

HARDING UNIVERSITY MUSIC MAJOR HANDBOOK

Welcome to the Harding University music department. This handbook is a resource that will give you some basic information about how to survive and how to thrive. We're glad you're here, and we intend to help you reach your goals. Please feel free to call on us.

- Music Department Faculty and Staff

There are four important sources of information that you should consult.

- For **general information** and procedures, ask for information in the music office from the departmental administrative assistant, Mrs. Laura Looney (lblooney@harding.edu ext. 4343).
- For advice about **curriculum and registration**, ask your advisor.
- Forms and information sheets** are available for download on the Music Department home page — www.harding.edu/music.
- And the most important resource is the **university catalog**, which is available online - <http://harding.catalog.acalog.com/>. Your catalog of record is the one in effect when you first enrolled— unless you choose for some reason to meet the requirements of a subsequent catalog.

When university staff, faculty, or administrators communicate with you, they will do so through your Harding email address. So be sure that you check that email address regularly.

DEGREES

The department offers three degrees. These are described in the catalog, and curriculum forms are available on line or in the office to help you determine what classes should be taken as you go through your college years.

- The BA ([MUS](#)) with a major in music is a liberal arts degree that gives you a basic understanding of musical theory, history, and performance. It is not designed to lead toward a particular career, and it allows you to choose a minor and electives that will be useful to your individual needs. The BA degree requires a juried interdisciplinary capstone project; begin thinking about this and discussing it with your advisor by the end of your sophomore year. The BA Capstone project description is available in the music office.
- The BME, with either a vocal/choral ([MEVC](#)) or an instrumental emphasis ([MEIN](#)), is designed to train and certify you to teach music K-12. The BME degree requires early planning, and there is an information sheet about that degree that you should consult. You'll begin class observations in your sophomore year, and you'll need to complete a request for [Admission to the Teacher Education Program](#) before your senior year. During your internship, you'll complete various [forms](#).
- The BM, with piano ([BMPP](#)) and vocal ([BMVP](#)) tracks, is a performance-oriented degree suitable for those who wish to perform, to become studio teachers, or to teach at an advanced level. As with any degree at Harding, you'll have a strong component of [Liberal Arts and Bible](#) classes.

After you have completed 60 hours (and before completing 89) you must fill out a [degree evaluation](#) on Pipeline. This will help you to determine the remaining courses that you must take for your degree. After completing and getting a signature from your advisor, bring a copy of the degree evaluation to the music office. If you have questions, please ask your advisor or the Registrar. We are here to help, and we want you to have the best academic experience and training that's possible.

You should meet with your advisor each semester to discuss not only your class schedules, but also your goals, your aptitudes, your progress, and your struggles. We want to be sure that you know about career options and about graduate study, if you're interested. Remember, though, that you are the one who is ultimately in charge of being sure that you are pursuing the appropriate degree and taking the right classes for graduation. Be attentive.

ACADEMIC STANDING

If you have a departmental or academic scholarship, check to see what grade point average you must maintain in order to keep that scholarship. For those who have difficulty in maintaining the required grades, the [Center for Student Success](#) provides a number of services. It is important to learn how to study—not only so you do well on tests and earn high grades, but also because this is at the core of the university experience. You are here to learn how to learn, so that you can be a more valuable and productive worker, parent, and member of society. Take advantage of the resources available to you. There are tutors available to you each evening in the Music Library to assist with any music coursework.

If your grades fall to the point that you are on academic probation, you will not be allowed to represent the university. That may mean that you may not perform in a musical ensemble.

MUSIC MAJOR STATUS

Although you enroll in music classes during your first semester, you are not “officially” a music major until given music major status. This is typically granted after a semester during which you are successful in your applied lessons and theory class or placement exam. Any student who does not pass MUS 170 with a grade of A or B is not allowed to declare as a music major and is discouraged from pursuing a music degree. While it is possible to retake MUS 170, a low grade in the class implies that the backgrounds, skills, and initiative necessary for completing a music degree are lacking; and taking the class again puts a student an entire year behind in the program.

BM students should demonstrate advanced repertoire and technical qualifications upon their enrollment. If they do not demonstrate these qualifications, they will be allowed a semester to meet expectations and be granted BM status. The BM is a performance degree, and students that pursue it must rise to high standards. The world of graduate study, teaching studios, and professional performance is a demanding one, and graduates who enter it must be especially well prepared.

PROFICIENCIES AND JURIES

In order to assure that you acquire the proficiencies required of a music major, you must take and pass a series of checks and barriers:

- a Theory Proficiency Exam with a score of 80% **or** MUS 170 with a B before admittance to MUS 171;
- an aural skills barrier before admittance to MUS 172;
- a four-part Piano Barrier (you must enroll in piano lessons every semester until this is passed); BME-V students must pass an additional segment of this test that involves basic score reading and accompaniment.

In your applied lessons you must meet the requirements of the 302 barrier in order to enroll for upper-level credit.

At the end of each semester, you’ll perform in front of a jury to help assess your progress in your applied lessons. We want to help you to develop your skills, and we’ll help you do so. The jury will consist of material you have worked on with your studio teacher.

RECITALS

A junior recital is required of BME and BM majors. BM majors are also required to present a senior recital. Recital request forms, checklists, and program templates are available [here](#) and in the music office. Recital request forms must be turned in by Sept. 15 for a Spring recital and March 15 for a Fall recital.

APPLIED LESSONS

Every music major takes at least four semesters of piano lessons. You'll study your primary instrument (yes, voice is considered to be an instrument) almost every semester you're enrolled. MEVC students will also take a semester of guitar lessons. You'll be expected to practice and to make progress.

Practice rooms are available in the Reynolds Center and are reserved for the use of students enrolled in music classes (we welcome your assistance, if necessary, in reminding others of that regulation). Schedules are posted at the beginning of each semester on practice room doors, and you should sign up for practice times suitable to your schedule and needs. And then you should stick to that schedule. Practice should be a habit. Keys for the practice rooms and the Music Lab can be obtained in the Music Office. We require a \$5 deposit which will be returned to you upon the return of your key. The practice rooms and lab are to be locked at **all** times.

If there is a special need to reserve a classroom or a performance hall, that can be arranged through the music office.

PERFORMANCE ENSEMBLES

You will probably be required by your scholarship contract to participate in a primary ensemble, such as Belle Canto, Chorus, Concert Choir, Marching Band, or Wind Ensemble, or to audition for the fall musical. In general, music performance ensembles are also open to all students on campus through audition. Every ensemble member is required to enroll on Pipeline for that ensemble. If you enroll for an hour of credit, you'll pay for that hour, and you'll receive a grade. If you enroll for no credit, you'll not pay tuition to the Business Office, and you'll receive no grade.

The first four semesters in some ensembles (Chorus, Choir, Belle Canto, Band, Jazz Band, Orchestra) are considered lower-level courses. Succeeding semesters are upper-level classes and required instead of the lower level course.

No Student Recital or performance by a student-led group may be scheduled during Dead Week.

MUSIC FORUM

Departmental students and faculty generally meet weekly at designated Music Forum events. These are often held on Thursday afternoons at 3:00, but they may occur at other times when special concerts and other events take place. Eight semesters of Music Forum participation are required for graduation; participation during the internship semester of BME students is waived. In order to fulfill the participation requirement, you must attend twelve events during the semester; if you do not meet that requirement, graduation will be delayed by a semester.

The Music Department's calendar is available at <https://www.harding.edu/music>

THE REYNOLDS CENTER

The Reynolds Center is open from 7:00 a.m. until midnight (noon until midnight on Sundays). Student workers in the library are available to check out materials or assist you on Sundays 2:00 p.m.-11:30 p.m., and Mondays-Fridays 7 p.m.-11:30 p.m., Saturdays 1-5 p.m. (with the exception of Wednesdays, 8 p.m.-11:30 p.m.).

Lockers may be rented through the music office for the fee of one dollar per semester. You may not use private locks on the lockers—use the ones provided by the school.

Dr. Chance is in charge of assigning instrumental lockers.

THE MUSIC LIBRARY

Music recordings and scores and a set of the *New Grove Dictionary of Music and Musicians* are kept in the Reynolds Music Library. That library also contains a collection of performance anthologies. Many more resources are available in the Brackett Library, and practically any work is available through that library's inter-library loan procedure.

Whitney Hammes (khammes1@harding.edu, ext. 4228) is the music department's liaison with the Brackett Library. She is also an alumna of our department, and she is a very valuable resource who will be glad to help you understand how you can use library resources in the best way.

The Brackett Library provides streaming audio of the Naxos collection of recordings through its Naxos database service - [Naxos](#)

COPYRIGHT ISSUES

We live in a culture that does not honor inconvenient regulations, and it is common to photocopy music, to duplicate purchased CDs or to make a mix for another person, to make unauthorized arrangements, or to project or copy texts instead of purchasing them. Even though these practices are common, they are often illegal. This is not a trivial issue. It concerns not only the law dealing with intellectual property, but also personal integrity.

Our spiritual commitment is an additional incentive to honor others' property and to obey the law. If you have any questions regarding fair use or about potential violations of copyright restrictions, please discuss this with the chair or administrative assistant.

CAREER OPPORTUNITIES

You and your parents are probably interested in what jobs are available to graduates with music majors. BME majors are, of course, licensed to teach, and there are many school teaching opportunities. BM grads may look towards performance or advanced studio teaching, often pursuing graduate study. The BA provides a solid grounding in music, and students have the choice of electives and a minor in other areas. Some go into musical areas involving composition, performance, technology, management, retail, or studio teaching. Others work in various fields while maintaining an avocational involvement in music. Some of our BA grads hold teaching positions through alternative licensure procedures, and some go to grad school. Here are some resources to help you consider various jobs in music.

- Harding's Career Center offers tools that can help match your aptitudes and interests to potential careers.
- The music department has prepared a music major Career Guide.
- <http://socrates.acadiau.ca/courses/musi/callon/careers.htm>
- <http://www.musiccareers.net>
- <http://www.artistshousemusic.org/Careers+in+Music>
- <http://www.berklee.edu/careers-music>
- <http://snaap.indiana.edu/>
- <http://www.southernteachers.com>
- <http://majoringinmusic.com/category/career-choices-and-planning-for-music-majors/>

Use these resources. Talk with your advisor and other faculty members about career paths or graduate study. What you choose to do after graduation may not be what you'll be doing in ten years, and a generous investment of wisdom and energy in your preparation and early choices will pay dividends in your ultimate professional satisfaction.

STUDENT WORK AND SCSM

The department hires a few music majors each semester for library and monitoring work. Student worker information and applications are available in the music office.

The Searcy Community School of Music provides musical instruction for many students of all ages, and many SCSM teachers are Harding students. If you are interested in teaching, consult with Ms. Lis Jones, Director of SCSM (ljones@harding.edu, ext. 4261). www.searcycommunityschoolofmusic.com

INTERNATIONAL STUDY

The university offers study in seven overseas campuses. Information is available through the International Programs Office or at <https://www.harding.edu/international>. Because music classes should be taken in sequence, be sure that you tell your advisor as soon as you know that you would like to study abroad.

The Music Department offers a special opportunity in the Mostly Music program, next offered in the summer of 2019, at which courses required for music majors will be offered. See <https://www.harding.edu/international/programs/mostlymusic>

HEALTH ISSUES

Music is a demanding study, and it is important to maintain your health. Pay attention to resources available through the music office, your ensemble director, and your studio teacher about maintaining your musculoskeletal health as you study and practice.

Your ensemble directors and studio teachers will remind you of significant issues affecting your hearing, your vocal health, and your general physical welfare. Pay attention. Pain, discomfort, and early fatigue are indicators that something is wrong, and you should not try to “fight through them.” If you think that you may have a health problem connected to your music activities, consult with your teacher or director immediately.

The National Association of Schools of Music has posted helpful information about health at http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4_NASM_PAMA_NMH-Student_Guide-Standard_2013July_DRAFT.pdf, http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/5_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20NMH_2013July_DRAFT.pdf, and http://caspercollege.edu/music/downloads/vocal_health.pdf

MISSION AND GOALS

The mission of the Department of Music is to provide a quality education in music within a Christian environment.

The goals of the music department are to:

- *Prepare students for teaching careers and graduate study in music;
- *Provide applied instruction and performance opportunities;
- *Provide for the University community the enrichment afforded by musical experiences from a variety of styles and genres; and
- *Prepare students for a well-rounded life in which professional music careers and Christian ethics are integrated.

FINALLY – THE FACULTY

These are the members of the music faculty. We are here to help you reach your goals, and we want you to call upon us when you need assistance.

Cliff Ganus - Department Chair and Professor
D.M.A., University of Colorado - Choral Music
M.M.E., North Texas State University - Music Ed
B.A., Harding University - Music
Chorus, music history, choral conducting, hymnology
501-279-4311 ganus@harding.edu

Cynthia Carrell - Associate Professor
D.M.A., University of Illinois - Trumpet Perf.
M.S., University of Illinois - Music Ed
B.M., University of North Texas - Music Ed
Trumpet, horn, music theory and music education
501-279-4386 ccarrell@harding.edu

Scott Carrell - Professor
D.M.A., University of North Texas - Piano Perf.
M.M., University of Illinois - Piano Perf.
B.M., Southwestern University - Piano
B.A., Southwestern University - Computer Science
Piano Studies, piano and music theory
501-279-4550 scarrell@harding.edu

Mike Chance - Professor
D.M.A., Univ. of Memphis – Conducting, History
M.M., Midwestern State University - Trombone
B.A., Lubbock Christian University - Music
Bands, Orchestra low brass, conducting, history
501-279-4575 mchance@harding.edu

Andrew Cook - Associate Professor
D.M.A., Boston University - Music Ed
M.M., The Boston Conservatory - Saxophone
B.M., The College of Wooster - History
Jazz Band, woodwinds, music appreciation
501-279-4467 acook4@harding.edu

Laura Eads – Assistant Professor
M.M., University of Mississippi - Voice
B.A., Harding University - Music
Private voice, voice class, music appreciation,
Opera Workshop
501-279-4632 leads@harding.edu

Chuck Hicks - Assistant Professor
M.S.E., Harding University - Music
B.A., Harding University - Graphic Design
A.A., Freed-Hardeman University - Liberal Arts
Belles & Beaux, Good News Singers, guitar
501-279-4096 chicks@harding.edu

Lisbeth Jones - Assistant Professor
M.M., University of Central Arkansas - Piano
B.A., Harding University - piano emphasis
Private and class piano, accompanist

501-279-4261 ljones@harding.edu

Kelly Neill - Associate Professor
D.M.A., UMKC - Vocal Performance
M.M., Baylor University - Choral Conducting
B.M., Abilene Christian Univ. – vocal & inst. Music Ed
Chamber Singers, Choir, voice, conducting, vocal pedagogy
501-279-4469 kneill@harding.edu

Wesley Parker - Associate Professor
D.M., Florida State University - Percussion Perf.
M.M., University of Kentucky - Percussion Perf.
B.M., University of Kentucky - Percussion Perf.
Thundering Herd, Pep Band, Percussion Ensemble, percussion,
appreciation
501-279-4857 wparker@harding.edu

Susan Shirel – Assistant Professor
D.A., Ball State University – Music Education & Vocal Performance
M.A., Texas Woman's University - Music Pedagogy
B.M.E., Harding University - vocal and inst.
Belle Canto, voice, diction, music education
501-279-5709 sshirel@harding.edu

Jay Walls - Associate Professor
Ph.D., University of North Texas - Composition
M.M., University of North Texas - Composition
B.M.E., Harding University - vocal emphasis
Appreciation, composition, theory, voice
501-279-4630 jwalls@harding.edu

And these are the adjunct music faculty members:

Susan Antonetti - M.M., University of Arkansas, flute
Cheryl Camp - B.A., Harding University; piano
Chandler Growns - M.M., Oklahoma State University; percussion
Christy Huskey – D.M.A., University of Miami, piano
Stacey Neely - M.A., Texas Woman's University; voice
Alex Séman – B.M., University of Central AR; cello
Alicia Walls - M.M.E., University of North Texas; strings
Bobby Wright - B.B.A., Harding University; guitar

There are two other professors of music who serve mostly in other roles:

J. Warren Casey - Professor of Music
Ph.D., University of Oklahoma – Music Education
Dean of College of Arts & Humanities
Honors music appreciation
501-279-4334 casey@harding.edu

Jeffrey Hopper - Distinguished Professor of Music
Ph.D., Rutgers University - Musicology
Dean of International Programs
501-279-4478 hopper@harding.edu

Advice from former music majors:

I would advise current students to be involved in as many ensembles as possible and to focus more on practicing than class work. There will never be another time that you will be able to devote that much time to practicing.

Time management is key. Practice your instrument with a consistent schedule. Do your homework on time. Practice ear training and sight singing on your own time. Find as many opportunities as you can to teach and play with as many different people and ensembles as possible.

Keep your mind open, and if you continue stumbling into the same things over and over in your leisure time, maybe it's time you make that your priority. I arranged and composed music in my spare time, but I also have worked with HTML, art, and writing all my life. I combined the things I loved, and now I provide my service to the educators that I was originally going to join. Experiment. Your educators will encourage it. Mine certainly did.

Stay true to who you are as a musician. Learn every principal instrument technique, every theory rule, and every historical fact that you can, but never forget that your unique sound is a gift and exactly how God made you.

No matter where you go, your bachelors in Music will follow you. People ask me music theory questions all the time even though my job has nothing to do with music. Practice because your heart is in it, not because you have to.

Don't quit. I would also advise them that music should be something that brings them joy, even when things are tough, but it's easy to let the stress steal that joy. Don't let that happen. I would also tell them that if they aren't sure about the degree. Sit down once, think about what they want in the future, and make a decision - either get out or decide to complete the program. The moment that I decided that quitting wasn't an option, the road to graduation seemed much simpler and my time was better spent.

Don't be afraid to audition for an ensemble that you want to join, even multiple times. Learning to audition well builds character even if you don't make the group. Life is constantly auditioning you. Find people that can become close friends that you can confide in and keep you accountable with your work. Also always know that your teachers are there for you too.

Shadow people in every field you are considering to get a better idea of what you are working toward.

Listen! Listen to the music you're working on - use it as an alarm clock, ringtone, have it on repeat on your phone, and in your car. Don't let your study of music become an overly sterile and sanitized pursuit. Music is a listening art, don't deprive it or yourself from engaging your ears.

College is the time to step outside of your comfort zone and try new things. Be involved, while always keeping your future goals in mind.

The path is difficult, but the end result is worth it. Never let the day-to-day intensity of studying and learning dampen your joy of music making.

Passion and dedication are important, but most important is holding on to the joy of making music.

1: Practice! Schedule your practice into your day as if it were a class. Freshman, while you have time and easier classes, put in 3 or 4 hours each day, so that you have developed the skills you need by the time your harder classes start cutting into your practice time.

2: If you have any problem, ask a teacher. They're all on your side, and they want to help you succeed.

Go to TMEA

Be careful who you chose as your leaders in your ensembles. Your presidents and officers. They are your voice and you want someone who wants your best interest to be had. Be open and honest to your professors. If you are having trouble understanding something, or maybe in your personal life, they will work with you! These professors truly care what is going on.

Your degree is not just based off the classes you take and pass, but also on all of the extra work that you put into things outside of classes and required ensembles. Also how much you retain and apply what you have learned.

Days are overwhelming from day one and will continue to be so until you graduated. Don't let that stop you from enjoying the music.

Do not expect to improve if you do not practice.

You limit yourself more than you know when you think you are the best.

Be uncomfortable.

Be competitive AND encouraging.

Prioritize wisely.

Never give a day less than 110% of your effort.

Your technique will fail you if you do not sleep enough.

Care about your performances; dress up and look nice.

Focus on developing professionalism throughout your undergraduate degree.

Nobody wants to hear you beat yourself up. We all wish we had performed better.

Practice more than the minimum requirements.

Work toward your passion.

Be aware of the world beyond Harding. Understand that there are many other people doing exactly what you are doing all around the country. And you really have to make the most of your time here to improve and become a better musician.

https://medium.com/@michael_dangelo/advice-to-a-college-music-student-dfdaf4b53429