



Department of Music  
UNIVERSITY *of* ALASKA ANCHORAGE

# MUSIC STUDENT HANDBOOK

UAA Department of Music

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## Section I

# WELCOME TO THE UAA DEPARTMENT OF MUSIC

Located in Southcentral Alaska and the state's largest population center, the University of Alaska Anchorage is an open-enrollment university of over 19,000 students, offering baccalaureate degrees in the liberal arts and sciences and a variety of technical and professional programs. Post-graduate studies are available in a growing number of major fields. UAA serves a diverse ethnic population of students, not only from within Alaska and across the United States, but from Pacific Rim countries and Latin America as well. With a focus on academic excellence, the University has a dedicated faculty that has gained national recognition for creative work and research. UAA's main campus offers small classes, new student residence halls and commons, intercollegiate sports, an Honors program, and numerous student clubs and organizations. The University is accredited by the Commission on Colleges of the Northwest Association of Schools and Colleges.

The Department of Music is a division of the College of Arts and Sciences at UAA and an accredited member of the National Association of Schools of Music. We offer two degrees: Bachelor of Arts, Music and Bachelor of Music. Bachelor of Music degree offers two possible concentration areas: Music Education and Music Performance. In addition, students in Bachelor of Music program may elect to complete Jazz emphasis. Specific requirements for each degree are listed in Section VII of the Handbook.

Dedicated to providing leadership in the musical arts, not only in Anchorage but throughout the state of Alaska, UAA music faculty participates actively in community music organizations and performs with local symphonies, opera companies, concert choirs, and orchestras. They provide a vital link to public education by offering performances and master classes at area schools, directing or assisting with youth symphonies, adjudicating district and state solo/ensemble competitions, and hosting jazz, keyboard, guitar, and choral festivals. Members of the faculty have gained national recognition as composers, writers, and recording artists, and have presented concerts statewide, throughout the United States, and internationally.

Music Department at UAA offers a wide variety of courses, talented and dedicated faculty, an optimum physical learning environment, and a friendly and diverse student body. Classes are held in the Fine Arts Building, a modern facility with a state-of-the-art recital hall, clean, well-lighted classrooms, computer access, a listening lab, soundproof practice rooms, lockers, and quiet, comfortable student areas for study and relaxation. The Fine Arts Building has easy access to parking, student housing, and the campus shuttle.

During their career at UAA, our majors often find opportunities to perform in local music events, to teach in the community, to work at local music stores, or to participate in Anchorage music organizations. Membership in the campus chapter of NAFMEC and SNATS may provide an opportunity for travel to academic seminars or performances. Annual events such as the Jazz Week, the Symphony of Sounds, the Guitar Symposium, and the UAA campus-wide Student Showcase offer a venue for solo performance and recognition of excellence. Local chapters of music societies create opportunities to bid for entry in district and national competitions.

## Section II

# ENTERING A DEGREE PROGRAM

### Which music degree should you choose?

Students wishing to earn a baccalaureate degree in music must apply to UAA for formal admission. The required Undergraduate Application for Admission form will ask for the specific music degree you are seeking. Our department offers the following degrees:

**Bachelor of Music** with Concentration in Performance and/or Education  
**Bachelor of Arts in Music**

Your choice of degree depends on many factors, including future professional plans and the amount of musical training and performance experience you have had prior to entering UAA. Please meet with a Department of Music Academic Advisor to discuss your degree choice before submitting an application for formal admission.

Students electing in BM degree options may also choose to complete a Jazz emphasis.

### University Admission Requirements

There are specific qualifications for formal admission to UAA as a degree-seeking student. Along with the application for admission, freshmen must submit official high school transcripts or GED scores that reflect a grade point average of 2.5 or better, and official copies of ACT or SAT scores. UAA offers the ASSET placement test for those who did not take the ACT or SAT in high school. Other students (transfer students and those who have completed 30 or more college credits) may qualify by meeting alternative criteria. Please refer to the 'Baccalaureate Degree Programs Admissions Requirements' in Chapter 9 of the UAA Catalog.

### Scholarships and Tuition Waivers

Scholarships, tuition waivers, grants and loans are administered by the UAA Office of Student Financial Assistance, located in the University Center. Several different sources are available for financial assistance:

1. **Music** scholarships, **private** scholarships, and **UA Foundation** scholarships can be found through the UAA Financial Aid website:  
<https://www.uaa.alaska.edu/students/financial-aid/scholarships/>  
The **UA Foundation** manages 25 or more scholarships, some of which have specific qualifications. The deadline for most of these applications is February 15. Call 786-6170 for more information on financial assistance. Specific applications may be requested by e-mailing [scholarships@uaa.alaska.edu](mailto:scholarships@uaa.alaska.edu).
2. **Federal grants and state loans:**  
The University can also assist students in applying for federal grants, such as the Pell Grant, Stafford Loan, or PLUS; and for AK Advantage state loans offered by the Alaska Commission on Postsecondary Education ([www.acpe.alaska.gov](http://www.acpe.alaska.gov)).
3. **Assistance to Veterans:**  
Paperwork for Veterans benefits for education and assistance to Veterans' survivors can be filed through our campus financial aid office.

Occasionally the Department of Music is able to offer a tuition waiver or other special scholarships. Application deadlines and audition dates for these awards will be posted by the Department as they are made available.

### **Admission Requirements for Incoming Majors**

Enrollment as a music major assumes evidence of musicianship and performance ability. The Department of Music holds audition and testing dates generally in November, February and March of each academic year. The prospective student will be required to perform two contrasting pieces in front of several faculty members. A theory and aural skills placement exam is also held right after the performance audition. The audition application can be found at the Department of Music's website ([www.uaa.alaska.edu/music/](http://www.uaa.alaska.edu/music/)): select "Students" → select "Auditions & Placement Exam."

If a student is unable to attend one of these audition dates, a private session can be scheduled with the faculty member of the student's discipline, with the same audition requirements as above. A sight-reading or sight-singing test may also be conducted on the same day if possible. Otherwise, theory and aural skills evaluations are also offered during the week before fall semester begins.

These evaluations assist us in determining the student's readiness for academic classes, juried private lessons, and ensembles. More information can be obtained by contacting the faculty member of the student's discipline.

## **Section III ADVISING**

### **The Initial Advising Session**

Upon completion of entrance evaluations, an Academic Advisor from the Department will assist you in selecting classes for your first year of study. Recommendations will take into account not only requirements for the degree, but also your individual experience and specific needs. Registration codes will be issued at this time. This initial advising session is important in helping to guarantee your success as a college student.

Auditioning students that are not quite ready for juried private lessons will be required to improve their performance skills and repertoire by taking a semester or more of preliminary non-juried lessons. Music Fundamentals and Class Piano courses are also available to students who need a stronger foundation in theory and keyboard skills before entering classes specific to the degree.

### **Advising Requirements**

Majors are required to meet with their Academic Advisor each semester. You have two advisors available to you: the Performing & Fine Arts Academic Advisor and a Faculty Advisor.

- The Performing & Fine Arts Academic Advisor acts as the liaison between the student, the Music Department, and Enrollment Services. They assist students with specific questions relating to general university requirements, and can advise you in your major as well. As an incoming student, you are strongly encouraged to set up an initial advising appointment with the Academic Advisor. You may find their contact information at the beginning of the Student Handbook or online.
- Faculty Advisors are permanent faculty members well versed in degree requirements who act as your point of contact within the department on academic issues. They will monitor your progress through juries and piano proficiency exams, and are the ones who issue private lesson codes each semester. For the current advisor list, navigate to the link on the website “Students” from the homepage and select “Academic Advising.” This is located on the Department of Music website at [www.uaa.alaska.edu/music](http://www.uaa.alaska.edu/music)
- Both advisors review academic records, assist with transfer credits and petitions, and help their students in scheduling rotating course sequences and junior/senior recitals. They also advise of application deadlines for graduation, national records exams, and scholarships.

Students seeking the Bachelor of Music degree, Music Education Concentration, and planning to enter the College of Education (COE) teacher certification program, should meet with Dr. Sweeney the year before they apply for the program. Dr. Sweeney acts as liaison between the Department of Music and the College of Education, and can provide information on changes in education requirements and answer questions regarding student teaching programs, fifth year studies, and state certification.

### **DegreeWorks**

All students (and advisors) have access to the DegreeWorks auditing software. Access is available via the university's UAOnline website (<https://uaonline.alaska.edu>).

*All students should have access to UAOnline; if you need assistance with password setup or other login issues, contact the UAA helpdesk at (907) 786-4646*



To access DegreeWorks through UA Online please follow the following steps:  
Login → Student Services and Account Information → DegreeWorks/Electronic Degree Audit  
→UAA DegreeWorks → Click to Redirect to DegreeWorks

In this program, students and advisors can easily track a student's degree progress. DegreeWorks allows us to see how completed courses, as well as courses in which a student is currently enrolled, are applying toward the requirements of a student's current degree program.

Please note: to adequately track and assess progress towards a music degree, each student must have officially declared music as his/her major, or the degree audit in DegreeWorks will not automatically be displayed.

If you are undeclared and *considering* entering a Music program, you may use the "What If" option in DegreeWorks to see how your completed classes would apply toward the current requirements of your choice of Music program. Directions for using the "What If" option can be found in the "DegreeWorks – Frequently Asked Questions" on the DegreeWorks webpage.

If you are still undeclared, but are *actively* participating in the music program and wish to be a music major, be sure to fill out Change of Major form with either your Academic or Faculty Advisor. (In addition, if you are currently a music major, but want to change degree within the department, you still need to complete a Change of Major form.)

## **Section IV**

### **STUDENT FACILITIES**

#### **Access to the Fine Arts Building**

The Fine Arts Building is open to students from 7:00 am to 11:00 pm daily. A late night pass is needed to use the Fine Arts Building before or after those hours. Forms to request a pass are available from the Administrative Assistant in room 302, and require signature approval from the Department of Music Chair and the Building Manager. Approval is given on a per-room/per-semester basis, and passes are issued in the form of a dated sticker that is applied to your WOLFcard. Campus Security requires that your WOLFcard be with you at all times if you are on campus after hours.

#### **Lockers**

Lockers are available in the Fine Arts Building and are located in room 125, which is adjacent to Room 124. Rental fees per year are: \$10 (large lockers), \$7 (medium lockers), and \$5 (small lockers). Lockers are managed by members of NAFMEC and are assigned to students based on the size of their instrument(s). Plan early to reserve a locker that meets your needs, and check the NAFMEC Bulletin Board in the locker area for the name of the person to contact for rental payment. Checks should be made payable to UAA, although you should put NAFMEC in the memo. Students must provide their own locks. Locks will be cut from any locker for which a student has not paid.

#### **Access to Rooms and Equipment**

Practice rooms are located on the third floor in the Music wing. Most are unlocked at all times and available for students to use. Sign-up sheets are posted on practice room doors at the beginning of each new semester, and students may reserve a maximum of three hours per session. Your reservation is valid through the end of the semester; however, students who do not claim their practice room within 15 minutes of the posted time lose that session for the day to other students who may need access.

Practice room doors should be closed during use, as a courtesy to others in the area. Please keep the room and equipment clean by limiting food and beverages to lounge areas on the second and third floors. Empty your practice room of all personal items upon leaving. This way, you avoid interrupting others to retrieve your belongings. The University is not responsible for personal items left in the building. Please make sure the practice room is not locked when you leave.

Faculty and advanced piano majors are given priority to Practice Rooms 336 and 362, which contain studio grand pianos. These rooms are locked and accessed by codes which can be obtained from the Administrative Assistant in room 302.

#### **Keys**

Students needing keys for percussion equipment, instruments and amplifiers, or renting lockers in 125C, will need to obtain keys from the Administrative Assistant in room 302. Students that do not return keys on time will have a hold placed on their accounts and records by the University. Be sure to return keys when your permit expires.

#### **Instrument Rental**

A limited number of instruments are available through the Department for use by students enrolled in an ensemble or in the methods courses. Use of these instruments for ensembles must be cleared through the appropriate ensemble director. Use of university instruments is assigned by Dr.

Wolbers (room 359) for woodwinds, brass, and percussion, Dr. Lutterman (room 364) for strings, and Dr. Abdihodžić (room 366) for guitars. Use policies for instruments needed for methods courses will be explained by each individual instructor in their semester course outlines. Students must complete and sign a rental form, which is also signed when the instrument is returned. Students returning damaged instruments, or have borrowed instruments stolen due to negligence will be held responsible for their replacement. A hold will be placed on the student's Academic Record until the repair/replacement cost is submitted.

### **Music Stands**

The Department of Music provides music stands for student and classroom use. You are asked to help protect this service by leaving stands in the rooms to which they have been assigned. Please return your stand to its rack at the end of each class. Stands may NOT be removed from the Fine Arts Building unless under direct supervision of music faculty and only for a performance sponsored by the Department of Music. If you see UAA music stands in another area of campus or in the community, please contact the Fine Arts Building Manager at 786-4890 so they can be retrieved.

### **Lost and Found**

Lost and found items from the Fine Arts Building are stored in the Student Information Office, room 302.

## **COMPUTER LAB**

Room 339 is a designated music computer lab. To gain access to the lab, enrolled students may check with the Administrative Assistant in room 302 for the current access codes.

### **UAA Computer Policy Statement**

Access to computing systems, facilities, and equipment is granted to members of the University community for the conduct of University business and instruction with the understanding that such access is a privilege and carries with it certain responsibilities. Access is revoked upon termination of employment or student status. Research data or work done in the course of employment remains with the University unless otherwise noted by BOR Policy & Regulation 08.06 - Information Technology. Use of the facilities to interfere with the privacy or security of other users, for political purposes, for personal financial gain, or use that is in violation of current UAA or IT computing policies is prohibited and may result in the loss of computing privileges.

Usernames are to be used only by the individual to whom it has been assigned. Usernames may not be borrowed, loaned, bought, or sold. The University reserves the right to disclose the identity of a user to appropriate authorities in the course of a bona fide investigation of alleged misuse.

Please read the posted Rules of the Lab signs at the lab. Individuals who use the lab facilities are responsible for knowing and adhering to the policies and posted rules of the lab. As a member of NorthWestNet, the University adheres to the policies of appropriate use governing this network. Further information on policies and procedures governing computer access and system resource allocations is available through consultants or your local computer coordinator. The following statement is signed by students when they receive their UAA e-mail account:

*"I have read the above and agree to abide by its provisions. I understand that a violation of the provisions stated in the policy may cause suspension or revocation of network access and related privileges, and could lead to disciplinary action as specified in the UAA Catalog and UAA Student Handbook."*

### **Music Department Computer Lab Rules**

1. No eating or drinking in the lab. Please leave **all** food items and drinks outside the lab. Remember that a small accident can cause thousands of dollars in equipment damage.
2. Be considerate of other lab users; this is a study area. Please use cell phones outside.
3. Please do not reboot or turn off a computer. However, log out when you are finished.
4. The computer lab is for educational purposes only. No games are to be played on the computers.
5. You may not display or print pornographic images.
6. Unauthorized users are not permitted in the lab. Do not give your login information to anyone.
7. Please help keep our lab clean. Pick up all trash and discard it in the wastebasket before you leave.
8. Briefcases, backpacks, etc. are not to be placed on the computer desks or in the aisles. Do not leave personal items in the lab. The Department of Music is not responsible for lost items.
9. The lab now employs managed print servers to streamline operation and maintenance. "All students currently enrolled in classes at UAA will receive a print allocation as approved by the University Technology Council and provided by the Student Technology Fee. This allocation is provided as a non-recurring credit and is made available approximately one (1) week before the start of each semester. Any funds remaining at the end of the semester will be removed when the allocation for the next semester is provided. The exact amount of the allocation may differ from year-to-year depending on budget considerations." (ITS Department)
10. The new managed print system requires the use of WOLFcards. Printer issues may be addressed to the Administrative Assistant in room 302.

### **LIBRARY RESOURCES**

The Consortium Library, housing collections for both the University of Alaska Anchorage and Alaska Pacific University, has over 750,000 volumes of texts, reference books, and periodicals. In addition, the Library houses extensive electronic resources, music scores and CDs. Students are encouraged to take some time to explore the Library and become acquainted with its materials. Music resources are located in several different areas of the Library. To locate these resources, please ask at the front desk. Reference Librarians are available to assist you in using the Library's electronic resources and to answer questions about finding materials. You may also access the library's homepage (<http://www.uaa.alaska.edu/library>) to find links to the Joint Library Catalog and electronic databases. Consortium Library reference desk is available at 786-1848.

The Consortium Library also has a listening room, which contains listening stations as well as two small viewing rooms. It also serves as a place for pulling all materials together for onsite use (journals, collected editions, reference books, scores, and recordings).

To find a list of recordings available through the Library, search the Joint Library Catalog, restricting your search to 'UAA/APU Consortium' then 'Limit Results' then 'CD/tape.' Your instructor may have placed some recordings on reserve. Requests for recordings, both those on reserve and those available generally, are answered by Library personnel. Recordings are for in-library use only.

### **Interlibrary Loan**

If you find a citation to a magazine article or reference to a book or musical score that is not in the Library, the item can be obtained through Interlibrary Loan. This service is free to the UAA/APU community, but allow ten days or so for items to come by mail. Items that can be

electronically transmitted, such as journal articles, may arrive more quickly. You can file an electronic ILL form by clicking on 'Library Services' then 'Interlibrary Loan' on the Library's homepage.

### **Using Anchorage Public Libraries**

UAA students can check out books, CDs, and videos from the Anchorage public library system using their WOLFcard. These titles are listed in the Joint Library catalog. The Loussac Library at 36<sup>th</sup> Avenue and Denali Street has a media collection with a large selection of CDs and DVDs.

## **Section V**

# **CURRICULUM & ADVANCEMENT THROUGH THE DEGREE**

### **CORE COURSES**

Core courses are courses that are required in all the music degree programs:

MUS A131, A132, A231 and A232: Music Theory I, II, III & IV

MUS A133, A134, A233 and A234: Aural Skills I, II, III & IV

MUS A221, A222: Music History I & II

MUS A154D: Functional Piano IV

MUS A280: Basic Conducting

MUS A331: Form and Analysis

Students should plan to take these courses as soon as possible. In general, 100-level courses are for freshmen, 200-level courses for sophomores, 300-level for juniors, and 400-level for seniors. If you fall behind, you will delay the completion of your degree.

Music Theory and Aural Skills are co-requisites, and should be taken concurrently and in numerical order, beginning with a fall semester. Courses labeled I and III are offered only in the fall, II and IV only in the spring. There are minimum skill requirements for these courses, and students are screened for readiness at the beginning of the program. Those students that do not pass the screening will be advised to take MUS 111, Fundamentals of Music, or MUS 112, Practical Theory. If a student does not pass either Music Theory or Aural Skills in any given semester, they may not take the next course until the class failed is passed successfully.

MUS 221 and MUS 222 should be taken in numerical order.

MUS 232 must be completed before taking MUS 331, Form and Analysis, the capstone course for all music degrees.

### **FUNCTIONAL PIANO COURSES**

MUS A154A Functional Piano I, 1 credit

This course is intended for music majors with little or no piano background. Student will practice from a beginning adult piano book to gain skills necessary to pass the harmonization/transposition or improvised melody component of the piano proficiency exam.

Special note: May be repeated for a maximum of 4 credits. GRADE: A-F

MUS A154B Functional Piano II, 1 credit

This course is intended for music majors who demonstrate enough piano ability to potentially pass a minimum of two components of the piano proficiency exam. Suggested components include: 1) harmonization and transposition of a simple melody, 2) improvised melody, 3) singing folk songs while playing basic accompaniment patterns, 4) playing vocal warm-ups in all 12 keys. Students must pass a minimum of 2 components to pass this course. P/NP

MUS A154C Functional Piano III, 1 credit

This course is intended for music majors who demonstrate enough piano ability to potentially pass a minimum of 4 components of the piano proficiency exam. Suggested components

include: 1) harmonization and transposition of a simple melody, 2) improvised melody, 3) singing folk songs while playing basic accompaniment patterns, 4) play vocal warm-ups in all 12 keys, 5) a memorized performance of a Bach Two-Part Invention or a Clementi Sonatina, 6) an arrangement of a simple tune read from a lead sheet. Some students may have previously passed some of these requirements in MUS A154B Functional Piano II. P/NP

#### MUS A154D Functional Piano IV, 1 credit

This course is intended for music majors who demonstrate enough piano ability to potentially pass all six components of the piano proficiency exam. Components include: 1) a memorized performance of a Bach Two-Part Invention or a Clementi Sonatina, 2) the harmonization and transposition of a simple melody, 3) the sight-reading of a Bach Chorale, 4) the ability to improvise a simple melody, 5) singing folk songs while playing basic accompaniment patterns, 6) an arrangement of a simple tune read from a lead sheet, 7) playing vocal warm-ups in all 12 keys. Students must complete all required components (necessary to the degree) to pass this course. P/NP

**NOTE:** MUS A154D Functional Piano IV (1 credit) is the required course for all music majors.

### Piano Proficiency Requirements

Functional piano courses (MUS A154A, A154B, A154C, & A154D) are offered to assist students in preparing for their piano proficiency juries. Functional piano juries are required of all music majors and all facets of the functional requirements must be completed by jury before the junior year. More specifically: Bachelor of Arts music majors must pass their piano proficiency requirements by the time they have 60 semester credits, and also no later than upon completion of MUS A262 (this includes completion of the two year Music Theory and Aural Skills sequence). Bachelor of Music majors must meet requirements by the time they have completed their fourth level of juried lessons. All music majors must pass MUS A154D Functional Piano IV in order to graduate.

*(for all degrees)*

#### A. PERFORMANCE:

One memorized piece consisting of either a Two-Part Invention by J.S. Bach or the first movement of one of the Op. 36 Sonatinas by Clementi (excluding Op. 36 No. 1). Repertoire other than the above pieces must be approved prior to the performance jury.

#### B. HARMONIZATION and TRANSPOSITION: PART ONE

Demonstrate an ability to harmonize a melody using I, IV, V7 chords in piano position. The instructor and student will select six melodies from the text *Harmonization-Transposition at the Keyboard* (Alice Kern ISBN 0-87487-059-3). These will be prepared for the jury exam in all twelve keys. The jury will select at least one melody from the list to be performed. Students will demonstrate ability to transpose this melody to another key (chosen by the jury). The melody must be played in a lively manner that would make the performance usable in a public school classroom to lead children singing.

#### C. SIGHT-READING:

##### B.A. majors:

Through the course of a semester students will read through six basic hymns.

For the piano exam, the jury will pick one of those hymns to be sight read, in addition to a pre-selected hymn prepared at a sing-able tempo from the book *50 Hymn Tunes Without Words for Sightreading*. (compiled by Donald Patterson, ISBN # 1-58874-591-0)

##### B.M. majors:

Through the course of a semester student will read through six Bach Chorales.

For the piano exam, the jury will pick one of those chorales to be sight read, in addition to the pre-selected chorale prepared at a sing-able tempo from the book *50 Hymn Tunes Without Words for*

*B.M. majors are also required to fulfill the following requirements:*

**D. HARMONIZATION and TRANSPOSITION: PART TWO**

B.M. students are required to make a keyboard arrangement of one of the following songs:

Alaska's Flag (in E-flat major)

The Star Spangled Banner (in A-flat major)

America, the Beautiful (in B-flat major)

America (My Country 'tis of Thee) (in F major)

The selected song and harmonization may be performed either from score or from memory.

Students will not be asked to transpose these melodies. Sample accompaniments will be discussed during class sessions. The arrangement must be played in a lively manner that would make the performance usable in a public school classroom to lead children singing.

**E. IMPROVISATION:**

B.M. students are required to improvise a simple melody in tempo over a given simple chord progression (I, IV, V7). The first four measure phrase must end with a half cadence (Tonic to Dominant), and the second four measure phrase must end with a full cadence (Dominant to Tonic).

**F. ACCOMPANYING:**

B.M. students are required to prepare an accompaniment pattern to at least three folk songs. For the piano committee, students will sing the tune and accompany themselves. Each tune should be prepared in 3 different keys.

The following are suggested songs: *Pop, Goes the Weasel, Skip to My Lou, This Land Is Your Land*, and *This Old Man*. Other song selections will be considered only with the instructor's prior approval.

**G. VOCAL WARM-UPS:**

B.M. students are required to play vocal warm-ups in all 12 keys. This component will be tested in class.

**NOTE:**

Students cannot sign up for the end of the semester functional piano test without current enrollment in Functional Piano or private piano lessons. All students must also have Dean Epperson or Karen Strid-Chadwick's permission to sign-up for the exam.

## **PRIVATE LESSONS**

All incoming music majors who have auditioned successfully for juried private lessons will be placed in MUS A161. Course numbers for subsequent levels of juried lessons that apply toward a music degree end in either -61 or -62: 161, 162, 261, 262, 361, 362, 461 and 462.

Private lessons are a mutual contract between the student and the teacher. Instructors set their private lesson schedules at the beginning of the semester. Attending private lessons on a weekly basis is required in order to show growth and progress in repertoire and performance skills and to advance through juried instruction. Students who regularly fail to attend lessons, and therefore cannot demonstrate progress, will be dropped. If you find it necessary to miss a private lesson, please contact your instructor as early as possible prior to the scheduled time. The instructor may choose to reschedule a lesson that you miss but is not required to do so. However, lessons canceled by faculty due to illness, performance, or travel will be made up.

Students are expected to practice daily and to maintain a consistent, structured practice schedule that adequately prepares them for each weekly lesson. A minimum of one hour daily for a



half-hour lesson and two hours daily for an hour lesson is expected. Some students may find it necessary to work more than this 'recommended daily allowance' into their study schedule to build confidence in performance.

At the end of each semester, students enrolled in the -61 and -62 courses are required to participate in a juried performance. Juries are composed of the student's private instructor, the division head, who coordinates the jury process, and other faculty members appointed to the jury by the division head. Juries are held during Finals Week. Sign-up schedules are posted two weeks in advance so that students may choose an individual time that is the most convenient. Pieces selected for performance must be from the semester's study and are chosen cooperatively by students and their instructors. Some performance areas, such as piano, guitar, and voice, require memorization of all performed works. The jury is a major component of the private lesson grade.

Repertoire chosen for study at each level of instruction is dependent on the current student's ability, but must also meet a predetermined minimum standard of difficulty at each level. Each individual instructor is responsible for guiding students through a course of study that most effectively develops their potential.

Repertoire developed through the eight-semester sequence of juried lessons (four semesters for the Bachelor of Arts major) must include representative pieces specific to each historical period, from the Renaissance or Baroque through the 21st century. Student compositions are not acceptable for juries. (Compositions may be presented as part of Theory and Composition recitals accompanying MUS A132-232). Students must perform music from at least two contrasting periods or styles at each jury. Pieces may not be repeated in subsequent jury examinations unless they are being presented as a pre-performance exercise for a junior or senior recital.

Students recommended for movement to a non-juried track are those who have failed their jury exam but have received passing marks for their private lesson effort. Other students, however, who have not prepared adequately for lessons or juries, or who have missed lessons, will receive a grade that reflects that lack of progress. Students earning a D or F in juried lessons must repeat that level.

Non-juried lessons for music majors are offered at the 163 level only. These courses are designed for:

- a) incoming music majors who need a semester or two of private instruction to improve performance skills before entering the juried track;
- b) music majors taking instruction on a secondary instrument (not their performance area for the degree);
- c) majors at the 262 level who have not demonstrated sufficient progress toward completion of Piano Proficiency exams; in such cases, students will be moved to a non-juried semester of lessons to maintain skills on their primary instrument while devoting more time to mastering keyboard basics;
- d) majors in the juried track who, as an outcome of their jury performance, have not demonstrated mastery of the material sufficient for recommendation to the next level of juried instruction, but who have applied themselves to their private studies and have attended lessons regularly. For example, a student jurying at the 162 level may be required by adjudicators to complete a semester of 163, non-juried lessons, and to pass a second jury before re- entering the juried track at 261.

Lessons are also offered at the 164 level. These courses are for non-majors wishing to take

private lessons for elective college credit from a UAA faculty member.

## **MASTER CLASS**

Students enrolled in juried private lessons also take Master Class. This serves as a venue for developing performance skills, a basic component of musicianship. Master classes offer instruction in technique, interpretation, memorization and stage presence, and give you an opportunity to perform for your peers in an informal setting. Private lesson repertoire and pieces developed as part of a small ensemble requirement are used for master class.

The number of semesters and the number of credits of master class required of each major is dependent upon degree choice and instrument of focus. It is important to discuss master class requirements with your Department Academic Advisor. The semester that you begin your master class sequence is also dependent upon degree choice and instrument of focus, as well as your progress in private lessons. Again, check with your Academic Advisor for eligibility.

All students with the Performance emphasis, as well as wind and string students with the Education emphasis wishing to complete their degree in four years, must take juried private lessons and master class concurrently. Presentation of the senior recital may be delayed if the requisite number of semesters of master class has not been completed.

## **ENSEMBLES**

### **Required Ensembles**

Ensembles, similar to the master class, are linked with private lesson advancement. New students are accepted into an ensemble by audition. Contact your Academic Advisor or the ensemble director for specific audition information:

Dr. Timothy Smith, Chamber Music and Accompanying

Dr. Armin Abdihodžić, University Guitar Ensemble

Dr. Mark Wolbers, University Wind Ensemble

Dr. Grant Cochran, University Singers

Dr. Mari Hahn, Opera Ensemble

Dr. Lee Wilkins, University Sinfonia

John Damberg, Percussion Ensemble

Karen Strid-Chadwick, Jazz Ensemble & Jazz Combo

Students meet most of the degree requirement by participating in the ensemble that is appropriate to their performance area: string majors take MUS 307B: University Sinfonia; guitar majors take MUS 409B: University Guitar Ensemble; piano majors take MUS 302B: Chamber Music and Accompanying; voice majors take MUS 301B: University Singers; wind, brass, and percussion majors take MUS 303B: University Wind Ensemble.

The number of semesters you participate in the ensembles listed above varies with degree choice. In addition, some students are required to complete a specific number of credits in a second ensemble, dependent upon performance area. Refer to Section VII of the handbook, using the chart appropriate to your degree and instrument, to determine requirements.

### **Elective Ensembles**

Once requirements have been met to fulfill the ensemble components of your degree, you are encouraged to participate in other ensembles of interest as a means of earning elective upper division credits and broadening your musical experience as an undergraduate. Students who are not voice majors may elect to participate in University Singers, for example, or in Jazz or Percussion Ensemble if their instrument is applicable to that musical format. The Opera Ensemble is offered by audition for voice majors who wish to gain experience staging and performing opera scenes.

### **ROTATING COURSES**

Some courses, such as Choral and Instrumental Conducting, methods courses, and history seminars, are offered on a rotating schedule. PLAN AHEAD so that you have access to these courses when they are available.

#### ***Conducting***

MUS A280 Basic Conducting is offered every Fall semester.

MUS A381 Choral Conducting: Spring even numbers (such as 2018, 2020, and 2022)

MUS A382 Instrumental Conducting: Spring odd numbers (2017, 2019, 2021...)

#### ***Methods***

MUS A371 Brass Methods and Techniques: Fall 2017, Fall 2019, Fall 2021

MUS A372 Woodwind Methods and Techniques: Spring 2018, Spring 2020, Spring 2022

MUS A373 String Methods and Techniques: Fall 2017, Fall 2019, Fall 2021

MUS A374 Voice Methods and Techniques: Spring 2017, Spring 2019, Spring 2021

MUS A375 Percussion Methods and Techniques: Fall 2018, Fall 2020, Fall 2022

MUS A376 Elementary Music Methods: Spring 2017, Spring 2019, Spring 2021

#### ***History Seminars***

MUS A421 Music in the Baroque Period: Fall 2018,

MUS A422 Music in the Classical Period: Fall 2019

MUS A423 Music in the Romantic Period: Fall 2020

MUS A424 Music in the 20th Century: Fall 2017

#### ***Upper-Division Theory Courses***

MUS A331 Form and Analysis is offered every Fall semester.

MUS A431 Counterpoint: Spring even numbers (2018, 2020, 2022...)

MUS A432 Orchestration: Spring odd numbers (2017, 2019, 2021...)

#### ***Ethnomusicology Courses***

MUS/AKNS A215 Music of the Alaska Natives and Indigenous Peoples of Northern Regions is offered every Spring semester  
MUS/AKNS A216 World Music is offered every Fall semester.

### **MONITORING YOUR OWN PROGRESS**

A **Course Planning Worksheet** is included in this handbook to assist you in planning your degree. It is important to refer each semester to the chart in Section VII that applies to your degree and instrument and to note any courses that have not been completed on schedule. These charts are the best plan for completing requirements in a timely and organized fashion. Matters that have been considered in preparing these charts are course prerequisites, requirements for concurrent classes, schedules for rotating courses, and logical matriculation through courses that are closely related.

Students who are planning to complete their undergraduate degree in four years must follow these charts carefully. If you are a part-time student, be logical about your choice of classes each semester. All majors must have their schedules approved by their Academic Advisor.

We encourage you to keep a portfolio throughout your undergraduate work at UAA that includes a **Personal Repertoire List** of all pieces performed as part of your degree; jury reports and memos from faculty or Academic Advisors; copies of recital programs in which you have performed; term papers and compositions that you feel represent your best work; and awards and recognition that you have received. This portfolio will be invaluable when preparing a vita for future employment as a music professional.

Obviously, you should develop a **portfolio** of the music in your repertoire, preferably scores that have been used in private lesson instruction and contain notes on breathing, fingering, rhythm, dynamics, and interpretation.

## Section VI

# RECITALS AND RECITAL ATTENDANCE

### STUDENT RECITALS

Students enrolled in juried private lessons must perform at least once during the semester in a student recital. There are approximately 9-10 recitals each semester, usually presented on Fridays at 3:00 pm and beginning in the fourth or fifth week of the semester. Your choice of music should be from your private lessons and must be approved by your instructor. Plan to perform only pieces that you have mastered. Some performance areas, such as piano, guitar, and voice, require memorization of all recital works.

Recital sign-up cards are posted in the department display area (by ARTS 336). There are a limited number of slots for each recital, so sign up early to reserve your space. Each recital is limited in length as a courtesy to both the performers and the audience. In addition, students are limited to two pieces. If you must drop from the recital, remove your name promptly from the card at least three days prior to the event so that others may have a chance to perform.

Performers must submit a **Program Listing Form** for each recital in which they appear. These forms are due on the Wednesday prior to the recital. Before submitting the form to Dr. Grant Cochran, it must be filled out completely and signed by your private instructor. Instructors have been advised not to sign an incomplete form. This form ensures that you appear on the printed program. Students not listed on the program may not perform.

Plan to arrive to the ARTS building at least one hour prior to the recital to warm up. You may check the program for your performance time. The printed program order is always followed, so students missing their slot in the program will perform last. Check in with the Recital Technician at least 25 minutes before the recital time.

### RECITAL DRESS CODES

Always check with your private instructor or ensemble director to receive guidelines regarding appropriate concert attire. Uniformity of dress may be desirable for certain ensembles, or there may be certain styles and accessories to avoid onstage, depending on your instrument. If choosing attire is left to you, keep in mind that concerts of classical music are usually considered formal events and require certain etiquette in presentation and behavior. The clothing you choose should reflect this.

Clothing should appear professional and not distracting, which means that low necklines, short hems, exposed midriffs, and low-rise slacks are not acceptable. Hairstyles should be neat and off the face as much as possible. Dress shoes are a must! Running or other sports shoes are not considered "dress shoes." Be careful of heels higher than 2 inches or shoes that flop as you walk across the stage. Remember that the objective is to appear professional and elegant.

Check with your private instructor or ensemble director regarding jewelry and accessories. For example, while jewelry may be acceptable for singers, instrumentalists should not wear anything that might impede their performance.

We recommend that you rehearse in your performing clothes at least once before a concert. Clothing should be comfortable and should not restrict movement. If you are wearing a dress, make sure that the straps don't fall off your shoulders and that strapless gowns stay in place! If you are wearing a stole or shawl, rehearse with it first so that you know how to manage it during your performance.

### **Afternoon Recitals**

For afternoon performances, semi-formal attire is appropriate. For men, options are: a suit, tie and shirt; dark turtleneck or mock neck with dress slacks; or a buttoned-up dress shirt (tucked in) with slacks. For women, a dress is appropriate, or a skirt of modest length or dress slacks, with a blouse or dress shirt.

### **Evening Recitals**

For evening concerts, formal attire is appropriate, although semi-formal dress is an option. Check first with your private instructor or ensemble director. Formal wear for men is a tuxedo with black dress shoes; and for women, a full-length gown with dress shoes. Check with your instructor before choosing a strapless gown ... this may not be appropriate to your instrument.

### **Juries**

For juries also, your attire should reflect professionalism. A dress shirt and tie with dress slacks is appropriate for men. Women should choose from a dress or skirt of modest length, dress slacks, and blouse or dress shirt.

## **CONCERT ETIQUETTE**

Walking and bowing should be simple and gracious. Walk on stage with a confident demeanor, at a moderate speed, to a definite spot. Face the audience and bow with your feet close together, looking at the floor as you do so. If you are being accompanied, remember to bow and gesture graciously to your pianist at the end of your performance. Precede your pianist when leaving the stage. If you are performing in a chamber ensemble, everyone should bow together; taking the lead from the person in the center, and the order for filing off stage should be decided ahead of time. Do not reflect dissatisfaction with your performance as you bow or as you leave. Think of bowing as an act that thanks the audience for attending, not as a commentary on your performance.

### **Concert Etiquette for Audience Members**

As is typical in educational institutions, all facets of the discipline-specific educational process are inevitably left up to the affected discipline. One area that rarely gets the attention that it deserves is the education of audience members regarding appropriate protocol for music events. Students can help this process along by encouraging attendance and the appropriate level of participation by family members and friends at UAA music events. Please do not encourage attendance of music events by very young patrons, under the age of 5. As appropriate, please remind prospective attendees at music events of the importance of contributing to the positive atmosphere of attentiveness in the performance hall. This includes, but is not limited to, avoidance of using electronic devices such as cell phones for any activity in the hall during a performance; avoidance of talking or moving about the hall during a performance, etc. It is hoped, of course, that audience members who attend non-paid events remain for the duration of the event, but in the case that they choose to leave early, they should do so only at an appropriate interval during the performance.

The department will be posting about "concert etiquette and protocol for all" in information disseminated at our events each semester. A part of the educational process must include information for all affected parties, including audience members, on how to make a musical event a successful one.

## **ACCOMPANISTS**

Accompanists are employed by the Department to assist with recital presentations. To present the best performance possible, rehearsal with your accompanist is an obvious necessity. Accompanists will NOT be asked by the Department to sight-read on stage or to accompany a student who is not prepared for performance. For master classes or end-of-semester juries, a minimum of one rehearsal with your accompanist is required; for recitals, a minimum of two

rehearsals are needed, within one week of performance. The accompanist may request additional rehearsals as he or she sees fit. Be sure to plan ahead with your accompanist. The five minute window of time before the start of a student recital is NOT the appropriate time to rehearse with your accompanist.

Each semester, the accompanists will post sign-up sheets and campus hours in the Department display area or online. Please check these schedules carefully for availability and plan your rehearsal sessions in conjunction with recitals, masterclasses, and juries. Accompanists are part-time term appointments, so their hours are limited. If you find it necessary to cancel, do so early.

If you are planning to present a junior or senior recital during the semester and are using the Department accompanist, the date of your recital must be approved not only by your instructor, adjudicators, and Department, but by the accompanist as well.

## **JUNIOR-SENIOR RECITALS**

Students seeking a Bachelor of Arts, Music degree are not required to present a Junior or Senior recital as part of their degree program.

Students seeking the Bachelor of Music, Music Education Emphasis degree must present a 30-minute Senior Recital limited to repertoire mastered as part of juried private lessons at the 461-462 levels. Exceptions to this policy may be made only by your private instructor. This Senior Recital determines the private lesson grade for MUS 462.

Students seeking the Bachelor of Music, Music Performance Emphasis degree must present a 30-minute Junior Recital limited to repertoire mastered as part of juried private lessons at the 361-362 levels and a 60-minute Senior Recital limited to repertoire mastered as part of juried private lessons at the 461-462 levels. Exceptions to this policy may be made only by your private instructor. These recitals determine private lesson grades for MUS 362 and MUS 462.

Junior and Senior recitals are major components of a Bachelor of Music degree and as such demonstrate your progress toward professional musicianship. Sponsored by the Department of Music, these public recitals reflect our teaching standards and our academic mission. All recital repertoire, including encores, must be approved by your private instructor, Division Head, and Academic Advisor at the beginning of the semester in which the recital will be given. Student compositions, popular music, and other pieces requiring non-traditional techniques, are not appropriate unless approval has been given by your pre-recital faculty. Junior and Senior recitals should reflect a mastery of music composed specifically for your instrument and should be representative pieces from contrasting historical periods. Pieces played in a Junior recital should not be presented again in a Senior recital.

### **Pre-Recital Requirements**

Students getting ready to present a recital must reserve a date in the Recital Hall through the Fine Arts Building Manager, complete a Junior-Senior Recital Preparation Form, and submit the form with a publicity photo (jpg format preferred) to the Music Department at the beginning of the semester in which a recital will be given. Recital Preparation Forms are available from your Academic Advisor and must include a list of the approved repertoire, faculty jury members, pre-recital and recital dates, and accompanist, if applicable.

All Junior Recital or Senior Recital repertoire, including encores, must be performed in a pre-recital hearing at least six weeks prior to the recital date. The complete text of the printed program, including all program notes, is due at that time (*refer to the next paragraph*). Plans for special

lighting, staging, costumes, and choreography must also be presented and approved at the time of the pre-recital. Planning Junior and Senior recitals must be done efficiently, due to the difficulties of finding dates that fit the Department recital schedule, reserving the Recital Hall, coordinating with faculty, adjudicators, and accompanists, and meeting advertising deadlines.

### **Recital Programs and Advertising**

All publicity and printed advertising created for a Junior or Senior recital, including flyers, posters, and printed programs, must be generated by the PR and Social Media Assistant for Fine and Performing Arts.

A draft of the recital program, including program notes if required by your instructor, must be presented to your Division Head at the time of the pre-recital. Deliver this text in a computer-generated draft form. Final drafts are also turned in to your Division Head before printing.

Printed programs and advertising reflect Department and University academic standards, so any material that does not conform to those standards will be edited out. These materials also demonstrate your approach towards recital preparation and reflect professionalism so double check all the content to make sure that the information is correct and that grammar is used properly.

The Department of Music furnishes the Recital Hall and provides faculty support, an accompanist if necessary, a Recital Tech Support Team, and printed programs for each Junior-Senior recital. Students assume financial responsibility for publicity photos and receptions.

### **FACULTY RECITALS and DEPARTMENT EVENTS**

The Department strives to present a variety of programs each academic year that complement your growth as a music major. You are encouraged to attend as many events as possible; not only for your own education, but in support of the quality of musical experience the University can offer you. Faculty performs on a regular basis, and guest artists are contracted as budgets allow. In addition, such events as the Symphony of Sounds, Jazz Week, and the campus wide UAA Student Showcase give students an opportunity to increase their own performance skills in a public setting.

### **RECITAL ARCHIVES**

Recordings are made of recitals and are archived by the Department. These are the property of UAA; we are required to maintain files in compliance with national accreditation standards. Students wishing to obtain a copy of these recordings may request them from the recital technicians. Please bring a list of the dates and titles of the recitals you would like with your contact information and a USB drive with at least 6GB of space per recital to ARTS 333. Depending on tech schedules, requests may take up to a week to be completed. Copies of some of the performances are available on the department's shared drive and may be downloaded directly by the Music faculty.

### **COMMUNITY PERFORMANCES**

Attendance at music performances within the community, such as those offered by the Anchorage Symphony, the Anchorage Opera, or the Anchorage Concert Association, may be required as part of an academic course. If so, such requirements will be stated in specific course syllabi. Check the Campus Center Student Information Desk for UAA student ticket discounts. If complimentary tickets are offered to the Department, they will be given to instructors for distribution. On occasion, blocks of tickets may be available at a discounted price to classes.



## **RECITAL ATTENDANCE AND CREW REQUIREMENTS**

Each semester that you are enrolled in juried private lessons, you are expected to attend a certain number of department concerts and recitals as either an audience member or as part of the Recital Crew. This requirement is intended to develop musical growth by exposing you to a broad variety of musical repertoire and performing media. You will also gain familiarity with concert etiquette, show support for your fellow classmates, and learn how to produce a public music program. The recital attendance and crew requirements are tied closely with the list of faculty, student, and guest artist performances each semester. Requirements, signup sheets, and performance schedules are posted on Blackboard, outside ARTS 336, and/or on the departmental webpage at the start of each semester. Failure to meet the minimum attendance and crew requirements will lower semester private lesson grades by one letter.

It is important to understand that performing and fulfilling the recital attendance requirement are two separate things. Performance in a student recital, or as a member of an ensemble, is part of the course requirement for receiving credit for private lessons, masterclass, or the ensemble. Recital Attendance and Crew requirements are separate departmental requirements for all full-time music majors. You can only fulfill one requirement on a concert/recital. If you are performing, please do not sign up to crew. If you are performing or crewing, you cannot also claim attendance credit.

### **Recital Attendance**

A faculty member is assigned to each Department of Music concert and recital to monitor student attendance. The Faculty Monitor will have a list of students currently enrolled in juried lessons and will check off the names of students in attendance. You are responsible for introducing yourself to the Faculty Monitor and confirming that your name has been checked. If you cannot find the Faculty Monitor, check with the Recital Technician.

To receive Recital Attendance credit, you must be alert, present, and attentive to the performance. Credit will not be given if you arrive late, leave early, bring homework, use electronic devices, or are otherwise disrespectful to the performers.

### **Recital Crew**

Signup sheets for Recital Crew positions are posted outside of ARTS 336. Students are encouraged to plan ahead, and sign up for their required number of Recital Crew slots early. All members of the Recital Crew must be in the booth (ARTS 151), ready to work and dressed in blacks at the listed call time (usually 45 minutes before the show starts).

“Dressed in blacks” means all black, work-appropriate clothing with minimal skin exposed, and comfortable, close-toed shoes. Hair should be unobtrusive and off the face.

Missing your shift or failing to perform the job assigned will result in one credit being subtracted from your semester total. Arriving late, unprepared, or inappropriately dressed will result in zero credit if, at the discretion of the Recital Technician, they are able to use you on the crew and a negative credit if they are not.

### **Assignment of Duties**

The Division of Performing and Fine Arts employs several students as technicians, box office staff and house managers. These student employees are also assigned to be Recital Technicians for Music Department events. The Recital Technician assigns the Recital Crew as they arrive. If there is a position that you need to learn or prefer to work, show up early and let the Recital Technician know. Recital Technicians arrive at least 1 hour before every event and are happy to answer questions and teach mini-lessons on the equipment to students who arrive early.

Recital Crew workshops will also be scheduled as needed, typically at the beginning of the Fall semester. They will be posted on the board outside of Arts 336 and on Blackboard. An overview of Recital Crew duties is below:

### ***Stage Hand:***

The Stage Hand is responsible for the stage and backstage areas. They move pianos, music stands, and chairs on and off stage; open and close the stage doors, and communicate with the Recital Technician and Light Board Operator to let them know when the performers are ready. After the performance, the Stage Hand is responsible for clearing the stage and resetting the backstage areas, including sweeping, removing trash, and putting equipment back in the proper location.

### ***Light Board Operator***

The Light Board Operator sets up the light board and controls the lighting during the performance, preshow, and postshow. This involves choosing and executing the appropriate preset on the display screen at the appropriate interval in the performance, making sure that performers have light on stage when needed and that the lights do not dim too quickly after the performer has left stage. The Light Board Operator and Stage Hand communicate with each other over headsets to coordinate when performers are ready to enter and exit the stage. After the performance, the Light Board Operator is responsible for turning off the light board, cleaning up the booth, locking the booth windows, and assisting with stage breakdown.

### ***Video Camera Operator***

The Video Camera Operator operates the video camera in the booth. They are responsible for making sure the camera is on, the lens is clean, they have a freshly formatted SD card, and a clean audio feed. Headphones are essential to this position. They should be worn at all times during the performance. If the Video Camera Operator hears any issues with the audio feed, they should be reported to the Recital Technician immediately. At the end of the performance, the Video Camera Operator is responsible for turning off the camera, giving the card to the Lead Technician, sweeping and removing trash from the booth.

### ***Recording Tech***

The Recording Tech is responsible for the digital audio, and DVD recordings of the performance. When done well, this is the most technically demanding position. Headphones are crucial to this position. As much as possible, the different audio feeds should be monitored. If anything is wrong with the audio or video feeds, this must be reported to the Recital Technician immediately. At the end of the performance, this position is responsible for finalizing the recordings and DVD, shutting down the computer, and cleaning up the booth. This position may also be asked to set up the recordings before the performance starts.

### ***House Manager***

The House Manager is the Department's liaison with the concert-going public. The House Manager is responsible for the lobby and audience areas of the Recital Hall. They make sure these areas are clean and presentable, open the house doors for the audience, communicate with the Recital Technician to decide when it is appropriate to start the performance, close the house, supervise the ushers, take tickets, monitor intermission, supervise any post-concert activities, and make sure the house and lobby are clean after the show.

### ***Usher***

Ushers assist patrons and the House Manager throughout the performance. They should know the locations of the nearest exits, restrooms, first aid kit, and water fountains. Ushers also make sure that patrons do not bring food and drinks, or other inappropriate items into the venue. If a patron is being disruptive or disturbing other patrons, the Ushers should ask them to stop. In the

event of an emergency evacuation, the Ushers will assist patrons with exiting through the nearest exit and ensure that all patrons have left the auditorium before exiting themselves.

## Section VII

# SPECIFIC DEGREE REQUIREMENTS

This section includes comprehensive schedules for each of the music degrees offered by UAA, with requirements specific to your area of concentration. We suggest that you:

- Find your degree and instrument, and follow the recommendations made for scheduling courses; this is your best guarantee of completing degree requirements in four years;
- Take courses in the order suggested; this satisfies prerequisites and assures the most success academically;
- Observe the deadlines for completion of Piano Proficiency requirements and application dates for national exams;
- Check off each course as it is completed;
- Use the **Course Planning Worksheet** to keep track of your progress, especially if you find you must deviate from the schedule;
- Meet with your Academic and Faculty Advisors regularly; they have the best knowledge of your degree program and its needs.

### CHANGING DEGREES

Students should consult carefully with their Academic Advisor before undertaking a change of music degree, as each degree has specific requirements and expectations. For example, performance requirements for the Bachelor of Music is more demanding than those for the Bachelor of Arts, so it may take an extra semester to meet private lesson requirements. Students changing from the BA to BM will also have to make up the portions of the piano proficiency exam required for BM students.

Please remember that as a music major, your application was approved in consideration of the type of degree you were planning to complete. Always communicate your intentions with your academic and faculty advisors to avoid registration issues.

### DEGREE REQUIREMENTS

#### Bachelor of Arts, Music

Students are required to take the following:

- **37 credits** of General Education Requirements for Baccalaureate Degrees
- **27-29 credits** of College of Arts and Sciences Requirements

Complete the following major requirements:

#### Core classes:

|           |                                 |   |
|-----------|---------------------------------|---|
| MUS A131  | Music Theory I                  | 3 |
| MUS A132  | Music Theory II                 | 3 |
| MUS A133  | Aural Skills I                  | 2 |
| MUS A134  | Aural Skills II                 | 2 |
| MUS A154D | Functional Piano IV             | 1 |
| MUS A221  | History of Western Art Music I  | 3 |
| MUS A222  | History of Western Art Music II | 3 |
| MUS A231  | Music Theory III                | 3 |
| MUS A232  | Music Theory IV                 | 3 |

|          |                   |   |
|----------|-------------------|---|
| MUS A233 | Aural Skills III  | 2 |
| MUS A234 | Aural Skills IV   | 2 |
| MUS A280 | Basic Conducting  | 2 |
| MUS A331 | Form and Analysis | 3 |

Complete **one** of the following:

|                      |                         |           |
|----------------------|-------------------------|-----------|
| AKNS A215            | Music of Alaska Natives | 3         |
| AKNS A216            | World Indigenous Music  | 3         |
| <b>Total credits</b> |                         | <b>35</b> |

### **Additional Requirements:**

Private lessons on your major instrument:

|                      |                 |          |
|----------------------|-----------------|----------|
| MUS A161             | Private Lessons | 2        |
| MUS A162             | Private Lessons | 2        |
| MUS A261             | Private Lessons | 2        |
| MUS A262             | Private Lessons | 2        |
| <b>Total credits</b> |                 | <b>8</b> |

All music majors enrolled in juried private lessons must complete the following during each semester of enrollment:

- Perform in a least one student recital;
- Stand for jury finals;
- Participate in an appropriate ensemble;
- Attend department-approved recitals and concerts which provide a variety of musical experiences and expand the curriculum. A minimum attendance requirement is set by the department each semester. Failure to meet this number will lower the grade assigned for private lessons by one letter grade.

**Five** semesters of ensembles are required (**10 credits**). Select the class appropriate to your major instrument:

|           |                                |   |
|-----------|--------------------------------|---|
| MUS A301B | University Singers             | 2 |
| MUS A302B | Chamber Music and Accompanying | 2 |
| MUS A303B | Wind Ensemble                  | 2 |
| MUS A307B | University Sinfonia            | 2 |
| MUS A405B | University Jazz Ensemble       | 2 |
| MUS A409B | University Guitar Ensemble     | 2 |

**Four** semesters of master class are required (**4-8 credits**). Select the class appropriate to your major instrument:

|           |                                |   |
|-----------|--------------------------------|---|
| MUS A408B | University Percussion Ensemble | 2 |
| MUS A466  | String and Wind Master Class   | 1 |
| MUS A467  | Piano Master Class             | 1 |
| MUS A468  | Voice Master Class             | 1 |
| MUS A469  | Guitar Master Class            | 1 |

**Total degree credits for Bachelor of Arts, Music degree are 121 – 125.**

## DEGREE REQUIREMENTS

### Bachelor of Music

Students are required to take the following:

- **37 credits** of General Education Requirements for Baccalaureate Degrees

Complete the following major requirements:

#### Core Classes:

|           |                                 |   |
|-----------|---------------------------------|---|
| MUS A131  | Music Theory I                  | 3 |
| MUS A132  | Music Theory II                 | 3 |
| MUS A133  | Aural Skills I                  | 2 |
| MUS A134  | Aural Skills II                 | 2 |
| MUS A154D | Functional Piano IV             | 1 |
| MUS A221  | History of Western Art Music I  | 3 |
| MUS A222  | History of Western Art Music II | 3 |
| MUS A231  | Music Theory III                | 3 |
| MUS A232  | Music Theory IV                 | 3 |
| MUS A233  | Aural Skills III                | 2 |
| MUS A234  | Aural Skills IV                 | 2 |
| MUS A280  | Basic Conducting                | 2 |
| MUS A331  | Form and Analysis               | 3 |

Complete **one** of the following:

|           |                         |   |
|-----------|-------------------------|---|
| AKNS A215 | Music of Alaska Natives | 3 |
| AKNS A216 | World Indigenous Music  | 3 |

Complete **one** of the following:

|          |                         |   |
|----------|-------------------------|---|
| MUS A281 | Choral Conducting       | 2 |
| MUS A282 | Instrumental Conducting | 2 |

|                      |           |
|----------------------|-----------|
| <b>Total credits</b> | <b>37</b> |
|----------------------|-----------|

#### Additional Requirements:

Private lessons on your major instrument:

|                      |                 |           |
|----------------------|-----------------|-----------|
| MUS A161             | Private Lessons | 2         |
| MUS A162             | Private Lessons | 2         |
| MUS A261             | Private Lessons | 2         |
| MUS A262             | Private Lessons | 2         |
| MUS A361             | Private Lessons | 2         |
| MUS A362             | Private Lessons | 2         |
| MUS A461             | Private Lessons | 2         |
| MUS A462             | Private Lessons | 2         |
| <b>Total credits</b> |                 | <b>16</b> |

All music majors enrolled in juried private lessons must, during each semester of enrollment:

- Perform in at least one student recital;
- Stand for jury finals;
- Participate in an appropriate ensemble;

- Attend department-approved recitals and concerts which provide a variety of musical experiences and expand the curriculum. A minimum attendance requirement is set by the department each semester. Failure to meet this number will lower the grade assigned for private lessons by one letter grade.

**Eight** semesters of ensemble are required (**16 credits**). Select the class appropriate to your major instrument:

|           |                                |   |
|-----------|--------------------------------|---|
| MUS A301B | University Singers             | 2 |
| MUS A302B | Chamber Music and Accompanying | 2 |
| MUS A303B | Wind Ensemble                  | 2 |
| MUS A307B | University Sinfonia            | 2 |
| MUS A409B | University Guitar Ensemble     | 2 |

- Piano and guitar majors must complete only **six** semesters of ensemble (**12 credits**) from the list above and choose **4 credits** from the following ensembles:

|           |                     |   |
|-----------|---------------------|---|
| MUS A301B | University Singers  | 2 |
| MUS A303B | Wind Ensemble       | 2 |
| MUS A307B | University Sinfonia | 2 |

- Wind, voice, and string majors must complete **eight** semesters of the appropriate ensemble (**16 credits**) from the list above and choose **two** additional semesters (**2-4 credits**) of the following ensembles:

|           |                                |   |
|-----------|--------------------------------|---|
| MUS A302B | Chamber Music and Accompanying | 2 |
| MUS A313  | Opera Workshop                 | 2 |
| MUS A365  | Chamber Ensemble               | 1 |
| MUS A407  | Jazz Combo                     | 2 |
| MUS A408B | University Percussion Ensemble | 2 |
| MUS A409B | University Guitar Ensemble     | 2 |

**Eight** semesters of master class are required (**8-16 credits**). Concurrent registration in juried lessons is highly advised by the music faculty. Choose the class appropriate to your instrument:

|           |                                |   |
|-----------|--------------------------------|---|
| MUS A408B | University Percussion Ensemble | 2 |
| MUS A466  | String and Wind Master Class   | 1 |
| MUS A467  | Piano Master Class             | 1 |
| MUS A468  | Voice Master Class             | 1 |
| MUS A469  | Guitar Master Class            | 1 |

In addition to these classes, students in the following concentrations must take the following:

### **Music Performance Concentration**

Choose **two** from the following (**6 credits**):

|          |                                       |   |
|----------|---------------------------------------|---|
| MUS A421 | Music in the Baroque Period           | 3 |
| MUS A422 | Music in the Classical Period         | 3 |
| MUS A423 | Music in the Romantic Period          | 3 |
| MUS A424 | Music in the 20 <sup>th</sup> Century | 3 |

Choose **one** from the following (**3 credits**):

|          |               |   |
|----------|---------------|---|
| MUS A431 | Counterpoint  | 3 |
| MUS A432 | Orchestration | 3 |

Select **one** additional music history or theory course from the lists above (**3 credits**).

Select **two** oral language courses (**8 credits**).

|                      |           |
|----------------------|-----------|
| <b>Total Credits</b> | <b>20</b> |
|----------------------|-----------|

**Total degree credits for BM, Music Performance Concertation are 122-126.**

Students choosing the Music Performance Concentration must complete a 30-minute junior year recital and a 60-minute senior year recital. In these recitals students must demonstrate the ability to satisfactorily perform a program of artistic merit in public.

### **Music Education Concentration**

Complete the following courses:

|          |                                   |   |
|----------|-----------------------------------|---|
| MUS A371 | Brass Methods and Techniques      | 2 |
| MUS A372 | Woodwind Methods and Techniques   | 2 |
| MUS A373 | String Methods and Techniques     | 2 |
| MUS A374 | Voice Methods and Techniques      | 2 |
| MUS A375 | Percussion Methods and Techniques | 2 |
| MUS A376 | Elementary Methods and Techniques | 2 |
| MUS A432 | Orchestration                     | 3 |

Choose **one** of the following:

|          |                                       |   |
|----------|---------------------------------------|---|
| MUS A421 | Music in the Baroque Period           | 3 |
| MUS A422 | Music in the Classical Period         | 3 |
| MUS A423 | Music in the Romantic Period          | 3 |
| MUS A424 | Music in the 20 <sup>th</sup> Century | 3 |

|                      |           |
|----------------------|-----------|
| <b>Total credits</b> | <b>18</b> |
|----------------------|-----------|

**Total degree credits for BM, Music Education Concertation are 125-133.**

Students choosing the Music Education Concentration must complete a 30-minute senior year recital. In this recital students must demonstrate the ability to satisfactorily perform a program of artistic merit in public.

### **Jazz Emphasis**

In addition to seeking a Music Performance and/or Music Education concentration, students may elect to add a Jazz Emphasis by completing the following courses:

|          |                 |   |
|----------|-----------------|---|
| MUS A115 | Jazz Theory I   | 3 |
| MUS A116 | Jazz Theory II  | 3 |
| MUS A124 | History of Jazz | 3 |



**Two** semesters of private Jazz lessons on the major instrument (**4 credits**):

|          |                 |   |
|----------|-----------------|---|
| MUS A161 | Private Lessons | 2 |
| MUS A162 | Private Lessons | 2 |

**Three** semesters of ensemble (**6 credits**):

|           |               |   |
|-----------|---------------|---|
| MUS A405B | Jazz Ensemble | 2 |
|-----------|---------------|---|

|                      |  |           |
|----------------------|--|-----------|
| <b>Total Credits</b> |  | <b>19</b> |
|----------------------|--|-----------|

## **Section VIII**

### **CLUBS AND ORGANIZATIONS**

#### **NAfMEC Collegiate Chapter**

With more than 90,000 members nationwide, NAFME (National Association for Music Education) is the largest association of its kind dedicated to the advancement of music education and to offering professional growth opportunities for its members.

The purpose of collegiate chapters is to offer students an opportunity for professional orientation and development while they are still in the process of pursuing their undergraduate degree. UAA's local chapter works to raise money that often allows student members to travel to district and regional conferences to meet prominent educators in their field and to hear of the newest developments in the areas of classroom technology, materials and pedagogy.

If you are a BM student with an Education Concentration, membership in NafMEC is highly recommended. Students may apply for membership directly on the website: <http://www.menc.org>

Faculty Advisors for UAA's NafMEC Chapter are Professors Karen Strid- Chadwick and Christopher Sweeney.

#### **Students of National Association of Teachers of Singing (SNATS)**

The National Association of Teachers of Singing (NATS) has fostered the formation of student chapters in order to advance knowledge about the Association and the professions of teaching and singing. SNATS Chapter is an organization of students that meets, holds events and discussions, participates, practices, and learns more about voice teaching as a profession.

The Faculty Advisor for SNATS is Dr. Mari Hahn. Each academic year, a SNATS executive will be established that will organize workshops and events. Annual competitions in Musical Theater and Classical genres are held in the fall and spring. All voice majors studying with a NATS teacher can compete for comments and prizes. Guest adjudicators are usually renowned educators and performers from out of state. These guest artists regularly offer workshops and discussions with members of SNATS.

## Notice of Nondiscrimination (BOR Policy & Regulation 01.02.025)

The University of Alaska does not discriminate on the basis of race, religion, color, national origin, citizenship, age, sex, physical or mental disability, status as a protected veteran, marital status, changes in marital status, pregnancy, childbirth or related medical conditions, parenthood, sexual orientation, gender identity, political affiliation or belief, genetic information, or other legally protected status.

When implementing this commitment, the University is guided by Title VI and VII of the Civil Rights Act of 1964 and Civil Rights Act of 1991; Title IX of the Education Amendments of 1972; Executive Order 11246, and Executive Order 11375, as amended; Equal Pay Act of 1963; Age Discrimination in Employment Act of 1967 and Age Discrimination Act of 1975; Vietnam Era Veterans Readjustment Assistance Act of 1974; Americans with Disabilities Act (ADA) of 1990; the Americans with Disabilities Act Amendments Act of 2008; Genetic Information Nondiscrimination Act of 2008; Pregnancy Discrimination Act; Immigration Reform & Control Act; Vocational Rehabilitation Act of 1973 and other federal laws or Alaska Statutes which guarantee equal opportunity to individuals and protected classes within our society.

The University's commitment to nondiscrimination, including against sex discrimination, applies to students, employees, and applicants for admission and employment.

This policy therefore affects employment policies and actions, as well as the delivery of educational services at all levels and facilities of the University. Further, the University's objective of ensuring equal opportunity will be met by taking affirmative action: i.e., making intensified, goal-oriented efforts to substantially increase the participation of groups where their representation is less than proportionate to their availability; providing reasonable accommodations to employees and students with disabilities; and ensuring that employment opportunities are widely disseminated to agencies and organizations that serve underrepresented protected classes.

The following person has been designated to handle inquiries regarding the nondiscrimination policies:

University of Alaska Anchorage  
Director, Office of Equity and Compliance  
3211 Providence Drive  
Anchorage, AK 99508  
Phone: 907-786-4680  
E-mail: [uaa\\_oec@alaska.edu](mailto:uaa_oec@alaska.edu)  
Website: <https://www.uaa.alaska.edu/about/equity-and-compliance/>

University of Alaska Fairbanks  
Director of Diversity and Equal Opportunity  
739 Columbia Circle  
PO Box 756910  
Fairbanks, AK 99775-6910  
Phone: 907-474-7300  
E-mail: [uaf-deo@alaska.edu](mailto:uaf-deo@alaska.edu)  
Website: <http://www.uaf.edu/oeo/>

University of Alaska Southeast  
Director of Human Resources  
11066 Auke Lake Way  
Juneau, Alaska 99801  
Phone: 907-796-6473  
E-mail: [gcheney@alaska.edu](mailto:gcheney@alaska.edu)  
Website: <http://uas.alaska.edu/hr>

For sex discrimination claims or other inquiries concerning the application of Title IX of the Education Amendments of 1972 and its implementing regulations, individuals may contact the University's Title IX Coordinator or the Assistant Secretary in the U.S. Department of Education Office of Civil Rights:

UAA Title IX Coordinator  
3890 University Lake Drive, Suite 108, Anchorage, AK 99508  
Phone: 907-786-4680  
E-Mail: [uaa\\_titleix@uaa.alaska.edu](mailto:uaa_titleix@uaa.alaska.edu)  
Website: [www.uaa.alaska.edu/about/equity-and-compliance/](http://www.uaa.alaska.edu/about/equity-and-compliance/)

UAF Title IX Coordinator  
739 Columbia Cr., Fairbanks, AK 99775  
Phone: 907-474-7300  
E-Mail: [uaf-tix@alaska.edu](mailto:uaf-tix@alaska.edu)  
<http://www.uaf.edu/titleix/>

UAS Title IX Coordinator  
11066 Auke Lake Way, Juneau, AK 99801  
Phone: 907-796-6036  
E-Mail: [uas\\_jytitle9@alaska.edu](mailto:uas_jytitle9@alaska.edu)  
<http://www.uas.alaska.edu/policies/titleix.html>

Office for Civil Rights, Seattle Office  
U.S. Department of Education  
915 Second Ave., Room 3310

Seattle, WA 98174-1099  
Phone: 206-607-1600  
TDD: 800-877-8339  
E-mail: [OCR.Seattle@ed.gov](mailto:OCR.Seattle@ed.gov)  
Website: <http://www2.ed.gov/about/offices/list/ocr/docs/howto.html>

For employment or educational discrimination, students, parents, employees and applicants for employment may file a complaint with the U.S. Department of Education within 180 calendar days of the alleged discriminatory act.

Office for Civil Rights, Seattle Office  
U.S. Department of Education  
915 Second Ave., Room 3310  
Seattle, WA 98174-1099  
Phone: 206-607-1600  
TDD: 800-877-8339  
E-mail: [OCR.Seattle@ed.gov](mailto:OCR.Seattle@ed.gov)  
Website: <http://www2.ed.gov/about/offices/list/ocr/docs/howto.html>

For employment discrimination, employees and applicants for employment may file a complaint with the Equal Employment Opportunity Commission at the below addresses within 180 calendar days of the alleged discriminatory act.

Equal Employment Opportunity Commission  
Federal Office Building  
909 First Avenue  
Suite 400  
Seattle, WA 98104-1061  
Phone: 800-669-4000  
Fax: 206-220-6911  
TTY: 800-669-6820  
Website: <http://www.eeoc.gov/employees/charge.cfm>

For educational discrimination, individuals may file a complaint with the U. S. Department of Justice

U.S. Department of Justice Civil Rights Division  
950 Pennsylvania Avenue, N.W.  
Educational Opportunities Section, PHB  
Washington, D.C. 20530  
Phone: 202-514-4092 or 1-877-292-3804 (toll-free)  
Fax: 202-514-8337  
E-mail: [education@usdoj.gov](mailto:education@usdoj.gov)  
Website: <http://www.justice.gov/crt/how-file-complaint#three>

For employment or educational discrimination, individuals may file a complaint with the State of Alaska:

Alaska State Human Rights Commission  
800 A Street, Suite 204  
Anchorage, AK 99501-3669  
Anchorage Area: 907-274-4692  
Anchorage Area TTY/TDD: 907-276-3177  
Toll-Free Complaint Hot Line (in-state only): 800-478-4692  
TTY/TDD Toll-Free Complaint Hot Line (in-state only): 800-478-3177  
Website: [www.humanrights.alaska.gov](http://www.humanrights.alaska.gov)

For discrimination related to a Department of Labor funded grant, individuals may file a complaint with the U. S. Department of Labor within 180 calendar days of the alleged discriminatory act.

U.S. Department of Labor  
ATTENTION: Office of External Enforcement  
Director, Civil Rights Center  
200 Constitution Avenue, NW  
Room N-4123  
Washington, DC 20210  
Fax: 202-693-6505, ATTENTION: Office of External Enforcement (limit of 15 pages)  
E-mail: [CRCEXternalComplaints@dol.gov](mailto:CRCEXternalComplaints@dol.gov)  
Website: <http://www.dol.gov/oasam/programs/crc/index.htm>

For discrimination related to a National Science Foundation funded grant, individuals may file a complaint with the National Science Foundation within 180 calendar days of the alleged discriminatory act.

National Science Foundation  
Complaints Adjudication & Compliance Manager  
Office of Diversity & Inclusion (ODI)  
4201 Wilson Blvd., Rm. 255  
Arlington, VA 22230  
Phone: 703-292-8020  
E-mail: [tsisley@nsf.gov](mailto:tsisley@nsf.gov)  
Website: <http://www.nsf.gov/od/odi/>