

MUSIC DEPARTMENT STUDENT HANDBOOK 2004-2006

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INTRODUCTION

The Music Student's Handbook was designed in an effort to clarify and establish departmental policies and procedures in areas not covered in the MSUM Bulletin or in the University Student Handbook.

DEPARTMENT MISSION STATEMENT

The mission of the Minnesota State University Moorhead Department of Music is to provide an environment for serious study and creative music-making as we prepare our students for successful careers in music industry and technology, music education, and performance.

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GENERAL INFORMATION

MUSIC OFFICE

The Music Office is located in the Center for the Arts Room 102. The area includes administrative work stations, four faculty offices, including the office of the department chairperson, faculty mailboxes, a faculty lounge, and reception lounge for students and/or guests waiting for appointments.

OFFICE HOURS are 8:00 a.m. - 4:30 p.m. Monday - Friday

Main Department Phone: 477-2101

Department Fax: 477-4097

DEPARTMENT ADMINISTRATIVE PERSONNEL

Barbara Herbranson	477-2102	herbrnsn@mnstate.edu
Frances Zimmerman	477-2101	zimmrmn@mnstate.edu
Marlowe Kulish	477-4600	kulish@mnstate.edu

(Listening and computer lab)

The department administrative assistants help students and guests with most general information about the music department and programs. They handle department correspondence and bookkeeping, maintain student records, assist in preparation of recital program copy, and supervise work study students.

ADVISORS AND ADVISING

A faculty advisor is assigned to each music major. The role of the advisor is to give guidance and assistance in selecting courses and programs, to assist with problems related to music studies, and to refer the student to the appropriate person, department, or service which can help him/her with specialized problems.

The department chairperson evaluates the transcripts of transfer music students and assigns them to an appropriate advisor.

Students should meet with their advisors prior to every registration period and at any other time they have questions about their programs or courses. Faculty members post times during which they are available for consultation.

Students are encouraged to read their Bulletins and study the schedule of classes carefully for information about courses, programs, and requirements. Ultimately, the student is responsible for meeting his/her degree requirements for graduation. The department provides Curriculum

Worksheets for the student to keep track of progress. Copies of the worksheets can be obtained in the Music Office or from advisors.

PREPARATION FOR THE MUSIC MAJOR

Students who major in music have had considerable performance experience with school groups and/or as soloists and should have basic music reading ability. Students lacking this experience and ability must expect to complete additional basic course work. Entering students are evaluated in the areas of musicianship, theory, piano and major performance medium.

PRACTICE AND STUDY COMMITMENT

Music study is very demanding in terms of time and energy. Diligent practice schedules must be maintained in order to improve musicianship and technical skills. Successful performance requires daily practice. According to University policy, students practice one hour per day for each 1/2 hour applied lesson. If it is necessary to hold outside employment while attending the university, the student must expect to extend the degree program beyond four years. Careful discussion with your advisor in this matter is recommended.

ACADEMIC HONESTY

The University expects all students to represent themselves in an honest fashion. In academic work, students are expected to present original ideas and give credit for the ideas of others. The value of a college degree depends on the integrity of the work completed by the student.

When an instructor has convincing evidence of cheating or plagiarism, the following actions may be taken: assign a failing grade to the assignment in question, or assign a failing grade for the course in which the student cheated. In either case the instructor must inform the student. For informational purposes, instructors may choose to report the offense, the evidence, and their action to the Dean of their College, or the Vice President for Academic Affairs. If the instructor (or any other person) feels the seriousness of the offense warrants a different or additional penalty, the incident may be reported to the Student Conduct Committee through the Student Development Office. The Student Conduct Committee will follow procedures set out in the Student Conduct Code. After its review of the case, and a fair and unbiased hearing, the Student Conduct Committee may take disciplinary action if the student is found responsible (see Student Conduct Code for details).

A student who has had a course grade reduced by an instructor because of cheating or plagiarism, and who disputes the instructor's finding, may appeal the grade using the Course Grade Appeal Policy, which states that the student must prove the grade was arbitrary, prejudicial, or in error.

FACILITIES AND SERVICES

BUILDING HOURS

The Music Wing of the Dille Center for the Arts is open:

Monday - Thursday	7:00 a.m. - 10:00 p.m.
Friday	7:00 a.m. - 9:00 p.m.
Saturday	9:00 a.m. - 5:00 p.m.
Sunday	12:00 p.m. - 10:00 p.m.

Extended hours are available through ID card access. Students must go to the Key Office (Owens 209) to activate their card.

BULLETIN BOARDS AND STUDENT ANNOUNCEMENTS

The bulletin board adjacent to the Music Office, CA 102, is reserved for department announcements and department or faculty messages to students. Other bulletin boards in the building are designated for special purposes or special organizations. The student bulletin board is located in the east student lounge. General announcement boards are located in the North and East foyers.

STUDENT MAILBOXES

Student mailboxes are located at the bottom of the stairs outside the Music Department office. Mailboxes are assigned at the beginning of the Fall semester for the entire academic year.

STUDENT E-MAIL

E-mail is an essential means of communication at MSUM, and many professors use it for posting class information. Students are strongly encouraged to obtain an e-mail account through Computer Services. Information regarding setting up an account are available at www.mnstate.edu/home/campuslife.

LISTENING ROOM/COMPUTER LAB

The Listening Room/Computer Lab (CA 151) is available to all university students and faculty. The Music Department maintains a library of music recordings on CD and vinyl, which are cataloged in the PALS system. Recordings are available for listening in CA151 – these materials are for use on the premises only. Computer workstations are also available in the Listening room and have music notation software installed. Disks and materials related to class assignments are on reserve in the control room. A Laser printer is located in the control room as well. A video

playback station is also located in the Listening room for the viewing of videos placed on reserve.

The hours of the Listening room will be posted each semester.

PRACTICE ROOMS

The practice rooms have been recently reconditioned and most have new pianos. These rooms are locked and are for the use of enrolled music students only. Students must check out keys in order to access the piano practice rooms. Keys may be checked out at the Reserve Desk of the Livingston Lord Library during library hours. There are several piano practice rooms which will never be locked.

Specific policies related to accessing locked practice rooms are outlined below:

- Practice rooms are for the use of enrolled music students only.
- All practice rooms with new pianos in them are locked.
- Practice rooms are available on a first come/first served basis.
- No sign-ups are required for practice times.
- All music students who have signed Library waiver forms are put on a list for access to new piano practice rooms. Waiver forms are available in the Music Dept office.
- A select group of advanced piano students will have access to the rooms with grand pianos in them.
- Lists with students' names are kept at the Reserve Desk of the Livingston Lord Library. Students are able to check out keys during library hours and overnight, according to the rules of the Library.
 - Fran (secretary) maintains and updates the lists of students' names.
 - Lists are forwarded to the LL Library every Friday.
- Students may use a locked practice room by going to the Livingston Lord Library and checking out any key that is available (with their student ID card).

It is incumbent upon all of us to respect the practice rooms and the new pianos. Please do not place backpacks, books, clothing items or anything at all on the pianos. No food or drink is allowed in the practice rooms.

RECORDING STUDIOS

The Recording Studio (CA 152) is reserved for use by music faculty and students enrolled in audio production courses. Other students wishing to have recordings made should contact the appropriate music technology faculty member through the music office.

MIDI LAB

The MIDI Lab (CA 151) is reserved for use by music faculty and students enrolled in appropriate music technology courses. Other courses may provide an orientation to the lab and require its use as well.

MUSIC-MINUS-ONE LAB

The Music-Minus-One Lab (CA 047) contains listening and playback facilities as well as a Macintosh workstation equipped with music notation software. Students may gain access to this facility through authorization by a responsible faculty member (jazz, composition).

STUDENT LOUNGE

The student lounge is located on the lower level of the northeast corner of the building. Students are expected to keep this area in good order.

LOCKERS

Lockers for storage of instruments and music are available through the Band Library, CA 142. University locks will be provided for all University-owned instruments. Personal instruments must be secured with the student's own personal lock. At the end of Spring semester all locks will be removed and lockers cleared. Each student is responsible for vacating and cleaning his/her locker prior to that time.

Lockers for storage of small instruments are available at the south end of the practice room hallway (east hallway). Lockers may be checked out through the Music Office.

Small lockers in the student lounge area are available for books and small instruments on a first come, first served basis. Students must provide their own padlock for these lockers.

Large lockers for storage of guitar and commercial ensemble equipment are available in the basement west hallway. They are available for check-out through Prof. Dan Phillips.

INSTRUMENT LOAN

Musical instruments are available for loan to students enrolled in ensembles and music classes. The instruments are to be kept in assigned department lockers with department locks. The student is responsible for maintaining the instrument and any repairs necessary will be arranged through the Coordinator of Instrumental Ensembles. The University instruments are to be used only for University related activities. They are not to be used in personal or professional performances.

RECORDING SERVICES

The department records ensemble concerts and department recitals. The recordings are maintained in the Listening Room and are available for students to review and to make personal copies within that facility.

The department does not record required undergraduate recitals; however, students may make arrangements through the department secretary to have their recitals recorded at their own expense (currently \$30). Students should fill out the appropriate form at least four weeks in advance.

TUTORING SERVICES

Free peer tutoring is available through the Counseling and Personal Growth Center. Special music tutors are selected by the music department faculty to assist other students with special problems in music courses. Instructors may recommend that you seek tutoring or you may apply for it on your own at the Counseling Center.

CAREER PLANNING AND PLACEMENT

The MSUM Bulletin has information on the specific services of the Career Planning and Placement Office. This office has many services which are helpful to any undergraduate, not just seniors. Seniors are encouraged to register with the Placement Office and begin a credentials file early in their senior year.

APPLIED MUSIC STUDY (LESSONS)

REQUIREMENTS

Applied study in a principal performance area is required for all music majors and minors. Piano lessons are required of all BS, BA and BM students. A recital is required of all majors in the BS and in the BM-Performance degree programs. Some degree programs also require a secondary performance area.

PLACEMENT AUDITIONS

Piano auditions are held at the beginning of each semester for assignment of piano instructors. Placement in other lessons is determined by applied faculty according to the student's level of proficiency.

JURIES

At the end of each semester students in applied study perform for a panel of professors for evaluative purposes. Applied music juries are held during final exams each semester and are essentially the final exam for applied study. Written evaluations of the jury performance are placed in the student's academic file in the Music Office and may be reviewed by the student. The applied instructor may choose to consider the jury remarks in the grading process. Jury requirements and materials are prescribed by the individual applied instructor.

LEVELS OF APPLIED STUDY

Level of applied study is indicated by course number: 100 and 200 are lower division and 300 and 400 are upper division. The course levels do not necessarily correspond with the year of enrollment. Any level may be repeated for credit, but all programs require attainment of certain levels (check the specific program for details).

Enrollment in Upper Division levels is permitted only after a special Upper Division Jury evaluation. The applied instructors can provide guidelines for appropriate literature and technique for each level. Application for Upper Division status is made in consultation with the applied instructor and is normally made during the 4th semester of study. After the jury evaluation, further study may be recommended to students who then may reapply in a subsequent semester. The Upper Division level must be attained prior to presenting a degree recital.

STUDIO CLASSES

Many applied instructors schedule studio class meetings as an integral part of the applied study. Classes permit a group study approach to common problems, offer an informal performance opportunity, and provide exposure to repertoire.

RECITALS

Students are encouraged to perform publicly at every opportunity. Recitals are required of some degree programs (see specific programs for details) but any student, in consultation with the applied instructor, can give a recital in their third and/or fourth year. Each student must pass a Screening Jury Exam in order to present a public recital.

RECITAL SCHEDULING PROCEDURES

Students must pass a Screening Jury Exam in order to present a public recital.

Department recital hours are scheduled every semester. The student's applied instructor will approve the work to be programmed and submit the appropriate information to the recital coordinator.

Required degree recitals should be scheduled at least one semester in advance. Dates chosen after that time will be assigned on a first come, first served basis. Every effort should be made to avoid scheduling more than one recital in one day and to avoid scheduling recitals on the same day as ensemble performances. Student recitals are given in the Fox Recital Hall. The recital program must be submitted to the department secretary three weeks in advance of the recital date for printing. Detailed recital instructions are available in the Music Office.

PERFORMANCE GROUPS

Performance Groups are open to all students. Non-music majors may apply 2 credits of ensemble participation to the Liberal Studies requirement in Western Tradition Humanities/Fine Arts (D area).

Most ensembles require an audition. Ensembles which do not require an audition are: Festival Mixed Choir, Festival Women's Choir and Concert Band.

Auditions are held at the beginning of Fall semester for placement in those ensembles requiring auditions. Subsequent auditions are held as vacancies occur in the ensembles. Notices will be posted on the bulletin board outside the Music Office (CA102) alerting students of the time and place of the auditions. The director of the ensemble can provide specific information concerning audition procedures.

INSTRUMENTAL GROUPS

The **Concert Band** is open to all university students without audition. This band plays one or two formal concerts each semester. Often Wind Ensemble members begin in the Concert Band. **Director: Dr. John Tesch**

The **Wind Ensemble** is a select group of 48-52 instrumental musicians. The ensemble performs wind music of all periods and styles. Generally, four formal concerts and one tour occur within the school year. Auditions are held in the fall and later as required. **Director: Dr. John Tesch**

The **University Orchestra** is dedicated to the learning of varied styles of string and symphonic music through performing literature inclusive of works from the 18th century to the present by composers of different nationalities and both genders. **Director: Professor Kirk Moss**

MSUM's two **Jazz Ensembles** are comprised of a select group of students who perform standard jazz literature. JAZZ ENSEMBLE I is widely traveled and winner of numerous music competitions, including "Outstanding College Big Band" at the Eau Claire Jazz Festival in 1993. It schedules many performances on and off campus as well as an annual tour. **Director: Dr. Tom Strait**

The MSUM **Percussion Ensemble** serves to provide high-quality performance opportunities for advanced percussionists. Members are given the opportunity to perform many different styles of music, including standard Western percussion ensemble literature, with an emphasis on works of historically abiding quality, new chamber works for percussion and mixed instrumentalists, and non-Western musical styles from such regions as Africa, Trinidad, the Middle East, and the Caribbean. Admittance to the Percussion Ensemble is open to all majors but is granted through audition only. **Director: Dr. Kenyon Williams**

Commercial Ensembles present a variety of music including acoustic rock, electric rock, original, and various other forms of popular music. Public performances are presented throughout the year and each ensemble records in the MSUM Studio A each spring. **Director: Professor Dan Phillips**

The **New Music Ensemble** focuses on the development and performance of technology-oriented music. Interested students should have some experience working with music technology.

VOCAL/CHORAL GROUPS

The **Concert Choir** selects outstanding singers for performances at the university and on tours around the world. It has appeared under the conductor Neville Marriner, and with the St. Paul Chamber Orchestra. Music performed covers Renaissance to modern styles. **Director: Dr. Paul Nesheim**

The **Chamber Singers** represents a small select group of musicians who perform literature ranging from Renaissance madrigals to contemporary works. The singers, all members of the Concert Choir, perform on all concerts and tours. **Director: Dr. Paul Nesheim**

The **Men's Choir** is open to all university men without audition. Singers perform choral literature selected from classical and modern styles, in 2-4 concerts a year. **Director: Dr. Paul Nesheim**

The **Women's Choir** is open to all university women without stringent audition. Singers perform choral literature selected from classical and modern styles, in 2-4 concerts a year. **Director: Dr. Paul Nesheim**

SnowFire gives selected musicians an opportunity to sing jazz literature from traditional to contemporary, ballads to fusion. The ensemble performs both a cappella works and works with a rhythm section. SnowFire is featured in many on-campus events and frequently sings off campus. **Director: Dr. David Ferreira**

PIANO STUDY AND PROFICIENCY

Each MSUM Music degree requires Piano study; the level that must be attained is delineated in degree curriculum worksheets and The Bulletin.

PLACEMENT

At the beginning of each semester, new students meet with Dr. Terrie Manno for placement in the sequence of Piano courses offered at MSUM. Students will be enrolled in piano study at one of the following levels:

Class Piano 1-2 Music 150A, 150B

Music 150A, 150B is designed for music majors who have had little or no recent piano training. In most cases these students can read music but have not yet developed keyboard technique or keyboard reading skills. Students are required to take both semesters of this year-long course. A student who does not successfully complete Music 150A must repeat that course in the Fall of the following academic year before taking Music 150B. Credits from these courses do not count toward a student's performance study credits.

A faculty override is not required for enrollment in these courses. There is no lesson-fee.

Class Piano 3-4 Music 150C, 150D

Music 150C – 150D may be defined as applied piano study in small groups; class size is limited to 3. Music 150C has been designated by the piano faculty as a course in which Piano Proficiency skills are intensely studied and practiced. This includes the study of appropriate repertoire. Music 150D is more directly related to applied study in concept and content. Credits from these courses DO COUNT towards a student's performance study credits. These courses may be repeated for credit.

A faculty override is not required for enrollment in these courses. There is a lesson-fee attached to these courses.

Applied Piano Music 155A - 655A

Applied Piano may be defined as individual lessons. As in all applied study, levels are delineated by course number. Specific criteria must be met to move from one level to the next and are provided by the applied instructor. Special permission is required to enroll in more than one credit of Applied Piano study each term.

A faculty override is required for enrollment in these courses. There is a lesson-fee attached to all Applied Piano courses. All Applied Piano courses may be repeated for credit.

Basic Commercial Keyboards MUS 151

Designed specifically for Jazz and Music Industry majors, this course consists of small group keyboard instruction. It involves the study of beginning/intermediate level popular repertoire, technique, and skills related to the Piano Proficiency examination requirements for Music Industry and Jazz. MUS 150C is a prerequisite for this course.

PRACTICE

Practicing the piano daily is fundamental to the success of all Piano students. It is considered homework for these courses. Class Piano 1-2 students are required to practice a minimum of one hour per day. Class Piano 3-4 and all Applied Piano students are required to practice a minimum of 1/2 hour per day. Applied Piano students who are taking an hour lesson per week must practice a minimum of two hours per day.

PIANO PROFICIENCY

As a degree requirement, all BS and BM majors must fulfill a piano proficiency requirement demonstrating basic keyboard skills. Piano proficiency requirements are designed and administered by each division: Music Education, Music Industry, Jazz Studies, and Performance. Students should check with faculty in their division for details on the requirements, preparation and administration. Students seeking the Bachelor of Arts or a music minor whose primary instrument is piano must pass a piano proficiency exam administered by the piano faculty. The details of this exam may be found at www.mnstate.edu/manno/proficiencytest/

OTHER PROFICIENCY REQUIREMENTS

GUITAR

All BS majors must pass a guitar proficiency. MUS 236, Guitar Techniques, is offered to prepare students for this exam.

MUSIC STUDENT ACTIVITIES

MENC-MMEA STUDENT CHAPTER

There is a student membership classification for the Music Educators National Conference and the Minnesota Music Educators Association. It provides for student participation, at the college and university level, in the activities for the organizations. Membership is made available only through authorized student member chapters.

The purpose of student membership is to afford students opportunity for professional orientation and development while still in school. Members receive the “Music Educator’s Journal” and “Gopher Music Notes,” the publications of the respective organizations.

For more information on these organizations see www.menc.org and www.mmea.org. For information on local chapters, see Dr. Rothlisberger.

MUSIC INDUSTRY STUDENT ORGANIZATION

The Music and Entertainment Industry Students’ Association (MEISA) is a professional organization which provides an opportunity for students to become involved in music industry projects. These projects include such events as scholarship benefit concerts and the release of audio production projects. The MEISA National Convention is a highlight of the year and students members are encouraged to participate in this field trip. The conventions have been held at major music industry locations including New York, Los Angeles, Denver, Boston and Nashville. For more information see Professor Simon Rowe.

NATIONAL ASSOCIATION OF TEACHERS OF SINGING (NATS)

The National Association of Teachers of Singing is the largest association of teachers of singing in the world. With over 5000 members, NATS is an organization that encourages the highest standards of singing through excellence in teaching and the promotion of vocal education and research. NATS is probably best-known for its Student Auditions, which give developing singers an opportunity to sing for adjudication, and for its scholarly publication, the Journal of Singing. NATS also holds meetings and conventions, workshops and clinics, recitals, round-table discussions, master classes and more. NATS programs include a voice competition, a composition award, and intern programs.

The purpose of the Student National Association of Teachers of Singing Chapter (NATStudents) is to educate and inspire fellow students of voice. It is the goal of the organization to contribute guidance toward the academic, intellectual and social welfare of its members, to provide supplementation where the present education leaves off and encourage public interest and support of vocal music. For more information visit www.nats.org. For information on NATStudents see Professor Jenny Dufault.

AMERICAN CHORAL DIRECTORS ASSOCIATION

Founded in 1959, the American Choral Directors Association (ACDA) is a music-education organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching. In addition, ACDA strives through arts advocacy to elevate choral music's position in American society. ACDA membership consists of approximately 18,000 choral directors who represent more than one million singers across the United States. ACDA members teach choral music in public and private schools - kindergarten through senior high school - and at the college and university levels. They conduct a variety of choral groups, including boy choirs, children's choirs, men's and women's choruses, junior and senior high school choirs, college and university choruses, ethnic choirs, vocal-jazz ensembles, and symphony choruses. They also conduct choirs in their communities and in their places of worship.

ACDA offers conventions at the state, division, and national levels. National conventions are offered in March of odd-numbered years; the seven division conventions take place in February and March of even-numbered years. Through concert performances by accomplished choirs, educational clinics by leading experts, and exhibits by music-industry representatives, ACDA offers its members a diverse and practical forum in which to develop their skills and professional knowledge. The official publication of the American Choral Directors Association is the Choral Journal. This national publication, issued monthly except for June and July, contains articles and columns of a scholarly and practical nature in addition to reviews of newly released CD recordings, books, and printed music. The Choral Journal is a benefit of membership in the American Choral Directors Association. Subscriptions are available to libraries. For more information see Dr. Paul Nesheim or visit www.acdaonline.org

PI KAPPA LAMBDA

The Society of Pi Kappa Lambda is the only college honor society in music, and is so recognized by its membership in the association of College Honor Societies. Since its establishment over seventy years ago, Pi Kappa Lambda has consistently adhered to the principles of the founders in honoring scholarship, musicianship, and personal character.

Chapters of the Society annually extend invitations to membership to the highest ranking students from junior, senior, and graduate classes. The elections are the responsibility, as well as the privilege, of the Faculty Committee representing all of the active members of the Chapter.

The Epsilon Iota Chapter at Moorhead State University was founded in 1982

CONCERTO PROGRAM

A Solo Concerto Competition will be held near the end of the fall semester to identify the finest student soloist and to provide the opportunity of performing with the orchestra on a spring semester concert.

The competition is open to all students who are music majors or minors (including double majors) currently in studio, both undergraduate and graduate. Students who have already won may not compete again. Concerto Competition Audition Application Forms will be available in the music office by mid-September. Applications will be due to the music office by the stated deadline each year. Due dates will be strictly enforced.

Please note the following guidelines:

- Students must audition with the composition they plan to perform in the concert, and students must provide their own accompanist for the audition.
- The movement or complete composition performed should be ten minutes or less in length.
- Orchestral accompaniment for the compositions must be readily available and must be within the limits of the orchestra's ability. A full orchestral score must be presented before the audition in order for the composition to be considered.
- The decision to require or waive memorization will be left to each Studio teacher.
- The Judging Panel will consist of a Faculty Committee and the Chairperson of the Department.
- Students will be chosen on the basis of high performance standards, without regard for instrument or voice. A numerical point system will be used to rate performers. In the event of multiple meritorious performances, two winners may be named. Likewise, if no auditionee is acceptable on a national standard, a winner may not be named.

STUDENT ACADEMIC CONFERENCE

Each April the MSUM Student Academic Conference provides students with an opportunity to showcase their hard work and talent through presentations, posters and creative works at a one-day conference. All students are encouraged to submit presentation applications. We strive to accommodate all students who wish to be presenters. The conference is held in the Comstock Memorial Union and includes a luncheon featuring an MSUM alumnus/alumna keynote speaker on the topic of undergraduate research followed by a panel response composed of four students who are selected by each academic Dean to represent their respective colleges. The University community, parents, friends, prospective students, alumni, and employers are welcome to attend the conference to witness the excitement of intellectual exchanges among our students. For more information see Dr. Laurie Blunsom.

FINANCIAL ASSISTANCE AND SCHOLARSHIPS

UPPERCLASS SCHOLARSHIPS

Upperclass Music scholarships are offered by the Music Department through the University Foundation on an annual basis.

Upperclass scholarships are awarded by application and audition. Applications are due each Spring, normally near the end of March, and auditions are usually held by mid-April. Information on available scholarships, application procedures and auditions is posted on the Music Department bulletin board outside CA102 in the spring semester. Application forms are available in the Music Office.

Upperclass scholarships include:

DIVISIONAL SCHOLARSHIPS AWARDED BY AUDITION

Winds

Arthur J. Nix Memorial for outstanding instrumentalist	\$300
Possehl Instrumental for outstanding instrumentalist	\$300
Band Scholarship for outstanding band member	\$300
HD Harmon Memorial for outstanding brass player	\$300

Voice

Dorothy Jean Benton Memorial Prize (soprano/mezzo)	\$300
James Henry Endowed for outstanding vocalist	\$300
Neumaier Endowed for outstanding vocalist	\$300
Ricardo Visus for outstanding vocalist	\$300

Guitar

Guitar for outstanding guitarist (classical or electric)	\$300
Guitar for outstanding guitarist (classical or electric)	\$300

Jazz

Paul Severson Endowed Jazz for outstanding jazz soloist	\$300
Jazz for outstanding jazz soloist	\$300

Strings

Mary King for outstanding string player	\$300
MSUM Strings for outstanding string player	\$300

Percussion

Karl Swenson Memorial for outstanding percussionist	\$300
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Piano		
	Alice Bartels for outstanding pianist	\$300
	Earnest Harris Endowed for outstanding pianist	\$300

DIVISIONAL SCHOLARSHIPS AWARDED BY APPLICATION

Composition		
	Donald Key Memorial for an outstanding composition (1)	\$300
Music Industry for outstanding students in the following areas:		
	Computer Application (1)	\$300
	Audio Production (1)	\$300
	Music Business (1)	\$300
Music Education (2)		
	Andrew Smith for an outstanding student in music education	\$300

(1) Applications for scholarships awarded without audition should include the following information: Major (be specific); years of ensemble participation at MSUM (which ensembles?); GPA; years of private study at MSUM (which instruments/voice?); areas of service to the music department (MENC, ACDA, MEISA, NATS, Ensemble Boards, Intercollegiate Honor Band/Choir, etc.); and areas of service to MSUM. An essay including your career goals and why you are majoring in music is required.

(2) Music Education Scholarship Criteria include: junior standing in music education, completion of at least one music methods class, one year in a large ensemble, a GPA of at least 3.00; significant contribution to the music department, and performance capability as evidenced in applied lessons. Each applicant must submit a written statement containing: a brief description of his/her philosophy of music education, career goals, and a list of qualifications for this award, including the same information requested in the above paragraph.

HONOR SCHOLARSHIPS

All students who apply for scholarships (whether auditioned or selected by written application) will be automatically considered for honors scholarships. Those students recommended by their divisions will undergo a separate audition/interview. Students who are recommended for an honors audition based on an scholarship application (without audition) may give a presentation of academic work, special project or composition in lieu of a performance audition.

The Theodore Presser award requires a separate application form. More detailed information will be posted on the Music Department bulletin board outside CA102.

Honor scholarships include:

Catherine Haukebo Endowed for an outstanding music student (3)	\$ 500
William Jones Endowed Memorial (3) for an outstanding choral or orchestral student	\$ 500
Theodore Presser for highest overall achievement for a student about to enter senior year (3) (4)	\$4,000

JOB OPPORTUNITIES

The Music Department employs students in the following capacities:

- Office assistant
- Listening Room monitor
- Ensemble librarian
- Recital Stage manager
- Recording technician
- Instrument locker manager
- Concert/Convocation Managers

Students who qualify for Work Study assistance are encouraged to apply for positions in the Music Department. Because of the technical nature of many of these positions, students who may not be on Work Study but have the appropriate background should also apply. The department administrative assistant has information about these positions.

MISCELLANEOUS JOB ANNOUNCEMENTS

Occasionally people call the music office seeking music students for teaching and/or playing opportunities. Announcements of these positions are posted on the bulletin board adjacent to the student mailboxes.

DEPARTMENTAL REQUIREMENTS

CONVOCATION AND RECITAL REQUIREMENT

All Music majors are required to attend 8 concerts or recitals and 3 Department Convocations per semester. This requirement presumes the student is attending school full-time. Anyone attending less than full-time will need to complete each level of the attendance requirements by the time they reach the next level of their studies (sophomore, etc.).

The cumulative number of concerts and convocations according to credits completed is as follows:

0-29 credits (Freshman)	Level 1 (16 Concerts/6 Convocations)
30-59 credits (Sophomore)	Level 2 (32 Concerts/12 Convocations)
60-89 credits (Junior)	Level 3 (48 Concerts/18 Convocations)
90 -- credits (Senior)	Level 4 (64 Concerts/24 Convocations)

Fulfillment of this requirement will be monitored each semester by the Department. A report will be passed to the Registrar at the end of each year (or upon completion of the equivalent number of credits) so that an official comment can be added to the students' transcript stating completion of the Concert/Convocation Attendance Requirement.

Transfer students will be responsible for fulfilling the attendance requirement based on the number of credits accepted for transfer.

UPPER LEVEL WRITING REQUIREMENT

The Music Department's Upper Level Writing Requirement is fulfilled through course work in the core music courses. Students who complete these courses with a C- or better are considered to have fulfilled the writing requirement. Specific upper-level courses with significant writing components include:

- Western Traditions to 1750 – MUS 303
- Western Traditions 1750-1900 – MUS 304
- Western Traditions Since 1900 – MUS 305
- Theory and Ear-Training IV – MUS 307

CAPSTONE EXPERIENCE

Capstone experiences are important culminating events in all of the undergraduate programs. Capstone requirements for each degree are detailed below.

Bachelor of Science with major in Music Education

The Capstone writing component of the BS with a major in Music Education is a document related to the student's practice teaching—primarily journal writing and final summation and evaluation of the experience.

Bachelor of Music with major in Composition

The Capstone Experience for the BM program with a major in Composition shall be the Senior Recital and the preparation of a written document which discusses the student's compositional style.

The semester preceding the anticipated performance date of the Senior Recital, the student should register for 1 credit of MUS 391 Writing Seminar. (Offered each spring)

The project sponsor will be the faculty member designated to be the Recital Research Director who will sign the arranged slip for registration. The Research Director will coordinate the orientation, guidance, critiques, progress reports, and communication with the student's evaluation committee. Projects are to be completed within the academic year. Summer session work is only possible by special arrangement with the Recital Research director and the evaluation committee.

Guidelines:

During the semester the student will prepare a written document related to the literature chosen for the recital. The document should include:

- a) Program Notes (1 page maximum per piece*)
- b) A comparative stylistic analysis of the student's music and music by other composers. The student should relate his or her own music to other composers working in the same style and discuss in as much detail as possible the similarities and differences observed. The paper should be 5-10 pages in length.
- c) A bibliography (briefly annotated) of sources consulted.

The document should be prepared on a computer word processing program. The document should be submitted 10 calendar days prior to the last day of classes.

Evaluation:

The document shall be reviewed and evaluated by:
The Recital Research Director

The student's composition instructor
Another faculty member
The chair of the department

The evaluation criteria include:
Accuracy of the student's comments and analysis
General research and bibliography skills
Writing mechanics

Evaluation will be completed by the end of the semester. The evaluation shall be A, B, or NOT GOOD ENOUGH. The "not good enough" shall be returned to the student to be resubmitted at a designated date.

Sometime after the approval of the document, a meeting shall be arranged with the committee for the student's oral presentation, discussion and support of the document.

*The page specifications are recommendations. It is assumed that the usual Senior Recital program of instrumentalists will have 3 or 4 pieces. Vocalists tend to have more pieces, and appropriate groupings of them for analysis purposes can be determined by the student's applied teacher and/or the Research Director. A typical document will be 15-20 pages in length.

Bachelor of Music with emphasis in Music Industry

The Capstone writing component of the BM with the emphasis in Music Industry is a document related to the student's internship—primarily journal writing and final summation and evaluation of the experience.

Music Industry degree candidates are required to complete at least three (3) credits of Internship for their degree. They may elect to complete as many as twelve (12) credits, which would be a full-time commitment to the outside organization.

For a three credit internship, the intern must submit a five-page written report detailing the experience. This report summarizes the internship and assesses it as a prospective assignment for future degree candidates. For students who register for a twelve credit experience, the report should reflect this extended commitment, both in substance and length. Generally, full-time interns are required to submit a report of twenty (20) pages.

This report is kept on file publicly in the Music Department office and is accessible to both faculty and students.

Bachelor of Music with major in Performance

The Capstone Experience for the BM program with a major in performance shall be the Senior Recital, the preparation of a written document and an oral presentation related to the performance program.

The semester preceding the anticipated performance date of the Senior Recital, the student should register for 1 credit of MUS 391 Writing Seminar. (Offered each spring)

The project sponsor will be the faculty member designated to be the Recital Research Director who will sign the arranged slip for registration. The Research Director will coordinate the orientation, guidance, critiques, progress reports, and communication with the student's evaluation committee. Projects are to be completed within the academic year. Summer session work is only possible by special arrangement with the Recital Research director and the evaluation committee.

Guidelines:

During this semester the student will prepare a written document related to the literature chosen for the recital. The document should include:

- a) Comments on program selection and performance sequence (1 page maximum)
- b) Program notes (1 page maximum per piece*)
- c) Discussion and analysis of the literature to be performed. (4 page maximum for each piece*)

Discussion should include information about the composer (1 page maximum*):

- the usual biographical facts
- a sense of the composer's position in the historical/stylistic continuum
- a general idea of the composer's output and its relationship to the repertory for the student's performance medium.

If appropriate, discussion should include information about the student's performance medium in relationship to the chosen repertory. (For example, discussion of a transcription to be used, the state of an instrument's development at the date of composition, etc.)

The focus and discussion of the analysis may vary depending on the piece. The student should research, organize, and present material so that her/his comments demonstrate some historical/stylistic analysis, some theoretical analysis, and some technical/performance analysis.

- d) A bibliography (briefly annotated) of sources consulted.

The document should be prepared on a computer word processing program. The document should be submitted 10 calendar days prior to the last day of classes.

Evaluation:

The document shall be reviewed and evaluated by:

- The Recital Research Director
- The student's applied instructor
- Another faculty member
- The chair of the department

The evaluation criteria include:

- Accuracy of the student's comments and analysis
- General research and bibliography skills
- Writing mechanics

Evaluation will be completed by the end of the semester. The evaluation shall be A, B, or NOT GOOD ENOUGH. The "not good enough" shall be returned to the student to be resubmitted at a designated date.

Sometime after the approval of the document, a meeting shall be arranged with the committee for the student's oral presentation, discussion and support of the document.

*The page specifications are recommendations. It is assumed that the usual Senior Recital program of instrumentalists will have 3 or 4 pieces. Vocalists tend to have more pieces, and appropriate groupings of them for analysis purposes can be determined by the student's applied teacher and/or the Research Director. A typical document will be 15-20 pages in length.

Bachelor of Arts in Music

The Capstone Experience is the research paper from MUS 391 Writing Seminar in Music.

COURSE AND PROGRAM PLANNING

DEGREE PROGRAMS

The degrees and programs of the MSUM Music Department have been approved and accredited by the National Association of Schools of Music.

Three undergraduate degrees and two graduate degrees are offered in music: the Bachelor of Science (Teaching), Bachelor of Arts, Bachelor of Music (Performance and Music Industry), Master of Science in Music Education and the Master of Arts.

Individualized Majors involving music studies are also available. Possible combinations include Music and Theater, Mass Communications, English, or Recreation.

The Minor in Music offers the opportunity to supplement major studies in other fields and provides students with sufficient background and insights to deal effectively with music-related material. In Minnesota, there are no teaching Minors in music. Transfer students will be expected to continue course work, study applied music, and participate in the appropriate ensembles.

The subsequent sections address specific requirements for each degree program. Such requirements are in addition to those outlined in other sections of the handbook, such as Capstone requirements.

GRADE POLICY

Students must earn a grade of "C" or better in any course which is a part of the required curriculum for their major program.

TRANSFER STUDENTS

Transfer students in music are subject to evaluation by appropriate music faculty for proper placement in the music curriculum. The Chairperson coordinates the evaluation. Transfer students will have their transcripts evaluated by the Registrar for Liberal Studies requirements. All transfer students in residence are expected to continue ensemble participation and applied study each semester.

FOUR YEAR GUARANTEE

The Music Department is offering both the BA and the BM-Performance as programs in the Four Year Guarantee. See the Bulletin for more information.

APPLICATION FOR GRADUATION

An application for graduation must be submitted to the Records Office prior to the semester in which candidates expect to complete graduation requirements. Students must secure the approval of each major and minor advisor and department chairperson before submitting the application. Candidates for graduation must have official transcripts from all previous post-secondary institutions on file in the Records Office. No student will be eligible for graduation while in special or non-degree status.

LIBERAL STUDIES REQUIREMENTS AND RECOMMENDATIONS

All MSUM students are required to take 45 credits of Liberal Studies courses distributed over 6 broad areas. The courses are designated in the registration materials by alphabetic codes before the course numbers. Music students may use one MUS course to meet their liberal studies requirements. Some emphases in Music Industry require non-music courses. Some of these courses will count as Liberal Studies credits. Refer to the MSUM Bulletin for specific information on Liberal Studies areas and requirements.

CORE CURRICULUM

A common core of courses is required for all degrees in Music. The core curriculum consists of 28 credits of foundational courses in theory, ear training, conducting and music history. These courses must be taken in a specific order. Students who choose to withdraw from a course or are unable to meet the course requirements may delay progress for a year or more. The core courses are:

MUS 107 - Foundations for Music Majors
MUS 108 - Theory and Ear Training I
MUS 207 - Theory and Ear Training II
MUS 208 - Theory and Ear Training III
MUS 307 - Theory and Ear Training IV
MUS 303 - Western Traditions to 1750
MUS 304 - Western Traditions 1750-1900
MUS 305 - Western Traditions since 1900
MUS 300 - Conducting and Instrumentation
MUS 209 - Survey of Non-Western Music

CURRICULUM WORKSHEETS

Students should work out their programs and course plans as early as their Freshman year in consultation with their advisors. Students and advisors use a Curriculum Worksheet to track progress and to plan course work. These worksheets are available to students from advisors and in the Music Office. Four-year plans for music education degrees are also available in the Music Office.