

UNM DEPARTMENT UNDERGRADUATE STUDENT HANDBOOK
Procedures, Requirements and Guidelines
 Updated October 24, 2015

TABLE OF CONTENTS

<p><u>A. Introduction</u>2</p> <p><u>B. Glossary of Terms</u>.....2</p> <p><u>C. Required Semester Meeting</u>.....3</p> <p><u>D. Theory Placement Examinations</u>3</p> <p style="padding-left: 20px;">1. Diagnostic Exam for Theory I.....3</p> <p style="padding-left: 20px;">2. Theory Exam for Transfer Students4</p> <p><u>E. Academic Advisement</u></p> <p style="padding-left: 20px;">1. CFA Music Advisor5</p> <p style="padding-left: 20px;">2. Music Faculty Undergraduate Advisor5</p> <p style="padding-left: 20px;">3. Guidance by Area Faculty6</p> <p style="padding-left: 20px;">4. Preparing Your Schedule.....6</p> <p><u>F. Declaring a Major in Music</u>.....6</p> <p style="padding-left: 20px;">1. Pre-Major Status.....6</p> <p style="padding-left: 20px;">2. Admission to the College of Fine Arts7</p> <p><u>G. Progress Toward Degree</u>.....7</p> <p><u>H. Recital/Concert Music Attendance</u>8</p> <p><u>I. Piano Proficiencies</u>.....8</p> <p style="padding-left: 20px;">1. Undergraduate Piano Proficiency Exam.....8</p> <p style="padding-left: 20px;">2. Theory/Comp Keyboard Skills Test9</p> <p style="padding-left: 20px;">3. Keyboard Majors Sightreading Skills9</p> <p><u>J. Applied Music Lessons</u>.....9</p> <p style="padding-left: 20px;">1. Availability & Auditions9</p> <p style="padding-left: 20px;">2. Registering for Applied Music Courses10</p> <p style="padding-left: 20px;">3. Lesson Length10</p> <p style="padding-left: 20px;">4. Instructor Tardiness.....10</p> <p style="padding-left: 20px;">5. Length of Lessons10</p> <p style="padding-left: 20px;">6. Location of Lessons10</p> <p style="padding-left: 20px;">7. Juries11</p> <p style="padding-left: 20px;">8. Applied Music Ensemble Requirement.....11</p>	<p><u>K. Course Fees</u>11</p> <p><u>L. Admission to Student Teaching</u>.....11</p> <p><u>M. Degree Recitals</u>12</p> <p style="padding-left: 20px;">1. Recital Requirements12</p> <p style="padding-left: 20px;">2. Recital Prerequisites12</p> <p style="padding-left: 20px;">3. Recital Preview12</p> <p style="padding-left: 20px;">4. Scheduling Recitals in Keller Hall12</p> <p style="padding-left: 20px;">5. Recital Recordings13</p> <p><u>N. Graduation with Honors</u>13</p> <p><u>O. Use of Facilities and Equipment</u>16</p> <p style="padding-left: 20px;">1. Smoking Policy16</p> <p style="padding-left: 20px;">2. Removal of Equipment.....16</p> <p style="padding-left: 20px;">3. Security Issues16</p> <p style="padding-left: 20px;">4. Lost and Found.....16</p> <p style="padding-left: 20px;">5. Practice Rooms.....17</p> <p style="padding-left: 20px;">6. Scheduling of Classrooms18</p> <p style="padding-left: 20px;">7. Piano Tuning & Maintenance.....18</p> <p style="padding-left: 20px;">8. Computer Music Lab.....18</p> <p style="padding-left: 20px;">9. Locker Rental18</p> <p style="padding-left: 20px;">10. Instrument & Equipment Rental.....19</p> <p style="padding-left: 20px;">11. Keys.....19</p> <p><u>P. Miscellaneous Information</u>19</p> <p style="padding-left: 20px;">1. Comp Cards.....19</p> <p style="padding-left: 20px;">2. “Snow Days”19</p> <p><u>Appendices</u></p> <p style="padding-left: 20px;">1. Sample Transfer Theory Exam.....21</p> <p style="padding-left: 20px;">2. Piano Proficiency Requirements28</p> <p style="padding-left: 20px;">3. Theory/Comp Keyboard Skills Test29</p> <p style="padding-left: 20px;">4. Piano 4 Repertoire Selections for Piano Proficiency31</p>
--	--

The University of New Mexico does not discriminate against any person on the grounds of sex, race, color, or national origin in any of its programs or activities.

Disability Act: *To comply with the ADA and the Rehabilitation Act of 1973, UNM provides this publication in alternative formats. If you have special needs and require an auxiliary aid or service, please contact the Department of Music at (505) 277-2126.*

A. INTRODUCTION

The purpose of this handbook is to acquaint you with departmental policies and procedures important to your progress in the various Department of Music degree programs. For information concerning degree programs and specific course requirements, consult the *UNM Catalog*, available on the UNM website. Your curricular requirements are those of the catalog under which you officially enter the College of Fine Arts, not those under which you enter the University.

We hope that this handbook answers most of your questions. Be sure to contact the Department of Music Undergraduate Advisor or the College of Fine Arts Advisement Office should any other concerns arise. It is YOUR responsibility to obtain the information you need.

We look forward to serving and encouraging you as you embark on your quest for an undergraduate degree in music.

B. GLOSSARY OF TERMS

Academic Year: The period that includes the Summer Session, Semester I (Fall) and Semester II (Spring).

Applied Music: UNM's term for studio instruction in an instrument or voice. Applied music lessons are given by the instructor to individual students; groups normally not exceeding four students may be taught with the approval of the chair.

Chairman: The administrative head of a department. The Department of Music Chairman's office is located in the Center for the Arts, Room 1105.

Classification: The designation used for a student's year of study in terms of progress toward his or her chosen degree—freshman, sophomore, junior, or senior.

College: An organizational unit of the University normally offering courses and curricula leading to a particular degree or degrees, and supervising the academic progress of students working toward those degrees. An exception is the University College, which is not a degree-granting college. The Department of Music is part of the College of Fine Arts (CFA).

Concentration: The Bachelor of Music degree is offered with four concentrations from which a student may choose: Performance, Theory and Composition, String Pedagogy and Jazz Studies. The Bachelor of Music Education degree is offered with two concentrations: Vocal and Instrumental.

Credit Hour: The credit that is allowed for one 50-minute period per week throughout a semester in a lecture class. A course listed for three hours' credit will normally meet for three periods per week throughout the semester. Within the Department of Music, certain courses require more class meeting time; these include many ensembles, Theory I-IV, and others as specified in the *Schedule of Classes* each semester. Applied Music lessons are either 1/2 hour or 1 hour per week, but outside practice time is expected; the amount of such practice is stipulated at the discretion of each studio's instructor.

Curriculum: A body of courses required for a degree or constituting a major field of study.

Dean: The administrative head of a college. The office of the Dean of the College of Fine Arts is located in the Center for the Arts.

Department: A division of a college that offers instruction in a particular branch of knowledge. The Department of Music is a department within the College of Fine Arts.

::top::

Elective: A course that a student may study by choice. A degree plan may specify a group of courses from which an elective may be selected.

Emphasis: The area of specialization that a student chooses within a concentration. The Department of Music offers the Bachelor of Music Performance Concentration in the following Emphases: Keyboard, Instrumental and Vocal. The Bachelor of Music Education Vocal Concentration is offered with emphases in piano, voice or guitar. The Bachelor of Music Education Instrumental Concentration is offered with emphases in strings, winds, percussion, piano or guitar.

Ensembles: Groups of instruments or voices that rehearse and perform together. See the Department webpage for descriptions of the various ensembles in the Department of Music. One credit hour represents from one to six hours of rehearsal per week.

Jury: The equivalent of the final exam for an Applied Music course. Juries are usually performed for all the faculty in your area (strings, brass, woodwinds, voice, etc.).

Major: For the Bachelor of Music, the Bachelor of Arts in Music, and the Bachelor of Music Education, the major is technically “Music.” Within the major, the Bachelor of Music and the Bachelor of Music Education offer specific concentrations.

Music Major: A student whose stated intention is to pursue one of the major degree programs in music, and who is making “adequate progress” toward that degree.

Music Minor: A student whose stated intention is to pursue either the Music Minor or the Music Education Minor.

Prerequisite: A requirement that must be met before a certain course can be taken. Prerequisites are listed in the *UNM Catalog* course listings.

Registration: The act of enrolling in classes. A registration schedule is published in the *Schedule of Classes*, available online in LoboWeb.

Semester: An instructional period of 16 weeks. UNM has a Fall Semester and Spring Semester. The Summer Session is 8 weeks long, and is divided into two 4-week sessions.

Scholarships: A number of scholarships, awards, and prizes are available to music majors. Among the criteria for awarding such financial assistance are scholarships, talent, need, and expected service to the department. Students planning to return to UNM in the fall are given an opportunity to apply for such scholarships during the previous spring semester by posted deadlines.

Student Teaching: For a Music Education major, supervised practice teaching in the public schools.

C. REQUIRED SEMESTER MEETING

There is a required meeting of all undergraduate music students on the Thursday of the first week of classes each semester, at 2:00 in Keller Hall.

D. THEORY AND AURAL SKILLS PLACEMENT EXAMINATIONS

1. Diagnostic Exam for Theory I and Aural Skills I (Freshman Theory)

The diagnostic exam for MUS 150 *Music Theory I* and MUS 150L *Music Theory I Aural Lab* should be taken online before enrolling in classes for the fall semester (preferably during May). The exam can be accessed at: http://music.unm.edu/diagnostic_exam/diagnostic_exam.html

If you have trouble accessing the exam, please contact the College of Fine Arts Advisement Office at 505-277-4817.

The intent of the test is to assess whether your current knowledge in the area will enable you to do well in these classes. Your score on it determines whether you should take Theory I (MUS 150/150L), or whether you should take Music Fundamentals (MUS 130). MUS 150/150L is offered during the fall semester, and MUS 130 is offered as an online class during the fall, spring, and summer semesters. Note that MUS 130 does not count toward the requirements for a major in music, but may nevertheless be of great benefit to your overall progress in the theory courses that are required for your degree.

The following topics are on the diagnostic exam:

- Note reading
- Key signatures
- Intervals
- Triads in root position
- Triads in various positions
- Melodic direction

If you will be enrolling in MUS 150/150L in the fall semester and are concerned about the level of your theory or aural skills, please consider taking MUS 130 ONLINE during the previous summer session. Consult the *Schedule of Classes* for details. Please do not hesitate to seek advice from your instructor(s) early in the semester if you discover that the material is proving to be too difficult or the pace of the class is too fast for you. Tutoring in theory is also available through the CAPS program (Center for Academic Program Support). You must be making progress through the theory program in order to continue as a music major, so we want you to do well in this very important area of the field of music!

2. Theory Placement Exam for Undergraduate Transfer Students

All transfer students will be given a theory, aural skills and sight-singing proficiency examination for the purpose of determining the level of competency in these areas. If test results reveal deficiencies, transfer students will be required to remove such by enrolling and successfully completing one or more semesters of courses in the theory curriculum.

NOTE: The theory exam for undergraduate transfer majors is the same as that given to incoming Theory & Composition graduate students. It is used as a diagnostic tool to help us place you in the correct level theory course, and it is expected that you will not know all the material asked.

a. When the Exam will be Offered

The exam is offered during the week before classes begin each fall and spring semester, usually on Thursday morning. Check with the College of Fine Arts Advisement Office (505-277-4817) for confirmation of the exact time and place.

b. To Register for the Exam

To register for the exam, please contact Dr. Richard Hermann, Theory Area Coordinator, via email at harhar@unm.edu

c. About the Exam

The following kinds of skills are examined in the Theory Diagnostic Exam:

- construct and resolve chromatic chords
- harmonize a chorale phrase
- realize a figured bass phrase on paper
- analysis of phrases from the literature

- write a passage in 16th-century counterpoint
- write a passage in 18th-century counterpoint
- answer some questions on post-tonal theory
- sightsinging, including modulation
- one-part dictation
- two-part dictation
- four-part dictation with modulation and analysis

Be prepared for the following:

- Harmonic analysis of an excerpt from the tonal literature, chorale harmonization, and figured bass;
- Harmonic dictation in two and four parts, including at least one common-chord modulation, typical chromatic harmonies and non-chord tones; melodic dictation in both treble and bass clefs;
- Sightreading in the range of difficulty of “Melodies II” from the textbook *A New Approach to Sight-singing*, by Sol Berkowitz, Leo Kraft, et al., 4th edition, published by Norton, 1997, or in *Melodia*, by Samuel Cole and Leo R. Lewis, published by Theodore Presser, 2004.

d. Texts suggested for review for the written theory portion:

UNM theory classes currently use Laitz, Steven G. *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis and Listening*, 3rd edition, including both workbooks, published by Oxford (New York). We will accept answers on the test that are consistent with other traditions, such as those represented below:

Aldwell, Edward and Carl Schachter. *Harmony & Voice Leading*, 3rd edition. New York: Thomson-Schirmer, 2003.

Clendinning, Jane Piper and Elizabeth West Marvin. *The Musician’s Guide to Theory and Analysis*. New York: W. W. Norton, 2005.

Gauldin, Robert. *Harmonic Practice in Tonal Music*, 2nd edition. New York: W. W. Norton, 2004.

Roig-Fanconi, Miguel A. *Harmony in Context*. New York: McGraw-Hill, 2003.

Texts suggested for review for ear training and sightsinging portion:

Ottman, Robert W. *Music for Sight Singing*. Englewood Cliffs, N.J.: Prentice Hall, 2004.

Fish, Arnold and Norman Lloyd. *Fundamentals of Sight Singing and Ear Training*. Prospect Heights, Illinois: Waveland Press, Inc., 1992.

Robert D. Levin and Louis Martin. *Sight Singing and Ear Training through Literature*. Englewood Cliffs, N.J.: Prentice Hall, 1988.

c. Sample Exam (see Appendix 1 of this *Handbook*).

E. ACADEMIC ADVISEMENT

1. College of Fine Arts Music Advisor

All students are responsible for preparing their class schedule each semester and for seeking academic advisement. The College of Fine Arts Advisement Office now includes a full-time Music Advisor devoted to all music undergraduates, Rachel Perovich (rperovich@unm.edu). Ms. Perovich is the person with whom all undergraduates should be doing long-range planning. It is recommended that you meet with her each semester so that a degree check can be done. Failure to seek advisement may prolong your studies and delay your graduation from the program in a timely manner. The Fine Arts Advisement Office is located in Room 1102 of the Center for the Arts. The main office number is 277-4817.

2. Department of Music Faculty Undergraduate Advisor

Professor Keith Lemmons is the faculty Undergraduate Advisor. He approves all undergraduate requests regarding curriculum, and is available for consultation. Contact Prof. Lemmons via email at klemmons@unm.edu to schedule an appointment.

3. Guidance by Area Faculty

In addition, you should consult with the faculty in your area for guidance, but be aware that such consultation does **NOT** substitute for formal advisement with the Fine Arts Music Advisor. Area faculty include the following

- Bachelor of Music, Concentration in Performance: Consult your principal applied music instructor.
- Bachelor of Music, Concentration in String Pedagogy: Consult the Director of the String Pedagogy program, Susan Kempter (Room B127, 277-1878, kempter@abq.com).
- Bachelor of Music, Concentration in Jazz Studies: Consult the Director of Jazz Studies, Professor Glenn Kostur, Room 2122, 277-5105, gkostur@unm.edu).
- Bachelor of Music, Concentration in Theory and Composition: Consult the Theory and Composition Coordinator, Professor Richard Hermann (Room 2104, 277-2419, harhar@unm.edu).
- Bachelor of Arts in Music: Consult either your principal applied music instructor or Prof. Lemmons.
- Bachelor of Music Education: All B.M.E. students are assigned to a specific faculty member for guidance in the program. Please contact Dr. Bruce Dalby (Room 2106, 277-2707, dalby@unm.edu) to see who you have been assigned to. Failure to seek advisement may result in your being dropped from the Music Education program.

4. Preparing Your Schedule

Be sure to read all information relevant to your chosen degree program in the College of Fine Arts section of the *UNM Catalog* and in this handbook.

Enroll for courses in normal sequence. Courses carrying 100 level numbers are normally freshman courses. Those carrying 200 level numbers are normally sophomore courses, etc. Many courses have prerequisites that must be taken first. In addition, many courses are not offered every semester, and may only be available every two years. Moving out of sequence may delay your graduation! Substituting independent study courses (“Problems” courses) requires approval of the department chair, and is not always possible; getting “out of sync” because of failure to consult the CFA Music Advisor is not a convincing reason for being allowed to take a Problems course to fulfill course requirements.

The College of Fine Arts Music Advisor can supply you with a copy of the recommended sequence of courses and special requirements for your particular degree plan.

Except in cases of extreme hardship, students will not be permitted to transfer from one section of a course to another section of the same course following the second week of a semester. Approval by the instructor and the Dean is required.

F. DECLARING A MAJOR IN MUSIC

1. Pre-Major Status

For purposes of planning a student’s course of studies, the Department of Music will consider as a music major any student who states his or her intention to pursue one of the major degree plans: Bachelor of Music, Bachelor of Arts in Music, or Bachelor of Music Education. However, official status as a major is normally not achieved until at least the sophomore year, when a student customarily applies for entrance into the College of Fine Arts.

Freshmen enter the University of New Mexico either as pre-majors in the College of Fine Arts or as freshmen students in University College. Students are eligible to transfer to CFA as pre-majors after completing any required remedial coursework. Fine Arts majors must meet with CFA academic advisors every semester. Holds are placed on the accounts of pre-majors to prevent them from registering for future semesters until they meet with CFA advisors.

2. Admission to College of Fine Arts

Students may be admitted to the College of Fine Arts as declared majors after completing 26 hours of coursework with a grade point average of 2.5 or better, completion of or exemption from English 101, completion of or exemption from Math 120, and earning 12 hours in the major area with at least a 3.0 GPA. The Department of Music recommends that the student apply for entrance to the College of Fine Arts in the sophomore year.

At the time of application to the College of Fine Arts, a concentration and an area of emphasis, if appropriate to the degree, must be declared. To study applied music at the sophomore level, the student must also have completed either APMS 102 or APMS 120 to the satisfaction of the appropriate applied music faculty, and a Concentration Approval Form must have been submitted to the CFA Advisement Office.

a. Admission to the Music Education Program

Official acceptance to the Bachelor of Music Education degree program is granted upon admission to the College of Fine Arts as a Music Education Major. Satisfactory completion of MUSE 194 *Introduction to Music Education* is necessary for official acceptance to the Music Education degree program. Students may be eligible for acceptance upon completion of two semesters; early application is advised. Students seeking only endorsement for music teacher certification must be admitted to a Teacher Education Program (see “Admission to College of Education Programs” in the *UNM Catalog*).

b. Admission to the Theory and Composition Program

Students planning to pursue the Bachelor of Music Concentration in Theory and Composition should make their intentions known to the Coordinator of Theory as soon as possible. The theory faculty will review the student’s progress at the end of each semester of study. Keyboard requirements will be part of this review. A grade of “B” or better is required for Music Theory I-IV (MUS 150, 152, 250, and 252). Completion of the 319 level is necessary in any single applied area.

G. PROGRESS TOWARD DEGREE

The various music degree programs consist of 128-140 hours, and are designed so that they can be completed in four years of study. However, the Department of Music recognizes that circumstances often lead to a student’s taking longer to complete all degree requirements. Nevertheless, it is expected that every music major make adequate progress toward completion of his or her declared degree program.

To demonstrate adequate progress, a student must:

- be enrolled in at least six credit hours of music courses every semester
- be enrolled in ensemble every semester until the ensemble requirement is satisfied.
- be enrolled in MUS 101 *Concert Music* every semester until the requirement is satisfied.
- be enrolled in one of MUS 150, 152, 250 or 252 every semester until the requirement is satisfied.

Failure to comply with the above may cause you to be disqualified for applied music instruction. If you have doubts about your status in this respect, see your faculty advisor or the department chairperson.

NOTE: A grade of C or better (not C-) is required in all courses used to fulfill degree requirements for the Bachelor of Music, Bachelor of Arts in Music, Bachelor of Music Education, Music Minor and Music Education

Minor. This requirement does not apply to courses offered exclusively on a CR/NC basis.

H. RECITAL/CONCERT MUSIC ATTENDANCE

1. Concert Music Requirements for Degree

All undergraduate music majors are required to take a prescribed number of semesters of MUS 101 *Concert Music* as part of their degree programs. This class meets on Thursdays at 2:00 p.m. in Keller Hall, and consists of performances, usually by other students. The class has 0 credit hours, and must be passed with a grade of “Credit” (CR) to count toward the degree.

- Students pursuing the Bachelor of Music or Bachelor of Arts in Music must complete 6 semesters of MUS 101 with a grade of CR.
- Students pursuing the Bachelor of Music Education must complete 4 semesters of MUS 101 with a grade of CR.
- All transfer students with 60 hours or more of transferred credit must complete two semesters of MUS 101 with a grade of CR.

Students failing to meet the above requirements will not be permitted to graduate.

2. Course Requirements

To fulfill class requirements, a minimum of 15 performances must be attended by the student during the semester. Performances which count toward the requirements include:

- attendance at the Thursday 2:00 p.m. class time, and/or
- any event on campus which is sponsored by the Department of Music, including student recitals in Keller Hall, recitals by guest artists in Keller Hall, and student ensemble concerts (band, orchestra, chorus) in Popejoy Hall, Keller Hall, Rodey Theatre, Woodward Hall, or the UNM Ballroom. A calendar of events is posted in the glass case outside of Keller Hall, as well as on the Music Department Online Calendar. You can also subscribe to the Keller Hall listserv to receive notices of events—email keller@unm.edu and ask to be added to the list.

Students can receive one recital credit for performing in a concert. Multiple performances of the same concert (e.g., Opera, Wind Symphony, Choir, etc.) may earn no more than two credits toward the 15 required for the semester.

The Concert Music record cards will be kept in the Keller Hall Office, Room 2134. You may check your credits there.

3. How to Receive Recital Attendance Credit

- Students must check in both before and after a concert. The attending Keller Hall staff person will need to pull the student’s record so that the attendance can be recorded.
- Students who perform for a Concert Music class must also check with the Keller Hall staff person to make sure they receive credit for attendance that day.
- For attendance at authorized off-campus events, if no Keller Hall staff person is present, please have the performer sign a copy of the program so that you can receive credit for attending the performance.

I. PIANO PROFICIENCIES

1. **Piano Proficiency Degree Requirements**

The following degrees have a piano proficiency requirement:

- Bachelor of Music Concentration in Performance (Instrumental or Vocal Emphasis)
- Bachelor of Music Concentration in String Pedagogy
- Bachelor of Music Concentration in Theory & Composition. NOTE: In addition to the standard Piano Proficiency, Theory/Composition majors must also pass the Keyboard Skills Test administered by the theory faculty (see No. 2 below, also Appendix 2 in the *Handbook*).
- Bachelor of Music Concentration in Jazz Studies
- Bachelor of Music Education. NOTE: Must pass Piano 4 (MUS 212) with a C or better or the Piano Proficiency Exam prior to student teaching.
- Music Education Minor. NOTE: Must pass Piano 4 (MUS 212) with a C or better or the Piano Proficiency Exam prior to student teaching.

See Appendix 2 for a description of the various elements of the Piano Proficiency exam.

2. **Keyboard Skills Test for Theory & Composition Majors**

Bachelor of Music majors with a concentration in Theory & Composition must pass a Keyboard Skills Test in addition to the standard Piano Proficiency. See Appendix 3 in this *Handbook* for a description of the requirements.

3. **Keyboard Sightreading Requirements for Keyboard Majors and Concentrates:**

Every keyboard major and concentrate is required to take a sightreading examination as part of the completion requirements of APMS 202 or 220. Failure to read at an adequate level of proficiency requires repetition of that applied number and repetition of the examination.

J. APPLIED MUSIC LESSONS (STUDIO INSTRUCTION)

1. **Availability & Auditions**

Instruction in Applied Music (studio instruction) is offered in the following areas: classical guitar, organ, percussion, piano, strings, voice, brass, woodwind, and harpsichord. Space in applied music studios is limited, and the number of qualified students seeking admission to the Music Department often exceeds that which can be accommodated. Therefore a student's eligibility to study applied music will be determined by performance audition

before the appropriate faculty. Students may audition by tape or in person, and should plan to perform approximately ten minutes of music. The audition material will be of the student's choosing, normally a prepared solo and (for instrumentalists) scales.

All new students who intend to enroll in applied music courses must audition to ensure approval and proper course assignment. The Department strongly recommends that students audition well in advance of the semester in which they wish to enroll, especially if a scholarship is desired. For those new students who have not auditioned prior to the beginning of the semester, auditions are held at a designated time during the first week of classes. Information about the exact time and place can be obtained from the applied instructor or from the Music Office (505-277-2126).

Special Note Regarding Applied Piano Instruction:

If your degree plan requires the Piano Proficiency, you must have passed all elements of the proficiency exam in order to qualify for consideration in applied piano. If the Piano Proficiency is not required by your degree plan, your level of performance must be at least as high as that required for completion of Group Piano IV. Students who do not meet the proficiency or level requirement for applied piano will be assigned to the appropriate level of Group Piano.

2. Registering for Applied Music Courses

You may register for the appropriate course number AFTER obtaining approval for Applied Music instruction. Check the online *Schedule of Classes* for the proper course number under the subject heading "Music, Applied" (not "Music"). An explanation of the various Applied Music course numbers can be found in the *UNM Catalog*.

3. Lesson Length

- **For Study of Principal Instrument or Area:** Lesson length is 1 hour per week, regardless of how many credit hours you are enrolled in for applied music.
- **For Study of Secondary Instrument or Non-Principal Area:** A student who is enrolled for one hour of applied music credit is entitled to one half-hour lesson per week. A student who is enrolled for two or more hours of applied music credit is entitled to one one-hour lesson per week.
- **For Music Minors or Non-Majors:** Student is entitled to one half-hour lesson per week.

4. Instructor Tardiness

It is expected that a faculty member will make every effort to be on time to classes and lessons. However, when the instructor is unavoidably detained, students should wait at least 15 minutes before leaving.

5. Makeup Lessons

If a student's scheduled lesson time falls during the following UNM vacation days or breaks—Labor Day, Fall break, Thanksgiving holiday, Martin Luther King Day, or Independence Day—these should be rearranged so that the student receives his or her expected number of lessons for the semester. Instructors are required to make up any lessons that they have cancelled, whether for illness, emergency, tour performance, recital or other professional commitment. If agreeable with the student, lessons can be made up during the summer or during school breaks. Makeups are not required when the student misses a scheduled lesson, but may be accommodated at the discretion of the instructor.

6. Location of Lessons

No student can be compelled to take instruction from a Department of Music professor at a private off-campus venue. It is the professor's obligation to teach on the premises at UNM and to make up any applied lessons or instructional needs if the student does not wish to receive instruction at an off-campus location. Therefore, a student may not be penalized for demanding that applied lessons be held on campus.

7. Juries

Any student enrolled in applied music is required to perform a jury each semester for the faculty in his or her area of specialization. A student who gives a degree recital during the semester is customarily exempted from performing a jury. Juries are held during finals week. Check with your instructor regarding where to sign up for a jury time. An Applied Music Jury Report (aka "Jury Sheet") is to be filled out by the student each semester prior to the jury. One copy is sufficient—you do not need to give each faculty member a copy unless specifically advised otherwise by your instructor. This form is available in the music office.

8. Applied Music Ensemble Requirement

All undergraduate students who are enrolled in Applied Music must also participate in a major ensemble during the same semester of enrollment. Students who do not participate in a major ensemble as required below will be withdrawn from Applied Music.

- Certain exemptions will apply—see the *UNM Catalog* under "Applied Music Ensemble Requirements." Any additional exceptions will be determined by the applied instructor in consultation with the appropriate major ensemble director and area and approved by the chair.
- Specific ensemble requirements for each degree plan are also described in the *UNM Catalog* under "Ensemble Requirements: All Undergraduate Music Degree Programs" immediately following the descriptions of the various undergraduate degree plans.

K. COURSE FEES

All courses in the College of Fine Arts have a Fine Arts Technology Fee that is charged per credit hour. All courses with a MUS, APMS, or MUSE prefix are also subject to a per-credit hour music facilities and equipment fee, as well as a piano maintenance and replacement fee. Additional special fees, depending upon the needs of the course, may also be charged, and are noted in the *Schedule of Classes* each semester (fees may be viewed by clicking on the course title). All students enrolled in Applied Music pay an additional applied music fee. All of the fees described here are charged in addition to the university's per-credit hour tuition rate.

L. ADMISSION TO STUDENT TEACHING IN THE MUSIC EDUCATION PROGRAM

For student who have qualified for the Music Education program, requirements for admission to student teaching are as follows:

- Admission to the College of Fine Arts.
- Completion of all prerequisite courses for student teaching. Consult your advisor for further information.
- A 2.50 GPA in music and music education courses and a 2.0 GPA overall.
- Satisfactory completion of the piano proficiency examination.
- Satisfactory completion of the vocal proficiency examination (for Vocal Concentration Piano or Guitar Emphases only).
- Application for admission to a Teacher Education Program in the College of Education. This process includes passing two parts of the New Mexico Teacher Assessment Tests: Basic Skills and General

Knowledge, and a screening interview with the Music Education Committee. It is suggested that you initiate this process at least one year before the beginning of the semester in which you plan to student teach. Consult your assigned advisor for details.

Other requirements, including evidence of liability insurance and evidence of a completed tuberculosis skin test or chest X-ray. Consult your advisor for additional information.

M. DEGREE RECITALS

1. Degree Requirements

- Performance Concentration: A full recital is required in the junior and senior year (APMS 391 and 491)
- Theory & Composition Concentration: A half recital consisting of original compositions is required in the senior year (APMS 491)
- String Pedagogy Concentration: A half recital is required as part of MUS 472.
- Jazz Studies Concentration: A full recital is required in the junior and senior year (APMS 391 and 491)
- Bachelor of Music Education: A half recital is required in the senior year (APMS 491)

2. Recital Prerequisites

Before giving degree recitals, a student must:

- Be currently enrolled in the College of Fine Arts
- Be currently enrolled in either APMS 391 *Junior Recital* or APMS 491 *Senior Recital*, as applicable.
- Have completed MUS 252 *Theory IV* and MUS 252L *Theory IV Aural Lab*
- For a senior recital, have completed both MUS 361 *History of Music I* and MUS 362 *History of Music II*, and have passed Piano 4 (MUS 212) or all sections of the Piano Proficiency Exam if required for the degree.
(NOTE: Piano 4 (MUS 212) must be passed with a C or better or the piano proficiency exam must be passed before enrolling in APMS 491 *Senior Recital*.)

Any exception to the above policies must be approved by the department chair.

3. Recital Preview

A preview of the recital, performed for the appropriate faculty **MUST** occur before the recital is presented. Normally, recital previews are held two to three weeks in advance of the recital date. The student will not be permitted to give the recital unless a preview is passed.

4. Scheduling Recitals in Keller Hall

a. Scheduling a Date

Arrange for a recital date and dress rehearsal time by contacting the Keller Hall Office. Students are permitted to reserve Keller Hall beginning September 1 for the Spring semester and May 1 for the Fall semester. (These dates are subject to change; check with the Keller Hall Office for updated information). You are strongly advised to book your recital date as soon as possible after the September or May date; otherwise, you will have very few options, especially if you desire an April or May recital date.

Recitals may be performed only when classes are officially in session. Recitals cannot be scheduled during holidays, intersessions or final exam week. All recitals must be scheduled through the Keller Hall Office, even if they are to be in some other venue besides Keller Hall. This is to ensure that there are no conflicts with other events,

such as ensemble concerts. You must be sure that your major professor is able to attend the recital and dress rehearsal on the scheduled dates.

b. Misc. Recital Arrangements

Consult the Keller Hall Office for information on all procedures associated with giving a recital in Keller Hall, including use of pianos, arranging for rehearsal time, equipment needed, lighting. Rehearsal time in the hall for a student recital is normally limited to two hours.

Appropriate attire will be expected of all students performing recitals in Keller Hall. Consult your applied teacher for advice on appropriate performance attire.

If you wish to have flowers onstage, consult your applied teacher for approval.

Encores are not appropriate for a student degree recital.

Receptions are no longer allowed in the Green Room, but can be held in the lobby. If you wish to have a reception elsewhere in the building, please obtain permission and make arrangements with the Music Office.

5. Recital Recordings

There is a \$50 fee (price subject to change) for recordings made of student recitals. This fee entitles you to one complete recording of your recital; additional copies may be purchased for \$10.00 each (price subject to change). You must arrange for recordings with the Department's Recording Engineer (Manny Rettinger, Room 1136, manrett@unm.edu) at least 30 days prior to your recital. Failure to meet this deadline may mean that your recital cannot be recorded.

NOTE: Recordings of some (not all) ensemble performances may be available for purchase at \$20.00 per copy (price subject to change). Check with the Recording Studio for ordering information and procedures.

N. GRADUATION WITH HONORS

1. Purpose

The Departmental Honors program is available to qualified students in the Department of Music. The purposes of the honor program are as follows:

- To intensify and deepen students' knowledge in their major field
- To correlate this knowledge with knowledge acquired in related fields and in the larger area of students' university education
- To bring students under closer guidance or, and into closer acquaintance with, teachers in their major field.
- Graduation with departmental honors will never be a matter solely of performance in required and standard courses or of grade point averages in either the field of specialization or the entire program of the student. Continuance in departmental honors programs and the level of honors at which the candidates will graduate are at the discretion of the department.

2. Eligibility

To be eligible for the departmental honors program in the College of Fine Arts, the applicant must have achieved the following:

- a cumulative grade point average of 3.5 on a minimum of 60 hours in residence at the University of New Mexico,

- completion of six credit hours of MUS 499 Senior Thesis,
- demonstration of a high level of maturity, pursuit of excellence, and the ability to work and think independently.

3. The Honors Project

Departmental honors involves an honors project, the content and presentation of which will vary according to the area of study. This product may be primarily written and, if so, should be similar in structure to a master's degree thesis. The project may also result in a creative product; if so, it must be accompanied by a supporting written document; a special recital, with significant program notes, is appropriate. The scope of the completed product should be commensurate with the level of study. Any honors project must be approved by the instructor who is requested to serve as the faculty tutor.

4. Thesis Project

The format for an undergraduate thesis project should be similar in structure to:

- the written thesis for the Master of Music in Musicology. The guidelines for these are found in the UNM Graduate Bulletin and in a publication titled *Thesis and Dissertation Manual*, available at the UNM Bookstore; or
- the project undertaken by those at the master's level in Music Education (i.e., an original, empirical, or practical project carried out under faculty supervision and resulting in a substantial written report).

For both project options above, the measure of or the extent of the final paper is not supposed to equal a master's thesis, but the level of research involvement and the quality of the paper should be commensurate with that expected of graduate students.

5. Composition/Theory Project

The honors candidate may submit a theoretical document or an original composition. In the case of the latter project, the composition must be accompanied by a supporting paper, and a public performance is required.

6. Recital

A special recital, similar to the graduate recital, is appropriate. Please see the *Department of Music Graduate Student Handbook* (online in the Department of Music website) for specific requirements concerning recital preview, significant program notes, and program distribution.

7. Application Procedure

The application for departmental honors must be submitted at least two semesters prior to graduation. Prior to applying, interested students should make an appointment with the Department Undergraduate Advisor, who will explain the basic requirements and mechanics of the program.

a. A completed Application Form should be submitted first to the instructor being requested to serve as faculty tutor. This instructor's signature on the application form will indicate approval of the project and the willingness to serve as faculty tutor. In addition, the instructor will write a Letter of Recommendation in support of the applicant and the project.

b. A faculty committee of studies will be employed to oversee the student's project; the student will choose the members of an honors committee and submit their signatures on the Honors Committee Agreement Form as part

of the application.

c. All forms can be obtained from the Music Office or by contacting the Music Undergraduate Advisor.

c. Submit the Application Form, a proposal for your honors project, the Faculty Letter of Recommendation and the signed Honors Committee Agreement Form to the Music Undergraduate Advisor for approval. With approval, the application form will constitute a contractual agreement and the student will enroll in MUS 499 *Senior Thesis*. In the case of disapproval, the applicant will be notified in writing and will be provided with reasons for the decision.

NOTE: MUS 499 *Senior Thesis* can be taken 3-6 hours at a time. For each credit hour, a MINIMUM of 45 hours work is expected, including actual contact time and work done outside of meetings with the instructor.

8. Work in Progress

In consultation with the faculty tutor, the student shall write a formal plan of studies, which is to include dates for completion of all required work. The student's progress will be carefully monitored by the faculty tutor and an honors committee. It is the responsibility of the student to make all arrangements required for performances or exhibits. The honors project should be completed during the student's senior year.

9. Project Evaluation

Upon completion of all requirements, the honors committee will submit an evaluation of the project and a recommendation for the level of honors and forward them to the department chairperson for final review and approval.

O. USE OF FACILITIES AND EQUIPMENT

Please respect the building and equipment in the various classrooms and practice rooms. Our facility belongs to everyone. Please help to take care of it. Responsible use of the building means refraining from activities that damage the facilities. Throw away your own trash—don't make others clean up after you. Please make the Music Office aware of any problems you encounter—burned out lights, repairs needed, etc.

1. Smoking Policy

The Center for the Arts is a completely non-smoking building. As of August 1, 2009, the entire UNM campus also became smoke-free. This policy includes all forms of tobacco, and applies to all areas of the campus, including all vehicles (both private and university-owned) while on University property. There are a few designated smoking areas available, but notably the parking lot next to the loading docks is NOT one of them! The closest one is on the west side of the old reservoir. You can view the university's policy online.

2. Removal of Equipment

The equipment in the building belongs to the Department and is intended for use by ALL music students. It is not for your personal use at home or in your dorm room or apartment. Theft of department property will necessitate higher course fees to cover its replacement, and could also result in legal prosecution.

1. Music Stands: Do not remove department music stands from the building without permission. If you have access to a locked practice or storage room, do not keep a department stand in it for your personal use.
2. Chairs: We need our classroom and rehearsal chairs! Do not take them to your dorm room or apartment for your own personal use. We cannot afford to be buying new chairs every year.
3. Chairs in the Practice Room Lounge: Do not move these away from the lounge area. They were bought for use by all students in the lounge area. They are not doublebass chairs.
4. Other: Do not take the wastebaskets out of the practice rooms—they were supplied at student request.

3. Security Issues

Notify the Music Office immediately of any security problems—security doors not working, for example. Call Campus Police for serious immediate problems or threatening situations. There are several red emergency phones located in the basement area; they connect automatically to the campus police.

For security reasons, the practice room area has a controlled access system. Building security has improved significantly since the installation of this card system. However, the system depends upon you to make it work. Do not leave the security doors propped open; an alarm will sound if a door is kept open too long. Do not allow unauthorized persons into the secure area. If you believe someone without proper authorization has gained access to the area, notify the Music Office or campus police.

Be careful of your belongings. Do not leave valuable instruments or other equipment unattended anywhere in the building, even in the practice room area. The Department of Music cannot be held responsible for personal belongings (music, instruments, books, clothing, tape recorders, etc.) left in classrooms or practice rooms.

4. Lost and Found

Lost and Found is now located in the College of Fine Arts Dean's Office, Rm. 1017. Please take any items that you find to that office.

5. Practice Rooms

a. Location & Access

Practice rooms are located in the basement. The area is accessible via security doors. Your UNM ID card, popularly known as a “Lobo Card,” will allow you into the area. If your card is not working, inform the Music Office.

b. Signups

Practice room signups for all instrumentalists and vocalists take place on the Saturday of the first week of classes, from 10:00 a.m. to 2:00 p.m. in the practice room area lounge. The following students do NOT have to sign up for rooms at this time:

- Percussionists—contact your applied instructor to arrange times in the various percussion rooms.
- Organists—contact your applied instructor.

Bring the following with you to the signups:

- Your Lobocard
- A printout of your class schedule from LoboWeb. You must be enrolled already in the correct number of applied hours in order to sign up for practice time.

b. Practice Time Allotments:

The amount of practice time you are allowed will be based on the number of hours you are enrolled in applied music. Students in MUSE 155, Group Guitar, Group Voice or Group Piano are also allowed practice time. No extra practice time is allowed for ensembles or other classes. Note: You do not have to sign up for all your time in a single block or a single room; half-hour slots will be available in all rooms.

- APMS 101, 102, 201, 202 (2 hrs credit) – 2 hrs per day
- APMS 301, 302 (3 hrs credit) – 3 hrs per day
- APMS 401, 402 (4 hrs credit) – 4 hrs per day; vocalists maximum 3 hrs per day per recommendation of the vocal faculty
- APMS 118, 119, 120, 219, 220, 319, 320, 419, 420, 519, 520
 - If you are taking 1 hour credit – 1 hr per day
 - If you are taking 2 hours credit – 2 hrs per day
- APMS 501, 502, 591 (either 2 or 4 hours credit) – 4 hrs per day; vocalists maximum 3 hrs per day per recommendation of the vocal faculty
- APMS 107/108-407/408, MUSE 155, Group Piano, Group Guitar, Group Voice – 1/2 hr per day

d. Practice Room Hours

Monday-Friday, 7:00 a.m. to 7:00 p.m. by reservation. After 7:00 p.m., all rooms are open on first-come, first-served basis. Saturday & Sunday are unreserved. The schedule will not be enforced during school holidays, including Labor Day, Fall Break, Thanksgiving Weekend, Spring Break or Finals Week. **NOTE:** Campus Security will not absolutely guarantee that the building will be open exactly at 7:00 a.m., but currently it seems to be regularly open at that time.

e. Rules for Practice Room Usage

- If you have reserved a room and you find someone else using the room during your time, you can ask that person to leave. If you have a reserved time and you need to leave temporarily, you may leave and then return as long as it's still your reserved time. Please do not vacate the room for more than 5 minutes.
- If a reserved room is not occupied, you may use it. However, if the person who has reserved it shows up, you will need to leave and find another room.

- If a room is unreserved, you may use it. However, do NOT leave your books, instruments or other belongings there for an extended period of time. Besides being a security risk, leaving your belongings does not guarantee you the room if you do not have it reserved. If you are not physically in the room, you forfeit the right to use it, unless it is your own reserved time.
- Do not alter the signup cards posted by the door; alterations will not be honored. Report any errors on the posted schedule.

Open Rooms: B213 is not reserved at any time, and will be available on a first-come, first served basis. B219 (the Smart Lab) may also be used as a practice room, provided it is not needed by a student for Smart Lab purposes; check out the key from the monitor on duty in the Computer Lab (Rm. B223)

6. Scheduling of Classrooms

Classrooms are not for individual practice. Please use practice rooms for that purpose.

Classrooms may be used for ensemble rehearsals through the Music Office; this involves filling out the Room Request Form and obtaining a faculty authorization signature if necessary. Do not assume that an empty room is available. If you are using a room without having officially reserved it for that time, you may be requested to leave.

7. Piano Tuning and Maintenance

All pianos are tuned and maintained in regular rotation by our in-house piano technician, Fred Sturm. If you notice that an instrument needs repair or tuning, please indicate the problem on the piano maintenance request list by his office door, B113.

8. Computer Music Lab

The Computer Music Lab is located in Room B223 in the practice room area. Hours are posted on the door. Friendly, knowledgeable student employees are on hand to assist Lab users.

The Lab serves all music students and faculty as well as Media Arts and other Fine Arts students as needed. Technology classes are offered in the lab, but all music students are free to use the lab even if not enrolled in the Lab classes, for example to complete a theory assignment using Sibelius or to experiment with the synths in Logic Pro. Each workstation in the Computer Lab includes a Mac with a variety of pro production software such as Logic, Sibelius and ProTools; a keyboard with the full General MIDI sound set plus factory-included sounds; MIDI and audio interfaces; and a TAPCO Mix.50 mixer.

9. Locker Rental

Lockers in the basement are available for rent to students. These include the built-in lockers along the halls and the free-standing metal storage cabinets in the Student Lounge area. Rental charges are \$10.00 per semester. The procedure is as follows:

- Find an empty locker and put a lock on it.
- Pay the \$10 locker rental fee at the University Cashier's office (in the Student Services Center).
- Fill out a Locker Form.
- Bring the Locker Form and the cashier's receipt to the Keller Hall Office for locker assignment.

Locker rentals must be renewed EVERY semester. Signs will be posted as a reminder and notices will be distributed once to every unpaid locker before locks are cut and belongings removed. Neither the Keller Hall office nor the Music Department is responsible for lost or stolen items. Large lockers will be assigned to students with

large instruments such as guitars, trombones, bassoons, or horn players. There may be a need to share lockers.

10. Instrument and Equipment Rental

Some instruments for applied music study and MUSE 155 classes are available for checkout to students. If instruments are not available, you may need to rent from one of the music merchants in Albuquerque offering instrument rental plans. To check out a university instrument, contact the Band Office, Room B127. You will need to complete an instrument contract, which must be renewed each semester. If you have a department-owned equipment checked out to you, it must be checked in before the end of finals week each semester. If you fail to return an instrument, your student account will be charged for the replacement cost of the instrument, and an academic hold will be placed on your records.

11. Keys

Students needing keys to rooms in the Music department must follow the following procedures:

- Take a blank Key Authorization sheet (available from David Kelly's Office, Rm. 2120) and have it signed by the faculty or staff member who is authorizing you to have a key. Return the sheet to David Kelly's Office.
- You will be given a Deposit/Refund sheet to take to the Cashier. The deposit for EACH key is \$10. Bring the receipt(s) for the deposit back to David Kelly's Office (Rm. 2120). NOTE: If you are a work-study student, student employee, graduate assistant or teaching assistant, disregard this step and go to Step 3.
- You will be given a green Key Card to take to the Lock Shop (NW corner of Lomas and Yale, behind the New Mexico Federal Credit Union building). Make sure you have your UNM ID card with you. The Lock Shop will issue you the key.

Students will be responsible for returning keys to the Lock Shop at the end of their last semester of needing the key(s). When keys are returned, students will be given their key deposit slip for a refund from the cashier's office. Within 24 hours of turning in keys, students may pick up their key receipt from David Kelly's office (Rm. 2120). Transcripts and registration may be held until all keys have been returned. NOTE: The Lock Shop is closed on Fridays.

P. MISCELLANEOUS INFORMATION

1. Comp Card

Music majors may obtain a Department of Music "Comp Card." This card entitles you and a guest to attend performances by UNM faculty and student ensembles free (with occasional exceptions). Obtain your Comp Card from the Music Office.

2. "Snow Days"

Rarely, weather conditions will warrant closure of the University. The UNM home page will announce closures, and the university will also send out emails to students and faculty via the emergency notification system. You can also listen to local radio and television stations for information about UNM, or you can call the UNM Snow Hotline at 277-SNOW to find out if classes have been cancelled, or have been put on a delay.

It is rare for UNM to close completely due to snow—a "delay day" is more common. A "two-hour delay" means that the university will open at 10:00 a.m. instead of 8:00 a.m.; any classes scheduled to meet before 10:00 a.m. are in effect cancelled. HOWEVER, please note that in response to requests from several faculty members, this policy was recently amended as follows: Under the revision, when classes and laboratories are normally scheduled

to be IN PROGRESS at the time of a delayed start, they will now begin at the delayed start time and end at their normally scheduled time.

Regarding grading & exams: In the event of a delay or closure during finals week, faculty are provided with three options to choose from:

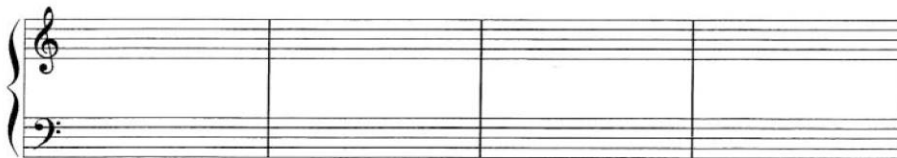
- Faculty may assign as final grades, the current grades that students have going into final exam week.
- Faculty may make provisions for students whose exams are canceled to contact them for the scheduling of a makeup exam or alternative arrangements.
- Faculty may, as a last resort, choose to assign incomplete grades.

APPENDIX 1: SAMPLE TRANSFER THEORY EXAM**Chord Spelling and Resolution**

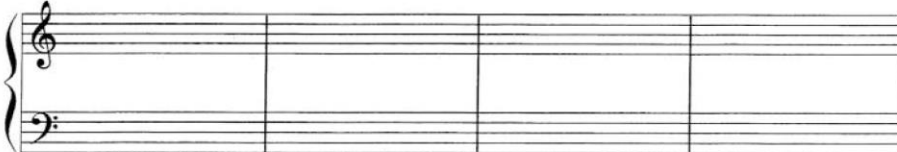
Spell and voice the following chords in 4 parts (SATB), using correct doubling where appropriate. Use the grand staff below. With the sole exception of chord 7., each chord should be followed by a chord that resolves these chromatic and dissonant harmonies. Do so in the most typical ways.

1. Dominant-seventh chord in third inversion ("four-two" in figured bass) of the subdominant chord in D-flat minor. This is a secondary or applied chord.
2. French augmented-sixth chord in F-sharp minor.
3. Half-diminished-seventh chord in second inversion ("four-three" in figured bass) of the mediant chord in G minor. This is a secondary or applied chord.
4. Neapolitan-sixth chord in B-flat minor.
5. Fully diminished-seventh chord in first inversion ("six-five" in figured bass) of the mediant chord in C-sharp minor. This is a secondary or applied chord.
6. German augmented-sixth chord in B minor.
7. Major major-seventh chord built on a root of G-sharp.
8. German augmented-sixth chord spelled enharmonically correctly as a chord of the doubly augmented fourth in C minor.

1. 2. 3. 4.



5. 6. 7. 8.



FIGURED BASS: Supply alto and tenor voices. Analyse the results by indicating the following: key(s), Roman numerals, dissonance-types ("non-harmonic tones"), pivot chords (if needed), and cadence-types. Be sure that the labelling of the harmonies indicates their chord qualities.

6# 5 6 9 8 4 3 9 8 6 6 5 6 4 3#
4 4 3 7 6 5 3 4 3 2 3 5#
3

Stop here

5 9 8 5 7 6# 9 7 5 7 6# 6
4 3 4 3 5 4 3 2 3 4 3 2 3 6

6 6 9 8 8 7 5
5 4 3 2 3 4 3 2 3
4 #

From the *Freylinghausens Gesangbuch*,
Halle, 1713 (first half)

Chorale Setting: Provide alto, tenor, and bass voices. Analyse your work including the following: key(s), Roman numerals, cadence-types, dissonance-types ("non-harmonic tones"), pivot chords (if needed), and figured bass. Be sure that the labelling of the harmonies indicates their chord qualities. Use one neighboring tone, one passing tone, and one suspension in your setting.

A musical score for a chorale setting in 4/4 time. The top staff contains a melodic line with various intervals and ornaments, including a suspension. The bottom staff is empty for accompaniment.

Fugue: Add an answer in the lower voice to this fugue subject. Add free counterpoint in the top voice to the answer. Analyse your work.

A musical score for a fugue subject in C minor, 2/4 time. The top staff shows the subject, and the bottom staff is empty for the answer and counterpoint.

Canon: In renaissance style, write a phrase that starts with a two voice canon of at least three measures length. This phrase will be in the phrygian mode and end with an appropriate cadence for that mode. You may choose the pitch interval of the canon. The following voice should enter after one measure has elapsed.

Two empty musical staves (treble and bass clef) for writing a canon in phrygian mode.

Two empty musical staves (treble and bass clef) for writing a canon in phrygian mode.

Analysis

The following example contains a modulation from one key to another. The opening key is **not** the key implied by the key signature from this Beethoven excerpt. Label all keys and chords as indicated.

Beethoven, "Adelaide," Op. 46

59
A - bend - lüft - chen im zar - ten Lau - be flü - stern, Sil - ber - glöck - chen des Mais im Gra - se

Key: _____

65
säu - seln, Wei - len rau - schein und Nach - ti - gal - len flö - ten, und Nach - ti - gal - len flö - ten:

Key: _____

Post-Tonal Concepts

- 1.) Provide another pitch-class set that is a member of the same set-class (also called set-type or collection-class) as the following pitch-class set:

{Eb, E, G, Ab, B, C#}. {—, —, —, —, —, —}.

Provide the prime form (also called best normal form) for this set-class

(—, —, —, —, —, —).

- 2.) Identify the scale from the following passage of solo piano music by Scriabin.

Allegro drammatico

The image shows two systems of musical notation. The first system is for the right hand, showing a melodic line with eighth and quarter notes. The left hand has a bass line with eighth notes. The second system shows the right hand with a more complex melodic line featuring triplets and sixteenth notes. The left hand continues with a bass line. Dynamics include *cresc.*, *f come un cri*, *p subito*, and *cresc.*

- 3.) Write out the RT6I row-form for the following 12-tone row:

D, C#, A, Bb, F, Eb, E, C, Ab, G, F#, B

—, —, —, —, —, —, —, —, —, —, —, —

PLEASE READ THE DIRECTIONS BELOW BEFORE SINGING! ASK QUESTIONS IF ANYTHING IS UNCLEAR.

moderato



5



9



12



15

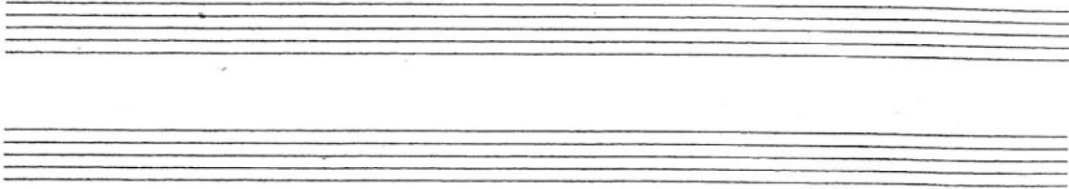


DIRECTIONS

You have one minute to study this example. I will play the scale for you to establish the key. You may use your choice of moveable do solfege, fixed do solfege, scale-degree numbers, or simply sing on the syllable "la." If this is out of your vocal range, then please tell me and we can adjust the key to one more comfortable for you.

Graduate Placement Examination in Aural Skills

Familiar Melody: Notate the first 8 bars of either the *Olympic Fanfare* or *Greensleeves/What Child is This?* in a key signature of 3 sharps.



Two-Part Dictation: Starting notes will be given. The piece will be played six times with 40 seconds of silence in between playings. Notate the piece.

Musical notation for Two-Part Dictation. It shows a grand staff with a brace on the left. The treble clef staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass clef staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first bar contains starting notes: treble clef has G4, A4, B4, C5; bass clef has G3, A3, B3, C4. The rest of the staff is blank for notation.

Harmonic Dictation: A four-part homophonic dictation will be played six times with 40 seconds of silence in between playings. The initial chord will be given. Notate the outer voices and Roman numerals plus figured bass beneath each chord. Label the cadence-type.

Musical notation for Harmonic Dictation. It shows a grand staff with a brace on the left. The treble clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The first bar contains starting notes: treble clef has Bb4, Eb5; bass clef has Bb3, Eb4. The rest of the staff is blank for notation.

Blank musical notation for Harmonic Dictation. It shows a grand staff with a brace on the left. The treble clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The rest of the staff is blank for notation.

APPENDIX 2

THE UNDERGRADUATE PIANO PROFICIENCY REQUIREMENTS

The Piano Proficiency (MUSC 2100) requirement can be fulfilled by passing with a C or better, Pianos 1-4. (MUS 111, MUS 112, MUS 211, and MUS 212). A student will still sign up for MUSC 2100 Piano Proficiency. This “course” has no class meeting during the semester; it is offered for 0 credit hours and the grade will be entered as Credit or No Credit.

If a student would like to test out of Piano 1-4, they can take a piano proficiency exam. The piano proficiency exam will be administered during Final Exam Week at the end of the fall and spring semesters. A student who plans on taking the exam should enroll in MUSC 2100 Piano Proficiency. This “course” has no class meeting during the semester; it is offered for 0 credit hours and the grade will be entered as Credit or No Credit, depending upon whether you pass the exam. If you pass only part of the exam, the instructor can assign an Incomplete or No Credit.

If a student is not concurrently enrolled in a Group Piano class and wishes to take the piano proficiency exam, he or she must contact the Piano Proficiency Coordinator before the end of the first 8 weeks of class for a preview and approval of the material to be attempted in the exam. Failure to consult with the Coordinator in a timely manner will mean that the student cannot take the proficiency exam at the end of the semester.

Note: A student must be enrolled in a Group Piano class beginning in the first semester of enrollment unless the entire proficiency exam has been passed by the first week of school. If you have had some previous piano instruction, consult with the Piano Proficiency Coordinator, Martha Dalager at (shoechopin@unm.edu) by the end of the FIRST WEEK of the semester to determine which course level should be taken.

A student must complete Piano 4 with a passing grade of C or above or must pass all sections of the exam BEFORE the following can occur:

- Student teaching for Music Education students.
- Enroll in APMS 491 Senior Recital and give their Senior Recital. Any student who attempts to enroll for APMS 491 who has not successfully passed Piano 4 or passed the piano proficiency exam will have a hold placed on his or her academic record and will not be allowed to register for the recital course.
- If a student’s degree plan requires applied piano instruction, the student must pass Piano 4 or pass the Piano Proficiency. You cannot take applied piano until you have passed Piano 4 or all elements of the piano proficiency. EXCEPTION: Students pursuing the BME with piano as the principal instrument may be accepted into applied piano provided their level is sufficient (at least as high as that required for completion of Piano 4). However, they must pass the piano proficiency within one year and must have done the proficiency preview for the Piano

Proficiency Coordinator by the end of the first semester of applied study. Failure to pass the proficiency will result in withdrawal from applied instruction.

- Theory/Composition majors must pass a subsequent “Keyboard Skills Test” administered by the theory faculty.

EXAM CONTENT:

NOTE: Each numbered element of the exam (see list below) may be attempted separately if the student so desires. However, you cannot receive credit for only part of an element.

1. Scales. All major scales, hands together, 2 octaves (ascending and descending) with correct traditional fingering. A minimum speed of 76 for the quarter note must be maintained (with each scale note equal to one eighth note).
2. Scales. All harmonic minor scales, hands together, 2 octaves (ascending and descending) with correct traditional fingering. A minimum speed of 76 for the quarter note must be maintained (with each scale note equal to one eighth note).
3. Chords. Play all inversions of the I Chord (root position, 1st inversion, 2nd inversion, root position) and then jump down one octave and play the Chord progressions in all major keys, consisting of I-IV64-I-V6-I chords in both hands, performed hands together, with pedal change on each chord, in root position with correct fingerings as follows. A minimum speed of 60 per quarter note must be maintained.
4. Chords. Play all inversions of the i Chord (root position, 1st inversion, 2nd inversion, root position) and then jump down one octave and play the Chord progressions in all minor keys, consisting of i-iv64-i-V6-I chords in both hands, performed hands together, with pedal change on each chord, in root position with correct fingerings as follows. A minimum speed of 60 per quarter note must be maintained.
5. Arpeggios. Arpeggios in all major and minor keys, 2 octaves ascending and descending, hands alone, with correct traditional fingering. A minimum speed of 60 per quarter note must be maintained (with each arpeggio note equal to one eighth note).
6. Sight-Reading. One to two pages at the late elementary/early intermediate level (ex: a folksong setting or children’s piece). Two selections will be required, consisting of either partial or complete pieces. The student will be allowed a maximum of 30 seconds to visually preview each selection.
7. Solo Repertoire. The student will perform two short intermediate-level selections in contrasting styles and tempos—one fast and one slow. At least one of the selections must demonstrate pedaling ability. The pieces must be pre-approved by the Piano Proficiency Coordinator. Total length should be approximately 2 pages for both selections combined. These are NOT to be performed from memory.

NOTE: The Bach *Prelude no. 1 in C major, BWV 846* is not an accepted repertoire piece.

**APPENDIX 3: KEYBOARD SKILLS TEST
FOR BACHELOR OF MUSIC THEORY & COMPOSITION CONCENTRATION**

The Theory & Composition program requires keyboard tasks to be performed before the Theory & Composition faculty at the end-of-semester review process in the junior and senior years. *Students who declare their major in their freshman or sophomore year are encouraged to complete these requirements earlier.*

1st Semester Junior Year

1. Play scales--hands together, up and down one octave, through 5 sharps and 5 flats, major and relative minor, all forms.
2. Play all cadences (PAC, IAC, HC, DC) and be able to demonstrate all non-harmonic tones.

2nd Semester Junior Year

1. Voice and resolve any of the chords of the common practice period (+6ths, applied ♯7, applied ♭7, applied V7, N6ths, etc.) through five flats, major and minor.
2. Modulate to nearly related keys, chorale style. (Pre-assigned; see theory coordinator the day before for the material.)

1st Semester Senior Year

1. Play Bach chorale phrase(s) as if you were teaching a dictation class to lower division undergraduate students.
2. Play melodic and rhythmic patterns as if you were teaching a dictation class to lower division undergraduate students.

2nd Semester Senior Year

1. Transpose a chorale phrase(s) (Pre-assigned, see theory coordinator the day before for the material.)
2. Play a prepared solo--difficulty equal to those found in the *Music for Millions* series, vol. 27.

IF YOU HAVE QUESTIONS ABOUT ANY OF THESE TASKS, BE SURE TO ASK THE THEORY AND COMPOSITION AREA COORDINATOR FOR GUIDANCE.

Revised August 2, 2010

PIANO 4 REPERTOIRE SELECTIONS FOR PIANO PROFICIENCY

UNM Group Piano 4 for Music Majors MUS 212

Choose one set of two pieces, may not mix and match

- 1) Menuett by Christoph Nichelmann & Minuet by Jiří Laburda
- 2) Air by Wolfgang Amadeus Mozart & Russian Song by Peter Ilyich Tchaikovsky
- 3) Bourrée by George Frederick Handel & Melody by Robert Schumann
- 4) Roundelay from an old German manuscript book & Siciliano by August Eberhard Müller
- 5) Old French Melody by Peter Ilyich Tchaikovsky & Mazurka by Alexander Goedicke
- 6) Happy Story by Robert Volkmann & Song of the Vagabond by Béla Bartók
- 7) Allegretto by Anton Diabelli & Andantino opus 55 no. 3 by Theodor Fürchtegott Kirchner

Menuett (1)

Christoph Nichelmann
(1717-1762)

Andante ♩ = 96-102 - take repeats

The first system of the Minuet consists of two staves. The treble clef staff begins with a piano (*p*) dynamic and contains a melodic line with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. A fermata is placed over the first measure, with the number 31 written above it. The bass clef staff provides a harmonic accompaniment with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. Fingering numbers 3, 1, 1, 1, 1, 2, and 4 are indicated below the notes.

The second system of the Minuet continues the piece. It features a first ending (1.) and a second ending (2.). The treble clef staff has a melodic line with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. A fermata is placed over the first measure, with the number 4 written above it. The bass clef staff provides a harmonic accompaniment with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. Fingering numbers 1, 3, 4, 4, 2, 5, 3, 1, 3, and 4 are indicated below the notes. A mezzo-forte (*mf*) dynamic is marked in the middle of the system.

The third system of the Minuet concludes the piece. It features a first ending (1.) and a second ending (2.). The treble clef staff has a melodic line with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. A fermata is placed over the first measure, with the number 31 written above it. The bass clef staff provides a harmonic accompaniment with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. Fingering numbers 1, 1, 2, 1, 2, 2, and 2 are indicated below the notes. A piano (*p*) dynamic is marked in the middle of the system.

5. Minuet (1)

Jiří Laburda

Animato $\text{♩} = 56 - 66$

The first system of the Minuet is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Animato' with a quarter note equal to 56-66 beats. The first measure is marked with a forte 'f' dynamic. The right hand features a series of eighth notes with slurs and fingerings (3, 3, 5, 2, 5). The left hand has a bass line with slurs and fingerings (5, 2, 1). A bracket spans the first five measures.

The second system continues the piece. The right hand has slurs and fingerings (4 1, 4 1, 3 1, 2 1, 2). The left hand has slurs and fingerings (4, 5, 3). The word 'simile' is written at the end of the system.

The third system features a mezzo-piano 'mp' dynamic. The right hand has slurs and fingerings (4 1, 5 1, 4 1, 3 1, 4 2, 5 2). The left hand has slurs and fingerings (2, 1, 2, 4, 1).

The fourth system continues with slurs and fingerings in both hands. The right hand has slurs and fingerings (5 1, 4 1, 5 2, 4, 4 1). The left hand has slurs and fingerings (5).

The fifth system concludes the piece with a 'rit.' (ritardando) marking. The right hand has slurs and fingerings (5, 5, 5). The left hand has slurs and fingerings (2, 3, 4, 5).

AIR (2)

WOLFGANG AMADEUS MOZART

Andante ♩ = 88

p cantabile

4 2 3 5 2 1

3 2 1 5 4 3

The first system of the musical score is in G major, 3/4 time, with a tempo of Andante (♩ = 88). It begins with a piano (*p*) dynamic and a *cantabile* character. The right hand features a melodic line with a slur over the first six notes, with fingerings 4, 2, 3, 5, 2, and 1. The left hand provides a simple harmonic accompaniment with fingerings 3, 2, 1, 5, 4, and 3.

mf

5 2 4 1 5 1 4 1 5 1 1 4 1

2

The second system continues the piece with a mezzo-forte (*mf*) dynamic. The right hand has a more active melodic line with slurs and fingerings 5, 2, 4, 1, 5, 1, 4, 1, 5, 1, 1, 4, and 1. The left hand accompaniment has fingerings 2 and 2.

p

4 2 2 5 5 3 2 1

3 2 3 2 3

The third system returns to a piano (*p*) dynamic. The right hand has a melodic line with slurs and fingerings 4, 2, 2, 5, 5, 3, 2, and 1. The left hand accompaniment features slurs and fingerings 3, 2, 3, 2, and 3.

f

5 2 4 1 5 2 4 1 5 1 2

4 2

The fourth system concludes the piece with a forte (*f*) dynamic. The right hand has a melodic line with slurs and fingerings 5, 2, 4, 1, 5, 2, 4, 1, 5, 1, and 2. The left hand accompaniment has fingerings 4 and 2.

Russian Song (2)

Peter Ilyich Tchaikovsky
(1840~1893)

Con moto ♩ = 84

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand features a melody with slurs and fingerings (5, 1, 2, 1, 2, 1, 2). The left hand provides a bass line with fingerings (5, 5, 1, 4, 3, 3, 2, 1, 3).

The second system continues the piece. The right hand has slurs and fingerings (5, 1, 2, 1, 3, 1, 4, 1). The left hand has fingerings (2, 4, 5, 3, 1, 5, 2, 4, 1, 2).

The third system continues the piece. The right hand has slurs and fingerings (2, 1, 2, 3, 2, 1, 2). The left hand has slurs and fingerings (5, 5, 3, 1, 2, 4, 1, 2, 3).

The fourth system continues the piece. The right hand has slurs and fingerings (5, 2, 1, 2, 1, 3, 4, 4, 3). The left hand has slurs and fingerings (1, 2, 4, 5, 2, 1, 2). A *sempre f* (always forte) dynamic marking is present in the left hand.

The fifth system concludes the piece. The right hand has slurs and fingerings (5, 2, 3, 1, 2, 5, 1). The left hand has slurs and fingerings (1, 5, 3, 2, 1, 1, 5).

BOURRÉE (3)

GEORGE FREDERICK HANDEL

Allegretto giocoso $\text{♩} = 66$

First system of musical notation. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *f*. Fingerings: 1, 2, 3, 4 in treble; 1, 2, 1, 3 in bass.

Second system of musical notation. Treble clef, bass clef. Dynamics: *mp* to *f*. Fingerings: 1, 2, 3, 5, 1, 2, 1, 1 in treble; 1, 2, 1, 3, 1, 2, 1, 1 in bass.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*. Fingerings: 2, 5, 2, 3, 1 in treble; 2, 2, 1 in bass.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Fingerings: 5, 4, 3 in treble; 1, 3, 1, 2, 1 in bass.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p* to *f*. Instruction: *crescendo sempre*. Fingerings: 3, 4, 5, 5, 2, 1, 4, 5, 2 in treble; 1, 1, 1, 1, 1, 1 in bass.

MELODY (3)

ROBERT SCHUMANN

Moderato ♩ = 84 with pedal.

The musical score consists of four systems, each with a treble and bass clef staff. The first system is marked *p* and includes a *simile* marking. The second system is marked *p*. The third system is marked *mf*. The fourth system is marked *mp*. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are shown as horizontal lines with a wavy underline. The piece concludes with a double bar line and repeat dots.

Roundelay (4)

(Scherzo)

From an old German manuscript book (1803)

Con moto grazioso ♩ = 84-88

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four systems of two staves each (treble and bass clef). The tempo is marked 'Con moto grazioso' with a quarter note equal to 84-88 beats per minute. The piece features a variety of dynamics: *f* (forte), *p* (piano), and *mf* (mezzo-forte). The melody in the treble clef is characterized by slurs and fingerings (1, 2, 4) over eighth and sixteenth notes. The bass clef provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

Siciliano (4)

Moderato ♩ = 108, feel in ♩.'s (36 = ♩.) with pedal no repeats

August Eberhard Müller
(1767-1817)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It features a melodic line with a triplet of eighth notes (marked '3'), a slur over a quarter note and an eighth note (marked '4'), and a slur over a half note and a quarter note (marked '1'). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is placed below the first measure. Fingering numbers (1, 2, 3, 4, 5) are indicated above and below notes. A bracket under the first two measures is labeled "simile".

The second system continues the piece. The upper staff has a triplet (3), a slur (4), and a slur (1). The lower staff has a slur (1) and a slur (1). A dynamic marking of *p* is present in the third measure. Fingering numbers are shown throughout.

The third system begins with a dynamic marking of *mf* (mezzo-forte). The upper staff features a triplet (3), a slur (1), a slur (2), and a slur (3). The lower staff has a slur (1) and a slur (1). Fingering numbers are indicated.

The fourth system starts with a dynamic marking of *p*. The upper staff has a triplet (3), a slur (4), a slur (1), a slur (5), a slur (4), a slur (1), and a slur (3). The lower staff has a slur (5), a slur (4), and a slur (1). Fingering numbers are shown.

The fifth system begins with a dynamic marking of *f* (forte) and ends with *pp* (pianissimo). The upper staff has a slur (5), a slur (2), a slur (3), a slur (4), a slur (5), a slur (1), and a slur (5). The lower staff has a slur (1), a slur (4), and a slur (5). Fingering numbers are indicated.

OLD FRENCH MELODY (5)

Moderato assai. $\text{♩} = 63-69$ Opus 39 No 16

Peter Ilyitch Tchaikovsky

16.

simile

no ped

simile

Mazurka (5)

Alexander Goedicke

Con brio $\text{♩} = 50$

The musical score is written for piano and treble clef in 3/4 time with a key signature of one sharp (F#). It consists of five systems of music. The first system begins with a forte (*f*) dynamic and includes a handwritten '5' above the first measure of the treble staff. The second system features a handwritten '1' above the first measure of the treble staff. The third system starts with a mezzo-forte (*mf*) dynamic and includes a handwritten '5' above the first measure of the treble staff. The fourth system includes a handwritten '5' above the first measure of the treble staff and a 'simile' marking at the end of the system. The fifth system includes a handwritten '3' above the first measure of the treble staff. The score is annotated with various musical notations: dynamics (*f*, *mf*), articulation (accents), and fingering (1, 2, 3, 5). The piece concludes with a double bar line.

HAPPY STORY (6)

ROBERT VOLKMANN

Allegretto giocoso ♩ = 84

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegretto giocoso' with a quarter note equal to 84 beats per minute. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as slurs, accents, and articulation marks. The first system starts with a *mf* dynamic and features a five-finger slur in the treble staff. The second system includes a *p* dynamic and a *mf* dynamic. The third system features a *f* dynamic and a *p* dynamic. The fourth system includes a *rit.* (ritardando) marking and a *mf a tempo* marking. The fifth system ends with a *pp* dynamic and a final flourish. The bass staff throughout the piece consists of chords and simple rhythmic patterns.

SONG OF THE VAGABOND (6)

BÉLA BARTÓK

Andantino ♩ = 78

p dolce

simile

mp

più p

poco rit.

♩ = 78 - 84

Allegretto (7)

Anton Diabelli

This musical score is for a piece titled "Allegretto (7)" by Anton Diabelli. It is written for piano in 2/4 time, with a tempo of 78-84 beats per minute. The score is divided into four systems, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and features a trill in the right hand. The second system starts with a forte (*f*) dynamic and includes a *legato* marking. The third system returns to piano (*p*) and then moves to mezzo-forte (*mf*). The fourth system features a crescendo (*cresc.*) leading to fortissimo (*sf*) and finally forte (*f*) dynamics. The piece concludes with a repeat sign in the final measure.

ANDANTINO (7)

(Opus 55, No. 3)

Theodor Fürchtegott Kirchner
(1823-1903)

Andantino (♩ = 96-104)

mp

con pedale

simile

dolce

rit.

a tempo

p

L.H.

p