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# WELCOME!

It is my pleasure to welcome you to the Department of Music at Lander University. We look to you, our new students, for inspiration and renewed musical growth as we share our talents and ideas with one another.

This handbook is intended as a supplement to the Lander University 2025-2026 Catalog and contains policies and procedures which are specific to the Department of Music. We strongly encourage you to read this manual in its entirety and to refer to it often. Should you have any further questions or need clarification about a particular item, please do not hesitate to ask your music faculty advisor. We also invite suggestions for improvement on the content and accuracy of this document.

Distribution of this guide is one way of ensuring that our majors get off to a successful start at Lander University. I hope that you will find the information helpful as you begin your journey, not only toward a college degree, but more importantly toward a career in music.

Best of luck for the upcoming academic year!

Cordially,

Dr. Reed P. Gallo  
Chair, Department of Music  
Director of Bands, Professor of Trumpet  
Lander University, Professor of Music

## FULL-TIME FACULTY AND STAFF

Amy Blackwood, MM, University of North Carolina at Greensboro  
Staff Accompanist, Chamber Orchestra  
Room A365, Cultural Center, (864) 388-8662, [ablackwood@lander.edu](mailto:ablackwood@lander.edu)

Lauren Diaz, PhD, Columbia University  
Music Education, Jazz Ensemble, French horn, low brass  
Room A355, Cultural Center, (864) 388-8236, [ldiaz@lander.edu](mailto:ldiaz@lander.edu)

Reed Gallo, DMA, University of Illinois at Urbana-Champaign  
Chair, Department of Music; Wind Ensemble, Trumpet, Conducting  
Room A359, Cultural Center, (864) 388-8345, [rgallo@lander.edu](mailto:rgallo@lander.edu)

Robert Kelley, PhD, Florida State University  
Theory, Piano, World Music  
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Jeremy Ruth, DMA, Arizona State University  
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Administrative Assistant, College of Humanities, Arts and Social Sciences  
Room A257, Cultural Center, (864) 388-8323, [prickenbacker@lander.edu](mailto:prickenbacker@lander.edu)

## ADJUNCT FACULTY

Terri Allen, MS, Grand Canyon University, Music Education

Ian Bracchitta, BM, University of Massachusetts, Double bass

Rodney Cleveland, MM Emory University, Class piano, Piano

Becky Gardner, MME, Kent State University, Oboe

Catherine Hazan, MM, Catholic University, Violin, Viola

Byron Hilley, MM, Northeast Louisiana, Guitar

Shannon Hoover, MME, Anderson University, Electric bass, jazz piano

Keith Jameson, MM, Eastman School of Music, Director of Choral Ensembles

Matthew Jones, BM, University of South Carolina, Percussion, Percussion Ensemble

Michael Newell, BM, Berklee College of Music, Guitar

Richard Thomas, DMA, University of South Carolina, Cello

Todd Turner, DMA, University of Memphis, Voice

Jessica Usherwood, DM, Indiana University, Voice

Leah Wilson, MM, Western Carolina University, Flute

### FACILITIES

A diagram of the Lander Cultural Center is located in appendix A.

#### *Cultural Center Auditorium, Room A200*

A 700-seat performance hall with state-of-the-art acoustics, the auditorium is the principal space for departmental events, including ensemble concerts, honors recitals, collage/holiday concerts, senior recitals, and other genre concerts. The stage is equipped with a Steinway D and a Yamaha CF-III concert grand piano. Use of the auditorium must always be arranged in advance on a reserve basis.

#### *Barksdale Recital Hall, Room A250*

A recently renovated 100-seat recital hall equipped with a Yamaha C5 grand piano, Barksdale is the stage for monthly departmental recitals and serves as the primary rehearsal space for University and Old Main Singers. The hall doubles as a classroom for music and art courses.

#### *Classrooms*

Room A201, commonly known as the band room, is used by instrumental ensembles and houses a Smart Board used in music education classes.

Room A254 is used for theory, music history classes, and class voice.

Room A350, commonly known as the music lab, houses digital keyboards and computers used in class piano and theory.

### *Practice Rooms*

Rooms A311-318 and Room A357 are available for use by music students only. Most rooms contain upright pianos, mirrors, and music stands. There are no assigned or reserved practice rooms. The practice room hallway is secured and students must bring their Lander ID card to Arts & Humanities Administrative Assistant Karen Hammond for practice room access.

### *Music Libraries*

Room A358 Wind Ensemble, Jazz Ensemble, Instrumental Music Education  
Room A251 Choral Ensembles

### *Faculty Studios*

Room A355 applied French horn, low brass  
Room A359 applied trumpet  
Room A365 accompanying  
Room A361 applied voice  
Room A356 applied clarinet  
Room A364 applied piano  
Room A361 applied voice, other applied as needed  
Room A357 adjunct instructor room (various instruments)  
Other locations adjunct instructors, TBD

## EQUIPMENT

### *Music Computer Lab*

Each computer has two programs: Auralia software for aural assignments and Sibelius for compositions/homework assignments.

### *Instruments*

The Department of Music has a limited number of woodwind, brass, string, and percussion instruments for use by Lander students who participate in university ensembles. These instruments are issued by Dr. Diaz, Dr. Gallo, Dr. Jeremy Ruth, and Ms. Amy Blackwood, after an Instrument Loan Card (see appendix B) has been filled out.

### *Lockers*

Locker space for instrument and music storage is available to all music majors and to students currently participating in instrumental ensembles (see Dr. Ruth).

## JACKSON LIBRARY MUSIC HOLDINGS

Music scores and literature, as well as CDs and LPs are located on the third floor of the Jackson Library. Headphones, a disk drive, and turntables are available for check-out at the library's front desk. Important reference materials, such as *Grove Music Online*, can be on the Jackson Library website. Materials on reserve are held behind the front desk. Students are encouraged to search for titles, composers, etc. and to find resources such as books and articles through the library discovery system, Bearcat Search; please ask a librarian if you need any assistance with Bearcat Search or other library resources. Ask the music faculty or a librarian about the streaming film databases, *Films on Demand* and *Kanopy*, and take advantage of online access to NAXOS music library which offers over two million tracks of classical, jazz, world, and folk music.

## COPYRIGHT

- It is legal for a teacher to play an entire recording or display an entire score for face to face teaching activities in lessons or classes.  
*TRUE. Teachers may always share a single copy of a recording or score in classes or lessons.*
- It is legal to copy an entire piece of music for lessons if my teacher owns a copy.  
*FALSE. If you wish to learn and perform a piece of music, then you must purchase your own copy. Copying to avoid the purchase of a musical creation is against the law.*
- It is legal to copy a tuba part if the tuba player's dog ate the music the night before the band concert.  
*TRUE. Emergency copying is legal, as long as a replacement copy is purchased immediately following the performance.*
- A person can be fined from \$250 to \$50,000 for violating U.S. Copyright law.  
*TRUE. The FBI has investigated and convicted violators on college campuses across the nation.*
- A person can go to jail for violating copyright law.  
*TRUE. In addition to fines, violators may be sentenced to prison for up to two years.*
- Sheet music found on the internet is not copyrighted, so it is legal to print and copy it.  
*FALSE. Unless the music is considered "public domain" or public property available for anyone to use for any purpose, it is illegal to print. Always check the copyright status of music that you find on the Internet before you print it.*
- Downloading copyrighted recordings for free from peer to peer websites is legal.  
*FALSE. Downloading an unauthorized copy of any recording is against the law.*

## PRIVATE MUSIC INSTRUCTION

Music majors are required to successfully complete 7 (teacher certification) or 8 semesters of applied music. Students will be enrolled in applied study by the appropriate applied instructor. Individualized instruction on the primary applied instrument is of utmost importance to a student's musical development, and, thus, there are no absences allowed. These one-on-one lessons carry an applied music fee. Participation in studio classes may be required, in addition to the weekly 60-minute applied lesson. Grades given by the applied instructor are based not only on student work ethic, recital performance, and general progress throughout the term, but also on the quality of a performance jury scheduled during the last week of the semester. A jury form (see appendix C) must be completed by the student and distributed to the appropriate music faculty for written jury comments. A completed accompanying form (see appendix G) and a copy of the intended score must have been submitted to accompanist Amy Blackwood at least two weeks prior to recital and jury performances. Ms. Blackwood will be in contact with upperclassmen to schedule regular rehearsals during the semester. Students may schedule rehearsals with her through the [ablackwood.setmore.com](http://ablackwood.setmore.com) website.

## PRACTICE TIPS

It is expected that you will be totally prepared for each lesson. Thus, effective practice is critical to your success as a music student. Tips for effective practice include:

- Establish a regular practice schedule at least six days a week for approximately one hour.
- Be sure to use a practice room with access to a piano and a mirror.
- Spend the first 10 minutes warming up your instrument with scales and technical exercises prescribed by your teacher. Do not forget to warm up prior to every applied lesson.
- Spend the remainder of the hour learning repertoire. Your focus may be on pitches and rhythms, on technical or interpretive issues, or on memorization.
- Take short breaks. Stay hydrated.
- Research the historical and stylistic aspects of your assigned repertoire. Listen to recordings.

## Music Major, Minor and Secondary lesson requirements

The work requirements for successful study may vary from student to student depending on the level of the student, whether the applied instrument is the student's primary, and whether the music is the student's major field of study. General guidelines can be set, however, for the practice that is necessary for success in the applied study:

Music Majors: 12-20 hours per week  
Secondary Lessons: 6-10 hours per week  
Music Minors: 5-8 hours per week



## HEARING HEALTH, VOCAL HEALTH, MUSCULOSKELETAL INJURY

Hearing Health. Hearing health is essential to your lifelong success as a musician. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time. The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing. Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above. The use of earplugs and earmuffs helps to protect your hearing health. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.

It is important to follow basic hearing health guidelines. It is also important to study this issue and learn more. If you are concerned about your personal hearing health, talk with a medical professional. If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

For more information, check out the other National Association of Schools of Music (NASM)-Performing Arts Medicine Association (PAMA) hearing health documents, located on the NASM Web site at the URL link [http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA\\_Hearing\\_Health](http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health)

Vocal Health. Vocal health can first be preserved through good general health, such as eating balanced meals, getting adequate rest, and exercising regularly. Warming up the voice properly is crucial to vocal health and longevity. Throat clearing, harsh coughing, and yelling are traumatic to the vocal cords and should be reduced or avoided as much as possible. The vocal folds need hydration in order to vibrate efficiently. Be aware that caffeine and alcohol pull water out of your system and deplete the vocal folds of needed lubrication. Overexposure to the sun may decrease energy levels, while environmental pollutants can affect regular and consistent breathing. Smoking and exposure to smoke irritate the tissues of the throat and degrade lung function. Consult a medical professional about the adverse vocal effects of certain prescription and over-the-counter drugs.

Musculoskeletal Injury. Prevention strategies that may influence the primary risk factors for musculoskeletal injury include: 1) maintaining personal health and well-being; 2) selecting appropriate practice locations; 3) developing good warm-up and practice habits; 4) selecting appropriate instruments, seating, and equipment; 5) carrying and setting up equipment safely; and 6) maintaining body awareness. Early warning signs and symptoms of musculoskeletal injury include: 1) discomfort, pain, tingling, or numbness while playing; 2) weakness in the hands or difficulty with fine control of the fingers; 3) stiffness or limited range of motion; 4) postural changes; and 5) local swelling or redness. If symptoms continue to occur each time you play, continue to get worse, or are unusual for you, consult your instructor and seek medical assistance.

### RECITAL PERFORMANCE

Music majors are strongly encouraged to perform on departmental recitals (see sample recital form in appendix D) held 3-4 times a semester in the Auditorium. Students must be chosen to audition for the Honors Recital held annually in the spring. Honors Recital auditions take place in the Cultural Center Auditorium before the entire music faculty in December. Students may also be chosen to appear on the Collage Concert, as soloist with the large ensembles, or in solo recital. As of the fall of 2014, all students entering the music program in pursuit of the B. S. in Music, K-12 Teacher Certification degree are required to complete MUSI 389 Performance Project.

#### Lander University Recital Guidelines

- Student must have attained junior/senior status. Qualified students may be invited by faculty to perform a half recital of 30 minutes or a full recital of 60 minutes.
- One year in advance—student required to submit official proposal of recital program. At this juncture, student and two faculty members from piano, voice, or instrumental areas will deem whether recital possible.

- No later than six months prior to recital---student required to secure staff accompanist by completing accompanying form (see appendix G) and to formulate rehearsal schedule.
- Two months prior to recital---student may be required to appear before screening committee of three faculty members who will complete a jury form in approval or disapproval of continuing recital process.
- No later than six weeks prior to recital---student submits recital program draft, publicity materials, final rehearsal schedule and dress.
- Two weeks prior to recital---student submits final recital program to printer, contacts University Relations and Publications for publicity distribution.
- Performance---faculty committee, including applied instructor, to evaluate recital for grade input.
- To satisfy the MUSI 389 Performance Project requirement, Music, K-12 Teacher Certification candidates must successfully perform a hearing of representative literature during applied juries in the junior year and successfully perform the same repertoire on a public departmental recital the semester prior to student teaching.

### MUSIC 017 ENROLLMENT

A supplement to the academic and applied studies of the music major, Music 017 Recitals and Concerts is designed to expose music students to a variety of live experiences by both student and professional performers. Music majors are required to enroll in Music 017 for 7 semesters during the fall and spring. Transfers are required to enroll for each fall and spring semester in attendance at Lander. Music minors are required to enroll for 2 semesters. The 017 faculty coordinator (music faculty serve on a rotating basis) distributes syllabi during the early weeks of the semester. The syllabus contains the designated number of events which a student must attend in order to receive a passing grade and a schedule of events, which may include student recitals, large ensemble and genre concerts, and music conferences. Most concerts are free, and donations are appreciated to help fund music scholarships. In order to receive credit, students must have their Lander IDs scanned before and after an event by a Presidential Ambassador at an upstairs auditorium door. Be aware that late arrivers are not eligible for credit.

## CONCERT ETIQUETTE

- I will remember that music is an ephemeral soundscape superimposed on a background of silence, and that its existence is fragile.
- I will not speak while music is being performed publicly, unless to request an ambulance.
- I will not bring cellophane-wrapped candies into the concert hall. If I do, I will not unwrap them while music is being played. If I find myself possessed of a coughing fit, I will find an exit.
- If I arrive after the music has begun, I will stand in the back of the hall until the piece has ended. If I can attain a seat without disturbing any other listener, I will not enter conversation once I reach it.
- I will not shuffle papers, flip audibly through my program, or squirm. If I am bored, I will leave unobtrusively to spend my time in more amenable pursuits, rather than interfere with the pleasure of others.
- If I possess a wristwatch that beeps, I will leave it at home with my hard candies. If I possess a cell phone, I will not talk on it during the performance but instead will turn it off before I enter the concert hall. If I possess a laptop or an iPad, I will shut it down for fear that its illuminated screen will upstage the performers.
- I will not clap unless I am absolutely certain that a piece is over.
- I will not sprint up the aisle the instant the last piece ends. If I must exit without applauding the soloist, I will wait until he leaves the stage, sparing him the insult of seeing his efforts rewarded with a view of my backside.

## PROFESSIONALISM

The 4 Pillars of Professionalism  
by Gerald Klickstein

“A musician’s reputation is shaped as much by consistent professionalism (or the lack thereof) as it is by artistry.” (*The Musician’s Way*)

### *Punctuality*

*Arrive early.* If a rehearsal is scheduled for 7:00 p.m., that’s when the first downbeat occurs. All of the musicians should already be set up and warmed up. *Work efficiently.* Rehearse at a pace that enables you to achieve all of your musical objectives in each session. To that end, plan in advance, avoid irrelevant conversation, and stay on task.

*Finish on time.* Wrapping up on schedule strongly supports your professional culture. But before your group disperses, set goals for subsequent rehearsals and confirm when and where you'll meet next.

### *Preparation*

*Master your part.* Pace your individual practice such that you're ready to play or sing your part with ease. *Grasp the whole.* Prior to an initial rehearsal, listen to recordings, study scores, and get to know the entire composition and how your part fits within the whole. *Report underpreparation.* If an illness, accident, or other unforeseen circumstance undermines your rehearsal preparation, report it to your colleagues well ahead of your meeting so that your plans can be amended. *Keep yourself and your gear in shape.* Avoid preventable problems by maintaining a healthy lifestyle, carrying spare parts such as strings, and performing regular maintenance on your instrument.

### *Courtesy*

*Employ businesslike manners.* Although some of your musical colleagues might also be your friends, adopt professional speech and work habits as you rehearse, and save personal exchanges for breaks. *Be open and positive.* When working in egalitarian groups, try out each other's interpretive ideas and otherwise establish an environment that supports creativity. *Reply promptly to messages.* Collective decision-making depends on timely communication. So, never put off responding to ensemble-related inquiries. And consult all members before you make decisions that affect a group.

### *Integrity*

*Be true to your word.* Carry out your responsibilities without fail. *Manage money honestly.* If you oversee finances, keep open records and distribute payments promptly. *Help each other succeed.* Build trust and camaraderie by supporting each other in the rehearsal studio, on stage, and beyond.

## ENSEMBLES

All students are eligible to enroll in

- Music 141 University Singers
- Music 142 Old Main Singers (audition, Keith Jameson)
- Music 143 Chamber Orchestra (see Ms. Blackwood)
- Music 145 Jazz Ensemble (see Dr. Diaz),
- Music 149 Wind Ensemble (see Dr. Gallo).

Participation in smaller ensembles is encouraged.

- Brass Ensemble (see Dr. Gallo)
- Jazz Combo (see Dr. Diaz)
- Percussion Ensemble (see Mr. Jones, Jeremy Ruth)
- Piano Ensemble (see Dr. Kelley)
- String Ensemble (see Ms. Blackwood)
- Woodwind Ensemble (see Dr. Ruth)

## SOPHOMORE/TRANSFER EVALUATIONS

The Sophomore & Transfer Music Major Evaluation tool developed and administered by the music faculty is intended to give an overview of a student's progress at the end of four semesters or, in the case of the transfer music major, at the end of two semesters of full-time enrollment at Lander. Students are rated by individual faculty in the areas of applied music, class work, and ensembles. The rating scale indicates student work which exceeds expectations, meets expectations, is below expectations, or shows little or no progress. The evaluation tool is currently being used as a mid-program checkpoint for all students who wish to continue to pursue a music degree at Lander. The mandatory evaluation is scheduled each spring during the week of final exams.

## TEACHER CERTIFICATION, K-12

Students interested in becoming certified to teach in grades K-12 must notify their music advisor in order to be assigned a second advisor in the Department of Teacher Education. The student is responsible for arranging sessions with both music and education advisors during pre-registration. Consult with Dr. Diaz about the education curriculum, about taking national education exams, about taking the steps necessary to be officially accepted into Teacher Education, and about Clinical Practice.

## INTERNSHIPS

Internships are academic experiences designed to give students practical work exposure in fields closely related to their majors. Music interns work in music businesses or agencies and are supervised by external personnel and designated music faculty. Consult with your music advisor about specific prerequisites and requirements. The chair of the Department of Music reserves the right to approve internship credit hour totals based on the level of a student's cumulative grade point ratio.

## MUSIC AND MUSIC HISTORY MINORS

**Music minor** which consists of 18 credit hours. Students must enroll:

- Music 017 Recitals and Concerts (2 semesters); (0 credit hours)
- Applied Music (2 semesters); (2 hours)
- Music 111-114 First-Year Theory (8 hours total)
- Music 201 Introduction to Music History (3 hours total)
- Large Ensemble (2 hours total) (MUSI 141, 142, 145, 149)
- Music Elective (3 hours)

**Music history minor** also consisting of 18 credit hours. Students must enroll:

- Music 101 or 201 Introduction to Music History (3 hours)
- Music 345 Music of Antiquity, Middle Ages, Renaissance, and Baroque (3 hours)
- Music 346 Music of the Classic, 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> Centuries (3 hours)
- Music 333 Music of the World (3 hours)
- Music 377 History of Jazz (3 hours)
- MUSI 378 History of Rock 'n' Roll (3 hours)

## WORK STUDY/MUSIC SCHOLARSHIPS/AWARDS

Work study positions in the Department of Music are filled by students who are eligible for federal aid. Existing positions include two choral assistants (see Dr. Neufeld), two instrumental assistants (see Dr. Gallo or Dr. Diaz).

Requests for music scholarships may be made by filing a Music Scholarship Application and Audition Registration Form (see appendix E) with a music faculty member. Most scholarships are renewable based on specific criteria. If invited, scholarship recipients are obligated to meet scholarship donors at the Lander Foundation Scholarship Banquet in the Horne Arena during the fall semester.

### *Music Scholarships*

• Alumni Departmental Scholarship	music
• Opal Rush Anderson Music Scholarship	music
• Arrington-Rhodes	organ emphasis
• Bix Biederbecke Scholarship	instrumentalist
• Eula Caudle Bracknell Scholarship	music
• Carol Brown (rotating)	piano emphasis
• Carillonneur	unrestricted
• Lenna Hall Clifford	piano or violin
• Paul D. Criswell	tenor/baritone/bass, choral music ed
• Fine Arts	music
• John L. and Ruby B. Hare	music
• Fay Hart	choral music and music education
• Thomas L. and Ann Mason Hutto	junior or senior, voice emphasis
• Susan Pope Justesen Music	music education
• Sally Kauffmann Music Education	music education
• Pete G. Kerhoulas Music	entering freshman in music
• Lenti-Wydra Keyboard	keyboard emphasis
• Janie Craig Major	rising junior, piano emphasis
• John G. and Jayne B. McElrath	entering freshman or transfer, music
• Joyce J. Nickles Music Scholarship	freshman piano/voice major, minor
• Clara Bailey Robeson Voice	voice emphasis
• Suzanne Lander Stone	music
• Nat F. White Instrumental Music	Wind or Jazz Ensemble member
• Richard L. Wilkins Instrumental Music	Wind or Jazz Ensemble member
• Young-Beaudrot Music Scholarship	music

### Music Awards

Two awards are given annually by the music faculty to deserving music majors. The Music Discipline Award is presented to the most outstanding junior or senior as evidenced by high academic achievement, contributions to the music program, performing artistry, and the ability to act as an excellent role model to peers. Established by Lander alumna Gladys Turner, the Music Medal is presented to a senior who has maintained high scholastic standing and demonstrated the potential for making an outstanding contribution to the field of music education, performance, or music-related work. Awards will be presented at the Academic Ceremony in April, and recipients are obligated to attend.

### STUDENT ORGANIZATIONS

Lander's student chapter of the National Association for Music Education holds a membership drive aimed at all music students at the beginning of the fall semester. As a NAFME Collegiate member, you will discover new teaching methods and techniques, be informed of the latest advancements and innovations in music education, expand your network of professional contacts, open doors to job opportunities, enhance credentials on your resume, develop leadership skills, and gain insight into the professional world. The student organization hosts fundraisers such as the Miss Lander University Pageant and attends the South Carolina Music Educators Association conference held in Columbia during February. Dr. Neufeld serves as advisor.

### GRADUATION APPROVAL

The graduation approval process requires students to work closely with their music advisor and with the music department chair. The following procedural guidelines must be followed:

- During the semester prior to graduation, the student must:
  - print out a degree evaluation,
  - review the evaluation with your advisor,
  - submit petitions and course substitutions for signatures, and
  - keep personal copies of submitted and approved petitions and course substitutions.



- During the second week of the semester of graduation (prior to the university deadline for submission of signed materials), the student must submit to the department chair for approval:
  - a completed Request for Graduation form,
  - a current degree evaluation, and
  - copies of approved petitions and course substitutions.
- Prior to submission of signed originals to the Office of the Registrar on or before the university deadline, the student must:
  - photocopy all documents,
  - keep a personal copy of all documents, and
  - file a copy of all documents with the music department chair.

Prospective graduates in the Music, K-12 Teacher Certification degree program will coordinate the approval process with the Department of Teacher Education as well as with the Department of Music.

### ASSESSMENT

The Department of Music collects data on students' learning so that we can adapt and improve the quality of our classes and lessons. The data for this program assessment process comes from students' entrance auditions, juries, and written tests in music theory and music history. The Music Theory Entrance Assessment is administered during the first week of class in MUSI 111 First-Year Theory. Students take the Exit Examinations for both Music Theory and Music History at the conclusion of the semester in which students are enrolled in MUSI 401 Form and Analysis. The students enrolled in Form and Analysis will be notified of the Exit Exam date and location during the start-of-semester department meeting and will be reminded by email one month prior and one week prior to the date of the test.

Entrance and exit assessments will be made for each student on their applied instrument or voice. Entrance assessments will be made at their audition. Exit assessments are made during their jury for their final applied lesson.

### ACCREDITATION

The Department of Music at Lander University has held accredited institutional membership in the National Association of Schools of Music since 1997. The purpose of NASM is to advance the cause of music in American life and especially in higher education, to establish and maintain minimum standards for the education of musicians, while encouraging both diversity and excellence, and to provide a national forum for the discussion of issues related to these purposes.

## PIANO PROFICIENCY

This document lists the essential piano skills considered fundamental to all music majors, including those who intend to be certified to teach in public schools.

These skills are assessed as part of the piano class course sequence MUSI 123, 124, 223, and 224 (and MUSK 354 and 355 for Choral Music Education majors). Students with pre-college experience with piano may exempt the class piano requirement by demonstrating these skills in a short exemption exam administered by the keyboard area coordinator.

This exam will determine whether the student places into the second semester of class piano (MUSI 124), the second year of piano (MUSI 224), or the third year of piano study (MUSK 354), or if the student is exempt from the entire piano requirement.

### **Level 1 (to exempt MUSI 123 Piano 1)**

- Scales: C major scale, hands together 1 octave, ascending and descending at a slow steady tempo. All white-key major five-finger patterns (pentachords), hands together.
- Chords: I IV I V7 I chord progression in C major, F major, and G major.
- Sight Reading: Sight-read a five-finger melody.
- Repertoire: Play a level 1 repertoire piece.\*

### **Level 2 (to exempt MUSI 124 Piano 2)**

- Scales: All white-key major and minor scales, hands together 1 octave.
- Chords: I IV I V7 I chord progressions in all white-key major and minor keys.
- Sight Reading: Sight-read a short beginner piano piece with hands together.
- Repertoire: Play a substantial level 1 or simple level 2 repertoire piece.\*

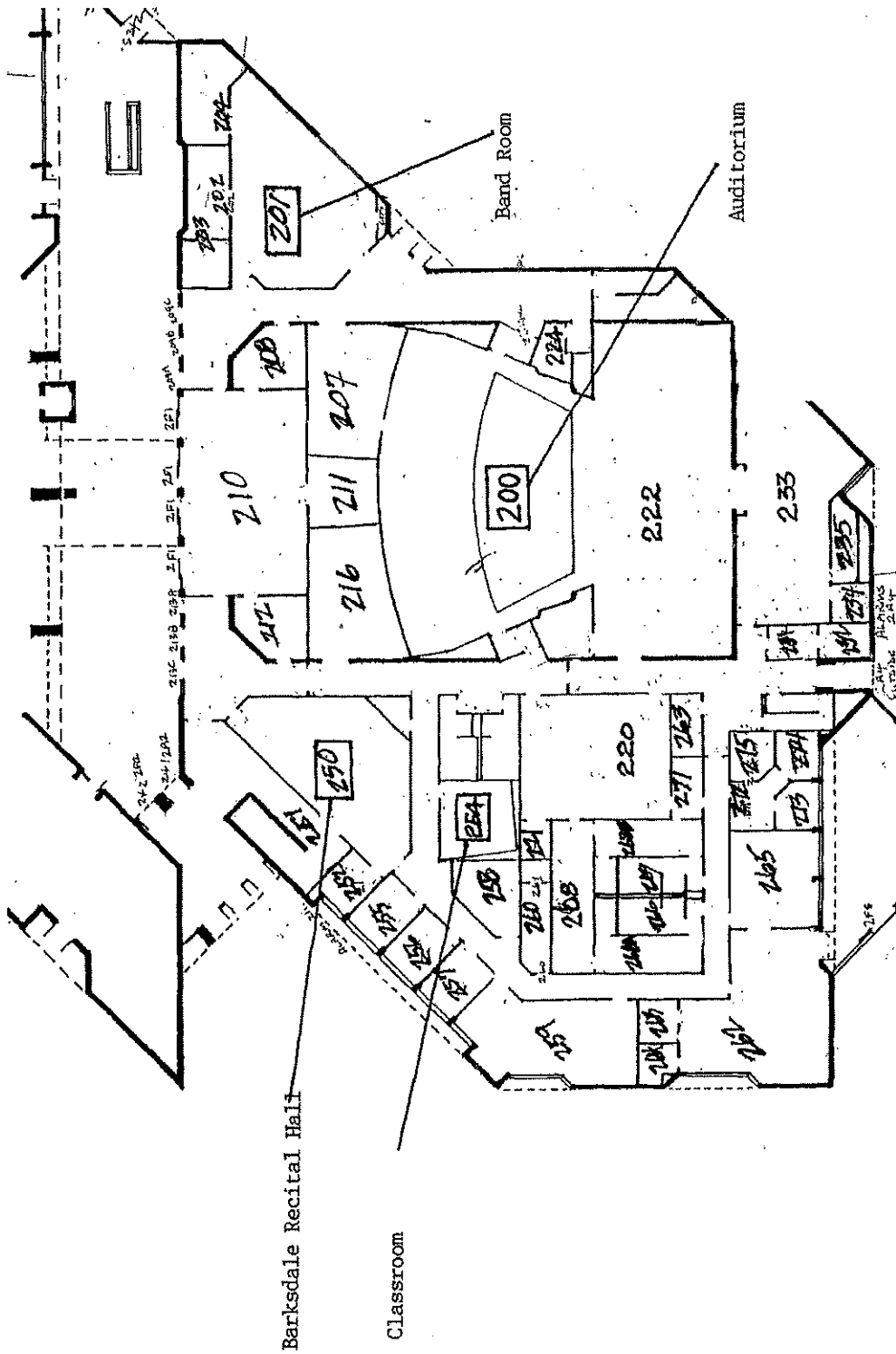
### **Level 4 (to exempt MUSI 224 Piano 4)**

- Scales: All white-key major and minor scales, hands together 1 octave or hands separately 2 octaves. All black-key major scales, one octave hands together.
- Chords: I IV I V7 I chord progressions in all major and white-key minor keys.
- Sight Reading: Sight-read a substantial level 1 repertoire piece.\*
- Repertoire: Play a substantial level 2 or 3 repertoire piece.\*

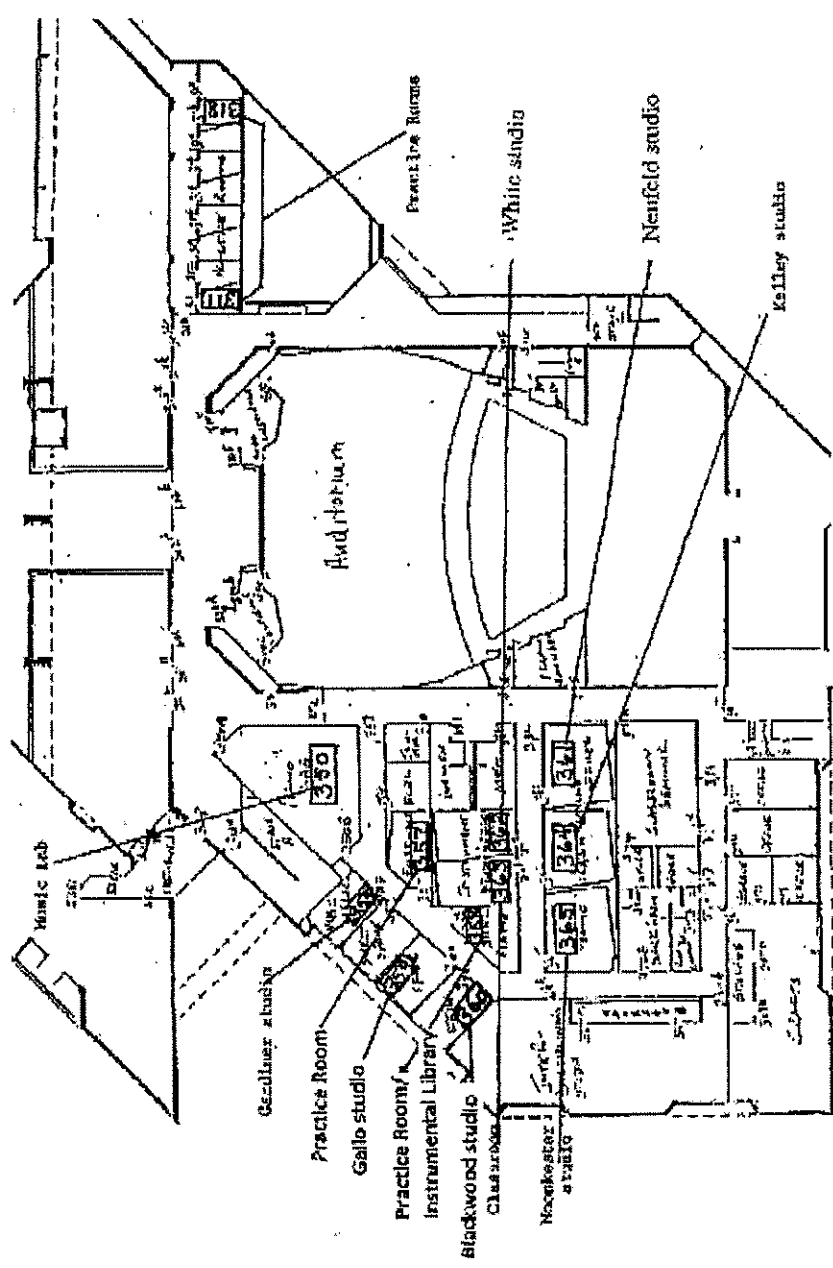
### **Level 6 (to exempt MUSK 355 Applied Piano)**

- Scales: All white-key major and minor scales, two octaves hands together. All black-key major scales, two octaves hands together.
- Chords: Keyboard-style I IV I<sup>4</sup> V I cadence patterns in all major and white-key minor keys.
- Sight Reading: Sight-read a level 2 repertoire piece.\*
- Repertoire: Play a level 4 repertoire piece.\*

\* Grade levels are judged according to Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature* and the Bastien Older Beginner Piano series.



Appendix A



Appendix A

**Musical Instrument Loan Card**

Date \_\_\_\_\_

Name (print) \_\_\_\_\_

Address \_\_\_\_\_

Phone (cell) \_\_\_\_\_ (permanent) \_\_\_\_\_

Instrument \_\_\_\_\_ Serial # \_\_\_\_\_

Accessories \_\_\_\_\_

Faculty/Staff Member \_\_\_\_\_

Signature \_\_\_\_\_

Student Name \_\_\_\_\_ Instrument \_\_\_\_\_ Faculty Name \_\_\_\_\_

Audition Type (Check one)      ☐ Entrance Audition      ☐ Jury — Applied Course No. \_\_\_\_\_ Date \_\_\_\_\_

Repertoire — List of scales, technical exercises, etudes, and repertoire prepared for this audition / jury: \_\_\_\_\_

	Novice	High School	Freshman	Sophomore	Junior	Senior	Graduate
Repertoire Level	The student performs beginner-level repertoire	The student performs an all-state audition piece or other typically pre-college repertoire.	The student performs a piece typically assigned to freshmen at Lander.	The student performs a piece typically assigned to sophomores at Lander.	The student performs a piece typically assigned to juniors at Lander.	The student performs a piece typically assigned to seniors at Lander.	The student performs a graduate-level piece or other repertoire typically only performed by professional soloists.

**Technical Mastery**

	Well Below Expectations	Below Expectations	Meets Expectations	Exceeds Expectations
<b>Tone</b> (characteristic, too dark, too bright, too thin, etc.)	The student fails to produce sound quality typical of a student at the level selected above.	The student's sound quality falls short of expectations for a student at the level selected above.	The student's sound quality is satisfactory for a student at the level selected above.	The student's sound quality exceeds expectations for a student at the level selected above.
<b>Pitch Accuracy / Intonation</b> (too high/low in high/low range or on specific pitches)	The student fails to play pitches accurately enough for a student at the level selected above.	The student's pitch accuracy falls short of expectations for a student at the level selected above.	The student's pitch accuracy is satisfactory for a student at the level selected above.	The student's pitch accuracy exceeds expectations for a student at the level selected above.
<b>Rhythm</b> (tempo steady / unsteady, too fast / too slow, meter unclear, etc.)	The student fails to play rhythms accurately enough for a student at the level selected above.	The student's rhythmic accuracy falls short of expectations for a student at the level selected above.	The student's rhythmic accuracy is satisfactory for a student at the level selected above.	The student's rhythmic accuracy exceeds expectations for a student at the level selected above.
<b>Articulation / Diction</b> (attack, sustain, release, consonants, vowels, etc.)	The student fails to articulate accurately enough for a student at the level selected above.	The student's articulation falls short of expectations for a student at the level selected above.	The student's articulation is satisfactory for a student at the level selected above.	The student's articulation exceeds expectations for a student at the level selected above.

**Musical Artistry**

	Well Below Expectations	Below Expectations	Meets Expectations	Exceeds Expectations
<b>Style</b> (appropriateness, consistency, audibility)	The student fails to produce an interpretation typical of a student at the level selected above.	The student's interpretation falls short of expectations for a student at the level selected above.	The student's interpretation is satisfactory for a student at the level selected above.	The student's interpretation exceeds expectations for a student at the level selected above.
<b>Expression</b> (dynamics, phrasing, timing, consistency, audibility)	The student's performance lacks the expression typical of a student at the level selected above.	The student's expression falls short of expectations for a student at the level selected above.	The student's expression is satisfactory for a student at the level selected above.	The student's expression exceeds expectations for a student at the level selected above.

**Comments**

Jury Grade \_\_\_\_\_

Faculty Member \_\_\_\_\_

Place in Student Recital Form box in faculty workroom A258

DEPARTMENT OF MUSIC  
DEPARTMENTAL RECITAL FORM

Complete Title \_\_\_\_\_  
(include key, opus no., etc., when possible)

Composer's Complete Name \_\_\_\_\_

Arranger \_\_\_\_\_

Movements, when applicable \_\_\_\_\_

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

Performers with instrument or voice type \_\_\_\_\_

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

Accompanist, if applicable \_\_\_\_\_

Total Performance Time \_\_\_\_\_

Recital Date \_\_\_\_\_

Special Instructions \_\_\_\_\_  
(where to place on program, etc.)

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

\_\_\_\_\_  
Completed by

\_\_\_\_\_  
Date Submitted

Do Not Write Below This Line

Appendix D

No. \_\_\_\_\_



Amy Blackwood  
Accompanying Form  
Office number - CC 360  
[ablackwood@lander.edu](mailto:ablackwood@lander.edu)  
(864) 388-8662

**All scores left in the box on my door or in the workroom must be  
labeled with the following:**

Your name \_\_\_\_\_

Primary instructor's name \_\_\_\_\_

Date of intended performance (if any) \_\_\_\_\_

Your email address and phone number \_\_\_\_\_

Movements or parts of works to be performed should be clearly labeled.

\*Please contact me to schedule a rehearsal no later than one week before your performance by email or phone. I should also have the score no later than two weeks prior to the performance. If you have not contacted me by a week prior to the scheduled performance, I reserve the right to decide if the performance is a possibility. If the performance does not take place because of lack of communication on the part of the student, this may adversely affect your applied lesson grade.



Lander University Office of Registrar  
320 Stanley Avenue, Greenwood, SC 29646  
Email Address: registrar@lander.edu • Web Site: www.lander.edu/registrar  
Phone: (854) 388-8398 • Fax: (854) 388-8029

## REQUEST FOR GRADUATION

Complete and obtain required signatures before submitting to the Registrar's Office.

- Undergraduates/Second Degree students must run and print a copy of their Degree Evaluation from Bearcat Web and submit with this form.
  - ***Degree Evaluation: The Program Evaluation section and each Area must indicate MET (exception: FALS Area). If a Petition is needed to resolve any issues, the Petition must be completed and signatures obtained then attach to this form.***
- Graduate-Level students must submit their Program of Study Worksheet instead.

Have you applied for a previous semester graduation?

What semester? \_\_\_\_\_

Graduation Semester \_\_\_\_\_

Student Level: \_\_\_\_\_

Under

graduate

Graduate

Student's Lander ID \_\_\_\_\_

Student's name \_\_\_\_\_

Student's phone number \_\_\_\_\_

Student's Lander email address \_\_\_\_\_

Comments: \_\_\_\_\_

**APPROVAL SIGNATURES:** A signature indicates that a review has been completed with the student and the Degree Evaluation or Program of Study Worksheet indicates completion or enrollment in all required coursework to meet university and department graduation requirements.

Major Advisor \_\_\_\_\_

Date \_\_\_\_\_

Major Department Chair \_\_\_\_\_

Date \_\_\_\_\_

Teacher Certification, K-12 and Secondary: Dean of the College of Education \_\_\_\_\_

Date \_\_\_\_\_

Graduate-Level Students: Graduate Studies Director \_\_\_\_\_

Date \_\_\_\_\_

Appendix G