

# SOUTHWEST MINNESOTA STATE UNIVERSITY

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## Music Program Policy Handbook

2022-2023

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# About the SMSU Music Program

## **Department of Fine Arts and Communication Mission Statement**

The Department of Fine Arts and Communication offers undergraduate programs in Art and Design, Communication Studies, Music, and Theatre. The multi-disciplinary nature of the department allows for individual as well as collaborative educational initiatives. Each program provides students with theoretical foundations, practical experience, and skills in both Minnesota Transfer Curriculum (MnTC) and major-specific courses, preparing them for careers, leadership, and citizenship in the fine arts and communication fields. Through their professional practice, faculty model artistic output, creative activity, and scholarly pursuits, which allow them to create environments where students get first-hand experiences in their academic disciplines. The department offers all members of the university and local communities opportunities to engage in creative activities through performance and exhibition. These same activities provide cultural enrichment for local, regional, and national audiences.

## **Music Program Mission Statement**

The Music Program seeks to create an environment conducive to the development of musical understanding and appreciation, creativity, utilization of technology and artistic performance. Specific objectives are to achieve personal and professional growth through the development of artistic sensitivity in music-making; to contribute to the understanding and development of aesthetic insight to empower individuals for discovering and achieving personal improvement; to develop a cross-fertilization of musical styles and world music through research, scholarship, performance, creative expression and utilization of technology; to prepare professionally competent musicians, and to provide the musical knowledge, skill, and experience for those who wish to build a teaching career in music.

## **National Association of Schools of Music**

The SMSU Music Program is an accredited member of the National Association of Schools of Music meeting the standards that NASM has set as being appropriate for outstanding music programs throughout the nation. Further information on the National Association of Schools of Music may be found at their website, <http://www.arts-accredit.org/>. They can be contacted at:

11250 Roger Bacon Drive, Suite 21  
Reston, VA 20190  
Telephone: (703) 437-0700 ext. 129  
Facsimile: (703) 437-6312

## **Goals and Learning Outcomes**

### **Goal #1: Performance Skills**

Students will demonstrate competency on a major performing instrument/voice and/or piano and will display habits that support good aural, vocal, physical, and psychological health as musicians.

#### Student Outcomes:

- 1A. Students will exhibit advanced performance skills on their primary instrument or voice and will demonstrate knowledge of significant literature, composers, and proper and healthy technique.
- 1B. Students will demonstrate the piano skills necessary to becoming successful musicians in their emphasis of study (performers, educators, composers, and managers).

## Goal #2: Theoretical and Aural Skills

Students will demonstrate knowledge of the elements of music, the theory of music, and competency in aural skills by sight and sound through formal analysis and creative skills such as composition, arranging, orchestration, and improvisation.

### Student Outcomes:

- 2A. Students will recognize common melodic, rhythmic, harmonic, and formal structures in western music and the role of notation and terminology in reproducing these products.
- 2B. Students will apply their knowledge of theory and structure to composing, arranging, orchestration, and improvisation.
- 2C. Students will recognize and reproduce common melodic and rhythmic structures by sight and sound.

## Goal #3: Historical and Cultural Contexts of Music

Students will demonstrate knowledge of music history and music's role in western and world cultures.

### Student Outcomes:

- 3A. Students will identify significant composers, stylistic movements, and representative works from the history of western music.
- 3B. Students will recognize relationships between music and the historical period and/or culture from which it was derived and hypothesize on current and future relationships.

## Goal #4: Pedagogical Skills

Students will apply appropriate pedagogical skills related to their degree programs and emphases.

### Student Outcome:

- 4A. Students will apply appropriate pedagogical skills related to their degree programs and emphases.

## Goal #5: Conducting Skills

Students will demonstrate skills in score reading and the integration of analysis, style, performance practice, instrumentation, and conducting techniques in both rehearsal and performance settings with various ensemble types.

### Student Outcomes:

- 5A. Students will apply common conducting patterns, cueing gestures, dynamic indications, and expressive movements to fit music of a variety of styles.
- 5B. Students will translate conducting skills to rehearsal and performance settings with different types of genres and ensembles.
- 5C. Students will demonstrate the score analysis and score preparation skills needed to lead an affective rehearsal.

## Goal #6: Technology

Students will demonstrate knowledge of available technologies designed to facilitate and enhance musical tasks and educational growth.

### Student Outcome:

- 6A. Students will utilize software appropriate to word processing, data management, and music notation.

# Admission Policy/Audition Requirements

## Students Entering from High School

In complying with the university admission policy and procedure the student is expected to use the following admission procedures:

1. Submit a completed application for admission with a non-refundable \$20 application fee.
2. Submit ACT and/or SAT scores.
3. Submit an official transcript from high school.
4. Contact the Music Program for an audition and musicianship test.

All prospective students wishing to declare a major in music must successfully complete and pass an audition which will include the performance of a prepared piece representative of the student's current musical and technical skills; scales (and/or rudiments for percussionists); sight reading; basic ear training; and an interview with the music faculty.

## Students Transferring from other Accredited College or University

Students may be admitted on presentation of a satisfactory transcript from an accredited collegiate institution. The transcript shall be examined and evaluated by the SMSU Record Officer and the Music Program faculty. Transfer credit should be granted for courses taken at another institution only when the course involved and level of the transfer applicant's achievement in it, enables him/her to take the remaining upper division course work without significant handicap.

In situations of transfer from Minnesota State sister institutions, conditions of transfer will follow articulation agreements between schools.

Students must follow the SMSU transfer student application procedure outlined in "A Guide for Transfer Students" available at the Admission Office. Students wishing to transfer to SMSU must also successfully complete and pass an entrance audition as outlined above.

## Audition Requirements

The following are some guidelines for students preparing to audition for the SMSU Music Program. Auditions will allow students to be considered for entrance into the music program as well as for scholarships.

### A. General Requirements for all Students

1. Do some sight-reading.
2. Have a short interview with the faculty following their playing audition.

### B. Audition Requirements for Woodwinds, Brass, and strings

1. Play a prepared selection of your choice.
2. You will be asked to play two octave major scales.

### C. Audition Requirements for Percussion

1. Play prepared selections or studies of your choice on snare drum and mallets.
2. Play two octave major scales on mallets and basic rudiments on snare drum.

### D. Audition Requirements for Voice

1. Be ready to sing two prepared art songs or arias. One selection should be in a language other than English. An accompanist will be provided.
2. Singers will be led through a series of vocalizations to demonstrate range, intonation, timbre, vocal flexibility and aural memory and sight-reading ability.

### E. Audition Requirements for Piano

1. Perform 2 major and 2 harmonic minor scales of at least 3 flats or sharps, 4 octaves, hands together, 2 octaves, contrary motion.

2. Perform 1 etude from either Cramer, Clementi, Czerny, Chopin, Liszt, Mendelssohn or from a serious 20th century composer (Bartok, Ligeti, Copland, Ives, Messiaen, etc.)
3. One piece memorized by either Bach, Mozart, Haydn, or Beethoven; sonata movements acceptable.
4. One piece from either a 19th or 20th century composer of at least 8 minutes in length, also memorized.

## Degree Options

The SMSU Music Program offers two degree options, the Bachelor of Arts: Music degree and the Bachelor of Science: Music Education degree. However majors may select from a variety of degree emphases outlined below. Check your designated Academic Catalog for the most accurate list of your degree requirements. All degrees are approved by the National Association of Schools of Music.

### **Bachelor of Arts: Music (47-58 credits; 120 credits required for degree)**

With emphases in:	Core	Emphasis	LEP	Electives
Music in the Liberal Arts (47)	32	15	36	37
Instrumental Performance (58)	32	26	39	23
Vocal Performance (58)	32	26	39	23
Piano Performance & Pedagogy (58)	32	26	39	23
Theory/Composition (58)	32	26	36	26
Management (see separate degree summary following other emphases)				

*\*\*Credit counts are based on maximum allowable double-counting.*

All music students must receive a grade of “C” or better in all music courses in order for those courses to count toward graduation. Furthermore, all music majors must maintain a 2.7 GPA in order to graduate.

### **Core Music Requirements: (32 credits) (for all B.A. emphases except management)**

MUS 110 Public Performance Studies (7 semesters)	0
MUS 170 Foundations of Aural Theory	2
MUS 172 Music Theory I	3
MUS 174 Music Theory II	2
MUS 174L Music Theory II Lab	1
MUS 272 Music Theory III	2
MUS 272L Music Theory III Lab	1
MUS 274 Chromatic, Post-Tonal & 20 <sup>th</sup> Century Theory	2
MUS 274L Chromatic, Post-Tonal & 20 <sup>th</sup> Century Lab	1
MUS 366 Basic Conducting	2
MUS 370 Form & Analysis (major core skills course)	2
MUS 377 Orchestration & Choral Arranging	2
MUS 381 Music History: Medieval-Baroque	3
MUS 382 Music History: Classical-20 <sup>th</sup> Century	3
MUS 3xx Major Ensembles*	6
333 Jazz Band (0-2)	
335 Symphonic Chamber Winds (0-2)	
337 Southwest Minnesota Orchestra (0-2)	
355 Chorale (0-2)	

\*Although degree candidates only need 6 credits of major ensemble for graduation, students are required to be in a major ensemble every semester while at SMSU.

### **Emphasis in Music in the Liberal Arts (15 credits)**

Primary Lessons**	
MUS 2xx	6
MUS 160 Piano Competency-Minor Level	0
Junior Proficiency Exam	0
Select from (as appropriate to the student)	
MUS 300 Junior Proficiency-Vocal	
MUS 301 Junior Proficiency-Instrumental	
MUS 303 Junior Proficiency-Keyboard	
MUS 494 Independent Study (capstone)	3
<i>(Projects must draw relationships between music and the outside field.</i>	
<i>Projects must be approved by the student's advisor.)</i>	



Musical Culture Electives 6

Select two from:

MUS 101 Survey of World Music (3)

MUS 102 American Music (3)

MUS 104 Popular Music (3)

\*\*Primary Lessons are defined as applied lessons on the student's primary instrument.

++Students are encouraged to take courses in various and/or specific disciplines in order to better recognize relationships between music and other disciplines. However, in order to graduate, students must complete 40 hours of upper-division course work (300 or higher). Music courses comprise 21 of these hours; therefore students must complete at least 19 hours of upper division courses in their secondary area(s).

### **Emphasis in Instrumental Performance (26 credits)**

Primary Lessons\*\*

MUS 2xx 8

MUS 3xx 9

Secondary Lessons (*on a common doubling instrument*)

MUS 1xx 4

MUS 260 Piano Competency-Major Level 0

MUS 301 Junior Proficiency-Instrumental 0

MUS 327 Applied Improvisation 2

MUS 397 Junior Instrumental Recital 0

*(Lessons must be taken during the semester of the Junior Recital.)*

MUS 497 Senior Instrumental Recital (capstone) 1

*(3-credit lessons must be taken during the semester of the Senior Recital.)*

Instrumental Methods Elective 2

Select at least one from:

318 Applied Brass Methods (2)

328 Applied Woodwind Methods (2)

330 Applied Percussion Methods (2)

348 Applied String Methods (2)

*(Students should select the family of their primary instrument.)*

\*\*Primary Lessons are defined as applied lessons on the student's primary instrument.

++ In order to graduate, students must complete 40 hours of upper-division course work (300 or higher). Music courses comprise 32 of these hours; therefore students must complete at least 8 hours of upper division courses in their electives.

### **Emphasis in Vocal Performance (26 credits)**

Applied Voice

MUS 251 8

MUS 351 9

MUS 260 Piano Competency-Major Level 0

MUS 261 Applied Piano 2

*(To be taken following completion of MUS 260, Piano Competency)*

MUS 300 Junior Proficiency-Vocal 0

MUS 396 Junior Recital 0

*(Lessons must be taken during the semester of the Junior Recital.)*

MUS 454 Vocal Pedagogy 2

MUS 455 Vocal Diction and Literature 2

MUS 456 Choral and Vocal Literature 2

MUS 496 Senior Vocal Recital (capstone) 1

*(3-credit lessons must be taken during the semester of the Senior Recital.)*

++ Voice students are encouraged to take Applied Opera Workshop (2 credits) up to two times in order to prepare for professional careers and graduate school. In addition, it is suggested that voice students take foreign language courses while at SMSU as vocalists are expected to sing in multiple languages. These can be elective courses within the 120 credit degree requirement. Additional foreign languages may be available through other Minnesota

State institutions. Regardless of the student's choice of electives, in order to graduate, they must complete 40 hours of upper-division course work (300 or higher). Music courses comprise 34 of these hours; therefore students must complete at least 6 hours of upper division courses in their electives.

### **Emphasis in Piano Performance & Pedagogy (26 credits)**

Applied Piano	
MUS 261	8
MUS 361	7
MUS 260 Piano Competency-Major Level	0
MUS 263 Applied Harpsichord	2
MUS 303 Junior Proficiency-Keyboards	0
MUS 327 Applied Improvisation	2
MUS 375 Applied Composition	2
MUS 399 Junior Keyboard Recital	0
<i>(Lessons must be taken during the semester of the Junior Recital.)</i>	
MUS 499 Senior Keyboard Recital (capstone)	1
<i>(3-credit lessons must be taken during the semester of the Senior Recital.)</i>	
Teaching Methods	4
Select from:	
392 Elem. Music Methods (2)	
460 Applied Piano Pedagogy (2)	
462 Piano Laboratory Methods (1)	
466 Applied Piano Literature (2)	
468 Piano Pedagogy Workshop (2)	

++ In order to graduate, students must complete 40 hours of upper-division course work (300 or higher). Music courses comprise 34 of these hours; therefore students must complete at least 6 hours of upper division courses in their electives.

### **Emphasis in Theory/Composition (26 credits)**

MUS 1xx Secondary Lessons	4
<i>(must be taken on 2 additional instruments/voice)</i>	
MUS 2xx Primary Lessons**	6
MUS 260 Piano Competency-Major Level	0
MUS 261 Applied Piano	4
<i>(Or additional secondary instrument[s] if piano is the student's primary instrument)</i>	
<i>(To be taken following completion of MUS 260, Piano Competency)</i>	
MUS 302 Junior Proficiency-Composition	0
MUS 373 Applied Counterpoint	2
<i>(To be completed prior to the Junior Proficiency)</i>	
MUS 375 Applied Composition	7
<i>(3-credit MUS 375 should be taken during the semester prior to the Senior Composition Recital)</i>	
MUS 498 Senior Composition Recital (capstone)	0
<i>(MUS 375 must be taken during the same semester as the recital)</i>	
Musical Culture Electives	3
Select from:	
101 Survey of World Music (3)	
102 American Music (3)	
104 Popular Music (3)	

\*\*Primary Lessons are defined as applied lessons on the student's primary instrument.

++Majors with emphasis in Theory/Composition are encouraged to complete their minimum of 120 credit hours with courses that may be helpful in relation to composition (Ex. Business, Marketing, Aesthetics, Philosophy, Foreign Language, etc.) or with a series of electives covering diverse areas that may prove useful in a composition career (Ex. Art, Humanities, Literature, History, Speech Communications, etc.). However, regardless of choice, in order to graduate, students must complete 40 hours of upper-division course work (300 or higher). Music courses comprise 26 of these hours; therefore students must complete at least 14 hours of upper division courses in their electives.

**Bachelor of Arts: Music (78 credits; 120 credits required for degree)**

with emphasis in:	<u>Music Core</u>	<u>Business Core</u>	<u>LEP/Grad</u>	<u>Electives</u>
Management (78)	39	39	33	9

**Core Music Requirements (39 credits) (This core is only for the management emphasis.)**

MUS 110 Public Performance Studies (3 semesters)	0
MUS 160 Piano Competency-Minor Level	0
MUS 170 Foundations of Aural Theory	2
MUS 172 Music Theory I	3
MUS 174 Music Theory II	2
MUS 174L Music Theory II Lab	1
MUS 272 Music Theory III	2
MUS 272L Music Theory III Lab	1
MUS 2xx Primary Lessons**	8
Junior Proficiency Exam	0
Select from (as appropriate to the student)	
MUS 300 Junior Proficiency-Vocal	
MUS 301 Junior Proficiency-Instrumental	
MUS 303 Junior Proficiency-Keyboards	
MUS 3xx Major Ensembles	6
333 Jazz Band (0-2)	
335 Symphonic Chamber Winds (0-2)	
337 Southwest Minnesota Orchestra (0-2)	
355 Chorale (0-2)	
MUS 370 Form & Analysis (major core skills course)	2
MUS 381 MuHis: Medieval-Baroque	3
MUS 382 MuHis: Classical-20 <sup>th</sup> Century	3
Music Electives	6
To be selected from:	
101 Survey of World Music (3)	
102 American Music (3)	
104 Popular Music (3)	
274 & 274L Chromatic, Post-Tonal & 20 <sup>th</sup> Century Theory & Lab (3)	
1xx Secondary Lessons (2)	
3xx Ensembles (2)	
392 Elementary Music Methods (2)	

**Core Business Requirements (36 credits)**

ACCT 211 Principles Of Accounting 1	3
BLAW 305 Business Law	3
ECON 201 Principles of Microeconomics	3
FIN 230 Business Statistics 1	3
FIN 350 Managerial Finance	3
MGMT 101 Introduction to Business	3
MGMT 221 Computer Concepts & Applications	3
MGMT 300 Management Principles	3
MGMT 323 Project Management	3
MGMT 495 Senior Examination	0
MGMT 499 Internship (capstone)	3
MKTG 301 Marketing Principles	3
Business Electives	6
Select from the following:	
ACCT 212 Principles Of Accounting 2 (3)	
COMM 210 Introduction to Public Relations (3)	
ECON 202 Principles of Macroeconomics (3)	
MGMT 325 Quality Management (3)	
MGMT 350 Human Resources (3)	
MGMT 422 Production and Operations Management (3)	

MGMT 425 Supply Chain Management (3)  
MKTG 321 Retail Management (3)  
MKTG 461 Entrepreneurship (3)

\*Although degree candidates only need 6 credits of major ensemble for graduation, students are required to be in a major ensemble every semester while at SMSU except during internships.)

\*\*Primary Lessons are defined as applied lessons on the student's primary instrument.

\*\*\*All students should take MATH 110, College Algebra (3) or MATH 115, Finite Math as a pre-requisite to appropriate business coursework.

++Music Management majors are encouraged to complete their minimum of 120 credit hours with electives that may prove useful in a music management career (Ex. Business, Mathematics, Communication Studies, Foreign Language, etc.) However, regardless of choice in order to graduate, students must complete 40 hours of upper-division course work (300 or higher). Music and Business Core courses comprise 32 to 44 of these hours (dependent on choice of music and business electives); therefore students may need to complete as many as 8 hours of upper division courses in their electives.

## **Bachelor of Science: Music Education (98 credits; 136 credits required for degree)**

<b>Specializations:</b>	<u>Core</u>	<u>Spec.</u>	<u>Prof. Ed.</u>	<u>LEP/Grad.</u>	<u>Electives</u>
<b>1. Instrumental Music and Classroom Music K-12</b>	35	33	32	33	3
<b>2. Vocal Music &amp; Classroom Music K-12</b>	35	33	32	33	3

Successful completion of this degree fulfills all classroom and field experience requirements for Minnesota licensure in the specialization chosen. (Students wishing to receive licensure in both specializations must speak with their advisor about requirements. Students may be required to audition on both voice and an instrument.)

+ All music students must receive a grade of "C" or better in all music courses in order for those courses to count toward graduation. Furthermore, all music majors must maintain a 2.7 GPA in order to graduate.

**NOTICE:** Because of frequently changing state requirements in the field of education, please note the following: While you are assured of being able to graduate by fulfilling the requirements listed in the catalog when first enrolled, the latest requirements at the time of graduation must be fulfilled for teacher certification in Minnesota.

### **Music Education Core (35)**

MUS 101 Survey of World Music	3
MUS 110 Public Performance Studies (7 semesters)	0
MUS 140 Guitar Proficiency Class	1
MUS 170 Foundations of Aural Skills	2
MUS 172 Music Theory I	3
MUS 174 Music Theory II	2
MUS 174L Music Theory II Lab	1
MUS 260 Piano Competency-Major Level	0
MUS 272 Music Theory III	2
MUS 272L Music Theory III Lab	1
MUS 274 Chromatic, Post-Tonal & 20th Century Theory	2
MUS 274L Chromatic, Post-Tonal & 20th Century Lab	1
MUS 300 Junior Proficiency	0
MUS 366 Basic Conducting	2
MUS 370 Form and Analysis (major core skills course)	2
MUS 377 Orchestration & Choral Arranging	2
MUS 381 Music History: Medieval-Baroque	3
MUS 382 Music History: Classical-20 <sup>th</sup> Century	3
MUS 392 Elementary Music Methods & Materials	2
MUS 393 Secondary Ensemble & Classroom Methods	3

### **Professional Education Courses (32)**

ED 101 Introduction to Education & Lab	3
ED 102 Technology: Classroom Applications	2
SOCI 331 Racial & Ethnic Relations	3
SPED 290 Introduction to Special Needs & Lab	3
**PSYC 341 Child & Adolescent Psychology	3
ED 301 Teaching and Learning Process & Lab	3
ED 304 Professional Dev. & Classroom Applications	1
ED 430 Reading in the Content Areas	2
ED 466 Student Teaching (capstone)	12

As well as: 1. Successful Completion and Passage of the MTLE tests  
2. Acceptance to the Teacher Education Program

**\*\*Students should plan to take PSYC 101 as part of their LEP as it is a prerequisite for PSYC 341.**

**\*\*Students should also plan to take MATH 110 or 115 as it is required for all education degrees.**

(As will be noted on the Liberal Education page 15, music education majors have several courses that can be double-counted toward the music degree and the LEP. Talk with your advisor about how to most efficiently complete coursework.)

## **Specializations (33)**

### **Instrumental Education (33)**

Primary Lessons	
MUS 2xx	8
MUS 3xx	6
Secondary Lessons ( <i>Applied Piano does not count toward this requirement.</i> )	
MUS 1xx	4
MUS 3xx Major Ensembles	6 total
MUS 333 Jazz Ensemble (0-2)	
<i>(At least two semesters of Jazz Ensemble is required.)</i>	
MUS 335 Symphonic Chamber Winds (0-2)	
MUS 337 Southwest Minnesota Orchestra (0-2)	
MUS 339 Concert Band (0-2)	
<i>(At least one major ensemble must be taken every semester except when student teaching)</i>	
Choral Ensemble/Voice Lessons	0
<i>At least one semester of choral ensemble or applied voice must be completed as a prerequisite to MUS 454</i>	
Choose from:	
MUS 151 Applied Voice (Non-major) (2)	
MUS 251 Applied Voice (Lower-division) (2)	
MUS 352 Vocal Ensemble (0-2) (audition required)	
MUS 355 Chorale (0-2) (audition required)	
MUS 301 Junior Proficiency-Instrumental	0
MUS 308 Instrumental Methods	3
MUS 408 Advanced Instrumental Methods	3
MUS 454 Vocal Pedagogy (1-2 cr.)	1
MUS 477 Applied Instrumental Conducting	2
MUS 497 Senior Instrumental Recital	0
<i>(Lessons must be taken concurrently with Senior Recital.)</i>	

### **Vocal Education (33)**

Applied Voice	
MUS 251	8
MUS 351	6
MUS 261 Applied Piano	2
<i>(To be taken following completion of MUS 260, Piano Competency)</i>	
MUS 300 Junior Proficiency-Vocal	0
MUS 355 Chorale (0-2)	6
<i>(must be taken every semester except when student teaching)</i>	
MUS 352 Vocal Ensemble (0-2)	0
<i>(must be taken every semester except when student teaching)</i>	
MUS 308 Instrumental Methods	3
MUS 454 Vocal Pedagogy (1-2 cr.)	2
MUS 455 Vocal Diction & Lit.	2
MUS 456 Choral and Vocal Literature	2
MUS 476 Applied Choral Conducting	2
MUS 496 Senior Vocal Recital	0
<i>(Lessons must be taken concurrently with Senior Recital.)</i>	

### **Minor: Music (23 credits)**

For acceptance into the Music minor program, all Music minors should contact a music faculty member for specific information.

MUS 110 Public Performance Studies (must pass three semesters)	0
MUS 160 Piano Competency-Minor Level	0
MUS 170 Foundations of Aural Theory	2
MUS 172 Music Theory I	3
MUS 174 Music Theory II	2
MUS 174L Music Theory II Lab	1
Primary Lessons MUS 2xx	6
Major Ensemble (3 semesters required) Select from: MUS 333 Jazz Ensemble (0-2) MUS 335 Symphonic Chamber Winds (0-2) MUS 337 SW Minn. Orchestra (0-2) MUS 355 Chorale (0-2)	3
Music History requirement Select one from: MUS 381 Music History I (Medieval—Baroque) MUS 382 Music History II (Classical—20 <sup>th</sup> Century)	3
Music Electives (chosen from any other Music courses)	3

### **Degree Planning Guidelines**

All students are required to prepare a degree completion plan using the Grad Planner in "UAchieve", which can be found in the E-Services portion of the website. Once a degree program is selected, this system will help students recognize all required courses and assist in creating the plan. Plans will be reviewed each semester with the student's adviser during advising sessions.

A "Mustang Academic Plan" (MAP), a 4-year guide for completing each music degree/emphasis, can also be found within the online Academic Catalog. Students may use this as a model for their own planning but all are still required to use the university's "Degree Planner" when designing their degree completion plans.

# Degree Planning Tools

## Liberal Education Program

All SMSU students must complete the following Liberal Education Program Curriculum (LEP) in order to receive a degree from SMSU. Courses must be selected from a list of approved courses in each area.

<u>Liberal Education Program Curriculum (LEP)</u>	<u>Credits</u>
Foundational Courses in Communication & Critical Thinking.....	7
ENG 151—Academic Writing (4 cr.)	
COMM 110—Essentials of Public Speaking and Listening (3 cr.)	
**These courses must be completed during the first year of study at SMSU.	
Additional course in Communication .....	3
Natural Sciences (2 courses with labs).....	8
Mathematical/Logical Reasoning.....	3-5
History and the Social and Behavioral Sciences (2-3 courses) .....	6-9
Humanities and Fine Arts (2-3 courses) .....	6-9
Human Diversity.....	3
Global Perspective .....	3
Ethical and Civic Responsibility.....	3
People and the Environment .....	3-4
<b>Minimum number of LEP credits required .....</b>	<b>42 credits*</b>

Other courses required for graduation:

LEP 101—First Year Seminar (must be completed in first year) .....	(3 cr.)
Major Core Skills Course (MUS 370, Form & Analysis, 2 cr.).....	(any number of credits)
Major Capstone Course (Varies by degree/emphasis).....	(any number of credits)
<b>Total Credits Required .....</b>	<b>47</b>

\*Many courses may also be found under multiple goals. With careful planning students can complete the LEP with only 42 credits. Some courses required for music degrees meet LEP requirements. A student may double count these courses to reduce the total number of courses that may be needed for graduation. Speak with your advisor for more details on this.

### **Music Courses Qualifying for LEP requirements**

<b>Course</b>	<b>Approved LEP Area(s)</b>	<b>Degree/Emphasis relation</b>
MUS 101 Survey of World Music	Humanities/Fine Arts Global Perspective (Goal 8)	Required: Music Ed. Elective: MuLA, Mgnt & Theory/Comp
MUS 102 American Music	Humanities/Fine Arts	Elective: MuLA, Mgnt & Theory/Comp
MUS 104 Popular Music	Humanities/Fine Arts	Elective: MuLA, Mgnt & Theory/Comp
MUS 381 Music History I	Humanities/Fine Arts	Required: all Music Majors & Minors
MUS 382 Music History II	Humanities/Fine Arts	Required: all Music Majors & Minors
MUS 370 Form & Analysis	Major Core Skills Course	Required: all Music Majors

### **Other courses tied to Music Curricula**

<b>Course</b>	<b>Approved LEP Area(s)</b>	<b>Degree/Emphasis relation</b>
ECON 201 Prin. of Microeconomics	History/Social & Behavioral Sciences	Required: management
ECON 202 Prin. of Macroeconomics	History/Social & Behavioral Sciences	Elective: management
PSYC 101 General Psychology I	History/Social & Behavioral Sciences	Required: Music Education (prerequisite to PSYC 341)
SOCI 331 Racial & Ethnic Relations	Human Diversity (Goal 7)	Required: Music Education
MATH 110 College Algebra	Mathematical/Logical Reasoning	Required: Music Education (MTLE)
MATH 115 Finite Math	Mathematical/Logical Reasoning	Required: management (pre-req.)

NOTE: Additional courses are regularly being added to those accepted for areas within the LEP. Check subsequent Music Handbooks and SMSU Academic Catalogs for the most complete list of courses. Students will be informed as courses are added that relate to music degrees.



## Course Offering Schedule

Many required music courses are offered only once a year or once every two years. Students must plan ahead so they take the courses when they are offered. Failure to do so may result in delaying graduation. Every effort will be made to follow this schedule; however, students should watch for notices of changes to this schedule.

#	Course	22-23		23-24		24-25		25-26	
		Fall	Sprg	Fall	Sprg	Fall	Sprg	Fall	Sprg
MUS									
101	Survey of World Music (3)	X	X	X	X	X	X	X	X
104	Popular Music (3)		X		X		X		X
140	Guitar Proficiency (1)		X				X		
170	Foundations of Aural Theory (2)	X		X		X		X	
172	Music Theory I (3)	X		X		X		X	
174	Music Theory II & Lab (3)		X		X		X		X
272	Music Theory III & Lab (3)	X		X		X		X	
274	Chromatic, Post-tonal & 20 <sup>th</sup> Century Theory & lab (3)		X				X		
*308	*Instrumental Methods (3)			X				X	
*366	*Conducting (2)				X				X
370	Form and Analysis (2)				X				X
*377	*Orchestration & Choral Arr. (2)	X				X			
381	Music History: Medieval (3)	X				X			
382	Music History: Classical (3)		X				X		
*392	*Elem. Sch. Music Methods (2)		X				X		
*393	*Sec. Ens. & Cl. Methods (3)	X				X			
*408	*Adv. Instrumental Methods (3)				X				X
*454	*Vocal Pedagogy (1-2)			X				X	
*455	*Vocal Diction (2)		X				X		
*456	*Choral & Vocal Lit. (2)				X				X
486	Applied Band Literature (2)		X				X		

**\*Music Education majors** should take the courses marked with asterisks in a specific order over a 4 semester period matched to the appropriate year for students.

Spring (Freshman or Sophomore Year)—Vocal Diction; Elementary Music; (Applied Band Lit. as an optional elective)

Fall (Soph. or Junior Year)—Instrumental Methods; Vocal Pedagogy

Spring (Soph. or Jr. Year)—Advanced Instrumental Methods; Conducting; Choral & Vocal Literature

Fall (Jr. or Senior Year)—Secondary Ensemble & Classroom Methods; Orchestration & Choral Arranging

## **Field Experience Guidelines**

Below is the list of field experiences required through the Education Program and how they should be assigned in order to ensure that all music education majors have adequate experience in elementary, middle school, and high school classrooms as well as general music, choral, and/or instrumental classes.

ED 101 Intro to Education—15 hours in the level of choice (Elem., M.S., or H.S.; student preference)

SPED 290 Intro to Special Needs—15 hours in an Elementary General Music Classroom

ED 301 Teaching & Learning Process—2 days of collaborative instruction (based on group dynamics)

ED 304 Professional Development and Classroom Applications/Pre-Student Teaching—  
10 days of observation and instruction in either a M.S. or H.S. setting

ED 466 Student Teaching—8 to 12 weeks in level of choice (Elem., M.S., or H.S.) **AND** 8-4 weeks in alt. level  
(Elem if MS/HS is preferred; MS/HS if Elem is preferred [and based on placement in ED 304])

It is also noted that in many school districts, middle and high school ensembles are taught by the same teacher. Therefore, when assigned to one of these teachers, students will get both M.S. and H.S. experience.

The music program also requires 15 hours of field experience coordinated through the Education Program for MUS 308 Instrumental Methods.

## **Time Requirements for Student Teaching**

### **Education Department**

1. A single major for teacher education licensure requires ten weeks of student teaching (12 credits).
2. A single major for teacher education licensure plus any additional licensure area or endorsement requires fifteen weeks of student teaching (12 credits plus 6 credits). Students must plan their on-campus courses so that one semester is free for student teaching.

The following combinations require fifteen weeks of student teaching:

- a. Elementary Education/Kindergarten endorsement
  - b. Elementary Education/ any Secondary or K-12 major
  - c. Health/Physical Education or any combination of a Secondary/K-12 major
  - d. Vocal Music/Instrumental Music
  - e. A combination of any two 7-12 Science Licensure Programs
  - f. 7-12 Science Education/Middle School Science
3. Teaching minors do not require additional student weeks or credits, but the student teaching assignment should include at least one class in the minor.
  4. The coaching practicum does not require an extension of the ten weeks of student teaching (or the fifteen weeks if that applies), but does require extra time, usually after school and evening hours. There may also be weekend hours.

## **Teacher Performance Assessment (EdTPA)**

In accordance with the requirements of the SMSU Education Program and Minnesota State Board of Teaching, all Bachelor of Science: Music Education candidates will complete the Teacher Performance Assessment during student teaching. Below is a description of this assessment from the *Music Candidate Handbook 2010-11* from the *Stanford Center for Assessment, Learning, and Equity 2011*.

### **Conceptual Overview**

In this assessment, you will describe, analyze, and evaluate the teaching of a 3-5 lesson unit of music instruction that will be referred to as a “learning segment”. The assessment is built around the proposition that successful teaching is based on:

- knowledge of subject matter and subject-specific pedagogy;
- developing knowledge of one’s students;
- reflecting and acting on evidence of the effects of instruction on student learning; and
- considering research/theory about how students learn.

The edTPA assessment is clearly focused on student learning. To complete the assessment you will describe your plans and what you actually did to achieve student learning (the “what”); provide a rationale for your plans and an analysis of the effects of your teaching on your students’ learning (the “so what”); and analyze and reflect on the resulting student learning to plan next steps in instruction or improvements in your teaching practice (the “now what”).

### **Submit teaching artifacts and commentaries**

You will submit artifacts and commentaries. Artifacts are evidence of your teaching practice. They include lesson plans, copies of instructional and assessment materials, one or two video clips of your teaching, and student work samples. You will also write commentaries describing your plans and practice, explaining the rationale behind them, and analyzing and reflecting on what you learned about your teaching practice and your students’ learning. In a commentary, you respond to questions that prompt you to provide evidence of what you know and understand about your teaching practice. The commentaries will guide the assessors in interpreting the artifacts you submit. They also are evidence of your ability to communicate about and reflect on your teaching practice. Note that your writing ability will not be scored directly, but it is important that the writing is clear and focused on key elements of your descriptions, explanations, or reflections.

### **Evaluation Criteria and Scoring**

Your assessment evidence will be judged on five dimensions of teaching: planning, instruction, assessment, reflection, and academic language. The evidence for the planning, instruction, and assessment dimensions will come from the corresponding tasks. Evidence for the reflection dimension comes primarily from the daily reflections but may come from the Instruction and Assessment tasks. Evidence for the academic language dimension will come from across the tasks. To identify the teaching competencies that will be assessed, read the rubrics that appear at the end of each task.

The music program and education program faculty will incorporate aspects of this assessment into coursework for music education majors in order to help students prepare for this assessment.

# SMSU Music Courses

## Description of Music Courses in Numeric Order

### **100 (LEP—Goal 6) Introduction to Arts/Music (3 Credits)**

Deals in a historical and cultural context with Western music, helping the student become an intelligent and perceptive listener to the various modes of musical expression of the past and present.

### **101 (LEP— Goal 6 & 8) Survey of World Music (3 Credits)**

This course explores the music of the world's people. Emphasis is on non-Western traditions. American musical cultures will be explored through Native and African American traditions. Students will examine the various sounds, patterns, and structures of music from around the globe. World cultures will be explored in terms of belief systems about the significance of music, contexts for using music, activities involving music, and the aesthetics of music. Students will experience various repertoires, styles, and genres of music and consider the effects of the media on globalization of music culture.

### **102 (LEP— Goal 6) American Music (3 Credits)**

The study of history of American classical and vernacular music, starting from pure rural strains of diverse culture groups, and then mixing and branching out in new directions, developing into complex urban forms. It will include folk, country, blues, gospel, barbershop, jazz, rock, musical theatre, band, classical, and other American traditions.

### **104 (LEP— Goal 6) Popular Music (3 Credits)**

This course allows students to explore the history, development, and cultural influence of popular music, musicians, and the music industry. Particular emphasis is placed on: the relationship between popular music of the past 90 years and the cultures from which it came including the social, economic, and political forces that have influenced it; the evolution and roots of American popular music; and the study of music, musicians, and popular styles of the past 90 years and those of greatest interest to the individual student.

### **110 Public Performance Studies (0 Credits)**

Students will learn the art of public musical performance and develop their knowledge of various musical genres, styles, and repertoire. Students will discuss issues in musical performance and attend lectures by experienced performers/educators.

### **111 Applied Trumpet Non-Major (2 Credits)**

### **112 Applied Horn Non-Major (2 Credits)**

### **113 Applied Trombone Non-Major (2 Credits)**

### **114 Applied Euphonium Non-Major (2 Credits)**

### **115 Applied Tuba Non-Major (2 Credits)**

### **121 Applied Flute Non-Major (2 Credits)**

### **122 Applied Oboe Non-Major (2 Credits)**

### **123 Applied Clarinet Non-Major (2 Credits)**

### **124 Applied Bassoon Non-Major (2 Credits)**

### **125 Applied Saxophone Non-Major (2 Credits)**

### **131 Applied Percussion Non-Major (2 Credits)**

Private instruction. For non-music majors and minors as well as for majors and minors studying a secondary performance area. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health.

Prerequisite: None

### **140 Guitar Proficiency Class (1 Credit)**

Study basic guitar technique and develop skills to satisfy the requirement for teacher certification in the public schools. To provide a recreational subject for the general student body.

### **141 Applied Violin Non-Major (2 Credits)**

### **142 Applied Viola Non-Major (2 Credits)**

- 143 Applied Cello Non-Major (2 Credits)**
- 144 Applied Bass Non-Major (2 Credits)**
- 149 Applied Guitar Non-Major (2 Credits)**
- 151 Applied Voice Non-Major (2 Credits)**
- 161 Applied Piano Non-Major (2 Credits)**
- 162 Applied Organ Non-Major (2 Credits)**
- 163 Applied Harpsichord Non-Major (2 Credits)**
- 165 Applied Harp Non-Major (2 credits)**

Private instruction. For non-music majors and minors as well as for majors and minors studying a secondary performance area. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health.

Prerequisite: None

#### **160 Piano Competency, Minor Level (0 credits)**

To set minimum standards of piano competency for students earning the minor in music or the BA in Music Degree with Emphases in Music in the Liberal Arts or Management.

#### **170 Foundations of Aural Theory (2 Credits)**

The development of exceptional aural skills is essential for all music majors. Skills such as melodic and harmonic dictation, error detection, and sight singing along with written theory skills developed in other theory courses create a strong foundation for individuals seeking careers in any musical field. This course serves as a companion to MUS 172, Music Theory I and must be taken in the same semester

#### **172 Music Theory I (3 Credits)**

A careful study of the common practice of composers from the late 17<sup>th</sup> century through the 20<sup>th</sup> century. This knowledge is indispensable to all musicians, whether they are performers, conductors, composers or teachers of music. This course serves as a companion to MUS 170, Foundations of Aural Theory, and must be taken in the same semester.

#### **173 Class Piano I (2 Credits)**

Group instruction in piano specifically designed for those students with little previous background. Enrollment is limited with preference given to music majors and minors completing piano requirements.

#### **174 Music Theory II (2 Credits)**

A careful study of the common practice of composers from the late 17<sup>th</sup> century through the 20<sup>th</sup> century. This knowledge is indispensable to all musicians, whether they are performers, conductors, composers or teachers of music. Prerequisite: MUS 172

#### **174L Music Theory II Lab (1 Credit)**

Musicianship training in keyboard, sight singing and ear training.

Prerequisites: MUS 172, 172L; to be taken concurrently with MUS 174.

#### **175 Class Piano II (2 Credits)**

Group instruction in piano specifically designed for those students with little previous background. Enrollment is limited with preference given to music majors and minors completing piano requirements.

Prerequisite: MUS 173

- 211 Applied Trumpet Lower Division (2-3 Credits)**
- 212 Applied Horn Lower Division (2-3 Credits)**
- 213 Applied Trombone Lower Division (2-3 Credits)**
- 214 Applied Euphonium Lower Division (2-3 Credits)**
- 215 Applied Tuba Lower Division (2-3 Credits)**
- 221 Applied Flute Lower Division (2 Credits)**
- 222 Applied Oboe Lower Division (2 Credits)**
- 223 Applied Clarinet Lower Division (2 Credits)**
- 224 Applied Bassoon Lower Division (2 Credits)**
- 225 Applied Saxophone Lower Division (2 Credits)**

**231 Applied Percussion Lower Division (2 Credits)**

**241 Applied Violin Lower Division (2-3 Credits)**

**242 Applied Viola Lower Division (2-3 Credits)**

**243 Applied Cello Lower Division (2-3 Credits)**

**244 Applied Bass Lower Division (2-3 Credits)**

**249 Applied Guitar Lower Division (2-3 Credits)**

**251 Applied Voice Lower Division (2-3 Credits)**

Private instruction at the freshman and sophomore level. For music majors and minors. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health.

Prerequisite: Permission of the Instructor

**260 Piano Competency, Major Level (0 Credits)**

To set minimum standards of piano competency for students earning the BA in Music with an emphasis in Instrumental Performance, Vocal Performance, Piano Performance and Pedagogy, or Theory/Composition, or the BS in Music Education- Instrumental or Vocal.

**261 Applied Piano Lower Division (2-3 Credits)**

**262 Applied Organ Lower Division (2 Credits)**

**263 Applied Harpsichord Lower Division (2 Credits)**

**265 Applied Harp Lower Division (2 credits)**

Private instruction at the freshman and sophomore level. For music majors and minors. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health.

Prerequisite: Permission of the Instructor

**272 Music Theory III (2 Credits)**

A careful study of the common practice of composers from the late 17<sup>th</sup> century through the 20<sup>th</sup> century. This knowledge is indispensable to all musicians, whether they are performers, conductors, composers or teachers of music.

Prerequisite: MUS 174.

**272L Music Theory III Lab (1Credit)**

Musicianship training in keyboard, sight singing and ear training.

Prerequisites: MUS 174, 174L; to be taken concurrently with MUS 272.

**273 Class Piano III (2 Credits)**

Description: Group instruction in piano specifically designed for those students with little previous background. Enrollment is limited with preference given to music majors and minors completing piano requirements.

Prerequisite: MUS 175

**274, Chromatic, Post-Tonal, & 20<sup>th</sup> Century Theory (2 credits)**

The detailed study of compositional devices, formal structures, and theoretical constructs used by composers of the 20<sup>th</sup> Century. Emphasis is placed on recognizing a variety of techniques used in actual compositions and recognition of the unique musical sounds created through these procedures.

Prerequisite: MUS 272.

**274L Chromatic, Post-Tonal, & 20th Century Theory Lab (1Credit)**

Musicianship training in keyboard, sight singing and ear training.

Prerequisites: MUS 272, 272L; to be taken concurrently with MUS 274.

**275 Class Piano IV (2 Credits)**

Description: Group instruction in piano specifically designed for those students with little previous background. Enrollment is limited with preference given to music majors and minors completing piano requirements.

Prerequisite: MUS 273

### **300 Junior Proficiency, Vocal (0 Credits)**

The purpose of the Junior Proficiency Exam is to ensure an appropriate level of performance proficiency and content knowledge for the primary performance area of all music majors. Music students with a primary applied area of voice are expected to complete MUS 300 during their third or fourth semester of lower division applied study. Students will have no more than three opportunities to pass their Junior Proficiency. Students must continue to take applied lessons until the Junior Proficiency has been passed. All students must be enrolled in the appropriate lower division applied lesson course during the semester of their Junior Proficiency.

### **301 Junior Proficiency, Instrumental (0 credits)**

The purpose of the Junior Proficiency Exam is to ensure an appropriate level of performance proficiency and content knowledge for the primary performance area of all music majors. Students with an applied area of a woodwind, brass, string, or percussion instrument are expected to complete MUS 301 during their third or fourth semester of lower division applied study. Students will have no more than three opportunities to pass their Junior Proficiency. Students must continue to take applied lessons until the Junior Proficiency has been passed. All students must be enrolled in the appropriate lower division applied lesson course during the semester of their Junior Proficiency.

### **302 Junior Proficiency, Composition (0 credits)**

The purpose of the Junior Proficiency Exam is to ensure an appropriate level of performance proficiency and content knowledge for the primary performance area of all music majors. Composition majors are expected to have completed at least two semesters of Applied Composition and/or Applied Counterpoint prior to taking MUS 302. Students will have no more than three opportunities to pass their Junior Proficiency. Students must continue to take applied lessons until the Junior Proficiency has been passed. All students must be enrolled in the appropriate applied composition or counterpoint lesson course during the semester of their Junior Proficiency. Successful completion of MUS 302 is a prerequisite for MUS 498: Senior Composition Recital.

### **303 Junior Proficiency, Keyboard (0 credits)**

The purpose of the Junior Proficiency Exam is to ensure an appropriate level of performance proficiency and content knowledge for the primary performance area of all music majors. Music students with a keyboard instrument as their primary applied area are expected to complete MUS 303 during their third or fourth semester of applied study. Students will have no more than three opportunities to pass their Junior Proficiency. Students must continue to take applied lessons until the Junior Proficiency has been passed. All students must be enrolled in the appropriate lower division applied lesson course during the semester of their Junior Proficiency.

### **308 Instrumental Methods (3 credits)**

This course teaches basic performance skills on one instrument from each of the four instrument families (woodwinds, brass, strings, & percussion) and addresses pedagogical methods and materials used in teaching these instruments to students. This course includes performance assessments, material reviews, and teaching assignments designed to prepare educators and performers for the teaching field.

Prerequisite: MUS 172.

### **311 Applied Trumpet Upper Division (2-3 Credits)**

### **312 Applied Horn Upper Division (2-3 Credits)**

### **313 Applied Trombone Upper Division (2-3 Credits)**

### **314 Applied Euphonium Upper Division (2-3 Credits)**

### **315 Applied Tuba Upper Division (2-3 Credits)**

Private instruction at the junior and senior level. A continuation of MUS 2xx. For music majors. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health.

Prerequisite: MUS 301

### **318 Applied Brass Methods (2 credits)**

The course is designed to survey pedagogical materials, history, methods of instruction, basic concepts of brass performance, and other relevant topics related to brass instruments. Students study trumpet, trombone, horn, euphonium and tuba.

Prerequisite: MUS 174.

### **321 Applied Flute Upper Division (2-3 Credits)**

**322 Applied Oboe Upper Division (2-3 Credits)****323 Applied Clarinet Upper Division (2-3 Credits)****324 Applied Bassoon Upper Division (2-3 Credits)****325 Applied Saxophone Upper Division (2-3 Credits)**

Private instruction at the junior and senior level. A continuation of MUS 2xx. For music majors. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health.

Prerequisite: MUS 301

**327 Applied Improvisation (2 Credits)**

An applied (individual) lesson with in-depth study of jazz improvisation. Students will have the opportunity to learn jazz notation along with the basic structures of jazz chords and scales. Current technology such as "Band-in-a-Box" and "Smart Music" will be utilized when appropriate.

**328 Applied Woodwind Methods (2 credits)**

The course is designed to survey pedagogical materials, history, methods of instruction, and basic concepts of woodwind instruments. Students study flute, oboe, bassoon, saxophone and clarinet.

Prerequisite: MUS 174.

**330 Applied Percussion Methods (2 credits)**

This course is designed to study the pedagogical and performance techniques of orchestral and band percussion instruments, pedagogical materials, and other topics related to percussion instruments.

Prerequisite: MUS 174.

**331 Applied Percussion Upper Division (2-3 Credits)**

Private instruction at the junior and senior level. A continuation of MUS 2xx. For music majors. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health.

Prerequisite: MUS 301

**332 Pep Band (0-2 Credits)**

During spring semester Pep Band(s) will be organized to appear at athletic events.

**333 Jazz Band (0-2 Credits)**

A select group of musicians who study and perform compositions reflecting various styles of jazz. Auditions are held during the first weeks of school.

**335 Symphonic Chamber Winds (0-2 Credits)**

The Symphonic Chamber Winds is an auditioned ensemble consisting of 10 to 20 musicians (on woodwinds, brass, percussion, and occasional strings). The ensemble performs music of all historical periods and cultural origins written for chamber ensembles of 4 to 16 musicians. Music is assigned in a flexible format with one person per part and musicians performing independently on one or more instruments.

Prerequisite: Audition/Permission of instructor.

**337 Southwest Minnesota Orchestra (0-2 Credits)**

Open to all students, faculty and other interested orchestra players. Prerequisite: Permission Required.

**339 Concert Band (0-2 Credits)**

The Concert Band is a one night a week performance ensemble open to all SMSU students regardless of major as well as interested community members. Music selected will include pieces of varying styles and difficulty levels.



**341 Applied Violin Upper Division (2-3 Credits)****342 Applied Viola Upper Division (2-3 Credits)****343 Applied Cello Upper Division (2-3 Credits)****344 Applied Bass Upper Division (2-3 Credits)**

Private instruction at the junior and senior level. A continuation of MUS 2xx. For music majors. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health.

Prerequisite: MUS 301

**348 Applied String Methods (2 credits)**

This course is designed to survey pedagogical materials, history, methods of instruction, basic concepts of string performance, and other relevant topics related to string instruments. Students will study violin, cello, bass and viola.

Prerequisite: MUS 174.

**349 Applied Guitar Upper Division (2-3 Credits)**

Private instruction at the junior and senior level. A continuation of MUS 2xx. For music majors. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health.

Prerequisite: MUS 301

**351 Applied Voice Upper Division (2-3 Credits)**

Private instruction at the junior and senior level. A continuation of MUS 2xx. For music majors. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health.

Prerequisite: MUS 300

**352 Vocal Ensemble (0-2 Credits)**

The study and performance of choral literature for soprano and alto voices (Alta Voce) as well as for tenor and bass voices (SMSU Glee Club). Open to all students by audition

**355 Chorale (0-2 Credits)**

Performance of choral literature of all periods, voices and nationalities. Open to all students by audition.

Concurrent enrollment in in Music 352: Vocal Ensemble is required.

Prerequisite: Permission of Instructor

**357 Applied Opera Workshop (2 Credits)**

Open to a select group of students for the performance of operatic literature, study of scores, acting, and actual presentation of literature.

Prerequisite: Permission Required.

**361 Applied Piano Upper Division (2-3 Credits)****362 Applied Organ Upper Division (2 Credits)****363 Applied Harpsichord Upper Division (2 Credits)**

Private instruction at the junior and senior level. A continuation of MUS 2xx. For music majors. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health.

Prerequisite: MUS 303

**365 Applied Harp Upper Division (2 credits)**

Private instruction at the junior and senior level. A continuation of MUS 2xx. For music majors. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health.

Prerequisite: MUS 301

**366 Conducting (2 Credits)**

Basic concepts in choral and instrumental conducting, including: score reading, score interpretation, comprehensive musicianship, rehearsal techniques, and programming.

Prerequisite: MUS 174.

**370 Form and Analysis (2 Credits)**

The detailed study of form and analysis brings together the various skills and techniques learned in previous study of music theory, performance, history, and other Liberal Education Program courses. These skills and techniques show the student how to study music from the inside out and facilitate a more sophisticated level of musical and critical thinking.

Prerequisite: MUS 272.

**373 Applied Counterpoint (2 Credits)**

Applied lessons in composing melodic structure and the combination of melodic line in two, three and four voices in 16<sup>th</sup> or 18<sup>th</sup> century styles.

Prerequisite: MUS 174.

**375 Applied Composition (2-3 Credits)**

Individualized instruction in the art of composition. Students will compose short works for traditional instruments and/or voices while exploring techniques and materials of modern music.

Prerequisite: MUS 174.

**377 Orchestration & Choral Arranging (2 Credits)**

A study of ranges and capabilities of individual instruments of the orchestra, band and other instrumental ensembles. Advanced study of techniques in choral and instrumental arranging.

Prerequisite: MUS 174.

**380 Special Topic: Idea of Music (on demand, 2 Credits)**

A course designed as an elective for non-music majors interested in music and other various ideas expressed throughout the history of music.

**381 (LEP—FA) Music History: Medieval-Baroque (3 Credits)**

Studies of musical development from early music through the music of the Baroque period. Emphasis is placed on music literature and understanding how the development of music related directly to social, cultural, and political forces.

**382 (LEP—FA) Music History: Classical-20<sup>th</sup> Century (3 Credits)**

A study of music from the classic period to the present. Emphasis is placed on music literature and understanding how the development/composition of music related directly to social, cultural, and political forces.

**391 Teaching Music in Elementary Schools (3 credits)**

A study in methods and materials of music and techniques and principles of musical education in the elementary grades. Content includes a study of the fundamentals of music with applications for the elementary classroom. This course is designed for Elementary Education majors/non-music majors.

**392 Elementary School Music Methods and Materials (2 Credits)**

Methods, materials organization, and procedures for teaching general music classes and other related musical organizations in the school, grades K-6. For Music Majors

Pre-Requisites: MUS 172

**393 Secondary Ensemble and Classroom Methods (3 credits)**

This course will look at methods for teaching classroom music in middle school and high school situations as well as commonly scheduled ensembles at these levels including choir, show choir, jazz choir, concert band, marching band, and jazz ensemble. Emphasis is placed on learning teaching strategies as well as area related skills associated with each ensemble.

Prerequisites: MUS 366 and either MUS 308 OR MUS 454

**396 Junior Vocal Recital (0 Credits)**

On the recommendation of the applied instructor, a junior student with an applied emphasis in voice will be permitted to perform a full or half recital. A recital proposal must be presented to the music faculty for approval at the jury examination or at least ten weeks prior to the recital date.

Prerequisite: MUS 300 and permission of the instructor; concurrent enrollment in 300-level applied study

**397 Junior Instrumental Recital (0 Credits)**

On the recommendation of the applied instructor, a junior student with an applied emphasis on a wind or percussion instrument will be permitted to perform a full or half recital. A recital proposal must be presented to the music faculty for approval at the jury examination or at least ten weeks prior to the recital date.

Prerequisite: MUS 301 and permission of the instructor; concurrent enrollment in 300-level applied study

**399 Junior Keyboard Recital (0 Credits)**

On the recommendation of the applied instructor, a junior student with an applied emphasis in keyboard will be permitted to perform a full or half recital. A recital proposal must be presented to the music faculty for approval at the jury examination or at least ten weeks prior to the recital date.

Prerequisite: MUS 303 and permission of the instructor; concurrent enrollment in 300-level applied study

**408 Advanced Instrumental Methods (3 credits)**

This course builds on the skills learned in MUS 308, Instrumental Methods. Students will learn basic performance skills on additional instruments from each of the four instrument families (woodwinds, brass, strings, & percussion) and examine more advanced pedagogical methods for teaching these instruments and materials used in teaching students at a more advanced level. This course includes performance assessments, material reviews, and teaching assignments designed to prepare educators and performers for the teaching field.

Prerequisite: MUS 308.

**454 Vocal Pedagogy (1 - 2 credits)**

An examination of fundamental principles of vocal instruction including the structure and operation of the vocal mechanism, systematic building of vocal technique, diagnostic and corrective techniques, instructional strategies, and the adolescent changing voice. Course requires students to teach vocal instruction to others.

Prerequisite MUS 251 (for voice majors) OR MUS 352 (for instrumental majors)

**455 Vocal Diction for Singers (2 Credits)**

Proper pronunciation, enunciation and projection of English, Latin, Italian, German and French texts and to study the representative vocal music literature in each language.

Prerequisite: MUS 251.

**456 Choral and Vocal Literature (2 Credits)**

Historical overview of literature for choral ensembles and solo singers with emphasis on the performance styles and interpretive problems of the choral conductor and/or singer.

**460 Applied Piano Teaching Methods (2 Credits)**

Techniques, literature, and materials relating to piano lessons for beginners through intermediate levels. Students will be encouraged to make full use of the resources in the University Library.

Prerequisite: consent of instructor.

**462 Piano Laboratory Methods (on demand, 1 Credit)**

How to organize and maintain a piano laboratory studio, and the techniques, literature, and materials for teaching piano students in groups will be explored.

Prerequisite: consent of instructor.

**466 Applied Piano Literature (2 Credits)**

The history and development of keyboard music will be explored. Stress will be placed upon becoming acquainted with the different styles of music literature and problems of interpretation and performance.

Prerequisite: consent of instructor.

**468 Piano Pedagogy Workshop (2 Credits)**

For piano teachers, offered one week in the summer. Methods, techniques and performance.

**470 Topical Seminar (1-4 Credits)****472/572 Music Ensemble Touring (0-2 Credits)**

Travel with one or more of the SMSU Music Ensembles. Prerequisite: 472—None; 572—completed bachelors degree

**476 Applied Choral Conducting (2 credits)**

Applied Choral Conducting is designed to give the student further practice and instruction in addition to the basic skills attained in Conducting. Additional skills will be gained based on the progress of the student. Each student will receive a 30-50 minute lessons each week. In addition to the physical aspects of conducting, students will also discuss choral literature and score study/preparation.

Prerequisite: MUS 366

**477 Applied Instrumental Conducting (2 credits)**

Applied Instrumental Conducting is designed to further practice and polish the skills learned in Conducting. Additional skills will be learned based on the progress of the student. Each student will receive between 30 and 50 minutes of instruction each week. In addition to practicing their physical conducting skills, students will also discuss quality literature and practice effective score study skills.

Prerequisite: MUS 366

**478/578 Applied Conducting Workshop (2 credits)**

Students will participate in the choral track, instrumental track, or the choral & instrumental track of the Minnesota Area Conducting Workshop; attend the peer review and discussion sessions of the workshop; and complete other assignments in preparation for and summary of the workshop. Preparatory and summary work will be assigned and completed electronically. Prerequisites: 478—MUS 366 (or any college level conducting class); 572—completion of a bachelors degree in music.

**486 Applied Band Literature (2 credits)**

This course is an overview of literature for bands including: artistic and educational evaluation of music from all levels of difficulty; examination of resources available for the selection of literature; key composers and compositions of the standard repertoire; principles of programming for ensembles; and processes in commissioning new works.

Prerequisite: MUS 172

**494 Independent Study (1-4 Credits)**

The purpose of Independent Study is to allow students time to research and complete major projects required for graduation. In this way, Independent Study may serve as a capstone course for some music degrees.

Project proposals must be accepted by the student's advisor prior to registering for Independent Study.

Prerequisite: consent of instructor.

**496 Senior Vocal Recital (0-1 Credit)**

A requirement for B.S. students in Vocal Music Education and B. A. students in Vocal Performance. A recital proposal must be presented to the music faculty for approval at least ten weeks prior to the recital date and a recital jury must be passed at least 6 weeks prior to the recital date.

Prerequisite: MUS 300; taken concurrently with MUS 351.

**497 Senior Instrumental Recital (0-1 Credit)**

A requirement for B.S. students in Instrumental Music Education and B.A. students in Instrumental Performance (with an applied emphasis on a wind or percussion instrument). A recital proposal must be presented to the music faculty for approval at least ten weeks prior to the recital date and a recital jury must be passed at least 6 weeks prior to the recital date.

Prerequisite: MUS 301; taken concurrently with applied lessons on the primary instrument

### **498 Senior Composition Recital (0 Credits)**

A requirement for B.A. students in Theory/Composition. A recital proposal must be presented to the music faculty for approval at least ten weeks prior to the recital date and a recital jury must be passed at least 6 weeks prior to the recital date.

Prerequisite: MUS 302; taken concurrently with applied lessons in composition and/or counterpoint.

### **499 Senior Keyboard Recital (0-1 Credit)**

A requirement B.A. students in Instrumental Performance (with an applied emphasis on a keyboard instrument) or in Piano Performance and Pedagogy. A recital proposal must be presented to the music faculty for approval at least ten weeks prior to the recital date and a recital jury must be passed at least 6 weeks prior to the recital date.

Prerequisite: MUS 303; taken concurrently with applied lessons on the primary instrument

## **Course Listing by Category**

### **I. General Studies/Liberal Education Program**

MUS 100(Goal 6)	Intro to Arts/Music (3 Credits)
MUS 101(Goal 6 & 8)	Survey of World Music (3 Credits)
MUS 102(Goal 6)	American Music (3 Credits)
MUS 104(Goal 6)	Popular Music
MUS 381(Goal 6)	Music History: Medieval – Baroque (3 Credits)
MUS 382(Goal 6)	Music History: Classical – 20th Century (3 Credits)

### **II. Music Theory and Literature**

MUS 101	World Music (3 Credits)
MUS 102	American Music (3 Credits)
MUS 104	Popular Music (3 Credits)
MUS 170	Foundations of Aural Theory (2 Credits)
MUS 172	Music Theory I (3 Credits)
MUS 174	Music Theory II (2 Credits)
MUS 174L	Music Theory II Lab (1 Credit)
MUS 272	Music Theory III (2 Credits)
MUS 272L	Music Theory III Lab (1 Credit)
MUS 274	Chromatic, Post-Tonal & 20 <sup>th</sup> Century Theory (2 Credits)
MUS 274L	Chromatic, Post-Tonal & 20 <sup>th</sup> Century Theory Lab (1 Credit)
MUS 370	Form and Analysis (2 Credits)
MUS 373	Applied Counterpoint (2 Credits)
MUS 375	Applied Composition (2 Credits)
MUS 377	Orchestration & Choral Arranging (2 Credits)
MUS 381	Music History: Medieval – Baroque (3 Credits)
MUS 382	Music History: Classical – 20 <sup>th</sup> Century (3 Credits)
MUS 456	Choral and Vocal Literature (2 Credits)
MUS 466	Applied Piano Literature (2 Credits)
MUS 470	Topical Seminar (1-4 Credits)
MUS 486	Applied Band Literature (2 Credits)

### **III. Music Education/Methods**

MUS 140	Guitar Proficiency Class (1 Credit)
MUS 160	Piano Competency, Minor Level (0 Credits)
MUS 260	Piano Competency, Major Level (0 Credit)
MUS 308	Instrumental Methods (3 Credits)
MUS 318	Applied Brass Methods (2 Credits)
MUS 328	Applied Woodwind Methods (2 Credits)
MUS 330	Applied Percussion Methods (2 Credits)
MUS 348	Applied String Methods (2 Credits)
MUS 366	Conducting (2 Credits)
MUS 380	Special Topic: Idea of Music (2 Credits)

MUS 391	Teaching Music in Elementary Schools (2 Credits)
MUS 392	Elementary School Music Methods and Materials (3 Credits)
MUS 393	Secondary Ensemble and Classroom Methods (3 Credits)
MUS 408	Advanced Instrumental Methods (3 credits)
MUS 454	Vocal Pedagogy (1-2 Credits)
MUS 455	Vocal Diction for Singers (2 Credits)
MUS 460	Applied Piano Teaching Methods (2 Credits)
MUS 462	Piano Laboratory Methods (1 Credit)
MUS 466	Applied Piano Literature (2 Credits)
MUS 468	Piano Pedagogy Workshop (2 Credits)

#### IV. Applied Music

**100 level:** Private (instrument) instruction. For non-music majors and minors as well as for majors and minors studying a secondary performance area. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health. (2 credits only)

**200 Level:** Private (instrument) instruction at the freshman and sophomore level. For music majors and minors. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health. (2-3 credits upon approval of advisor)

**300 Level:** Private (instrument) instruction at the junior and senior level. A continuation of MUS 2XX. For music majors. Emphasis on the development of technique and the exploration of appropriate literature, as well as background information necessary for crafting compelling performance and issues related to performers' health. (2-3 credits upon approval of advisor)

MUS x11	Applied Trumpet
MUS x12	Applied Horn
MUS x13	Applied Trombone
MUS x14	Applied Euphonium
MUS x15	Applied Tuba
MUS x21	Applied Flute
MUS x22	Applied Oboe
MUS x23	Applied Clarinet
MUS x24	Applied Bassoon
MUS x25	Applied Saxophone
MUS x31	Applied Percussion
MUS x41	Applied Violin
MUS x42	Applied Viola
MUS x43	Applied Cello
MUS x44	Applied Bass
MUS x49	Applied Guitar
MUS x51	Applied Voice
MUS x61	Applied Piano
MUS x62	Applied Organ
MUS x63	Applied Harpsichord
MUS x65	Applied Harp

#### Junior Proficiency Exam

MUS 300	Junior Proficiency, Vocal (0 Credits)
MUS 301	Junior Proficiency, Instrumental (0 Credits)
MUS 302	Junior Proficiency, Composition (0 Credits)
MUS 303	Junior Proficiency, Keyboard (0 Credits)
MUS 327	Applied Improvisation (2 Credits)
MUS 357	Applied Opera Workshop (2 Credits)
MUS 373	Applied Counterpoint (2 Credits)
MUS 375	Applied Composition (2-3 Credits)
MUS 476	Applied Choral Conducting (2 Credits)
MUS 477	Applied Instrumental Conducting (2 Credits)

## **V. Directed Experience**

MUS 110	Public Performance Studies (0 Credits)
MUS 380	Special Topic (1-4 Credits)
MUS 396	Junior Vocal Recital (0 Credits)
MUS 397	Junior Instrumental Recital (0 Credits)
MUS 399	Junior Keyboard Recital (0 Credits)
MUS 494	Independent Study (1-4 Credits)
MUS 496	Senior Vocal Recital (0-1 Credit)
MUS 497	Senior Instrumental Recital (0-1 Credit)
MUS 498	Senior Composition Recital (0 Credits)
MUS 499	Senior Keyboard Recital (0-1 Credit)

## **VI. Music Ensembles**

MUS 332	Pep Band (0-2 Credits)
MUS 333	Jazz Band (0-2 Credits)
MUS 335	Symphonic Chamber Winds (0-2 Credits)
MUS 337	Southwest Minnesota Orchestra (0-2 Credits)
MUS 339	Concert Band (0-2 Credits)
MUS 352 01	Vocal Ensemble : SMSU Glee Club (0-2 Credits)
MUS 352 02	Vocal Ensemble : Alta Voce (0-2 Credits)
MUS 355	Chorale (0-2 Credits)

All music majors are required to participate in an ensemble every semester while on campus (with the exception of the student teaching semester or while doing an internship).

Students may register for "0" credits if their course-load, before ensembles, is 18 credits. Otherwise, students must take ensembles for credit. Students are responsible to ensure that they meet minimum number of ensemble credits required to graduate.

## **SMSU Band Program**

### **MUS 332 Pep Band (0-2 Credits)**

Fall and spring semester. Pep Band(s) will be organized to appear at athletic events.

- + Fall Pep Band will play for home football games and men's and women's basketball games prior to the semester break. This group will rehearse three days a week.
- +Spring Pep Band will play for home men's and women's basketball games from January up to the end of the season. This group rehearses two days a week.

### **MUS 333 Jazz Band (0-2 Credits)**

Fall and spring semester. A select group of musicians who study and perform compositions reflecting various styles of jazz. Rehearsals are three times a week each semester.

### **MUS 335 Symphonic Chamber Winds (0-2 Credits)**

The Symphonic Chamber Winds is an auditioned ensemble consisting of 10 to 20 musicians (on woodwinds, brass, percussion, and occasional strings). The ensemble performs music of all historical periods and cultural origins written for chamber ensembles of 4 to 16 musicians. Music is assigned in a flexible format with one person per part and musicians performing independently on one or more instruments.

### **MUS 339 Concert Band (0-2 Credits)**

Fall and spring semester. The Concert Band is a one night a week performance ensemble open to all SMSU students regardless of major as well as interested community members and area high school students. There will be one concert per semester. Rehearsals are one night a week (Thurs.) for approximately 2½ hours each.

## **SMSU Orchestra Program**

### **MUS 337 Southwest MN Orchestra (0-2 Credits)**

Preparation and performance of orchestral masterpieces of the past and the present by an ensemble of community people and students.

## **SMSU Choral Program**

### **MUS 352-01 Vocal Ensemble: SMSU Glee Club (0-2 Credits)**

The SMSU Glee Club is an exciting and dynamic choral ensemble that focuses on music for low voices. Open to all male-identifying and non-binary singers with tenor, baritone or bass voices in the Marshall area, by audition, the SMSU Glee Club performs music from wide ranging and varied repertoire.

### **MUS 352-02 Vocal Ensemble: Alta Voce (0-2 Credits)**

Alta Voce is Southwest Minnesota's premier choir for soprano and alto voices. Membership is open to all female-identifying and non-binary students and members of the Marshall community with soprano, mezzo-soprano, or alto voices, by audition. Alta Voce performs music from a wide ranging and varied repertoire.

### **MUS 355 Chorale (0-2 Credits)**

The SMSU Concert Choir is the department's elite, mixed choral ensemble. The ensemble specializes in the performance of a wide range of sacred and secular choral literature of all historical periods, voicings, and nationalities. Repertoire includes unaccompanied works for a cappella choir as well as works performed with professional instrumental ensembles. The SMSU Chorale is open to all students, regardless of major, by audition.



# Performance Assessments

## Master-classes

During the fall semester, all students (majors and non-majors) enrolled in any applied lesson class will attend and perform for a master-class in their area (vocal and/or instrumental/piano). All students will play for faculty and their peers. Evaluation forms will be completed by faculty and all students in attendance. All faculty will assign a grade to the performance. Faculty scores will be averaged and reported to the private instructor. The averaged score will account for 15% of the student's semester grade. All evaluations will be submitted to the student's lesson faculty for consideration in grading as well as planning for continued instruction.

During the spring semester, non-music majors and music majors/minors taking applied lessons on secondary instruments/voice will also perform in an appropriate master-class. Evaluations and grading will be handled in the same way.

## Juries

Juries will take place at the beginning of finals week at the end of every spring semester. The following guidelines will be followed in the planning and completion of juries.

- A. All music majors and minors taking applied lessons on their primary instrument/voice will perform juries for the full-time faculty.
- B. All students will be expected to have at least one lesson after their jury to discuss comments and make plans for summer practice and continued work in the fall.
- C. Juries will be scheduled in 10 minute intervals. (Students completing Junior Proficiencies will sign up for two consecutive time slots to complete the performance portion of their proficiency exam. See the "Junior Proficiency Exam Policy.")
- D. At the time of the jury, students will submit a Jury Examination form that will include: a list of works studied during the semester; a list of methods & etudes studied; scales and technique work done; and a self-evaluation of work and progress.
- E. Juries in all areas will consist of the following components:
  1. Performance of a work (or works) (No more than 7 minutes of music may be performed in a jury.)
    - a. Voice majors—Of the works studied in that semester, the student will select one piece to perform and the faculty committee will select a second piece.
    - b. Instrumental majors—One work selected (in advance) by the student's applied instructor will be performed.

\*\*Accompanists are required for any piece that calls for such accompaniment.
  2. Technique—Students may be asked to perform scales, vocalization, rudiments, and range demonstrations as appropriate to their area. (Such requests are intended to help students and faculty monitor their readiness for Junior Proficiencies.)
  3. Content component—Prior to performing their selections, students will present a brief, 4-point informational piece outlining any four of any of the following areas:
    - a. Composer background
    - b. Context of musical work
    - c. Technical/Stylistic/Diction/Intonation issues and challenges to be noted
    - d. Performers of representative recordings of the work(s)
    - e. Reference materials appropriate in the preparation of the work(s)
    - f. Health issues to be monitored during rehearsal and performance of work(s)(Such presentations are intended to encourage complete/comprehensive preparation of the work and as an introduction to skills and content knowledge expected in the Junior Proficiency.)
- F. Juries will be graded by all full-time faculty and the composite/averaged score will account for 15% of the student's applied lesson grade for that semester.

## **Junior Proficiency**

MUS 300, Junior Proficiency, Vocal  
MUS 301, Junior Proficiency, Instrumenta  
MUS 302, Junior Proficiency, Composition  
MUS 303, Junior Proficiency, Keyboard

During the third or fourth semester of applied music study (3<sup>rd</sup> semester for emphases in Music in the Liberal Arts, & theory/composition; 4<sup>th</sup> semester for all others), all music majors will register for the appropriate zero credit Junior Proficiency course. At the conclusion of that semester those students will complete the Junior Proficiency Exam. Successful completion of this examination is a requirement for all music degrees/emphases, and is a pre-requisite for registering for Junior Recital (MUS 396, 397, 399) and Senior Recitals (MUS 496, 497, 498, & 499). The following guidelines should be followed in preparing for and completing the Junior Proficiency.

- A. All students enrolled in Junior Proficiencies must schedule the performance portion of their examination during jury times in the spring semester or at a time free for all full-time faculty and their instructor at the end of fall semesters. The Oral examination portion of the proficiency will be scheduled at a time suitable for all full-time faculty and the student's applied instructor.
- B. At the time of the Junior Proficiency all students must hand-in a repertory list of the works studied in their applied lessons up to that point.
- C. Junior Proficiencies in all areas will consist of the following four components, except at indicated: (Composition majors as well as vocalists and instrumentalists should consult the appropriate Junior Proficiency Syllabus for complete information on their requirements.
  1. Performance of a work (or works)  
\*\*Students and applied instructors should consult the list representative works for each instrument for the skill level expected in a Junior Proficiency. Guidelines are also provided for vocalists.
    - a. Voice majors—Of the works studied in the semester of the Junior Proficiency, three will be selected by the members of the committee for performance by the student. The student may perform the works in any order they choose.
    - b. Instrumental/Keyboard majors— The student and their instructor will select one work prepared during the semester. \*\*Accompanists are required for any piece that calls for such accompaniment.
    - c. Theory/Composition majors—The student will perform (or coordinate the performance of) a new work created during that semester. The student will work with their instructor to select an appropriate genre of composition based on the student's individual skills and progress through the composition requirements
  2. Sight Reading
    - a. Voice majors—Sight reading utilizing steps and leaps with the tonic and closely related keys.
    - b. Instrumental/Keyboard majors—Sight reading at appropriate level (Grade 3 or higher)
    - c. Theory/Composition majors—No sight reading is required for these majors.
  3. Technique
    - a. Voice majors—The student will perform a series of vocalizations (chosen by the student in conjunction with the instructor) in order to demonstrate appropriate technique in the following areas:
      - 1) Intonation
      - 2) Registration
      - 3) Range (female—2 octaves; male—1 octave & a sixth)
      - 4) Agility
    - b. Instrumental majors (Woodwinds, Brass & Strings)— In order to demonstrate technical mastery of standard scale range and intonation, the student will perform major and minor scales as listed below as outlined in the "Scale Guidelines" text used in lessons, and the chromatic scale (full range of the instrument; no less than 2 octaves). Scales will be chosen by the committee.
      - 1) BA in Music (Music in the Liberal Arts; theory/composition; management)—  
Concert A, D, G, C, F, Bb, Eb and their relative minors (natural minors)

- 2) BS in Music Education—Concert B, E, A, D, G, C, F, Bb, Eb, Ab, Db and their relative minors (natural and harmonic minors)
- 3) BA in Music (Instrumental Performance)—All major and minor scales (natural, harmonic, & melodic)
- c. Instrumental majors (Piano & Keyboards)— In order to demonstrate technical mastery of standard scale range and intonation, the student will perform major and minor scales as listed below using two hands and four octaves in parallel and contrary motion. The student will also perform the chromatic scale (full range of the instrument). Scales will be chosen by the committee.
  - 1) BA in Music (Music in the Liberal Arts; theory/composition; management)— Concert A, D, G, C, F, Bb, Eb and their relative minors (natural minors)
  - 2) BS in Music Education—Concert B, E, A, D, G, C, F, Bb, Eb, Ab, Db and their relative minors (natural and harmonic minors)
  - 3) BA in Music (Piano Performance & Pedagogy)—All major and minor scales (natural, harmonic, & melodic)
- d. Percussionists—In addition to the performance of scales on a mallet instrument of choice according to subsection b (Instrumental Majors), all percussionists will perform the following rudiments:
  - 1) Single stroke roll
  - 2) Five, Nine, Thirteen, and Seventeen stroke rolls
  - 3) Single and Double Paradiddles
  - 4) Flam, Flam Accent, Flam Tap, Flam Paradiddle
  - 5) Drag
  - 6) Single and Double Ratamacue
- e. Theory/Composition majors—A discussion compositional techniques used in the presented work as well as others will be included in the oral exam (Content Specific Questions).
- 4. Content Specific Questions—Students will be given a brief oral examination that will focus on questions relating to the following areas (scheduled separately from performance portion)
  - a. Vocal majors
    - 1) Composer background
    - 2) Basic vocal physiology and function
    - 3) Diction
    - 4) Reference texts
    - 5) Meaning of texts
    - 6) Names of singers
    - 7) Vocal health
    - 8) Hearing health
  - b. Instrumental majors
    - 1) Composer background
    - 2) Basic breathing, tonguing, hand/stick/bow position and usage
    - 3) Proper tone & tone development
    - 4) Intonation tendencies
    - 5) Basic methods and resources
    - 6) Names of performers (on appropriate instrument)
    - 7) Performance practice (stylistic and historical)
    - 8) Hearing health
    - 9) Posture and physical performance health
  - c. Theory Composition Majors
    - 1) Background of at least two model composers studied including:
      - a) biographical information
      - b) use of techniques over the course of career
      - c) use of techniques in specific and notable compositions
      - d) use of genres and unique orchestrations or timbral combinations
      - e) relation of these model composers to previous, contemporaneous, and subsequent composers
    - 2) Basic knowledge of musical resources used in the performed compositions Instrumental works

- a) usable ranges of the instrument(s) as appropriate to the difficulty level and intended level of performer of the work
- b) technical challenges associated with the instrument(s)
- c) orchestration of voices (if more than one)
- d) use of special techniques or timbral effects (if present)
- e) possible methods for altering tone for composition effect
- f) transposition of instruments

Vocal works

- a) voice range(s) for choice of vocalist(s)
- b) special considerations in terms of combination with accompaniment (if present)
- c) structural understanding of text including poetic form, stanzaic structure, rhyme scheme, and metric foot as well as the importance of keywords and the manner in which textural keywords influence compositional choices
- d) compositional use of text (phrasing, meter, text painting, etc.)
- e) structural understanding of text; importance of keywords; and how textual keywords influence compositional choices.

Keyboard works

- a) use of ranges of the keyboard and exploitation a wide variety of keyboard figurations
- b) exploiting hand anatomy and fingering technique in composition
- c) sophisticated use of pedaling
- d) use of extended techniques beyond the keyboard (prepared piano)

3) Reference texts for composers

4) Two areas of inter-disciplinary intersection with composition and description of how the composer may utilize these relationships (student's choice)

5) Knowledge of model composers/performers in at least four diverse genres including musical examples

6) Hearing health

- D. Students who fail two or more sections must retake the entire exam. Students who fail only one section may retake on the missed section; however, that section must be passed by the end of the next semester of applied study in order to receive a passing grade in those lessons.
- E. Students may retake either the entire exam or the portion failed (if failing only one section) twice (The total number of attempts at the exam may not exceed three). Those students who fail to pass the exam by the third attempt will be unable to successfully complete a degree in music and will be counseled into another area of study.
- F. Students must continue to register for applied lessons every semester until the Junior Proficiency is successfully completed. No student will be allowed to retake any portion of the Junior Proficiency without concurrently taking lessons during that semester.
- G. All accompanist fees must be paid in full in order to receive credit for passing the Junior Proficiency.

**Note:** *Theory/Composition have slightly different requirements. Consult the provided syllabus for full information for these Junior Proficiencies.*

## **Recitals**

### **Junior Recital Specifics**

MUS 396 Jr. Vocal Recital (0 Credits)

MUS 397 Jr. Instrumental Recital (0 Credits)

MUS 399 Jr. Keyboard Recital (0 Credits)

- A. After satisfactory completion of the appropriate Junior Proficiency and on the recommendation of the applied instructor, junior students will be permitted to perform a full (45-60 min.) or half (25-30 min.) recital for 0 credits. A Junior Recital is required for students seeking emphases in Instrumental Performance, Vocal Performance, and Piano Performance & Pedagogy.
- B. Two or more juniors presenting half recitals may share a program.
- C. See additional information/procedures/requirements listed in upcoming headings.

### Senior Recital Specifics

- MUS 496 Sr. Vocal Recital (0-1 Credit)
- MUS 497 Sr. Instrumental Recital (0-1 Credit)
- MUS 498 Sr. Composition Recital (0 Credits)
- MUS 499 Sr. Keyboard Recital (0-1 Credits)

- A. After satisfactory completion of the appropriate Junior Proficiency (and the Junior Recital for those in performance emphases), senior students will be permitted to perform a full recital of 45 to 60 minutes. Senior Recital is required for all students seeking emphases in Instrumental Performance, Vocal Performance, Piano Performance & Pedagogy, and Theory/Composition as well as students seeking the Bachelor of Science in Music Education.  
*\*\*Bachelor of Science in Music Education students seeking dual licensure will register for two senior recital courses, but will only be required to perform 30 minutes of vocal literature and 30 minutes of instrumental literature on a single performance to meet the requirements of both.*
- B. Students will consult their advisor in order to register for the appropriate recital course and credits based on their degree/emphasis.
- C. See additional information/procedures/requirements listed in upcoming headings.

### Senior Composition Recitals

- A. The Senior Composition Recital (MUS 498) is designed to encompass a portfolio of work done throughout the student's time at SMSU and prior.
- B. The Senior Composition will be planned in consultation with the instructor of the Applied Composition class as well as the Music Program Coordinator.
- C. The recital will consist of new works written within the year as well as previous works demonstrating sufficient variety in compositional technique and genre.
- D. Large ensemble compositions will not be required on the recital due to the difficulty of scheduling with ensembles, but at least some small ensemble works should be included.
- E. The Senior Composition Recital student is responsible for the preparation of all individuals performing on the recital. Insufficient preparation of performers may be grounds for delay of the recital or failure to successfully pass the recital.
- F. It is expected that by the time a student completes their Senior Composition Recital, that they will have completed all required compositional components of the program. (See Applied Composition syllabus)
- G. All students performing a Senior Recital must prepare program notes for the performance. Program notes must outline techniques used to compose the work and other information needed to understand the work in performance
- H. All collaborators on the recital will complete a "Collaborator Feedback Form" documenting their experience in working with the student. Collaborators include accompanists, members of chamber ensembles, and performers for Composition Recitals.
- I. Faculty will grade recital performances using the approved scoring rubrics. Final grades will be assigned based on:
  - 1. The average of faculty grades for portfolio (10%)
  - 2. the average faculty grades for quality of composition (35%)
  - 3. the average faculty grades for quality of performance (35%)
  - 4. average of faculty grades for logistics, taking into account the feedback received on the collaborator feedback form (10%)
  - 5. average of faculty grades for program notes (10%)

### Procedures and timelines for all Junior and Senior Recitals

- A. Students must be registered for upper-division (300 level) applied lessons at the time of their junior/senior recital. (Most students will register for 3 credits of lessons in this semester. Consult advisor to determine credits taken.)
- B. Students planning to perform recitals must present their program at a jury examination at least **6 weeks** preceding their recital. The faculty reserve the right to:
  - a. allow the recital to proceed
  - b. allow to proceed with conditions
  - c. disallow the recital.

- C. The first draft of the student's recital program (with proper formatting) and program notes will be due at the time of the recital jury.
- D. All students performing a Junior or Senior Recital must prepare program notes for the performance. Program notes must include: historical background for each piece; composer information; and any contextual information/text translation or summary necessary to understand the work in performance.
- E. All collaborators on the recital will complete a "Collaborator Feedback Form" documenting their experience in working with the student. Collaborators include accompanists, members of chamber ensembles, and performers for Composition Recitals.
- F. Faculty will grade recital performances using the approved scoring rubrics. Final grades will be assigned based on:
  - a. the average scores given by all faculty members present at the recital (80%)
  - b. average of faculty grades for logistics, taking into account the feedback received on the collaborator feedback form (10%)
  - c. average of faculty grades for program notes (10%)
- G. See additional information/procedures/requirements listed in upcoming headings.
- H. Composition students must also observe the following policies.

### **Elective/Non-Credit Recitals**

- A. Instructors of students in applied lessons may require students to perform additional recitals as part of their applied training. Furthermore, students may, with the approval of their applied instructor, prepare additional recitals that are not required in their degree programs.
- B. In these situations, students and/or instructors must submit a proposed program to the full-time faculty for review.
- C. Upon receipt of the proposed program, the faculty will select one piece from the program that the student **must** perform for an assigned Student Recital. Additionally, the student will select one piece to perform at another time prior to the proposed recital. If these performances are not found to be of suitable quality, the full-time faculty may choose to not allow the elective recital. These performances will take the place of a recital jury.
- D. Students are required to use the prescribed format for all recital programs. Program notes are encouraged but not required (unless required by the instructor).
- E. See Junior/Senior/Elective Recital Programs section below

### **Requirements for all Recitals (Junior/Senior/Elective)**

- A. The recital program will be carefully planned through consultation between the student and his or her applied teacher. Faculty will approve all recital programs based on level of literature and appropriate variety.
  - 1. For Vocalists this program must include representative pieces from the Baroque, Classical, Romantic and Contemporary periods, and must include works in English, French, German and Italian. Additional languages may be included at the discretion of the student in consultation with their applied instructor and the Director of Choral Activities.
  - 2. For Instrumentalists the program must include literature representative of different historical periods, styles, and techniques as is appropriate to the instrument. Programs may include transcriptions of significant works that represent historical styles where the performing instrument was not commonly used, but it is expected that the majority of the works will be original compositions for the student's primary instrument.
- B. A typewritten program proposal must be presented to the music faculty for approval at least **10 weeks** prior to the recital date.
- C. A sample copy of a Senior Recital Program will be provided to the student. Students must use this template for their program. (No changes in format or font are allowed.) The first draft of the recital program will be due at the time of the recital jury. Additionally, the first draft of the program notes will also be due at this time.
- D. Students must submit a final draft of their program and program notes to the Music Program Coordinator at least two weeks in advance of the recital date to allow for printing.
- E. The Music Program will provide 50 programs and program notes and thirty senior recital posters for publicity. Students will design their own poster. No poster may be larger than 8½ X 11". Posters and programs will be submitted to the Music Program Coordinator for approval and duplication.

- F. The student is responsible for putting up posters, returning them to the Music Program office after the performance, and publicity. News articles should be submitted to the University Relations Office at least 3 weeks prior to the performance. These news articles should be reviewed by the student's faculty advisor before being submitted to University Relations.
- G. The student performing the recital will be responsible for providing ushers to distribute programs.
- H. A recital performance venue should be scheduled and shared with the music office at least **ten** weeks in advance of the performance date.
- I. The student performing must make arrangements to have the recital recorded. A fee may be required if recital is recorded by university personnel.
- J. Performers are allowed to hold a post-recital reception and all students are encouraged to attend to express their support and congratulate the performers.
- K. The ability to play with an accompanist is vital for performance on every instrument. While there are many standard non-accompanied pieces for each instrument, this represents only a portion of the standard literature that each student should know on their instrument. For this reason, students will be expected to perform some pieces requiring an accompanist.
- L. Students will receive a Recital Checklist at the beginning of the semester in which they have registered for their recital. A completed checklist will be required for successful completion of the recital and the receipt of a grade.
- M. **Please Note!!!** No recitals will be allowed after the Sunday preceding finals week in any semester. Because most faculty and peers are not in the area, no recitals will be performed during the summer.
- N. **Students completing either a Junior or Senior recital will not be required to perform a final masterclass or jury in the semester of the recital unless specifically required by their applied instructor or area head.** Instead, the grade for the recital will be substituted for the jury/masterclass grade. If a student does not wish to have that substitution made, they may perform the jury/masterclass as they normally would.

**Note:** *Students should consult the provided syllabi for these classes for full details and requirements.*

Southwest Minnesota State University  
Music Program

presents

Paul Sommerfeld, tenor

in a Senior Recital

with

Sue Nagel, accompanist

Melissa Nesler, horn

Auf dem Strom

Franz Schubert  
(1797-1828)

Hungarian Folk Songs

Béla Bartók  
(1881-1945)

Fekete főd

Regi Keserves

Bujdosó-Ének

Aszszonyok had'legyek társatok

Székely Lassú

Hakimegyek arr' a magos

Pásztornóta

Ossessione: Songs Inspired by the "Arie Antiche"

Richard Pearson Thomas  
(b. 1957)

Per la Gloria/Come raggio

O del mio dolce ardor

Amarilli, mia bella

Sebben, crudele

Vittoria, mio core!

Caro mio ben

Friday, March 27, 2009  
8:30 pm  
Campus Religious Center

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Arts degree. Mr. Sommerfeld is a student of Ms. Jean Veldhouse*



## **Piano Competency**

The Piano Proficiency examination is a requirement for graduation in all degree programs with the music major/minor. It is required by the Professional Educators Licensing & Standards Board prior to registration for student teaching.

Students are expected to complete the Class Piano sequence in order to prepare for the competency. In situations where Class Piano is not possible, students should register for Applied Piano (MUS 161) until such time that they can be placed into the appropriate Class Piano course or successfully complete the competency.

### **MUS 160, Piano Competency, Minor Level** (for minors, and majors with emphasis in Music in the Liberal Arts and Management)

Students will complete an exam, during which they will demonstrate the following skills.

1. Scales- Play major and harmonic and melodic minor scales, two octaves (ascending and descending), in eighth notes, hands together, with correct fingering, at a tempo of quarter note = 60 bmp. The following scales apply:
  - a. All major keys
  - b. The following melodic and harmonic minors:
    - i. a, e, b, f-sharp, d, g and c
2. Arpeggios- Play major and harmonic minor arpeggios, three octaves (ascending and descending), hands together, with correct fingering, at a tempo of triplet eighth note = 120 bpm. The following keys apply:
  - a. C, G, D A, F B-flat, E-flat Major
  - b. The relative minors of the above listed majors
3. Chordal Patterns- Be able to play the following chordal pattern in keys up to 3 sharps and 3 flats:
  - a. I-IV-I64-V7-I
4. Sight-Reading- Read a simple folk song at sight
5. Performance- Perform a composition of first-grade difficulty in a musical manner.

### **MUS 260, Piano Competency, Major Level** (for majors with emphases in Instrumental Performance, Vocal Performance, Piano Performance & Pedagogy, Theory/Composition, and Music Education [instrumental and vocal])

Students will complete an exam, during which they will demonstrate the following skills:

1. Scales- Play all major and harmonic and melodic minor scales, two octaves (ascending and descending), in eighth notes, hands together, with correct fingering, at a tempo of quarter note = 60 bmp.
2. Arpeggios- Play all major and harmonic minor arpeggios, three octaves (ascending and descending), hands together, with correct fingering, at a tempo of triplet eighth note = 120 bpm.
3. Chordal Patterns- Be able to play the following chordal pattern in all keys: I-IV-I64-V7-I
4. Accompanying Folk Melodies with Chordal Patterns- Be able to harmonize melodies with both primary, secondary, and secondary dominant chords. Melodies are taken from the Piano Competency Manual
5. Sight-Reading- Read a folk song or an elementary-level classical piece (including simpler Bach chorales) at sight.
6. Additional requirements as outlined by the degree program list below
  - Instrumental Performance and BS- Music Education: Instrumental
    1. Performance- Perform a composition of first or second grade difficulty in a musical manner
    2. Score Reading- (BS-Music Ed. Instr. only)
      - a. Be able to read melodic examples in alto/tenor clefs
      - b. Be able to transpose simple melodic examples for common transposing instruments to concert pitch on sight
  - Vocal Performance and BS- Music Education: Vocal
    1. Performance- Perform an accompaniment from the 26 Italian Songs and Arias
    2. Warm-ups- Be able to perform the following vocal warm-up exercises:
      - a. Ascending and descending five-note scale, hands together, all major keys, moving up and down chromatically
      - b. One-octave arpeggios (1-3-5-1-5-3-1), hands together, all major keys, moving up and down chromatically
  - Piano Performance and Pedagogy, Theory/Composition, and Instrumental Performance
    1. Performance- Perform a composition of first or second grade difficulty in a musical manner

# General Policies and Information

## **Minimum Grade Requirement & GPA**

All music students must receive a grade of “C” or better in all music courses in order for those courses to count toward graduation. Furthermore, all music majors must maintain a 2.7 GPA in order to graduate.

## **Student Retention and Advisement**

In order to properly advise and retain music students, the music faculty will:

1. Give all incoming students an audition and theory diagnostic exam for placement.
2. Provide a music advisor for each student in their area of specialization.
3. Maintain an advisement folder for each student.
  - a. Provide a diary or summary of each session.
  - b. Recent DARS report.
  - c. Create a tentative academic plan for the next 4 years.
  - d. Plan General Studies classes with double-count between Transfer & LAC
4. Utilize a 3-step advisement format for each session.
  - a. Review student’s recent and past academic performance.
    - 1) ACT test scores.
    - 2) DARS report for last semesters.
    - 3) Relative success in applied lessons & student recitals
    - 4) Other
  - b. Review student’s academic goals.
    - 1) Any changes in the student’s interests?
    - 2) Any evidence in past performance to suggest a possible change in goal?.
    - 3) Any suggestions for improving level of success?
  - c. Student’s short-term academic goal – registration.
5. Try to involve each student in a music community.
6. Provide theory tutoring for students with difficulties.
7. Strive to improve communication with students.
  - a. Send reminders to students via email.
  - b. Bulletin board for notices to students.

## **Class Attendance**

Class attendance is extremely important for all music students. In case of conflict, the music classes must take precedence over those other areas for the music major or minor. Any conflict may be discussed with the music instructor before the first class (this includes conflicts in scheduled rehearsal). Each faculty member is entitled to develop and enforce their own attendance policy. These policies will be given to students in written form at the start of the semester.

## **Ensemble Participation**

All music majors are required to participate in his/her major ensemble every semester while on campus (with the exception of the student teaching semester or while doing an internship).

## **Applied Lessons**

### **Expectations**

Applied lessons of any kind are designed to advance the technical and musical skills of individual students through the study and performance of appropriate warm-ups, etudes, and musical literature. In Applied Lessons, students will:

- 1a. (2 credit lessons) have properly prepared for and attended a 30 minute lesson once a week (or a one hour lesson every two weeks, as determined by the instructor)
- 1b. (3 credit lessons) have properly prepared for and attended a 60 minute lesson once a week
2. learn solo literature and appropriate etudes for their instrument/voice and level of study
3. learn major and minors scales, rudiments, and other patterns essential to sound technique
4. practice sight-reading skills

5. practice daily for at least 1 hour
6. attend concerts (as described below)
7. perform for their peers (as described below)
8. act professionally in performance and other matters
9. research the background and context of the pieces they are studying and the composers of those pieces
10. become aware of health risks associated with the performing on their instrument/voice and recognize their warning signs
11. complete other assignments as given by individual instructors

### **Required Materials**

All woodwind, brass, percussion, and string students studying at the 200 or 300 level must purchase a copy of the "Scale Guidelines" book available in the campus bookstore.

Each instructor will determine the appropriate materials for each student based on:

1. current technical and music skills
2. technical and musical deficiencies
3. standard and appropriate material for the individual instrument

All students are expected to purchase their own lesson materials, and to consult resources available in the SMSU Library and online for research.

### **Grades**

Grades for Applied Lessons will be determined using the criteria and weighting scale indicated in the course syllabus. Requirements will vary based on level of lessons (100, 200, 300) as well as between instrumental and vocal lessons.

### **Performance Requirements**

Performance requirements vary depending on level of lessons. In addition, vocal, instrumental, and piano performance requirements vary. Consult your syllabus for your performance requirements or see the Music Program Coordinator or area head with questions.

## **Public Performance Studies**

Students will learn the art of public musical performance and develop their knowledge of various musical genres, styles, and repertoire. Students will discuss issues in musical performance and attend lectures by experienced performers/educators.

Students must meet all of the following requirements in order to receive credit for Public Performance Studies.

1. Students may not miss more than 2 class meetings each semester. (Students are expected to attend all class meetings.)
2. Students are expected to perform during Public Performance Studies as outlined in their applied lesson syllabus. (Junior and Senior recitals will qualify as one required performance.)
3. Students must perform if they are assigned to do so. An assigned performance will count as one required performance.
4. Students will attend program and non-program concerts. Students must attend four (4) Music Program sponsored concerts as well as two (2) concerts not sponsored by the Music Program.
5. Students will complete 15 hours of focused listening over the course of the semester following specific guidelines provided in the syllabus and complete Music Listening Guides for that listening.

### **Graduation Requirements as related to Public Performance Studies:**

- All students wishing to receive a BA in Music or a BS in Music Education must pass 7 semesters of Public Performance Studies in order to graduate.
- All students wishing to receive a BA in Music (Management) or a minor in music must pass 3 semesters of Public Performance Studies in order to graduate.

## **Accompanists**

The ability to play with an accompanist is vital for performance on every instrument. While there are many standard non-accompanied pieces for each instrument, this represents only a portion of the standard literature that each student should know on their instrument. For this reason, students will be expected to perform some pieces requiring an accompanist.

**Accompanist fees associated with Applied Lesson and Recital courses will be billed as course fees attached to the course based on the required number of performances for that course.**

Any additional performances not related to applied lessons requiring an accompanist will also require proper payment of the accompanist. Consult with your accompanist to determine this fee. It is also suggested that you consider the policy below as a guide.

Accompanists devote considerable time to learning parts and rehearsing with soloists. It is only fair that they should be compensated for their time. To that end, this policy outlines what SMSU students will pay accompanists for their services.

- +Full recitals—Students should pay their accompanist \$150.00 for a full recital. This fee represents the private preparation of music, the performance and 5 rehearsals of 1 hour each.
- +Half Recitals—Students should pay their accompanist \$75.00 for a half recital. This fee represents the private preparation of music, the performance and 4 rehearsals of 1 hour each.
- +Other performances of one or two short pieces (examples: Public Performance Studies or juries)—For each performance, the student should pay the accompanist \$25.00. This fee represents the private preparation of music, the performance, and 2 rehearsals.

In the rare circumstance that a soloist believes that the accompanist is not properly preparing for their performance, the soloist should report this to a member of the music faculty. If deemed necessary, appropriate steps will be taken to remedy the situation, and fees may be adjusted accordingly. Similar steps may be taken by the faculty if an accompanist does not demonstrate sufficient proficiency to properly accompany a student on a recital.

In the event that an accompanist believes that the designated fee is insufficient due to specific literature being performed, the accompanist should consult the most closely related ensemble conductor (Director of Bands, Director of Choral Activities, Director of the SMO). That faculty member will make the final decision regarding fees.

## **SMSU Music Program Land Acknowledgement Statement**

The SMSU Music Program is committed to support and celebrate the immense diversity of backgrounds, ethnicities and cultures, and sexual and gender identities found in Minnesota. Fundamental to that commitment is the understanding that most of the population that currently reside in Minnesota are immigrants. We acknowledge that the land on which Southwest Minnesota State University sits are the traditional and ancestral and contemporary lands of the Dakota, Lakota, and Nakota people, collectively known as the Očhéthi Šakówiŋ (Seven Council Fires), who have faithfully stewarded these lands throughout countless generations. We acknowledge and recognize our sovereign neighbors from the Pezihutazizi Otunwe (Yellow Medicine Village) and Cansayapi Otunwe (Village Where They Mark The Trees Red), and all indigenous people who continue to call this area home. SMSU resides on land ceded by the Dakota Nation to the United States in the disputed 1851 Treaty of Traverse des Sioux. This land acknowledgement affirms these nations' sovereignty and history, while seeking to hold SMSU accountable to the needs of American Indian and Indigenous people. Further, we acknowledge that the contributions of the members of the Očhéthi Šakówiŋ, as well as the other first nations that reside in Minnesota, cannot be understated, and we are particularly grateful for their contributions to the art and culture of this state.

## **Smoke-Free Building**

The university buildings are designated as "Smoke-Free" buildings in accordance with the Minnesota Clean Air Act. Absolutely no smoking (including vaping) is allowed in the building.

## **SMSU Discrimination Policy Statement**

Southwest Minnesota State University acknowledges its legal and moral responsibility to ensure equal employment and educational opportunities without regard to race, creed, color, religion, national origin, sex, age, reliance on public assistance, physical disability, marital status, or inclusion in any group or class against which discrimination is prohibited by state or federal law. Furthermore, Southwest Minnesota State University will continue to develop and implement timely and comprehensive affirmative action procedures aimed at removing barriers to equal employment opportunity.

## **Music Program Equipment Policy Statement**

In accordance with Regulation G-003, The Music Program affirms the following Equipment Policy:

The music program has been assigned the responsibility for the use of the following equipment assigned to it by Southwest Minnesota State University:

- |                            |                               |                   |
|----------------------------|-------------------------------|-------------------|
| •Pianos                    | •Band & Orchestra Instruments | •Acoustical Shell |
| Harpichord                 | Music Stands                  | Music & Books     |
| Electronic Sound Equipment | Attire                        | Risers            |

The availability of equipment for use outside the normal instructional programs and instructionally related activities of the Music program are subject to approval by the music faculty (including the signing of any contracts specifying use of this equipment).

When permission has been granted to move any equipment from the music program, it must be carefully protected during the move to and from the area.

- A. When a grand piano is moved, its protective cover must be used during the move.
- B. The equipment must be accompanied by the person requesting the move.
- C. The persons or organization requesting the move will be held responsible for any damage done to the equipment and will be expected to repair or replace damaged equipment.

When pianos are used by persons or organizations outside the Music Program, they shall pay for the instrument to be tuned.

The use of the Music Program equipment at off-campus sites must be requested through the music faculty. Each request will be evaluated in terms of on-campus needs and any possible conflicts of interest or concerns. Off-campus use of music equipment must be accomplished under the supervision of the music faculty responsible for the specific equipment item.

## **Lockers**

Instrument lockers are available for student use. Locker requests are to be directed to the Director of Bands. Lockers will be assigned based on demonstrated need. Priority will be given to SMSU students needing to store instruments currently used in ensembles, lessons, and classes that are offered by the Music Program.

Students must provide their own locks unless specifically told otherwise by the Director of Bands. In some circumstances, students using school instruments may be required to use a school owned lock for their locker. Keys to school locks must be returned to the Director of Bands when the locker is due to be vacated. Students not returning keys to school locks will be charged \$6.00 to replace the lock.

Students must remove all items from their locker before the end of each Spring semester, or prior to graduation or student teaching. Students needing lockers during the summer must request these. Lockers that are not renewed or cleared by one week following the Spring Graduation Ceremony will be opened and cleared by the Director of Bands. The Music Department will not be held responsible for the contents of these lockers nor for student owned locks on them.

Under extraordinary circumstances, a student may be asked by the Director of Bands to change lockers during the school year in order to accommodate needs that arise during the year. Students will be given at least one week to make the requested change. After this time, the Director of Bands may remove the student's materials.

## Scholarships & other Financial Aid

Students in need of financial assistance may secure information about work-study and regular student help availability at the Student Financial Aids Office at SMSU. The following scholarships are offered through the SMSU Music Program.

The primary scholarship awards offered by the music program are the University Gala Music Scholarships. Although primarily reserved by music majors and minors, at times, awards may be given to non-majors. These scholarships may be offered for periods between one and four years. Students receiving scholarships that renew beyond the first year must remain active in their appropriate music ensemble every semester in which they receive the awards. These students must also maintain a 3.0 GPA. Gala Scholarship amounts may be raised in response to exceptional student work. Likewise, amounts may be reduced for: 1. failure to make adequate progress in the program; 2. Insufficient participation or effort; 3. Failure to maintain the minimum GPA; 4. Changes in degree program.

### University Gala Music Scholarship

Amount: Determined annually by the Music Faculty / Renewable for four years.

Eligibility: Incoming or present students who are declared music majors and minors with acceptable academic records and high musical aptitude and performance ability or non-majors selected by the faculty. The recipients must participate in the department-sponsored ensembles of his/her specialty, accompanying and/or solo performance. The recipients may be requested to perform for the annual University Gala event.

Audition: All candidates must audition before the scholarship committee of the Music Program. An audio or video recorded tape may be submitted in lieu of an audition if the candidate is unable to travel to the campus. The music selections must be of artistic quality and performed to demonstrate the candidate's technical skill and artistic discipline.

Other scholarships offered through the music program are awarded by the faculty for a period of one year, in recognition of outstanding scholarship, musicianship, leadership, and potential. These awards have specific eligibility requirements that the faculty will consult before making awards.

### Artus Musica Scholarship

Amount: Determined by the SMSU Foundation each year based on available funds

Eligibility: Incoming music majors, high school graduates or college transfer students who are declared music majors with acceptable academic records and high musical aptitude and musical performance ability. The recipients must participate in the department-sponsored ensembles of his/her specialty, accompanying and/or solo performance.

Audition: All candidates must audition before the scholarship committee of the Music Program. A recorded tape may be submitted in lieu of an audition if the candidate is unable to travel to the campus. The music selections must be of artistic quality and performed to demonstrate the candidate's technical skills and artistic discipline.

### Orchestra-Sackrison String Scholarships

Amount: Determined by the SMSU Foundation each year based on available funds / Possibility of renewal, not automatic.

Eligibility: High school graduates, college transfer students, or current SMSU students, with an acceptable academic record and have had a strong string and/or orchestral instrument background. The recipients must participate in the program sponsored Southwest Minnesota Orchestra.

Audition: As required by the conductor of the orchestra and the scholarship committee of the Music Program.

### **Rosemary Munkhof Music Scholarship**

Amount: Determined by the SMSU Foundation each year based on available funds

Eligibility: Sophomores, juniors, seniors not in their last semester, music majors or minors, with superior academic record in music course work and in all academic areas, participation in, and enthusiastic support of, music activities and performances at SMSU.

Audition: Candidates must audition before the scholarship committee of the Music Program. An annual audition will be held during the months of early spring. A copy of the candidate's latest academic transcript must be attached to the application.

### **Mildred L. Madden Music Scholarship**

Amount: Approximately \$500 per year. Renewal possible for 3 more years.

Eligibility: The recipient must be an incoming student with financial need, record of past achievements in music, and potential for success. Upon satisfactory completion of the first year, the scholarship is renewable for 3 years, subject to being enrolled as a full-time student, continued participation in music, and remaining in good academic standing.

Audition: Candidates must audition before the scholarship committee of the Music Program.

### **Dr. M. Michael Suzuki Vocal Scholarship**

Amount: Determined by the SMSU Foundation each year based on available funds

Eligibility: This scholarship is open to anyone who is a full time student (12 credits) enrolled upperclassman not in their final semester. This student must be pursuing a BA in vocal performance or BS in vocal-choral music education. This student also must show superior vocal music performance capability, superior academic record in music coursework, and satisfactory work in all academic areas as evidenced by transcript.

Audition: Vocal auditions shall include 2-3 art songs and 2-3 arias from operas, oratorios and/or cantatas in at least four of the following languages: German, Italian, Latin, French, or English. Applicants will be evaluated and rated on attitude and superior contribution to SMSU vocal and choral music activities. This will be rated on a scale of 1 to 5, with 5 being the highest. In the event that a suitable candidate cannot be found, the Music Scholarship Committee reserves the right to withhold the scholarship until an eligible candidate applies.

In addition to the scholarships above, all full-time student members of the SMSU Mustang Pep Band are eligible to receive a Pep Band Scholarship as defined below.

### **Pep Band Scholarships**

Amount: \$200.00 for fall semester participation and \$100 for spring semester participation

Eligibility: Open to ALL students regardless of major who play a band instrument(s) (or who will perform with the color guard—Fall only). The recipients must register for Pep Band in the fall and/or spring. Students must also participate in all activities pertaining to these ensembles. These ensembles are required for all students who are instrumental music majors or minors. All students accepted for the Pep Band will receive this scholarship.

Audition: None, however, interested students should contact the Director of Bands.

# Music Facilities, Equipment, & Materials

## Music Libraries

- A. A comprehensive library of band and orchestra music is housed in FA 125. Materials may be checked out with approval of the appropriate faculty member.
- B. The choral music is housed in FA 133.
- C. The SMSU library (in Bellows) houses numerous pieces of Chamber music as well as many audio and video recordings and music related books and journals. Students are highly encouraged to explore the offerings in the library.

## Instruments

- A. Band Instruments – A limited number of college-owned instruments are available for loan to students who are currently registered for applied lessons or an ensemble. The instruments may be checked out from the Director of Bands. Students returning instruments in need of repairs (beyond normal wear and tear) will be charged for such repairs
- B. Harpsichords – A small one-manual Sabathil & Son harpsichord is located in FA 132. A large 2-manual Bradley harpsichord is located in FA 120. These delicate instruments are important for performance of early solo and ensemble music. Permission should be obtained before using them.
- C. String Instruments – a limited number of string instruments are available for loan to students who need them. These instruments may be checked out from Director of Bands.
- D. World Instruments – over 100 musical instruments from Africa, Japan, China, Indonesia, South America and Mexico are stored in FA 136 & 138. Students have the opportunity to study them in MUS 101 Survey of World Music.

## Facilities

- A. Music Classroom FA 131 is furnished with an upright piano. This may be used for rehearsal when not scheduled for music class.
- B. Practice Rooms are available to registered music students. Other individuals may receive permission to use them by music faculty members. The pianos are valuable instruments and should be treated with respect. No smoking, eating or drinking is permitted in the practice rooms. Students should be careful to keep the rooms neat and clean. FA 148 is designated for specialty lessons and practice as determined by the program. FA 146, 147 & 149 are designated as percussion practice rooms.
- C. Rehearsal Rooms FA 132 is used for vocal ensembles, choral music activities, and large classes. FA 135 is used for instrumental ensembles, bands, and orchestra related activities. When FA 132 is not scheduled for rehearsal, class instruction, or other music related activities, it may be available for student practice. Students must obtain faculty permission to practice on the grand piano in FA 132.  
\*\*FA 135 will remain locked when not in use. Students must get permission from the Director of Bands to use this room. Permission to use FA 135 may be withdrawn if the room is misused or instructions are not followed.
- D. Piano Lab FA128 is equipped with networked electronic keyboards for the Class Piano courses. When not in use for class, the room is available for piano practice. Additionally, several computers are available and linked to the keyboards. Computers have internet access as well as a variety of programs for class and personal use (Office, Finale, Pyware). The room is available for all music students to use, but priority is given to completion of assignments for music courses. Students may obtain a key for access to the room by seeing the Director of Bands. Students are required to return keys at the end of the year.
- E. Music Lounge and Work Room FA 126 & 127.



## **Student and Faculty Health**

Southwest Minnesota State University and the Music Program endeavor to maintain a musical and learning environment that is efficient, comfortable, and safe for its students and faculty. To this end, the following steps are taken to protect the health of individuals in the music program as well as to educate students and faculty in how to best protect their health.

1. The university and music program monitors sound pressure levels in teaching and rehearsal spaces. When deficiencies are noted, every effort is made to notify students and faculty of potential hazards. Additionally, steps are taken to address such deficiencies whenever possible.
2. As possible, the university and program endeavors to purchase equipment designed to maintain the health of students and faculty and to replace equipment that may be detrimental to the health of participants.
3. Students are regularly instructed in matters of musicians health including topics such as hearing health, vocal health, physical health, and performance anxiety. At least one of these topics is discussed each semester during MUS 110, Public Performance Studies, thereby assuring that all music majors are exposed to this instruction at least once in the course of their time at SMSU. Additionally, relevant issues related to musician's health are included in Applied Instruction for music majors and minors, and student understanding of these concepts is assessed during the Junior Proficiency Exam.
4. Each year, the music program sends written information to each of the music faculty regarding steps being taken to improve student and faculty health as well as any concerns that have been raised regarding health issues related to the program. Faculty are invited to contact the Music Program Coordinator with questions or concerns.
5. A webpage is being created that will be easily accessed within the SMSU Music Program website with all information regarding health issues as well as sources for assistance with health issues.

While monitoring with a dosimeter has shown the rehearsal rooms to be adequate in terms of sound pressure levels, students are encouraged to use hearing protection whenever they believe that they may be exposed to sound pressure levels exceeding healthy dosages. The music faculty will notify students of situations where this may happen, particularly in large ensemble settings. A supply of foam ear plugs will be maintained in the office of the Music Program Coordinator. All students and faculty are invited to pick up ear plugs as needed.

Equipment owned by the music program is regularly maintained and repaired in order to keep it in the best condition possible, thereby reducing the likelihood that performance related injuries may result from their use. When equipment is found to be compromised, every effort is made to correct the issue or, at least, to notify students and faculty of said deficiencies.

In the event that a student or faculty member finds an issue with equipment or facilities, they are encouraged to contact the Music Program Coordinator. In extreme situations, they are invited to consult with the Director of Environmental Health & Safety, Mr. Dave Hemp, in Founders Hall, Room B-20, (507)537-6470.

Students are encouraged to develop their performance skills and their coping mechanisms for dealing with performance anxiety through semesterly performances for Student Recitals, masterclasses, and juries. However, in recognition that some students may struggle with these to a greater degree or with emotional/psychological problems beyond the scope of music instruction, SMSU maintains an office for Counseling and Testing Services that provides services free of charge to students. Students are encouraged to visit this office when additional help is needed. Furthermore, when faculty recognize that a student may be struggling with issues, they will help the student seek this assistance.

The University Public Safety Office has many tools available for students and faculty including crime statistics, emergency information, training videos, as well as online reporting options for those who wish to report incidents of crime or concerns regarding students who may be dealing with emotional issues. Such reporting can be done anonymously. Please refer to the University Public Safety website for more information. <https://www.smsu.edu/campuslife/publicsafety/index.html>

# Music Program Faculty

**Dr. John Ginocchio, Department Chair and Music Program Coordinator**

## Full-Time Faculty

**Dr. John Ginocchio** - (D.A., Ball State University)

Professor of Music—Director of Bands, Music Education, Trombone/Euphonium/Tuba

**Dr. Stephen Kingsbury** - (D.M.A., University of Illinois)

Associate Professor of Music—Director of Choral Activities, Music Theory, Music Education

**Dr. Daniel Rieppel**- (D.M.A., University of Minnesota)

Professor of Music—Director of Keyboard Studies, Orchestra, Music History, General Studies

## Adjunct Faculty

**Patti Arntz** (M.A.T., University of St. Thomas) Teaching Music in Elementary Schools

**Dr. Jack Donovan** (D.M.A., University of Minnesota) Applied Percussion

**Thomas Fortner** (M.M., McGill University) Applied Cello

**Dr. Peter Lothringer** (D.M.A., University of Arizona) Composition, & Applied Guitar

**R. Wes Myers** (M.A., University of Florida) Applied Bass

**Danae Nelson** (B.A., Southwest Minnesota State University) Applied Piano

**Holly Nestor** (M.A., Minnesota State University, Mankato) Applied Flute

**Brittany Rudoi** (M.M., University of Minnesota) Applied Voice

**Beth Steuck** (B.S., SMSU, B.A., St. Olaf College) Applied French Horn & Piano

**Dr. James Tabaka** (Ph.D., University of Auckland, New Zealand) Applied Guitar & General Studies

**Tom Vondracek** (B.M.E. Yankton College) Applied Trumpet

**Diane Wright** (B.S., Augustana College) Applied Violin & Viola

**Lon Wright** (B.S., Augustana College) Applied Clarinet, Saxophone, Oboe & Bassoon

## Emeritus Faculty

**Mr. Charles Kauffman** – Piano, Organ, Music History, Music Theory, World Music, & American Music.

**Dr. M. Michael Suzuki** – Voice, Director of Choral Activities, & Department Chair

**Dr. Robert Whitcomb (deceased)** – Piano, Music Theory, & Composition