The mission of the MSU Division of Music is to provide courses of study and performance opportunities in music that foster aesthetic, technical and intellectual development for the performer and teacher.

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Music Degrees Offered
- BA: Bachelor of Arts with a Major in Music
- BSEd: Bachelor of Science in Education with a Major in Music
- Music Minor (non-teaching)
- Music Concentration

Policies in this handbook are subject to change.
**Table of Contents**

Accreditation and academic guidelines .................................................. 3

Division of Music policies

<table>
<thead>
<tr>
<th>Performance curriculum</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied lessons</td>
<td>5</td>
</tr>
<tr>
<td>Applied lessons attendance</td>
<td>5-6</td>
</tr>
<tr>
<td>Ensemble participation requirements</td>
<td>6</td>
</tr>
<tr>
<td>Final Project (MUSC 480 option)</td>
<td>6</td>
</tr>
<tr>
<td>Jury examinations</td>
<td>6-7</td>
</tr>
<tr>
<td>Performance lab/MUSC 099</td>
<td>7-8</td>
</tr>
<tr>
<td>Senior Honors</td>
<td>8</td>
</tr>
<tr>
<td>Student recitals</td>
<td>8-9</td>
</tr>
</tbody>
</table>

Academic policies ................................................................................. 9

| Advising                  | 9-10 |
| Piano Proficiency         | 10 |
| Sophomore Screening       | 10-11 |
| Student performance programs | 11 |

Policies for Students ........................................................................... 11

| Concert performance attire | 11-12 |
| Instrument lockers        | 12 |
| Instrument rental         | 12 |
| Music Student Advisory Council (MSAC) | 12-13 |
| Scholarships              | 13-14 |
| Service to the Division of Music | 14 |
| Student travel            | 14 |
| Student lockers           | 14-15 |

Physical Space and Equipment ............................................................... 15

| Ann Nicole Nelson Hall   | 15 |
| Division of Music equipment | 15 |
| Kimball pipe organ and practice organ | 15 |
| Music building hours     | 15 |
| Office copier            | 15 |
| Practice rooms           | 15-16 |
| Steinway grand           | 16 |
| Technology lab (Old Main 118) | 16 |

Appendix

| A. Primary Area Declaration form | 17-18 |
| B. Jury Examination form        | 19-20 |
| C. Performance Lab Comment form | 21 |
| D. Performance Lab Performance Request form | 21 |
| E. Senior Honors Audition form  | 22 |
| F. Student Recital Request form | 23 |
| G. Recital Preview form         | 24 |
| H. BSED Degree Plan             | 25-27 |
| I. BA Degree Plan               | 28-29 |
| J. Course Rotation Schedule    | 30 |
| K. Piano Proficiency Requirements | 31-33 |
| L. Sophomore Screening forms    | 34-36 |
| a. Primary Area Private Study Progress form | 34 |
| b. Secondary Area Private Study Progress form | 35 |
| c. Sophomore Screening Assessment Summary form | 36 |
| M. Tux/Garment Rental form      | 37 |
| N. Instrument Rental Agreement  | 38 |
| O. Contracts for Collaborative Piano Services | 39-42 |
| P. Music Scholarship Application | 43 |
| Q. Service Hours Reporting form | 44 |
| R. Student Travel Academic Verification form | 45 |
Accreditation and academic guidelines

Minot State University is a fully-accredited member of the National Association of Schools of Music (NASM). As such, our curriculum and policies are guided by the most recent NASM Handbook language (rev 2017-18), from which the following is adapted:

Degrees in music (BSEd, BA)
Upon completion of music study at Minot State, graduates will be prepared to embrace the challenges of a life in music. Their preparation here includes development of artistry, knowledge, pedagogy, and the ability to synthesize and communicate effectively.

1. Performance. Music students will perform in a variety of mediums and circumstances.
   a. Students will present a solo public recital, demonstrating appropriate technical and expressive skills in their primary performance medium.
   b. Students will study and perform from the standard repertory of their primary performance medium.
   c. Students will sight-read standard musical notation with fluency.
   d. Students will lead and collaborate in musical interpretation, demonstrating effective rehearsal and conducting skills.
   e. Students will develop functional keyboard competency.
   f. Students will perform in ensembles of varied size and instrumentation.

2. Musicianship and analysis. Music students will develop analytical techniques and musicianship skills.
   a. Students will define and recognize the elements of music (melody, harmony, rhythm, timbre, texture, and form).
   b. Students will analyze music aurally and in notation, communicating observations verbally and in writing.
   c. Students will transcribe aural music into standard notation.
   d. Students will use analysis to support composing, arranging, performing, researching, and teaching music.

3. Creativity. Music students will produce creative work.
   a. Students will compose and arrange music.
   b. Students will improvise original music and/or embellishments on existing music in real time.
   c. Students will experiment and innovate using sound as an expressive medium.

4. History and repertory. Music students will study musicians and repertoire in their historical and cultural contexts.
   a. Students will discuss the historical origins and evolution of Western art music.
   b. Students will explore a broad range of music from non-Western cultures, popular music, and folk music.
   c. Students will recognize music of various historical, cultural, and stylistic contexts.
Option for BSEd:

5. Education. Music students will develop practical and pedagogical skills pertaining to their chosen emphasis (choral, band, orchestral, or composite).
   a. Students will demonstrate effective large ensemble rehearsal and conducting techniques.
   b. Students will plan lessons, teach fundamental concepts of music, and demonstrate effective teaching techniques appropriate to a K-12 curriculum.
   c. Students will develop functional skills in voice and all standard band and orchestral instruments.

Option for BA Performance Concentration:

5. Specialization. Music students will develop practical and pedagogical skills pertaining to their primary performance medium.
   a. Students will perform solo and chamber repertoire in a variety of styles and performance practices at a level appropriate for entry into graduate music programs.
   b. Students will conceptualize and communicate individual musical interpretations.
   c. Students will demonstrate effective teaching techniques in their primary performance medium.
Division of Music policies

I. Performance curriculum

Applied lessons

1. Enrollment in applied lessons corresponding to the primary area of study (Appendix A: Primary Area Declaration Form) is required of all music majors through successful completion of their MUSC 480 Senior Recital and music minors until the degree requirement is complete.
   - BSED – 6 consecutive semesters (6 cr.) in a single area
   - BSED Composite – 4 consecutive semesters (4 cr.) in a second area
   - BA – 7 consecutive semesters (7 cr.) in a single area
   - Minor – 4 consecutive semesters (4 cr.) in a single area

2. MUSC 480 Senior Recital represents an additional semester of applied study, typically the last semester before graduation or student teaching. Sections of this course will be opened for applied instructors in the semesters where their students intend to complete the recital.

3. Applied Lessons are offered in three numbering systems:
   a. 100-level lessons (1 SH): degree-required lessons prior to passage of the sophomore screening
   b. 200-level lessons (1 or 2 SH): degree-required lessons for music majors that have successfully passed Sophomore Screening
   c. MUSC 108 (1 SH) & MUSC 109 (0.5 SH): non-degree lessons available with permission of the instructor
      i. Music majors (in their 5th year and beyond) and minors who have completed their degree-required lessons should use this numbering for all additional semesters of private study.
      ii. Music majors who have completed (4) semesters of 100-level lessons, but have not passed Sophomore Screening, should use this numbering until they have gained admittance to 200-level study.

4. Length of lessons:
   a. 1 SH = 50 minutes
   b. 2+ SH = 50 minutes
   c. 0.5 SH = 25 minutes

5. The following fees apply to each area of study, per semester:
   a. 100 and 200 level lessons: $400
   b. MUSC 480: $400
   c. MUSC 108: $500
   d. MUSC 109: $250

6. Priority for available applied lesson placement is in this order:
   Music majors and music minors (primary applied area)
   Music majors secondary performance area
   Music minors in secondary performance area
   Music majors in elective lessons
   Music minors in elective lessons
   Scholarship ensemble participants in the corresponding area
   Non-majors seeking study

7. Private practice outside the lesson must produce the required competencies established by the instructor and stated in his/her syllabus.

8. Attendance at weekly Performance Lab is linked to all degree-related applied lessons. See details under the Performance Lab heading in this handbook.

9. Please refer to the following sections for a more complete description of Applied Lesson policies:
   Attendance, Practice Expectations, Jury Examinations, and Performance Lab.

Applied lessons attendance

Students should consult their Applied Instructor’s syllabus for more specific details on expectations and grading. General attendance policies in the Applied Studio are as follows:

1. Students are scheduled to receive 14 lessons per semester
2. If a student is unable to meet a scheduled lesson, they must notify the instructor at least 24 hours in advance unless it is an emergency.
3. Instructors are not required to make up lessons for unexcused absences.
   a. Lessons missed due to a student emergency may be rescheduled.
4. When the instructor is unable to meet a scheduled lesson, it is the instructor’s responsibility to reschedule the lesson.
5. Absences from lessons will negatively impact the student’s progress and assessment.

Ensemble participation requirements

MSU Large Ensembles: Concert Band, Concert Choir and Orchestra
All others are considered Small Ensembles

1. Enrollment in large ensembles is required for all Music Majors and Minors if under scholarship, or until the degree requirement is complete.
   - BSE – 6 consecutive semesters in a single area
   - BSE Composite – 4 consecutive semesters in a second area
   - BA – 7 consecutive semesters in a single area
   - Minor – 4 consecutive semesters in a single area
2. The large ensemble must correspond to the student’s applied primary area.
   - wind and percussion instruments – Concert Band
   - strings – Orchestra
   - voice – Concert Choir
   - keyboard – Band, Orchestra, or Choir, by audition.
3. Students declaring two primary areas of applied study must participate in the corresponding major ensemble for each area.
4. Credits from different large ensembles may not be combined to fulfill the total number required for the degree.
5. Non-BSED students in secondary large ensembles are encouraged, but not required, to pursue corresponding lessons to improve participation skills.

Final Project (MUSC 480 option)

Subject to the prior approval of the applied teacher and the Division of Music Chair, a student may publicly present a formal research paper in lieu of the senior recital.

1. As a capstone project:
   a. The topic must address musical and/or pedagogical concerns directly relating to the student’s primary applied area.
   b. The scope of the paper must represent effort, commitment and quality comparable to a Senior Recital.
2. The paper will be reviewed by the applied teacher, the Chair of the Division of Music, and an additional music faculty member chosen by the Division of Music Chair
3. The student must continue to enroll in applied study to meet degree credit requirements.

Jury examinations

The final exam for private study is the Jury Examination, which is required at the end of each semester.

1. All students must complete a Jury Examination for each area of applied study, at a maximum length of 10 minutes each.
   a. Students who have completed a MUSC 480 recital within 4 weeks of the jury date may forego the jury in the corresponding area, with approval of their instructor.
   b. Students enrolled in elective study may be required to complete a jury examination at the discretion of their applied instructor.
2. Jury repertoire is selected in consultation with the applied instructor.
   a. To develop ensemble awareness and collaboration skills, students in string, woodwind, and brass lessons must prepare solo repertoire with piano accompaniment for their Jury Examination at least once per academic year.
   b. Although accompanied solo repertoire is only required of students once per academic year, piano accompaniment must be used if a student performs solo repertoire that includes a written accompaniment.
3. Students must complete a Jury form (Appendix B) and bring one copy for each member of the jury panel.
   a. Jury forms are available in the Division office and on the Division website.
   b. Approved and signed jury forms may be copied in the music office.
4. Jury Examination schedules will be posted two weeks in advance of juries. Students are responsible for signing up for their time and coordinating with an accompanist, if applicable.

5. Jury Examination forms with faculty feedback will be placed in the student’s file, available for review upon request. These forms become a permanent record of the course of study, the repertoire performed publicly, and the student’s progress as assessed by the panel of faculty. Scanned copies will be sent to the applied teacher, in a single PDF per studio, by the administrative assistant.

6. To maintain the posted schedules:
   a. Students and their accompanist should be outside the jury room five minutes in advance of their scheduled time with all required copies of forms and music.
   b. The private teacher should be responsible for monitoring the length of the jury, making any adjustments to the program to ensure timeliness.
   c. Faculty should only give oral commentary if time allows for it and the panel has agreed in advance to do so.

7. Students should provide an original copy of the score for the panel to follow.
   a. If purchased online or printed through IMSLP (or similar), a cover sheet must be presented stating where it was sourced, unless the first printed page indicates this.
   b. Panelists should make every effort to share the provided copy.
   c. If additional copies are requested by members of the panel, it is the private teacher’s responsibility to make sure a scanned copy is sent to all. Requests for additional/scanned copies should be made to the private instructor at least one week before the scheduled jury.

Performance lab/MUSC 099
Enrollment in MUSC 099 Concerts/Recitals is required for all Music Majors in each semester at MSU, including the Student Teaching semester for BSED students.

Performance Lab provides a weekly opportunity for:
1. students to perform for each other, receiving and providing useful critique;
2. faculty or guests to share their professional experience through performance, masterclasses or presentation, and
3. faculty and student announcements.

Grading for this zero-credit course, administrated by the Chair of the Music Division, is given as (S)atisfactory or (U)nsatisfactory. A grade of (S) requires three components:
1. Attendance at the weekly Performance Lab (Friday at 2pm), with no more than (1) unexcused absence and no more than (3) total excused and unexcused absences.
   a. An excused absence is one where the division chair has been notified in writing prior to the start of P-Lab and responds with written permission for the absence.
   b. To receive credit for attendance one must:
      i. be on time and stay for the entire Performance Lab;
      ii. provide appropriate critique for each performer;
      iii. place their signature on the comment sheet (Appendix C);
      iv. return the comment sheet immediately following the Performance Lab.
   c. Students who are in their Student Teaching semester or who have a direct class conflict may be excused from the attendance requirement with written permission from the Division Chair.
   d. Absences due to illness, required Division or University activities, or other pre-arranged circumstances will be excused, but must be documented in the Music Division Office.
   e. Attendance records will be kept by the Administrative Assistant. Students and faculty may request this information at any point. End-of-semester totals will be emailed to all faculty following the last scheduled Performance Lab.
   f. It is the responsibility of the student to ensure that their attendance was registered at each performance. Attendance cards are on file in the Division of Music Office.

2. Music Majors enrolled in MUSC 099 are required to attend eight public music performances in which they do not participate. A list of available performances will be posted in several locations around the Division of Music and on the Division website, and updates will be distributed regularly via campus email.
   a. Attendance at MSU faculty recitals is mandatory.
   b. Only one non-Division of Music performance may be counted per semester and must be approved in advance by the Division Chair.
   c. To receive credit for attendance, students must:
      i. be on time and stay for the entire performance.
      ii. submit the signed program to the Division office within 2 business days of performance.
d. Students leaving before the performance has been completed will not be given credit.
e. All Music Majors must perform a solo work on Performance Lab once per year on their primary instrument/voice. Co-primaries must perform in both areas. This requirement is monitored by the administrative assistant to the Division of Music. At the end of Fall Semester, and again at mid-term of Spring Semester, a notice will be sent to each student yet to perform, as well as to their instructor. Other performances may be required by the Applied Lessons instructor as stated in their individual syllabi.
d. To schedule a performance at Performance Lab:
   i. complete the Performance Request Form (Appendix D), found in the Division Office in full, with the signature of the corresponding Applied Lesson instructor;
   ii. turn in the completed form, including vocal translations (sent by email), to the Division Office by 3 p.m. two days prior to the performance.
e. Scheduling priority for Performance Labs will be given to:
   i. Music Majors who have not met performance requirements;
   ii. Music Majors performing in secondary areas;
   iii. credited student ensembles under the coaching of MSU faculty;
   iv. other performers;
   v. any Music Major who has already performed in Performance Lab or has presented a recital in the current semester.

Senior Honors
This annual competition for the opportunity to perform as soloist with the Minot Symphony Orchestra will generally take place early in the Spring semester during a Performance Lab. To qualify for the competition, the student must be a music major with 90+ credits toward graduation meeting minimum GPA levels (2.5 overall, 3.0 in Music courses). Students may audition in multiple years; former winners are ineligible. A Senior Honors Audition Form (Appendix E) replaces the Performance Request Form.

Student recitals
1. All Music Majors are required to present a senior recital in their primary area of performance as a capstone project, listed in the catalog as MUSC 480 Senior Recital.
   a. Students with two primary areas of performance may choose to present recitals in one or both primary areas but may not split a single senior recital between the two.
   b. Repertoire selection and preparation will be directed by the applied teacher throughout the course of private lessons.
   c. Students giving a Senior Recital must be enrolled in MUSC 480 during the semester in which their recital is presented.
   d. A recital fee of $50 is assessed after successful completion of the recital preview.
2. Other recitals (non-degree) may be scheduled with the approval of the applied instructor.
   a. Repertoire selection and preparation will be directed by the applied teacher throughout the course of private lessons.
   b. A recital fee of $50 is assessed after successful completion of the recital preview.
3. Recital performances are scheduled through the Division of Music administrative assistant. The Division of Music Student Recital Request Form (Appendix F) is available in the Division Office.
   a. MUSC 480 Senior Recital candidates receive priority registration. To ensure this, completed Recital Request Forms should be turned in between:
      i. October 20-31st for Spring recitals, and
      ii. March 20-31st for Fall recitals.
   b. After these dates, non-degree recitals may be scheduled.
   c. No recitals may be scheduled for the week beginning Monday prior to Finals week through the week of final exams.
   d. Evening recitals should begin at 7:30pm. If needed, weekend recitals may also begin at 1:00pm and 4:00pm.
   e. Rehearsal times in the concert hall need to be reserved as soon as possible and may be limited due to demand.
   f. The student is responsible for scheduling all Ann Nicole Nelson Hall rehearsal and performance times and dates with the Division of Music administrative assistant.
   g. The student is responsible for completing all required forms, obtained from the Division of Music administrative assistant or online.
   h. Program information must be received via email by the Music Division administrative assistant one week prior to the recital preview.
i. Recitals will be recorded for archival and assessment purposes.
   i. A link to the Ann Nicole Nelson Dropbox Cloud will be provided to both the performer and private instructor.
   ii. One archival copy will be provided to the Gordon B. Olson Library at MSU.
4. Recital Preview—all students preparing a recital will participate in a Recital Preview to be held no less than three weeks before the scheduled recital.
   a. The applied area instructor is responsible for:
      i. scheduling the preview in coordination with the student, the Ann Nicole Nelson Hall calendar, and a minimum of two additional music faculty;
      ii. communicating the preview time to the Division Chair, who will post it as an open invitation to the other faculty;
      iii. completing and bringing a Recital Preview Form (Appendix G) to the hearing.
   b. The Student is responsible for bringing three copies of their program, with movements and approximate timings listed.
   c. The preview should last no more than twenty minutes.
   d. Typically, the student will choose the first selection. Thereafter, faculty may request excerpts or whole portions of the recital until satisfied.
   e. Previews are graded as:
      i. Pass without Reservation
      ii. Pass with Reservations
      iii. Re-try Preview
   f. At the suggestion of the applied lesson instructor, the student may attempt the Preview again no less than one week prior to the recital date.
   g. Students in need of more extended preparation time will be instructed to reschedule their recital at a later date.

II. Academic Policies

Advising
To support both faculty and students in the advising process, an online advising syllabus describing all aspects of advising, including forms, web resources, on-campus support services, Campus Connection, Blackboard, and Starfish, is available at https://www.minotstateu.edu/advising/student_info.shtml.

Within the Division of Music, each music major will be assigned an advisor during their first semester of enrollment, typically the Applied Instructor for the primary area of study. The Advisor has access to the students' record on Campus Connection. Faculty may request advisor status for additional students with whom they have a working academic relationship.

1. The primary advisor’s input and/or signature:
   a. is required for many academic procedures, including primary area of study declaration (Appendix A), add/drop and withdrawal procedures, and the application for graduation.
   b. should be sought prior to each registration period for advice and general planning of degree options (GenEd, minors, concentrations, Teacher Education admission, elective courses, etc…)
2. For advising activity, the student and advisor should become familiar with the degree planner available through Campus Connection. This online service allows access to complete student transcripts, degree requirements, and progress toward these requirements.
3. Advising documents are available in the Division of Music office and on the website.
   a. A semester-by-semester plan has been prepared indicating requirements, a suggested sequence, and important time-lines for both the BSED and BA degrees. (Appendices H & I)
   b. As many required classes are offered in rotation, a list projecting these for the next four years is annually updated and available in the Division office. (Appendix J) This projection is subject to change depending on enrollment.
4. Students may graduate using the degree requirements from any catalog year beginning with their first semester of enrollment, so long as they maintain continuous full-time enrollment. As degree requirements change, students have the option to graduate using the most current established program revisions but cannot be held responsible for taking courses that were not part of their original catalog.
   a. Catalogs from each academic year are available through the Registrar’s office and the MSU website.
b. It is the student’s responsibility to understand the MSU Catalog pertaining to their degree program and address questions to the appropriate advisor in a timely manner.

5. The Division Office maintains a data sheet on all students to track GPA and coursework, updated at each semester’s end. Students may request a copy of their data sheet at any point from the Administrative Assistant but should allow time for this to be prepared.

**Piano Proficiency**

All Music Majors must pass the Piano Proficiency exam, given each Spring semester.

1) Until successful completion of this exam, enrollment in one of the following options is required in each semester:
   a. Functional Piano (MUSC 177 or 178).
   b. Applied (Private) Piano (MUSC 102), with permission of the piano faculty.
   c. Students with requisite experience may be given the opportunity to take the Proficiency by the second week of classes.

2) Successful passage of the Piano Proficiency exam is expected by the end of the student’s second year.
   a. Students who fail to pass within this time frame are required to enroll in Functional or Applied Piano until the Piano Proficiency exam is completed.
   b. Music Education students must pass the Piano Proficiency exam before student teaching.

3) The Piano Proficiency exam (Appendix K) is given in 2 segments.
   a. Freshman students enrolled in Functional Piano 177 or Applied Piano 102 must pass the first segment, given in the Spring semester, before enrolling in Functional Piano 178, or continuing in Applied Piano 102.
      i. Students failing to pass at this time are given an opportunity to address any deficiencies at the beginning of the following Fall Semester.
      ii. Students failing to complete at this time are then required to re-enroll in Functional Piano 177.

   b. Sophomore students enrolled in Functional Piano 178 are given an exam near Mid-term of Spring Semester, preceding Sophomore Screening.
      i. Students failing any part of the exam are given another opportunity to take the exam during finals week.
      ii. Students failing any part of the exam at this time are then given one more opportunity to take the exam at the beginning of the following Fall Semester.
      iii. Students not passing at this time are required to re-enroll in Functional Piano 178.

**Sophomore Screening**

Music Majors who have successfully passed the Sophomore Screening process gain Upper-Division Standing, allowing registration in 200-level Applied Lessons and MUS 480 Senior Project.

All Music Majors seeking Upper-division Standing must undergo a review of their progress near the end of their sophomore year, typically in the first week of April. Each student is then given an advisory report assessing their progress towards music as a profession. Transfer students, regardless of the year of their transfer, will also participate in this review when deemed ready in consultation with their primary advisor.

This review is based upon the following criteria:

1. Three-ring Binder, submitted by the student to the Division of Music office two weeks before the scheduled Sophomore Screening Day, containing the following, tabbed in this order:
   a. Student Information
      i. Title page, with student’s name, ID#, degree (with minor/concentrations if applicable)
      ii. Copy of Primary Area declaration form (Appendix A)
      iii. Approximately 750-word essay on post-graduation goals for music
   b. Degree Plan
      i. Photocopy of Student Data Form
      ii. Semester-by-semester graduation plan listing all expected courses, signed by the advisor
      iii. If BSE:
         1. plan for admission to Teacher Ed
         2. plan for Sophomore Service Project
   c. Performance Activity
      i. *The Applied Instructor form, Appendix L, will be added here after the binder is turned in.*
ii. Copy of Jury Forms in Primary area; include Secondary ONLY if Composite BSE.

iii. Programs from all semesters of activity in ensembles, chamber music, recitals, and Performance Lab.

d. Academic Activity
i. Complete collegiate transcripts (unofficial). These are available on Campus Connection.
ii. Leave open for Theory Test.
iii. Leave open for Aural Skills Test.
iv. Leave open for Piano Proficiency Tests.

2. Performance jury, given in the Primary Area of study.
   a. BA and BSE: a 10-minute program, selected from up to 15 minutes, submitted in consultation with the applied instructor.
   b. BSE-Composite with:
      i. Co-Primary Designation: complete a second full ten-minute jury
      ii. Secondary Designation: complete a 5-minute jury in the secondary area

The following is an example of how Sophomore Screening might proceed. The actual dates for a given year will be posted during the Fall semester.

March 21  Binders due to Music Office
March 24  Theory, Aural Skills, and Piano Proficiency tests complete, with results added to binders. Applied Instructor Form added to binder.
April 3   Sophomore Screening Day (no music classes)
          -9:30am Faculty review Binders
          9:30-12noon Performance Juries
          12-1:30 Faculty prepare reports (working lunch)
          2-3:30 Meet with each Student

After faculty have reviewed the binders and students have completed their Performance Jury, faculty meet to discuss each student’s progress and prepare an evaluative report (Appendix L(c)), reviewed with the student in a meeting with the assembled faculty. At this meeting a verbal and written assessment of progress will be given and the application for upper-division standing will be indicated as: Pass, Re-try the following areas (satisfied by Wednesday of finals week), or Re-try in one year.

All full-time music faculty and related applied instructors will participate in the screening process.

Student performance programs
It is the student’s responsibility to keep programs from all Music Division events in which they are a participant. Copies of programs from Performance Labs, recitals and all MSU ensemble performances are a required portion of the Sophomore Screening binder.

After the Sophomore Screening, it is recommended that students continue this practice. This will prove useful for future applications, both for employment and graduate school.

Should a student find themselves missing a program, the Division of Music office maintains program binders as well as archived electronic copies.

III. Policies for Students

Concert performance attire
Black formal wear is required for major ensemble performances (Concert Band, Concert Choir, Minot Symphony).

1. Men: Tuxedos with black shoes, black socks, bow tie, and white wing-collared tuxedo shirt.
   a. Tuxedos are available for $20 per semester. The completed Tuxedo Rental Form (Appendix M) is submitted to the Division of Music office for each semester; billing is done automatically through the MSU Business office.
   b. Men provide their own black shoes, black socks, bow tie, and white wing-collared tuxedo shirt.
   c. Men may provide their own tuxedos if approved by the ensemble director.
2. Women in choral ensembles must purchase identical gowns as chosen by the Division of Music.
a. Turn in a filled-out Dress Purchase Form (Appendix M) to the Division of Music office; billing is done automatically through the MSU Business office.

b. Women provide their own black dress shoes and skin-toned stockings.

3. Women in Concert Band: all-black dress clothes
   a. Skirts must be at least knee-length (black dress pants preferred)
   b. Tops must be at least ¾ sleeve
   c. Black closed-toed shoes with black socks or skin-toned hosiery

4. Marching Band: Uniform provided, including
   a. Jacket
   b. Pants
   c. Shako (hat)
   d. Plumes: will be given out prior to and collected after each performance.
   e. Garment bag
   f. Black shoes and socks (not provided)

5. Rented MSU garments are to be returned to the area outlined in the ensemble syllabus, clean, on a hanger and clearly labeled with the name of the user.
   a. Those failing to return Music Division property at the specified time will have a Business Office Hold placed on all accounts in addition to a fine totaling the replacement cost of the borrowed garments.

6. Students are asked to not wear perfumes, colognes or scented hairsprays while in rehearsals or performance.

Instrument Lockers
Instrument lockers may be checked out to MSU Music Participants through the Director of Bands. All lockers must be emptied at the conclusion of the school year. All items left in lockers will be disposed of in an appropriate manner.

Instrument rental
Music Division instruments are checked out to the students by the instrumental music instructors. A nominal rental fee of $50 per course is assessed for use of instruments (including instruments used in methods classes) and is due in the Music Division office by mid-semester. The faculty member in charge of the particular instrument is responsible for ensuring that an Instrument Rental Form (Appendix N) is filled out and turned in to the Division of Music office.

Upon return, MSU music instruments must be clean, in good playing form and in the same condition as when checked out. The student is responsible for damaged or stolen instruments and may have a fee applied to their account equal to the replacement or repair cost incurred by the Division of Music.

Any problems or needed repairs to instruments must be immediately reported to the faculty member responsible for the particular instrument(s). Students failing to return instruments or pay the rental fee will have Business Office and Academic Holds placed on all accounts.

Music Student Advisory Council (MSAC)
The MSAC will serve to bring student issues to the attention of the Division of Music Chair and as a forum for discussion of those issues. Concerns of this committee will be taken to the Faculty of the Division of Music for consideration where appropriate.

At the end of the Fall Semester, representatives for the Music Student Advisory Committee (MSAC) will be elected, serving a term lasting until the following December.

1. Representation will be as follows:
   a. one representative from each class (freshman, sophomore, junior and senior), nominated and elected by their own class
   b. up to three representative(s), appointed by the Chair of Music, based upon results of the election and other information gained during the election process.
   c. in the Fall semester, but not before the fifth week of classes, a single representative from the new freshmen class will be elected for a term ending in December.

2. Once elected, the MSAC will then select one member as its student chairperson and another as its secretary.
3. The council will meet with the Division of Music Chair as need arises, typically once per month.
   a. Meetings will be scheduled by the MSAC Chair
   b. Agenda items will be prepared by the MSAC Chair in conversation with MSAC members and the Division of Music Chair
   c. The MSAC secretary will prepare minutes of all meetings; minutes will be submitted to the Division of Music Chair and kept in a permanent file, available for review by students and faculty upon request.

Collaborative Piano Procedures

1. Contracting a Pianist
   a. Students/Faculty in need of a pianist will bring the contract (Appendix O, available in the Division of Music Office or on the website) and a legible score to the Staff Pianist or Collaborative Piano Coordinator in advance of the performance according to the preparation timeline.
   b. If a student pianist is contracted, they will arrange to have the appropriate number of lessons/coachings on the repertoire before the performance.
   c. The contracted pianist must be approved by the applied teacher.
      i. If an independent pianist is preferred, it is recommended to use the official Division of Music collaborative piano contract.
   d. The contract will reside with the contracted pianist.
      i. In the case of student pianists, a copy of the contract will also reside with the Collaborative Piano Coordinator.

2. Paying the Pianist
   a. Once the contractual obligations for rehearsals are fulfilled, the pianist will be paid before the performance.
   b. The Division of Music will pay fees for up to 1 jury and 1 performance lab appearance per semester for any student taking applied lessons.
   c. Collaborative pianist performance fees for studio appearances, competitions, NATS, and other festivals will be paid through the Division of Music. A contract is required for these services.

3. Student pianists must have permission from the piano faculty before accepting a contract for collaborative services.
   a. Student pianists may be paid in consultation with the Collaborative Piano Coordinator.
   b. Student pianists cannot be paid for repertoire assigned in small ensembles, lessons, or other courses.
   c. Students will not be paid for coachings or lessons attended with piano faculty.
   d. Student pianists will exhibit professional behavior in all rehearsals, coachings, and performances. This includes adequate preparation of the repertoire, having a bound score, and arranging for a page-turner if necessary.

4. Scholarship for Collaborative Piano
   a. The Division of Music may designate Collaborative Piano as a requirement for service in a scholarship offer.
   b. This service is independent from contracted work, and may include accompanying duties for choirs or other ensembles, and no more than one full collaborative recital per semester.
   c. In the case that a student engages a scholarship collaborative pianist for their recital, they will be required to submit a contract, but will submit payment to the Division of Music.

Scholarships

The Division of Music awards numerous scholarships, primarily through audition. Audition dates are publicized by the Division of Music. Applications are available on the Division of Music website.

Scholarships may be renewed for up to a total of five years. Students must re-apply each year to renew their scholarship awards, near the end of the Spring semester, through the Scholarship Renewal Form (Appendix P), available in the Division of Music office and online. To renew an awarded scholarship, the student must be in Good Standing with the Division of Music. Failure to meet the following scholarship standards will result in faculty review and possible reduction or cancellation of the award.

Good Standing/Probationary Standing

To maintain the status of Good Standing as a Music Major or Minor, students must hold the following standards, updated at the end of each semester:
1. Cumulative GPA of 2.5 or better
   Music GPA of 3.0 or better, with no grade lower than a C in a required course
2. Enrollment in the Aural Skills and Theory sequences until completed
3. Disciplined pursuit/attendance of lessons and ensemble(s)
4. Fulfillment of all ensemble and lesson requirements as stated in the most recent scholarship letter, if applicable
5. Passage of Sophomore Screening, typically by the 4th semester of enrollment
6. If BSE, Admission into Teacher Education by the Fall semester of the Junior year

If either one of the GPA standards is not met, the student will have one semester of Probationary Standing to raise it within acceptable norms. The student may petition for a second probationary semester, granted by the Division of Music Chair in discussion with the Music Faculty. Students with Probationary Standing may be asked to meet with the Division of Music faculty to discuss their progress.

If any of the other standards are not met, immediate reduction or loss of scholarship may result. This is decided by the Division of Music Chair in consultation with directly-related Music Faculty.

**Service to the Division of Music**

*To belong to a community means, in part, to contribute as one can toward the betterment of the whole. As such, service is a valuable and important part of our Division of Music community.* All scholarshipped majors and minors should complete a minimum of 5 hours of service to the Division or Music each semester. The administrative assistant will keep a record of these hours.

In order to count as service:
1. No monetary compensation should be received.
2. The hours must not count towards any other requirement or service project.
3. The hours and responsibilities must be approved *in advance* by the Division of Music Chair and sponsoring faculty where applicable.
4. Hours are reported to the Administrative Assistant through:
   a. Service Hours Reporting Form (Appendix Q). This must be filled out and turned in by the student, signed by the sponsoring faculty
   b. Sign-up sheet. These are created by the sponsoring faculty and may contain many tasks and names on a single sheet. Before signing and submitting the form, the faculty member should verify that all students listed on the sheet have completed their task(s) and that the number of hours associated with each task are clearly indicated.

**Student Travel**

Travel for performing, educational, outreach, and other opportunities is critical for the development of regional and national perspective. Students receiving funds from the Division of Music while traveling are held to the following procedures and standards:
1. Currently enrolled as a full-time student and in Good Standing (see Scholarships). A student on probation, or not enrolled as a full-time student, may petition for a waiver of this rule with a written request to the Division Chair, signed by the faculty in charge of the travel.
2. Participating fully in their classes and ensembles. This is verified through a Travel Form (Appendix R), turned in to music office:
   a. no later than one week in advance for road travel
   b. no later than six weeks in advance for airline travel
3. If the Travel Form raises questions about a student’s status for travel, a decision will be made by the Chair and faculty travel sponsor(s)/leader(s) regarding both a) whether they will be allowed to travel and b) whether they should receive MSU funds.
4. Clubs/Organizations that also sponsor travel are free to establish their own procedures and standards for their own local funds.

**Student lockers**
Lockers are located on the lower level of the Music Division. Music Majors receive priority when lockers are being assigned. Lockers are assigned through the Music Division Office and carry a rental fee of $20 each semester, applied directly to the student’s account through the business office.

IV. Physical Space and Equipment

Ann Nicole Nelson Hall
1. Students may have access to Ann Nicole Nelson Hall Stage only when accompanied by a faculty member. Ann Nicole Nelson Hall is to remain locked.
2. All events, performances, and rehearsals in Ann Nicole Nelson Hall must be scheduled in advance with the Division of Music secretary, with priority scheduling given to rehearsals for ensemble performances and students or faculty preparing for recitals.
3. Rehearsal time on Ann Nicole Nelson Hall Stage is reserved through the Division of Music Office. Rehearsal times for recital performances should be scheduled as early as possible and will be limited to blocks of two hours per student. Numbers of rehearsals may be limited due to hall demand.

Division of Music equipment
The Division of Music provides equipment to facilitate its classes and ensembles. Students are charged with proper care and maintenance while in use. All equipment resides in a location planned for its use. When chairs and stands are moved for rehearsals, they are to be returned to their original space.

No equipment—including risers, music stands, sound equipment, instruments, etc.—may be used for functions outside of the Division of Music without written permission from the Chair.

A replacement fee will be charged for damaged or lost equipment.

Kimball pipe organ and practice organ use
1. Playing time on the pipe organ is limited to applied lessons, rehearsals for recitals, and performances with a faculty member present.
2. The organ will remain locked at all times. Access and keys will be arranged through the Division Office.
3. Time on the practice organ located in Room 116 is scheduled through the Division Office and is limited to organ students and faculty.

Music building hours
The outside doors to Old Main are locked/unlocked following a schedule established by University policy.
1. Currently enrolled music majors, minors, and others taking private lessons should have access 24/7 through their ID cards, re-set each semester based upon enrollment.
2. Persons without current ID card access are not allowed in the building after posted building hours.
3. All classroom and practice room lighting automatically shuts off just after midnight each night. Surveillance cameras record hallway activity; students are responsible for their own safety and for the safety of their peers after posted building hours.
4. Campus security regularly patrols all campus buildings. Phone numbers to contact security are clearly posted throughout the division. Students should immediately report any unlawful/suspicious activity, change in surroundings or person(s).

Office copier
The office copier is intended for faculty use. Students may use the copier only when directed to do so by a faculty member, the administrative assistant, or the executive director of the MSO.

Practice rooms
Practice rooms are located on the first floor of Old Main.
1. Priority use goes to music majors and minors, on a first-come, first-served basis.
2. Any room left for more than 15 minutes, even with possessions still inside, is considered open for use.
Those possessions should be kept in the room until they are claimed, but may be moved to allow normal use conditions.

Beverages and food should NEVER be placed on pianos.

**Steinway Grand Pianos**

1. Student use of the Steinway Grand Pianos is limited to those enrolled in piano study, for recital or P-Lab preparations, with faculty approval for each instance.
2. The Steinway Grand Pianos are to remain locked and covered when not in use; keys may be obtained by faculty from the Division office.
3. After usage, it is the responsibility of the performing pianist or supervising faculty member to lock and cover the piano and return the key to the office.
4. Performances not part of the MSU Division of Music require an IAS contract and usage fee of the IAS Steinway Grand Piano.

**Technology lab (Old Main 118)**

Computer workstations, a printer, MIDI equipment, and other hardware and software is available for music student use in the Technology Lab. Access is granted through ID cards, re-set each semester based upon changing enrollment data. This room is monitored by surveillance cameras; anyone caught stealing or damaging equipment will be liable for the full replacement cost of the equipment, and criminal charges will be filed when appropriate.
Music Major: Degree and Applied Study declaration

Minot State Music degrees require the following applied study credits, to be taken in a single area. Switching primary instruments mid-degree is acceptable, but requires the signature of all applied instructors involved, and may delay graduation. The first four semesters are taken at the 100-level; remaining semesters are at the 200-level, which can only be taken after successful passage through the Sophomore Screening Jury process. MUS 480 Senior Project counts as one of these semesters, generally the final one.

<table>
<thead>
<tr>
<th>Degree</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>BA</td>
<td>8 semesters of 1 credit applied study</td>
</tr>
<tr>
<td>BA –Performance</td>
<td>8 semesters of applied study, including 4 semesters of upper-division study for 2 credits per semester</td>
</tr>
<tr>
<td>BSE</td>
<td>7 semesters of 1 credit applied study</td>
</tr>
<tr>
<td>BSE –Composite</td>
<td>7 semesters of 1 credit applied study in two areas**</td>
</tr>
</tbody>
</table>

**Upper division applied study (200-level) for BSE-Composite requires passage of a Sophomore Screening performance jury for each area.

Name: ______________________________________________________

Semester of entry into MSU music program: _______________

Degree program: BA BA-Perf BSE BSE-Comp

Primary: The applied lesson area that will be used for both Sophomore Screening and for the Final Project (MUSC 480), typically a senior recital. Students are expected to prioritize work in this area. Large and small ensemble degree requirements are directly related to this primary area.

Secondary: For BSE-composite majors, this identifies the second area that will be used for degree purposes. Secondary large ensemble requirements for the degree are directly related to this area. If considering two areas as Primary, BSE-composite majors should designate a Co-Primary (see Co-Primary definition).

Co-Primary: Though students must declare a Primary area by the end of their third semester, they may begin their degree with two declared areas. Designating this indicates that both areas should be treated as though a Sophomore Screening Performance Jury will need to be accomplished, and that large/small ensemble requirements should be met in both areas.

Primary Area of Applied Study: __________________________________

Signature: ___________________________ Date: _____________

Applied Teacher: ___________________________ Date: _____________

(Circle one)

Secondary or Co-primary area of Applied Study: __________________________________

Signature: ___________________________ Date: _____________

Applied Teacher: ___________________________ Date: _____________
If changing either area:

New Area of Applied Study (Circle: Prim. or Second or Co-Prim): ____________________________

Signature: _______________________________ Date: ____________
New Applied Teacher: _______________________________ Date: ____________
Former Applied Teacher: _______________________________ Date: ____________

If changing either area:

New Area of Applied Study (Circle: Prim. or Second or Co-Prim): ____________________________

Signature: _______________________________ Date: ____________
New Applied Teacher: _______________________________ Date: ____________
Former Applied Teacher: _______________________________ Date: ____________

If changing either area:

New Area of Applied Study (Circle: Prim. or Second or Co-Prim): ____________________________

Signature: _______________________________ Date: ____________
New Applied Teacher: _______________________________ Date: ____________
Former Applied Teacher: _______________________________ Date: ____________

If changing either area:

New Area of Applied Study (Circle: Prim. or Second or Co-Prim): ____________________________

Signature: _______________________________ Date: ____________
New Applied Teacher: _______________________________ Date: ____________
Former Applied Teacher: _______________________________ Date: ____________
Minot State University, Division of Music:

Jury Form for evaluation of work in Private Study

<table>
<thead>
<tr>
<th>Name: ___________________________</th>
<th>Term:</th>
<th>Fall</th>
<th>Spring</th>
<th>Year: ________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>Area of study: __________________</td>
<td>Instructor: ___________________________</td>
<td>Semesters of private study at MSU: __</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year in school: Fr, So, Jr, Sr</td>
<td>Music degree: BSE, BA*</td>
<td>minor, concentration, elective</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*If BA and past sophomore screening, are you currently enrolled in the performance option? Yes No</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- List the body of work used in private study for the semester. This may include solo repertoire, études or other technical exercises, chamber literature, large ensemble excerpts, or any other material important to the study of your area.
- Indicate title, key, Opus, composer (with dates), and movement where appropriate.

<table>
<thead>
<tr>
<th>Private study material performed in MUSC 099, a Minot State University recital, or other public venue.</th>
<th>Other material studied this semester</th>
</tr>
</thead>
</table>

Instructor’s signature, verifying a review of both sides of this jury form. This should be completed at or before the last private lesson time of the semester.

Instructor: ___________________________ Date: ______________________
With the private instructor, select appropriate repertoire and technical exercises from the semester’s study to form a program of materials for jury review. The student may select the first material to be performed. Thereafter, the jury will choose from the list on the next page until satisfied. The jury may choose to start and stop materials wherever they like.

- Juries are to be completed within ten minutes, including any set-up, performance, adjudicator commentary (optional), and exit. For scheduling reasons, it is imperative that students and their accompanists arrive early and enter prepared to play.
- In the event that a student or accompanist is late, it is the student’s responsibility to make arrangements to switch times and keep the schedule moving forward.
- Students should bring copies of this form equal to the number of jurors. (photocopies of the signed form are fine)

<table>
<thead>
<tr>
<th>Jury Program (with timings):</th>
<th>Adjudicator comments</th>
</tr>
</thead>
</table>

Adjudicator Signature ________________________________
### Performance Lab Comment Form

<table>
<thead>
<tr>
<th>MSU Division of Music Performance Lab</th>
<th>MSU Division of Music Performance Lab</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date ______________________________</td>
<td>Date ______________________________</td>
</tr>
<tr>
<td>Performer _________________________</td>
<td>Performer _________________________</td>
</tr>
<tr>
<td>Comments: _________________________</td>
<td>Comments: _________________________</td>
</tr>
<tr>
<td>Signature _________________________</td>
<td>Signature _________________________</td>
</tr>
</tbody>
</table>

### Performance Lab

*Performance date: ___________________________
(Submit by 3 p.m. Wednesday)*

- Performer name(s) As it will appear on program
  - ____________________________
  - ____________________________
  - ____________________________

- Instrument(s)
  - ____________________________
  - ____________________________
  - ____________________________

- Accompanist’s name: ____________________________

- Full title of piece (*with key, opus number etc*)
  - ____________________________

- Movement(s) No. and name or tempo marking i.e. *I. Presto* Timing (i.e. 4 min)
  - ____________________________
  - ____________________________

- Composer (*full name*) Composer dates: ____________________________

- Arranger (if applicable) ____________________________

- Applied Instructor Signature ____________________________
Senior Honors Audition Form

Performance date: ______________________
(Submit by 3 p.m. Wednesday before performance date)

Performer’s name, instrument: ____________________________________________

Accompanist’s name: ____________________________________________________

Full title of piece: ______________________________________________________
(with key, opus number etc)

Movement(s), No. and name or tempo marking (i.e. I. Presto) Timing (i.e. 4 min)
____________________________________________________________________
____________________________________________________________________

Composer (full name) ________________________________________ Composer dates: __________________

Arranger (if applicable) ________________________________________________

Publisher or source of orchestral parts: ____________________________________

Weblink or contact information: _________________________________________

Applied Instructor Signature ____________________________________________
Appendix F

Minot State University Division of Music
Student Recital Form

Application for (check one) Junior Recital ___ Senior Recital ___ Other ___

Student Name: ________________________________ Phone ______________
Performance Medium ________________________________
Accompanist: _______________________________________

No recitals will be scheduled during finals week.

After checking the availability of Ann Nicole Nelson Hall, list 1st, 2nd & 3rd choices for recital dates:

1. Date: ______________________________ Circle start time: 1:00pm 4:00 7:30
2. Date: ______________________________ Circle start time: 1:00pm 4:00 7:30
3. Date: ______________________________ Circle start time: 1:00pm 4:00 7:30

Signature of Private Instructor _______________________________ Date ___________

♦ The signature of your Private Instructor indicates approval of the requested dates. This form will not be accepted without the signature of your Private Instructor. When completed, this form needs to be submitted to the Music Division Office.

♦ All students performing a recital will participate in a recital preview to be held no later than three weeks before the scheduled recital date. The recital performance is contingent upon the successful completion of, and faculty approval of, the preview.

♦ A $50 Recital Fee will be placed on your MSU account after successful completion of the recital preview.

♦ The student is responsible for scheduling all Nelson Hall rehearsal and performance times and dates, and is responsible for completing all necessary paperwork to reserve Nelson Hall. This is done through the Division Office.

♦ Program information must be received via email by the Music Division secretary no later than one week prior to the recital preview.

♦ Recitals will be recorded. A link to the recording will be provided to you within a reasonable time after the recital.

Recital Preview Date & Time: ________________________ Place: ____________________
Minot State University
Division of Music

Pre-Recital Jury Form
candidates for:
Bachelor of Science Degree
Bachelor of Arts Degree

Date of Jury: _______________________
Proposed Date of Recital: _______________________

Name_____________________________________

ID#_____________________________________

☐ Pass without reservation
☐ Pass with reservation

Comments:

☐ Retry

Comments:

____________________________________________________________________________________

Applied Lessons Instructor

Advisor, if other than instructor

Music Faculty Member

Division Chair _______________________

Date _______________________

24
### FRESHMAN YEAR

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fall</strong></td>
<td>FYE – “Music Student Survival”</td>
</tr>
<tr>
<td><strong>Fall</strong></td>
<td>Music Core Courses – private study, ensembles, intro to theory, aural skills, piano lab, performance lab.</td>
</tr>
<tr>
<td><strong>Fall</strong></td>
<td>ED 260 and 260L</td>
</tr>
<tr>
<td></td>
<td>Complete the Clinical Request Form online (‘Academics and Departments’ to ‘Teacher Education Unit’ to ‘Clinical Experiences’ to ‘Clinical Request form’)</td>
</tr>
<tr>
<td></td>
<td>Read syllabus and complete 10 hours</td>
</tr>
<tr>
<td></td>
<td>Submit TK20 materials upon completion of clinical experience</td>
</tr>
<tr>
<td><strong>Fall</strong></td>
<td>Eng. 110</td>
</tr>
<tr>
<td><strong>Spring</strong></td>
<td>Music Core Courses - private study, ensembles, theory, aural skills, piano lab, performance lab.</td>
</tr>
<tr>
<td><strong>Spring</strong></td>
<td>ED 282 (Classroom Management) and ED282L</td>
</tr>
<tr>
<td></td>
<td>Complete the Clinical Request Form online (‘Academics and Departments’ to ‘Teacher Education Unit’ to ‘Clinical Experiences’ to ‘Clinical Request form’)</td>
</tr>
<tr>
<td></td>
<td>Read syllabus and complete 20 hours</td>
</tr>
<tr>
<td></td>
<td>Submit TK20 materials upon completion of clinical experience</td>
</tr>
<tr>
<td><strong>Spring</strong></td>
<td>Eng. 120</td>
</tr>
<tr>
<td><strong>Spring</strong></td>
<td>Take the CASE tests (reading, writing, math) for admission to teacher education program (ets.org) (Can also be done in Sophomore year)</td>
</tr>
<tr>
<td><strong>Spring</strong></td>
<td>Highly rec. Psych 111 (prerequisite for Child/Adoles. Psych)</td>
</tr>
</tbody>
</table>

### SOPHOMORE YEAR

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fall -Spring</strong></td>
<td>Join NAfME, participate fully, and create and implement Sophomore Service Project!</td>
</tr>
<tr>
<td><strong>Fall and Spring</strong></td>
<td>Music Core Courses – private study, ensembles, theory, aural skills, piano lab, performance lab.</td>
</tr>
<tr>
<td><strong>Fall</strong></td>
<td>Begin Method’s sequence (voice, percussion, brass, woodwinds, strings), - complete 12 hours of working with small groups in each course/ maintain log.</td>
</tr>
<tr>
<td><strong>Fall</strong></td>
<td>Intro to Music History – Musc 260</td>
</tr>
<tr>
<td><strong>Spring</strong></td>
<td>Music Core Courses – private study, ensembles, theory, aural skills, piano lab, performance lab.</td>
</tr>
<tr>
<td>Spring</td>
<td>ED 284L – Sophomore Service Project</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td></td>
<td>Complete the Clinical Request Form online - (‘Academics and Departments’ to ‘Teacher Education Unit’ to ‘Clinical Experiences’ to ‘Clinical Request form’)</td>
</tr>
<tr>
<td></td>
<td>Read syllabus, plan and implement Sophomore Service Project (Active membership in NAfME and 15-hour project).</td>
</tr>
<tr>
<td></td>
<td>Submit TK20 materials upon completion of clinical experience</td>
</tr>
<tr>
<td>Fall or Spring</td>
<td>Comm. 110</td>
</tr>
<tr>
<td>Spring</td>
<td>Basic Conducting – Musc 250</td>
</tr>
<tr>
<td>Spring</td>
<td><strong>Continue Method’s sequence</strong> (voice, percussion, brass, woodwinds, strings) complete 12 hours of working with small groups in each course/ maintain log.</td>
</tr>
<tr>
<td>Spring</td>
<td>Apply on TK20 for admission into teacher education program – need to have completed 260L, Eng 110, 120, Com 110, Reading/Writing/Math CASE tests, Background check.</td>
</tr>
<tr>
<td>Spring</td>
<td>Early Level Transition Point Conference - part of Soph. Screening</td>
</tr>
<tr>
<td>Spring</td>
<td>Complete Sophomore Screening occurs in April – Meet with faculty to assess progress in private study, piano proficiency, theory and aural skills, academics, and education coursework.</td>
</tr>
<tr>
<td>Highly rec.</td>
<td>Ed. 284 Diverse Learners</td>
</tr>
</tbody>
</table>

### JUNIOR YEAR

<table>
<thead>
<tr>
<th>Fall and Spring</th>
<th>Music Core Courses – private study, ensembles, music history, theory, performance lab.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>Register for Musc 306 or 307 – Music History</td>
</tr>
<tr>
<td>Fall</td>
<td>If Student teaching in a Spring semester, <strong>Register for ED 324L Fall Experience</strong> with Elementary Music methods</td>
</tr>
<tr>
<td></td>
<td>Complete the Clinical Request Form online at Teacher Education website</td>
</tr>
<tr>
<td></td>
<td>Submit TK20 materials upon completion of clinical experience</td>
</tr>
<tr>
<td>Fall</td>
<td><strong>Register for Elementary Music Methods and Practicum – Musc 392/397</strong> (Complete evidence of Student Learning Project and 30 hour practicum – submit to TK20)</td>
</tr>
<tr>
<td>Highly rec.</td>
<td>Register for Ed 320 – Curriculum, Planning, and Assessment I</td>
</tr>
<tr>
<td>Spring</td>
<td><strong>Register for Musc 391 and/or 390 Choral/Instrumental Methods/ (30 hours practicum – if composite – 15 hours each/ maintain log and submit to TK20)</strong></td>
</tr>
<tr>
<td></td>
<td>Musc 350 Advanced Conducting</td>
</tr>
<tr>
<td>Highly rec.</td>
<td>Ed 322 – Curriculum, Planning, and Assessment II</td>
</tr>
</tbody>
</table>

### SENIOR YEAR

<table>
<thead>
<tr>
<th>Spring</th>
<th>ED 284L – Sophomore Service Project</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Complete the Clinical Request Form online - (‘Academics and Departments’ to ‘Teacher Education Unit’ to ‘Clinical Experiences’ to ‘Clinical Request form’)</td>
</tr>
<tr>
<td></td>
<td>Read syllabus, plan and implement Sophomore Service Project (Active membership in NAfME and 15-hour project).</td>
</tr>
<tr>
<td></td>
<td>Submit TK20 materials upon completion of clinical experience</td>
</tr>
<tr>
<td>Fall or Spring</td>
<td>Comm. 110</td>
</tr>
<tr>
<td>Spring</td>
<td>Basic Conducting – Musc 250</td>
</tr>
<tr>
<td>Spring</td>
<td><strong>Continue Method’s sequence</strong> (voice, percussion, brass, woodwinds, strings) complete 12 hours of working with small groups in each course/ maintain log.</td>
</tr>
<tr>
<td>Spring</td>
<td>Apply on TK20 for admission into teacher education program – need to have completed 260L, Eng 110, 120, Com 110, Reading/Writing/Math CASE tests, Background check.</td>
</tr>
<tr>
<td>Spring</td>
<td>Early Level Transition Point Conference - part of Soph. Screening</td>
</tr>
<tr>
<td>Spring</td>
<td>Complete Sophomore Screening occurs in April – Meet with faculty to assess progress in private study, piano proficiency, theory and aural skills, academics, and education coursework.</td>
</tr>
<tr>
<td>Highly rec.</td>
<td>Ed. 284 Diverse Learners</td>
</tr>
<tr>
<td>Fall</td>
<td>Apply for Student Teaching in Spring (due Friday of the first week of classes in the semester prior to the semester you will student teach)</td>
</tr>
<tr>
<td>------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Fall</td>
<td>Register for Musc 306 or 307 – Music History</td>
</tr>
<tr>
<td>Fall</td>
<td>Semester that you are taking your 5th methods course (voice, percussion, brass, etc), register for both ED 321L and ED 323L. Complete the Clinical Request Forms online at Teacher Education website. Submit TK20 materials upon completion of clinical experience (Note, you may wait until this semester to register for and complete both Ed 321L and Ed 323L or do the Ed 321L after your 3rd methods course.)</td>
</tr>
<tr>
<td>Fall and Spring</td>
<td>Music Core Courses – private study, ensembles, performance lab</td>
</tr>
<tr>
<td>Fall or Spring</td>
<td>Schedule your Mid-level Transition Point Conference with two professors for the end of your final semester before student teaching. Submit TK20 materials (Student teaching goals)</td>
</tr>
<tr>
<td>Fall</td>
<td>Ed 380 – Technology in Teaching</td>
</tr>
<tr>
<td>Fall</td>
<td>Take PRAXIS II content test &amp; PLT – secondary! (ets.org) (Complete tests before or after Student Teaching.)</td>
</tr>
<tr>
<td>Fall</td>
<td>Complete ESPB background check &amp; fingerprinting for student teaching</td>
</tr>
<tr>
<td>Fall</td>
<td>Graduation Application is due in Early October for May Graduation/ Early March for December Graduation.</td>
</tr>
<tr>
<td>Spring</td>
<td>Musc 480 (Senior Recital) and schedule recital during semester before student teaching.</td>
</tr>
<tr>
<td>Spring</td>
<td>Musc 390 or 391 (Secondary Choral/ Instrumental Methods) if Composite</td>
</tr>
<tr>
<td>Spring</td>
<td>Apply for Student Teaching in the Fall (due Friday of the first week of classes in the semester prior to the semester you will student teach)</td>
</tr>
<tr>
<td>Spring</td>
<td>Student Teaching – ED 494 (14 hours)</td>
</tr>
<tr>
<td>Spring</td>
<td>Student Teaching Seminar – ED 482 (2 hours)</td>
</tr>
<tr>
<td>Spring</td>
<td>Ed 324L Fall Experience (if not done during Musc 392/397) (0 hours) Submit TK20 materials upon completion of Student Teaching</td>
</tr>
</tbody>
</table>

Requirements that are not included above (can be taken any semester):
General Education Requirements: 1 course in Math, 2 courses in Science, 2 courses in Social Science including Psych 111, 2 courses in Humanities must be Introduction to Music History – Musc 260 and World Music – Musc 201, and 1 course in History.
Music Requirements: A/V Technology – Musc 110, 2 semesters of ‘Small Ensembles’.
Other Education Requirements: SS283, Psych 255, Sped 110.
## Bachelor of Arts with a Major in Music

### Degree Plan Template, Music Core Classes

#### Every Semester of Study

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 099</td>
<td>Concerts/Recitals</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester</th>
<th>Fall, Year 1</th>
<th>Spring, Year 1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MUSC 121</td>
<td>MUSC 122</td>
</tr>
<tr>
<td></td>
<td>Intro to Theory</td>
<td>Music Theory I</td>
</tr>
<tr>
<td></td>
<td>MUSC 123</td>
<td>MUSC 125</td>
</tr>
<tr>
<td></td>
<td>Aural Skills I</td>
<td>Aural Skills II</td>
</tr>
<tr>
<td></td>
<td>UNIV 110</td>
<td>MUSC 110</td>
</tr>
<tr>
<td></td>
<td>Music Survival Guide</td>
<td>A/V Tech</td>
</tr>
<tr>
<td></td>
<td>MUSC 177</td>
<td>MUSC 177</td>
</tr>
<tr>
<td></td>
<td>Functional Piano</td>
<td>Functional Piano</td>
</tr>
<tr>
<td></td>
<td>Large Ensemble</td>
<td>Large Ensemble</td>
</tr>
<tr>
<td></td>
<td>100-level Private Lessons</td>
<td>100-level Private Lessons</td>
</tr>
<tr>
<td></td>
<td>Small Ensembles</td>
<td>Small Ensembles</td>
</tr>
<tr>
<td><strong>Total Music Core</strong></td>
<td>9</td>
<td><strong>Total Music Core</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Semester</th>
<th>Fall, Year 2</th>
<th>Spring, Year 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MUSC 124</td>
<td>MUSC 222</td>
</tr>
<tr>
<td></td>
<td>Music Theory II</td>
<td>Music Theory III</td>
</tr>
<tr>
<td></td>
<td>MUSC 223</td>
<td>MUSC 225</td>
</tr>
<tr>
<td></td>
<td>Aural Skills III</td>
<td>Aural Skills IV</td>
</tr>
<tr>
<td></td>
<td>MUSC 260</td>
<td>MUSC 250</td>
</tr>
<tr>
<td></td>
<td>Intro to Music History</td>
<td>Basic Conducting</td>
</tr>
<tr>
<td></td>
<td>MUSC 178</td>
<td>MUSC 178</td>
</tr>
<tr>
<td></td>
<td>Functional Piano</td>
<td>Functional Piano</td>
</tr>
<tr>
<td></td>
<td>Large Ensemble</td>
<td>Large Ensemble</td>
</tr>
<tr>
<td></td>
<td>100-level Private Lessons</td>
<td>100-level Private Lessons</td>
</tr>
<tr>
<td></td>
<td>Small Ensembles</td>
<td>Small Ensembles</td>
</tr>
<tr>
<td><strong>Total Music Core</strong></td>
<td>11</td>
<td><strong>Total Music Core</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester</th>
<th>Fall, Year 3</th>
<th>Spring, Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MUSC 224</td>
<td>MUSC 201</td>
</tr>
<tr>
<td></td>
<td>Form and Analysis</td>
<td>World Music</td>
</tr>
<tr>
<td></td>
<td>MUSC 306</td>
<td>MUSC 350</td>
</tr>
<tr>
<td></td>
<td>Music History I</td>
<td>Advanced Conducting</td>
</tr>
<tr>
<td></td>
<td>Large Ensemble</td>
<td>Large Ensemble</td>
</tr>
<tr>
<td></td>
<td>200-level Private Lessons *</td>
<td>200-level Private Lessons *</td>
</tr>
<tr>
<td><strong>Total Music Core</strong></td>
<td>7</td>
<td><strong>Total Music Core</strong></td>
</tr>
<tr>
<td>Fall, Year 4</td>
<td>Spring, Year 4</td>
<td></td>
</tr>
<tr>
<td>----------------------------------</td>
<td>------------------------------------</td>
<td></td>
</tr>
<tr>
<td>MUSC 307: Music History II (or I)</td>
<td>Large Ensemble</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Large Ensemble</td>
<td>MUSC 480</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>200-level: Private Lessons *</td>
<td>Senior Recital*</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td><strong>Total Music Core</strong></td>
<td><strong>Total Music Core</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

**Performance Concentrations**

<table>
<thead>
<tr>
<th>Fall Courses</th>
<th>Spring Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 144: Chamber Ensembles</td>
<td>MUSC 144: Chamber Ensembles</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>MUSC 115: Opera Scenes</td>
<td>MUSC 347**: Chamber Literature</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 442**: Piano Pedagogy</td>
<td>MUSC 325**: Vocal Pedagogy</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

* Performance Concentration requires each of the last four semesters of study to be taken at 2 SH, including MUSC 480 Senior Recital

** Offered on an every-other-year rotation; see course rotations schedule on website

**Vocal Performance Concentration**
- Requires a foreign language concentration (16 SH) in addition to music curriculum
## Division of Music – Course Plan (Fall 2018-Spring 2023)

### Core Courses

<table>
<thead>
<tr>
<th>Every Fall</th>
<th>Every Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musc 110 – Audio/Video Technology (1cr.)</td>
<td>Musc 110 – Audio/Video Technology (1cr.)</td>
</tr>
<tr>
<td>Univ 110 – Music Student Survival Guide (2cr.)</td>
<td>Musc 122 – Music Theory I (3cr.)</td>
</tr>
<tr>
<td>Musc 121 – Intro to Music Theory (2 cr.)</td>
<td>Musc 123/125/223/225–Aural Skills I-IV (1cr.)</td>
</tr>
<tr>
<td>Musc 123/125/223/225 – Aural Skills I-IV (1cr.)</td>
<td>Musc 201 – World Music (3cr.)</td>
</tr>
<tr>
<td>Musc 124 – Music Theory II (3 cr.)</td>
<td>Musc 222 – Music Theory III (3cr.)</td>
</tr>
<tr>
<td>Musc 224 – Music Theory IV (2cr.)</td>
<td>Musc 250 – Basic Conducting (2cr.)</td>
</tr>
<tr>
<td>Musc 260 – Intro to Music History (3cr.)</td>
<td>Musc 350 – Advanced Conducting (2cr.)</td>
</tr>
<tr>
<td>Musc 392 – Elementary Methods (3cr.)</td>
<td>Musc 390 – Instrumental Methods (3cr.)</td>
</tr>
<tr>
<td>Musc 397 – Field Experience (1cr.)</td>
<td>Musc 391 – Choral Methods 3cr.)</td>
</tr>
</tbody>
</table>

### Non-Major & GenEd Music courses

<table>
<thead>
<tr>
<th>Every Fall</th>
<th>Every Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musc 100 – Music Appreciation (3cr.)</td>
<td>Musc 100 – Music Appreciation (3cr.)</td>
</tr>
<tr>
<td>Musc 101 – Music Fundamentals (2cr.) 2 sections</td>
<td>Musc 101 – Music Fundamentals (2cr.) 2 sections</td>
</tr>
<tr>
<td>Musc 207 – History of Rock &amp; Pop (3cr.)</td>
<td>Musc 207 – History of Rock &amp; Pop (3cr.)</td>
</tr>
<tr>
<td>Musc 301 – Music Methods (2cr.)</td>
<td>Musc 301 – Music Methods (2cr.)</td>
</tr>
</tbody>
</table>

### Rotating Courses

<table>
<thead>
<tr>
<th>Fall 2018/2020/2022</th>
<th>Spring 2019/2021/2023</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musc 306 – Music History and Lit I (3cr.)</td>
<td>Musc 347 – Chamber Music Lit (2cr.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fall 2019/2021</th>
<th>Spring 2020/2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musc 307 – Music History and Lit II (3cr.)</td>
<td>Musc 325 – Vocal Pedagogy (3cr.)</td>
</tr>
<tr>
<td>Musc 442 – Piano Pedagogy (3cr.)</td>
<td></td>
</tr>
</tbody>
</table>

### Methods Courses: Five-Semester Rotation

<table>
<thead>
<tr>
<th>Fall</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018: Musc 342 – WW Methods (1cr.)</td>
<td>2019: Musc 340 – Vocal Methods (1cr.)</td>
</tr>
<tr>
<td>2019: Musc 344 – Percussion Methods (1cr.)</td>
<td>2020: Musc 343 – Brass Methods (1cr.)</td>
</tr>
<tr>
<td>2020: Musc 341 – String Methods (1cr.)</td>
<td>2021: Musc 342 – WW Methods (1cr.)</td>
</tr>
<tr>
<td>2021: Musc 340 – Vocal Methods (1cr.)</td>
<td>2022: Musc 344 – Percussion Methods (1cr.)</td>
</tr>
<tr>
<td>2022: Musc 343 – Brass Methods (1cr.)</td>
<td>2023: Musc 341 – String Methods (1cr.)</td>
</tr>
</tbody>
</table>
Appendix K

Piano Proficiency Exam Requirements

**Part One:**

Final Given on Last Day of Class
1) Improvisation- A melody over a given progression of I, IV and V.
2) Score-reading- 3-part vocal score, given in advance, prepare to play any combination of 2 voices
3) Transposition-Transpose a given piece to the dominant or sub-dominant key. Given one week in advance

Exam Given in Front of Jury of Piano Faculty- Scales and Harmonization given one week in advance
1. Repertoire- A piece originally written for piano at Magrath Level 3 or higher, memorization not required
2. Scales and Arpeggios- 1 octave, hands together. White and black key major, white key melodic and harmonic minor, black-key harmonic minor. Major and minor arpeggios in all keys.
4. Harmonization- Major or minor, using block chords in left hand. Primary triads plus the ii (ii°).

**Part Two:**

Music (BA) Exam

Exam Given at Mid-term Prior to Sophomore Screening
1. Improvisation- A melody over a given chord progression including a V/IV
2. Harmonization- Must include a secondary dominant and be performed with an accompaniment style. Given one week in advance.
3. Transposition- Transpose a given piece to a key a tri-tone away from tonic. Given one week in advance.

Exam Given in Front of Jury of Piano Faculty Given at Mid-term Prior to Sophomore Screening - Scales and Score-reading given one week in advance.
1. Repertoire- At Magrath Level 5 or higher. Memorization not required.
2. Scales and Arpeggios- 2 octaves hands together. Black key major and harmonic minor, white key major, harmonic and melodic minor.
3. Sight-reading- At Magrath Level 3
4. Score-reading- 4-part vocal or 3 part instrumental including 1 transposing line.
Music Education (BSE) Proficiency Exam, to be given in front of Music Education and Piano Faculty at Mid-term prior to Sophomore Screening

**Choral Track**
1. Harmonization: Improvise appropriate accompaniment for a song selected from a basic series, grades 1-8, chords given
2. Accompaniment:
   1. Perform accompaniment for selected materials in Teacher Edition of basic music series, or accompaniments from Get America Singing
   2. Perform accompaniment to high-school level vocal solo with soloist
3. Assembly Songs:
   1. The Star-Spangled Banner, America, or O, Canada
   2. Happy Birthday, memorized
   3. Improvisation: perform patterns to demonstrate movement such as skipping, jumping, running, etc. 30 seconds- 1 minute.
4. Score-Reading: Given one week preparation, play all parts in a 4 part vocal score

**Instrumental Track**
1. Harmonization: Improvise appropriate accompaniment for a song selected from a basic series, grades 1-8, chords given
2. Accompaniment:
   1. Perform accompaniment for selected materials in Teacher Edition of basic music series, or accompaniments from Get America Singing
   2. Perform accompaniment to high-school level instrumental solo with soloist
3. Assembly Songs:
   a. The Star-Spangled Banner, America, or O, Canada
   b. Happy Birthday, memorized
4. Improvisation: perform patterns to demonstrate movement such as skipping, jumping, running, etc. 30 seconds- 1 minute.
5. Score-reading: Play a single line for transposing band or orchestral instruments

**Composite Track**
1. Harmonization: Improvise appropriate accompaniment for a song selected from a basic series, grades 1-8, chords given
2. Accompaniment:
   1. Perform accompaniment for selected materials in Teacher Edition of basic music series, or accompaniments from Get America Singing
   2. Perform accompaniment to high-school level vocal or instrumental solo with soloist
3. Assembly Songs:
   a. The Star-Spangled Banner, America, or O, Canada
   b. Happy Birthday, memorized
4. Improvisation: perform patterns to demonstrate movement such as skipping, jumping, running, etc. 30 seconds- 1 minute.

5. Score-Reading:
   1. Given one week preparation, play all parts in a 4 part vocal score
   2. Play a single line for transposing band or orchestral instruments
Primary Area Private Study Progress Form
Completed as part of the Sophomore Screening process.

Instructor ___________________ Student _________________________

Area of study ___________________ Number of semesters at MSU ________________

Performance Concentration  Yes ___  No ___

How many times has this student appeared on Performance Lab to present solo music studied in this applied area? ________

The student’s progress towards an acceptable level for their MUSC 480 Senior Recital is best described as (check one):

_______ Beyond expectations. Preparations are in line with progress towards a graduate performance program.

_______ Meeting expectations. Preparations are in line with progress towards a successful Senior Recital.

_______ Slightly below expectations. Preparations will require increased effort in order to ensure readiness for an appropriate Senior Recital level.

_______ Well below expectations. Significant changes in playing ability and/or practice habits will be required in order to reach an acceptable level for a Senior Recital.

Briefly describe the student’s work within your studio, addressing areas of particular accomplishment and/or concern.
Secondary Area Private Study Progress Form
Completed as part of the Sophomore Screening process for students pursuing BSEd-composite certification

Instructor ____________________ Student __________________________
Area of study ____________________ Number of semesters at MSU ______________

How many times has this student appeared on Performance Lab to present solo music studied in this applied area? _______

The student’s progress in their secondary area is best described as (check one):

_______ Beyond expectations. Preparations are in line with progress towards a graduate performance program.

_______ Meeting expectations. Preparations are in line with progress towards a successful Senior Recital; an option, but not required in this area.

_______ Slightly below expectations. Progress/accomplishment does not yet meet expectations consistent with declaration of a secondary area.

_______ Well below expectations. Significant changes in playing ability and/or practice habits will be required to continue declaration of a secondary area of expertise.

Briefly describe the student’s work within your studio, addressing areas of particular accomplishment and/or concern.
Sophomore Screening: Assessment Summary Form

Name ______________________________ Degree Plan __________________

Primary Area ____________________     Secondary ______________________

Binder checklist:

_  1a. Student Information
   Goal(s) from essay: _______________________________________________________

_  1b. Degree Plan
   ____________ Expected semester for Teacher Ed acceptance
   ____________ Expected semester of Graduation
   ___ Soph. Service project _________________________________________________

_  1c. Performance Activity
   ___ Private Study Progress

_  1d. Academic Activity
   ___ Transcripts (Cum GPA _____, Music GPA _____)
   ___ Theory: _____________________________________________________________
   ___ Aural Skills: Levels passed    Dictation ____  Performance _____
   ___ Piano Proficiency status

Performance Jury comments:

Academic comments:

Overall assessment:

_  Pass, granted Upper Division Standing

_  Re-try the following areas (satisfied by Wednesday of Finals Week)

_  Re-try in one year

Signatures:  Chair, Division of music  ______________________________

___________________________
(w/date)

Adviser

___________________________
MINOT STATE UNIVERSITY
DIVISION OF MUSIC
TUXEDO RENTAL/DRESS PURCHASE AGREEMENT

________________________________________ will pay to the Minot State University Division of Music:

(Student’s name)

Please indicate one area:

$20.00 for tuxedo rental* during the ___________________ academic year.

$85.00 for dress purchase* during the __________________ academic year.

(* Music Division will cover reasonable alteration costs)

STUDENT CONTACT INFORMATION

Name____________________________________ Student I.D.______________________________

Home Street Address______________________________________________________________

City________________________________ State_________ Zip___________

Cell Phone__________________________ Email_________________________________________

FOR TUXEDO RENTAL ONLY: I agree to maintain and care for the tuxedo throughout the rental period. I will be responsible for any damage that occurs during the rental period, and should the tuxedo be lost, stolen, or damaged beyond repair, I will be assessed a fee to replace it with one of equal quality/value.

________________________________________

Student Signature Date

________________________________________

MSU Ensemble Director Date
Appendix N

Minot State University
Division of Music
Instrument Rental Agreement

_____________________________ has paid $50.00 to the Minot State University Division of
(Student’s name)

for rental and use of the following instrument(s) during the ________________ academic term.
(Term and Year)

☐ Instrumental (String, Wind, Brass, Perc.) Methods Instruments (one charge per semester)

☐ Private Lesson/Ensemble Instrument (next section to be completed by INSTRUCTOR)

Instrument Make:

Instrument Model:

Instrument Serial Number:

Instrument Condition:

____________________________________________________________________________

Student Contact Information

Name__________________________________  Student I.D.__________________________

Home Street Address

City______________________________  State_______________  Zip_________

Cell Phone__________________________  Email______________________________

I agree to maintain and care for the above listed instrument(s) throughout the rental period. I will
be responsible for any damage that occurs to the instrument(s) during the rental period. Should
the instrument be lost, stolen, or damaged beyond repair, I will be assessed a fee to replace the
instrument with a new instrument of equal quality/value.

____________________________________________________________________________

(Student Signature)  (Date)

____________________________________________________________________________

(MSU Applied/Course Faculty Signature)  (Date)
Collaborative Pianist Policies

Contracting a Pianist:
Students/Faculty in need of a pianist will bring a contract (available in the Division of Music Office or on the website) and a legible score to the Staff Pianist or Collaborative Piano Coordinator in advance of the performance according to the preparation timeline. If a student pianist is contracted, they will arrange to have the appropriate number of lessons/coachings with piano faculty on the repertoire before the performance. Once the contractual obligations for rehearsals are fulfilled, the pianist will be paid before the performance. If an independent pianist is preferred, it is recommended to use a contract. The contracted pianist must be approved by the applied teacher. The contract will reside with the contracted pianist. In the case of student pianists, a copy of the contract will also reside with the Collaborative Piano Coordinator.

The Division of Music will pay fees for up to 1 jury and 1 performance lab appearance per semester for any student taking applied lessons. Collaborative pianist performance fees for studio appearances, competitions, NATS, and other festivals will be paid through the Division of Music. A contract is required for these services. The pianist will estimate the fee charged before getting a signature from the chair of the Division of Music.

Student Pianists:
Student pianists must have permission from the piano faculty before accepting a contract for collaborative services. Student pianists may be paid in consultation with the Collaborative Piano Coordinator. Student pianists cannot be paid for repertoire assigned in small ensembles, lessons, or other courses. Students will not be paid for coachings or lessons attended with piano faculty. Student pianists will exhibit professional behavior in all rehearsals, coachings, and performances. This includes adequate preparation of the repertoire, having a bound score, and arranging for a page-turner if necessary.

Scholarship for Collaborative Piano:
The Division of Music may designate Collaborative Piano as a requirement for service in a scholarship offer. This service is independent from contracted work, and may include accompanying duties for choirs or other ensembles, and no more than one full collaborative recital per semester. In the case that a student engages a scholarship collaborative pianist for their recital, they will required to submit a contract, but will submit payment to the Division of Music.

Student Instructions: Fill out all * sections of the form. Ask your applied teacher to sign the form. Give the form to the contracted pianist. They will record the remaining information, get other signatures as needed, log hours, and record receipt of payment. Use the Limited Service form for recitals and other occasions where you will have unchanging repertoire that will be performed a limited number of times. Use the Ongoing Service form if you expect to contract the pianist numerous times for new repertoire, and are meeting on a regular basis.
Contract for Collaborative Piano Services (Limited Service)

*Student Name_____________________________________

*Email__________________________________________ Phone____________________________________

Pianist Name_______________________________

Pianist Email_____________________________ Pianist Phone_______________________________

*Performance Details:

Date of performance ____/____/____

Location of performance__________________________________________________________________

Purpose of performance___________________________________________________________________

Date of performance ____/____/____

Location of performance__________________________________________________________________

Purpose of performance___________________________________________________________________

Date of performance ____/____/____

Location of performance__________________________________________________________________

Purpose of performance___________________________________________________________________

Payment Details:

Anticipated hours of preparation:

*Rehearsals_________________Lessons_________________Coachings_________________

Extra Preparation____________ Performance Fee____________________ Hourly rate________

Estimated total fee to be paid before the/each performance________________

Final total fee________________

Division of Music contribution:_________________Chair Initials___________________________

Payment methods accepted___________________________________________________________

*Date/Location of first rehearsal______________________________________________________
Cancellation policy: Rehearsals may be cancelled and rescheduled up to 24 hours in advance of the scheduled time without penalty. Postponement may be requested up to a week in advance of the scheduled performance.

Student pianist policy: The student will prepare the music to the best of their ability, and receive coaching from the piano faculty before the performance.

Signatures:
*Instrumentalist/Vocalist______________________________________________

Pianist__________________________________________________________________________

Piano faculty (if student pianist is contracted)________________________________________

Applied teacher____________________________________________________

Date: (See Preparation Timeline) ____/____/______

*Repertoire:

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The student will provide the pianist with a legible and clean score before signing the contract. The pianist will be held responsible for loss or damage of original copies.

Preparation Timeline:

For Performance Lab/Jury/Studio/Recordings/Competitions:
4 weeks before the anticipated performance: sign contract, share scores, schedule rehearsal, lesson, studio, and coaching times.

For Full Recital:
At the beginning of the previous semester (or at least 5 months in advance): sign contract, share scores, schedule rehearsal, lesson, studio, coaching times.

At the beginning of current semester (or at least 2 months in advance): schedule preview, dress rehearsal times, any additional practice performances, make reasonable adjustments to repertoire. The pianist will not be expected to learn any new repertoire for the recital as of 6 weeks before the recital date.

For Half-Recital:
At the beginning of the current semester (or at least 3 months in advance): sign contract, share scores, schedule rehearsal, lesson, studio, coaching times.
Schedule preview, dress rehearsal, any additional practice performances, make reasonable adjustments to repertoire at least 6 weeks in advance of recital date.

Receipt of Payment: Amount paid by student______________________Date__________________

Amount paid by Division of Music______________________Date__________________

Service Log:

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Contract for Collaborative Piano Services  (Ongoing Service)

*Student Name_____________________________________

*Email____________________________________________ *Phone_____________________________________

Pianist Name____________________________

Pianist Email___________________________________ Pianist Phone_______________________________

*Regular Meeting Time(s):_________________________________________________

*Meeting Location:_________________________________________________________________

Payment Details:

*Anticipated Weekly Preparation (indicate hours)
Rehearsals_________Lessons_________________Coachings_________________
Extra Preparation_________Studio Class_________Performance Fee_________
Hourly rate___________

Fees to be paid: Weekly_____Monthly_____By Semester_______
Estimated Total:________________________Final Total:_____________________

Division of Music contribution:_________________________Chair Initials_________________________

Payment methods accepted_________________________________________________________________

Cancellation policy: Rehearsals may be cancelled and rescheduled up to 24 hours in advance of the scheduled time without penalty.

Student pianist policy: The student will prepare the music to the best of their ability, and receive coaching from the piano faculty before the performance.

Signatures:

*Instrumentalist/Vocalist___________________________________________________________

Pianist___________________________________________________________

Piano faculty (if student pianist is contracted)_________________________________________

Applied teacher_______________________________________________________________

Date: (See Preparation Timeline) _____/_____/_____


*Repertoire:*

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The student will provide the pianist with a legible and clean score(s) before signing the contract. The pianist will be held responsible for loss or damage of original copies.

**Preparation Timeline for ongoing services, or weekly lesson:**
- 2 weeks before first lesson: Sign contract, share scores, schedule lesson and rehearsal time.
- New scores can be added at any time, but the pianist is not expected to play these in a lesson or rehearsal until 2 weeks of preparation is completed.
- Jury, Studio and/or Performance Lab performances: if repertoire is new, 4 weeks in advance, if repertoire is already being rehearsed/coached, 2 weeks in advance.

**Anticipated Performances: Date/Location/Purpose**

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### Receipts Division of Music:

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Appendix P

Minot State University

Division of Music

Music Scholarship Application 2019 – 2020

Name: ________________________________

First Name Middle initial Last Name

Address: ________________________________

City ______________ State/Province __________ Zip __________

Telephone _______________ Cell ________________ Email ______________________

In 2019 – 2020 I plan to be:
☐ College Freshman ☐ Transfer (Year in College) ______ ☐ Music Major ☐ Music Minor
☐ Ensemble participant (☐ Band ☐ Choir ☐ Orchestra) ☐ Other (i.e. transfer etc.) Specify

Principal Instrument / Voice __________________ Secondary Instrument/voice __________________

If you wish to be considered for scholarships in more than one area, i.e. voice, piano, trumpet, etc. please prepare an audition in each area. Audition may consist of a contest quality solo, scales and/or sight reading.

High School ________________________________

Year of High School Graduation __________ ACT Score ______ GPA ______

If ACT is unknown, please provide date test will be taken.

High School Music Teacher ______________________

Music Teacher* Signature ______________________

*High School Music teacher please provide letter of recommendation under separate cover.

Student: Please submit an essay with your application or at the time of your audition, telling us why you are interested in studying music at the college level. This essay should be approximately 250 words in length, typed and double spaced.

Please return this form to:

MSU Division of Music
500 University Avenue West
Minot, ND 58707
www.minotstateu.edu/music

Phone: 701-858-3185 or 800-777-0750 ext 3185
Email contact: cheryl.kremer@minotstateu.edu or j.erik.anderson@minotstateu.edu

Check list:
☐ Application completed in full.
☐ Signature of music teacher obtained and requested a letter of recommendation
☐ Write the essay to include with the application or bring with you at the time of your audition

All files must be complete to be considered for a Division of Music Scholarship

43
Appendix Q

Division of Music, Service Hours Reporting Form

In order to count as service:

1. No monetary compensation should be received.
2. The hours must not count towards any other requirement or service project.
3. The hours and responsibilities must be approved in advance by the Division of Music Chair and sponsoring faculty where applicable.

Student name: ___________________________________________ Major: _____ Minor: _____

Sponsoring faculty member: ______________________________________________________

Date and time-frame of service: ____________________________________________________

Description of service activity: ____________________________________________________
______________________________________________________________________________
______________________________________________________________________________
Number of hours completed: ________________

Signature of student: ________________________________

Signature of faculty: ________________________________

Signature of chair: ________________________________
Appendix R

**Division of Music**

**Student Travel, Academic Verification Form**

Name ___________________________________ Student I.D. __________________________

Major ___________________________ Year in School ___________________________

Dates of Travel:

____________________ (M T W Th F Sa Su) departure time _____________

through

____________________ (M T W Th F Sa Su) arrival time _____________

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