence-Based Reading/Writing and Math (Optional essay scores are not counted)

If you took the old SAT before March 2016:

1100 or higher on the SAT combined Verbal and Math (Writing scores are not counted)

If you took the ACT:

24 or higher Composite score

NOTES:

If you did not earn a SAT or ACT exemption score, you may still be exempt from one or two sections of the test:

Praxis CORE Reading and Writing exemption:

- o Old SAT Verbal score of 550 or higher
- o New SAT Evidence-Based Reading/Writing score of 600 or higher
- o ACT English score of 24 or higher

Praxis CORE Math exemption:

- o Old SAT Math score of 550 or higher
- o New SAT Math score of 570 or higher
- o ACT Math score of 24 or higher

*The old SAT Writing score is not considered in either the total SAT score nor is it a way to be exempted from the Praxis CORE Writing.

**ACT and SAT scores cannot be combined according to NC state policy.

Questions? Visit the [James Center for Student Success and Advising](#) page for assistance.

Teacher Education Application Instructions:

Log-in to AppalNet.

Select the "Student" tab

Select the "RCOE Student Services" link

Select "Application for Teacher Education"

If you have not met all of the pre-requisites, your AppalNET account will show what is missing. (if this is the case, you will need to contact your advisor, listed on your account) For a visual aid see the below application. If you meet all of the prerequisites, simply click submit. This will forward your application to your advisor. You will also receive an email acknowledging the submission of your application.

Please verify the information below and submit your application. You must complete any missing requirements before you will be able to submit.

You do not have a current CBC on file (within the last 6 months). If you have recently submitted an application, your results have not yet been processed. [Click here](#) to check on the status of your recent CBC application or to submit a new CBC application.

Teacher Education Application			
Student Information			
Name:			
SSN:		Banner ID:	
ASU Box/Local Address:			
Email Address:			
Major:	Elementary Education		
Advisor Information			
Advisor:	Gregory Galvin	Department:	Curriculum & Instruction
Office/Building:	Reich College of Education	Telephone:	
Back to RCOE Student Services Menu			

RELEASE: 8.6

To check the status of your Teacher Education Application

Complete steps 1-4 above. Your screen will indicate your application status as pending if it has been submitted successfully.

You have already applied to the Teacher Education program this term. Below, you will see the status of your application.

- Upon submission of your application, it will be forwarded to your academic advisor, listed below. If you have questions about this or the next step, please contact your academic advisor listed below.
- After your advisor has approved your application, you will receive an email acknowledging your admittance to Teacher Education.

Teacher Education Application			
Admitted:	Pending	Processed:	No
Advisor Approval:	Pending	Last Date Modified:	19-NOV-14
Advisor Information			
Advisor:	Michael Marlowe	Department:	Language, Reading & Excep
Office/Building:	338A	Telephone:	(828)262-6085

RELEASE: 8.6

About edTPA

edTPA is a performance-based, subject-specific assessment and support system used by teacher preparation programs throughout the United States to emphasize, measure and support the skills and knowledge that all teachers need from Day 1 in the classroom. For each handbook field, the placement is a Pre-Kindergarten to

12th grade classroom. edTPA is a subject-specific assessment that includes versions for 27 teaching fields. The assessment features a common architecture focused on three tasks: Planning, Instruction, and Assessment.

Aspiring teachers must prepare a portfolio of materials during their student teaching clinical experience. edTPA requires aspiring teachers to demonstrate readiness to teach through lesson plans designed to support their students' strengths and needs; engage real students in ambitious learning; analyze whether their students are learning, and adjust their instruction to become more effective. Teacher candidates submit unedited video recordings of themselves at work in a real classroom as part of a portfolio that is scored by highly trained educators. edTPA builds on decades of teacher performance assessment development and research regarding teaching skills and practices that improve student learning.

Beginning Fall 2023, EDU 2000 and EDU 2100 may be taken prior to admission to teacher education.

Music Education majors may not take MUS 3021, 3022, 3023, 3029, 3032, 3033, 3034, 3037, 3038, and 3903 prior to admission to the Teacher Education program.

Requirements for music education majors admitted to the Teacher Education Program:

Maintain a 2.7 in all music courses;

Attain a grade of "C" (2.0) or better in all professional and music education courses (see the music education program of study for a list of Music Education, Secondary Applied and Method Courses). These courses must be completed prior to student teaching.

All teacher education students are encouraged to seek advising from the Hayes School of Music.

Advisement is required of Music Education students through graduation. For information concerning the assignment of advisors, contact Associate Dean for Student and Faculty Success.

Piano Class Requirements for Music Education Majors

Music education majors must complete four (4) semesters of piano class (MUS 1040, 1041, 2040, and 2041). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until they complete MUS 2041. The student must demonstrate piano proficiency upon completion of MUS 2041. **The student must pass the piano proficiency before they are approved to student teach.**

The piano proficiency examination is comprehensive and will include materials from all four semesters of class piano. **The piano proficiency examination must be passed prior to student teaching and internship. Vocal performance majors must satisfy piano proficiency requirements prior to graduation.** Students who have questions concerning the piano proficiency should contact the Area Coordinator of Keyboard Activities.

Student Teaching Information

The student teaching semester is both the culmination of the undergraduate experience and the student's introduction to the music education profession. In order to maximize the growth opportunities of this semester, it is necessary that the student have a single focus; one to which all energy can be dedicated. Anything that detracts from this focus lessens the student's potential of successful entry into the profession.

The Hayes School of Music requires all music education students to meet the [Reich College of Education requirements](#) for eligibility to enroll in EDU 4900 Student Teaching. This means that all required courses, except for EDU 4900 Student Teaching, must be completed prior to student teaching. Any exceptions to this rule must be evaluated by the Reich College of Education. Students can complete the [Student Teaching Clearance Appeal Form](#) to initiate the appeal process. **All required instrumental and vocal methods courses, two conducting courses, music teaching practicum, and the piano proficiency must be passed with a grade of "C" or better ("C-" for MUS 1001/1005, 1002/1006, 2073/2007, and Theory Elective/2008).**

Students and advisors should be aware that a student may not hold employment unless the student, proving special extenuating circumstances, obtains the permission of the Office of Field Experiences and Dr. Christine Leist, the Associate Dean for Student and Faculty Success.

Bachelor of Music in Music Performance

Mission Statement

"The Bachelor of Music degree in Music Performance at the Hayes School of Music provides a pathway to an educational experience that supports excellence in music artistry in performance. Rich with performing opportunities both on campus and in the southeast region, our undergraduate program imparts sound knowledge of pedagogy and applied literature as well as entrepreneurial skills and healthful living. Applied and ensemble training refine student musicianship, while the overall program builds professional confidence towards a life as a dedicated artist, performer, scholar, and teacher."

Advising

Students studying in the performance degree should take advantage of the faculty and staff advisors. In the first year, your advisor will be one of our general advising staff members who will help you establish a foundational path for your studies. They will provide you with a course of study for your first semester. Starting your second year, your applied teacher will be your advisor. While advising is not required, it is strongly recommended. Your advisor can help you navigate the details of course requirements, prerequisites and registration from one semester to the next.

The performance degree courses of study are listed in the [University Bulletin](#) and the HSoM Programs of Study Document. They can be very helpful in guiding you through your studies.

Courses in the Major

Courses for the performance degree are only offered during the fall and spring semesters. The [University Bulletin](#) and this Student Handbook offer a current schedule of class and when they are offered.

Recitals, Ensemble Performance, Solo Competitions

All performance majors are required to perform two degree solo recitals. In the junior year, the student will perform a half-hour degree recital (half recital) and an hour recital in the senior year (full recital). These recitals represent the capstone of the Performance degree. Both junior and senior recitals are assessed and coached by HSoM faculty. For additional details on degree recitals, please refer to this HSoM Student Handbook.

Performance in ensembles is a fundamental part of the performance degree. Participation in ensembles is a requirement for the duration of the course of study. Auditions are held and students are assigned to ensembles accordingly.

Solo competitions are offered for students who desire to perform with the orchestra or wind ensemble. Auditions for the concerto competitions are held in the fall and spring semesters. Winners are invited to sing or play for one of the scheduled ensemble concerts.

Piano Class Requirements for Music Performance Majors

Music Performance, Composition and Theory

Students in the Composition and Theory concentration (non-keyboard principals) must complete four (4) semesters of piano class (MUS 1040, 1041, 2040, and 2041). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until they complete MUS 2041. The student must demonstrate piano proficiency upon completion of MUS 2041.

Music Performance, Instrumental

Students in the Instrumental concentration (non-keyboard principals) must complete two (2) semesters of piano class (MUS 1040 and MUS 1041). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until they complete MUS 1041.

Music Performance, Jazz Studies

Students in the Jazz Studies concentration (non-keyboard principals) must complete two (2) semesters of piano class (MUS 1040 and MUS 1041). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until they complete MUS 1041. Students are also required to complete MUS 2046 Jazz Piano.

Music Performance, Sacred Music

Students in the Sacred Music concentration (non-keyboard principals) must complete four (4) semesters of piano class (MUS 1040, 1041, 2040, and 2041). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until completion of MUS 2041. The student must demonstrate piano proficiency upon completion of MUS 2041.

Music Performance, Vocal

Students in the Vocal concentration (non-keyboard principals) are required to complete four (4) semesters of piano class (MUS 1040, 1041, 2040, and 2041). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until completion of MUS 2041. The student must demonstrate piano proficiency upon completion of MUS 2041.

Bachelor of Music in Music Therapy

Goals of the Bachelor of Music in Music Therapy Program

1. To prepare students for careers in music therapy through the development of skills and acquisition of knowledge necessary for the professional practice of music therapy
2. To prepare students to become graduates who pursue professional growth and continuing education and who succeed in graduate study.
3. To prepare students to become leaders in the profession and their communities.

Admission to the Music Therapy Program

An applicant is admitted to the Music Therapy degree program by successfully completing the following:

1. Audition with the appropriate applied area faculty for admission to the Hayes School of Music
2. Interview with music therapy faculty for admission to the Music Therapy Program
3. MUS 2050 Introduction to Music Therapy with a grade of "B-" (2.7) or better.
4. MUS 2051 Music Therapy Clinical Skills with a grade of "C" (2.0) or better.
5. 30 s.h., including ENG 1000 and UCO 1200 with a cumulative GPA of 2.5 or better

Only students fully admitted to the Music Therapy degree program are eligible to register for MUS 3900 Music Therapy Practicum.

AMTA Professional Competencies

“The American Music Therapy Association has established competency-based standards for ensuring the quality of education and clinical training in the field of music therapy. As the clinical and research activities of music therapy provide new information, the competency requirements need to be reevaluated regularly to ensure consistency with current trends and needs of the profession and to reflect the growth of the knowledge base of the profession. The Association updates these competencies based on what knowledge, skills, and abilities are needed to perform the various levels and types of responsibilities to practice at a professional level” (American Music Therapy Association, 2022).

AMTA Code of Ethics

The AMTA Code of Ethics is an aspirational guide to ethical practice for the music therapy profession. Music Therapy students and faculty members are expected to uphold and adhere to the AMTA Code of Ethics.

Required Advising

All music therapy students are required to meet with a designated advisor each semester prior to registering for classes. Students will plan for the freshman year with the Hayes School of Music advisor. Students eligible to declare a major in music therapy will meet an assigned member of the Music Therapy faculty. This meeting will ensure timely completion of prerequisite courses, proper sequencing of courses, and scheduling that will permit an appropriate clinical placement for MUS 3900 Music Therapy Practicum. Advising by the music therapy faculty is required in order for the student to receive a practicum placement.

Piano Class Requirements for Music Therapy Majors

Music therapy majors are required to complete three (3) semesters of piano class (MUS 1040, 1041, and 2040). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until completion of MUS 2040. Students are also required to complete MUS 3060 Functional Piano and MUS 4060 Piano Improvisation for Music Therapy.

Clinical Training in Music Therapy: Practicum and Clinical Research Project

The purpose of clinical training is for students to gain real world experience with music therapy under the supervision of board-certified music therapists. Clinical training in music therapy begins in the first year with observations and progresses with practicum assignments for the remainder of the degree. Students will be required to follow the dress code as specified in the practicum handbook. Music therapy students will be responsible for their own transportation to practicum sites. Some clinical partners require students to submit a clear background check and documentation of required immunizations and vaccinations before providing music therapy practicum services. Some of these requirements will involve a fee to the background check company and/or the medical provider. ****We cannot guarantee a path through our program that avoids the requirement that students show proof of COVID-19 vaccination or other vaccines****

Clinical Supervision in practicum is provided at every session by a board-certified music therapist. Board-certified graduate students who provide clinical supervision will be supervised and guided by a music therapy faculty member. Students enrolled in MUS 4800 Clinical Research Project will participate in small group, consultative supervision with a music therapy faculty member.

Academic Review and Practicum Repeat Policy

Music Therapy Majors must earn a grade of "C" or better in a total of ten credit hours of MUS 3900 and one credit of MUS 4800 in order to be eligible for MUS 4901: Internship in Music Therapy. Students who earn either less than a final grade of "C" (2.0) or fewer than 75 points on the final supervisor's evaluation will be placed on academic review in the music therapy program. Students who earn either less than a final grade of "C" (2.0) or fewer than 75 points on the final supervisor's evaluation while on academic review will be required to pursue a degree outside of music therapy. Withdrawal from the course past the initial 5-day Drop/Add period counts as an unsuccessful attempt. A student on academic review may enroll in only one 2-credit section of clinical experience (MUS 3900 or MUS 4800). A student repeating MUS 3900 to replace a grade of C- or lower may enroll in 2 credits of clinical work only.

Clinical Training in Music Therapy: Music Therapy Internship

The Music Therapy Internship is both the culmination of the undergraduate or equivalency experience and the student's introduction to full time music therapy practice in the professional world. In order to take maximum advantage of the growth opportunities inherent in Internship, the student must be fully focused on Internship assignments and responsibilities.

The Hayes School of Music requires that students complete all other curricular requirements for graduation prior to beginning internship. This includes satisfactory resolution of any grades of "I" or "U". Students may not enroll in courses during the internship experience. Students are discouraged from holding employment during internship and may do so only with written permission from both Dr. Leist, Program Director of the Undergraduate Music Therapy Program, and the Internship Director of the student's internship site.

Accelerated Admission to the Master of Music Therapy Program

Undergraduate students who excel musically, academically, and clinically may be eligible for accelerated admission into the Master of Music Therapy Program. Interested students should consult with the program director of graduate programs in music therapy.

Bachelor of Science in Music Industry Studies

Mission Statement

"To provide a learning environment that develops leaders who are prepared to meet future challenges in the music industry. The Bachelor of Science in Music Industry Studies program expects its graduates to flourish in a diverse, dynamic, and global environment, and offers a learning community which fosters the development of critical thinking and problem-solving skills."

Advising

All students are highly encouraged to take advantage of the advising services provided by the Hayes School of Music. Although advising is not required after the major is declared, through advising, students can be reminded of course offering schedules, pre/co requisites and proper course sequencing.

Each entering class is provided with a Recommended Course of Study worksheet by their advisor. Students are encouraged to follow this plan in an effort to avoid course conflicts or issues with prerequisites.

Graduation Audit: All students are required to do a graduation audit before they are enrolled in the required music industry internship. It is recommended that this audit be completed at the end of the junior year, or early in the senior year, and is shared with the appropriate advisor.

Courses in the Major

Each course in the major is offered only fall or spring during the academic year. No courses are offered during the summer sessions. Prerequisites for these courses are listed on the Music Industry Studies program of study. (also included in the handbook).

Piano Class Requirements for Music Industry Studies Majors

Music industry studies majors are not required to take piano classes. Students in the Manufacturing and Merchandising concentration may choose to take MUS 1040 as part of their degree requirements - see the [program of study](#) in the Bulletin for more information about this option.

GPA Requirements

All students in the MIS program are required to maintain a 2.5 average in the major as well as a 2.0 average in the business minor. Failure to achieve these results will make a student ineligible to do the required internship.

Internship in Music Industry Studies (MUS 4900)

The culminating experience for the major in Music Industry Studies (MIS) is the internship. This is a full-time, structured working and learning project with a music industry firm. Each student is required to complete this twelve (12) credit hour course on an S/U basis. In order to be eligible for this course, students must have completed all other coursework. Consequently, no courses may be taken during the internship, and no outside employment may be garnered. The internship is one semester (12 s.h.) in length and will take place at the location of the selected business firm. Students will assume residence within a reasonable driving distance of the firm in the same manner as a regular employee. Music industry majors must successfully complete the internship (MUS 4900) in order to be eligible for the BS-MIS degree. Internships are offered only upon the recommendation of Prof. Scott Wynne, the Program Director of Music Industry Studies.

Prerequisites for the Internship

2.00 GPA overall.

Successful completion of all other required courses

Senior status

The criteria for selecting an internship location are (1) availability of suitable firms, (2) student choice of general location, and (3) the time of year and prevailing business climate. Some interning firms will pay a reasonable stipend but this is not guaranteed. The intern is responsible for their educational and personal expenses while interning.

Registration is on an individual basis and is completed manually, requiring the signature of the program director and the Associate Dean for Student and Faculty Success. Students must submit a signed internship

contract, as well as other information provided on the Internship check sheet, to the program director in order to be registered for internship.

Jazz Certificate Program

The Hayes School of Music has established a Jazz Certificate Program that is available to music majors and minors who play saxophone, trumpet, trombone, piano, bass, drumset, or jazz guitar. The purposes of the program are to identify students with a special interest in jazz, promote high standards of jazz performance, provide a structured sequence in the field of jazz, provide a vehicle for the proper advising with this interest, and to expand the circle of students who have meaningful experiences with jazz during their college careers. The student must complete the "Intent to Complete the Jazz Certificate" form available on the "Current Students" page of the Hayes School of Music website. Upon completion of the program, the student will receive a certificate indicating competence in this area of study. Certificates will be awarded during the annual Honors Seminar in Spring semesters.

Requirements (14 s.h.):

MUS 1104 Jazz Ensemble - 4 credit hours (audition required)

MUS 2014 Jazz in American Society - 3 credit hours

MUS 2045 Jazz Improvisation I - 2 credit hours (Prerequisites: MUS 1002 and MUS 1006 or MUS 1003 with a grade of C- or better)

MUS 2046 Jazz Piano - 1 credit hour (Prerequisites: AMU 2001 or MUS 1041 or permission of instructor)

MUS 3003 Jazz/Pop Theory - 2 credit hours (Prerequisites: MUS 2073 or MUS 2010 with C- or higher)

MUS 3045 Jazz Improvisation II - 2 credit hours (Prerequisites: MUS 2045)

Applied lessons to achieve Level 4 Proficiency in the applied area*

*A successful audition is required to enroll in applied lessons

Performance Certificate (PC)

The performance certificate provides an opportunity to motivated undergraduate non-performance music majors (music education, music industry studies, and music therapy), who already demonstrate a keen interest and aptitude in performance studies to earn recognition for achievement in performance. It is offered as encouragement to non-performance majors wishing to pursue a more intensive study beyond the basic requirements of their degree program. It allows students to acquire professorial guidance and distinction in music performance while attending the Hayes School of Music.

Rationale:

In addition to the objectives above, the PC allows a recruiting advantage for strong performers in these non-performance degree areas, who are seeking to distinguish our program from others as they select their

school. This communicates that we value performance skills as a part of every degree. This potentially sets the bar higher for our non-performance majors and in turn, raises the bar higher for performance majors.

Students enrolled in the Hayes School of Music as a full-time undergraduate major in one of the following degree programs are eligible for the performance certificate.

- o Music Education
- o Music Industry Studies
- o Music Therapy

Requirements:

- o Presentation of a **half recital**.
- o The student must achieve **Level 4 Proficiency or above in their applied lesson** to present a PC recital.
- o During the semester of the PC recital, the student must be registered for applied music studies at least at the 2-credit level.
- o The preparation of the PC recital shall follow the standard HSoM Degree Recital preparation process and timelines. e.g., a PC recital committee will hear a recital hearing two weeks prior to the recital.
- o **The PC recital committee shall attend the PC recital.** The committee will then vote to grant or decline the certificate.
- o Music Therapy and Music Industry Studies majors who are approved for the PC program will work with their applied faculty to craft a reasonable timeline towards a successful recital.
- o Music Education majors who are approved for the PC program must complete the required degree recital before or concurrently with their PC recital. Their sixth semester degree recital may be combined with the PC recital for a full recital. If the student chooses not to combine their degree and PC recitals, the student will perform their PC recital in their 7th semester of study.

Participation Declaration / Participation Withdrawal / Nomination

- o Entering freshmen may **declare** their intent to pursue the PC program at the **second semester (spring) applied performance examination**.
 - o Students will **audition** to be accepted to the PC program at their fourth semester performance examination.
- o Continuing/transfer/returning students may declare their intent to pursue the PC program at the **fall semester applied performance examination**. Students will work with their applied faculty and the Music Performance Coordinator to craft a **feasible application audition and recital timeline** toward successful completion of the student's PC recital.
- o Applied faculty may also nominate their students for the PC program.
- o If the student agrees to participate in the PC program, the applied faculty and the Music Performance Coordinator will work with the student to craft a **feasible application audition and recital timeline** toward successful completion of the student's PC recital.

- o The student may discontinue their participation in the Performers Certification process at any point of the process by notifying their applied teacher. If the student fails to audition for the Performance Certificate program, the student's application will not move forward and will be removed for consideration.
- o The applied faculty will update the student's PC application form to reflect the student's withdrawal from the program.

Note: Diction I and II courses are required for voice students to present a recital. Therefore, voice students must consult with their applied faculty and advisor to incorporate these two diction courses in their plan of study.

Process

1. The student will declare their intent to pursue the PC by completing a fillable "Performance Certificate Application" PDF form. The student must forward the application form to their applied faculty to be completed.
2. The student's applied faculty shall review and complete the application form. The faculty will then send the form to the Music Office to be filed.
3. The student must audition to be approved for the PC program during their semester performance examination. The audition timeline is specific to the student's application semester (see the previous section). The applied performance examination faculty will inform the student of the audition result. If the student fails to audition for the Performance Certificate program during their set audition timeline, the student's application will not move forward in the Performer Certificate process and will be removed for consideration.
4. The applied faculty shall update the student's "Performance Certificate Application" form with the audition result. This form was filed during the initial application process.
5. Music Therapy and Music Industry Studies majors who are approved for the PC program will work with their applied faculty to **craft a feasible timeline towards a successful recital.**
6. Music Education majors **must** complete the required degree recital before or concurrently with their PC recital.
 - a. Students may perform their PC recital on their 6th semester (if combined as a full recital), or their 7th semester if performed as a separate half-recital.
7. The preparation of the PC recital shall follow the standard HSoM Degree Recital preparation process and timelines. e.g., a PC recital committee will hear a recital hearing two weeks prior to the recital.

8. **The PC recital committee shall attend the student's PC recital.** The committee will then vote to grant or decline the Certificate.
9. Upon the successful completion of the student's Performance Certificate Recital, the studio faculty will update the student's "Performance Certificate Application" form. This form will then be sent to the Administrative Support-Student Records individual in the music office for record keeping.

Performance Certificate Action Table

Note: Not all students will be able to follow this timetable. Such students include continuing, transfer, and returning students. These students will work with their applied faculty and the Music Performance Coordinator to craft a feasible timeline for a successful completion of the PC program.

Stage	Semester	Level	Student Actions	Faculty Actions
A	1			
	2		Declare intent to pursue the PC program at semester performance examination. Students will complete a fillable "Performance Certificate Application" PDF form. Students will forward the form to their applied faculty.	Studio faculty may nominate students to pursue the PC program. Faculty receive the student's "Performance Certificate Application" form. They will complete and submit the form to the Music Office Studio faculty begin planning for Stage B with the student
	3			
B	4	Min @ Level 4	Students will audition to be accepted to the PC program at the semester performance examination. Music Therapy and Music Industry Studies majors who are approved for the PC program will work with their applied faculty to plan a feasible recital timeline.	Performance examination faculty will recommend or decline the student's PC application Studio faculty update student's PC Application form Studio faculty begin recital planning with approved PC student for Stage C
C	5		Students will form their PC Recital faculty committee of 3 members.	Student's applied faculty will serve on the student's PC recital committee Applied faculty will serve on other PC recital committees Upon the successful completion of the student's PC recital, the student's applied faculty will update the student's "Performance Certificate Application" PDF form

	6		Music Education students perform a half degree recital. Music Education students may combine the degree recital with a PC recital to perform a full recital	
	7		Music Education students will perform their PC half-recital if the student did not combine their degree recital and PC recital at the previous semester	
	8			

CHAPTER THREE:

Applied Music and Performances

Applied Music

A student who wishes to register for applied music should consult with their applied instructor or designated advisor. The applied music faculty member will assist the student in identifying the proper course and section number. The student should then use that information to register for the applied music instruction (utilizing the Web Registration System [WRS]). Students are encouraged to pre-register for applied lessons and must register for applied lessons no later than the end of the drop/add period. **Failure to register for applied instruction by the end of the drop/add period may result in delays to graduation.**

Studio Instruction Policy

Music majors on their primary instrument or voice have first priority in the assignment of studio instruction. Music majors involved in degree programs that do not require studio instruction every semester and music minors may be asked to wait until their second or third semester to begin studio instruction.

Studio instruction on secondary instruments or voice (minors) is provided on a space available basis only. Studio instruction will not be provided for students who are not music majors or music minors except in instances where the student is performing in one of the School of Music ensembles or (for keyboard students) involved in accompanying.

No studio instruction through the university will be provided for persons not enrolled in a degree program. The Director's Office must approve any exception to this policy.

Placement Policies for Applied Lessons

Philosophy

The Hayes School of Music has been successful over the years by maintaining an atmosphere of professionalism and mutual respect. Each applied faculty member brings much experience in performance and pedagogy. Applied lessons aim to help students succeed and reach their full potential, aligning with their professional career goals. Studying an instrument or voice is a long-term project that utilizes the student's talent while requiring patience and hard work. Thus, the student's work with their applied teacher will enable musical growth throughout their degree.

Teacher Assignments

Entering students will be assigned to an applied teacher. They may request a teacher for their applied study by contacting the Hayes School of Music Associate Dean for Academic Affairs. However, multiple factors are involved in making teacher assignments and the request is a single factor of that assignment.

Requesting to Change Applied Teachers

In most cases, requests to change applied studios will be effective the following semester. Students will be expected to finish the current semester with their assigned teacher unless a circumstance prevents that. Approval for mid semester changes must be through discussion with the Associate Dean and Director.

Procedures to Request an Applied Teacher Change

Any student wishing to change their applied studio **must** follow all the steps described below.

1. As a first step, the student should discuss their concerns with their current applied teacher and attempt to resolve the issues. It is essential for the student's professional development to have this conversation with their teacher. If there is a reason why the student does not wish to speak to their teacher about their concerns, they should schedule an appointment with the Associate Dean for Student and Faculty Success.
2. If the student and applied teacher cannot agree, then the student should discuss the issue with the Associate Dean for Student and Faculty Success. At that point, the Associate Dean may work to mediate the issue.
3. If the mediation of the issues is unsuccessful, the Area Coordinator will consider assigning a new applied teacher for the following semester.
4. The Area Coordinator will work with the students to discuss the qualities they are looking for in their instructor and the instructional methods that will motivate and guide them. The Area Coordinator and the Associate Dean for Student and Faculty Success will work with the faculty in the area to determine the applied teacher placement.

Applied Music Syllabus

In accordance with university policy, each student will receive a written copy of the course syllabus for each applied music course. In addition to information and all policies required by the University, the syllabus will include the applied faculty member's lesson attendance policy, "make-up" lesson policy, area recital attendance policy, studio class performance requirements, and requirements regarding memorization of literature performed. All students will receive from the applied faculty member a copy of their proficiency levels requirements upon beginning applied instruction. The proficiency levels requirements statement must include the level requirement for each degree program and differentiation between requirements within the levels for specific programs (i.e., Music Industry Studies, Music Education, Music Education); required metronomic speeds specified for all scales, arpeggios, etc., at each proficiency level by the instructor, if appropriate to the applied area; requirements for the individual junior and senior public recitals (e.g., memorization, duration, etc.); and the following statements:

1. All students registered for two to four semester hours of applied music are required to take a performance examination at the end of the semester.
2. Satisfaction of proficiency level requirements in all applied areas will be determined at a performance examination. (see related Proficiency Level Requirements)
3. A recital hearing is required and is to be conducted **no less than two weeks prior to a public recital**. If the recital hearing is not approved, the recital must be postponed and rescheduled. Recital programs must not be printed prior to the recital hearing.

Practice Policy

The School of Music policy on applied music practice states that a student registered for 2 semester hours of applied music is required to practice 2 hours a day, 5 days a week in order to satisfy the requirements of the course. A student registered for 4 hours of applied music is required to practice 4 hours a day, 5 days a week. A student registered for 1 hour of applied music is required to practice 1 hour a day, 5 days a week.

Proficiency Level Requirements

Music education, theory/composition, and music therapy majors must satisfactorily complete Level 2 by the performance examination at the end of the fourth semester of college-level applied instruction. Failure to satisfy this requirement at that time will result in a letter grade of "F" for the semester. Music education and theory/composition majors will not be permitted to register for a 4000-level applied music course until Level 2 has been satisfied, i.e., 2000 level applied music course must be repeated until Level 2 is completed.

Music education, theory/composition, and music therapy majors must satisfactorily complete Level 3/4 by the performance examination at the end of the sixth semester of college-level applied instruction. Failure to satisfy this requirement at that time will result in a letter grade of "F" for the semester.

Music education and theory/composition must satisfactorily complete Level 3/4 at or before the senior recital hearing or the student will not be permitted to present the senior recital. Level 4 must be satisfactorily completed by the end of the semester during which the senior recital is presented. Failure to satisfy this requirement will result in a letter grade of "F" for the semester. The student must repeat the 4000 level applied music course until Level 4 is completed.

All music therapy majors fulfill their applied study requirement in consecutive semesters, taking lessons for 2 hours credit until they have completed Level 3.

Sacred music majors must satisfactorily complete Level 4 by the performance examination at the end of the fourth semester of college-level applied instruction. Failure to satisfy this requirement at that time will result in a letter grade of "F" for the semester. Sacred music majors will not be permitted to register for a 4000 level applied music course until Level 4 has been satisfied (i.e., the student must repeat the 2000 level applied music course until Level 4 is complete.)

Sacred music majors must satisfactorily complete Level 5 at or before the senior recital hearing or the student will not be permitted to present the senior recital. Level 6 must be satisfactorily completed by the end of the semester during which the senior recital is presented. Failure to satisfy this requirement will result in a letter grade of "F" for the semester. The student must repeat the second semester 4000 level applied music course until Level 6 is completed.

Instrumental and vocal performance majors are expected to complete a proficiency level at the end of each semester of college-level applied instruction. Performance majors must satisfactorily complete Level 4 by the performance examination at the end of the fourth semester of college-level applied instruction. Failure to satisfy this requirement at that time will result in a letter grade of "F" for the semester. Performance majors will not be permitted to register for a 4000 level applied music course until Level 4 has been satisfied; i.e., the student must repeat the 2000 level applied music course until Level 4 is completed

Instrumental and vocal performance majors must satisfactorily complete Level 5 at or before the junior recital hearing or the student will not be permitted to present the junior recital. Level 6 must be satisfactorily completed by the end of the sixth semester of college-level applied instruction. Failure to satisfy this requirement will result in a letter grade of "F" for the semester.

Instrumental and vocal performance majors must satisfactorily complete Level 7 at or before the senior recital hearing or the student will not be permitted to present the senior recital. Level 8 must be satisfactorily completed by the end of the semester during which the senior recital is presented. Failure to satisfy this requirement will result in a letter grade of "F" for the semester. The student must repeat the 4000-level applied music course until Level 8 is completed.

Music industry majors must take a minimum of six semester hours of applied music at one credit hour per semester in one applied concentration and must complete Level 2. The applied teacher must approve any deviation from this requirement in writing. The keyboard faculty requires Music Industry students fulfill their applied study in consecutive semesters, taking lessons for 2 hours credit each semester.

Faculty in each applied area will evaluate and determine proficiency level attainment by each student during the performance examination at the end of each semester. The student's level attainment will be indicated on a [Levels Form](#). This form will be filed electronically with the School of Music office. The following chart identifies the semester in which the proficiency levels must be completed in each degree.

	Semester:	1	2	3	4	5	6	7	8
Degree	AMU Level:	2000	2000	2000	2000	4000	4000	4000	4000
Music Education					Level 2		Level 4 ²		
Music Industry							Level 2		
Music Performance		Level 1	Level 2	Level 3	Level 4	Level 5 ³	Level 6	Level 7 ¹	Level 8 ²
Music Performance – Sacred Music					Level 4 ³		Level 5 ¹		Level 6 ²
Music Performance – Composition				Level 2		Level 3 ¹		Level 4 ²	
Music Therapy					4000 Level 3				

Legend:

Level X¹ - must complete level at/before senior recital hearing

Level X² - must complete level by end of the semester of the senior recital

Level X³ - must complete level at/before junior recital hearing

Change of Program of Study and Applied Music Credits

Students who change their program of study may be short of applied music credits. The student's academic advisor and applied faculty will evaluate the student's applied credits based upon their ability to meet proficiency level requirements during the graduation audit.

Collaborative Pianists for Instrumentalists

Students are responsible for making arrangements with a collaborative pianist for lessons, performances, seminars, studio classes, concerto-aria or wind ensemble competition, and any other pianist needs. The following information describes prioritization of resources, basic terminology, contact hours by performance type, and the procedures for requesting a collaborative pianist. For more information, see the specific semester guides posted on the Hayes School of Music website.

Prioritization of Resources

1. Required degree recitals*
2. Semester-end performance examination
3. Friday Focus

4. Concerto-Aria Competition
5. Studio recital
6. Studio class
7. Non-required recital, i.e., performance certificate
8. *A full recital will be supported for the requirement of degree fulfillment only.

Basic Terminology

1. Contact meeting is defined as a meeting with the student performer
2. All students performing a degree recital will get the expected 3 contact meetings
3. 1 contact meeting for the recital hearing
4. 1 contact meeting for the dress rehearsal
5. 1 contact meeting for the performance

Contact Meetings by Type of Performance

1. Full Recital: 8 contact meetings total (5 contact meetings + 3)
2. Half Recital: 6 contact meetings total (3 contact meetings + 3)
3. Semester-end performance examination: 4 contact meetings total (3 contact meetings + performance)
4. Concerto-Aria Competition: 4 (or 6) contact meetings total (3 contact meetings + performance).
Finalists: 2 additional contact meetings
5. Friday Focus: 3 contact meetings total (2 contact meetings + performance)
6. Studio Recital: 3 contact meetings total (2 contact meetings + performance)
7. Studio Class: 3 contact meetings total (2 contact meetings + performance)
8. Performance Certificate: Contact Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The student must have completed the required degree recital first.

Timeline for Degree Recitals

Students are urged to submit the request as soon as they are aware they will need a collaborative pianist, in order to assure sufficient time for the accompanist to prepare the music and sufficient opportunities for rehearsal and lesson times.

1. Notify Collaborative Pianist
 - a. Complete the Accompanist Request Form by the scheduled deadline for the semester. The deadline for degree recitals is not later than 5:00 p.m. the last day of drop/add, the deadline for other pianist requests is by 5:00 p.m. the day before Fall Break, and by 5:00 p.m. the day before Spring Break. The form is posted on the Hayes School of Music website.
 - b. Submit clear, readable music scans now, if available
 - c. May return to the form to submit the scans later by selecting, "edit response" on the form.
2. Submit Music
 - a. By scheduled deadline for the semester
 - b. If you have the music, submit music scans now
 - c. Music must be received at least 6 weeks or sooner prior to the recital

3. Schedule Recital
 - a. Schedule the recital by the posted dates for the recital semester
 - b. Recital instructions and the Recital Request Form are available on the "[Current Students](#)" page of the HSoM website.

Collaborative Pianists for Vocalists

Vocal students seeking the help of a collaborative pianist will be assigned one if the student submits the Pianist Request Form for Voice. Please see the Hayes School of Music website for the form. The deadline is 5:00 p.m. on the last day of the drop/add period each semester.

Prioritization of Resources:

1. Required degree recitals
2. Graduate students
3. Seniors
4. Juniors
5. Sophomores
6. Freshmen
7. Minors
8. Non-required recitals, i.e., performance certificate recitals

Collaborative Pianist Expectations

Pianists will be present at the second half of the student's lesson time. Studio classes and Friday Focus will be included in weekly time.

Voice Student Expectations

The student will be warmed up and prepared for all lessons/coachings/studio classes. The student will arrange a weekly coaching time with the pianist. For missed lessons/coachings/studio classes: The student is permitted TWO missed meetings (unless 24-hour notification is given to the pianist. It is up to the discretion of the pianist to make these up). The student will provide either PDFs or clean copies of the music to the pianist. All notes must be legible and printed on the bottom of all pages, i.e., no notes should be cut off on the copy. For more information see the collaborative pianists guide for vocalists on the Hayes School of Music website.

Guidelines for Collaborative Pianists and Soloists

The following guidelines for accompanists and soloists were composed by the Student Advisory Council.

For the collaborative pianist:

Before rehearsal

- o Analyze the accompaniment for an idea of form and harmonic structure. Discuss the appropriate style with the soloist.

- o Ask the soloist for target tempi.
- o Note any harmonic, rhythmic, or technical complexities. Mark these sections and work them out. Recognize that such sections cannot be sight-read or practiced at the last minute. Study them as you would any other literature.
- o Prepare with the idea that you must be able to play the accompaniment throughout in the first rehearsal, although perhaps under tempo. Use a metronome to simulate playing with the soloist.

In rehearsal

- o Schedule rehearsals reasonably, at a time when you can expect to know your part. Be prepared, so that rehearsal time is not wasted.
- o Listen carefully to the soloist's interpretation of the piece and follow. Make notes when necessary to indicate ritard, accelerando, breath marks, tempo changes, etc.
- o Indicate to soloist when their playing is unclear, or when there are rhythmic problems. Point out complexities of ensemble of which they should be especially aware.
- o Play with strength, musicality, support, and as much accuracy as possible. If soloist is performing from memory, be aware of the possibility of memory slips. Remember, you are the one with the score!

The most important thing to remember is that, as a collaborative pianist, you are training to be a professional musician. Your playing as an ensemble should reflect your knowledge of and your feelings about music as much as your solo playing. There is much to be learned from collaborative piano experiences about functioning as a working musician. Approach the task with a positive attitude.

For the soloist:

Before rehearsal

- o Choose your pianist early (see guidelines above). Have copies ready for the pianist well in advance. (Allow this person to project the amount of time needed after looking at the piece.) Be very clear about dates for rehearsals, lessons, and performances. Be aware that the pianist may have a very busy schedule, and that their time is valuable.
- o If the pianist has agreed to a task involving a specific amount of music, do not expect this person to be available for every other piece which you perform. They have the responsibility to agree to only work which is reasonable for their ability, and have the right to refuse if they cannot handle additional work.
- o Work out all aspects of your solo part: all technical passages, especially cadenzas and sections requiring rubato or expressive interpretation. Count out all rhythms and practice your part with a knowledge of the length of measures of rest filled with accompaniment. Use a metronome to simulate playing with accompaniment.
- o Organize your practice time so that you have accomplished all of the above before a scheduled rehearsal. Do not waste your pianist's time. If you are not adequately prepared, cancel the rehearsal and schedule another.

In rehearsal

- o Listen carefully to the piano score. Mark places where the ensemble depends on listening to rit., accel., or other such markings in the piano part. Listen carefully to sections of solo piano for cues to your next entrance.

- o Be expressive, but consistent. Give clear indications of your musical ideas. Lead!
- o Communicate. Let the pianist be aware of your needs for certain tempi or phrasings. Discuss style and interpretation, with the idea of great ensemble in mind.

The most important thing to remember is you both are creating music as a team. You and the pianist are dependent on one another and must communicate musically. There is much to be learned from ensemble playing, primarily in the sharing of musical ideas. Make this soloist/pianist relationship a partnership based on mutual respect.

Student Recitals

Recital Scheduling

Availability of Recital dates is based on the Ensemble Performance calendar, which is set with the Schaefer Center in late Spring for the upcoming Academic Year.

Fall Requests for Spring Recital: Scheduling can be discussed with Mr. Shatley the first full week of November. The timeframe to request a Spring recital date will be closed the last Friday of February.

Spring Requests for Fall Recital: Scheduling can be discussed after the Ensemble Performance Calendar is set. An announcement will go out to the faculty once it is set. The timeframe to request a Fall recital date will be closed on the last Friday of September.

Summer Recitals: Dates will be addressed on an as-needed basis.

Available Recital Times:

6pm and 8pm Monday through Friday

12pm, 2pm, 4pm, 6pm, 8pm on Sundays

Saturdays are only available for rehearsals

*For Parking information, please visit <https://parking.appstate.edu/visitors-events>

**No Recitals allowed on Reading Day, during Final exams, University Holidays and closures, or during the 10 days preceding Reading Day. Requesting Recitals dates that occur before Midterm will be discussed on a case-by-case basis

Recital Durations

Full Recitals should be approximately 50 minutes of music.

Half recitals are approximately 25 minutes of music.

Joint Full Recitals must be approved by the studio instructor(s) and may not exceed 75 minutes.

Any recital that is expected to be longer than an hour must be presented at the 8PM time.

Criteria: Full Recitals

Senior Year Performance majors will schedule a full recital.

Non-performance majors may only schedule a full recital with the recommendation of their studio faculty; completion of Level 6 will be required for such a recommendation. Applied Faculty will need to complete the *Level and Recital Form* on the HSoM Current Students Page. <https://music.appstate.edu/current-students>

Criteria: Half Recitals

As stated earlier in the Handbook, half recitals are approximately 25 minutes of music. **Students performing a half recital must partner with another student planning a half recital** (on the same or different instrument or voice part) to present a full recital equalling approximately 50 minutes of music. Students should consult with their applied lessons_instructor(s) about the planning and programming of the shared recital.

Junior year Instrumental and Vocal Performance majors may schedule a half recital.

Sacred music majors may present two half recitals - one junior year, one senior year - OR they may present one full recital.

Music education majors are required to present a half recital in the sixth semester of applied lessons.

Composition and Theory Majors must present two half recitals in their Senior Year of studies. One recital will consist of compositions, and the other a recital with the student's principal instrument, and may be offered as a combined recital.

Recital Hearing

IMPORTANT: The recital hearing must occur two weeks prior to the recital date.

Recital Process

1. Discuss available dates with their Applied Studio Professor by referencing the Performance Calendar to prevent double bookings. If presenting a half recital, please coordinate with another student to select dates for hosting a full recital. This must be done before meeting with Mr. Shatley.
2. Fill out the Collaborative Pianist Recital Request Form for Voice **OR** Instrumental.
This *must be completed by the Add/Drop deadline at 5pm* (typically the 5th or 6th day of the semester). All music scans *must* be received no less than 6 weeks prior to the recital.
VOICE: [Pianist Request form, Voice](#)
INSTRUMENTAL: [Pianist Request form, Instrumental](#)
3. Reserve desired date, time, and venue **by meeting with Mr. Shatley.**

- a. Once a tentative reservation has been set, your recital form **AND** miscellaneous service charge are due within 2 weeks. Failure to meet this deadline will result in your recital date being released and available for other students. Ms. Bitting will send you the link for making the recital service charge or applying for a waiver.
- b. Students who meet certain criteria and have concerns about being able to pay their Miscellaneous Service Charge for Recitals can apply for a waiver using this [form](#). Waiver applications will be reviewed by three members of the HSoM Student Success Team.
4. Provide your program list and a copy of the [Hearing Form](#) to your applied faculty and panel at your recital hearing. Printed copies of the Hearing Form are available in the front office, or you can download the form from the Current Students tab of the HSoM website. A recital hearing must occur two weeks prior to the recital date.
5. When received, carefully proofread your recital program with your Applied Teacher and send requested edits as soon as possible. A finalized program is required before you present your recital.
6. Have your finalized recital programs printed at a local print shop, if desired. If you choose not to print your program, you must announce each piece from the stage during your performance.
7. One week after your performance, contact Mr. Shatley if you have not received your recital recording.

Recital Cancellation Policy

Recitals and Concerts sponsored by the Hayes School of Music will be canceled only if:

1. The student fails the recital hearing,
2. There is a family or medical emergency, or
3. The applied instructor approves the cancellation.

If canceled, the Performer or their representative must immediately:

1. Notify the Performance Hall Operations Manager, Mr. Shatley.
2. Notify the Associate Dean for Academic Affairs, Dr. Soo Goh.
3. Notify your pianist of the cancellation as soon as possible, if applicable to your recital.
4. The Performer or their representative must be present at the time and place of the recital to greet members of the public to notify them of the cancellation.
5. The student is encouraged to reschedule their recital for the same semester or before midterm of the next semester.

Failure to meet these responsibilities will result in the loss of concert hall privileges for the remainder of the semester.

In the case of inclement weather, the Hayes School of Music follows the University Inclement Weather policy. https://policy.appstate.edu/Adverse_Weather_and_Emergency_Closing

When completing the fillable pdf of the *Student Recital Request Form*, students may either insert pages onto the pdf form, or they may attach files to the email they send to Mr. Shatley. See below for instructions for inserting pages into Adobe pdf documents.

Instructions to Insert Pages in Adobe Acrobat

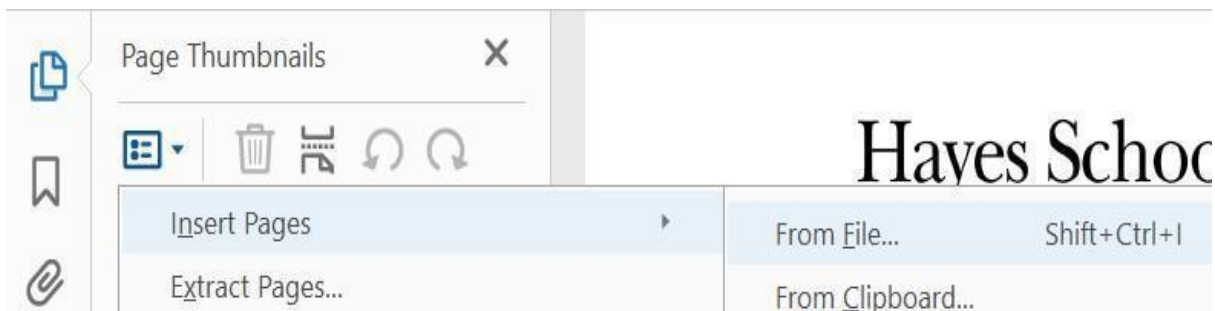
From the main screen of your adobe pdf document, click on the small arrow on the middle left of the screen. (see left image)

In the side panel that opens, click on the double page icon. Click on the small menu icon to insert pages. (see below #1)

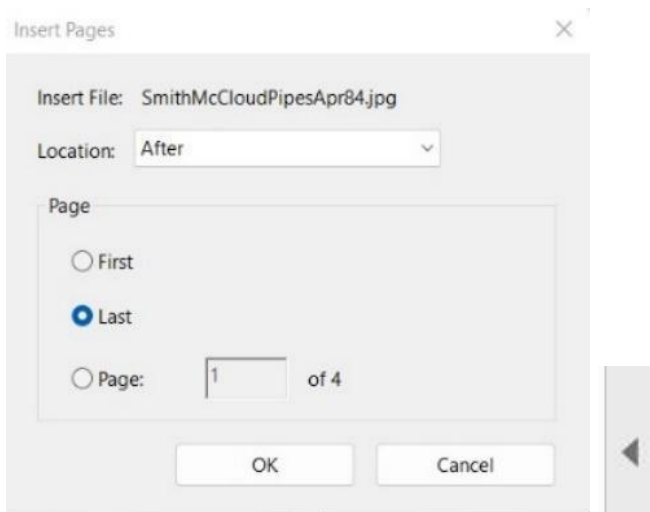
Choose the file from your computer to insert, select Location: After. Click the Last Page radio button, and OK. (see below #2)

Save your pdf before sending via email.

#1



#2



Programs

All programs will be formatted and proofread by the Hayes School of Music staff in collaboration with the Student and their Applied Instructor. It is the responsibility of the performer to, as accurately as possible, submit title page and program content free from grammatical and spelling errors. All diacritical markings (i.e., accents, umlauts, cedillas, etc.) must be present prior to formatting. Birthdates and death dates of composers are required. Collaborative Pianists and additional performers are to receive citations in the program. Double check with each person for the manner in which they wish their name to appear. After submission of the program, a performer will be allowed one opportunity to make changes. After proofreading, the program will be made available to the performer for duplication (if desired), and the digital program will be added to the performance calendar by the front office administrator.

Policy on Copyrighted Materials

Federal copyright laws protect composer and publisher rights against illegal photocopying. The Hayes School of Music supports these laws by encouraging students to build their own personal music libraries by systematically purchasing legal copies of music in the standard repertoire for their performance medium. Students are encouraged to visit <http://www.copyright.gov/> for information on the legal use of copyrighted materials. Questions concerning the legality of photocopying under extenuating circumstances would be directed to the applied faculty member. Use of photocopies or other reproductions of music under protection by copyright laws will not be permitted in juries or public performances sponsored by the Hayes School of Music.

Performance Attire Guidelines

Large Ensemble Performance Attire Guidelines

While the focus of a large ensemble performance is the music, the visual element is an integral part of the presentation. In addition to musicianship, an ensemble strives to display professionalism and visual uniformity. To this end, students have two (2) different concert attire options (unless otherwise prescribed by the conductor):

1.) Full-length (to ankle) black skirt or full-length (to ankle) black dress slacks. Black tops/blouses should cover the shoulders and have sleeves (minimum $\frac{3}{4}$ length, or covering the elbow).

2.) Dress pants and black dress shirt (optional: jacket and/or tie). A standard black tuxedo may also be worn (dinner-length jacket with a white tuxedo shirt, black cummerbund, and black bow tie).

Shoes: Black dress shoes or black dress sandals (with black socks, stockings, hose, etc.).

Jewelry/Accessories: Less is more! Minimal jewelry/accessories ensure visual uniformity.

Perfume/Cologne: Please don't wear any for a performance.

*Note: If you are uncomfortable with either of these options, please see your director to discuss a third option.

*Failure to wear performance attire consistent with the above guidelines will result in the student's final grade being lowered by a letter grade (for each violation)

Solo Recital Performance Attire Guideline

Your choice in recital attire is a statement of your personal style and professionalism. It is an integral part of the artistic presentation on the day of your performance. Beyond aesthetics, your clothing should allow you to move and breathe comfortably. The large ensemble attire requirements can be a guide for recital attire. The following options allow for greater flexibility in personal expression.

1.) Full-length dress or skirt with blouse. The style and length should project a professional appearance. Consider the audience's position, relative to the stage.

2.) Dress pants and dress shirt (optional: jacket and/or tie). A standard black tuxedo may also be worn (see Large Performance Ensemble attire above). Dress shirts should be tucked in and a belt should be worn when appropriate.

Other aspects to be mindful of:

Dress shoes should complement your attire and be completely comfortable to perform in for the duration of the recital. Extreme heels heights often do not allow you to feel grounded physically and can distract you from your performance. If you choose a moderate amount of heel height, realize that you can opt for a thicker/broader heel style, for more stability. It's always helpful to test-drive your recital shoes in a rehearsal leading up to your performance.

Be sure that your jewelry/accessories are of a compatible proportion and design so that they enhance what you wear.

It's best to avoid wearing perfume/cologne if you will be performing with others.

Choose a hairstyle that is comfortable to wear and that won't distract you from your performance. Be careful to avoid styles that obstruct the face, as this detracts from visual communication with our audience.

Choose attire with a neckline that will be discreet enough for a standard bow.

If you are an instrumentalist, consider avoiding elaborate beadwork or ruffles to avoid potential snags with your instrument.

**We sometimes receive donations of concert and professional attire that are available to students free of charge. Please check with Dr. Leist at leistcp@appstate.edu or in BMC 108 to see if anything suitable has been

donated. When donations are received, Dr. Leist will put the rack of clothes in the brickyard on the first floor of the music building.

Concerto-Aria Competition

The Hayes School of Music sponsors the Concerto-Aria Competition each Fall Semester in order to stimulate applied music performance and to present an opportunity for outstanding students to gain valuable experience performing as soloists. Winners of the competition will perform with major instrumental ensembles during the following Spring Semester.

A panel of judges will select up to three (3) soloists. Of these soloists, they will perform with the University Orchestra, and one with the Wind Ensemble. Prior to the competition each soloist must indicate the ensemble of their choice and may audition for only one ensemble in any given year. The conductor of that ensemble prior to the audition must approve the concerto or aria. All music must be memorized and may be no longer than 15 minutes. Students who have won the competition will not be considered on the same performing medium for consecutive years.

Prospective soloists must be registered for applied music credit in the performance area during the semester of the competition and must be registered for a minimum of 6 hours total credit at Appalachian. Entrance applications, available in the music office, must be submitted two weeks in advance of the first audition date. Following two rounds of auditions, the judges may select up to four winners who will perform the concerto/aria during the spring concert of the major ensembles. Students may contact their applied teacher or the coordinator of the competition for further information.

Regulations For Student Use of Professional Quality University-Owned Instruments

Instruments of professional quality will be issued to students under the following conditions:

1. Upon the recommendation of the student's applied studio teacher, as they are in the best position to know the needs of individuals and ensembles within the School of Music.
2. When the student has demonstrated the maturity to properly care for an instrument; the student will accept, in writing, responsibility for care of the instrument.
3. The student is registered for applied instruction on the instrument to be issued.
4. Instruments are loaned to the student on a *per semester* basis. Extensions must be agreed upon by the Applied Faculty and the Arts Production Specialist.
5. Instruments are returned to the instrument storage room, Broyhill office 105, at the end of each semester.
6. Instruments are unable to be loaned to students until they are present on campus for the upcoming semester, typically the week prior to the start of classes.
7. Instruments can be loaned to incoming and transfer students that do not yet have their own instruments, upon approval of their applied faculty instructors, and with the understanding that they will work with their applied faculty instructor to find a suitable level instrument for their studies.

Priority of availability and issuance:

1. Students preparing to give a required recital:
 1. Graduate students
 2. Seniors
3. Students performing in major HSoM ensembles.
 1. Orchestra
 2. Wind ensemble
 3. Students involved in major performances such as Concerto/ Aria,
 4. Students preparing for significant auditions such as graduate school

University-owned instruments must remain in the Broyhill Music Center. The only time they may be taken out of the building is to perform at a university-related function. They may not be taken to student residences for practice or any other purpose. *Exceptions must be agreed upon by the Applied Faculty member and the Arts Production Specialist.* Students who violate any of the above, or fail to care for the instrument, will forfeit the privilege of using the instrument. If a university-owned instrument is damaged, lost or stolen, the student to whom the instrument is assigned will be charged full repair or replacement cost as is stated in the written loan agreement.

***Instruments in applied studios under the purview of faculty will need to follow the same university approved procedures for instrument loans as the Arts Production Specialist. Yearly inventories will be completed in the Spring semester to ensure up-to-date records of instruments.

Performance Ensembles

Music majors must register for and successfully complete an appropriate ensemble each semester in which they are full-time students. (see Appropriate Ensembles by Degree Program below). The student must perform on their principal instrument unless that opportunity is not available (e.g., keyboard). Although music majors are encouraged to participate in more than one ensemble each semester, **no music major will be allowed to participate in more than three ensembles in any semester.** Music education majors with an instrumental concentration (except for string students) must successfully complete a minimum of two semesters of marching band. While it is the responsibility of the student to enroll in the required number of appropriate ensembles, the student's applied teacher, along with the ensemble directors, will monitor the number and appropriateness of the ensembles in which their students participate.

Ensemble Auditions: Schedule and Audition Materials

Instrumental:

The Ensemble Audition Sheet

At the close of every semester, each returning instrumental student will receive an Ensemble Audition Sheet specific to their instrument. This sheet will include those materials, which have been selected by the applied music faculty. The sheet may include excerpts from the literature to be performed by the Wind Ensemble or Orchestra during the coming semester, or selections from etudes or solo literature. The material on this sheet is to be prepared (learned) for the ensemble auditions, which will take place at the beginning of the next semester.

Note: The conductors of the Orchestra and Wind Ensemble will provide a listing of their repertoire for the new semester to each applied instructor.

The Audition

The auditions will take place in the following locations: Rosen Concert Hall, Spencer Rehearsal Hall, Hopkins Choral Rehearsal Hall, Schaffel Recital Hall. They will be scheduled during the registration period prior to the first day of Classes. Steps will be taken to have the player remain anonymous (e.g., performing behind a screen, etc.). The audition will include performance of the materials from the Ensemble Audition Sheet and sightreading.

The audition will be graded on a standardized grading form. A copy of this completed form will be made available to the student within one week of the audition. The audition panel will include the studio instructor and one other applied instructor from a related area (or one of the ensemble conductors). The studio instructor(s) will have the responsibility for completion of the grading form.

Ensemble Placement

Following the completion of the auditions, the studio teachers and ensemble conductors will determine the ensemble assignment and position of each student. Criteria for placement will be (1) quality of audition, and (2) educational need. Class status (Sr., Jr., Soph., Fr.) will not be a factor in placement. Special care will be taken to monitor the placement of those students who are receiving Scholarships awards from The Hayes School of Music.

If ensemble placement is in conflict with a class scheduled by the student, a request for ensemble reassignment may be made through the Office of the Director of the School of Music. Since the objectives of the ensemble placement auditions are to (1) maintain performance standards in the student ensembles, and (2) to provide a well-rounded ensemble experience for each student, it is assumed that few exceptions will be granted.

Vocal:

All students taking voice lessons for credit in the School of Music must audition for appropriate ensemble placement each semester or upon the student's enrollment for voice lessons. All students will be placed in University Singers if they are accepted into the ensemble. Any student may choose a second ensemble, unless they are on a scholarship. Scholarship students will be assigned to their second ensemble. Even if a student is chosen for Chamber Singers or an opera role, they must still be in University Singers.

Goals for vocal ensemble participation include: outstanding ensemble experience, variety of styles/literature, exposure to a variety of conductors and conducting techniques, and preparation of students for future employment situations. One ensemble will be assigned as a result of the ensemble audition at the beginning of

each semester (see below for more details). Studio professors and choral faculty will help guide you in selecting an additional ensemble that will fit student need and preference.

Statement Concerning Ensembles

The School of Music considers the ensemble experience to be an integral part of every musician's training. The director of the ensemble and the performing musicians share the responsibility for a successful ensemble experience. In order to ensure a successful experience, the performing musicians and ensemble director must come to the ensemble rehearsal prepared to perform their respective parts; attendance alone is not a sufficient contribution to the ensemble experience to warrant a passing grade for the performer. Thus, at the discretion of the ensemble director, any member of the ensemble may be asked to demonstrate their level of preparation in an individual and private performance. On the basis of this performance, the performer's grade may be adjusted accordingly.

Hayes School of Music Ensembles: Goals, Objectives, and Outcomes

Goals

Performing ensembles allow students to apply skill sets acquired in applied lessons along with core musical knowledge (theory, aural skills, and music history). The primary goal of performing in an ensemble in the Hayes School of Music is for each student to develop high artistic standards for outstanding performances. Each ensemble will focus on overall concepts of self and ensemble expression, engagement, participation, and performance. The ensembles will also address musical concepts, including: ensemble and individual balance, blend, intonation, phrasing, dynamics, articulation, tone, rhythmic precision, color, and ensemble clarity. Students will improve the way they listen to themselves, each other, and the composer's voice. The primary goal will be measured through the following Objectives organized under three main categories: Critical Thinking, Physical Skills Training, and Group Performance Principles

Objectives

1. Critical Thinking: Students will analyze the musical work by
 - a. identifying musical phrases
 - b. identifying pivotal compositional events in the work: e.g., musical form, cadences, transitions, recurring themes
 - c. applying aural training to identify key instrumental groups and their function throughout the work
 - d. contextualizing musical concepts within their historical time period
2. Physical Skills Training: Students will connect Applied lessons to Ensemble performances by
 - a. applying the basic physical movements and breathing taught in applied lesson to the ensemble rehearsals and performances
 - b. applying healthy practice habits taught in applied lessons to ensemble rehearsals
3. Group Performance Principles: Students will develop the art of leading and following in an ensemble by
 - a. developing aural and technical skills of blending one's sound with the group
 - b. developing aural and technical skills to play in tune with the group

- c. internalizing pulse and beat
- d. interpreting physical cues to lead a group
- e. developing transferable leadership skills that include professionalism, accountability, working collaboratively, and promoting group efficacy

Outcomes

By the end of each semester, successful students enrolled in an ensemble will be able to:

1. Perform with an adequate level of proficiency their parts in the repertoire chosen
2. Demonstrate increased music reading skills, acumen, and precision
3. Demonstrate a deeper understanding of the compositions learned, in terms of structure, performance practices, and style
4. Identify how their individual parts relate to the rest of the ensemble
5. Identify their role according to the genre of the repertoire performed (e.g. suite for band, oratorio, chamber piece, symphony, opera, concerto) and their position within the ensemble (e.g. section leader/member, sole performer on a part)
6. Discuss the historical and aesthetic context of the repertoire performed

Appropriate Ensembles by Degree Program

Any exception to the following must be recommended in writing in advance of registration for the ensemble by the student's applied teacher and the director(s) of any affected ensemble(s) and approved by the Director or the Associate Dean of Academic Affairs.

Bachelor of Music in Music Education

1) Music Education (7 s.h.)

- a) Instrumental Music Education Curriculum (K-12)
 - i) String Performance Area
 - (1) Appropriate Ensemble: 7 s.h. Symphony Orchestra
 - ii) Piano
 - (1) 2 s.h. Marching Band
 - (2) 2 s.h. Accompanying, and
 - (3) 3 s.h. assigned from Marching Band, Symphony Band, Symphony Orchestra, or Wind Ensemble, Concert Band, or Jazz Ensemble I or II
 - iii) All Other Performance Areas –
 - (1) 2 s.h. Marching Band, and
 - (2) 5 s.h. assigned from Marching Band, Concert Band, Symphony Band, Symphony Orchestra, or Wind Ensemble, or Jazz Ensemble I or II. (Guitar principals: 3 s.h. Guitar Orchestra)

b) Choral Music Education Curriculum (K-12)

i) Voice Performance Area

- (1) Appropriate Ensembles: 6 s.h. assigned from Appalachian Chorale, Chamber Singers, Treble Choir, Glee Club, Gospel Choir, or University Singers, and
- (2) 1 s.h. Opera Workshop

ii) Piano

- (1) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
- (2) 2 s.h. Accompanying, and
- (3) 1 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.

iii) All Other Performance Areas

- (1) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
- (2) 3 s.h. selected from Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers. (Guitar Principals: 3 s.h. Guitar Orchestra).

c) General Music Education Curriculum (K-12)

i) Voice Performance Area

- (1) Appropriate Ensembles: 6 s.h. assigned from Appalachian Chorale, Chamber Singers, Treble Choir, Glee Club, Gospel Choir, or University Singers, and
- (2) 1 s.h. Opera Workshop

ii) Piano

- (1) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
- (2) 2 s.h. Accompanying, and
- (3) 1 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.

iii) All Other Performance Areas

- (1) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, or University Singers, and
- (2) 3 s.h. selected from Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers. (Guitar Principals: 3 s.h. Guitar Orchestra).

Bachelor of Music in Music Therapy

Junior and senior music therapy majors will receive ensemble credit for MUS 3060 Functional Piano (1 s.h.), MUS 3062 Foundational Techniques (2 s.h.), MUS 4060 Piano Improvisation in Music Therapy (1 s.h.), and MUS 4061 Clinical Group Improvisation (1 s.h.).

1) Music Therapy (8 s.h. total; 4 s.h. as described below and 4 s.h. from music therapy classes as described above).

- a) String Performance Area
 - i) Appropriate Ensemble: 4 s.h. Symphony Orchestra
- b) Piano
 - i) 2 s.h. Accompanying, and
 - ii) 2 s.h. assigned from Marching Band, Concert Band, Symphony Band, Symphony Orchestra, Appalachian Community Orchestra, Wind Ensemble, Concert Band, Jazz Ensemble I or II, Appalachian Chorale, Chamber Singers, University Singers, Treble Choir, Glee Club, and Opera Workshop. Piano students may elect Gospel Choir and Jazz Vocal Ensemble for a maximum of 2 s.h.
- c) Voice Performance Area
 - i) Appropriate Ensembles: 4 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, Treble Choir, Glee Club, Gospel Choir, and Opera Workshop. Voice students may elect Gospel Choir and Jazz Vocal Ensemble for a maximum of 2 s.h.
- d) Guitar Performance Area
 - i) 4 s.h. Guitar Orchestra
- e) All Other Performance Areas
 - i) 4 s.h. assigned from Marching Band, Concert Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Concert Band, Jazz Ensemble I or II.

Bachelor of Music in Music Performance

1) Applied Performance (8-12 s.h.)

- a) Brass, Percussion, Woodwinds Performance Areas (10 s.h.)
 - i) Appropriate Ensembles: 8 s.h. assigned from Marching Band, Concert Band, Symphony Band, Symphony Orchestra, or Wind Ensemble, or Jazz Ensemble I or II, and
 - ii) 2 s.h. Small Ensemble. (Percussion: 1 s.h. Steel Band and 1 s.h. Percussion Ensemble).
- b) Guitar Performance Area (12 s.h.)
 - i) Appropriate Ensemble: 8 s.h. Guitar Orchestra, and

- ii) 4 s.h. selected from Jazz Ensemble I or II, Marching Band, Concert Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.
- c) Keyboard (Piano/Organ) Performance Area (8 s.h.)
 - i) Appropriate Ensembles: in consultation with and approval of the applied teacher, 4 s.h. assigned from Marching Band, Concert Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Jazz Ensemble I or II OR Appalachian Chorale, Chamber Singers, or University Singers, and
 - ii) 4 s.h. Accompanying (MUS 1115).
- d) String Performance Area (12 s.h.)
 - i) Appropriate Ensemble: 8 s.h. Symphony Orchestra, and
 - ii) 4 s.h. Small Ensemble or Chamber Ensemble
- e) Voice Performance Area (8 s.h.)
 - i) Appropriate Ensembles: 6 s.h. assigned from Appalachian Chorale, Chamber Singers, Treble Choir, Glee Club, Gospel Choir, or University Singers, and
 - ii) 2 s.h. Opera Workshop

Bachelor of Science in Music Industry Studies

1) Music Industry Studies (7 s.h.)

- a) Instrumental Performance Areas
 - i) Appropriate Ensembles: according to the student's principal performance area and the need within a given ensemble, 4 s.h. assigned from Marching Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Concert Band OR Appalachian Chorale, Chamber Singers, University Singers, or Guitar Orchestra, Jazz Ensemble I or II, and
 - ii) 3 s.h. selected from Marching Band, Concert Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, University Singers, Jazz Vocal Ensemble, Jazz Ensemble I & II, or Guitar Orchestra.
- b) Vocal Performance Area
 - i) 7 s.h. assigned from Appalachian Chorale, Chamber Singers, Treble Choir, Glee Club, Gospel Choir, or University Singers

Bachelor of Music in Music Performance, Sacred Music

1) Sacred Music (8 s.h.)

- a) Voice Performance Area
 - i) Appropriate Ensembles: 6 s.h. assigned from Appalachian Chorale, Chamber Singers, Treble Choir, Glee Club, Gospel Choir, or University Singers, and

- b) 1 s.h. of Opera Workshop, and
- c) 1 s.h. selected from Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.
- d) Piano and Organ
 - i) Appropriate Ensembles: according to the student's principal performance area, 4 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, and
 - ii) 2 s.h. Accompanying, and 2 s.h. selected from Marching Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Jazz Ensemble I, Appalachian Chorale, Chamber Singers, Glee Club, Treble Choir, or University Singers.
 - iii) Organ: 4 s.h. Accompanying
- e) All Other Performance Areas
 - i) Appropriate Ensembles: according to the student's principal performance area, 4 s.h. assigned from Appalachian Chorale, Chamber Singers, University Singers, and
 - ii) 4 s.h. selected from Marching Band, Symphony Band, Symphony Orchestra, Wind Ensemble, Concert Band, Jazz Ensemble I or II, Appalachian Chorale, Chamber Singers, Glee Club, Treble Choir, University Singers, or Guitar Orchestra.

Bachelor of Music in Music Performance, Composition and Theory

1) Composition and Theory (8 s.h.)

- a) Instrumental Performance Area
 - i) Appropriate Ensembles: according to the student's principal performance area, 4 s.h. assigned from Marching Band, Symphony Band, Concert Band, Symphony Orchestra, Wind Ensemble OR Appalachian Chorale, Chamber Singers, University Singers, or Guitar Orchestra, and
 - ii) 4 s.h. selected from Marching Band Symphony Band, Symphony Orchestra, Wind Ensemble, Concert Band, Jazz Ensemble I or II, Guitar Orchestra, Appalachian Chorale, Chamber Singers, Glee Club, Opera Workshop, Treble Choir, or University Singers.
 - iii) Pianists: 2 s.h. Accompanying
- b) Voice Performance Area
 - i) 8 s.h. assigned from Appalachian Chorale, Chamber Singers, Treble Choir, Glee Club, Gospel Choir, or University Singers

Hayes School of Music Student Conduct Code for Participants in Off-Campus Activities

Participants in off-campus activities are ambassadors of the Hayes School of Music and Appalachian State University. To participate in off-campus activities sponsored by the Hayes School of Music at Appalachian State University, you must agree to abide by the following standards of behavior. The provisions of this code are supplemental to other policies governing conduct of Appalachian State University students including, but not limited to, the [Appalachian State University Code of Student Conduct](#) and [Academic Integrity Code](#).

- I recognize my ambassadorial responsibilities as a member of the Hayes School of Music community. I will behave in a manner that will create a positive impression of the School and the University.
- I will treat all property, including lodging facilities and personal property, with care and respect in order to avoid damage or abuse. Just as I am responsible for damages to the condition of my personal living space, I am responsible for damages to lodging facilities off campus.
- I will travel with a student partner during free time.
- I will act with patience, politeness and civility toward all persons. I will avoid boisterous or otherwise disruptive behavior.
- I will respect the right to privacy of other participants. I will observe quiet hours as instructed.
- I will not possess or use illegal drugs. Should authorities be involved, I recognize that I will be subject to the legal processes of the local jurisdiction. If found in possession of illegal drugs, I understand that I will be subject to the Appalachian State University Code of Student Conduct and Academic Integrity Code. North Carolina state policy prohibits the possession or consumption of alcoholic beverages in state-owned vehicles.
- I will not drink alcoholic beverages illegally. I recognize that excessive and irresponsible drinking leading to intoxication and negative behavior is unacceptable and subject to the Appalachian State University Code of Student Conduct and Academic Integrity Code.
- I will participate in all scheduled activities as required. I will be on time for all scheduled events and activities. If I miss a travel departure time, I understand that I will be on my own and it will be at my own expense to rejoin the group.
- If it is necessary to deviate from the group activities, I must receive permission from the faculty leader before doing so.
- I recognize that driving or renting any motorized vehicle exposes me to personal risks. I recognize that the University is not the guarantor of my safety under these circumstances whether on-campus or off-campus. I recognize that neither the University nor the faculty leader or associate shall be responsible for property damages or personal injuries caused by my operation of a motorized vehicle.

CHAPTER FOUR: ACADEMIC ADVISING

Introduction

The Hayes School of Music is committed to timely and efficient advising of all music majors. The HSoM has developed an Advising program, coordinated throughout the school and overseen by Mr. Jonathan Caison (BMC 202), and with collaboration from the University College Academic Adviser, Ms. Lindsay Smith (DD Daugherty Advising Center), and Associate Dean for Student and Faculty Success, Dr. Christine Leist (BMC 108). Ms. Smith advises all freshmen music majors and new transfers beginning with the orientation experience. Freshman majors are scheduled for two advising sessions each semester. Advising for all University College students (i.e., those who have not declared a major) is mandatory. Once a student has formally declared their major, they are assigned an advisor from within the HSoM faculty. Students will receive an email notification from Mr. Caison indicating the name and contact information for their assigned advisor. The newly assigned advisor's name will also appear on the top block of the student's DegreeWorks page. Additionally, and throughout the year, students will receive notification of special advising programming designed for specific majors, particular areas of interest and/or emphasis

Faculty members maintain weekly office hours for routine conferences with students. Students are encouraged to make regular appointments to consult with their advisor concerning academic matters or other problems that arise during the course of study at Appalachian. When attending an academic advising session with the faculty advisor, the student should be fully aware of their academic standing and knowledgeable about their Program of Study, having utilized the resources of DegreeWorks and/or utilizing the material found in this handbook. When scheduling an advising appointment for the purpose of course registration, the student should bring a proposed course registration schedule for the next academic term.,

The faculty advisor is committed and prepared to provide appropriate, accurate, and timely information at every stage of the student's career. **The student must realize, however, that the ultimate responsibility for understanding university regulations and for meeting graduation requirements resides with the student.**

[Student/Advisor Expectations](#)

[Advising FAQs](#)

[Academic Policies](#)

Declaring a Major in Music

The Academic Advising Center will notify all students who have completed 30 semester hours (including R_C 1000 and UCO 1200) with a 2.0+ grade-point average that they should declare a major. This is an on-line process. The interactive form can be found at <https://advising.appstate.edu/current-students/declare-your-major>

Although music students technically are not admitted to the School of Music until the major is declared, music students should receive academic advising from the School of Music advisor (See Academic Advising) beginning with the first semester of enrollment.

Change of Program of Study in Music

Students interested in adding or dropping a program of study in the Hayes School must complete the Change of Program of Study form found on the “Current Students” section of the website. Some majors and concentrations have additional admission requirements. As a result, additional steps and information may be required. The request will be shared with program directors, applied faculty, and advisors.

Academic Overloads

For an undergraduate student, a full-time load is defined as 12-18 hours per semester or 6-7 hours in a five week summer term. Anything above 18 hours in a Fall / Spring semester or 7 hours in a summer semester is considered an overload. Undergraduate students should take from 15-18 hours per semester in order to graduate in four years. A student wanting to take an overload should complete the Overload Request in their Appalnet account. Permission will be granted within the following parameters:

Fall / Spring:

To take 19 hours, cumulative GPA must be: 2.50 To take 20 hours, cumulative GPA must be: 3.00
For overloads exceeding 20 hours, students must contact the Associate Dean’s Office (or the Director of Academic Advising for undeclared majors).

Summer (per term):

To take 8 hours, cumulative GPA must be 2.50 To take 9 hours, cumulative GPA must be 3.00
For overloads exceeding 9 hours, students must contact the Associate Dean’s Office (or the Director of Academic Advising for undeclared majors).

Drop-Add Policies

Students may add courses, drop courses, or change the section of a course through the published Drop-Add period without academic or financial penalty. The Drop-Add period is the first five days of a fall or spring

semester or by the date specified within the published schedule of classes for summer semester. There is no refund or adjustment of charges if a course is dropped after the published Drop-Add period. Drops made after the Drop-Add period are included in the term and cumulative attempted hours but are not computed in the student's grade point average. These courses will be posted on the student's academic transcript. Failure to complete a course that has not been officially dropped will automatically result in a grade of "F", which will be computed in the student's grade point average.

Course Withdrawal

An undergraduate student is allowed to withdraw from a cumulative total of **no more than sixteen (16) credit hours after the published "Drop-Add" period**. (The phrase "cumulative total" should be understood to mean a total of sixteen credit hours of withdrawals **over the student's undergraduate career at Appalachian, excluding summer terms**.) A student who wishes to withdraw from a course after the published "Drop-Add" period must do so by **no later than the ninth week of the fall/spring semester**.

The maximum of sixteen (16) credit hours is in compliance with UNC Policy and may not be exceeded. Course withdrawals are noted on the transcript and are included in the attempted hours.

Dropping for Extenuating Circumstances

A student may withdraw from a course after the Drop-Add period for extenuating circumstances, including but not limited to military deployment. The "extenuating circumstances" must be compelling, documented, and approved by the appropriate campus office, appealable to the Dean of the course. There is no refund or adjustment of charges if a course is dropped for extenuating circumstances. The course is noted as a withdrawal for extenuating circumstances and is included in the attempted hours.

Absence from Class

The university policy on absence from class is stated in the General Bulletin (catalog, p.49). Each professor within the School of Music explains their individual policy during the first class meeting of the semester and provides a written statement concerning that policy within the course syllabus.

When a student is out of town and unable to return to campus due to hospitalization, death in the family, or other very extenuating circumstances, the student or their parents may contact the Office of the Dean of Students to request that professors be notified as to the reason for the absence. This notification is conveyed to the School of Music as a matter of information only and does not serve as an official excuse for class absence. Only individual faculty members make this determination, and the faculty members may request documentation. The Office of the Dean of Students does not provide this service when notification is received

after the absence has occurred. Also, if a student is in town, that student is responsible for notifying the individual faculty members that they will be absent from class.

Course Repeat Policy Repeats

You may only earn credit hours ONCE per course, regardless of the number of times the course is taken. (A few courses are repeatable for credit if the content changes. These are indicated in the Undergraduate Bulletin course descriptions.)

If you repeat a course that you originally passed and fail that repeat, you will lose ALL credit for the course.

If you already have credit for a course at Appalachian, you cannot take the course again at another institution and transfer it to Appalachian.

Grade Forgiveness

The first four courses you repeat will AUTOMATICALLY be processed as grade forgiveness courses. You will not have to complete a form to have your first grade excluded from your GPA calculation.

If you have already used some "repeats" as grade forgiveness, this does not mean you get four more! You will only be allowed 4 total, so if you have already used 2, you will have only 2 more.

If you don't want to have a course repeat automatically processed as a grade exclusion, you must complete a form before the end of the Drop/Add period for the term (1st five days in fall/spring; 1st or 2nd day in summer). You can find the Grade Forgiveness Exception form [PDF] on the Forms page.

Exclusions

Grade forgiveness can be used only once per course. Only courses taken at Appalachian are eligible for grade forgiveness. Grade forgiveness may not be used on courses that have changed their content or credit hours. Questions may be directed to the Records Area of the Registrar's Office at (828) 262-2051.

Transfer Credit

Information for Transfer Students

The Hayes School of Music welcomes transfer students from other institutions. We wish to make that process as smooth and straightforward as possible. Below is an overview of the process for transferring to the Hayes School of Music and the steps required. The [Hayes School of Music Transfer Student Guide](#) is a comprehensive document outlining the transfer process in detail. It is highly recommended that you consult the Hayes School of Music Transfer Student Guide and review it carefully to ensure you are on track for a smooth transfer process.

Transfer of General Education and Elective Credit

Students will need to submit official college transcripts from each institution in order to complete the application to Appalachian State University. Students with less than 24 transferable credits completed or in progress when they apply must also submit an official high school transcript. The Transfer Admissions and Engagement Office will complete the review of General Education and elective credits. Your official transfer credit evaluation for General Education and elective coursework will be completed within two to three weeks upon admission to the University.

Transfer of Music Credit

***Students who have been awarded an Associate in Fine Arts (AFA) in Music from a North Carolina Community College on or after Fall 2019, please scroll down to that section below**

Students transferring to the Hayes School of Music who have completed prior college-level music coursework with a grade of at least C or better can petition for that credit to count toward their Appalachian State University degree. It is important to note that prior coursework in music will not automatically be applied to your Appalachian State University record. Prior music coursework petitioned for credit will be reviewed by the appropriate faculty in the Hayes School of Music, and you will be notified of the results of that review process. For some transfer music credit subject areas, an additional skill-based assessment will be required and administered by the appropriate Hayes School of Music faculty member. For a more detailed explanation of how the transfer of music credit is evaluated and which types of transfer music credit require a skills-based assessment, please consult the [Hayes School of Music Transfer Student Guide](#).

To initiate the review of transfer music credit, students must submit a Petition for Transfer Credit Form for each course for which they request credit. Please note that students are encouraged to upload a syllabus for each transfer course for which credit is petitioned. A more detailed explanation of the petitioning for credit process is available here on the Transfer Admission and Engagement website.

****Transfer of Music Credit for students who have been awarded an Associate in Fine Arts (AFA) in Music from a North Carolina Community College on or after Fall 2019**

In compliance with the Associate in Fine Arts (AFA) in Music to Bachelor of Music Articulation Agreement of Fall 2019 between the University of North Carolina Board of Governors and the North Carolina Community College System (NCCS), the Hayes School of Music awards transfer credit for all music coursework completed with a grade of C or better for students who have graduated with a GPA of at least 2.0 from a North Carolina Community College AFA in Music program. **Please note that this applies only to students who have completed and been awarded an AFA in Music from a NCCC on or after Fall 2019.** Students who have been enrolled but have not completed an AFA in Music from a NCCC must petition to have any completed music coursework considered for transfer credit following the procedure outlined above in the Transfer of Music Credit section.

Students who have completed and been awarded an AFA in Music from a NCCC on or after Fall 2019 will have the opportunity to be evaluated by the Hayes School of Music faculty in the areas transfer credit is awarded to determine an appropriate starting point based on faculty recommendation. If the faculty recommends that a student begin their course of study in a particular subject area at an earlier skill level than the awarded transfer credit allows for, then it will be at the discretion of the student whether or not to follow the faculty recommendation or begin their course of study based on where transfer credit placement allows.

Appalachian Course Equivalents for Students with a Completed AFA Degree	
NC Community College Class	Appalachian State University Class
MUS 121 Music Theory I (3)	MUS 1001 Music Theory I (2)
MUS 122 Music Theory II (3)	MUS 1002 Music Theory II (2)
MUS 125 Aural Skills I (1)	MUS 1005 Aural Skills I (1)
MUS 126 Aural Skills II (1)	MUS 1006 Aural Skills II (1)
MUS 161 Applied Music I (2)	AMU 2001-2025 (2) Applied Principal
MUS 162 Applied Music II (2)	AMU 2001-2025 (2) Applied Principal
MUS 151 Class Music I (1)	Transfer credit for MUS 151 and MUS 152 will correlate with the instrument that the student studied in the courses, e.g., piano or voice.
MUS 152 Class Music II (1)	
Ensemble Credit	Ensemble Credit (1 credit for each ensemble)

Contact

Representatives of the Hayes School of Music are committed and available to offer assistance during the transfer process. You will likely have questions as you work through the required steps. Reach out to us with those questions as they may arise. We will gladly guide and assist you with the transfer process. We look forward to serving you on your journey to a career in music.

Music Theory Sequence

All music students must complete a four-semester sequence in music theory, with the exception of music industry majors who are required to complete MUS 1003 and MUS 2010. A student who enrolls in Music Theory I also must enroll in the same section of Aural Skills I (e.g., MUS 1001-101 and MUS 1005-101). The same applies for Music Theory II/Aural Skills II, and Form and Analysis/Aural Skills III. A student who is repeating one course from either pair of courses is not required to enroll in both. A minimum grade of C- must be attained in both courses at any given level before the student can register for the next pair of courses in the sequence.

Theory Repeat Policy

Successful completion of Music Theory I-II, Form and Analysis, Aural Skills I-IV, and Contemporary Musicianship is defined as earning a grade of C- or higher. These courses may be taken **a maximum of three times** (one initial unsuccessful attempt followed by two retakes). Withdrawal past the initial 5-day Drop/Add period counts as an unsuccessful attempt. Students with three unsuccessful attempts will be required to seek admission to a degree program outside the Hayes School of Music.

Piano Requirements For Each Degree

Facility on the piano develops foundational musicianship skills essential for all music professionals, making it a vital component of a music degree program. Below are piano experience requirements for all degrees offered by the Hayes School of Music.

Piano Class Requirements for Music Education Majors

Music education majors must complete four (4) semesters of piano class (MUS 1040, 1041, 2040, and 2041). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until they complete MUS 2041. The student must demonstrate piano

proficiency upon completion of MUS 2041. **The student must pass the piano proficiency before they are approved to student teach.**

Piano Class Requirements for Music Performance Majors

Music Performance, Composition and Theory

Students in the Composition and Theory concentration (non-keyboard principals) must complete four (4) semesters of piano class (MUS 1040, 1041, 2040, and 2041). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until they complete MUS 2041. The student must demonstrate piano proficiency upon completion of MUS 2041.

Music Performance, Instrumental

Students in the Instrumental concentration (non-keyboard principals) must complete two (2) semesters of piano class (MUS 1040 and MUS 1041). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until they complete MUS 1041.

Music Performance, Jazz Studies

Students in the Jazz Studies concentration (non-keyboard principals) must complete two (2) semesters of piano class (MUS 1040 and MUS 1041). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until they complete MUS 1041. Students are also required to complete MUS 2046 Jazz Piano.

Music Performance, Sacred Music

Students in the Sacred Music concentration (non-keyboard principals) must complete four (4) semesters of piano class (MUS 1040, 1041, 2040, and 2041). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until completion of MUS 2041. The student must demonstrate piano proficiency upon completion of MUS 2041.

Music Performance, Vocal

Students in the Vocal concentration (non-keyboard principals) are required to complete four (4) semesters of piano class (MUS 1040, 1041, 2040, and 2041). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until completion of MUS 2041. The student must demonstrate piano proficiency upon completion of MUS 2041.

Piano Class Requirements for Music Therapy Majors

Music therapy majors are required to complete three (3) semesters of piano class (MUS 1040, 1041, and 2040). For students with prior piano experience, a piano assessment for MUS 1040 is available upon request by contacting Dr. Catherine Garner, Area Coordinator of Keyboard Activities. The piano assessment must be completed during an audition day or by the end of the first week of classes. Students are required to enroll in piano class courses sequentially until completion of MUS 2040. Students are also required to complete MUS 3060 Functional Piano and MUS 4060 Piano Improvisation for Music Therapy.

Piano Class Requirements for Music Industry Studies Majors

Music industry studies majors are not required to take piano classes. Students in the Manufacturing and Merchandising concentration may choose to take MUS 1040 as part of their degree requirements - see the [program of study](#) in the Bulletin for more information about this option.

Friday Focus

Objectives of Friday Focus

- Friday Focus will be used for performances (students, faculty, guests), master classes with guest artists, honors seminar, information sharing and degree program breakout sessions (including music education lab bands).
- Students and Faculty should keep the Friday 1 - 1:50 p.m. time open on their schedules to participate in Focus Friday enrichment programming.

Attendance

- Attendance is strongly encouraged as it contributes to your professional development in your Program of Study.
- Some courses might require attendance at specific Friday Focus activities. Syllabi will reflect this requirement. Instructors can apply to the Director's Office for permission to add a Friday Focus requirement to a class.

Friday Focus Schedule

- [Fall 2025 Schedule](#)

Use of Electronic Devices During Concert Performances

The use of electronic devices during performances is prohibited. Such use is disrespectful to the performers, distracting to audience members, and contradictory to the goal of concert attendance (i.e., active listening).

Dean's List

A student who carries 12-14 semester hours of work on which grade points may be computed and who attains a grade-point average of 3.45 or better is placed on the School of Music Dean's List of honor students for that semester. A student who carries 15 or more semester hours of work on which grade points may be computed and who attains a grade-point average of 3.25 or better is placed on the School of Music Dean's List of honor students for that semester. The Chancellor's List provides higher recognition to those full-time students who receive a grade-point average of 3.85 or higher in any semester.

Graduation Check/Degree Audit

The School of Music, at the request of the student, will perform a graduation check during the semester preceding the student's projected completion of all coursework. The optimum time to schedule this audit is at the beginning of the student's "next to last" semester. The student must schedule an appointment for this audit with the Records Specialist (in the main office). The advising director will perform the audit, in person, with the student. The director will identify the remaining coursework, proficiencies, University requirements, etc. the student must complete prior to graduation. The School of Music strongly recommends that each student request a graduation audit at the appropriate time (usually at the end of semester 6 and/or beginning of semester 7) in order to be informed of any existing graduation deficiencies.

Graduation

Applying for Graduation

The Registrar's Office will notify all seniors ostensibly eligible to graduate (i.e., those enrolled for a sufficient number of hours to meet the University requirement) at the beginning of each term. Notification will include information concerning the graduation procedure and deadline date. Students have until the end of the "drop" period (i.e., the first five weeks of class) to apply for graduation. Applications for graduation are completed through the student's AppalNET account.

The Graduation Ceremony

Music students are encouraged to participate in the graduation ceremony at the end of the semester during which they are currently enrolled or are otherwise completing all graduation requirements. In the event of a summer completion of the requirements, students may participate in the preceding Spring semester ceremony or the next scheduled graduation ceremony. Students who apply to graduate in May or August of each year

participate in the Spring commencement ceremony. Students who have a Fall graduation date participate in the Fall ceremony.

Graduation with Honors

To be eligible for graduation with honors, a student must complete a minimum of four semesters in full-time attendance or 58 semester hours in residence at Appalachian. A grade-point average of 3.45 is required for graduating *cum laude*, a grade-point average of 3.65 is required for graduating *magna cum laude*, and a grade-point average of 3.85 is required for graduating *summa cum laude*.

CHAPTER FIVE:

Resources for Student Success

Health and Wellness

The purpose of the Health and Wellness program at the Hayes School of Music is to provide students and faculty with information regarding health and safety topics relevant to the practice, performance, teaching and listening of music.

This information is provided to address the accreditation standards of the National Association of Schools of Music (NASM) to increase awareness of the health and safety concerns of musicians. Further, the Hayes School Music seeks to promote an environment of wellness among its faculty and students.



“Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities can and will not ensure any specific individual’s health and safety. Too many factors beyond any institution’s control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at any institution.”¹

¹National Association of Schools of Music (2012). Handbook 2011-12, 67

Protecting Your Hearing Health

- o Hearing health is essential to your lifelong success as a musician.
- o Noise-induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- o The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- o Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- o Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- o Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
- o 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours at 90 dB (blender, hair dryer) – 2 hours at 94 dB (MP3 player at 1/2 volume) – 1 hour at 100 dB (MP3 player at full volume, lawnmower) – 15 minutes at 110 dB (rock concert, power tools) – 2 minutes
- o 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- o Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds.
- o The use of earplugs and earmuffs helps to protect your hearing health.
- o Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily basis.
- o If you are concerned about your personal hearing health, talk with a medical professional.

Adapted from: Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss
NASM/PAMA: November 2011, V-2.

Community Resources: Hearing Health

Communication Disorders Clinic, Appalachian, <https://cdclinic.appstate.edu/>
Audiology Services, Appalachian, <https://cdclinic.appstate.edu/programs/hearing-services>
Blue Ridge Ear, Nose, and Throat, Inc., <https://blueridge-ent.com/>
Musician's Hearing Protection Devices,
<https://www.vanderbilthealth.com/service-line/vanderbilt-bill-wilkerson-center>

Protecting Your Vocal Health

- o Vocal health is important for all musicians and essential to lifelong success for singers.
- o Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- o Practicing, rehearsing, and performing music is physically demanding.
- o Musicians are susceptible to numerous vocal disorders.
- o Many vocal disorders and conditions are preventable and/or treatable.
- o Sufficient warm-up time is important.
- o Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- o Good posture, adequate breath support, and correct physical technique are essential.
- o Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- o It is important to set a reasonable time limit on the amount of time that you will practice in a day.
- o Avoid sudden increases in practice times.
- o Know your voice and its limits, and avoid overdoing it or misusing it.
- o Maintain healthy habits. Safeguard your physical and mental health.
- o Drink plenty of water in order to keep your vocal folds adequately lubricated.
- o Limit your use of alcohol and avoid smoking and vaping.
- o Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- o If you are concerned about your personal vocal health, talk with a medical professional.
- o If you are concerned about your vocal health in relation to your program of study, consult the appropriate contact person at your institution.

Adapted from: Protecting Your Vocal Health: Student Information Sheet – NASM/PAMA: July 2013 DRAFT

Community Resources: Vocal Health

Communication Disorders Clinic, Appalachian, <https://cdclinic.appstate.edu/>

The Voice and Resonance Program, Appalachian, <https://cdclinic.appstate.edu/programs/voice-resonance>

Wellness Center, Appalachian, <https://wellness.appstate.edu/>

Tobacco Cessation Program, Appalachian, <https://healthservices.appstate.edu/pagesmith/141>

Blue Ridge Ear, Nose, and Throat, Inc., <https://blueridge-ent.com/>

Protecting Your Musculoskeletal Health

- o Musculoskeletal health is essential to your lifelong success as a musician.
- o Practicing and performing music is physically demanding.
- o Musicians are susceptible to numerous musculoskeletal disorders.
- o Some musculoskeletal disorders are related to behavior; others are genetic; still some others are the result of trauma or injury.
- o Many musculoskeletal disorders and conditions are preventable and/or treatable.
- o Sufficient physical and musical warm-up time is important.
- o Good posture and correct physical technique are essential.
- o Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- o It is important to set a reasonable limit on the amount of time that you will practice in a day.
- o Avoid sudden increases in practice times.
- o Know your body and its limits, and avoid “overdoing it.”
- o Maintain healthy habits. Safeguard your physical and mental health.
- o Day-to-day decisions can impact your musculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own musculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- o If you are concerned about your personal musculoskeletal health, talk with a medical professional.
- o If you are concerned about your musculoskeletal health in relation to your program of study, consult the appropriate contact person at your institution.

Adapted from: Protecting Your Musculoskeletal Health: Student Information Sheet – NASM/PAMA: July 2013
DRAFT

Community Resources: Musculoskeletal Health

Alexander Technique Instruction, Appalachian,
<https://music.appstate.edu/academics/special-programs/alexander-technique>
Injury Clinic, Appalachian, <https://healthservices.appstate.edu/injury>
M. S. Shook Student Health Service, Appalachian, <https://healthservices.appstate.edu/>
Appalachian Regional Pain Management Center, <https://apprhs.org/paincenter/>
The Rehabilitation Center, <https://apprhs.org/rehabilitation-patient-caregiver/>
Orthopaedic & Sports Medicine Center, <https://apprhs.org/orthopedics/>

Protecting Your Safety

After you learn your surroundings at Appalachian and register for the AppState-ALERT system, there are ways in which individuals and families may prepare for emergencies. These sites are offered to you as resources to consider and use in your efforts to become prepared.

Police Emergencies:

If you are calling from campus phone, dial 8000

If you are calling from off-campus, dial (828) 262-8000

All Other Emergencies: dial 911

Appalachian State University

Chancellor's Message about Campus Safety, <https://parents.appstate.edu/pagesmith/117>

Appalachian Cares, <https://appcares.appstate.edu/>

Campus police, <https://police.appstate.edu/>

Early Intervention Team, <https://eit.appstate.edu/>

Emergency Information, <https://emergency.appstate.edu/>

Health Services, <https://healthservices.appstate.edu/>

Office of Equity, Diversity & Compliance, <https://report.appstate.edu/node/6>

Ombudsman, <https://ombuds.appstate.edu/>

Sexual Assault Resources, <https://counseling.appstate.edu/index.php?module=pagesmith&id=92>

Appalachian State ALERT System, <https://emergency.appstate.edu/appstate-alert>

Appalachian State University Maps, <https://maps.appstate.edu/>

Blue Light Emergency Telephone Locations, <https://police.appstate.edu/emergency-telephones>

Emergency Closings: (828) 262-SNOW

Student Health Services: (828) 262-3100

Physical Plant (24-hour emergency repairs), 8am to 5pm: dial (828) 262-3190 x102

After 5pm: dial Appalachian Police (828) 262-2150

New River Light and Power: (828) 262-8621 for outages and emergency repair

Off-Campus: Boone and Watauga County

Other Resources

ReadyNC.org: Make a Plan, Build a Kit, Be Involved, <https://www.readync.gov/plan-and-prepare/get-kit>

North Carolina Pandemic Flu Preparedness,

<https://deq.nc.gov/about/divisions/water-resources/drinking-water/emergency-planning/pandemic-flu-planning>

Centers for Disease Control and Prevention (CDC), <https://www.cdc.gov/>

US Government Site for Pandemic and Avian Flu, <https://www.cdc.gov/flu/pandemic-resources/index.htm>

State of North Carolina Pandemic Influenza Plan, <https://epi.dph.ncdhhs.gov/cd/flu/plan.html>

Preparations for Winter Storms and Extreme Cold,

<https://community.fema.gov/ProtectiveActions/s/article/Winter-Storm>

Department of Homeland Security, <https://www.dhs.gov/>

Opposing Abuse with Service, Information, and Shelter, OASIS, <https://oasisinc.org/>

Police, Fire, Medical Emergencies: dial 911

Boone Police Department: dial 911

Watauga County Sheriff's Department: dial (828) 264-3761

Watauga County Health Department: dial (828) 264-4995

New River Light and Power: dial (828) 264-8621 for outages and emergency repair

Blue Ridge Electric Membership Corporation: dial (800) 448-2383 for outage reporting system

Protecting Your Psychological Health

Maintain mental health

- o Develop a support network of friends.
- o If you have concerns about your study habits, ability to take tests or managing your coursework, talk with teachers, counselors, family, and friends for advice and support.
- o Visit the health center, and discuss concerns with a health professional. If the health professional advises treatment, follow instructions. Watch out for side effects, and attend follow-up appointments to assess improvement.

Fight Fatigue and Sleep Deprivation

- o Avoid stimulants like caffeine and nicotine.
- o Have a good sleeping environment. Get rid of anything that might distract you from sleep, such as noises or bright lights.
- o Stick to a sleep schedule. Go to bed and wakeup at the same time each day, even on the weekends.
- o See your health provider if you continue to have trouble sleeping.
- o Avoid pulling an all-nighter to study.
- o Get Physical Activity
- o Stay active. Regular physical activity can help keep your thinking, learning, and judgment skills sharp. It can also reduce your risk of depression and may help you sleep better.

Eat a Balanced Diet

- o Talk with a nutritionist or dietician at a health clinic on campus or in the community.
- o If you or someone you know is showing signs of an eating disorder, get help. Find a friend to go with you or offer to go with a friend to talk to a counselor or doctor who knows about eating disorders.

Avoid Substance Misuse

- o Access healthy activities and safe places on campus to meet friends.
- o Avoid second-hand smoke.
- o Don't drive after drinking or using drugs.

Have Healthy Relationships

- o Avoid relationships with those who drink heavily or use drugs, act aggressively, or treat you disrespectfully.
- o If anything in your relationship makes you feel uncomfortable, talk to someone you can trust.

Adapted from Centers for Disease Control and Prevention, College Health and Safety

Psychological Health Community Resources

Appalachian State University, Counseling and Psychological Services

The following pages can be found by accessing www.counseling.appstate.edu

- Information about Common Student Concerns,
- On-line Screenings
- Responding to a Crisis
- Walk-In Clinic Information
- Appalachian State University, Wellness Center
- The following pages can be found by accessing www.wellness.appstate.edu
- Alcohol and Other Drug Counseling
- Alcohol and Other Drug Programs and Resources
- BASICS: Brief Alcohol Screening and Intervention for College Students
- Gambling Addiction Resources
- General Health and Wellness Programs

Appalachian Regional Healthcare System

Outpatient Behavioral Health Program,

www.apprhs.org/services/behavioral-health/outpatient-behavioral-health

Kate B. Reynolds Inpatient Behavioral Health Unit,

www.apprhs.org/services/behavioral-health/inpatient-behavioral-health

Daymark Recovery Services, Watauga Center,

<http://www.daymarkrecovery.org/index.php/locations/northwest/watauga-center>

National Suicide Prevention Lifeline, www.suicidepreventionlifeline.org

Other Resources for Wellness

Appalachian State University has many resources to assist students during their academic career. Please use the following links to access some of these resources.

Counseling and Psychological Services

[Counseling and Psychological Services](#) offers counseling services, emergency services, self-help and free screenings, prevention and outreach programming, training, and consultations.

Office of Access and Equity: Equal Opportunity

The Equal Opportunity (EO) unit of [Access & Equity](#) strives to make Appalachian State University a discrimination-free, harassment-free environment for faculty, students, and staff to work, live, and learn. EO oversees university equal opportunity policies, responds to complaints of discrimination & harassment based on protected class or workplace violence, conducts investigations, develops and delivers training and educational outreach to campus, as well as provides consultation to supervisors and managers regarding equal opportunity concerns and initiatives.

Office of the Dean of Students

The [Office of the Dean Students](#) provides several services including short-term emergency assistance for unforeseen financial emergencies, case management, parent & family services, student legal clinical, off-campus student services, student conduct resources, and student Veteran services.

Mountaineer Food Hub & Free Store

The [Mountaineer Food Hub & Free Store](#) serves as a means to address food insecurity within the campus community. Food Pantries are located across campus including in the Broyhill Music Center (Room 226) which is down the hallway that is located between 225 and the music library.

Academic Resources

Music Learning, Research, and Technology Lab

The [Music Learning, Research, and Technology Lab](#) provides peer tutoring for assignments, test preparation, and review of subject matter in the areas of music theory, aural skills, and music history. Students can also access the space to have a quiet study space.

Disco Student Learning Center

The [Disco Student Learning Center](#) provides free tutoring plus resources and workshops related to study skills, test-taking, and organization. Students can request academic coaching and consultations. The Student Learning Center also includes the As-U-R program which supports students with executive function challenges.

University Writing Center

The [University Writing Center](#) provides free resources to the campus community to assist with writing at all stages and in any subject matter.

Office of Disability Resources

The [Office of Disability Resources](#) provides oversight and training for accessibility of programs, services, and activities. Students can request accommodations through this office.

Student Complaint Policy

Students with complaints related to the Hayes School of Music are encouraged to express concerns directly to the person involved as soon as possible after an event and prepare their concerns in writing with documentation, if possible. If the student is unsatisfied with the outcome of the conversation with the person involved, then they can contact Dr. Christine Leist, Associate Dean for Student and Faculty Success, to express their concerns.

Students with complaints related to applied lessons are encouraged to review the information in this Handbook about [requests to change applied instructors](#).

Students with complaints related to areas outside of the Hayes School of Music are encouraged to review the University's [Student Grievance and Appeal Policies and Procedures](#) webpage. This page has information about who to contact for specific types of complaints.

CHAPTER SIX:

Broyhill Music Center

Introduction

The Mariam Cannon Hayes School of Music is housed in the beautiful Satie Hunt Broyhill Music Center. The 90,000 square foot facility was constructed with acoustics influencing all aspects of the design from the choice of materials to the shapes of the interior walls. The architects took advantage of the hilly terrain, designing the Center to "climb" the hill in steps so that most of the building is on ground level. The building includes the 440 seat Rosen Concert Hall, the 125 seat Schaffel Recital Hall, the Robert F. Gilley Recording Studio, the William G. Spencer Instrumental Rehearsal Hall, the Hopkins Choral Rehearsal Hall, an opera studio, the Nicholas Erneston music library, 5 classrooms, more than 30 offices, and 40 practice rooms. The Broyhill Pipe Organ, built by Cassavant and contributed by the J. E. Broyhill family graces the concert hall.

During the academic terms, the Broyhill Music Center is open **to the public** from 7am to 9 pm Monday thru Thursday, 7am-6pm Friday. The building is locked on Saturday and Sunday. Performance schedules as set by the HSoM or breaks and holiday scheduling as set by the University will alter the HSoM building availability. Notices will be sent out regarding break and holiday building hours.

Summer building hours are Monday-Friday, 8am-5pm, and closed on weekends. Performances and workshops will affect the stated hours.

AppCard Building Access Policies for Students

For students pursuing a Major or Minor in a Hayes School of Music degree program, or students participating in a School of Music ensemble, the following building access is permitted:

1. Swipe access from 6 am to 1 am, seven days a week during the semester, to allow for practicing into the evening hours and on weekends. Summer swipe access for students is 8am – 9pm, seven days a week.
 - Holiday and break changes will be announced in the weeks preceding a break.
 - Exceptions for break and holiday access can be submitted to the Arts Production Specialist (Mrs. Booker- bookersj@appstate.edu) to be reviewed by the Space Committee.
 - Exceptions to these hours must be submitted to the Arts Production Specialist for review by the Space Committee.
2. Students will not open the door for unknown persons after the exterior card reader doors have locked for the evening. (When the red light is on)
3. Students agree to be good stewards of the practice rooms, 4th floor lounge, and classrooms 212 and 225.
 - No trash will be left in the rooms.
 - All items will be kept off of pianos, except books on the piano's music rack for practicing.
 - No food will be consumed in the practice rooms.
 - Classroom whiteboards will be wiped down, and desks and chairs straightened up for class the following day when leaving the room.

4. Student Organizations wishing to use a performance hall after hours will need permission from the Performance Hall Technical Operations Manager (Mr. Shatley), the Arts Production Specialist, and the Space Committee. A faculty advisor must approve the after-hours request to use the halls in writing.

University Condition Status and the Impact on Building Accessibility

Condition Status Level	Building Hours Impacted	Student Swipe Access Permitted	Faculty Swipe Access Permitted
1	No - normally scheduled hours	Yes	Yes
2	Yes - building locked	Yes	Yes
3	Impact on Building and Card access contingent upon decisions made by University Authorities such as the Chancellor's Office, EHS&EM, Facilities, etc.		

Building Use for Private Lessons

Students and community members may not teach lessons in the Broyhill Music Center (including but not limited to practice rooms, offices, or classrooms) unless they are employed by the Community Music School and the student receiving lessons is officially registered for those lessons through the Community Music School.

Students and community members **may not teach lessons to minors (under 18)** in the Broyhill Music Center, whether for pay or as a volunteer, unless they are employed by the Community Music School and the minor is officially registered for those lessons through the Community Music School.

Exceptions: HSoM students enrolled in pedagogy courses may teach private lessons free of charge to adults (18+) as may be required in their pedagogy courses. HSoM students are welcome to tutor other App State students informally without payment.

Bulletin Boards

Locations and Uses within the Broyhill Music Center:

Student Use Bulletin Boards: 1st floor locker area, 2nd floor lobby, and 4th floor lobby

*Students should not place notices on bulletin boards reserved for specific purposes (see below).

*Postings with profane or inappropriate content will be removed.

*Postings taped to the walls will be taken down. Please only post items on the bulletin boards.

***NEW for Fall 2025**

- STUDENT UPCOMING RECITALS board: 1st floor entrance facing Walker Hall, near the Hayes Lobby entrance

Guidelines for student recital board:

- Only post your flyer during the semester of your recital.
- Flyers can be posted no earlier than the beginning of your recital semester.
- Remove your flyer within a week after your recital.
- Please put pushpins back on the bulletin board when you're done using them!

Bulletin Boards Reserved for Specific Purposes

Academic Notices, Performance Postings: 1st, 2nd and 4th floor lobbies

Percussion Area, Bands, Symphony: 1st floor hallway near Spencer Rehearsal Hall

Student Organizations: 2nd floor at the top of the staircase

Appalachian Music Therapy Student Association: 4th floor

Music Library: 2nd floor outside of music library entrance

Vocal Area and Choral Ensembles: 2nd floor near elevators

Brass and String Areas: 3rd floor near elevators

Graduate Information: 4th floor near elevators

Choral Library

The choral library is housed in Room 109 of the Broyhill Music Center. Students may check out music from the choral library by completing the check-out form and presenting it to the choral librarian. Music may be checked out for a period of two weeks. If you have questions about the choral library policies, contact the Director of Choral Activities.

Copy Machine

Only HSoM faculty, staff, and graduate assistants with teaching responsibilities are allowed to use the copy machine in the music office.

Under no circumstances should students copy material that is copyrighted without permission from the holder of the copyright.

Display Cases

To maximize the opportunity for multiple ensembles and programs in the HSoM to utilize the display cases in the Brickyard, we are proposing the following:

- Displays can remain set up for two months at a time.
- Requests for displays will be added to the Display Case schedule.
 - Student Groups submitting for use of the Display Cases should route their requests through their respective Faculty Advisor.
- To ensure displays are set for Campus or University weekend events such as Open House, displays need to be up and organized by the Thursday evening beforehand.
- Requests for display case use can be requested via the below this [Google Form](#). Submissions will be reviewed by Ms. Sally Booker and the Space Committee.
- Displays should focus on both external and internal audiences. What areas of programs or activities would you intend to highlight? What activities might visitors to the Hayes School of Music want to know about?

Food and Beverage Policies

All events with food must follow the policies and guidelines set forth by the University and the Hayes School of Music.

1. Receptions for the general public are not being held after performances in Broyhill Music Center unless they are arranged through University catering.
2. Events with food need prior approval from the Arts Production Specialist and the Associate Dean of Academic Affairs.
3. *Per guideline #6 on the Room Checkout and Usage Policy for Students in the Hayes School of Music:*
 - a. Food and beverages, with the exception of water from closed water bottles, may not be consumed in Performance Halls, Rehearsal Halls, Hayes Lobby, or classrooms. Exceptions can be made in advance for meetings and classes supervised by a faculty member, if all University and HSoM approvals are met.
4. Requests to have food during a HSoM hosted event must be indicated when submitting the room reservation request.
5. If a spill occurred, please inform Mrs. Booker or Mr. Shatley, or the housekeeper on the floor. A cleanup must be initiated immediately. For after hours spills, please call 828-262-2150 to request cleaning assistance.
6. Rooms must be cleaned up and left ready for the next class or gathering. Use the larger trash bins in the hallways and reposition them when cleanup is complete.

University Guidelines:

ALL Food Served on Campus:

- Must comply with guidelines set by the NC Dept. of Health and Human Services
 - Students must [create an event](#) in Engage which will inform you whether you need additional approval for food on campus or not.
 - Depending on the type of food requested and the number of people in attendance, [Grandview Catering & Events](#) will either require you request University Catering or may waive this via a [Right of First Refusal Form](#)
 - Potlucks are ONLY allowed for 'members only' events (like a club meeting that is not open to non-members)
1. The preparation and sale of food and beverages on campus is reserved exclusively for Grandview Catering & Events (formerly App Catering). If you would like to use different vendor for food at any function, a [Right of First Refusal form](#) must be completed
 2. Exceptions may be granted by Grandview Catering & Events to use another vendor are reviewed and approved on a case-by-case basis.
 3. This [Right of First Refusal form](#) is required for all catered events or activities held on Appalachian property that are hosted or administered for university-sponsored functions OR that use university managed funds.
 4. Individual purchases of food paid for with non-University funds and delivered from outside vendors to a residence or off-campus location is NOT governed by this policy.
 5. ANY time there is ANY food present for an official meeting or function on campus, it needs to be indicated on your room reservation.
 6. *Student events*: Complete the Food Approval Form on AppSync and Chris Farthing will review and approve, deny, or request clarification.
https://dining.appstate.edu/sites/dining.appstate.edu/files/catering_permit_app-state_10.29.v1.pdf
 7. Any catering must be delivered to campus. Pick-up of any sort is not allowed.
 8. Potlucks are only allowed for 'member only' events (like a club meeting that is not open to non-members)
 9. No form/permit is needed if you are using Food Services.

Fundraising: Student Organizations:

- Any time you are requesting donations, selling, or exchanging items of value ON campus, you MUST:
 1. [Create an Event](#) on Engage and indicate that you will be conducting fundraising.
- If you're **selling food**, you have 2 options:
 1. Only sell food from the approved list.
 2. Get Catering

- 1. Grandview Catering & Events
OR
- 2. Complete a Right of First Refusal Form

Food Sales: Student Organizations:

Examples Include:

- Individually sized, commercially prepackaged food items.
(ex. chips, cookies, crackers, candy bars, popsicles, ice cream bars)
- Doughnuts commercially prepared and sold individually or by the box
- Coffee served with commercially prepared, self serve sweeteners and creamers not requiring refrigeration
- *NOTE: Homemade bake sales are NOT allowed!*

You can find a full list of Food Sale items at

<https://campusactivities.appstate.edu/student-organization-food-sale>

Instrument Inventory

The Hayes School of Music has a variety of instruments that may be issued to students. These instruments are used in instrumental methods courses, or are instruments normally not owned by an individual (e.g., alto and bass clarinets, double reed instruments, trumpets in Eb/D, etc.). Applied Faculty will work with the Arts Production Specialist to check out these instruments to students for methods courses, and on an as needed basis.

For instrument checkout that does not involve a methods class, see the Arts Production Specialist in the instrument storage room (Room 105). Instruments are to be returned at the end of each semester.

*The Hayes School of Music is unable to loan instruments to students until they are present on campus for the upcoming semester, typically the week prior to the start of classes.

**Instruments can be loaned to incoming and transfer students that do not yet have their own instruments, upon approval of their applied faculty instructors, and with the understanding that they will work with their applied faculty instructor to find a suitable level instrument for their studies.

***Instruments in applied studios under the purview of faculty will need to follow the same university approved procedures for instrument loans as the Arts Production Specialist. Yearly inventories will be completed in the Spring semester to ensure up-to-date records of instruments.

Instrumental Music Library

The instrumental music library is found in Room 122A of the Broyhill Music Center. The literature for the Marching Band, Symphony Band, Wind Ensemble, and Symphony Orchestra is cataloged there.

Key Requests for Students

1. Students must discuss their need for keys with their Supervising or Applied Faculty Member.
 - a. No requests directly from a student will be considered.
 - b. Students who are not employed by the Hayes School of Music will not be permitted regular access to keys. This excludes students who must access locked practice rooms for specific applied studios and music therapy practicum students.
2. The Supervising or Applied Faculty member must fill out the Key Request Form on behalf of the student.
3. Faculty can find the Key Request Form on the HSoM Community Resources AsULearn Projects page to request a key for graduate assistants, student workers, etc.
4. The request must be approved for key checkout from the following:
 - a. Supervising or Applied Faculty Member
 - b. Arts Production Specialist, Ms. Sally Booker
5. Students who have been approved for key access must fill out the *Hayes School of Music Key Loan Agreement* to be kept on file with Ms. Sally Booker before key access is granted.

Locker Rentals - Miscellaneous Service Charge

Music majors and minors, and students enrolled in ensembles may rent a locker to store their instruments, books, etc. The size of the locker is determined by the size of the instrument. Lockers are rented on a semester OR fall/spring basis, (\$5 per semester). The student completes the "Locker Request Form" found on the "Current Student" landing page of the HSoM website. Please familiarize yourself with the *Locker Use Guidelines*, found [here](#), and the *Locker Rental Process*, found [here](#). Both documents can also be found on the "Current Student" landing page.

The miscellaneous service charge for the locker rental is paid online, an electronic receipt is issued, and the student receives the locker number, the lock combination, and assigned location. The student may not use a personal lock and must use one provided by the Hayes School of Music to secure the locker.

All lockers must be cleaned out at the end of each locker reservation period, Monday after Commencement at 5pm, unless the payment for the next rental period has been made. The lock remains behind in the locked position.

Students who are registered for summer session may request to keep their locker, conditional to space needs and availability.

Lost and Found

The Hayes School of Music maintains a Lost and Found service in the music office. Please return found items to the receptionist in the music office.

Inquire about lost items in the music office, or refer to the [Lost and Found Spreadsheet](#) maintained through the front office.

Music Stands

The chairs and stands provided by the Hayes School of Music should remain in the rehearsal halls or in the stage area. Stands should not be taken from the Broyhill Music Center without permission of one of the Associate Deans. Folding metal music stands can be checked out with the Arts Production Specialist in office 105 to use outside of the rehearsal halls.

Nicholas Erneston Music Library

The Erneston Music Library is housed on the second floor of the Broyhill Music Center. The Music Library's normal operating schedule during the Fall and Spring Semesters is 8 am to 9 pm Monday through Thursday and 8am-5 pm on Fridays. These hours are subject to change during summer, intersessions, holidays, University closures, and inclement weather. For detailed operating hours please check the Music Library's website, <https://music.library.appstate.edu/>.

Reference

The Music Library staff responds to information requests from students, faculty, staff, and the general public. Reference services assist in locating and/or requesting information and materials for users. For in-depth research assistance please contact a Music Librarian to schedule an appointment, <https://music.library.appstate.edu/about>.

Information Literacy

Instruction in Information Literacy use of the Music Library's collections is provided on a continual basis to HSoM students. Instruction to classes and informal groups is available upon the request of faculty or a group of students. Please contact a Music Librarian to request an Information Literacy instructional session.

Circulation

The Music Library circulates printed music, books, audio/visual recordings, and technology to students, faculty, staff, and community borrowers. Items in the collection have various loan periods. For detailed loan rules please visit, <https://music.library.appstate.edu/about/loan-periods>.

Renewals can be made by accessing your online library account. You may also contact the music library for assistance.

Study Rooms

The Music Library has four study rooms available to students and faculty. Rooms are available on a first come, first served basis and they can be reserved online or by contacting the Music Library staff.

Reference Collection

The Music Library's reference collection is non-circulating. This collection consists of musical dictionaries, encyclopedias, bibliographies, discographies, directories, thematic catalogs, and scholarly editions of composers works.

Reserves Collection

Library materials required for course assignments are often placed on reserve. Reserves have restricted circulation which provides greater access for all users. Reserve materials may be requested at the Music Library service desk.

Audio/Visual Collection

This collection comprises CDs, DVDs, VHSs, and LPs. These items are available for circulation to University students, faculty, and staff. The audio/visual collection is non-browsable. Materials in the collection are searchable via the library catalog.

Equipment Checkout

The Music Library has various technologies available for checkout, including laptops, iPads, AirTurn PED, Apogee Jam, and headphones (3.5 mm jack). Please visit the Music Library service desk to inquire about available equipment.

Electronic Resources

Access to electronic resources is available to university students, faculty, staff, and on-campus users. These materials include, music dictionaries and encyclopedias, electronic journals, and streaming audio/video databases. E-books are accessed via the library catalog. Please contact the Music Library staff for assistance using these resources.

Collection Development

The library staff, in collaboration with the School of Music Library Committee, is responsible for building a collection that meets the needs of the University community. Suggestions for purchase are welcomed from School for Music faculty and students.

Power Outage Procedures

In the event of a power outage in the whole building, or a localized area:

8am to 5pm, Mon- Fri

1. Notify Mrs. Sally Booker (ext 28307) or the HSoM front office (ext 23020) if Mrs. Booker is not available.
 - a. Please provide location, what happened just before the outage, were there any 'blips,' smoke, or sparks before the power went out?
 - b. Mrs. Booker or the office will notify Facilities Operations (ext 3190)

After 5pm, and on weekends:

1. Call Campus Police and explain the power outage. (ext. 22150) They will reach out to the 'on call' facilities team member.

Practice Room Usage Policies

These policies are intended to preserve the resources provided to you and your classmates for successful, sustainable piano and practice-room usage. The pianos are cared for by an onsite technician who will also monitor and address any behavior contrary to these protocols. Please be respectful of these instruments, the rooms, and those who care for them. They are not to be used for anything other than responsible, instrumental practice.

4th Floor Practice Rooms:

- Do not cover the windows on the practice rooms. This is for safety and liability issues.
- No food or eating in practice rooms.
- No beverage containers of any kind allowed on top of the pianos, empty, unopened or otherwise.
- Do not sit on pianos as it may cause damage.
 - Do not move pianos from their placement.
- Close the keyboard when not in use.
 - Do not leave the room unattended for more than 15 minutes or you may be vacated. Remove all personal belongings before exiting.

Locked Grand Piano Practice Rooms:

Several practice rooms on the 4th floor are reserved for piano majors only, are equipped with grand pianos and are to remain locked when not in use. Piano majors should seek their applied instructor approval to responsibly obtain access to these rooms.

- No food or eating in practice rooms.
- No beverage containers of any kind on pianos, empty, unopened or otherwise.

- Do not place backpacks, laptops, instrument cases, etc. on top of any grand piano. Do not leave the rooms unattended for more than 15 minutes or you may be vacated. Please be respectful of your piano colleagues and vacate the space when finished. Remove all personal items, close the door, turn the lights off, and lock the door.

Classroom/Studio Pianos:

These pianos are for authorized use only and not for individual practice. Authorized uses include classroom use, use by faculty, and ensemble rehearsal, as per program scheduling only.

Rosen Concert Hall and Schaffel Recital Hall pianos:

- Do not move a piano without faculty permission.
- Do not move a piano by yourself.
- Do not move any piano offstage from the Rosen Concert Hall or Schaffel Recital Hall.
- Never place anything on top of the concert pianos, even when covered.

Before using the instrument, please fold the cover and place it somewhere off the floor. When finished, put the cover back on, relock the piano, and move the piano with help back to its original position. In the Rosen Concert Hall, the pianos belong stage left & right. In Schaffel Recital Hall, the piano belongs against the back wall.

Prepared piano:

At this time, the university cannot accommodate the use of extended techniques on any of the pianos.

Recording Policies - Concerts

School of Music Ensemble Concerts, Faculty Recitals, and Guest Artists

All official HSoM ensemble concerts, faculty recitals, and guest artist performances in Rosen Concert Hall and the Schaffel Recital Hall are recorded for the HSoM archives. The production staff - including stage managers, front of house, audio and video production - are scheduled by the student Concert Recording Manager, the Production Manager, and the Technical and Operations manager.

At this time, all scheduled concerts will be live streamed to YouTube unless otherwise requested to not be streamed. Requests for concerts to NOT be streamed should be emailed to the production manager.

A concert performance video and audio files should be available for faculty and staff to download on Google Shared Drive within 48 hours of the concert performance. Students may receive copies of HSoM ensemble concerts in which they performed via the course management system (AsULearn) which should have a copy of the performance uploaded by the Director of the ensemble or by someone they appoint to do the work. A digital copy of the archive is kept in the recording studio, online with Google Drive, and a future repository with the Music Library.

School of Music Student Recitals

All student recitals presented in either the Schaffel Recital Hall, or in the Rosen Concert Hall will be recorded by student temporary employee engineers; coordinated by the student Concert Recording manager and the Production Manager. There will be one stage manager assigned to the student recital for assistance in stage changes, lighting cues, and opening the hall for audience members. The student stage manager will be assigned to the event by the Technical and Operations manager.

Production requests which demand additional audiovisual production needs should be submitted no later than 2 weeks in advance. Ideally, production meetings should be set up for testing with the performer and a schedule of dress rehearsals, juries should be noted as well. All production requests should be emailed to the production manager.

Student recitalists must pay a \$30 Recital Miscellaneous Service Charge at the time they submit their program information to Ms. Bitting in the Music Office. Students who meet certain criteria and have concerns about being able to pay their Miscellaneous Service Charge for Recitals are invited to apply for a waiver using the [Waiver Application Form](#). For questions about the form or process, please contact Dr. Christine Leist, Associate Dean for Student and Faculty Success at leistcp@appstate.edu.

Recital programs will not be formatted for printing until the fee has been paid. The Recital Miscellaneous Service Charge and the Recital Programs are both due at least two (2) weeks prior to the recital date. Students will receive a digital audio copy of their recital for download within 48 hours of the recital via a Google Drive link that will be emailed to the student's university email. If the recital has been video broadcasted, they will also receive an editable format of the video stream in its entirety. If a student does not receive the recital materials or loses the link to the Google Drive, they can email the production manager.

Recording Policies - Studio

If you are a full-time student:

There are two ways to participate in studio recording sessions:

All recording students will need groups or solo musicians to perform for class assignments. If you would like to volunteer as a musician for a recording session, it would be best to network with the Recording and Production students or you may contact the studio director who will forward your name to the current recording students. You may email the recording studio director at wynnesd@appstate.edu

Outside projects, external to class projects and HSoM curriculum, may be scheduled in the recording studios with the Chief Audio engineer. During the semester, outside projects can only be scheduled after the booking session for student projects (typically Tuesday evening), and can only be booked from the date of the booking session up until two weeks later. Booking sessions happen weekly. Projects must be scheduled in 5-hour blocks during the semester for \$100 per session or may be scheduled during the winter or summer break at the rate

of \$200/day with an engineering fee of \$100 for a student engineer or hiring an outside engineer that is approved to use the studio. Please contact the Chief Audio engineer at wynnesd@appstate.edu.

Please be aware that due to instructional goals and the students' level of experience, it may not be possible to produce a polished result in the time available for class sessions. The students in the Recording and Production concentration are learning the studio and may run into technical complications which are beyond their current understanding, much like all musicians learning their instrument.

For music students doing Graduate School, Scholarship, and/or Conference audition tapes- please submit an email request to the Technical and Operations manager at shatleyz@appstate.edu The manager will help schedule the Schaffel Recital Hall or Rosen Concert Hall sessions and assign student engineers.

Note that:

- o At least one member of the group being recorded must be a full-time Appalachian music major. The School of Music charges \$30 for a 3-hour session for this purpose.
- o Video recordings are available, but please make sure you specifically state whether you need audio only or video.

If you are a faculty or staff member:

Again, there are two ways to take advantage of the studio resources:

For publicity or recruitment projects, demo recordings, and other audio production services directly related to the School of Music's educational mission, please email the Chief Audio Engineer directly at wynnesd@appstate.edu.

Personal recording and editing projects for university faculty and staff are beyond the scope of the studio director's job description, but may be arranged outside of normal hours

Room Reservation Information and Policies for Students

To ensure equal availability of rooms to students and faculty, the following policies are agreed upon for reserving and using a space in the Hayes School of Music. Priority is given to those pursuing music degree programs at the Hayes School of Music.

- Current space availability can be viewed on the [BMC Room Usage](#) page, located on the HSoM website Current Students Tab. **Room use requests should be entered through 25Live at least 2 weeks in advance.**
- Performance Halls and the Hayes Lobby are reserved through the Performance Halls Operations Manager, Mr. Zach Shatley, shatleyz@appstate.edu
- Academic classrooms, Rehearsal Halls (Spencer and Choir room) and the 'Brickyard' are reserved through the Arts Production Specialist, Mrs. Sally Booker, bookersj@appstate.edu

Mon- Fri, 8am-5pm Emergency Contact: 828-262-8307 OR 828-262-3020
After 5pm, 7 days a week Emergency Contact: AppState Police 828-262-2150

Room Reservation General Policies:

Requests are made through the [25Live](#) event planning portal.

1. Room use requests will be made at least 2 weeks in advance to allow time for staffing and building schedule updates to occur. Each request will list specific rooms and times, and also the size and instrumentation of the group requesting the space. Please provide details of the purpose of the requested reservation, rehearsal, meeting, training workshop, etc. **How-to instructions provided by the University Communications and Scheduling Office can be found [here](#).**
2. The requestor(s) must reset spaces at the end of the reservation period. This is to ensure the next group or class can start on time with minimal disruption. Photographs of rooms not left ready for the next group can be sent to Mrs. Booker at bookersj@appstate.edu to investigate further.
3. All stands and chairs will be returned to the location from which they were borrowed. **If tables are needed for an event, this must be arranged at the time of the reservation request.**
4. Only the following spaces can be reserved past 10pm on any given day during long semesters: Classroom 225, Classroom 212. Walk-ins are only allowed in these rooms after 10pm. However, always check the BMC Room Usage page to make sure that the space is available before doing so. After your rehearsal or activity, please use the QR code posted in the classroom to inform Mrs. Sally Booker of your use of the space. We need to collect usage data for possible future additional space availability. Groups or students that reserved the space have priority over “walk in” users.
5. Food and beverages, with the exception of water from closed water bottles, may not be consumed in Performance Halls, Rehearsal Halls, Hayes Lobby, or classrooms. Exceptions can be made in advance for meetings and classes supervised by a faculty member, if all University and HSoM approvals are met. If a spill occurred, please inform Mrs. Booker or Mr. Shatley. A cleanup must be initiated immediately.
6. Keep all items off of pianos except for music books being held on the piano’s music rack.
7. Graduate assistants or other student key holders should not provide access to spaces without first reserving the time. They should be present to supervise the use of the spaces and to lock up upon the completion of the reservation.
8. By making a reservation, students agree to abide by the Appalachian University’s Student Code of Conduct. <https://studentconduct.appstate.edu/>
9. Not abiding by these guidelines is grounds for losing reservation privileges.

Performance Hall and Hayes Lobby Reservations

1. All reservations for the Performance Halls or the Hayes Lobby follow the Room Reservation General Policies, unless superseded by a policy below (e.g. Policy 2 below requires four weeks of advance instead of the 48 hours required by Policy 1 of the Room Reservation General Policies).
2. Requests for use of the Halls for performances should be made no less than four weeks prior to the performance date. Exceptions apply for performances governed by another policy (e.g., student recitals, covered on page 31 of the Spring 2023 Student Handbook).
3. Any special requests for performances (such as visual, lighting, audio, etc.) should be made no later than 10 days prior to the performance. Requests made less than 10 days prior may be accommodated only if staffing and equipment are available. Any special requests made less than 48 hours before a performance cannot be accommodated.

4. Any non-performance requests that require special setup by Performance Hall staff (such as providing tables, chairs, decorations, etc) must be made no later than 10 days prior to the requested time. Requests made less than 10 days prior may be accommodated only if staffing and equipment are available. Any special requests made less than 48 hours before a requested time cannot be accommodated.
5. The Performance Halls are closed to “walk-in” use. Reservations are required for any use of the Performance Halls.
6. Use of pianos in the Performance Halls must be indicated with the Hall request.
 1. No items on top of pianos, covered or uncovered. Only permissible items are the books sitting on the music rack for playing.
 1. Grand Pianos must be moved with no less than two people. Both the lid and fallboard (key cover) must be fully closed when moving the instrument.
 1. Fold and store the piano cover neatly backstage when not in use.
7. The organ console can only be moved by trained personnel.
8. The organ console will only be removed from the stage to accommodate large ensemble performances, not to assist with aesthetics for the stage. The organ bench and console are for organ performances only, not to be used as a ‘prop’ or table.

Rosen Concert Hall & Schaffel Recital Hall Reservation Timeline on the Day of Performance

- The venue will be open for performance setup one hour prior to the performance start time.
 - Please indicate the need for additional time with your reservation request.
- The audience doors will be open and lobby lighting will be turned on 45 minutes prior to performance start time.
- The house lights will go up and doors will be opened no fewer than 15 minutes prior to start time for audience members to find their seats.

Tobacco Policy

Smoking, vaping, and other tobacco use are not permitted in any University Buildings, including the Broyhill Music Center. Please note the only allowed location for smoking near the Broyhill Music Center is in the parking lot along River Street. A map of permitted *outdoor* smoking locations can be found through the following link:

<https://appalachian.maps.arcgis.com/apps/View/index.html?appid=0a8f6b4ee08142d886f152647280584f>

Urgent Custodial Needs Procedures

When in need of assistance with spills or other unexpected messes in the building:

8am-2pm, Mon- Fri

1. Notify Mrs. Sally Booker (ext 28307) or the HSoM front office (ext 23020) if Mrs. Booker is not available.
 - b. Explain what kind of assistance is needed: clean up for water leak, spills, sickness, etc.
 - c. Provide location in the building of the spill: 3rd floor men's restroom, near 1st floor elevators, etc.Sally or the office will contact our daytime housekeeping team for assistance.

After 2pm, Mon-Friday

Mrs. Booker or the front office will call Facilities to request assistance from the night shift housekeeping team.

After 5pm, Mon-Fri, and on weekends

Call Campus Police (ext 2150) to request assistance. They will reach out to on-call teams.

Music Student Organizations

American Choral Directors' Association (ACDA)

The purpose of the ACDA student group at Appalachian is to provide those students interested in choral music with additional resources to increase their knowledge and understanding of choral music professions. The organization exists to equip its members with further skills that will benefit their future careers and to help bridge over to the state and national ACDA organizations and network. The faculty advisor is Dr. Stephen Hopkins.

American String Teachers' Association

The purpose of the ASTA student group at Appalachian is to provide those students interested in string education with additional resources to increase their knowledge and understanding of the string teaching profession. The organization exists to equip its members with further skills that will benefit their future teaching careers and to help bridge over to the state and national ASTA organizations and network. The faculty advisor is Dr. Nancy Bargerstock

Appalachian Music Therapy Student Association

AMTSA is a student organization whose purposes are to promote public awareness of the field of music therapy and to enrich the experience of music therapy students at Appalachian State University. The objectives of AMTSA are to promote interaction among Appalachian students who are interested in music therapy,

provide contact between professional music therapists and music therapy students, and educate students and the community about music therapy. The faculty advisor is Ms. Katurah Christenbury.

Kappa Kappa Psi

Kappa Kappa Psi is a national honorary service fraternity that supports the collegiate band program.

Membership is open to any student that participates in the band program regardless of major. The faculty advisor is Dr. John Ross.

National Association for Music Education (NAfME)

NAfME is the national organization that serves as leader and spokesman for music education in the United States. NAfME has been largely responsible for the establishment of music education as a profession and for the promotion and guidance of music instruction in the schools as an integral part of general education. The purpose of collegiate membership is to provide opportunities for the professional development of college students of music education through on-campus activities of the chapter, participation in state, division, and national NAfME meetings, and contact with leaders in the profession. Membership is open to any student with an interest in music education. The faculty advisor is Dr. Lisa Runner.

Phi Mu Alpha Sinfonia

Phi Mu Alpha is a professional fraternity for men who have an interest in music and, through brotherhood, uphold the principal purpose of the fraternity: to promote music creativity, education, and performance. In addition to the many services Rho Tau Chapter provides the School of Music (e.g., ushering, stage management), the fraternity sponsors the Marching Band Festival in the fall and the Contemporary Music Festival in the spring. Students need not be music majors to be involved. The faculty advisor is Dr. Adam Booker.

Pi Kappa Lambda

Pi Kappa Lambda is a national music honor society that is dedicated to the furtherance of music in institutions of higher learning through the stimulation of achievement in performance, composition, music education, and the scholarly study of all areas related to music. The society was founded in 1918 and is the only music group recognized by the Association of College Honor Societies. Recognition and membership are given to those juniors, seniors, and graduate students who have demonstrated superior achievement. Juniors must be in the top ten percent of their class, and seniors must be in the top twenty percent of their class to be considered for membership. All graduate students who have satisfactorily completed all requirements for their degree may be considered for membership. The faculty members of Appalachian's Gamma Eta Chapter choose students for membership whom they consider to be outstanding in scholarship, musicianship, leadership, personal integrity, and interpersonal skills. The current president is Dr. John Ross.

Sigma Alpha Iota

Sigma Alpha Iota is an International Music Fraternity for women in music. It is an organization whose purposes are to foster interest in music and to promote social contact among persons sharing an interest in music. In order to be eligible for membership, the interested student must be majoring or minoring in music and have a minimum cumulative grade point average of 2.5 and a minimum 3.0 in music. Appalachian State University's Epsilon Theta Chapter was chartered in 1968. The faculty advisor is Dr. Katy Strand.

Director's Student Advisory Council

The Director of the School of Music meets regularly with the Student Advisory Council. The council serves as the liaison between the students and the faculty/administration of the School of Music. The members of the council are the presidents of the collegiate chapters of MENC, Phi Mu Alpha, and Sigma Alpha Iota, Kappa Kappa Psi, MEISA in addition to elected members who represent the ensembles (Symphony Orchestra, Wind Ensemble, University Singers), jazz, keyboard, and the graduate areas.