

# Department of Music



# Nicholls State University

P.O. Box 2017  
Thibodaux, LA 70310  
985-448-4600

STUDENT HANDBOOK  
2015-2016

# DEPARTMENT OF MUSIC HANDBOOK

## Department Mission

The Department of Music is committed to its reputation as a center of quality education in the performing arts that meets the multicultural needs of the region. We embrace the idea that music plays an important role in the enrichment of the general quality of life for the geographic area that the university serves. Our faculty strives to provide majors with opportunities that are practical in preparation for careers in music and the general student population with an understanding and appreciation of music.

## 2015-2016 Music Faculty

Dr. Shane Anderson, Department Head and Theory	240 Talbot	985-448-4601
Mr. James Alexander, Strings	278 Talbot	985-448-7085
Dr. Michael Bartnik, Woodwinds and Music Lit	292 Talbot	985-448-4615
Dr. Valerie Francis, Voice, Opera and Gospel Choir	291 Talbot	985-448-2675
Ms. Casey Haynes, Collaborative Artist		
Mr. Joshua Hollenbeck, Saxophone and Athletic Bands	101 Lindsley	985-448-7055 985-448-4607
Dr. Kenneth Klaus, Voice, Choir and Music History	272 Talbot	985-448-4606
Dr. Ivan Koska, Class piano and Collaborative Artist	270 Talbot	985-448-4605
Dr. Jason Ladd, Low Brass, Music Education and Symphonic Bands	289 Talbot	985-448-4616
Dr. Scott Miller, Bassoon and Music Fundamentals	243 Talbot	
Mr. Howard Nixon, Collaborative Artist		
Mrs. Michelle Parro, Collaborative Artist	290 Talbot	985-448-4603
Dieter Schodde, Percussion and Music Appreciation	243 Talbot	
Dr. Luciana Soares, Piano and Collaborative Artist	274 Talbot	985-448-4611
Dr. Matthew Swihart, High Brass, Music Appreciation and Music Technology	271 Talbot	985-448-4604
Mrs. Kellie Gaspard, Administrative Assistant	241 Talbot	985-448-4600

# Music Degrees

In order to avoid a situation in which a student attempts the pursuit of a music degree for which there is little or no practical hope of success, all prospective music majors and minors are required to participate in an audition. The audition involves a performance evaluation and interview for acceptance into the program as well as consideration for a scholarship. Degree-seeking music majors are expected to perform at increasingly higher levels of technical and artistic performance throughout the course of undergraduate study. Assessment of growth in performance is accomplished at the final examination for each semester of studio enrollment. This consists of a performance before a board committee composed of music faculty members. Board committees are charged with two tasks: first, they recommend an advisory board grade to each student's studio teacher, and second, they determine if students will pass to the next course in the studio sequence.

The Department of Music currently offers the Bachelor of Arts degree in Music with three options:

- The MUSA concentration allows students to earn a liberal arts degree in music by offering a solid foundation in the study of both music and another area of interest to the student. It is designed for those students who are not seeking teacher certification.
- The MUSN concentration allows students to earn certification in instrumental music education by offering a solid foundation in the study of both music and education.
- The MUSV concentration allows students to earn certification in vocal music education by offering a solid foundation in the study of both music and education

Minors in music are also available to any student. Courses for the 18-hour minor in music must be approved by the Head of the Department of Music.

## Minor in Piano:

MUS 100 - Recital - 0 Hours

MUS 110 - Fundamentals - 2 Hours

MUS 119 - Music Theory - 4 Hours

MUS 120 - Music Theory - 4 Hours  
MUS 161/162 - Performance (Lessons) - 2 Hours  
MUS 261/262 - Performance (Lessons) - 2 Hours  
MUS 376 - Piano Literature - 3 Hours  
MUS 476 - Piano Pedagogy - 3 Hours

Minor in Voice, Winds, and Percussion

MUS 100 - Recital - 0 Hours  
MUS 110 - Fundamentals - 2 Hours  
MUS 119 - Music Theory - 4 Hours  
MUS 120 - Music Theory - 4 Hours  
MUS 161/162 - Performance (Lessons) - 2 Hours  
MUS 261/262 - Performance (Lessons) - 2 Hours  
MUS 169/170 - Class Piano - 2 Hours  
MUS Ensemble - 2 Hours

Choose minimum 2 Hours from these electives:

MUS 105 - Music Appreciation (3 Hours)  
MUS 269/270 - Class Piano (2 Hours)  
MUS 240 - Music Literature (2 Hours)

## Non-Degree Programs

The Department of Music offers two non-degree-granting programs: the Nicholls Music Academy and the Nicholls Music Conservatory.

The Nicholls Music Academy offers music lessons for the community and is operated in conjunction with the Office of Continuing Education. This program was implemented in 2007 and is open to all levels of study. Students receive twelve weekly lessons throughout each semester in Talbot Hall and may participate in a final recital in Danos Theater. Music majors participate as interns, and the instruction and progress of the students are overseen by a faculty member of the Department of Music.

The Nicholls Music Conservatory is a one-year program that offers music lessons and public performance opportunities to qualified students who demonstrate a high degree of music proficiency on string instruments or piano. Students in this program are selected by audition and receive instruction from the music faculty member of their area on a weekly basis. In addition, they participate in chamber ensembles as well as the Nicholls Camerata, the university's chamber orchestra. Upon completion of the course of study, students receive a certificate. The courses may be repeated at the instructor's discretion and can function either as a pre- baccalaureate or post- graduate course. The courses run concurrently with the Nicholls State University fall and spring semesters. The program is divided into three components:

### 1. Individual Instruction

Lessons are given twice weekly. Depending on the level of the student, the instruction may consist of one lesson concentrating on technical material and one on repertoire. The students are expected to work in an accelerated manner and would be expected to practice about 5 hours per day. The students have opportunities to perform in various settings. Guest artists will be invited to perform and give master-classes during the course of the year.

### 2. Chamber Music

The students will be placed in chamber ensembles and given weekly instruction. They will be expected to rehearse on their own before each lesson. They will be expected to learn one major work per semester and to perform at least one movement.

### 3. Nicholls Camerata

The Nicholls Camerata is a chamber orchestra consisting of degree seeking students in the string program as well as members of the Nicholls Conservatory. The students will rehearse and perform from the repertoire for string chamber orchestra. At least one concert per semester is to be given. The ensemble is also available to perform for school functions. Conservatory piano students may participate in the ensemble when possible, or act as rehearsal accompanists to fulfill this requirement.

At the end of the course of study, students may give a public recital of between 50-60 minutes of music before a qualified panel of adjudicators. If the quality of this performance is deemed acceptable, the student will be awarded the Concert Recital Diploma. If not, he or she may be given a certificate of successful completion of the course.

# Scholarships

## Department of Music Scholarships

These scholarships are awarded to talented students who have an entering ACT of 20 or higher. Awards may range from \$800 to \$6400 over the four years depending upon academic and musical progress of the student. The awarding of a scholarship depends upon a student's eligibility to enter all courses at the freshman level. In the event that more than one three-hour academic course numbered below 100 (pre-college level) is required, a service award not to exceed \$200 annually will be granted in lieu of the scholarship. To remain eligible for this scholarship, the student must complete course work of twelve or more hours each semester to include one primary ensemble, private studio lesson and maintain an overall GPA of 2.83. If at the end of any semester the overall GPA should fall below 2.83, a service award shall be granted in lieu of the scholarship for the following semester. Should the GPA fall below 2.0, the service award will be terminated.

## Eugenia S. Churchill Scholarships

These scholarships are awarded to full-time music students majoring in vocal/choral music. Recipients are selected by the Department of Music Scholarship Committee. The number of scholarships and amounts may vary from semester to semester depending on the funds available. Recipients must have a 3.0 (or above) GPA in all music courses and a 2.0 (or above) GPA in other courses. Attitude, leadership and service to the music program will be considered.

## E. R. Marquette Piano Scholarship

These scholarships are awarded to full-time students from Lafourche, Terrebonne, or Assumption Parishes who are majoring in piano with an overall 3.0 (or above) GPA. Recipients are selected by the Department of Music Scholarship Committee. The number of scholarships and amounts may vary from semester to semester. This scholarship is renewable for additional semesters as long as the student maintains a 3.0 GPA and meets the above requirements.

## Thibodaux Music Club Scholarship

This scholarship is awarded each semester to an outstanding full-time music major who is a sophomore or above and who has an overall GPA of 2.5 or higher. The recipient is selected by the Department of Music Scholarship Committee. The selection is based on academic achievement, financial need, and services to the school. The scholarship is for \$750 per semester and is renewable for additional semesters as long as the student meets the above requirements. Recipients of other academic scholarships are not eligible to receive this scholarship.

### Donaldsonville Music Club Scholarship

This scholarship is awarded to an outstanding full-time music major. Preference is given to students from Ascension, Assumption, or St. James parishes. Amounts may vary from semester to semester depending upon the total amount available. The recipient is selected by the Department of Music Scholarship Committee. The scholarship is based on academic achievement, financial need, and service to the department. The student must have a 2.5 or above GPA to be eligible. This scholarship is renewable for additional semesters as long as the student meets the above requirements.

Timothy R. Lindsley, Jr. Music Scholarship is awarded to an Instrumental Music Education major of a sophomore status or above. The applicant must have completed at least 12 or more hours each semester to include at least one primary ensemble and private studio study. The recipient must maintain a minimum overall grade-point average of 2.5 for all courses and display positive attitude towards studies, display leadership, and be of service to the music program.

# Methods of Performance Evaluation

## Recital 55

- perform at least once a semester or your studio grade will be dropped one letter
- fill out a Recital 55 form online, print it, have your instructor sign it, and turn it in to the department head's door by noon on Thursday prior to your performance date, or you will not perform on that recital

## Board Examinations

Board examinations are the final examinations for all Performance courses (lessons.) All students enrolled in those courses must undergo a board every semester. Failure to perform a Board Exam at the end of the course will result in a failing grade for the course.

## Purposes of the Board

- To provide the studio faculty with an advisory performance grade for each of their students. Individual faculty members are responsible to assign grades for each of their students, but they do employ board results information in a variety of ways in calculating final course grades.
- To assign the achievement level for subsequent studio enrollment.
- To allow all studio faculty to be aware of the overall level of development within their performance area.
- To provide each student with an opportunity to demonstrate the growth they have attained as a performer, their knowledge of musical style and nuance and pedagogical principles.

## Rules Governing Board Examinations

- Except in cases of genuine personal emergency, failure to appear for the board examination shall not constitute a sufficient reason to warrant awarding a grade of Incomplete.
- Unexcused failure to appear for the board examination will most likely result in a grade of "F" for the course, although this decision is reserved to each faculty member.
- All literature performed at the board examination that includes accompanying or assisting parts shall be performed with accompaniment.
- A student must have attended a minimum of 12 weekly lessons during the semester in order to stand for the board.
- Each performance area maintains specific requirements concerning the amount of literature that must be prepared for the board examination by students at different achievement levels.

- Each performance area maintains specific requirements concerning memorization of literature for board performances.
- Each board committee will establish its own specific procedures.

### Barrier Exams

You must perform a Barrier Exam at the end of MUS 272: in most cases this may be at the end of your fourth semester of study. Students are only allowed to take upper level music courses after successfully passing the Barrier Exam. Failure to perform a Barrier Exam will result in a failing grade for the course, which then must be repeated the following semester.

The following are the requirements for performing a Barrier or Board Exam:

- purchase all assigned music
- give all accompaniments to your accompanist by the date listed in her guidelines
- be prepared to perform all assigned repertoire at an acceptable level for the studio instructor at the last lesson of the semester
- earn a grade of “C” or better in your studio work
- rehearse all assigned repertoire with your accompanist prior to Barrier Exam
- Learn a piece on your own. This piece (self-study piece) will be assigned to you 5 weeks prior to the exam.
- Any combination of D’s and F’s on board exams will result in a final grade of D, and the course must be repeated.

### MUS 400

The Capstone of the Bachelor of Arts degree in music is MUS 400. Students can choose from one of two options: a Recital or a Thesis. Students should check with their private lesson teacher for details regarding the Recital option. Preparation for the Thesis option begin while the student is enrolled in MUS 372.

- The student and his/her Thesis Director will assemble a Thesis Committee from among the music faculty. The student will research and choose a topic that must be approved by the Committee. The student must select his Committee and receive approval on the topic before the end of the semester in which he/she is enrolled in MUS 372
- The student must submit the title page, abstract and preliminary bibliography to the Thesis Committee for approval by the first day of the third week of classes when he/she is enrolled in MUS 400.

- The student, his Thesis Committee and his Thesis Director will sign a “Thesis Completion Schedule” that will delineate the completion dates for the various portions of this thesis.
- The Thesis will be completed no later than two weeks before the first day of exams that semester.
- It is the responsibility of the student to arrange for bound copies of his/her Thesis to be made for him/herself and the music resource center.
- See the secretary or department head for forms and details regarding the Thesis

## Recital Procedures

### Dress

We live in a region notorious for its hot and humid climate. These factors encourage a relatively high level of informality of manner and dress. Nevertheless, respect for your audience and for your own artistic work dictates at least a minimal level of acceptability in appearance.

Informal Dress for events such as Recital 55 and Board Examinations should be your better regular clothing. Shorts, T shirts and the like are not acceptable. Knee-length dresses and dress shoes are appropriate for women. Men should appear at least in dress shirt and tie, and appropriate shoes and socks. Sport coats are appropriate unless it is unbearably hot in the room.

Formal Dress for degree recitals and other major performances often require that women wear formal gowns of any color and style suited to their taste. That said, restraint is in order! Men may be attired in a standard black tux or dark suit with appropriate accessories. It is normally inappropriate for men to appear in shirtsleeves unless the jacket physically interferes with the performance. Canny performers will wear their performance attire in a practice session prior to the actual performance to learn what additional challenges are generated. This is especially so if you will be wearing new shoes. The goal of formal concert dress is to avoid competing with the music for the attention of your audience. Performers in major ensemble concerts must dress in a professional manner, according to the ensemble’s dress code.

Stage assistants and page turners should dress inconspicuously, in a manner consistent with that of the performers. This does not mean you should require your page turner to spring for a

tuxedo rental. Reasonability is the order of the day, but onstage sloppiness before an audience is never appropriate.

## Health and Safety Guidelines

- Students, faculty and staff are reminded that hearing health is essential to a musician's lifelong success. Avoiding overexposure to loud sounds, especially for long periods of time, is crucial. The basic information guide, "Protecting Your Hearing Health," published by the National Association of Schools of Music and the Performing Arts Medicine Association will be issued to each student at the beginning of each semester.
- Students must follow safety protocols when using headphones with the computers and practice pianos. This includes turning down the volume prior to putting on the headphones to avoid sudden unexpected loud noises. Complete safety procedures will be discussed by the course instructor at the beginning of each semester.
- Applied instructors take each student's physical safety seriously in the context of studio lessons. Instructors will emphasize safe practice methods for their respective specialty areas, taking care to describe guidelines for minimizing problems including tendonitis, carpal tunnel, hearing loss, vocal damage and the like.
- Moving of equipment will be accomplished only by students, faculty and staff who have the specialized training necessary to move such equipment safely and without damage to themselves or property. This includes percussion instruments and equipment as well as upright and grand pianos. Instructors are required to train students in their studios in the appropriate techniques for transporting instruments in a safe manner.
- Additional information about protecting your hearing may be found on the National Association of Schools of Music website at the following address: [http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/4a\\_NASM\\_PAMA-Student\\_Guide-Standard.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4a_NASM_PAMA-Student_Guide-Standard.pdf)