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University of the Incarnate Word
Welcome to the University of the Incarnate Word Music Department. We are glad that you have decided to be a part of our students’ educational experience. Listed below is information that will assist you in your role as a member of the adjunct Music faculty.

UIW Music Department Mission Statement

The Music Department at the University of the Incarnate Word seeks to develop skilled musicians by educating the minds, ears, and souls of our students in the liberal arts tradition. Because music does not exist as a purely theoretical or intellectual art, the music program utilizes a holistic approach to teaching, focusing on the entire body, imagination, intellect, and spirit of the music student. The music program provides the major with: a strong foundation in musical theory and aural skills, enabling the music student to learn to “speak” the language of music; a broad historical perspective, emphasizing the role and importance of music in different societies throughout history; performance skills that engage the entire body, designed to develop the students’ ability to communicate and express themselves through music; and an understanding of different people and cultures through the study and performance of different types of music.

The music department provides a nurturing atmosphere for students to explore and discover their own creative potentials, using the inherent power that music has to simultaneously engage the intellect, the heart, and the physical body. Music students are encouraged to study composition and improvisation, the very core of individual creativity. Seminar and Studio classes provide a lab setting for students to have performance opportunities, and to learn from each other under the guidance of the faculty, who provide group and individual coaching. Students learn critical thinking skills as they critique performances, then offer possible solutions to technical problems, or provide alternative musical interpretations, as supported by their own research. Students thus develop the notion of life-long learning, of continuous exploration and study, as the way to be informed creators and performers of their art.

Through ensemble membership, students learn to interact with others to work for a common good – the group performance. By participating in ensemble music, students learn: different perspectives, approaches to community building; how truths and realities are expressed in...
different cultures through the music of that culture; how to help those members of the ensemble that need assistance; and tolerance for the many different levels of ability and desire that other members bring to the ensemble. Much emphasis is placed on the importance of these unique, creative communities that comprise the performing ensembles. Moreover, this experience is not limited to music majors, but also enriches the many students from different programs throughout the university who participate in the ensembles.

Music students are provided with a global perspective because music itself is global. Students study and perform music from many different countries, in many different languages – English, French, German, Spanish, Ladino, Portuguese, Latin, Russian, Italian, African dialects, Maori, and others. While learning their music, students also learn the culture and society from which the music came, as well as the role of the musician within that particular society. In the different music history courses, students study our creative and performative legacy, that is, the history of our changing social values as reflected in the lives of composers and in the changing public concert scene.

Students are also encouraged to make use of the study abroad programs to heighten their global perspective. A current Music Industry student studied in England and is interning in Los Angeles with a major record company. Through an invitation to a seminar at Oxford, England, Music Therapy students attended an experiential training group, created for them to learn about music therapy as it relates to their own growth, and as an example of using music therapy techniques for their own sense of well being. During the spring and summer of 2005, another Music Therapy student studied in Australia, where the Music Therapy International Congress will take place. Efforts have also been made to bring well-known music therapists from other parts of the country, and other countries, to Incarnate Word to encourage students to learn about other ways of working as a music therapist in health systems that differ from those of the United States.

The music faculty, as well, serve as presenters, clinicians, and performers on both national and international levels, for such organizations as the College Music Society, Society of Composers International, American Music Therapy Association, American Psychological Association, National Association of Pastoral Musicians, National Association of Teachers of Singing, American Choral Directors Association, and the Texas Choral Director's Association. Faculty members belong to, and serve in additional organizations, such as ASCAP, BMI, NARAS (National Association of Recording Arts and Sciences), and NASM (National Association of Schools of Music). This sets an example of professional conduct with which to share and dialogue with the students.

Synthesis of knowledge and broadening of perspectives is further accomplished through interrelating the content of music classes with that of other disciplines (economics, social studies, world literature, psychology, political science, world history, ethnological studies, religious studies, etc.) This works particularly well with Music History courses, as well as Music Appreciation, Conducting, Music Therapy, and the ensembles. Students are asked to make connections with information handled in other classes they have taken or are currently taking.
Organization (Dean and Music Faculty)

The UIW Music Department is part of the College of Humanities, Arts, and Social Sciences (CHASS). The Dean of CHASS is Dr. Jack Healy, and the Assistant Dean is Dr. Pat Lonchar. Their offices are located on the first floor of the Administration building, room #163. The CHASS Secretary is Estella Zamora; the Administrative Assistant to the Dean is Lorraine Ewers (who can assist with matters involving contracts). Both may be contacted by calling 829-6022, or by visiting room AD #163.

Before contacting the Dean’s office: questions about procedure or departmental policy should be directed to:

- Jim Waller, Interim Chair (contact information below), OR
- Roland Sul, secretary for Art & Music, 829-3855, email: sul@uiwtx.edu.

Full-time Faculty Listing

Music Faculty meetings are Tuesdays, 1:30pm-2:45pm, in FA 201. Adjuncts are welcome, but not required, to attend. Please contact Mr. Waller ahead of time if you wish to attend a meeting, or if you have an agenda item.

William Gokelman, Professor of Music, CHAIR
Chorale, Madrigals, Piano, Conducting
Sabbatical Leave for 2012-13
FA Studio 5
829-3848
gokelman@uiwtx.edu

Jim Waller, Instructor of Music, Interim CHAIR 2012-13
Music Industries, Jazz Ensemble, Studio Arranging,
Electronic Composition, Web Design
FA Studio 4 (& AD 340-D)
445-0412
jwaller@uiwtx.edu

Deborah Bussineau-King, Professor of Music
Voice, Singing for Beginners, Opera Survey
FA Studio 2
829-3858
bussinea@uiwtx.edu

Dr. Janice Dvorkin, Associate Professor of Music
Music Therapy, Psychology of Music
FA Studio 3
829-3856
dvorkin@uiwtx.edu

Dr. Ken Metz, Professor of Music
Composition, Music Theory, Orchestration
FA Studio 6
829-3850
metz@uiwtx.edu

Dr. Kevin Salfen, Assistant Professor of Music
Music History, World Music, Music Appreciation
American Popular Music, Jazz History
FA Studio 7
829-3849
salfen@uiwtx.edu

Ferdinand Vollmar, Instructor of Music
Director of Bands
Coordinator of Music Education
AD 52
262-0609
vollmar@uiwtx.edu
Private Lessons

Meeting Your Students
Adjunct faculty can contact their students at any time prior to the beginning of the semester. At the first Studio Hour class (see below) of the semester, all faculty members who teach private lessons can meet their students, and set up private lesson times. Class rosters can be obtained ahead of time on Banner.

Private Lessons
Private lessons are one hour long, once per week. The teacher and the student mutually decide upon the time of the lesson by the end of the first week of classes. Instrumental students are required to provide their own instruments for lessons and practice. All private lessons must take place on the UIW campus, either in the adjunct faculty studio (Fine Arts Building, second floor, Studio #1), or in a room as specified by the Music Department Chair.

Placement in Private Lessons
There are nine levels of private lesson (MUAP) courses:

**MUAP 1244 XX**, Basic Instruction
**MUAP 1254, 1255 XX**, Private Instruction I and II
**MUAP 2254, 2255 XX**, Private Instruction III and IV
**MUAP 3254, 3255 XX**, Private Instruction V and VI
**MUAP 4254, 4255 XX**, Private Instruction VII and VIII

"XX" refers to the section number that delineates the specific instrument, e.g. MUAP 2254 FL refers to level III private instruction for flute. Voice MUAP courses have their own numbering system: MUAP 1276, 1277, 2276, 2277, 3276, 3277, 4276, 4277.

MUAP 1244, Basic Instruction, is reserved for students who are starting on an instrument with no previous private instruction, or with limited/no note-reading ability. These students are not at an acceptable college level of musical, or playing proficiency, and need “preliminary” work.

MUAP 1254-4255, are progressive levels that are delineated by performance skills (technique, musicality, expressiveness, etc.), NOT by class standing. Therefore, all students beginning in private lessons (except those in MUAP 1244 Basic Instruction) are placed in MUAP 1254 or 1276 their first semester, and either repeat that level if needed, or advance as their abilities increase.

In any event, initial placement of students into MUAP courses will be determined as part of the audition process. Subsequent placement will be decided by the private teacher in conjunction with the full-time faculty at the student’s jury.

Syllabi & Course Outlines
See Appendices 1 and 3 of this handbook for the Syllabus template and a sample syllabus (for Private Instruction: Piano). All syllabi will conform to this template, and will be provided by the Music department.

Following the course Syllabus is the Course Outline, which contains requirements, assessment methods, attendance and grading policies specific to your course. The Course Outline is where
assignments and their due dates (timelines) are explained and delineated. A Course Outline template, and sample Course Outline (for Piano) are included in Appendices 2 and 4.

Both the Syllabus AND the Course Outline should be presented to each student during their first lesson/class of the semester. The Syllabus and Course Outline function as a delineation of expectations between what the university is offering the student, by way of the teacher, and what is expected of the student in return.

Please do not hesitate to ask one of the full-time faculty members if you have any questions regarding these documents.

Instrument
Currently, the UIW Music Department does not provide students with instruments (other than pianos or organs located on campus). Any student wishing to take instrumental lessons must obtain their own instrument by the beginning of classes.

Grades
After the students complete their juries, a final grade must be recorded. This is done on-line:

- Go to: www.uiw.edu
- At the bottom of the page, click on “Bannerweb”
- Click on one of the “UIW self-service” links
- Click “Enter the secure area”
- Enter your User ID and PIN (you may obtain these at the Registrar’s Office, first floor of the Administration Building)
- Click on “Faculty services”
- Click on “Summary class list”
- Select the appropriate term; submit
- Select the appropriate class; submit
- Enter the grade for each student
- DOUBLE CHECK all your grades
- Submit

Incompletes (IP)
Incompletes (in place of a letter grade) are issued only in case of extenuating circumstances (accident, death in the family, sickness preventing school attendance, etc.), not simply because a student failed to finish their assigned work. All paper work for an incomplete can be obtained from the Registrar’s office, and must be completed and signed BEFORE the Jury (see below). Students cannot request an incomplete to reschedule a missed Jury.

Accompanists
Should a student need an accompanist to perform in Studio Hour, Seminar Class, or for juries, please contact Professor William Gokelman, 829-3848 (see Full-time Faculty Listing).
Studio Hour & Seminar Class

Studio Hour and Seminar Class constitute the only performance lab for students enrolled in private lessons. This performance lab is of enormous importance, since for most of the students, this is their only chance to perform in front of an audience and receive feedback from their peers and instructors. Seminar Classes, especially those in the early part of the semester, are also an opportunity for instructors to talk to their students about repertoire, technique, and other special topics having to do with their instrumental/voice areas, and perhaps to show videos of artists in performance, for discussion.

Requirements: The current CHASS Part-time Faculty Handbook, p. 5, declares to part-time faculty: “You are required to hold one-hour of office hours for every three-hour class that you teach.” The Music Department incorporates this requirement for Private Lesson Instructors in the following manner: If you have FIVE or more private students, you are expected to attend Studio Hour and Seminar Class along with your students, at least at the times when your students perform. Attending Studio/Seminar will count as your OFFICE HOUR. If you have 9 or more private students, you may hold the rest of your office hours BY APPOINTMENT ONLY. Instructors who have FOUR students or fewer are also highly encouraged to attend their students’ performances at Studio Hour and/or Seminar.

When are Studio Hour/Seminar Class? Thursdays, 1:30-2:45

Where are they? Each semester, a calendar will be posted outside of Palestrina Hall indicating which Thursdays are Seminar Classes and which are Studio Hours. Studio Hours are always held in Palestrina, unless otherwise notated (if there is an organ performance, for instance). Seminar Classes are held in different rooms as indicated on the calendar. The first Thursday of the semester (August 20, 2012 for the fall, and January 14, 2013 for the spring), all faculty and music students meet in Palestrina Hall at 1:30pm. At that time, introductions are made, and an overview of departmental policies is given; private instruction lesson times may be established with students.

Who Runs the Seminar Class: Full-time faculty who teach private lessons will be in charge of coordinating Seminar Class; if no full-time faculty in the area teaches private lessons, a part-time member of the faculty will be placed in charge of Seminar Classes. A minimum amount of work is necessary to run Seminar Hour: the person in charge simply takes attendance and keeps a record of who performs and what they perform. Other activities, such as those mentioned in the opening paragraph of this section, are optional, but encouraged.

Record-Keeping: Our secretary, Roland Sul, will take attendance for Studio Hour; at the end of the semester, he will provide all private lesson instructors with a record of Studio Hour attendance. Studio Hour programs will serve as records of Studio Hour performance. In regards to Seminar, at the beginning of each semester, Roland will provide each Seminar Coordinator with an Attendance/Performance Record Folder. At the end of the semester, seminar managers will provide private instructors in their area with a copy of the Seminar Attendance/Performance records; it will then be up to each instructor to count the number of absences (for both Studio and Seminar), evaluate the number and quality of the performances, and assign a grade according to the Studio Hour/Seminar grading policies. (These policies can be found on the following page; they are also posted on the Palestrina board and on the Music Department Blackboard Site.)
**Studio Hour** – *Questions about Studio Hour should be directed to Mrs. Bussineau-King.* During these sessions, students taking private lessons have the opportunity to perform for each other and for the Music faculty. All students enrolled in private lessons will be required to participate in all Studio Hours, whether just attending, or performing. The purpose of studio hour is primarily to offer a friendly and supportive atmosphere where music students can polish their performance skills, and at the same time become familiar with a variety of works from different periods and styles. Studio Hour is semi-formal, and students who are performing should dress accordingly. Students are encouraged to perform by memory, if possible (left to the teacher’s discretion).

Faculty members will identify the date(s) for their student(s) to perform in Studio Hour. It is best to set these dates earlier than later, so the student(s) can adequately prepare. The number of required minimum performances per semester depends upon the level in which the student is enrolled:

- 1254, 1255, 1276, 1277 Twice in SEMINAR CLASS only (no Studio Hour perf)
- 2254, 2255, 2276, 2277 Twice during the semester
- 3254, 3255, 3276, 3277 Three times during the semester
- 4254, 4255, 4276, 4277 Three times during the semester

Students sign up to perform by placing their name on the studio hour performance sign-up sheet that will be posted each week on the Palestrina Hall bulletin board. The sign-up form will be posted on this board one week before each Studio Hour. The student must fill out the form completely, and place it in the specified folder no later than 12:00pm on the Monday before the date of the performance. Failure to follow these procedures may result in the student not being allowed to perform.

Students that are not performing are still expected to attend and support their peers. The Studio Hour/Seminar grading policy provided to students reads as follows:

“Your fulfillment of attendance and performance requirements in Studio Hour and Seminar constitutes **10% of your final grade** for your private lesson course.
- If you have 3 or more absences in Studio Hour and Seminar combined, you will automatically lose 5% of that grade. Please be advised that Mr. Sul will take attendance up to the moment of prayer; there is no “tardy” policy for Studio Hour, and late students will be absent.
- If you fail to perform the required number of times according to your level, you will lose 5% of that grade, partially or totally according to your instructor’s judgment.

YOU SHOULD APPROACH STUDIO HOUR AND SEMINAR AS YOU WOULD ANY OTHER CLASS: DO NOT BE LATE AND DO NOT LEAVE BEFORE THE PROGRAM IS OVER.
If you have a consistent conflict between studio hour and another class, or work, please file a studio hour waiver with Mr. Sul.”

**Seminar Class** – These “lab” classes will generally alternate with Studio Hours throughout the semester. Students meet in small groups based on their instrument, and work on different aspects of performing, in preparation for performance in Studio Hour. Seminar classes may include group or individual coachings, group performances, or presentations on specific technical or performance aspects of the specific instrument, depending on what the faculty
member deems most beneficial for the students involved. Seminar is not as formal as Studio Hour, and is a good setting to teach proper performance etiquette.

Unless otherwise stated, Seminar class locations are as follows:

Piano and Organ – Our Lady’s Chapel, Administration building (Zachary Ridgway, coord.)
Brass, Woodwinds, Strings – FA 202 (Ferd Vollmar, coord.)
Voice – Palestrina Hall (Debbie Bussineau-King, coord.)
Guitar – FA Auditorium (Ray Tamez, coord.)
Composition – FA Studio 4 (Ken Metz, coord.)

V
Juries

When and Where
Juries occur during the final exam week at the end of both the fall and spring semesters. Juries take place in Palestrina Hall, FA Studio 4, or Our Lady’s Chapel, depending upon the instrument. Each jury is ten (10) minutes long.

Who Must Attend
Each student taking private lessons, or wishing to take the piano proficiency test, must sign up for a jury time at the end of the semester. Students perform for the entire Music faculty, less those faculty who are concurrently giving final exams. Adjunct faculty are expected to be at their students’ juries. Therefore the student must be made aware of the faculty member’s available times prior to signing up for a jury time. No friends or relatives will be allowed to attend a jury.

Jury Sign-Up & Jury Sheets
Jury sign-up sheets are typically posted on the main bulletin board in the hallway the last week of classes. It is the student’s responsibility to sign up for a ten-minute jury time. Jury times are “first come, first serve.” Faculty and student must mutually decide upon a jury time that fits both persons’ schedules.

Students must fill out a Jury Sheet (see Appendix 5) prior to their jury time, and bring the completed sheet to their jury. Jury sheets will be available in a folder next to the jury sign-up list, on the main bulletin board in the hallway. Students will not be permitted to commence with their jury until a completed Jury Sheet is presented to the attending faculty.

Jury Content
Music to be performed at juries comes from whatever technical studies and repertoire were studied during that semester, and so listed on the jury sheet. All juries must be performed by memory. The student will choose which piece to perform first, and then the faculty will select what they want to hear for the remainder of the jury time (ten minutes total).
**Jury Grades**

Jury grades represent **40% of the student’s final grade.** (See grading policy in the syllabi template, Appendix 1, and the Jury Grading Sheet, Appendix 6.) Failure to perform a jury will result in a failing grade for the course.

**Dress Code & Attendance**

Juries should be treated as performances – students should wear semi-formal or business casual dress. Please remind your students that JEANS, TEE SHIRTS, or FLIP-FLOPS are inappropriate.

Under no circumstance (short of a serious emergency) should a student miss their jury. Make-up juries will typically not be allowed, and the student will fail the course, even if they had a passing grade for the semester (see Jury Grades above). Students should be ready to go at least 10 minutes prior to their jury time.

**Composition & Studio Arranging Juries**

Students should have their laptop or any other technology READY TO GO. Also, if applicable, students should make hard copies of their work for the faculty.

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**VI

Faculty Recitals**

The UIW Music Department wishes to build a culture of on-campus recitals, offered not only as artistic and creative outlets for the performers themselves, but for the education, edification and entertainment of the community at large, especially our own music students. Student recitals are given to fulfill degree requirements, and to provide a more extensive performing opportunity. Music faculty are encouraged to perform recitals, as well. The following guidelines are meant to assist in organizing, publicizing, and scheduling recitals. Please contact the music department chair, or Roland Sul (sul@uiwtx.edu) with any questions.

**Student Recitals**

Students needing or wishing to perform a recital must submit a Recital Request Form (Appendix 7) to Mrs. Bussineau-King (vocal and instrumental recitals) or Dr. Metz (composition recitals) the semester before the proposed recital will take place. The Music faculty will make a recommendation, based on the student’s progress as demonstrated in their jury, as to the student’s readiness to pursue the recital. Applied faculty should determine their student’s recital repertoire in consultation with the full-time faculty to assure that all requirements of the University are met.

**Faculty Recitals**

Faculty wishing to give a recital must complete the Faculty Recital request Form (Appendix 8.)

**Faculty Recital Deadlines**

For faculty recitals in the FALL semester: the recital request form must be completed and submitted to Roland Sul by September 15.
For faculty recitals in the **SPRING** semester: the recital request form must be completed and submitted to Roland Sul by **January 15**.

**Recital Venues**

<table>
<thead>
<tr>
<th>CONCERT VENUE</th>
<th>CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palestrina Hall</td>
<td>Roland Sul (<a href="mailto:sul@uiwtx.edu">sul@uiwtx.edu</a>, 829-3855)</td>
</tr>
<tr>
<td>Our Lady’s Chapel</td>
<td>Roland Sul, who will contact Beth Villarreal (<a href="mailto:villaret@uiwtx.edu">villaret@uiwtx.edu</a>, 829-2736)</td>
</tr>
<tr>
<td>Fine Arts Auditorium</td>
<td>Special Events (829-6045)</td>
</tr>
</tbody>
</table>

Please check space availability before submitting the recital request. It is the performing faculty member’s responsibility to schedule time in each space.

**Programs & Posters**

The faculty member will create their own posters and programs. These will be submitted to Roland Sul for proofing no later than two weeks prior to the recital. Faculty may ask Mr. Sul for assistance with templates/layout if needed, and if requested in a timely manner. There is $500 budgeted each semester for programs and posters. The money will be divided between all recital requests that are submitted by the deadline, and approved. Submissions after the deadline may be approved, but the cost of programs and posters will be incurred by the faculty member.

**VII Other Pertinent Information**

**Contact Information/Scheduling**

Make sure all your contact information (phone number(s), UIW email, address) is current and given to Mr. Sul, and the Music Department Chair. Any scheduling conflicts that will cause you to miss a lesson/class need to be clearly articulated to your students. UIW policy specifies that faculty, staff, and administration use their UIW Cardinal email when contacting each other and students.

**Adjunct Faculty Office**

Studio #1, on the second floor of the Fine Arts Building, is designated as the part-time Music faculty office. This room may be used for teaching private lessons. The office is shared by all part-time faculty, and times in the office must be mutually scheduled between the faculty members.

**Keys**

Keys for the Studio 1, FA 202, FA 201, or Palestrina Hall, may be obtained from Lorraine Ewers in the CHASS office. NOTE: each adjunct faculty member will be assigned keys only for the room(s) in which they teach, and **must return all keys to Lorraine at the end of each semester, even if they are returning the following semester.**
**Palestrina Hall**
All inquiries for the use of Palestrina Hall, either for lessons or recitals, should be directed to the Music Department Chair.

**Parking**
Faculty may park in any legal, unreserved parking space on campus, provided they display a current parking permit in their windshield. Parking permits may be obtained from the Business Office, on the first floor of the Administration building, by presenting your vehicle registration, driver’s license, and by paying the appropriate fee. There is also free parking on any of the side streets across Broadway. There is no parking specifically designated for faculty.

**Book Orders**
Book orders for your classes may be placed by calling the UIW Bookstore at 829-6056, or by ordering on line at the UIW website (www.uiw.edu):
- Click on “Current Students”
- Click on “Bookstore”
- Click on “Faculty Services”

**Personnel Issues**
Payroll Authorization Form issues are discussed with Dr. Pat Lonchar, Assistant Dean of the Humanities, Arts, and Social Sciences (CHASS), 829-3877. Paychecks are issued monthly. Generally, faculty members should provide their phone numbers, addresses, and if possible, email addresses to CHASS, the Music Department Chair, and their students to allow for regular communication. Part-time faculty are also expected to keep at least one posted office hour per week, to attend one diversity workshop per semester (times to be announced), to respond to mail, messages, and grading/attendance forms left for them in their adjunct studio mailbox, and to keep students, the Music Department, and CHASS informed of any personal emergencies that affect their ability to meet their students.

**Helpful Numbers**

<table>
<thead>
<tr>
<th>Service</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campus Police</td>
<td>829-6030</td>
</tr>
<tr>
<td>Registrar (Administration Building #129):</td>
<td>829-6006</td>
</tr>
<tr>
<td>CHASS Office (Administration Building #163):</td>
<td>829-6022</td>
</tr>
<tr>
<td>Business Office (Administration Building #190):</td>
<td>829-6043</td>
</tr>
<tr>
<td>Human Resources (Watson Building, across Broadway):</td>
<td>829-6019</td>
</tr>
</tbody>
</table>

OTHERS:

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Appendix 1
UNIVERSITY OF THE INCARNATE WORD
School or College
MUAP XXXX
Course title
Syllabus

Catalog description:
Catalog description

Context:
Prerequisite, Degree plan for which the course is appropriate. Audience for which the course is appropriate. The course may (may not) be repeated for credit.

Course overview:
The purpose of this course is to prepare . . . Technology to be used . . . Topics to be included . . . Assessment and/or teaching strategies ... Other pertinent information...

Course outcomes:
Upon completion of the course, students will be able to

Assessment:
The objectives will be assessed

By

By

By

By

Disability Statement
The University is committed to providing a supportive, challenging, diverse, and integrated environment for all students. In accordance with Section 504 of the Rehabilitation Act—Subpart E and Title III of the Americans with Disabilities Act (ADA), the University ensures accessibility to its programs, services and activities for qualified students with documented disabilities. For more information contact the Student Disability Services Office: Director, Moisés Torrescano; Academic Counselor, Carrie Dixon (Administration Building Room 105; Phone: 210-829-3997; Fax: 210-829-6078).

Academic Honesty Statement
The highest standards of academic honesty are expected in the course. Forms of academic dishonesty include, but are not limited to cheating, plagiarism, counterfeit work, falsification of academic record, unauthorized reuse of work, theft, collusion. See the student handbook for definitions and procedures for investigation of claims of academic dishonesty.

Approval date: Month, year (TEMPLATE, italics are included as examples to be replaced for your course.)

Appendix 2
UNIVERSITY OF THE INCARNATE WORD
School or College
MUAP XXXX
Course title
Course Outline

Name and contact info (office hours):

Required materials: (books, repertoire etc.)

Policies Relevant to Juries and Studio Hour

(To be included in ALL APPLIED MUSIC COURSE OUTLINES)

A. Course Final Grade Percentages:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jury</td>
<td>40%</td>
</tr>
<tr>
<td>Studio Hour Attendance &amp; Performance</td>
<td>10%</td>
</tr>
<tr>
<td>Daily Progress (delineated by course requirements)</td>
<td>50%</td>
</tr>
</tbody>
</table>

B. Jury Content:

- Student should be prepared to perform, by memory, all selections studied and completed during the semester (unless listed as "in progress" on the jury sheet)

- Scales and arpeggios as expected from the appropriate course level completed jury sheet

C. Studio Hour Attendance:

- All students taking private lessons are required to attend Studio Hour and Seminar. Attendance will be taken. Any student who misses 3 or more will lose 5% on their final course grade.

- Students taking private lessons must perform in Studio Hour the following number of times per semester:
  a. Freshman   Twice in SEMINAR CLASS only (no Studio Hour perf)
  b. Sophomore  Twice during the semester
  c. Junior     Three times during the semester
  d. Senior     Three times during each semester

Any student who fails to perform the required number of times in Studio Hour or Seminar will lose 5% on their final course grade. Attendance and performance together, therefore, constitute 10% of the final grade.

Specific information about Studio Hour/Seminar policies is posted on the Palestrina board and on the Music Department Blackboard Site.

Appendix 3 UNIVERSITY OF THE INCARNATE WORD
Humanities, Arts, and Social Sciences
Music Department

MUAP 1254 Piano I

SYLLABUS

COURSE DESCRIPTION:
Private piano instruction focusing on the development of basic piano technique and performance repertoire.

CONTEXT:
Prerequisite is MUSI 1381, Class Piano, or private instruction; permission of instructor. May be repeated for credit. Designed for music majors and minors, or for anyone wishing to learn basic piano technique and repertoire.

COURSE OVERVIEW:
This course will help lay the groundwork for the student’s technical and musical approach to the piano; help the student to begin developing a theoretical understanding of the piano and piano literature through practical application; help create an awareness of different artistic and stylistic approaches to music through the study of the piano. The student will begin to develop the ability to communicate a musical idea to an audience through the medium of the piano.

The student will be required to purchase his/her own copies of the music prescribed by the instructor. According to each individual instructor’s Course Outline, students will be expected to practice a minimum amount of hours per week, attend and report on a minimum number of piano recitals, and perform by memory a minimum amount of times in Studio Class. Students may be required to keep a practice log. Students will also be required to complete any other work specified by the individual instructor.

COURSE OUTCOMES: ASSESSMENT:

<table>
<thead>
<tr>
<th>Upon completion of the course, students will be able to:</th>
<th>The objectives will be assessed by:</th>
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</thead>
<tbody>
<tr>
<td>Play intervals &amp; chords</td>
<td>Weekly lessons; juries</td>
</tr>
<tr>
<td>Play beginning technical exercises as assigned</td>
<td>Weekly lessons; juries</td>
</tr>
<tr>
<td>Organize practice time</td>
<td>Weekly lessons; practice logs</td>
</tr>
<tr>
<td>Perform assigned repertoire at the specified level</td>
<td>Seminar class; studio hour; juries</td>
</tr>
<tr>
<td>Sight read as appropriate</td>
<td>Sight-reading in lessons</td>
</tr>
</tbody>
</table>

Disability Statement
The University is committed to providing a supportive, challenging, diverse, and integrated environment for all students. In accordance with Section 504 of the Rehabilitation Act—Subpart E and Title III of the Americans with Disabilities Act (ADA), the University ensures accessibility to its programs, services and activities for qualified students with documented disabilities. For more information contact the Student Disability Services Office: Director, Moisés Torrescano; Academic Counselor, Carrie Dixon (Administration Building Room 105; Phone: 210-829-3997; Fax: 210-829-6078).

Academic Honesty Statement
The highest standards of academic honesty are expected in the course. Forms of academic dishonesty include, but are not limited to cheating, plagiarism, counterfeit work, falsification of academic record, unauthorized reuse of work, theft, collusion. See the student handbook for definitions and procedures for investigation of claims of academic dishonesty.

Approved 8/25/04

Appendix 4

UNIVERSITY OF THE INCARNATE WORD
Humanities, Arts, and Social Sciences  
Music Department  

MUAP 1254 Piano I  

Course Outline  

William Gokelman, instructor  
Studio 5, Fine Arts Building; (Office hours are posted by door.)  
829-3848 gokelman@uiwtx.edu  

Fall 2004  

COURSE REQUIREMENTS/MATERIALS:  

1. Students must attend a one hour long private lesson once a week, place and time to be determined between the student and instructor. Mandatory attendance at all lessons is expected.  

2. If the instructor must cancel a lesson, the lesson will be rescheduled at the convenience of both student and instructor during the current semester. If a student cancels a lesson, whatever the reason, the lesson may be rescheduled at the discretion of the instructor. The instructor should be notified at least one hour prior to the lesson time if the lesson must be canceled.  

3. The student must purchase a personal copy of all music assigned by the instructor. Should a problem arise with the purchasing of the music (i.e. it must be special ordered through one of the local music stores) the student may be allowed to borrow the instructor’s music to begin learning it. It is expected that the student will purchase or order the assigned music within the week that it is assigned.  

4. Each student must attend a minimum of three classical music concerts, on or off campus and approved by the instructor, which feature the piano (either as a solo instrument, part of a chamber music group, or as prominent instrument with orchestra.) The student must bring a copy of the program to the lesson along with a typed commentary (at least one page in length) on the music, the performance, the performer, or any other aspect of the concert.  

5. All students taking private lessons must attend the weekly Seminar/Studio Class each Tuesday from 10:30am to 11:45am in Our Lady’s Chapel/Palestrina Recital Hall. Three or more absences will result in the loss of 10% of the final grade (see Grading, below).  

6. Each semester the student must perform in Seminar Class twice (music permitted). Failure to meet this performance requirement will result in the loss of 10% of the final grade (see Grading, below).  

7. The student must be ready to perform all assigned material, by memory, for their final exam, or Jury, which will be held during the first two days of exam week. These pieces will be decided upon by the instructor within the first one to three lessons. In addition, various technical studies and exercises will be assigned as an essential part of the student’s growth as a pianist. Assignments will be drawn from the following groups:
1. Major and minor scales and arpeggios
2. Exercises: Hanon, Czerny, Berringer, etc.
3. Selections from (but not limited to) the following examples:

<table>
<thead>
<tr>
<th>Composers</th>
<th>Repertoire</th>
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</thead>
<tbody>
<tr>
<td>Muzio Clementi</td>
<td>Sonatinas</td>
</tr>
<tr>
<td>W. A. Mozart</td>
<td>Sonatinas</td>
</tr>
<tr>
<td>Bela Bartok</td>
<td>L. van Beethoven</td>
</tr>
<tr>
<td>Dances, Mikrokosmos</td>
<td>Sonatinas, Dances</td>
</tr>
<tr>
<td>Dmitri Kabalevsky</td>
<td>Sonatina Album</td>
</tr>
<tr>
<td>Toccata, other short pieces</td>
<td></td>
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<tr>
<td>J. S. Bach</td>
<td>Franz Schubert</td>
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<tr>
<td>Notebook for A. M. Bach</td>
<td>Dances</td>
</tr>
<tr>
<td>Little Preludes and Fugues</td>
<td>Frederic Chopin</td>
</tr>
<tr>
<td>Robert Schumann</td>
<td>Album for the Young</td>
</tr>
<tr>
<td>Scenes from Childhood</td>
<td>Franz Joseph Haydn</td>
</tr>
</tbody>
</table>

8. The student is expected to practice at least forty-five minutes per day. The practice time should include technical studies, sight-reading, and the assigned repertoire. The more time the student invests in practicing, the farther the student will progress during the semester. The content of each lesson will be decided at the previous lesson, week by week.

GRADING:

Grades break down as follows:

- 40% of total grade: Jury
- 40%: Lesson attendance and preparedness
- 10%: Concert attendance
- 10%: Seminar/Studio Hour attendance & performance

NOTE: The Jury is the final performance for the semester. The student is expected to perform, by memory, all assigned repertoire for the semester, plus any appropriate technical selections as requested by the faculty. Members of the Music Faculty will listen to each jury. The student will sign-up for a jury time during the last week of classes. IT IS THE STUDENT’S RESPONSIBILITY TO SIGN UP FOR A JURY TIME.

Appendix 5

FACULTY USE ONLY: Proceed to next level MUAP: **YES**  **NO**  Jury Grade _____
UNIVERSITY OF THE INCARNATE WORD
Applied Music Report - Instrumental and Vocal

Student’s Name:_____________________________________________________ Date:________________

Instrument:_________________________ MUAP__________ Teacher:_____________________________

Degree Sought (circle one):   BM in Music Education       BM in Music Therapy       BA in Music Industry Studies

BA in Performance (major instrument:______________________________________ )

BA in Composition       BA in Music

Other (non-music) _____________________________________________________

Academic Standing:       Freshmen         Sophomore          Junior         Senior          High School (IWHS, SACHS)

Number of hours practiced per week this semester____________________________.

Total semester hours applied for at registration___________.

How many semesters have you taken private lessons (for current instrument or voice)________.

Number and length of lessons per week______________________________________________.

Please list repertoire below under the appropriate headings (NOTE: * indicates the composition is memorized; # indicates the composition was performed in Studio Hour.)

A. Completed compositions new this semester (titles of songs or arias must be given in the language in which they were studied):

B. Completed compositions begun a previous semester:

C. New compositions as yet unfinished:

D. Compositions reviewed during the semester, not presented for previous examination:

E. Scale and technical studies (where applicable):

F. LIST ON THE BACK OF THIS SHEET all solo performances both in and outside of school (recitals, church, weddings, pops concerts, conferences, etc.) Include the name of the solo(s) you performed and whether or not it was memorized. Also, list ALL MUSICAL ORGANIZATIONS to which you belong.

Appendix 6
UIW Music Department  
Jury Grade Sheet

*Grades are issued as a whole number between 1 (worst) and 10 (best).

Student Name ____________________________________________ MUAP __________

Private Instructor
Name ____________________________

Semester:      Fall       Spring      200____
Instrument ____________________________________________

Selections Performed:
1 ____________________________________________ Grade __________
2 ____________________________________________ Grade __________
3 ____________________________________________ Grade __________
4 ____________________________________________ Grade __________

Average Total Grade ______ Grading Faculty
Name ____________________________

Comments:

Appendix 7

University of the Incarnate Word
Music Department

Student Recital Request Form

Student’s Name: _____________________________  Degree sought: _______________

Current Semester: _____________     Enrolled in: MUAP _______

Instructor’s Name: __________________________________

You intend to perform next semester; please provide three dates in order of preference;* the faculty will choose the
date that best accommodates all those involved. MAKE SURE YOUR INSTRUCTOR IS AVAILABLE ON ANY
OF YOUR PROPOSED DATES.

<table>
<thead>
<tr>
<th>Month</th>
<th>Day</th>
<th>Time</th>
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<tbody>
<tr>
<td>1.</td>
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<td>2.</td>
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<tr>
<td>3.</td>
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</table>

Please provide your preferred venue: __________________________
(Palestrina Hall, Our Lady’s Chapel, Marian Hall Ballroom)

FOR FACULTY USE ONLY: Current Semester Approval – This form will be returned to you along with the
Faculty’s decision within 7 days after the current’s semester jury

Approved _____  Approved/Hearing required _____  Not Approved _____

BEST DATE: _____________  (This date has been recorded and scheduled in the Music Department’s
Official Calendar)

Comments:

FOR FACULTY USE ONLY: Semester of Recital – Four weeks before your intended recital date, have your
instructor SIGN below and re-submit this form) to Dr. Pedroza; if a hearing is required, it will be scheduled.
“ Student _________________________ is prepared to perform on the date specified above.”

Instructor’s Signature: _____________________________

Instructor’s e-mail and Phone #: _______________________________________________

Student’s e-mail and Phone #: _______________________________________________

* In choosing dates, make sure you consult the academic calendar carefully. Do not schedule recitals during
Holidays or on evenings right before the beginning of a holiday sequence (for example, on the Wednesday evening
before Fall Break). In addition, also consult the Music Department’s Event calendar posted on the Palestrina board
to avoid conflicts with other events.
List of Repertoire: (Composer/dates, Title of Selection, movements or sections if applicable)

1.  ___________________________________________ Duration: _______

2.  ___________________________________________ Duration: _______

3.  ___________________________________________ Duration: _______

4.  ___________________________________________ Duration: _______

5.  ___________________________________________ Duration: _______

6.  ___________________________________________ Duration: _______

7.  ___________________________________________ Duration: _______
# Faculty Recital Request

*Must be submitted to Roland Sul, sul@uiwtx.edu*

<table>
<thead>
<tr>
<th>Name</th>
<th>Full-Time</th>
<th>Part-Time</th>
</tr>
</thead>
</table>

Requested Recital Date (dd/mm/yyyy) ______________________ Time________________

Requested Venue:  
- Palestrina Hall  
- Our Lady’s Chapel  
- Fine Arts Auditorium  
- Other _____________________________

Instrument(s) or Voice(s)  
____________________________________________________________

Other performers involved:

<table>
<thead>
<tr>
<th>NAME</th>
<th>INSTRUMENT</th>
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Repertoire (or samples if performing numerous smaller works):

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

Requesting Music Department assistance in printing posters and programs:  
**Yes**  
**No**

Other information/concerns: