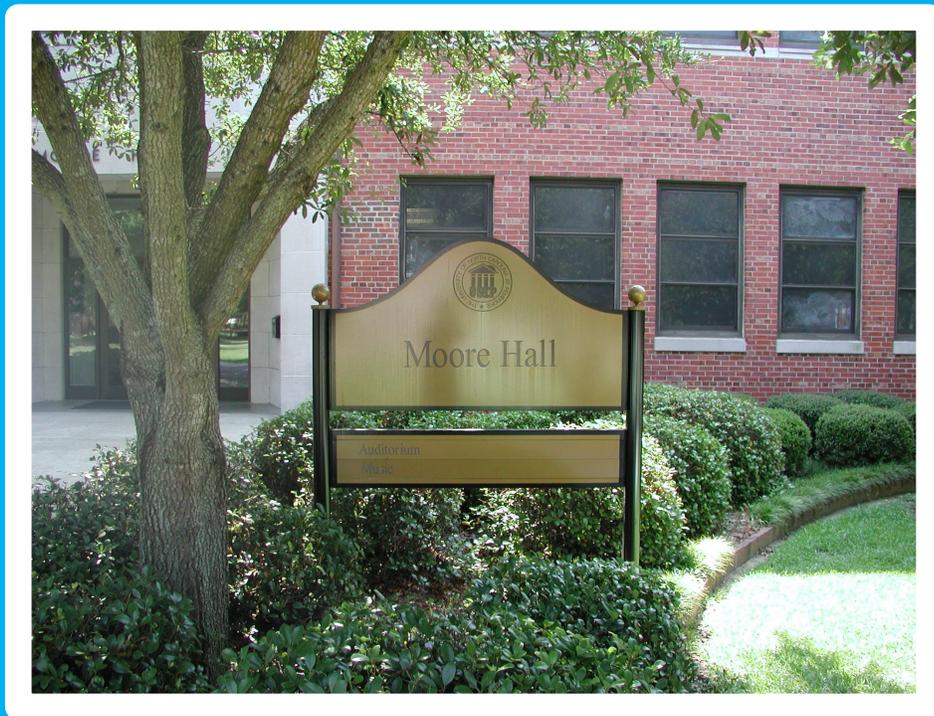


# Music Student Handbook

**UNC Pembroke**  
**2020-2021**



January 2021

Welcome to the UNCP Music Department!

If you have a goal for your career in music, we can help you move toward that goal. If you don't have a goal, make one! It is up to each of you to put forth the effort in every facet of your music education. We can teach you and direct you, but it is your job put in the time in the practice room and studying for each of your courses.

This handbook can help guide you. It contains answers to many of your questions. It contains most of the policies and procedures in the music department. It will inform you about the Jury at the end of each semester of private study. You will learn about the Evaluation Forum at the end of the third semester of study. Find the requirements for your Piano Proficiency. Check out the information about performing on a department recital each semester. Read about the procedure for doing a Junior or Senior Recital. The degree checklists are also enclosed. And, there is much more. All of these events are an important part of your education. Be informed about what is expected of you.

Finally, plan ahead. You should be in the habit of checking your UNCP email address and the music department website for updates to the calendar. You will have some kind of event nearly every Wednesday morning at 10:10 AM. We usually do our department recitals, seminars, and other meetings and events during this time. Put all the dates in your calendar for your long-term planning and then check the website as you get closer to a concert or other event.

I look forward to seeing you work hard and succeed!



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# **I. Introduction to Music at The University of North Carolina at Pembroke**

## **A. Accreditation**

The Department of Music is an accredited institutional member of the National Association of Schools of Music (NASM). Additionally, the music teacher education licensure program is accredited by the National Council for Accreditation of Teacher Education (NCATE) and the North Carolina State Board of Education.

## **B. Mission/Goals/Philosophy Statement**

The **mission** of the Department of Music is to offer all students who have demonstrated interest and ability in music the opportunity to continue further study either for a profession or an avocation, and to educate students in such a way that they understand and appreciate music not only as an art form with a rich historical and cultural heritage, but as an evolving, contemporary endeavor that incorporates traditional and technological advancements through individual and group participation.

The **goals** of the Department of Music are

- To provide comprehensive musical training for teachers of vocal and instrumental music.
- To prepare students for careers in music education through an understanding and application of the National Standards in Music.
- To provide comprehensive musical, technological, and entrepreneurial training for students seeking employment in the music industry.
- To prepare students for careers as musical theatre performers.
- To promote musical literacy and performance competencies among all students.
- To encourage professional dispositions.
- To provide outreach, support, and encouragement to regional public school teachers and students in the form of workshops, festivals, performances, and clinics.
- To provide a well-rounded curriculum for students planning to pursue advanced degrees.
- To encourage continued learning in the field of music and foster the ability to think critically about music.
- To provide experiences that music students and general university students will find rewarding in developing cultural awareness.
- To provide public programs and concerts to enrich the cultural life of the university and community.

**Philosophy:** The music faculty of The University of North Carolina at Pembroke believes that true musicianship is the synthesis of knowledge acquired through active participation in the study, performance, and creation of music. It is enhanced through the discipline required to gain the physical, listening, and interpretive skills to master the instrument chosen as the vehicle for communication of the art. Furthermore, the music faculty believes that this synthesis occurs incrementally, building on a firm foundation and rising to the highest goal attainable. It is nurtured with positive encouragement from mentors, peers, and oneself. The faculty strives to establish an atmosphere of support in which faculty and students work together to be the best that they can be.

## **C. Undergraduate Degrees**

The department of music offers a Bachelor of Arts degree in Music (Liberal Arts), a Bachelor of Music degree in Music Education (Teacher Certification - also see information in Appendix A), a Bachelor of Music degree in Musical Theatre, and a Bachelor of Arts in Music with a Music Industry Emphasis. In addition, the department offers minors in music, sacred music, media integration, musical theatre, and jazz studies as well as an academic concentration for students seeking a baccalaureate degree in Elementary Education, Middle Grades Education, Special Education, Business Education, or Physical Education.

## **D. Special Award in Performance: Undergraduate Requirements**

This award is presented to outstanding undergraduate performers who complete all the listed requirements. The award is designed to help prepare students for orchestral auditions, solo or chamber music competitions, and recording projects, or for entrance into graduate school.

- a. Be nominated by his/her studio teacher and approved to enter the program by a vote of the faculty.
- b. Complete the performance portion of the Evaluation Forum the first time attempted.
- c. Complete a full-length junior recital deemed by the faculty to be at a level equivalent to that of a performance major.
- d. Complete a full-length senior recital deemed by the faculty to be at a level equivalent to that of a performance major. This recital should be at a level that would allow acceptance into a Master of Music Performance program.
- e. Complete two of the following:
  - Perform one featured solo performance. This performance could be a recital at a church, a children’s program in the public schools, a concerto with a band or orchestra (to include a performance as winner of the annual UNCP Concerto Competition) or other performance as approved by the faculty;
  - Perform in a nationally or regionally recognized music competition; or
  - Perform as a member of a professional or semi-professional organization as recognized by the faculty

An award certificate is presented after the completion of all requirements. The award states:

“The Special Award in Performance is presented to highly accomplished students who are on the verge of major performance careers in solo, ensemble, or studio settings.”

Recipients of the award are permitted to list the award on their resumes and applications.

## II. General Information and Regulations

### A. Applied Music

#### 1. Audition Requirements

As stated in the UNCP *Catalog*, all prospective music majors and candidates for the Residency Licensure pathway must audition in order to gain acceptance into one of the music degree programs as well as gain approval of the specific performance (applied music) area. Additionally, any music major who is not enrolled in two credit hour private lessons for two or more consecutive semesters will be required to re-audition for the department.

Note: *Double Major* – Only under unusual circumstances will a student be allowed to pursue a second applied music major. To complete the double major, a student must:

- Gain the approval of his/her applied music instructor in the area in question.
- Gain the approval of his/her advisor.
- Audition and be accepted for the second applied music area.
- Perform appropriately on all jury exams for both performance media.
- Successfully complete the required Evaluation Forum during the third semester of study for each performance area.
- Successfully perform an appropriate Senior Recital in both performance areas.

#### 2. Semester Evaluation (Jury)

At the end of each semester all music majors, music minors, vocal students, and students having a concentration in music taking applied music for credit MUST take an applied music jury. However, when the above-named students have met the requirements for applied lessons and choose to enroll for further study, a jury may no longer be required. Juries will be scheduled during exam week. Students should check with their instructors during the semester as to the nature of the jury in specific performing areas. Juries for students enrolled in applied music for elective credit will be handled at the discretion of the private instructor. Those students who have successfully completed a Junior or Senior Recital are exempt from the jury requirement.

#### 3. Grading/Attendance Policy

Because private music instruction is such a critical and vital part of a music major's education, the following policy shall be rigorously enforced with regard to all students enrolled in private lessons:

**a. Grading Scale**

Private lessons will be graded on a weekly basis employing a ten-point scale.

**b. "Applied Music Repertoire and Evaluation" Form (Jury Sheet)**

Prior to the jury, the student will download the jury sheet (<http://www.uncp.edu/academics/colleges-schools-departments/departments/music/current-students/forms>) and list all materials studied during the current semester. Students must bring the completed forms (enough copies for the entire jury panel) to the jury.

**c. Grade Percentage**

The determination of the final grade will be made according to the following formula:

Private lesson/Seminar grades (includes deductions for absences*)	80%
Jury grade average	20%

\* See Section III.A.2 for recital/concert attendance policy.

**d. Absences**

All unexcused absences in excess of one will be averaged into the final grade as a zero (0). If a student attends every lesson, the lowest grade will be dropped. When at all possible, excuses for absences should be submitted prior to their occurrence. Such absences will be excused in accordance with the official UNCP policy as described in the University *Catalog* or at the instructor's discretion.

**e. Make-up Lessons**

Lessons missed except due to the instructor's absence will not be made up. Students should recognize that

- The instructor's busy schedule can make it very difficult to schedule make-up lessons
- Part-time instructors are only contracted to teach for a certain number of hours each week and may not have availability outside of stated hours

**f. Credit**

Applied Music is offered for both one and two hours of credit per semester. Enrollment for two hours of credit is restricted to the major instrument for music majors only. All other students should enroll for one hour of credit.

Non-music majors at UNCP are fortunate that they are often able to study privately without additional charge with members of the UNCP music faculty. Private study is often not possible at many institutions because of the faculty load with music majors. Since a musician also advances on his/her instrument or voice through practicing the newly acquired skills in an ensemble setting, private music students at UNCP are, therefore, expected to belong to an appropriate ensemble at UNCP while they are enrolled in Applied Music. In practical terms, this means that a non-major wishing to study privately will need to not only allocate one credit hour of his/her schedule to private instruction, but also participate in an appropriate ensemble.

**4. Evaluation Forum (Third Semester of Applied Music Study)**

All music majors are evaluated at the conclusion of their third semester of Applied Music. Transfer students at or above this level will be evaluated at the conclusion of their first semester of study. Additionally, any music major who is not enrolled in two credit hour private lessons for two or more consecutive semesters will be required to retake Evaluation Forum in the first semester of their return. Students who have already completed their lesson requirements and Senior Recital (if applicable) are exempt.

The Evaluation Forum involves an assessment of both the student's performing ability and his/her overall academic accomplishments and professionalism. This process will determine whether or not the student will be allowed to enroll in upper level music courses. A cumulative GPA of 2.700 is required for entrance into the Bachelor of Music in Music Education program, 2.000 for all other baccalaureate degrees.

Eligible (continuing or transfer) students will be evaluated by the music faculty for official acceptance into one of the three "professional" (as determined by NASM standards) degree programs (the Bachelor of Music in Music Education, the Bachelor of Music in Musical Theatre, or the Bachelor of Arts with Elective Studies in Business) that are available to UNCP students, or for continuation in the Bachelor of Arts in Music (Liberal Arts) degree program. This evaluation will consist of two parts:

**Part I** consists of a recital of several selections representing various contrasting styles and periods. The performance should be from 10 to 15 minutes in length. The intention of this part is to determine the student's progress since the entrance audition and to ensure that, if accepted into one of the department's three "professional" degree programs, he/she will be able to perform a satisfactory senior recital assuming that the demonstrated progress continues.

**Part II** consists of a colloquy with the faculty reviewing the student's 1) academic accomplishment (a 2.50 minimum GPA is required of all teacher education students) and 2) professionalism with regard to class preparation, class attendance, class participation, punctuality, poise, commitment, service, and responsibility. Questions focus on the student's:

- Previous musical training/background;
- Educational/professional goals;
- Related extracurricular activities;
- Knowledge of the recital repertoire in terms of composers, genres, style periods, etc.;
- Knowledge of the major instrument(s) involved (history, pedagogical concerns, etc.);
- Track record of concert/recital attendance;
- Other relevant experience.

For students wishing entry into teacher education, an assessment is made with regard to both the requisite "knowledge and skills" and the "personal and professional qualities" required of all teacher education degree candidates.

All music majors should be aware of the significance of this evaluation forum. Failure to meet appropriate standards in performance, academic accomplishment, and professionalism will result in the student's not gaining entry into the desired field of study. Passage of evaluation forum requires a two-thirds majority vote of the faculty present. The following are the possible outcomes with regard to this evaluation process:

- Passed – The student will receive written notification that he/she was successful in gaining entry into the professional degree program sought or may continue to pursue the Bachelor of Arts degree in Music.
- Not Passed – The student will receive written notification that he/she was not successful in gaining entry into the professional degree program sought. This written notification will state the area(s) of faculty concern (GPA, inadequate level of applied music preparation, lack of professionalism, etc.). The student may choose to remediate the area(s) of faculty concern and, at the point in time that the student (with the concurrence of his/her applied music instructor and advisor) feels that these deficiencies have been remedied, petition the faculty for entry into the desired degree program. This "petition process" would involve the student's repeating one or both parts of the Evaluation Forum sections outlined above as determined by the specifics of the original. If this option is pursued, the student is **not** permitted to enroll in the 3000 level of applied music instruction and should reenroll in the 1000 level (MUSP 1501-1861) of instruction. The student must understand that he/she may receive a maximum of six (6) credits at the 1000 level. If additional 1000 level courses are taken, no additional graduation credit will be earned. The additional grades are averaged with the previous grades unless the student chooses to replace an earlier

grade with the most recent grade. To replace a grade, the student must complete the appropriate form in the Registrar's Office. Furthermore, it should be noted that, should the student receive an "F" in the repeated course, that grade would supersede any previous grade earned. Students who have not passed the Evaluation Forum in previous semesters must appear before the Forum every semester until they have successfully completed all requirements.

- Not Passed – The student would be required to pursue another (non-music) major. Further course work in music would **not be allowed** (other than participation in performance ensembles at the discretion of the instructor). Students advised to pursue another major may **not** study privately without the express permission of both the department chair and the appropriate private instructor and only at the one-credit-hour level.

## 5. Residency Requirement

Applied lessons for music majors will be conducted in person. Exceptions to this policy will be made only under extraordinary circumstances and will require prior approval from both the instructor and department chair.

## B. Piano Proficiency Examination

All music majors, regardless of their degree program, must successfully pass a Piano Proficiency Exam in order to graduate. For instrumental (other than piano/organ) and voice majors the Piano Proficiency Exam is taken as the final exam for MUS 1820 (Class Piano for Music Majors II) and for piano majors it is taken as the final exam for the appropriate semester of accompanying. Supplemental skills are developed by voice majors (except for musical theatre) through an additional semester of required piano study, satisfied with MUS 2810 (Class Piano for Music Majors III). In all cases, the Piano Proficiency Exam may be taken early: if successfully completed, the non-keyboard major is exempt from additional piano requirements. MUSP 1021 may be substituted for MUS 1810 and MUS 1820 upon permission of the Keyboard Coordinator and Department Chair.

### 1. Requirements for the Instrumental (Brass, Woodwind, String) and Voice Major

- **Piano Piece** - a prepared piano solo of sufficient difficulty (a score must be provided)
- **Scales** - all major and harmonic minor scales, two octaves, hands separately
- **Chord Progressions** - chord progressions involving primary and secondary triads, and dominant-seventh chords
- **Harmonization with Chord Symbols** - harmonization of melodies using chord symbols
- **Transposition** - transposition of simple melodies, accompanied by primary chords
- **Sight Reading**
- **Rudimentary Score Reading** - a prepared two-part example (choral or instrumental) of sufficient difficulty

### 2. Requirements for the Keyboard Major

- **Scales** - all major and harmonic minor scales, four octaves, hands together, played in eighth notes with a quarter note tempo of at least 96
- **Chord Progressions:**
  - Primary chords and dominant seventh chords
  - Extended chord progression using substitute chords
  - I - IV - V7/V - V7 - I
  - Other secondary dominants and their resolutions
  - Major scale harmonization, ascending and descending
- **Harmonization** - create an accompaniment to a given melody placing chords in the right hand under the melody
- **Harmonization with Chord Symbols** - create an accompaniment to a melody through realization of chord symbols
- **Transposition** - transposition of a piece such as "America" played hands together (prepared in advance, but the key is selected by the faculty at the examination)

- **Sight Reading**
- **Intermediate-Level Score Reading** - a prepared three-part example (choral or instrumental) of sufficient difficulty

### 3. Additional Requirements for the Voice Major

- **Intermediate-Level Score Reading** - a prepared three-part choral example of sufficient difficulty
- **Choral/Vocal Warm-Ups** - four prepared warm-ups with singing
- **Harmonization Using Accompaniment Patterns** - create accompaniments to simple melodies that utilize various accompaniment patterns
- **Vocal Accompaniment** - a prepared accompaniment of a vocal/choral work of sufficient difficulty

### 4. Attempted but Not Passed (new version)

If an instrumental, vocal, or piano major fails the Piano Proficiency Exam, the student receives either an “F” or an “I” in MUS 1820 or MUS 3351. For a grade of “F,” the student must repeat the failed course until the exam is passed. The course may be repeated twice: exceptions to this limit require approval of the chair of the Music Department and the dean of the College of Arts and Sciences. For a grade of “I,” a personal recommendation is given to the student as a plan for passing the exam in the next semester. Failure to pass the exam during this semester changes the “I” grade to an “F” and requires re-enrolling in the appropriate course (according to your specific degree path).

## C. Class Attendance Policy and Code of Conduct

For the majority of music courses, individual instructors will set their own class attendance policy. A student must remember that consistent and punctual attendance is an important aspect of professional behavior and will ultimately be considered as an indicator of the student’s potential for a professional career in music and/or music education. Music classes consist of lecture, discussion, demonstration, and cultivation of learning skills — all of which are difficult or impossible to “make up.” It has been observed that there is a direct relationship between class attendance and academic performance. It is to be understood that “working” and/or “living at home” does not provide an excused absence from class, rehearsal, performance, or recital attendance. A student who must work more than 20 clock hours per week is strongly advised to enroll in no more than 12 semester hours. For all students enrolled in music classes at UNCP, the following code of conduct is expected:

- **Arrive on time and stay until the end:** Constantly entering late or leaving early disrupts the educational experience for your instructors and fellow classmates. Be respectful of their time and energies by being in your seat and ready to go when the concert, lecture, rehearsal, masterclass, or private lesson begins.
- **Treat all people and things (including instruments) with respect:** Your instructors, administrators, and staff have expended a great deal of time and energy to create the best possible learning environment for you here at UNCP. Show the same respect to them and to your classmates that you would hope to receive from them.
- **Use instructional time to maximize learning:** The faculty and students in the music department are among the most valuable resources you will ever have access to for your growth and development as a musician, scholar, and pedagogue. Don’t come to class, rehearsal, or private lessons unprepared. Don’t stop class or rehearsal to ask a personal question. Don’t wear headphones or doze off during class. Don’t spend valuable face-to-face time looking at your phone (or other device). Come ready to engage and assume that everyone has something to teach you. Just because it doesn’t involve your instrument or your narrow area of focus doesn’t mean it is not important or interesting.
- **Don’t forget why you’re here:** Music is a lifelong pursuit and one that requires an exceptional degree of focus and dedication to do well, but it is also an important source of fun, joy, and connection in our lives. Play music you love as often as you can and constantly discover new music that moves, excites, and challenges you. Play music as if it means something to you and listen to your friends and colleagues as though it might mean something to them.

## **D. Ensembles**

### **1. Participation Requirements**

#### **a. Auditions**

Auditions for University Chorale and University Band are required for placement only. Auditions for the Jazz Ensemble, Vocal Jazz Ensemble, and Pembroke Singers are required for admittance. See the individual directors for audition times.

Incoming freshmen will be limited to a maximum of two ensembles (excluding marching band) for their first semester of study. Participation in more ensembles may be allowed with the approval of the advisor. Students who meet the required grade point average for their degree programs (2.5 GPA for music education and 2.0 GPA for others) will have no limitations placed upon their ensemble participation. Incoming students who declare a desire to major in music education must meet the 2.5 GPA requirement as of their initial semester of study. Any student who drops below his/her required grade point average will be limited to two ensembles per semester (excluding marching band) until the point in time when he/she raises the grade point average to the required level.

#### **b. Attire for University Band, University Chorale, Vocal Jazz Ensemble, and Jazz Ensemble**

Tuxedos and formal black dresses are required for performances. All entering male freshman and transfer students are required to purchase a tuxedo at the beginning of the first semester of enrollment. Male students must also furnish black shoes, black socks, and a white shirt. Female students must furnish black shoes and a white shirt. Dress for the Vocal Jazz Ensemble may vary depending on the needs of the specific performance.

### **2. Ensemble Rehearsal Attendance**

The individual directors set ensemble rehearsal attendance policies. The student should realize that attendance must be consistent and punctual and will be considered an indicator of the student's professional commitment to musical performance and music education. Being absent from a rehearsal, tardy, or unprepared, means that the student has not only missed the rehearsal and material covered, but that he/she has effectively hindered the progress of the entire ensemble.

Attendance for ensemble rehearsals is vitally important for the success of every group. If even one member is missing from a piece it becomes very difficult to accomplish established goals. Doctor's appointments (including trips to Student Health Services), class observations, or other rehearsals are not excuses. School events are excused if prior permission is received. The key is always communication. Excessive absences can also result in the student's dismissal from the ensemble.

Tardiness is not a trait that is looked upon favorably in the professional music world. Tardiness interrupts the flow of rehearsal and distracts those who arrive on time. Therefore, two "tardies" will equal an absence. If late to a rehearsal, the student must wait outside the rehearsal hall until the conductor reaches an appropriate point in the rehearsal to enter. A student is considered tardy if he/she is not prepared to perform when the conductor gives the downbeat for the rehearsal.

Any rehearsal for which a student is unprepared (not having correct music, not knowing the parts, not being set up before rehearsal starts) could be considered as an absence, and could, therefore, count against the final grade. The student is required to attend rehearsals of pieces in which he/she does not play. The student may use the time to practice in one of the practice rooms or to remain in the rehearsal hall in order to observe the rehearsal. Failure to do so could count as an absence.

Attendance at all performances is required. See Section E3 below for attendance requirements for students on stipends and/or scholarships.

## **E. Music Scholarships/Stipends**

## 1. Administration

The chair of the music department will appoint a scholarship administrator. For the 2020-2021 academic year, this is Dr. Katie DeFiglio. The entire music faculty (full-time and part-time) will be engaged in the scholarship audition process. The entire full-time faculty will make the final approval of all scholarship applicants.

## 2. Scholarship Requirements

To apply for a Music scholarship, a student must audition for the music faculty and complete an application form that includes a letter of recommendation. The student's SAT score and GPA will also be a consideration. In order for the scholarship to be renewed for the next term, the student must meet the following guidelines:

- full-time status as a declared music major
- 2.75 minimum cumulative GPA
- B or better in major applied lessons
- participation in at least two ensembles (as approved by the scholarship coordinator) with an earned B or better, including enrollment in at least one

Scholarship auditions for returning students take place after the majors meeting on the first Wednesday of each semester. Returning students who wish to audition for scholarship must submit their names to the music department office no later than 5:00 PM at least two business days before the scheduled audition date.

Musical Theatre majors are required to audition for all musical theatre program productions. These auditions may include monologues, vocal selections, and dance calls. Callbacks may also be required, which could include readings, additional singing, or continued dance work. Students are expected to carefully prepare for each audition and callback, including studying the complete script (when available), identifying the role(s) most suitable to them, and preparing any material required.

Musical Theatre majors must accept any role offered to them in the program's productions. Students may petition for a waiver of this requirement by writing the program director prior to the audition explaining their reasons for wishing to be excused from participation in a given production. The program director, in consultation with the department chair, will make a decision whether to grant the waiver request. **A student who does not obtain a waiver and fails to meet any portion of these requirements is subject to the loss of departmental scholarship awards, casting ineligibility for future productions, and/or removal from the musical theatre degree program.**

## 3. Marching and Pep Band Stipend Requirements (See D.1.a. for GPA Requirements)

At the beginning of the semester, after receiving the recommendation of the ensemble director, the student will be asked to complete the appropriate form(s) pertaining to receiving a stipend. In order for the documents to be valid and to obtain payment at the conclusion of the semester, the student must continue to be a contributing member of the ensemble.

## 4. Musical Instrument Assistance Policy

Assistance with student loan borrowing to purchase an instrument or other musical equipment is available from the UNCP Financial Aid Office. This allows the student to borrow an additional amount on top of the student loan cap they have in place. The student does not need to pay this money back, as with the remainder of the student loans. The Cost of Attendance Adjustment Request Form is used, and submitted along with a letter of support from a faculty member, stating that this is required for the student's major. Proof of the cost requested, such as an advertisement for a current instrument for sale, may also be provided as an example, with the application. The application is submitted to the Financial Aid Office, who, if approved, will forward the funding to the student, often in two separate payments, in the months following the application.

## F. Student Council and Student Forum

In departmental matters deliberated by the faculty, music students are to be represented by a student-elected Music Student Council. The membership of the council will be comprised of six students, with a representative from each of the four degree programs in the music department and two at-large members. Council members will serve two-year staggered terms by degree with Music Industry, Musical Theatre, and one At-Large Member beginning in the fall semester of odd years and Music Education, Bachelor of Arts, and one At-Large Member in the fall semester of even years. If a rising senior graduates in the middle of their two-year term, they will be replaced by a vacancy election to fill the remainder of their term. Music faculty will solicit nominations each spring term with a student vote to take place at the fall majors meeting. All nominated candidates must have a cumulative GPA 3.0 or higher at the time of the vote. Any music major student can nominate a candidate for election and the entire student body of music majors will be eligible to vote on every position, regardless of division.

Additionally, the departmental listserv (musforum) provides an opportunity for announcements and opportunities regarding matters of concern to the department. The listserv promotes *professional* communication among students and faculty. Students are required to use their UNCP e-mail addresses for musforum.

### III. Recitals

#### A. Attendance

##### 1. Wednesday Morning Events

The Music Activity Period is Wednesday from 10:10-11:00 AM. The music department often schedules recitals, workshops, lectures, or meetings for this time. Additionally, many studios have reserved Mondays and Fridays at 10:10 AM for studio classes. These events are **mandatory** for music majors. If a student misses one of these events or leaves before it is over, it will be counted as a missed lesson in his or her major instrument applied lesson grade, and averaged in as a zero. A designated faculty member will be responsible for taking attendance at these meetings and will circulate to all private lesson instructors a list of those students who were absent from the event. If another on-campus activity is required of a student (such as a School of Education meeting) the student must inform his or her private instructor of this conflict ahead of time in order for it to be counted as an excused absence. Doctor appointments or individual sessions with professors should not be scheduled during this time.

##### 2. Twelve (12) Required Concerts

Students must attend a minimum of **twelve (12) recitals/concerts per semester**. Wednesday 10:10 AM departmental recitals **are not** included in this requirement. Students may include concerts (e.g. University Band, University Chorale, Jazz Ensemble, etc.) even if they are performing in the concert. For each concert under twelve, a lesson grade of zero (0) will be given. This is in addition to grades for regularly scheduled lessons. Students will submit concert/recital programs for all recitals/concerts to their applied instructor. External (off-campus) events must be approved in advance.

The deadline for submitting evidence of recital/concert attendance is 5:00 PM on the final day of classes.

##### 3. Etiquette

For recitals in Moore Hall Auditorium, it is expected that students will:

- Arrive on time. (If students must arrive after the performance has begun, they should wait outside the auditorium doors and seat themselves quietly during a break in the music.)
- Stay in the auditorium for the entire performance.
- Turn off all cell phones, pagers, and other electronic devices prior to the start of the program.
- Be courteous to the individuals or groups performing by remaining quiet and attentive.

#### B. Recording Policy

## **1. Departmental Recitals**

Departmental recitals will be recorded for use by students and faculty. These recordings will be kept for a few weeks, but will not be filed in the Music Resource Center.

## **2. Individual Junior and Senior Recitals**

All senior recitals will be recorded. Students will receive a copy of the recording at no charge shortly after the recital. Additional copy requests will have a fee of \$5.00 for each copy.

Junior recitals are not required to be recorded, but if the student wishes to arrange this, a recording fee of \$40 is required (for split recitals a fee of \$20 per student). This fee is payable directly to the music office no less than five business days before the recital date. Checks should be made payable to UNCP Department of Music.

## **3. Ensemble Performances**

A master recording will be kept in the Music Resource Center.

## **C. Departmental Recital Regulations**

### **1. General Policies**

- All recitals will begin promptly at 10:10 AM.
- All recitals will be limited to 45 minutes of "performing time."
- No one will be allowed to perform who has not submitted the required form to Jazmine Jaco (including information about the length of performance) by 4:00 PM the Monday prior to the recital date. The student's private instructor must sign the form. (Note: The department chair's signature, the student's advisor's signature, or the student's accompanist's signature will **NOT** be accepted.) This signature indicates that the instructor stands behind the "readiness" of the performance, including any accompaniment that is involved, and attests that all information is correct.
- Within the 45-minute limitation, the performances will be prioritized, as follows:
  - Music majors performing on their major instrument.
  - Music majors performing on a secondary instrument.
  - "Especially talented" music minors and music concentrations.
  - "Especially talented" non-majors.

### **2. Performance Requirement**

Freshman, sophomore, and junior music majors must participate in a minimum of one departmental recital per semester at the discretion of the instructor. Beginning with the freshman second semester, failure to comply with this requirement will result in the lowering of the applied music grade by one letter, e.g., a "B-" grade will become a "C-." Students are not required to perform in a general departmental recital in the same semester they are presenting a junior or senior solo recital (i.e. junior or senior recital).

### **3. Performance Attire**

Semi-formal dress for department recitals is encouraged. These are public performances and students should present themselves in a professional manner.

## **D. Junior and Senior Recital Regulations (See Appendices B and C)**

MUS 4040 (Senior Recital) is a one credit hour class offered by permission of the instructor and Department Chair for students in their final year at UNCP. It is required for all music degrees with the exception of the B.A. in Liberal Arts.

Senior Recital is regarded by the music faculty as the culmination of a student's preparation as a professional musician. Program notes are required. The applied music instructor has the responsibility for reviewing the program

and program-notes material a week in advance of the pre-recital hearing. This final demonstration of the musical abilities has been in the process of development throughout the student's entire college education. As such, each student, regardless of degree program, should approach this event seriously, professionally, and enthusiastically. The ultimate challenge to a student is to present a public performance that is technically sound, stylistically correct, and musically inspired.

The Senior Recital for the B.M. in Musical Theatre should include a broad range of genres and styles, be primarily solo singing but include duets and/or ensemble work, demonstrate some monologue and/or scene work, and contain a dance/movement component appropriate to the student's individual abilities. Production elements such as lighting, audio reinforcement, props, and set pieces may also be included, but the emphasis of the recital should be on the student's performance of the material, and not any technical elements.

### **1. Junior Recital (Optional)**

Students who elect to give a junior recital must prepare an individual program of at least thirty (30) minutes in length. The repertoire must represent a logical progression in level of difficulty between the evaluation forum and the prospective senior recital. The junior recital repertoire must not overlap with that of the senior recital. As with recitals on higher levels, program notes are required. The applied music instructor has the responsibility for reviewing the program and program-notes material a week in advance of the pre-recital hearing. The department chair may also review program notes. This will ensure that an approved version of the program and program notes is available at the hearing. Students successfully completing a junior recital will be exempt from the jury requirements for the semester of the recital.

### **2. Scheduling the Recital**

A student majoring in Music Education or Music with Elective Hours in Business is expected to schedule his or her Senior Recital during the semester **before** the Professional semester. Students majoring in Musical Theatre may schedule their Senior Recital during the final semester. A student in the Bachelor of Arts degree in Music (Liberal Arts) program is not required to do a Senior Recital, but may, with approval, schedule it during the final semester.

### **3. Undergraduate Applied Lessons Continue until the Recital**

As printed in the University *Catalog*, a student must continuously be enrolled in applied music for credit until the Senior Recital is presented even though the required number of credits may have been met previously. This includes enrollment in lessons concurrently with the Senior Recital (MUS 4040) itself. This requirement does not apply to the students receiving the B.A. in Liberal Arts degree in Music because they are not required to present a Senior Recital.

### **4. Junior/Senior Recital Committee; "Recital Warrant"<sup>1</sup>**

A student planning a junior or senior recital must complete a "Recital Warrant" form (Appendix C) by the beginning of the semester in which they intend to present the recital. (The form is available on the Music Department web site.) The student must also form a recital committee, to be made up of the student's applied music instructor, the student's advisor (if not the same person as the applied music instructor) or a music faculty member in the student's major area, and one from the department faculty at large. If the student is a Music Education major, the at-large member must be in music education (if that person is not already on the committee). For Musical Theatre majors, the "major area" faculty member will be the program director; the at-large member can be from outside the department if approved by the program director. After forming the committee the student must schedule a recital hearing, to take place a minimum of three weeks prior to the date of the proposed recital performance.

At the hearing, the committee will determine if the program is ready to be presented in public. If the student is permitted to perform publicly, the committee will complete Part II of the warrant form, then attend the recital. In the case of a required Senior recital, if the performance is satisfactory, the committee will also complete Part III of the warrant form, no later than one week after the performance. If the performance is found unsatisfactory, the committee may vote to not pass the student. In this case, the same committee will re-form to hear the recital later within that

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<sup>1</sup> See Appendix C.

same semester. Recitalists appearing in a public recital will be responsible for making arrangements for ushers and stage crew.

If after the hearing the committee feels that the student is not prepared to perform publicly, they may (at their discretion) offer the student the option to present a re-hearing of some or all of the material. If, however, the committee decides the performance would not measure up to the department's standards, the program will not be allowed to be performed publicly. In the case of a required Senior Recital, the program will instead take place for the entire full-time music faculty at a time and date arranged by the individuals concerned (during school hours), at least three weeks after the date of the pre-recital hearing. This non-public recital will not be advertised, but friends and family members are welcome to attend.

### **5. Printed Programs**

The Music Department will print programs for all Junior and Senior recitals. The student should type the program him/herself, using the "UNCP Student Recital Series" template (<http://www.uncp.edu/academics/colleges-schools-departments/departments/music/current-students/forms>). It is required that an acknowledgment of the applied music teacher and the accompanist (if applicable) appear on the printed program. The use of printed or announced dedications on recital programs is discouraged. Performers are required to write program notes and submit them at the time of the recital hearing, after approval by the advisor. The advisor will monitor the documents for correct citation of resources. Program notes will not be duplicated for distribution at the performance unless approved and requested by the advisor and, if applicable, instructor. The department chair may also review program notes. The program and program notes (if the notes are to be duplicated) need to be submitted to Jazmine Jaco no later than two business days prior to the performance.

### **6. Recital Attire**

For all public programs the recitalist, accompanist, page-turner, and adjunct musicians must wear formal or semi-formal dress. There is no dress requirement for non-public performances, although an atmosphere of professionalism is encouraged.

### **7. Recital Publicity**

If the recital is to be performed publicly, the student may, at his or her expense, design and post recital posters, after approval from the Music Department.

## **E. Recital Accompanist**

### **1. Departmental Recital and Jury**

A student preparing for a departmental recital must have all the music in the hands of the accompanist no later than three (3) school weeks prior to the date of the performance. A student preparing for a jury examination must have all the music in the hands of the accompanist no later than six (6) school weeks prior to the date of that performance.

### **2. Junior or Senior Recital**

A student preparing for a junior or senior is required to have all the music in the hands of the accompanist no later than ten (10) school weeks prior to the date of the performance.

### **3. Fees**

Each student planning to present a junior or senior recital and needing an accompanist is personally responsible for acquiring that accompanist. This may be done by making arrangements with an able accompanist known personally by the student or by contacting an individual faculty member.

- a) Accompanying fee for a junior or senior recital is \$120 unless a recital is scheduled on a Saturday or Sunday, in which case the fee is \$150. Joint recital fee is \$75 per student or can be determined by the accompanist in consultation with the private instructor.
  - Students are expected to consult with accompanist prior to scheduling recital dates.
  - Students are expected to pay their fee no later than the last dress rehearsal.
  - If students need to add more music with piano accompaniment after the hearing, the accompanist may ask to reschedule the recital date.
- b) Deadline to give music to accompanists:
  - 3 weeks before department recital/VIP
  - 6 weeks before jury: Accompanist may consider playing after the deadline with the late charge of \$50 per piece.
  - 10 weeks before senior/junior recital (at least)
- c) Each week accompanists will give 45 minutes to vocalists (30 min. lesson and 15 min. rehearsal) and 60 minutes to instrumentalists (30 min. lesson and 30 min. rehearsal).
  - If students fail to show up to the rehearsal without a notice in advance, accompanists will not reschedule rehearsals in that week.

## IV. Music Resource Center (MRC)

### A. General Information

- The MRC, which operates in cooperation with the University Library, contains the University's collection of music scores, recordings, and a selected group of reference books.
- All patrons are expected to know how to handle CDs, records, tapes, and other equipment; however, the student worker or staff will be happy to assist.
- Students are **not** permitted in the stack area except when accompanied by the worker or an instructor.
- The MRC is a study area. Students are expected to maintain a quiet atmosphere. Food and drinks are not permitted in the MRC. The MRC should not be treated as a storage facility. Lockers are provided for this purpose and can be obtained at the circulation desk.
- MRC hours are posted on the door of the center.
- All faculty who have selected recordings, books, and scores for classes each semester will make these items available to students by keeping them on reserve at the MRC circulation desk. To check out reserve items, students need to sign the index card included with each item, attach their driver's license or student I.D. to the card and leave these with the MRC staff. **Materials may not be checked out without a driver's license or student I.D.** Materials must be returned to the MRC in good condition by 4:00 PM the day they are checked out.

### B. Use of CDs, Records, and Video- and Audio-Tapes

CDs, records, and video- and audio-tapes are intended for use in the listening room area of the Music Resource Center or approved viewing areas. Items that are searchable through the library catalog follow the same checkout policies as Mary Livermore Library. CDs have a three-day checkout. To obtain recordings, patrons must present the call number (from the library catalog or reserve list) to the student worker or staff.

### C. Use of Scores and Books

Scores and books may be checked out for a three-week period and may be renewed for a further three weeks, provided that no other request has been made for the materials. After this time the materials should be returned. To check out a score or book, present the call number to the student worker and he or she will get the book/score from the shelves. The score and/or book may be checked out with the student's university I.D. If materials are not returned to the Music Resource Center at the end of the check-out period, a fine will be imposed and holds placed on the student's registration and transcripts. Fines must be paid at the Livermore Library circulation desk.

### D. Copyright

The Department of Music is not responsible for any cases of copyright infringement. This is the sole responsibility of the student. Students are recommended to reserve funds for music purchases, thereby building a significant personal music library during their collegiate careers.

## V. Musician Health and Safety

Anyone who practices, rehearses or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

### A. Instrumentalists

The Department of Music thanks the *Associated Board of the Royal Schools of Music* and the *Canadian Network for Health in the Arts* for the following information:

- **Evaluate your technique.** Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
- **Always warm up.** As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.
- **Take frequent breaks to stretch and relax.** Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
- **Learn to pace your practice and performance.** “No pain, no gain” is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.
- **Check out your instrument.** Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
- **Evaluate other activities.** Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.
- **Listen to your body.** Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.
- **Seek medical attention if necessary.** Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury.

### B. Singers

The Department of Music thanks *The Singer's Resource*, the *Texas Voice Center*, Houston, and the *University of Michigan Vocal Health Center* for the following information:

- **Maintain good general health.** Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.
- **Maintain body hydration;** drink two quarts of water daily.
- **Avoid dry, artificial interior climates.** Using a humidifier at night during the winter might compensate for the dryness.
- **Limit the use of your voice.** High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.
- **Avoid throat clearing and voiced coughing.** Both are detrimental to your vocal chords.
- **Stop yelling, and avoid hard vocal attacks on initial vowel words.**
- **Adjust the speaking pitch level of your voice.** Use the pitch level in the same range where you say, "Umm-hmm?"
- **Speak in phrases rather than in paragraphs.** Breathe slightly before each phrase.
- **Reduce demands on your voice** - don't do all the talking!
- **Learn to breathe silently to activate your breath support muscles and reduce neck tension.**
- **Take full advantage of the two free elements of vocal fold healing:** water and air.
- **Warm-ups** should always be used prior to singing. Vocal cool-downs are also essential to keep the voice healthy.
- **Learn to pace yourself.** Students are often in more than one ensemble in addition to private lessons. You will learn quickly that you cannot sing full-voice all the time in every ensemble. Learn to pace yourself – we call it

“marking.”

- **Seek medical attention if necessary.** Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers' voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best.

For more information, visit the Department of Music website:

<http://www.uncp.edu/academics/colleges-schools-departments/departments/music/notes-musician-health-and-safety>

## Appendix A – Teacher Education Program

### I. TEACHER EDUCATION PROGRAM OVERVIEW

*Preparing professional educators who are committed, collaborative, and competent*



#### **Teacher Education Program Vision Statement**

By holding ourselves to high standards of professional excellence and professional integrity, by caring for the personal and professional well-being of the teacher candidates in our undergraduate community and the career professionals in our graduate community, we will make sound judgments about the design and delivery of professional development programs in an environment of mutual trust and common commitment to public school children and their families.

#### **The Teacher Education Program Mission Statement**

Believing that the quality of education directly influences the quality of life both for those served and for those serving, the UNC Pembroke Teacher Education Program has as its mission to develop and nurture competent and caring communities of public school professionals who dedicate themselves to the education and welfare of all students and whose understanding of the dynamic interrelationship among theory, practice, and reflection compels them to actively influence positive change with sensitivity and integrity. The UNCP Teacher Education Program shares the University's commitment to academic excellence, cultural diversity, and lifelong learning within a balanced program of teaching, research, and service.

#### **Teacher Education Program Diversity Position Statement**

In congruence with the mission of the University of North Carolina at Pembroke in providing the setting and environment for the University experience and to graduate students prepared for global citizenry, the Teacher Education Program at UNCP is committed to the development of teachers who embrace the diversity of ideas, learning styles, racial and ethnic differences, and gender issues of differences and who possess the knowledge, skills and dispositions necessary to promote living and learning in a global society. To this end, the Teacher Education Program will seek to recruit students from among diverse backgrounds, cultures and races; recruit faculties from among diverse populations who possess a knowledge base for teaching diverse populations; develop, teach and assess a curriculum that embraces learning and teaching for diverse populations; and, provide (field) experiences and clinical settings, which enable students to test, adapt and adopt paradigms of learning for diverse populations.

#### **Basic Tenets of the Conceptual Framework**

The UNCP Teacher Education Program is committed to the public school mission of preparing P-12 learners for full participation in a democratic society. We believe that all P-12 learners are entitled to the highest quality instruction, services, resources, and facilities that society can provide. UNCP's primary responsibility in that noble effort is to prepare **competent** and **collaborative** professional educators **committed** to the democratic mission in public education.

#### **COMMITMENT**

Public schools exist for the purpose of making equal access a reality for all children regardless of race, ethnicity, socioeconomic status, language, gender, religion, sexual orientation, or exceptionality. Success in school is critical to the quality of future life for individuals as well as the health and vitality of our democratic nation. Therefore, professional educators—classroom teachers, specialists, administrators, and school counselors—significantly influence the shape of that future for P-12 learners in our nation's public schools. Such serious responsibility for the well-being of others requires an equally serious commitment from professional educators on several levels.

First, professional educators must be **committed to the mission of public schooling** in a culturally diverse, democratic society. Professional educators respect the dignity of all children, their families, their cultures, and their communities and care deeply about each child's academic success, health, and well-being. Second, professional educators must be **committed to high standards for students**. Professional educators believe that all students can learn and set high expectations for all learners. They create safe, secure, and supportive learning environments designed to meet the needs of diverse learners. Third, professional educators must be **committed to high standards for themselves**. They are personally invested in their professional work and continuously engaged in critical self-reflection about their own effectiveness at performing that work. They are committed to lifelong learning and continuous professional development over the span of a career. Fourth, **professional educators are committed to the profession**. They are proud to serve their communities as educational leaders and advocate for the profession in all interactions. They affiliate with various professional organizations at the district, state, and national levels.

## **COLLABORATION**

Public schooling is a complex social institution involving multiple branches of local, state, and national governments, the general public, special interest groups, numerous national professional organizations, accreditation agencies, business partners, civic organizations, and millions of classroom teachers, administrators, service professionals, specialists, support staff, students and their families. Collaboration among all of the stakeholders in public education is essential for success. The UNCP Teacher Education Program nurtures the development of professional educators who understand the importance of collaboration in the public school culture and who work productively with others in various collaborative endeavors for the welfare of P-12 learners.

Professional educators must **collaborate with others in the community of learners**. They understand the constructivist principle of creating shared knowledge, learn how to work as a team on group projects in their classes, and develop a repertoire of cooperative learning strategies. Professional educators must learn how to **collaborate with other professionals in the school community**. They plan collaboratively with cooperating teachers, grade-level teams, resource teachers, curriculum specialists, and embrace opportunities to team teach. Experienced professionals lead collaborative efforts for whole school improvement. Professional educators **collaborate with students' families and other caregivers**. They understand that the partnership between school and home has a positive impact on the child's success in school. They communicate regularly with parents about what is going on in the school and invite them to actively participate in the school community. Professional educators **collaborate with others in the community**. They secure partnerships with businesses, civic organizations, nonprofit groups, and committed individuals in the district, state, and nation to support special educational initiatives for the benefit of P-12 learners.

## **COMPETENCE**

The UNCP Teacher Education Program prepares professional educators who are competent. They **possess the knowledge, skills, and dispositions** needed to perform their entry level and advanced roles and responsibilities in the public schools effectively. Competent professional educators **promote positive learning outcomes for ALL students**. Understanding the critical connections among theory, research, and practice, their work is grounded in a defensible, well-developed **conceptual framework** based on the tenets of **constructivism**. Competent professional educators **know how to use critical self-reflection** on those connections to learn from direct experience and continuously improve their effectiveness. They **know how to secure and use various technological resources** to enhance student learning, service delivery, communication, and administration. Competent professional educators **embrace cultural diversity**. They know the students for whom they are responsible and how to accommodate the needs of diverse learners in a positive, caring environment. They **value the role of the family in the child's education** and know how to work cooperatively with parents and other caregivers for the child's benefit. Competent professional educators **provide leadership** wherever it is needed, always alert for opportunities to use their individual strengths to promote public education and those it serves.

Specific guidelines for defining professional competence are prescribed by the NC State Board of Education, as the body authorized to govern licensure credentials for professional educators, and The University of North Carolina Board of Governors, the body authorized to govern the award of academic degrees for the UNC system. NC State licensure requirements are aligned with the professional organization standards of the respective licensure area. Specific guidelines defining professional competence are also prescribed by the National Council for the Accreditation of Teacher Education (NCATE), an external accreditation agency.

## **II. ADMISSION TO THE MUSIC EDUCATION PROGRAM**

- Successful completion of MUS 2540 (Intro to Music Education)
- Successful completion of Music Education Interview/Disposition Survey
- Maintained a cumulative 2.50 GPA
- Passed Evaluation Forum
- Passed Praxis I

### III. ADMISSION TO THE TEACHER EDUCATION PROGRAM

The Teacher Education Committee selectively admits and periodically evaluates students in the Teacher Education Program on the basis of scholastic aptitude and suitability for teaching. Admission into the University as a student does not automatically satisfy eligibility requirements for admission to the Teacher Education Program. Eligibility for admission into the Teacher Education Program will be determined by regulations current at the time initial application is made for admission into the program.

To be eligible for admission to the Teacher Education Program, an individual must:

- Have not more than 9 hours of the General Education requirements remaining.
- Have earned a “B-” or better in EDN 2100 (Introduction to Education)
- Have earned a grade of at least a “C-” (a “C” if the course was repeated) in all required professional studies core, content pedagogy and essential standards courses completed at the time of admission, with the exception of EDN 2100, which requires a grade of “B-”
- Have at least a 2.7 cumulative QPA on a 4.0 scale on prior college/university course work.
- Meet the state established scores on Praxis I, SAT, or ACT. An official copy of the scores must be sent to UNCP. Students must meet the scores in effect at the time they apply to and qualify for admission to the Teacher Education Program.
- Exceptions to the Praxis I Testing Requirements are detailed below:
  - a. Students with a total SAT score of 1100 are exempt from Praxis I testing requirements.
  - b. Students with a total SAT score of less 1100 but a score of at least 550 on the Verbal test are exempt from the Preprofessional Skills Tests in Reading and Writing.
  - c. Students with a total SAT score of less 1100 but a score of at least 550 on the Math test are exempt from the Preprofessional Skills Tests in Mathematics.
  - d. Students with a composite ACT score of 24 are exempt from the Praxis I testing requirements.
  - e. Students with a composite ACT score of less than 24, but a score of at least 24 on the English test are exempt from the Preprofessional Skills Tests in Reading and Writing.
  - f. Students with a composite ACT score of less than 24, but a score of at least 24 on the Math test are exempt from the Preprofessional Skills Tests in Mathematics.

More information on the PRAXIS I requirement is available on the <http://ets.org/>

- Satisfactorily complete an admission interview after completing all the above requirements.
- Complete a *Candidate for Professional Licensure Form* (CPL). Forms are available in the SOE Licensure Office or online.

Additionally, it is strongly recommended that students take and pass the PRAXIS II Music Exam prior to student teaching. All persons qualifying for licensure in North Carolina in Music Education must pass the designated PRAXIS II specialty area test(s), as required. Residency licensure teachers must meet PRAXIS II requirements as defined by current NC State Board of Education policy.

The School of Education must receive an official copy of satisfactory scores before a recommendation for licensure can be forwarded to the NC State Department of Public Instruction. Candidates should have their scores sent directly to the University by the testing company. Candidate copies are not accepted. Applications and information about the PRAXIS II tests are available at the Educational Testing Service website at <http://www.ets.org>.

### IV. CONTINUATION IN THE PROGRAM

If a candidate earns a course grade lower than “C-” in an essential standards, educator preparation core, or content pedagogy course; if a candidate's quality point average falls below a 2.7; or if a candidate's application for admission to the

Professional Semester of the Teacher Education Program is disapproved for any reason, the candidate is suspended from the Teacher Education Program. Candidates suspended from the program may not continue to progress in the program until the deficiencies are corrected. Required essential standards, educator preparation core, or content pedagogy courses in which a grade lower than a “C-” was earned must be repeated and a grade of “C” (2.0) or better must be earned. Upon correction of the deficiencies, candidates suspended from the program must request reinstatement in writing from the School of Education.

#### **IV. ENROLLMENT IN THE PROFESSIONAL SEMESTER**

Enrollment in the Professional Semester is the culminating experience of the UNCP under-graduate Teacher Education Program. No student accepted for enrollment in the Professional Semester is permitted to register for any course other than those approved for the Professional Semester. The application for enrollment in the Professional Semester must be filed with the Office of Teacher-School Programs. **Student Teaching placement process begins two semesters prior to the start of the professional semester.**

##### **A. Eligibility**

To be eligible for consideration by the Teacher Education Committee and approved for enrollment in the Professional Semester, each candidate must:

- Have completed all required General Education courses.
- Have satisfactorily completed all professional education requirements, excluding those in the Professional Semester.
- Have not more than 6 semester hours of program requirements remaining. The student's advisor and the Dean of the School of Education must approve the 6 hours.
- Have a quality point average of 2.7 or better overall as well as 2.7 in the student’s major field of study.

Teacher Candidate must:

- Ask UBTE (University Based Teacher Education) to complete two additional dispositions assessments, one prior to a supervised CP and one after.
- Complete the application to Clinical Internship
- Provide evidence of registration for licensure exams
- Upload required forms including
- an unofficial transcript with GPA,
- DARS audit with no more than 6 hrs remaining,
- advisor recommendation form,
- appeal form if needed,
- health exam certificate,
- scanned health insurance card,
- evidence of liability insurance coverage,
- resume,
- and FERPA form that will be reviewed by the Director of USPCP.
- Complete an application for graduation that is reviewed by the University Registrar.
- Participate in a Clinical Internship interview with the UBTE.
- Following the interview, ask the UBTE to complete the Faculty Summary and move the application forward to the EPO (Educator Preparation Office), or create a remediation plan for the teacher candidate.

Students with disabilities who may require special accommodations during the Professional Semester should contact Dr. Kayonna Pitchford, Director of University-School Partnerships.

Student will receive written notification from University-School Partnerships that their enrollment application was approved or disapproved by the Teacher Education Committee. A student is not officially enrolled in the Professional Semester until such notification is made AND all University registration procedures are completed.

## A.1 Teacher Education Steps (Revised January, 2021)

Year/Semester	Step(s) to Be Taken
Freshman/First	1. Enroll in BA Program (MUS)
Freshman/Second	1. Continue enrollment in BA
Sophomore/First	<ol style="list-style-type: none"> <li>1. Enroll in <b>MUS 2540</b> (Introduction to Music Education)</li> <li>2. Register &amp; Pass the Praxis Core – Professional Skills Test (Reading, Writing, Math)</li> <li>3. Successfully complete “Evaluation Forum” process:               <ol style="list-style-type: none"> <li>a. Demonstrate necessary level of proficiency on instrument/voice</li> <li>b. Must have at least 2.7 GPA overall</li> <li>c. Demonstrate necessary level of “professionalism”</li> </ol> </li> <li>4. Complete Music Education Interview with Music Ed Faculty (See Dr. Rivera for appointment)</li> </ol>
Sophomore/Second	<ol style="list-style-type: none"> <li>1. Submit change of major form to registrar to appropriate Music Education program (MUSV; MUSI; MUSK; KEYI)</li> <li>2. Pass Piano Proficiency Exam (Instrumental Majors)</li> </ol>
Junior/First	<ol style="list-style-type: none"> <li>1. Enroll in <b>EDN 2100</b> (Introduction to Education) and <b>EDN 2040</b> Field Experience</li> <li>2. Pass Piano Proficiency Exam (Vocal Majors)</li> <li>3. Complete and submit your Professional Disposition form (Checkpoint 1)</li> <li>4. Enroll in Taskstream Account (every semester until graduation)</li> </ol>
Junior/Second	<ol style="list-style-type: none"> <li>1. Enroll in <b>SED 3310</b> (Introduction to Exceptionalities) and <b>EDN 2040</b> Field Experience</li> <li>2. <b>Apply for Admission to Educator Preparation Program:</b> (on Taskstream)               <ol style="list-style-type: none"> <li>a. must have completed all but 9 hours of General Education requirements</li> <li>b. must have earned a “B-” or better in EDN 2100</li> <li>c. must have earned a “C-” or better in all major and/or professional course work (a “C” if the course was repeated)</li> <li>d. must have a minimum 2.7 GPA overall</li> <li>e. must have passing scores for Praxis Core, SAT or ACT</li> </ol> </li> <li>3. Should have completed 9 hours of required <b>Writing Enriched/Writing in the Discipline Course</b></li> </ol>
Senior/First	<ol style="list-style-type: none"> <li>1. Enroll in <b>EDN 3150</b> (Educational Psychology)</li> <li>2. <b>Apply for Admission to your Professional Semester</b> (<i>Student Teaching</i>)                Note: <u>This must be completed at the beginning of the semester</u> <ol style="list-style-type: none"> <li>a. must have no more than six (6) semester hours remaining in the degree program, excluding those required for the professional semester</li> <li>c. must have a minimum overall 2.7 GPA and 2.7 GPA in Field of Study (music classes)</li> <li>d. present a final recommendation for suitability by Dr. Rivera, program coordinator</li> </ol> </li> <li>3. <b>It is strongly encouraged that all course work be completed prior to student teaching</b>  <b>*students needing to take a course during student teaching internship will need to follow the EPP Policy Appeals process</b></li> <li>4. <b>Show proof of registration of PRAXIS II Music Exam in Taskstream for the Professional Semester Application</b></li> </ol>
Senior/Second	<ol style="list-style-type: none"> <li>1. Enroll in MUS 4040 Senior Recital</li> <li>2. Enroll in MUS 4490 Internship Seminar</li> </ol>

## Appendix B – Senior/Junior Recital Checklist

- \_\_\_\_\_ 1. Seniors: Enroll in MUS 4040 the semester in which the recital is to be given for one or two hour(s) credit. In the case of music education senior recitals, the student should enroll in MUS 4040 during the student teaching semester (usually the semester following the senior recital).
- \_\_\_\_\_ 2. When applicable, at least ten weeks prior to scheduled performance date, have all the music in the hands of the accompanist.
- \_\_\_\_\_ 3. Form a committee at the beginning of the recital semester. See section **III.D.5: Junior/Senior Recital Committee; “Recital Warrant”** for policies regarding the makeup of recital committees.
- \_\_\_\_\_ 4. Schedule a pre-recital hearing three weeks before the performance date.
- \_\_\_\_\_ 5. Have a typed program (including program notes) approved by instructor and/or department chair and bring three copies to the pre-recital hearing.
- \_\_\_\_\_ 6. Give approved recital program to department secretary within 48 hours after pre-recital hearing.
- \_\_\_\_\_ 7. If recital is to be performed publicly, contact stage crew and ushers and explain duties to them.
- \_\_\_\_\_ 8. If recital is to be performed publicly, contact accompanist, page turner, and any adjunct musicians to inform them of the type of dress required.
- \_\_\_\_\_ 9. All senior recitals will be recorded. Students will receive a copy of the recording at no charge shortly after the recital. Additional copy requests will have a fee of \$5.00 for each copy.

Junior recitals are not required to be recorded, but if the student wishes to arrange this, a recording fee of \$40 is required (for split recitals a fee of \$20 per student). This fee is payable directly to the music office no less than five business days before the recital date. Checks should be made payable to UNCP Department of Music.

- \_\_\_\_\_ 10. Publicity: If the recital is to be performed publicly, the student may, at his or her expense, design and post recital posters (after approval from the Music Department).

**Appendix C – “Recital Warrant” Form**

Part I - To be completed by **all** students (Senior, Junior) at the **beginning** of the semester they are planning to present an individual/joint recital.

Student's Name \_\_\_\_\_

Accompanist (If Applicable) \_\_\_\_\_

Degree Program \_\_\_\_\_

Date of Recital\* \_\_\_\_\_

**Signatures** of Committee Members \_\_\_\_\_  
(Applied Instructor/Chair of Committee)

\_\_\_\_\_  
\_\_\_\_\_

\*Students should note that it is **their** responsibility to clear the recital **date** with all members of their committee **prior** to scheduling the recital date. Students should also read carefully the Music Department *Handbook* statement concerning the appropriate membership of their committee.

\*\*\*\*\*

Part II - To be completed for **all** recitals (Senior, Junior, Sophomore) at the time of the pre-recital hearing.

Date of Pre-Recital Hearing \_\_\_\_\_

Signatures of Committee Members indicating their approval that program is ready for presentation.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\*\*\*\*\*

Part III - To be completed after a **Senior** recital has been presented.

We the committee members certify that on \_\_\_\_\_, \_\_\_\_\_  
Date Student's Name  
completed his/her senior recital, in partial fulfillment of the requirements for the \_\_\_\_\_ degree.  
Type of Degree

**Signatures** of Committee Members \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_