

# LEE UNIVERSITY

2021-2022

## School of Music Handbook



## TABLE OF CONTENTS

Introduction .....	2
Lee University Mission Statement .....	3
School of Music Mission Statement .....	3
School of Music Statement of Purpose .....	3
School of Music Goals .....	3
Introduction to Undergraduate Degree Programs .....	3
Introduction to Graduate Degree Programs .....	6
Admission to an Undergraduate Music Major Degree Program .....	6
Academic Procedures and Policies .....	6
Applied Undergraduate Study in Applied Music .....	7
Applied Undergraduate Jury Examination .....	8
Degree Completion Requirements .....	9
Music & Worship Degree .....	9
Performance Degree .....	10
BS Music Degree: Music Business Emphasis .....	10
BA Music Degree .....	11
BA Music Degree: Composition Emphasis .....	12
Music Education Degree .....	12
Other Performance Opportunities .....	13
Performance Seminar Requirements .....	13
Chamber Music Requirements .....	14
Performance Ensemble Undergraduate Requirements .....	14
Piano Proficiency Undergraduate Requirements .....	14
Undergraduate Applied Conducting .....	16
Health and Safety .....	16
Copyright Policy .....	16
Facilities .....	17
Music Resource Center .....	17
Other Information .....	18
Financial Assistance and Music Scholarships .....	18
Organizations .....	19
School of Music Faculty and Staff .....	20
Contact Information .....	23
School of Music Structure .....	24
Appendix A: Reference Guide for Applied Lessons .....	25
Map of Campus .....	27

## **INTRODUCTION**

The Lee University School of Music Handbook has been compiled with you in mind. It answers your questions about being a music major. It also spells out policies regarding what is expected of you and provides information on how to reach these goals in a timely manner. For answers you cannot find, please feel free to ask members of our faculty and staff. In so doing you will discover warm and receptive people, placed here providentially to help you. We want your experience in the School of Music at Lee to be all you anticipate, all you desire, and all you will need for a future career as a music professional, whether you choose to serve the church, school, or the artistic community.

This handbook is a guide for applicants, students, and faculty members concerning study in music. It is intended to be a complement to the Lee University academic catalog and thus is binding for candidates for degrees in music.

**MARK WALKER**  
**PRESIDENT**

**DEBBIE MURRAY**  
**PROVOST & VICE PRESIDENT FOR ACADEMIC AFFAIRS**

**WILLIAM GREEN**  
**DEAN, SCHOOL OF MUSIC**

**PHILLIP THOMAS**  
**ASSOCIATE DEAN, SCHOOL OF MUSIC**



### LEE UNIVERSITY MISSION STATEMENT

Lee University is a Christian institution which offers liberal arts and professional education on both the baccalaureate and graduate levels through residential and distance programs. It seeks to provide education that integrates biblical truth as revealed in the Holy Scriptures with truth discovered through the study of arts and sciences and in the practice of various professions. A personal commitment to Jesus Christ as Savior is the controlling perspective from which the educational enterprise is carried out. The foundational purpose of all educational programs is to develop within the student knowledge, appreciation, understanding, ability, and skills which will prepare them for responsible Christian living in a complex world.

### SCHOOL OF MUSIC MISSION STATEMENT

The Lee University School of Music exists to provide professional music instruction and mentorship in the context of a Christian liberal arts education. Its goal is to inspire and equip students to become excellent musicians, outstanding thinkers, and articulate advocates for music in their diverse callings, for the sake of others, and in service to God's Kingdom.

### SCHOOL OF MUSIC STATEMENT OF PURPOSE

To achieve its goal of inspiring students, the School of Music immerses them in the formative experience of making music with others and for others, fostering creativity; and it provides deep, engaging encounters with great music, all under the mentorship of music professionals and scholars who are committed to the mission of Lee University. To achieve its goal of equipping students, the School of Music provides one-on-one studio instruction, ample opportunities for solo and ensemble performances, and classroom instruction in music history and literature, theory and analysis, musicianship, and a host of discipline-specific subjects.

The School of Music serves the University campus and the broader community by maintaining a variety of music ensembles that are open to interested and talented students and community members, by providing music for chapel and other worship services, and by offering frequent high-quality concerts performed by our own musicians as well as by guest artists. No matter the context, the School of Music believes that the ultimate purpose of music is to honor God, and that the appropriate response to the experience of music is gratitude and adoration for the Creator, who is the source of every good and perfect gift.

### SCHOOL OF MUSIC GOALS

The Lee University School of Music seeks to demonstrate its commitment to Lee University's Expanded Statement of Institutional Purpose and its own Statement of Purpose through the following stated goals:

1. To implement a comprehensive curriculum in applied study, solo and ensemble performances, musicianship studies, and major-specific courses.
2. To counsel and mentor students in scholarly pursuits, artistic advancement, and faith development.
3. To support a faculty of highly qualified music professionals who are committed to teaching, scholarship, and student advising.
4. To provide staff, facilities, equipment, and resources necessary for student preparation and performance at the highest level.
5. To engage in Christian stewardship and service at the university, in the church, and in the community, the region, and the world.

### INTRODUCTION TO UNDERGRADUATE DEGREE PROGRAMS

The Lee University School of Music offers the following undergraduate degree programs to students enrolled as music majors once they have been accepted by audition:

- [Bachelor of Arts in Music](#)
- [Bachelor of Arts in Music \(Emphasis in Composition\)](#)
- [Bachelor of Music Education](#)
- [Bachelor of Music in Music and Worship](#)
- [Bachelor of Music in Performance](#)
- [Bachelor of Science in Music \(Emphasis in Music Business\)](#)

Four minors in music are also available for interested and qualified students:

- [Jazz Music Minor](#)
- [Music and Worship Minor](#)
- [Music Minor - General](#)
- [Musical Theatre Minor](#)

### BACHELOR OF ARTS IN MUSIC

While developing performance and ensemble skills, understanding music in the broader context of the humanities is the priority of this major. It also provides a sizable percentage of elective hours, making it an attractive option for students who wish to pursue a second major. An emphasis in Composition is also offered in this degree. While its overall goals are the same as the general BA, it is designed for the student who wishes some specialized training in composing music.

**STUDENT LEARNING OUTCOMES**

Students in these degree tracks should demonstrate the following:

1. Ability to (a) analyze and perform notated music from a selection of musical styles as required by the chosen specialization, and (b) articulate and defend judgments about that music.
2. Understanding of an eclectic range of musical literature in order to (a) identify representative examples according to their cultural contexts, and (b) improvise in ways that authentically reflect diverse musical traditions.
3. Ability to apply appropriate theoretical, stylistic, and historical insights to a summative project as required by the selected curricular plan.
4. Ability to research, formulate, articulate, and defend their ideas about music using current professional vocabulary.

**DEGREE PROGRAMS**

- [Music, Composition \(MUSMC.BA\)](#)
- [Music, Instrumental \(MUSIA.BA\)](#)
- [Music, Piano \(MUSKA.BA\)](#)
- [Music, Voice \(MUSVA.BA\)](#)

**BACHELOR OF MUSIC EDUCATION**

Offered in cooperation with the Helen DeVos College of Education, a degree in music education leads toward Tennessee state K-12 teacher licensure for the student pursuing a career in elementary or secondary school. The Music Education curriculum provides the pedagogical and musical preparation needed for students to succeed as music educators. The program meets all requirements for K-12 music education certification through the Tennessee Department of Education.

**STUDENT LEARNING OUTCOMES**

Students in these degree tracks should demonstrate the following:

1. Ability to (a) analyze and perform notated music from a selection of musical styles as required by the chosen specialization, and (b) articulate and defend judgments about that music.
2. Sufficient acquaintance with an eclectic variety of musical literature to (a) identify representative examples according to their cultural contexts, and (b) improvise stylistically accurate examples from diverse musical traditions.
3. Ability to apply appropriate theoretical, stylistic, and historical insights to a summative project as required by the selected curricular plan.
4. Pedagogical knowledge, skills, and dispositions necessary to function as an effective K-12 music educator.

5. Basic competency in music technology as appropriate to the K-12 music education context.
6. Performance skills including (1) solo experience, (2) ensemble experience, and (3) functional piano and keyboard abilities.
7. Reflective teaching skills, positive professional interactions with youth and supervisors, and an understanding of the music education profession and music education advocacy.
8. A recognizable identity as music educator and commitment to professional development associated with that role.

**DEGREE PROGRAMS**

- [Music Education, Instrumental Non-Keyboard, K-12 Licensure \(MUSIA.BME\)](#)
- [Music Education, Instrumental, K-12 Licensure, Piano Emphasis \(MUSKI.BME\)](#)
- [Music Education, Vocal/General, K-12 Licensure \(MUSVA.BME\)](#)
- [Music Education, Vocal/General, K-12 Licensure, Piano Emphasis \(MUSKA.BME\)](#)

**ENDORSEMENT**

- [Dual Endorsement in Music Education](#)
- [Music Endorsement for the Non-Music Education Major, Vocal/General Music, K-12](#)

**BACHELOR OF MUSIC IN MUSIC AND WORSHIP**

Designed to equip students for musical leadership in a variety of ministry settings, this program develops knowledge and skills through intensive musical study supported by a broad general core. Special emphasis is given to an understanding of the biblical guidelines for worship and music along with opportunities for practical application of skills. Performance literature includes a well-selected balance of standard repertoire and contemporary selections.

**STUDENT LEARNING OUTCOMES**

Students in these degree tracks should demonstrate the following:

1. Ability to (a) analyze and perform notated music from a selection of musical styles as required by the chosen specialization, and (b) articulate and defend judgments about that music.
2. Understanding of an eclectic range of musical literature in order to (a) identify representative examples according to their cultural contexts, and (b) improvise in ways that authentically reflect diverse musical traditions.
3. Ability to apply appropriate theoretical, stylistic, and historical insights to a summative project as required by the selected curricular plan.
5. Leadership skills in the following aspects of Music and Worship ministry: a) pastoral care, b)

congregational worship, c) conducting of ensembles, and d) guiding a volunteer-based music ministry in the 21st century.

5. An understanding of: a) the historical, biblical, and pastoral role of musical worship and the theological rationale that has guided its development, and c) the resources, technology, and media available for musical ministry in the 21st century.

#### **DEGREE PROGRAMS**

- [Music and Worship, Instrumental \(MUCIA.BM\)](#)
- [Music and Worship, Piano \(MUCKA.BM\)](#)
- [Music and Worship, Voice \(MUCVA.BM\)](#)

#### **BACHELOR OF MUSIC IN PERFORMANCE**

A student with significant talent and experience in music may audition for this highly selective degree program. Its primary focus is to prepare the student for study in performance at the graduate level, a performance career, and/or studio teaching. Study of specialized pedagogy and literature completes the music core of theory, history, and analysis.

#### **STUDENT LEARNING OUTCOMES**

Students in these degree tracks should demonstrate the following:

1. Ability to (a) analyze and perform notated music from a selection of musical styles as required by the chosen specialization, and (b) articulate and defend judgments about that music.
2. Understanding of an eclectic range of musical literature in order to (a) identify representative examples according to their cultural contexts, and (b) improvise in ways that authentically reflect diverse musical traditions.
3. Ability to apply appropriate theoretical, stylistic, and historical insights to a summative project as required by the selected curricular plan.
4. Demonstrate highly developed technical skills and artistry in the major performance area.
5. Ability to articulate knowledge of repertoire in the major performance area.
6. Demonstrate a practical knowledge of performance practice in the major area through solo and ensemble performances. Vocal majors will demonstrate the ability to sing in foreign languages.
7. Apply the skills necessary to prepare for performance independent of outside teaching and assistance.
8. Ability to articulate and demonstrate the fundamentals of effective pedagogy in the major area of study.

#### **DEGREE PROGRAMS**

- [Music Performance, Instrumental \(MUSIA.BM\)](#)
- [Music Performance, Piano \(MUSKA.BM\)](#)
- [Music Performance, Vocal \(MUSVA.BM\)](#)

#### **BACHELOR OF SCIENCE IN MUSIC (EMPHASIS IN MUSIC BUSINESS)**

Offered in cooperation with the Department of Business and the Department of Communication Arts, this degree provides multidisciplinary instruction to students desiring careers in the music industry, especially as performers, songwriters, arrangers, or entrepreneurs. Building on a core of music classes, the degree culminates with a recital or specialized project.

#### **STUDENT LEARNING OUTCOMES**

Students in these degree tracks should demonstrate the following:

1. Ability to (a) analyze and perform notated music from a selection of musical styles as required by the chosen specialization, and (b) articulate and defend judgments about that music.
2. Understanding of an eclectic range of musical literature in order to (a) identify representative examples according to their cultural contexts, and (b) improvise in ways that authentically reflect diverse musical traditions.
3. Ability to apply appropriate theoretical, stylistic, and historical insights to a summative project as required by the selected curricular plan.
4. Sufficient mastery of a selected variety of popular music literature to (a) identify the performance and rhythmic style, placing each in its historical context, and (b) provide an appropriate analysis.
5. Basic vocabulary and the ability to utilize it in each of the following areas: (a) economics, b) accounting, c) managerial processes, d) marketing, e) legal and ethical aspects of publishing and broadcasting, and f) digital media.
6. Ability to demonstrate (a) a functional knowledge of selected computer and technological applications in music notation, digital audio production, and sound engineering, and (b) an understanding of the properties of acoustics as they pertain to audio production in live and studio venues.

#### **DEGREE PROGRAMS**

- [Music, Emphasis in Music Business, Instrumental \(MUSIA.BS\)](#)
- [Music, Emphasis in Music Business, Piano \(MUSKA.BS\)](#)
- [Music, Emphasis in Music Business, Voice \(MUSVA.BS\)](#)

## MINOR IN MUSIC

The School of Music offers four minor tracks, each of which is designed to provide a balanced musical experience. Click on the links below for more information:

- [Jazz Music Minor](#)
- [Music and Worship Minor](#)
- [Music Minor - General](#)
- [Musical Theatre Minor](#)

## INTRODUCTION TO GRADUATE DEGREE PROGRAMS

The Lee University School of Music offers the following graduate degree programs to students who have been accepted:

- [Master of Music, Music and Worship \(MUSMW.MM\)](#)
- [Master of Music, Music Education \(MUSED.MM\)](#)
- [Master of Music, Performance \(MUSPF.MM\)](#)
- [Master of Music, Wind Band or Choral Conducting \(MUSCO.MM\)](#)

Contact the Music Graduate Studies or [follow this link](#) for more information on programs and admissions requirements.

## ADMISSION TO AN UNDERGRADUATE MUSIC MAJOR DEGREE PROGRAM

### GUIDELINES FOR UNDERGRADUATE ADMISSION AUDITIONS

Click on the links below for more information:

- [Voice](#)
- [Piano](#)
- [Stringed Instruments \(including guitar\)](#)
- [Percussion](#)
- [All Other Non-Keyboard Instruments](#)

## ACADEMIC PROCEDURES AND POLICIES

### ADMISSION TO MUSIC MAJOR

Students who wish to major in any area of music must audition and be notified of acceptance by the School of Music before being permitted to declare a music major.

### PROVISIONAL STATUS

Students can be accepted into the School of Music with a provisional status. This designation allows the student to enroll in applied lessons, music theory and aural skills, ensembles, and other music classes in order to improve their skills in music. All provisional students will be enrolled in the BA in Music degree. At the end of the first semester, the jury will serve as a re-audition in the primary applied area to determine suitability for other music degree programs. Upon acceptance to specific degree programs in the School of Music, the student transitions into their degree program of choice, with the level of applied study determined by the faculty in the re-audition.

## ACADEMIC ADVISING

Each music major is assigned an academic advisor from the music faculty. Students should contact their advisor, according to office hours posted by the advisor, with academic or career related questions.

### CHANGING ADVISORS

The advisor-advisee relationship should be mutually comfortable. A student or an advisor may request a reassignment in the Office of Academic Services. Due to advisor workload profiles, a student's request for a specific advisor might not be granted.

### CHANGING DEGREE PROGRAMS

Students who wish to major in any area of music must audition and be notified of acceptance by the School of Music before being permitted to declare a music major.

To officially change their degree program, students must go to the Center for Calling & Career (located on the 3<sup>rd</sup> floor of the Paul Conn Student Union). At the Center, students will complete a Change of Major form online, and will have the opportunity to meet with a Strengths Vocational Advisor. Subsequently, music majors wishing to change their major to another music area must also have the approval of the Dean of the School of Music.

Once the process is complete, the Office of Academic Services is notified and assigns the student to a faculty advisor in the new major area.

### CREDIT HOUR

The unit for counting academic credit at Lee University is the semester hour. A semester hour is defined as 50 minutes of class work or faculty instruction for approximately fifteen weeks of the semester. The School of Music further defines a semester hour for applied music and ensembles as follows.

Applied Music – Students enrolled in one credit of applied music will have the equivalent of a 25-minute lesson weekly for the duration of the semester. Students enrolled in two or three credits will have the equivalent of a 50-minute weekly lesson for the duration of the semester. Enrollment for three hours of credit is reserved for performance majors and requires additional literature and practice.

Ensembles – One hour of credit is awarded for each semester of ensemble enrollment. Rehearsal time, performances, and requirements vary based on the type of ensemble, performance schedule, and difficulty of the literature.

### TRANSFER POLICY FOR UNDERGRADUATE MUSIC COURSES

Lee University and the School of Music recognize and evaluate academic credits earned by students who transfer from other accredited institutions (see university transfer policies stated in the catalog). However, in order to apply the transfer of music credits toward degree requirements, our accreditors require that we verify that transfer students meet Lee University standards in all music courses.

For applied music on the primary instrument, verification is accomplished through the audition process. Faculty who hear the audition assign students to a particular level of applied study based on that performance. For transfer students placed at the 5<sup>th</sup> semester or higher, that placement is temporary, subject to the Upper Division Admission Exam (UDAE). Detailed information about this examination is provided on page 11 of this Handbook.

Course transfers in the areas of Music History, Music Theory, Music Technology, and Piano Proficiency require examinations. These examinations must be completed prior to enrollment in the corollary courses at Lee University at a time designated by the Associate Dean of the School of Music. Performance on these tests may result in confirmation of credits earned at other institutions and their application to the degree program, or in assignment to specific coursework at Lee University to address deficiencies.

The application of ensemble credits to the degree program is determined on an individual basis by the Dean of the School of Music. Verification of the equivalency in ensemble experiences may require representative concert programs, catalog descriptions, or similar documentation.

Performance Seminar requirements for a transfer student will be evaluated on an individual basis by the Dean of the School of Music and will be faithful to the spirit of the requirement for non-transfer students. In this area and others not addressed above, evaluation of equivalency is at the discretion of the Dean of the School of Music or his designee.

### APPLIED UNDERGRADUATE STUDY IN APPLIED MUSIC

Each undergraduate music major and some graduate music majors are required to enroll in applied lessons (MUSA) based on the degree program into which he/she has been accepted. Once accepted as a music major, the office of the Dean of the School of Music will clear the student for on-line registration.

When selecting and enrolling in applied lessons, students should consult with an academic advisor to verify accuracy of 1) the level and type of enrollment, and 2) number of credit hours. Please see Appendix A

for the Reference Guide for Applied Lessons

After enrolling in applied lessons, students receive an automatically-generated email message that includes a link to the teacher preference site. A timely response to this message may increase the likelihood of optimal scheduling of lessons. After students' responses are received, the appropriate Area Coordinator assigns students to instructors. Consideration is given to students' preferences, but study with a requested instructor cannot be guaranteed. The Office of Applied Studies posts lessons assignments and schedules by the beginning of the first full week of classes. Officially, applied lessons begin the second Wednesday of classes, though some instructors, who notify their students directly, may choose to begin earlier.

Students who enroll in applied voice must also register for an applied voice lab as directed by their instructor. Students whose primary instrument is piano must also register for Piano Seminar (MUSA-186). Teachers of other instruments may also require similar enrollments.

Students enrolled in a one-credit lesson receive a minimum of 25 minutes of studio instruction per week. Those enrolled in two-credit or three-credit lessons receive a minimum of 50 minutes of studio instruction per week. Three-credit lessons are limited to performance majors (BM or MM), who are expected to study and prepare more repertoire and devote additional hours to practicing and preparation than non-performance majors. Students are guaranteed a minimum of 12 weekly lessons each semester, though most faculty teach 13-14 lessons per semester. Any lessons missed by the faculty member will be rescheduled by the instructor at a mutually agreeable time. There is no guarantee that lessons missed by the student will be rescheduled.

The Office of Applied Studies posts teacher/student assignments based on student classification and faculty load by the first full week of classes. Consideration will be given to student preference, but study with the requested instructor cannot be guaranteed.

### PRACTICE GUIDELINES/REQUIREMENTS FOR APPLIED STUDY

Each student is **expected to practice a minimum of five hours each week for each hour of credit in applied music.** The student who wishes to excel as a performer will need to spend a considerable amount of time in individual practice.

Representative repertoire lists for the various instruments are available to students and faculty via Portico. These lists also indicate minimal levels achievement expected for each year of applied study according to degree program.



Undergraduate students who have a performance emphasis in guitar, bass, or percussion are required to study both classical and commercial approaches.

For the commercial track the emphasis shifts from “Traditional” to “Commercial.” During the first 4 semesters, the student studies primarily on their applied instrument, until he/she passes the UDAE. At that time, the student will focus primarily on commercial studies. The following chart details the requirements of applied study for guitar, bass, and percussion based on degree program.

Degree Program	BM Perf.	BM Perf. Comm. PE.	BM Church	BA	BME	BS
Semesters Required	8	8	7	5	7	7
Hours Required	24	12	8	6	8	8
Semesters/ Credit Hrs. Classical Study Required	8/24	6/12	4/4	3/4	6/6	2/3
Semesters/ Credit Hrs. Commercial Study Required	0/0	6/12	3/4	2/2	1/2	5/5

#### CHANGING APPLIED INSTRUCTORS

The School of Music faculty and administration believe that, in order to make consistent progress and excel in the area of performance, it is generally best for a student to remain in the studio of the same applied instructor throughout his/her degree program. In the rare event, however, that a student believes it necessary to change instructors, the student must initiate the process by submitting a request in writing to the Director of Applied Studies in Music. In the request, the student should clearly articulate why a change is desired. The Director will consider the request and assess faculty teaching loads as well as other issues potentially arising from the student’s request. The Director will then decide if reassignment of the student to another instructor’s studio may proceed.

#### MUSIC FEES (PER SEMESTER)

[Click on this link for more information](#)

#### ACCOMPANIST SERVICES

Accompanist services are offered by the School of Music and available to applied vocal, instrumental, and conducting students. All accompanists are auditioned and approved by the Director of Accompanying. Accompanist assignments are made at the beginning of each semester by the Director of Accompanying. Only students registered for applied instruction are assigned an accompanist.

All students taking music major-level applied lessons (excluding piano, percussion, and guitar) are automatically charged the accompanist fee, which is added to the student’s school bill. This fee entitles all students enrolled in the BM degree program and those preparing for a junior/senior recital in the current semester to receive 10 accompanied half-hour lessons and 2.5 hours of additional rehearsal time. Students enrolled in any other music degree program receive 5 accompanied half-hour lessons and 2 hours of additional rehearsal time with an accompanist. The assigned accompanist also plays for the student to perform in Performance Seminar and for the end-of-semester jury/UDAE. The rehearsal hours listed above may, at the discretion of the instructor, be divided differently, so long as the total time does not exceed 7.5 and 4.5 hours, respectively.

All graduate students pursuing the graduate-level performance degree (excluding piano, percussion and guitar) are automatically charged the graduate-level accompanist fee. This fee entitles them to receive 10 accompanied half-hour lessons and 3 hours of additional rehearsal time. The assigned accompanist also plays for the student to perform in Performance Seminar and for the end-of-semester jury. The rehearsal hours listed above may, at the discretion of the instructor, be divided differently, so long as the total time does not exceed 8 hours.

Problems relating to accompaniment should be directed to the Director of Accompanying at: [mbwicks@leeuniversity.edu](mailto:mbwicks@leeuniversity.edu).

#### APPLIED UNDERGRADUATE JURY EXAMINATION

Each undergraduate music major and minor must take a jury examination in the primary applied area every semester with the following exceptions:

- An Upper Division Admission Exam has been taken during that semester, **or**
- An approved degree recital has been successfully completed during that semester **or**
- A student has competed in an approved regional or national competition during that semester, such as NATS or MTNA. In order for a competition to substitute for a jury, students must submit the comment/evaluation sheets from all judges of the competition, and a completed School Of Music Jury Form and a Repertoire Form to the Director of Applied Studies in Music by the deadline set by that office.

Guitar, bass, and percussion majors enrolled in both Commercial and Classical applied lesson concurrently must play a jury exam for each applied course with the jury scheduled in a single, extended time slot.

A student taking a secondary or elective applied lesson is not required to take a jury exam unless the instructor requests it for a special purpose.

At least two weeks prior to the jury the student should access jury and repertory forms via Portico. A completed copy must be submitted to the applied instructor, who signs the forms indicating its accuracy. The student will then prepare and bring the required number of typed jury and repertory sheets to the jury.

In order to perform a jury, an exam permit is required, as the jury serves as the final exam for applied lessons.

A student may postpone the jury examination only because of:

- *Illness* - A doctor's excuse (written) must be submitted to the applied instructor and the Director of Applied Studies in Music for approval prior to the commencement of juries.
- *Extenuating Circumstances* - The student must submit a written explanation to the applied teacher and Director of Applied Studies for approval. Until such time as the written explanation has been submitted and approved, the student will receive an "F" for the jury grade.

If approved, the make-up jury *must be completed within the first month of classes in the following semester*. Any student who does not comply with this guideline will receive a grade of "F" for the jury portion of the applied music grade.

Jury forms include comments for students to help them improve. The instructor will make content available to the student the week following the jury.

#### **UNDERGRADUATE UPPER DIVISION ADMISSION EXAM (UDAE)**

Successful completion of an Upper Division Admission Exam (UDAE) is a prerequisite to enrollment in applied study at the junior level. All music majors are required to perform this exam during the fourth semester of primary applied study of the primary instrument. The jury requirement for that concurrent semester of study is waived.

All transfer students must complete this exam. The audition committee will determine when the UDAE will occur for each transfer student.

In order to perform the UDAE an exam permit is required, as this serves as the final exam for that semester. A committee of at least five faculty members (including the student's teacher when possible) will hear the UDAE.

The exam consists of a ten-minute recital that includes repertoire representing *at least* two different historical style periods. Study of one of the pieces must have begun during the semester that the exam is performed; for transfer students this is defined as the immediately previous term of study.

A guitar or bass major pursuing a B.M. – Music and Worship degree, a B.A. degree, or a B.S. degree must include at least one classical work of at least three minutes duration; for the B.M.E. student, the classical repertoire must be at least seven minutes in duration.

Each student is required to prepare and bring the following to the exam:

- A cumulative list of all repertoire studied in college that includes: title, composer and dates studied for each work; (Repertory Form is required – available via Portico);
- An appropriate number of completed Upper Division Admission Exam Information Sheets, as announced by the Applied Studies Office. Handwritten forms are not acceptable.

The student and applied teacher will choose the works to be performed. Following the recital, the committee will make a judgment as to the progress of the student and likelihood of timely, successful completion of the chosen degree program.

A majority of the committee must deem the student qualified for admission to upper division study. If it is the judgment of the faculty committee that a student is not prepared for junior level of study, the student may be advised to retake the exam in the following semester or pursue another program of study. Students retaking the UDAE exam must enroll in an additional semester of primary applied study at the 201 level, with the subsequent semester's grade serving as a replacement for the semester in which the student did not pass the UDAE.

All transfer students, regardless of time at other institutions, must pass this exam at Lee.

The student will receive official notification of the results of the UDAE either in writing or by personal interview with the Director of Applied Studies within one week of the UDAE. Successful completion of the UDAE allows the student to register for upper division applied study.

Note to undergraduate Music Education Majors:  
*Successful completion of the UDAE requirement is a prerequisite to student teaching.*

## **DEGREE COMPLETION REQUIREMENTS**

### **DEGREE COMPLETION FOR MUSIC AND WORSHIP STUDENTS**

#### A. MUSIC AND WORSHIP INTERNSHIP

##### REQUIREMENTS

The internship for the B.M. in Music and Worship must:

- Consist of activities that support the goals and outcomes stated in the Degree Plan and for which the student can demonstrate requisite qualifications and ability.

- Occur after the successful completion of 90 credit hours, including all prerequisites for MUSW-492 (MUSW-223, and MUSW-311).
- Include a minimum of one hundred (100) clock hours verified by an authorized mentor or the church or ministry organization.
- Be completed by the last day of classes of the semester in which enrollment occurs.

#### PROCEDURES

- In consultation with the Music and Worship Coordinator, the student chooses the type of internship experience best suited to their career plans, previous experience, and personal abilities.
- The student files an application form that must be submitted to the Office of the Associate Dean, according to the deadlines given below.
  - November 1 for internships intended for the ensuing spring semester
  - April 1 for internships scheduled for the ensuing summer semester
  - August 1 for internships scheduled for the ensuing fall semester

After receiving approval for the internship, the student is registered for MUSW-492.

#### B. SENIOR PROJECT

Students in this degree program have the option of completing a Senior Project or presenting a 30-minute recital.

#### SENIOR PROJECT OPTION

Students who choose the project option should consult with the Coordinator of Music and Worship regarding potential designs, schedules, and related topics. In general, the Senior Project should demonstrate the student's mastery of skills necessary to enter the early phases of a career in Music and Worship. An application must be submitted to the Associate Dean of the School of Music according to the following schedule:

- November 1 if the project is to be presented in the following Spring semester
- April 1 if the project is to be presented in the following Summer or Fall semesters.

The application must include a proposed date for the project's presentation and for the hearing. No presentations may be scheduled during the final week of classes, and the hearing must occur at least three weeks before the presentation.

Following submission, the application will be submitted to a faculty committee. If the proposal is approved, the student will be assigned a mentor, who will meet with the student on a regular basis during the semester of the project. Upon approval, the student will be registered for MUSW-497.

#### RECITAL OPTION

Students who choose the recital option must enroll in applied lessons each semester after passing the UDAE and must be enrolled in MUSA-401 when the recital is presented. In addition to completing the Senior Project application, students performing a recital must submit a date request by email or in person to the Director of Music Events by:

- November 1 if the recital is to be completed in the following Spring semester
- April 1 if the recital is to be completed in the following Summer or Fall semester

#### DEGREE COMPLETION FOR B.M. -PERFORMANCE STUDENTS

A student pursuing a B.M. in Performance degree will present a 30-minute junior recital and a one-hour senior recital. Application procedures are described above under General Requirements.

#### DEGREE COMPLETION FOR MUSIC BUSINESS STUDENTS

##### A. MUSIC BUSINESS INTERNSHIP

##### REQUIREMENTS

The internship for the B.S. in Music (Music Business Emphasis) must:

- Consist of activities that support the goals and outcomes stated in the Degree Plan and for which the student can demonstrate requisite qualifications and ability.
- Include a minimum of one hundred (100) clock hours verified by an authorized agent of the internship site.
- Relate to the student's intended final project in a demonstrable way.
- Occur only after the successful completion of 90 credit hours, including all prerequisites for MUSB-492:
  - BUSN-409, MUSA-288 [UDAE], MUSB-243, MUSB-301, MUSB-331, COMM-410
- Be completed by the last day of classes of the semester in which enrollment occurs.

##### PROCEDURES

- In consultation with his/her faculty advisor, the student chooses an internship experience that is best suited to career plans, previous experience, and personal abilities.
- The student files an application form with the Office of the Associate Dean, according to the deadlines given below.
  - November 1 for internships scheduled for the ensuing spring semester
  - April 1 for internships scheduled for the ensuing summer semester
  - August 1 for internships scheduled for the ensuing fall semester

After receiving approval, the student will be registered for MUSB-492.

## B. SENIOR PROJECT

Students in this degree program may present a Senior Project or a 30-minute recital.

### SENIOR PROJECT OPTION

Students who choose the project option should consult with the Coordinator of Music Business regarding potential designs, schedules, and related topics. In general, the Senior Project should demonstrate the student's mastery of skills necessary for to enter the early phases of a career in one aspect of the music business. An application must be submitted to the Associate Dean of the School of Music according to the following schedule:

- November 1 if the project is to be presented in the following Spring semester
- April 1 if the project is to be presented in the following Summer or Fall semesters.

Following submission, the application will be submitted to a faculty committee. If the proposal is approved, the student will be assigned a mentor, who will meet with the student on a regular basis during the semester of the project. Following notification of approval, the student will register for MUSB-497.

Projects that focus on the creation of a product, e.g., EP, compositions, etc., must be submitted four weeks before the last day of classes. Projects that focus on live performance must be presented at least one week before the last day of classes, and a hearing must be completed at least three weeks before the performance.

### RECITAL OPTION

Students who choose the recital option must enroll in applied lessons each semester after passing the UDAE and must be enrolled at in MUSA-401 when the recital is presented. In addition to completing the Senior Project Application, students performing a recital must submit a date request by email or in person to the Director of Music Events by:

- November 1 if the recital is to be completed in the following Spring semester
- April 1 if the recital is to be completed in the following Summer or Fall semester

## DEGREE COMPLETION FOR B.A. STUDENTS (GENERAL)

Students in this degree program have the option of presenting a 30-minute recital or writing a Senior Thesis.

### RECITAL OPTION

Students who choose the recital option must enroll in applied lessons each semester after passing the UDAE and must be enrolled at in MUSA-401 when the recital is presented. Students performing a recital must submit a date request by email or in person to the Director of Music Events by:

- November 1 if the recital is to be completed in the following Spring semester
- April 1 if the recital is to be completed in the following Summer or Fall semester

### SENIOR THESIS OPTION

Students who choose the thesis option must complete each of the following:

1. In consultation with your academic advisor, plan to complete MUSG-488, Introduction to Research in Music (a fall-only course), in the **fall term** *before* the thesis is planned. Normally, MUSG-488 will be completed in the fall term, and the thesis will be written during the subsequent spring term, though writing a thesis in fall or summer terms may be approved. In all cases, approval for any thesis application is contingent on successful completion of MUSG-488.
2. Enroll in MUSG-488, which includes preparation of a prospectus for the thesis. In consultation with the teacher and other members of the faculty, identify an area of scholarly inquiry that takes into consideration personal goals, interests, academic strengths, and related issues. Potential topics include, but are not limited to, the disciplines of Music Theory, Music History, and Music Literature written for a specific instrument or ensemble.
3. Complete the application form and submit to the Associate Dean of the School of Music according to the following schedule:
  - November 1 if the thesis is to be completed in the following Spring semester
  - April 1 if the thesis is to be completed in the following Summer or Fall semester.
4. After receiving a notice of approval from the Associate Dean's Office, the student will be enrolled in MUSG-498, Senior Thesis, for the appropriate semester. An assigned faculty mentor will arrange regular meetings during the semester that the thesis is written.
5. In consultation with the faculty mentor, schedule and complete a public presentation related to the thesis. The presentation must occur at least three weeks before the last day of regular classes in the semester of enrollment in MUSG-498 and the Senior Thesis Committee must receive the thesis at least one calendar week prior to the presentation for review.



### **DEGREE COMPLETION FOR B.A. STUDENTS (COMPOSITION EMPHASIS)**

Students pursuing the Bachelor of Arts degree with an emphasis in composition will present a specialized senior project, which consists of creating and producing a performance of a major original composition or set of compositions under the guidance of a faculty mentor. As this is the culmination of the work of the degree, the project will be presented during the final semester of the degree plan. Students must have completed at least one semester of MUSA-401MC prior to enrolling in Senior Project in Composition (MUSG-498MC). Students who will personally perform their compositions must do so on their primary instrument and also enroll in applied lessons in the semester of the project. Applications for the senior project must be filed with the Office of the Associate Dean by the following deadlines:

- November 1 for projects intended for the following Spring term
- April 1 for projects intended for the following Summer or Fall terms.

The application must include a proposed date for the project's presentation and for the hearing. No presentations may be scheduled during the final week of classes, and the hearing must occur at least three weeks before the presentation.

The student's proposal will be reviewed by a faculty committee. If the proposal is approved, the student will be assigned a mentor who will meet with the student on a regular basis during the semester of the project. Following notification of approval, the student will be registered for MUSG-498MC.

### **DEGREE COMPLETION FOR B.M.E. STUDENTS**

#### **A. STUDENT TEACHING PROFESSIONAL SEMESTER**

Students earning a teaching license in music education, with an endorsement in Instrumental music, K-12 licensure must complete 7 (seven) credits of instrumental techniques courses and 1 (one) credit in vocal techniques. The required courses vary based upon the student's primary applied instrument. A PDF of these sequences is available in the School of Music section on Portico.

[Click on this link for information.](#)

Lee University students enrolled in a BME degree complete a 12-credit hour Professional Semester in their final enrollment term. These 12 credits include Student Teaching I (5 credits), Student Teaching II (5 credits), and Student Teaching Seminar (2 credits). Students do not enroll in any other courses during the Professional Semester. BME students apply for student teaching in the semester preceding the semester in which they wish to teach. Deadlines are October 1 (for Spring) & March 1 (for Fall).

Student teachers are placed primarily in the Cleveland City School System, the Bradley County School System, and the Hamilton County System. Students may petition to student teach in other locations (outside a 60 mile radius of Cleveland) but must write a letter of request supported by documentation that details the requested school, cooperating teacher, arrangements for returning to campus for seminars and workshops, and the specific reasons for the request. This request then goes to a special committee of the Teacher Education Committee for consideration. The State of Tennessee requires that all those seeking licensure have undergone student teaching in Tennessee under the supervision of a licensed Tennessee teacher. No out-of-state placements are allowed.

The student teaching experience spans 16 weeks, with 2 placements of 7-8 weeks in length. BME students pursuing a Vocal/General endorsement complete one placement in an elementary general music context, and one placement in a secondary (grades 6-8 or 9-12) choral/general setting. Students seeking the Instrumental endorsement complete a placement in a 6-8 grade setting, and in a 9-12 setting. Occasionally instrumental BME students will request a general music placement, and one placement in either 6-8 or 9-12. This is generally approved if the student has completed MUED 405 - Teaching Music in the Elementary School, although the course is not required for students in the BME-Instrumental degree plan.

A university supervisor is assigned to each student teacher. Student teachers are observed by the supervisor a minimum of 3 times in each setting, for a total of 6 observations minimum. The supervising teacher uses the Lee University Student Teaching evaluation forms and documents. Following the observation, the supervising teacher meets with the student (and cooperating teacher when the schedule allows) for a consultation based on the observation. As part of this process, student teachers are asked to reflect on the experience and evaluate themselves.

This evaluation process closely parallels the current Teacher Evaluation process implemented for in-service teachers in the state of Tennessee. Documents relevant to the student teaching experience can be found in Portico.

#### **B. RECITAL**

A student pursuing a B.M.E degree will present a 30-minute senior recital. Application procedure detailed under General Requirements on the page below (pg. 13).

## GENERAL REQUIREMENTS FOR STUDENTS

### PRESENTING RECITALS

Students presenting a recital must be enrolled in applied lessons during the semester of the recital. Guitar, bass, and percussion students must be enrolled in lessons of each category of repertory (Commercial or Classical) included on the program.

Students performing a recital must submit a date request by email or in person to the Director of Music Events by:

- November 1 if the recital is to be completed in the following Spring semester
- April 1 if the recital is to be completed in the following Summer or Fall semester

To accommodate the busy school calendar, a student presenting a 30-minute recital must partner with another student also presenting a 30-minute recital for a joint performance. Guidance in choosing a recital partner will be given by the student's Applied Instructor and the Director of Applied Studies in Music. In the event a student does not have a recital partner, the Director of Music Events may pair students without partners together, overriding date preference.

Once the recital date has been approved, the appropriate Area Coordinator will assign a hearing date. These are generally scheduled 3 weeks before the student's recital date. At the time of the hearings for junior and senior recitals, students must submit cumulative repertoire lists. Both items must then be submitted to the Office of Applied Studies.

### OTHER PERFORMANCE OPPORTUNITIES

#### PERFORMANCE SEMINAR REQUIREMENTS

Because the School of Music believes that music is a performance art, each student is expected to perform *at least once per academic year* in a public studio recital, a Performance Seminar class, or master class program. Students pursuing a Performance degree must perform in an approved venue once each fall and spring semester. Any student who does not fulfill the performance requirement within the academic year will receive a failing grade for Performance Seminar in the Spring Semester.

The School of Music is committed to the idea that this activity provides for learning that is critical to a student's preparation for success in a chosen music profession in at least three ways: (1) exposure to a variety of music literature beyond that which is possible in the studio, (2) awareness of audience perspective to be applied to personal performance and (3) observation of professional standards of performance.

Therefore, as a *requirement* for completion of a music degree, every student majoring in music is required to enroll in and successfully complete Performance Seminar for seven semesters. Graded on a pass/fail basis, this course receives zero credit hours. A passing grade is based on attendance at nine (9) Performance Seminar class offerings per semester and nine (9) additional approved music events.

Students minoring in music are required to enroll in and successfully complete Performance Seminar for four semesters.

A passing grade is based on attendance at nine (9) Performance Seminar class offerings per semester and nine (9) additional approved music events.

Performance Seminar meets every Thursday afternoon at 4:15 p.m. Students entering late or leaving early will not receive credit for attendance at class. On campus event attendance will be verified by the scanning of student ID by university representative both in and out of each event.

To receive credit for the remaining required off-campus events, where roll is not taken by a School of Music representative, the student *must* bring a program or ticket, along with a completed Recital Attendance Verification Form, to the Music Office within ten days of the event. A student is expected to attend the *entire* performance to receive credit. **No exceptions will be made.**

Campus Events are posted in the following places:

- Lee University Website: School of Music calendar
- Display Screen located in the first floor lobby of the School of Music
- Bulletin boards in the School of Music

Performance Seminar requirements for a transfer student will be handled on an individual basis by the Dean of the School of Music and will be faithful to the spirit of the requirement for non-transfer students.

To attend less than the required number of recitals/performance in a semester constitutes failure for the course and will require another semester of successful Performance Seminar enrollment. No student will be given credit for any performance in which he/she is a participant in more than one program item.

Suggested performance options include:

- Presidential or Performing Arts Series
- Faculty & Student recitals
- University ensemble concerts
- Concerts at other colleges/universities
- Open rehearsals or performances of professional music organizations such as symphony, opera, and chamber concerts
- High school choir, band, or orchestra concerts

Outside recitals are typically of a classical or commercial jazz nature. Gospel, contemporary Christian, or pop performances are not typically in the spirit of the requirement. Only one such credit is allowed per semester. Please email [music@leeuniversity.edu](mailto:music@leeuniversity.edu) with questions about this requirement. (Include "Performance Seminar" in the subject line.)

### CHAMBER MUSIC REQUIREMENTS

Undergraduate students pursuing professional degrees in music at Lee University (Bachelor of Music Education, Bachelor of Music in Performance, Bachelor of Music in Music and Worship) must participate in public chamber music performances during their academic programs. These performances may be presented through scheduled chamber music concerts, ensemble concerts, or student recitals. Evidence of chamber music presentations must be included in the students' files and presented at the time of the submission of applications for senior recitals or final projects. For this purpose, a chamber music performance is considered music performed by a small ensemble, with one performer to a part.

### PERFORMANCE ENSEMBLE UNDERGRADUATE REQUIREMENTS

[Click on this link for more information](#)

Degree Program	BM Perf.	BM M&W	BA	BME	BS
Semesters Required Ensemble Credit	6	6	4	6	4
Semesters Elective Ensemble Credit	4	4	2	3-4	2

For a list of required and elective ensembles appropriate to your degree please see the degree checklist available in the university catalog.

If a student is not accepted into one of the elective ensembles, additional semesters of a required ensemble can fulfill this requirement. Guitarists may count any required or elective ensemble, in which they primarily perform on guitar, as a "required" ensemble.

Students participating in a traveling choir/ensemble must remain enrolled full-time for insurance coverage purposes.

### UNDERGRADUATE PIANO PROFICIENCY

The piano proficiency curriculum is designed to enhance and reinforce student understanding of music theory and aural skills, as well as to equip music graduates with practical keyboard skills for their

respective careers.

Successful completion of the Sophomore Piano Proficiency Exam, which is administered at the end of the class piano sequence, is **required for graduation** by the School of Music for all BM, BME, and BS students. This exam is also a prerequisite for student teaching for BME students. Students enrolled in the BA in Music are required to pass the Freshman Piano Proficiency Exam, which is administered at the end of MUSG-112, Class Piano II.

### PLACEMENT AND ENROLLMENT

- Students are placed into the appropriate level of piano class before matriculation based on consideration of both their piano placement hearing and their music theory placement exam. There are five course levels in the class piano sequence:
  - MUSG-101 Basic Piano
  - MUSG-111 Class Piano I
  - MUSG-112 Class Piano II
  - MUSG-211 Class Piano III
  - MUSG-212 Class Piano IV or
  - MUSG-214 Class Piano IV for Ministry
- In rare cases in which a student demonstrates exceptional skill and experience in their piano placement hearing, the student will be assigned to MUSG-213, Functional Piano. These students must still pass the appropriate Piano Proficiency Exam(s).
- Because piano proficiency courses are based on the progressive development of skills, students are required to enroll in piano proficiency classes every semester until the proficiency requirement is completed.
- Curricula of piano classes support and reinforce corresponding classes in Music Theory and Aural Skills; therefore, students must enroll in those courses concurrently with each level of piano class.
- Exceptions to this policy must be approved by the Associate Dean of the School of Music.
- Students must achieve a minimum grade of C- (70%) in each course in order to enroll in the next level in the piano proficiency sequence or in the next level of Music Theory or Aural Skills courses.
- Typically, course sections of MUSG-212 Class Piano IV are designated for specific degree programs to focus on practical skills relevant to the respective careers. MUSG-214 is a specialized course for Music & Worship students only. Degree programs are grouped into sections as follows:
  - BM—Church Music (Instrumental and Vocal), BM—Performance (Non-keyboard instruments), BME—Instrumental
  - BM—Performance (Vocal), BME—Vocal
  - BS—Music Business students address these skills in MUSB-251 Improvisation.

**EVALUATION**

- While all class piano courses receive one credit and meet for 50 minutes per week, regular practice outside of class is essential to the development of keyboard skills. Students whose work in a given course fails to demonstrate regular and effective preparation may be required, at the discretion of their instructor, to attend tutoring sessions.
- Each piano class incorporates a pass/fail cumulative final exam for 30% of the course grade.
- The Freshman Piano Proficiency Exam is evaluated by a faculty panel and functions as the cumulative final for MUSG-112 Class Piano II or its equivalent. Students must successfully complete ALL components of the exam to pass.
- The Sophomore Piano Proficiency Exam is evaluated by a faculty panel and functions as the cumulative final for MUSG-212 Class Piano IV or its equivalent. Students must successfully complete ALL components of the exam to pass.
- Students enrolled in the BS in Music (Music Business Emphasis) are required to pass a version of the Sophomore Proficiency Exam that includes only general skills at the end of MUSG-211, Class Piano III.

**FRESHMAN PIANO PROFICIENCY EXAM**

This exam is evaluated by a faculty panel and functions as the cumulative final for MUSG-112 Class Piano II or its approved equivalent. Evaluation is pass/fail and is based on accuracy and continuity. Students must successfully complete **all** components to pass. Components marked for 48 hours preparation will be emailed to the student's official Lee University email address 48 hours before their exam.

- Play all white-key major and minor scales, two octaves, hands together in eighth notes, quarter note = ~80bpm, finishing each with the I-VI-IV-II-V64-V7-I cadential pattern in keyboard-style voicing.
- Realize one chord chart/lead sheet from a list of level-appropriate selections provided by the Coordinator of Secondary Piano. If a student wishes to present a chord chart/lead sheet not included in the list, the student must obtain approval of the Coordinator of Secondary Piano at least three weeks before the last day of classes in the semester of the exam.
- Perform a short solo piano piece from a list of selections provided by the Coordinator of Secondary Piano. If a student wishes to present a solo piece not included in the list, the student must obtain approval of the Coordinator of Secondary Piano at least three weeks before the last day of classes in the semester of the exam.
- Harmonize an assigned melody (no chords given)

with 48 hours of preparation. Harmonizations must be in keyboard-style voicing and incorporate the following chords when functionally appropriate: I, V7, V6/4, II, IV, and VI.

- Perform a short reading excerpt (approximately 8 measures) with 48 hours of preparation.

**SOPHOMORE PIANO PROFICIENCY EXAM**

This exam is evaluated by a faculty panel and functions as the cumulative final for MUSG-212 Class Piano IV or its equivalent. Evaluation is pass/fail and is based on accuracy and continuity. Upon passing the exam, students receive credit for the Sophomore Piano Proficiency Exam on their transcript as **MUSG-286**. Students must successfully complete **all** components to pass. Components marked for 48 hours preparation will be emailed to the student's official Lee University email address 48 hours before their exam.

- All major and minor scales, two octaves, hands together in eighth notes, quarter note = ~100bpm.
- Three chord progressions modulating to dominant or relative major/minor, each prepared in at least 3 keys in keyboard-style voicing.
- Realize one chord chart/lead sheet from a list of level-appropriate selections provided by the Coordinator of Secondary Piano. If a student wishes to present a chord chart/lead sheet not included in the list, the student must obtain approval of the Coordinator of Secondary Piano at least three weeks before the last day of classes in the semester of the exam.
- Perform a short solo piano piece from a list of selections provided by the Coordinator of Secondary Piano. If a student wishes to present a solo piece not included in the list, the student must obtain approval of the Coordinator of Secondary Piano at least three weeks before the last day of classes in the semester of the exam.
- Harmonize an assigned melody (no chords given) with 48 hours of preparation. Harmonization must be played in keyboard-style voicing and incorporate diatonic triads, seventh chords, applied chords, and borrowed chords when functionally appropriate.
- Perform a short reading excerpt (approximately 8 measures) with 48 hours of preparation.

In addition to the above, students will be tested on the following as designated by their degree program and primary instrument.

**BM—MUSIC & WORSHIP (INSTRUMENTAL & VOCAL)**

- Play the accompaniment to a simple anthem or worship song chosen from a list provided by the Coordinator of Secondary Piano. If a student wishes to present an accompaniment not included in the list, the student must obtain approval of the



Coordinator of Secondary Piano at least three weeks before the last day of classes in the semester of the exam.

- Play a short excerpt of a SATB choral anthem in open score format (SATB voice parts simultaneously) with 48 hours preparation.

BM—PERFORMANCE (NON-KEYBOARD INSTRUMENTS),  
BME—INSTRUMENTAL

- Play any single part from an assigned orchestral and/or band score at concert pitch with 48 hours preparation.
- Play one accompaniment from the student's primary instrument's repertoire from a list of selections provided by the Coordinator of Secondary Piano. If a student wishes to present an accompaniment not included in the list, the student must obtain approval of the Coordinator of Secondary Piano at least three weeks before the last day of classes in the semester of the exam.

BM—PERFORMANCE (VOCAL)

- Play the accompaniments of two art songs/arias from a list of selections provided by the Coordinator of Secondary Piano. If a student wishes to present a solo piece not included in the list, the student must obtain approval of the Coordinator of Secondary Piano at least three weeks before the last day of classes in the semester of the exam.

BME—VOCAL

- Play two accompaniments of choral pieces from the Essential Repertoire series. One of the two pieces may be a reduction of the voice parts for rehearsal only. If a student wishes to present an accompaniment from outside of the *Essential Repertoire* series, the student must obtain approval of the Coordinator of Secondary Piano at least three weeks before the last day of classes in the semester of the exam.
- Play a short excerpt of a SATB choral anthem in open score format (SATB voice parts simultaneously) with 48 hours preparation.

BS—MUSIC BUSINESS (VOCAL AND NON-KEYBOARD  
INSTRUMENTAL)

- Successfully complete keyboard requirements for MUSB-251 Improvisation.
- Successfully complete modified version of the Sophomore Examination at the end of Class Piano III.

### UNDERGRADUATE APPLIED CONDUCTING

Undergraduate students who wish to enroll in Secondary Applied Conducting lessons (MUCO 102) may request to do so based on the following criteria:

1. Successful Completion of MUCO 330 and either MUCO 331 or MUCO 332 are required prior to

enrolling in Applied Conducting.

2. Permission from the Applied Conducting faculty member, and Approval by the Associate Dean of the School of Music.

### HEALTH AND SAFETY

The School of Music is committed to providing educational and musical experiences in an environment that is safe and healthy. To that end we provide resource information through each semester's orientation session and throughout the school year in the form of targeted seminars that address various topics including hearing health, injury prevention, vocal health, performance anxiety, and body alignment. Suggestions are always welcome as we develop sessions that speak to the needs and interests of our faculty and students.

The following university services are also available to students and faculty free of charge.

- [Health Clinic](#)  
Rachel Coffey, BSRN  
423.614.8430
- [Counseling Center](#)  
David Quagliana, Ph.D.  
423.614.8415

### COPYRIGHT POLICY

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. This "fair use" stipulation assumes that three stipulations are being met simultaneously.

These are: 1) that the photocopy or reproduction is being used temporarily in a "face-to-face" teaching situation 2) that only a brief portion of a piece, often considered to be less than 10%, is copied, and 3) that the number of copies is no more than the number of students in that face-to-face meeting and will be destroyed within a reasonable time period. This rules out the use of copies for purposes of ongoing preparation of a piece, performance, or building one's personal library. If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copying order if, in its judgment, fulfillment of the order would involve violation of copyright law.

**The School of Music has no tolerance regarding photocopied music and has adopted the following official posture:**

### **SCHOOL OF MUSIC COPYRIGHT POLICY**

The Lee University School of Music is committed to the moral and ethical principles embodied in the copyright laws of the United States. Specifically, the School endeavors to manifest this commitment in all venues where copyrighted materials are used. Prominent among these are the classroom, teaching studio, music ensembles, the Music Resource Center (MRC) and Pentecostal Research Center (PRC).

In classroom settings, students are encouraged, by precept and example, to give appropriate documentation to intellectual property in all its forms, whether under copyright or not. Further, the faculty commits to the legal guidelines of fair use as defined by Section 107 of Title 17 of the U.S. Codes. Special attention is given to number, frequency, and duration of legitimate use of copyrighted materials.

Most members of the faculty are also involved in private studio teaching. Here, students are required to purchase copies of music they perform and show evidence of it at juries and other types of performances. Only those copies that meet the criteria of fair use are allowed.

These guidelines are also followed in the performances of music ensembles. Conductors who copy ensemble materials must obtain permission to do so from the owner of the copyright. A copy of the letter of permission to copy must be on file in the Administrative Offices of the School of Music. **There are no exceptions to this policy.** Music should be purchased for each member of the ensemble as required by law. If it is worth performing, it is worth purchasing or renting.

The applicable section of the copyright law is prominently posted in the MRC, the repository for reference, score, and recordings, housed in the School of Music. Its patrons and those of the PRC are encouraged to respect the principles of intellectual and creative property in whatever format it is presented.

The motivation of the School of Music to abide these regulations is based on adherence to the biblical injunction against stealing and therefore goes beyond the letter of the law. We believe that it is part of the University's goal "of preparing students for responsible Christian living in the modern world." (Statement of Institutional Purpose, 1997)

### **FACILITIES**

#### **[Campus Map](#)**

The School of Music faculty offices, practice rooms and classrooms are located the Humanities Center, Curtsinger Music Building, and Pangle Hall.

The following performance venues are available for School of Music use:

- Squires Recital Hall (200 seats)
- The Chapel (360 seats)
- Dixon Center Auditorium (500 seats)
- Pangle Hall (650 seats)
- Conn Center (1700 seats)

### **MUSIC RESOURCE CENTER**

The Music Resource Center houses scores, reference materials, technological resources, and media items, including DVDs, videos, CDs, and LPs. A limited number of descriptive items such as texts, teaching methods, etc., are available as well. The purpose of the Music Resource Center is to provide Lee University students and faculty with resources and information services to support the university's programs in applied music, music education, Music and Worship, music business, and performance, as well as serving music reference and research needs for the local community and the broader inter-library community.

Circulating scores may be checked out for a 14-day loan period to undergraduate students, and community patrons, and for a 28-day loan period to graduate students. A valid Lee University ID card or an activated Cleveland Public Library card is required to check out library materials. Media items are available for limited checkout by faculty and graduate students and available for in-house use only by all other patrons. Technology resources and reference materials are for in-house use only for all patrons, unless otherwise specified.

The Music Technology Lab is located within the MRC and is available for student and faculty use. It is accessible during regular MRC hours except during scheduled classes, testing, etc., as posted. Regular hours for the MRC are as follows:

- Monday – Thursday: 8:00 a.m. to 12:00 a.m.
- Friday: 8:00 a.m. to 10:00 p.m.
- Saturday: 11:00 a.m. to 10:00 p.m.
- Sunday: 2:00 p.m. to 10:00 p.m. (except during U-Church)

*Hours may vary during holidays, summer sessions, and special events.*

## OTHER INFORMATION

### BULLETIN BOARDS AND STUDENT NOTIFICATION

Music students are responsible for checking the following sites for all announcements pertaining to building hours, schedules, recitals, rehearsals and other official notices of the School of Music and Lee University:

- Bulletin boards located on both floors of the Curtsinger Building
- Plasma screen located in the first and second floor lobbies of the Curtsinger Building
- School of Music Calendar on the Lee University Website
- Lee University student email accounts

### PRACTICE ROOM REGULATIONS

1. Priority for use of practice rooms
  - a. Music Majors
  - b. Music Minors
  - c. Elective students enrolled in applied or class instruction
  - d. Music Ensembles
2. Students practicing in any practice room assume responsibility for maintaining the good and orderly condition of the room.
3. Unless an accompanist is required, only one person at a time is allowed in the practice room.
4. Practice room doors must be kept closed at all times during practice. Windows must remain uncovered.
5. Pianos, piano benches, or other music equipment are not to be moved from the original practice room. Specialized equipment and percussion instruments must remain in the assigned rooms.
6. In order to protect the pianos and other instruments of the School of Music, no food or drink is permitted in the practice rooms or classrooms at any time. The only exception is water in a capped container.
7. Practice rooms left unattended for ten minutes become open for other music students on a first-come basis.
8. Practice in faculty studios must be arranged with individual faculty members.
9. Rooms 207, 216, 218, 219 are reserved for piano majors only. Access to these rooms may be obtained by checking out a key from the Applied Studies Office, Suite 1. Keys must be renewed each academic year.

### INSURANCE

The university maintains insurance coverage on all school-owned instruments but *does not carry insurance on student-owned instruments*. Each student is responsible for the care and insurance of personally owned instruments.

### LOCKERS

Lockers are available for students by reservation and located in the stairwell on the north end of the Curtsinger Building and in following locations in Pangle Hall; the Northeast 1<sup>st</sup> floor stairwell and west end of the main hall near PGH 101. Sign-up is during the first two weeks of classes with priority being given first to graduate students, senior and junior music majors, and then underclassmen. Curtsinger lockers may be reserved by contacting Winona Holsinger. Lockers located in Pangle Hall may be reserved by contacting Andy Harnsberger or Alan Wyatt.

### COPY MACHINE

A copy machine located in the Music Resource Center is available for student use. Students must use their Lee ID# to copy or print materials. Students are not allowed to use the copy machines located in the Administrative Suite or on the second floor.

## FINANCIAL ASSISTANCE AND MUSIC SCHOLARSHIPS

### MUSIC SCHOLARSHIPS

[Click on this link for more information](#)

### MUSIC ENSEMBLE SCHOLARSHIPS

[Click on this link for more information](#)

### ENDOWMENT SCHOLARSHIPS

[Click on this link for more information](#)

Returning students are eligible to continue their music scholarships by maintaining an *overall GPA of at least 2.5 and a GPA of at least 3.0 in music*.

## OTHER SCHOLARSHIP OPPORTUNITIES

### THE PRESSER FOUNDATION UNDERGRADUATE SCHOLARSHIP

The Presser Foundation Scholarship is a scholarship awarded annually to an outstanding music major from the School of Music at the end of the student's junior year to be used for his/her senior year. Choice of a recipient is guided solely by consideration of excellence and merit, without regard to sex or race. The student selected is identified by the music faculty and the decision communicated by the Dean of the School of Music to the Presser Foundation with a brief statement about the student. The scholarship is awarded for one year only.

Additional information about other scholarships, not specifically designed for music majors, is available through Financial Aid.

[Click on this link for more information.](#)

## ORGANIZATIONS

### DEAN'S STUDENT ADVISORY COUNCIL

The School of Music maintains a Dean's Student Advisory Council composed of music students from all disciplines, undergraduate and graduate. The Dean meets with this council regularly to discuss student concerns and ideas, and changes agreed upon in these meetings are implemented by School of Music faculty and staff.

### COMPOSERS' FORUM

Lee University Composers' Forum (LUCF) exists to promote and foster student music composition at Lee University by creating opportunities for growth as composers, organizing performances of new works, and above all, providing fellowship and mutual encouragement among students interested in music composition. It is open to all students. The faculty sponsor is Dr. Austin Patty.

### ACDA (AMERICAN CHORAL DIRECTORS ASSOCIATION)

The purpose of the ACDA student chapter is to offer students an opportunity for growth and development in the field of choral music by:

- Sponsoring activities and sessions at the local level to engage the training and experience of student choral musicians. Specific activities include roundtable discussions, workshops, master classes with guest conductors, and/or reading sessions with student-led reading choirs.
- Encouraging student attendance and involvement at ACDA Divisional and National Conferences.
- Connecting students with both new and experienced choral directors at local, state, and national events and conferences.

### NAfME (NATIONAL ASSOCIATION FOR MUSIC EDUCATION)

The purpose of NAfME Collegiate is to afford students an opportunity for professional orientation and development while still in school, and to enable students to gain an understanding of:

- The basic truths and principles that underlie the role of music in human life;
- The philosophy and function of the music education profession;
- The professional interests of members involved in the local, state, division, and national levels;

- The knowledge and practices of the professional music educator as facilitated through chapter activity. The faculty sponsor is Dr. Susanne Burgess.

### ARIA DA CAPO

Lee University's Aria da Capo club exists to foster an appreciation for Opera by exposing members to university and professional performances and other activities. Admission is open to all students; registration in Opera Theatre is not required. The faculty sponsor is Mr. James Frost.

### MUSIC & WORSHIP CLUB

The Music & Worship @ Lee club exists to serve Lee University by offering activities and gatherings that (1) develop leadership skills for worship leaders, (2) promote a greater understanding across the Lee campus of how music can aid worship, and (3) provide a supportive community for students called into worship leadership. For aspiring worship leaders, the club provides opportunities for worship leaders to improve leadership skills and develop spiritually and musically. For the campus, the club offers instruction on ways all Christians can use music to worship.

The faculty sponsor is Dr. Randy Sheeks

### HONOR SOCIETY

#### PI KAPPA LAMBDA

This Society is established to provide an organization dedicated to the furtherance of music in education and education in music in colleges, universities, and other institutions of higher learning, which offer music degree programs in one or more fields. This objective is to be achieved through selection and recognition of those juniors, seniors, and graduate students who have demonstrated superior achievement in a program of instruction in which the chapter is established.



## SCHOOL OF MUSIC FACULTY AND STAFF

**ADMINISTRATION****WILLIAM R. GREEN (2004)****DEAN, PROFESSOR OF MUSIC**

DMA, University of Kentucky  
Conducting, Chorale  
CUR 108

[wgreen@leeuniversity.edu](mailto:wgreen@leeuniversity.edu)

**PHILLIP THOMAS (1977)****ASSOCIATE DEAN, DISTINGUISHED PROFESSOR OF MUSIC**

PhD, University of Cincinnati  
Music History and Literature, Harpsichord  
CUR 4C

[pthomas@leeuniversity.edu](mailto:pthomas@leeuniversity.edu)

**DEBBY BELL (2012)****EXECUTIVE SECRETARY TO THE DEAN**

BA, Lee College  
CUR108

[dbell@leeuniversity.edu](mailto:dbell@leeuniversity.edu)

**ANGELA LAMB (2008)****SECRETARY TO THE ASSOCIATE DEAN**

AA, Tomlinson College  
CUR 4A

[alamb@leeuniversity.edu](mailto:alamb@leeuniversity.edu)

**KAREN REYNOLDS (2021)****SECRETARY, RECORDS**

HUM 211

[kreynolds@leeuniversity.edu](mailto:kreynolds@leeuniversity.edu)

**KARLA HYDER (2012)****SECRETARY, APPLIED STUDIES**

CUR 1

[khyder@leeuniversity.edu](mailto:khyder@leeuniversity.edu)

**APRIL TAYLOR (2021)****SECRETARY, GRADUATE STUDIES IN MUSIC**

HUM 311

[ataylor@leeuniversity.edu](mailto:ataylor@leeuniversity.edu)

**RACHAEL SUTTON (2018)****DIRECTOR OF MUSIC EVENTS**

MALA, Colorado State University  
CUR 106

[rsutton@leeuniversity.edu](mailto:rsutton@leeuniversity.edu)

**NICKOLAS TOMASELLO (2018)****RECRUITMENT COORDINATOR**

BS, Music Business Emphasis, Lee University  
CUR 102

[ntomasello@leeuniversity.edu](mailto:ntomasello@leeuniversity.edu)

**LAUD VAUGHT (2013)****MUSIC RESOURCE CENTER COORDINATOR**

MS, University of Tennessee  
CUR 135

[lvaught@leeuniversity.edu](mailto:lvaught@leeuniversity.edu)

**BRITT MURRAY (2019)****RECORDING STUDIO MANAGER**

BS, Lee University

[bmurray@leeuniversity.edu](mailto:bmurray@leeuniversity.edu)

**MARY BETH WICKES (1988)****DIRECTOR OF ACCOMPANYING**

MM, Southwestern Baptist Theological Seminary  
CUR 3A

[mbwicks@leeuniversity.edu](mailto:mbwicks@leeuniversity.edu)

**WINONA HOLSINGER (1999)****DIRECTOR OF INSTRUMENTAL PROJECTS**

MM, University of North Texas  
CUR 4E

[wholsinger@leeuniversity.edu](mailto:wholsinger@leeuniversity.edu)

**FACULTY****MARK BAILEY (1989)****PROFESSOR OF MUSIC**

DME, University of Cincinnati  
Instrumental Music Education, Music Theory,  
Symphonic Band  
CUR 4D

[mbailey@leeuniversity.edu](mailto:mbailey@leeuniversity.edu)

**CHERY BRENDEN (2004)****ASSISTANT PROFESSOR OF VOICE**

DMA, The University of Georgia  
Applied Voice  
HUM 311E

[cbrendel@leeuniversity.edu](mailto:cbrendel@leeuniversity.edu)

**RON BRENDEN (2005)****PROFESSOR OF VOICE****DIRECTOR OF GRADUATE STUDIES IN MUSIC**

DMA, Temple University  
Applied Voice, Music Theatre  
HUM 311D

[rbrendel@leeuniversity.edu](mailto:rbrendel@leeuniversity.edu)

**LENENA BREZNA (2014)****ASSOCIATE PROFESSOR OF VOICE**

DMA, University of Memphis  
Applied Voice  
HUM 311B

[lbrezna@leeuniversity.edu](mailto:lbrezna@leeuniversity.edu)

**LAUREN BUCKNER (2019)****ASSISTANT PROFESSOR OF MUSIC EDUCATION****MUSIC EDUCATION COORDINATOR**

MME, Lee University  
Music Education, Music in Culture  
HUM 211C

[lbuckner@leeuniversity.edu](mailto:lbuckner@leeuniversity.edu)

**ANDREA DISMUKES (1992)****PROFESSOR OF VOICE**

DMA, University of Alabama  
Applied Voice, Diction for Singers  
HUM 211D  
[adismukes@leeuniversity.edu](mailto:adismukes@leeuniversity.edu)

**JAMES FROST (2007)****ASSOCIATE PROFESSOR OF VOICE****VOCAL APPLIED COORDINATOR**

MM, University of Tennessee  
Applied Voice, Opera Theatre  
HUM 211B  
[jfrost@leeuniversity.edu](mailto:jfrost@leeuniversity.edu)

**LUKE GAMBILL (2020)****ASSISTANT PROFESSOR OF MUSIC BUSINESS****MUSIC BUSINESS COORDINATOR**

DWS, Robert E Webber Institute Worship Studies  
CUR 2C  
[lgambill@leeuniversity.edu](mailto:lgambill@leeuniversity.edu)

**ANDY HARNSBERGER (1997)****ASSOCIATE PROFESSOR OF PERCUSSION**

DMA, Eastman School of Music  
Applied Percussion, Percussion Ensemble  
PGH 110  
[aharnsberger@leeuniversity.edu](mailto:aharnsberger@leeuniversity.edu)

**DAVID HOLSINGER (1999)****PROFESSOR OF MUSIC**

DMA, University of Kansas  
Wind Ensemble, Composition, Instr. Conducting, Brass Choir  
CUR 4B  
[dholsinger@leeuniversity.edu](mailto:dholsinger@leeuniversity.edu)

**JONATHAN JUNG (2017)****ASSISTANT PROFESSOR OF PIANO****PIANO APPLIED COORDINATOR**

DMA, Eastman School of Music  
Applied Piano, Piano Literature  
CUR 1C  
[jjung@leeuniversity.edu](mailto:jjung@leeuniversity.edu)

**CHOEUN LEE (2016)****ASSISTANT PROFESSOR OF COLLABORATIVE PIANO**

DMA, University of Southern California, LA  
Collaborative Piano, Vocal Coaching  
CUR 1B  
[clee@leeuniversity.edu](mailto:clee@leeuniversity.edu)

**WEI MUEN (2021)****ASSISTANT PROFESSOR OF PIANO**

DMA, University of Illinois at Urbana-Champaign  
Applied Piano  
HUM 211A  
[wmuen@leeuniversity.edu](mailto:wmuen@leeuniversity.edu)

**NATHANIEL OLSON (2020)****ASSISTANT PROFESSOR OF VOICE**

DMA, University of North Carolina at Greensboro  
Applied Voice  
HUM 211E  
[nolson@leeuniversity.edu](mailto:nolson@leeuniversity.edu)

**AUSTIN PATTY (2006)****PROFESSOR OF MUSIC THEORY****MUSIC THEORY COORDINATOR**

PhD, Eastman School of Music  
Music Theory  
CUR 4F  
[apatty@leeuniversity.edu](mailto:apatty@leeuniversity.edu)

**BRIAN REICHENBACH (2021)****ASSISTANT PROFESSOR OF TRUMPET**

DMA, University of Illinois at Urbana-Champaign  
Applied Trumpet, Music Theory  
CUR 3C  
[breichenbach@leeuniversity.edu](mailto:breichenbach@leeuniversity.edu)

**RANDY SHEEKS (2010)****ASSOCIATE PROFESSOR OF MUSIC AND WORSHIP****MUSIC AND WORSHIP COORDINATOR**

DMA, New Orleans Theological Seminary  
Music & Worship, Ministry & Leadership, Ladies of Lee  
CUR 2B  
[rsheeks@leeuniversity.edu](mailto:rsheeks@leeuniversity.edu)

**DOUGLAS WARNER (2002)****PROFESSOR OF MUSIC****DIRECTOR OF APPLIED STUDIES IN MUSIC**

DMA, University of Cincinnati,  
College Conservatory of Music  
Applied Low Brass, Music History  
CUR 1D  
[dwarner@leeuniversity.edu](mailto:dwarner@leeuniversity.edu)

**CAMERON WEATHERFORD (2021)****ASSISTANT PROFESSOR OF CHORAL MUSIC**

DMA, University of Kentucky  
Conducting, Choral Union, Men's Chorus  
HUM 311E  
[cweatherford@leeuniversity.edu](mailto:cweatherford@leeuniversity.edu)

**ALAN WYATT (1996)****ASSOCIATE PROFESSOR OF MUSIC**

MM, University of Tennessee  
Commercial Music, Improvisation, Saxophone,  
Jazz Ensemble  
PGH 100C  
[awyatt@leeuniversity.edu](mailto:awyatt@leeuniversity.edu)

**JOHN WYKOFF (2011)****ASSOCIATE PROFESSOR OF THEORY &****COMPOSITION**

PhD, City University of New York  
Theory, Composition  
CUR 1A  
[jwykoff@leeuniversity.edu](mailto:jwykoff@leeuniversity.edu)

**XIAOQING YU (2004)****ASSOCIATE PROFESSOR OF VIOLIN**

MM, University of South Carolina  
Applied Violin and Viola, Chamber Strings  
CUR 3B  
[xyu@leeuniversity.edu](mailto:xyu@leeuniversity.edu)

## ARTISTS IN RESIDENCE

### GLORIA CHIEN (2004)

Chien began playing piano at the age of five in her native Taiwan. She has been called “a coat-of-many-colors pianist,” and holds a doctor of musical arts, a master’s, and a bachelor’s degree from the New England Conservatory of Music in Boston. She is a Steinway Artist and currently serves as an artist-in-residence at Lee.

A prize winner of the World Piano Competition, Harvard Musical Association Award, and the San Antonio International Piano Competition, Chien has presented solo recitals at the Isabella Stewart Gardner Museum, Harvard Musical Association, Sanibel Musical Festival, Caramoor Musical Festival, Salle Cortot in Paris, and the National Concert Hall in Taiwan. She has been praised by “The Strad” for “super performances...accompanied with great character.”

Chien was appointed the Director of the Chamber Music Institute at Music@Menlo, a chamber music festival and institute in the San Francisco Bay Area, and has participated there for six years. She has been a member of the Chamber Music Society (CMS) of Lincoln Center since 2012, and now frequently plays at Alice Tully Hall in New York as well as other venues around the country with CMS on Tour. Chien is the founding director of “String Theory,” a chamber music series in Chattanooga sponsored jointly by Lee and the Hunter Museum of American Art.

### BABBIE MASON (1997)

Recipient of two Dove Awards and the Genesis Award, Mason is a prolific songwriter, recording artist and published author. She hosts her own television talk show, which features the best in Christian music, authors, and issues concerning contemporary Christians. She teaches songwriting to graduates and undergraduates.

Mason has shared the stage in Billy Graham Crusades worldwide, Women of Faith Conferences, The Grammy Awards as well as performed at Carnegie Hall, with such notable people as Presidents Carter, Ford and Bush, Former First Lady Barbara Bush, Lady Margaret Thatcher, Bill Cosby, NBA legend Michael Jordan, General Colin Powell, and Steve Forbes

## ADJUNCT AND PART-TIME FACULTY

Samuel Adams, MM, piano  
 Delton Alford, Ph.D., music and worship  
 Karen Archer, BME, piano  
 James Baldree, music technology  
 George Smith Barnett, MM, music education  
 Delores Beery, MM, voice  
 Steven Benne, MM, double bass  
 Bethany Cothorn, MM, piano  
 Patrick Davison, Ph.D., leadership in music education  
 Charlie Edholm, MM classical guitar, theory  
 Rosella Ewing-Terry, DMA, voice  
 Joshua Golden, MM, choral conducting  
 Kristen Holritz, MM, flute  
 Winona Holsinger, MM, conducting  
 Tom Hurst, MM, percussion  
 Gordon James, MM, horn  
 Cynthia Johnson, MM, voice  
 Caitlin Jones, DMA, percussion  
 Theodore Kartal, MM, cello  
 Charlotte Kies, DMA, clarinet, music theory

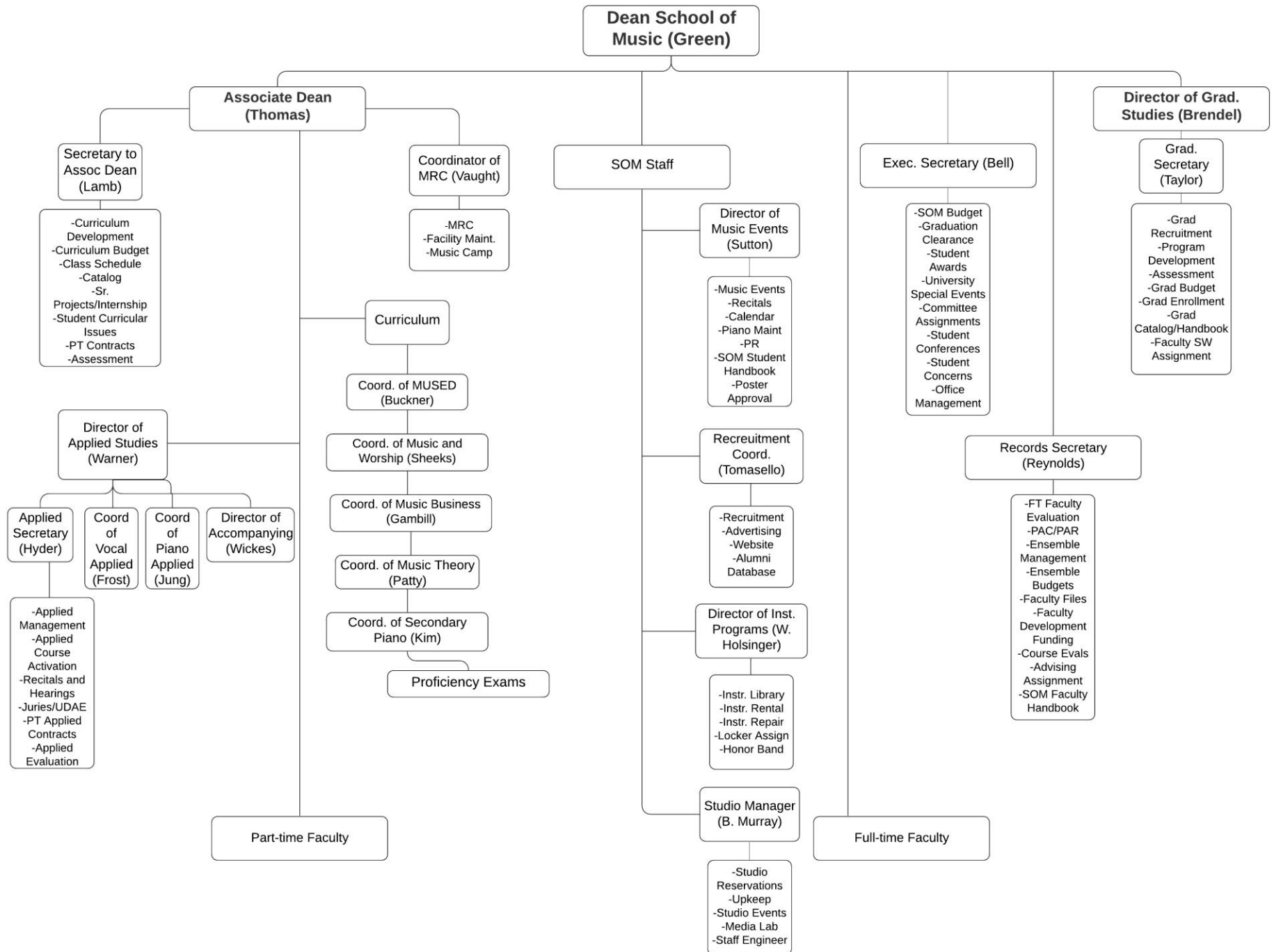
Joo-Hae Kim, DMA, coordinator of secondary piano  
 James Marler, MM, music theory  
 Barry Melton, MA, music technology  
 Brad Moffett, DWS, Lee Singers  
 Danny Murray, BA, Voices of Lee  
 Julianne Olson, DMA, voice  
 Shawn Perkinson, BM, commercial guitar  
 Irina Polyakova, MM, piano  
 Gloria Scott-Richmond, MM, Evangelistic Singers  
 Jonathan Rodgers, DMA, choral literature  
 Clint Schmitt, MM, saxophone  
 Debbie Sheeks, MM, voice  
 David Slack, MM, electric bass  
 Cynthia Solfest-Wallis, MM, music fundamentals and flute techniques  
 Staci Spring, DMA, bassoon  
 Donald Strand, BM, tuba  
 Nathan Watkins, Ph.D., world music  
 Evangeline Wykoff, MM, organ  
 Laud Vaught, MM, music theory, music in culture

**CONTACT INFORMATION**

Lee University School of Music  
1130 Paul Conn Parkway NE  
Cleveland, TN 37311  
School of Music Office: (423) 614-8240  
Facsimile: (423) 614-8242  
Email: [music@leeuniversity.edu](mailto:music@leeuniversity.edu)  
Websites: [www.leeuniversity.edu/academics/music](http://www.leeuniversity.edu/academics/music)  
[www.leeumusicconnect.com](http://www.leeumusicconnect.com)

**ADMINISTRATIVE OFFICES**

Office of the Dean of the School of Music – (423) 614-8247  
Office of the Associate Dean of the School of Music – (423) 614-8264  
Graduate Studies in Music – (423) 614-8245  
Director of Applied Studies (423) 614-8256  
Director of Music Events – (423) 614-8243  
Director of Instrumental Projects – (423) 614-8263  
Music Resource Center – (423) 614-8248  
Recruitment Coordinator – (423) 614-8675





## Appendix A: Reference Guide for Applied Lessons

What is the lesson code? MUSA _____-01 (Ex: MUSA 101VO-01) See Page 2 for Instrument Code	Who should sign up for this?	How many credit hours should the student register for?	How long does the lesson last?	Jury required?
<b>101:</b> 1st year (2 semesters) <b>201:</b> 2nd year (2 semesters) <b>301:</b> 3rd year (2 semesters) <b>401:</b> 4th year (as many semesters as desired) <b>501:</b> graduate (as many semesters as desired)	Music majors taking lessons on their <b>primary instrument</b>	<b>3 credits:</b> Performance majors only <b>1-2 credits:</b> All other music majors (B.A, Music Business, Music & Worship, Music Ed.) <i>Most applied instructors prefer that their majors take a 2-credit lesson whenever possible</i>	3 credits: 50 minutes 2 credits: 50 minutes 1 credit: 25 minutes	Yes
<b>102:</b> 1st year (2 semesters) <b>202:</b> 2nd year (2 semesters) <b>302:</b> 3rd year (2 semesters) <b>402:</b> 4th year (as many semesters as desired)	Music majors taking lessons on their <b>secondary instrument</b> (any instrument other than the student's primary instrument)	1 or 2 credits	1 credit: 25 minutes 2 credits: 50 minutes	No*
<b>103:</b> 1st year (2 semesters) <b>203:</b> 2nd year (2 semesters)	Music minors and provisional music majors only	1 or 2 credits	1 credit: 25 minutes 2 credits: 50 minutes	Yes
<b>104</b> (as many semesters as desired) <b>504:</b> graduate (as many semesters as desired)	Non-music majors, non-music minors, and non-performance graduate students ( <b>elective</b> )	1 or 2 credits	1 credit: 25 minutes 2 credits: 50 minutes	No*

*Minimal expected practice time is 5 hours per week for each credit.*

\*For secondary (\_02) and elective (\_04) lessons, applied instructors have the prerogative to require a jury at their discretion

## Instrument Codes for Applied Lesson Course Numbers

BC	Bass Clarinet	GU	Guitar	VC	Vocal Coaching ****
BN	Bassoon	HN	Horn	VO	Voice
CE	Cello	MC	Music Composition ****	VN	Violin
CG	Commercial Guitar	OB	Oboe	VT	Vocal Theatre **
CK	Commercial Keyboard *	OR	Organ	WP	World Percussion *
CL	Clarinet	PC	Piano-Collaborative *		
CO	Conducting***	PE	Percussion	*	Currently not offered at the primary level
CP	Commercial Percussion	PI	Piano	**	Only offered as 103 (for Music Theatre Minors)
DB	Double Bass	SA	Saxophone	***	MUED 331/332 are Prerequisites
EU	Euphonium	TB	Trombone	****	UDAE is Prerequisite
HA	Harpsicord *	TP	Trumpet		
HP	Harp	TU	Tuba		
FL	Flute	VA	Viola		

The following labs are offered and **required** for students studying these instruments at the primary level:

### Vocal Labs:

MUSA 100VOL-01	Andrea Dismukes
MUSA 100VOL-02	Ron Brendel
MUSA 100VOL-03	Chery Brendel
MUSA 100VOL-04	Nathaniel Olson
MUSA 100VOL-05	Julianne Olson
MUSA 100VOL-06	Lenena Brezna
MUSA 100VOL-07	James Frost
MUSA 100VOL-08	Delores Beery
MUSA 100VOL-10	Rosella Ewing-Terry
MUSA 100VOL-11	Cynthia Johnson
MUSA 100VOL-12	Debbie Sheeks

### Instrumental Labs:

MUSA 100BNL-01	Bassoon Lab - Staci Spring
MUSA 100CLL-01	Clarinet Lab - Charlotte Kies
MUSA 100CPL-01	Commercial Percussion Lab - Tom Hurst
MUSA 100DBL-01	Double Bass Lab - Steve Benne
MUSA 100FLL-01	Flute Lab - Kristen Holritz
MUSA 100GUL-01	Guitar Lab - Charlie Edholm
MUSA 100HNL-01	Horn Lab – Gordon James
MUSA 100LBL-01	Low Brass Lab - Donald Strand
MUSA 100PEL-01	Percussion Lab - Andy Harnsberger
MUSA 100SAL-01	Saxophone Lab - Clint Schmitt
MUSA 100TBL-01	Trombone Lab - Doug Warner
MUSA 100TPL-01	Trumpet Lab – Brian Reichenbach

### Keyboard Majors:

MUSA 186-01	Piano Seminar
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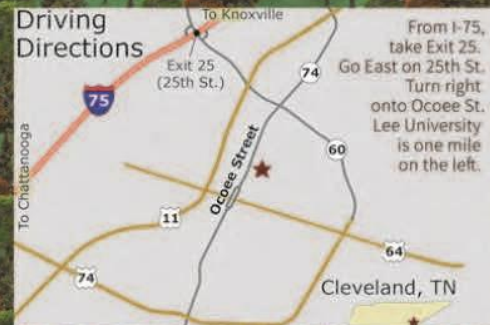




LEE UNIVERSITY

1120 N. Ocoee Street  
Cleveland, TN 37311

- Academics
- Administration
- Athletics
- Landmarks
- Multi-Use
- Parking (assigned)
- Parking (visitor)
- Residences



Admissions Center / Visitor's Center	51 ADM	Davis Hall	52 DAH	McKenzie Athletic Building	14 MAB
Alumni Park	41 ALU	Deacon Jones Dining Hall	29 DJH	Medlin Hall	25 MEH
Amphitheater	28 AMP	DeVos Recreation Center	20 REC	Monument Building	66 MON
Athletic Operations Field	8 AOF	DeVos Tennis Center	22 TEN	New Hughes Hall	13 NHH
Athletic Operations House	11 AOP	Dixon Center	49 DXC	Nora Chambers Hall	34 NCH
Atkins-Ellis Hall	19 AEH	Early Learning Center (Nursery)	63 ELC	O'Bannon Hall	3 OBH
Baseball Field / Olympic Field	2 OBF	The Forum (under construction)	67 FOR	Office of Student Development	42 OSD
Bookstore (Follett)	46 PCS	Health Services	17 HEA	Pangle Hall	62 PGH
Bowdle Hall	4 BOH	Helen DeVos College of Education	18 EDU	Paul Conn Student Union	48 PCS
Brinsfield Row Townhouses	12 BRT	B. L. Hicks Hall	16 HIH	Paul Dana Walker Arena	30 WKA
Butler Softball Field	6 BUT	Higginbotham Admin. Building	26 HAB	Post Office (Downstairs PCS)	47 POS
Campus Security	59 CSO	Higgins-Pressley Building	55 HPR	President's Home	7 PHM
Carroll Courts – Married Housing	1 CAC	Higgins-Pressley Building	32 HUM	Schimmels Park	9 SCP
Centenary Building	27 CEN	Keeble Hall	60 KEH	School of Music Curtsinger Building	43 CUR
The Chapel	50 CHA	Leonard Center	15 LEC	School of Nursing	68 SON
Church Street Annex	64 CSA	Livingston Hall	56 LIH	School of Religion	57 SOLI
Communication Arts Building	65 CAB	Livingston East	61 LVE	Science & Math Complex - Medlin Wing	24 SMC
Conn Center	45 CCR	Lower Simmons	36 LSS	Science & Math Complex - Beach Wing	23 SMC
Cross Hall	38 CRH	Mayfield Annex	21 MAY	Sharp Hall	53 SHH

DINING		SERVICES	
Simmons Hall	35 SIH	Aspetto by Sodexo	44
Soccer Field	54 SOC	Chick-fil-A	48
Souther Field	5 JSF	Deacon Jones Dining Hall	29
Squires Library/Pentecostal Res. Center	44 LIB	Einstein Bros. Bagels	32
Squires Recital Hall (Humanities Center)	33 SQH	Dunkin Donuts	23
Storms Hall	10 STH	Jazzman's	48
Tharp Hall	37 THH	Sandella's Flatbread Cafe	65
Vest Building	40 VST	Simply to Go	44, 48, 57
Walker Lawn	31 WLN	Subway	48
Walker Memorial Building	39 WMB		
Watkins Building	58 WAT		

Revised August 2016

ATM

P

V