



**Division of Performing Arts
Handbook** Revised Spring 2021

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

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Faculty, 2020-2021

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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.

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Accreditation and academic guidelines

Minot State University is an 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.

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 repertoires 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:

6. 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 Performing Arts 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 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 major's 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 Lesson Attendance Policy

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.
 - BSEd – 6 consecutive semesters in a single area
 - BSEd 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 Performing Arts 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 Performing Arts, and an additional music faculty member chosen by the Division of Performing Arts 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 Division office.

4. All Students in private study must submit an essay between 250-500 words in digital form to their private instructor, no later than the Friday before Juries. The instructor will then distribute this essay to the other jury faculty in their area no later than the Saturday before Juries. The essay should briefly address the student's progress and engagement over the course of the semester, including newly developed skills or accomplishments, areas for improvement, and long-term goals.
5. 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.
6. 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.
7. 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.
8. 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 Division of Performing Arts Chair, is given as (S)atisfactory or (U)nsatisfactory. A grade of (S) requires three components:

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 Division of Performing Arts 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 Performing Arts Office.

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 Performing Arts and on the Division website, and email updates will be distributed regularly.

- a. Attendance at MSU faculty recitals is mandatory.
- b. Only one non-Division of Performing Arts 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.

3. 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 Performing Arts. 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.

- a. 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.
 - i. 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.
- b. Scheduling priority for Performance Labs will be given to:
 - ii. Music Majors who have not met performance requirements.
 - iii. Music Majors performing in secondary areas.
 - iv. credited student ensembles under the coaching of MSU faculty.
 - v. other performers.
 - vi. any Music Major who has already performed in Performance Lab or has presented a recital in the current semester.

Division of Performing Arts 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 successfully completing the Sophomore Screening process, meeting minimum GPA levels (2.5 overall, 3.0 in Music courses). Students may audition in multiple years; former winners are ineligible. A Division of Performing Arts 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 Performing Arts administrative assistant. The Division of Performing Arts 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 Performing Arts administrative assistant.
 - g. The student is responsible for completing all required forms, obtained from the Division of Performing Arts administrative assistant or online.
 - h. Program information must be received via email by the Division of Performing Arts 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 Performing Arts, 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 Performing Arts office and on the website.
 - a. A semester-by-semester plan has been prepared indicating requirements, a suggested sequence, and important timelines 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, Division of Performing Arts Honors Competition 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 Performing Arts 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
 3. Plan for completing Early Level Transition (ELT)
 - c. Performance Activity
 - i. *The Applied Instructor form, Appendix L, will be added here after the binder is turned in.*
 1. *include Secondary area ONLY if Composite BSEd or BA co-primary*
 - ii. *Program for your performance Jury, in both areas if applicable*
 - iii. *Copy of Jury Forms in Primary area; include Secondary ONLY if Composite BSEd.*
 - iv. 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 the Division of Performing Arts 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 Division of Performing Arts 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 Performing Arts 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 Performing Arts 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 Performing Arts.
 - a. Turn in a filled-out Dress Purchase Form (Appendix M) to the Division of Performing Arts 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 $\frac{3}{4}$ 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 Division of Performing Arts 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

Division of Performing Arts 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 Division of Performing Arts 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 Performing Arts 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 Performing Arts.

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 Performing Arts Chair and as a forum for discussion of those issues. Concerns of this committee will be taken to the Faculty of the Division of Performing Arts 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 the Division of Performing Arts, 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 Performing Arts 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 Performing Arts Chair
 - c. The MSAC secretary will prepare minutes of all meetings; minutes will be submitted to the Division of Performing Arts 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 Performing Arts 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 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 Performing Arts 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 Performing Arts. 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 Performing Arts 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 Performing Arts.

Scholarships

The Division of Performing Arts awards numerous scholarships, primarily through audition. Audition dates are publicized by the Division of Performing Arts. Applications are available on the Division of Performing Arts 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 Performing Arts office and online. To renew an awarded scholarship, the student must be in Good Standing with the Division of Performing Arts. 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 Performing Arts Chair in discussion with the Music Faculty. Students with Probationary Standing may be asked to meet with the Division of Performing Arts 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 Performing Arts Chair in consultation with directly related Music Faculty.

Service to the Division of Performing Arts

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 Performing Arts community. All majors and minors received scholarships should complete a minimum of 5 hours of service to the Division of Performing Arts 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 Performing Arts 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 and 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 Performing Arts 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 of Performing Arts 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 Division of Performing Arts. Music Majors receive priority when lockers are being assigned. Lockers are assigned through the Division of Performing Arts 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/performance/rehearsals in Ann Nicole Nelson Hall must be scheduled in advance with the Division of Performing Arts 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 Performing Arts 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 Performing Arts equipment

The Division of Performing Arts 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 Performing Arts 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 of Performing Arts Office.
3. Time on the practice organ located in Room 116 is scheduled through the Division of Performing Arts 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.
3. Those possessions should be kept in the room until they are claimed, but may be moved to allow normal use conditions.
4. 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 Performing Arts 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.

BA	8 semesters of 1 credit applied study
BA –Performance	8 semesters of applied study, including 4 semesters of upper-division study for 2 credits per semester
BSEd	7 semesters of 1 credit applied study
BSE –Composite	7 semesters of 1 credit applied study in two areas**

**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 BSEd BSEd-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

Name: _____ Term: Fall Spring Year: _____

Area of study: _____ Instructor: _____ Semesters of private study at MSU: _____

Year in school: Fr So Jr Sr Music degree: BSE BA* minor concentration elective

*If BA and past sophomore screening, are you currently enrolled in the performance option? Yes No

- List the body of work used in private study for the semester. This may include solo repertoire, etudes 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.

Private study material performed in MUSC 099, a Minot State University recital, or other public venue.	Other material studied this semester
--	--------------------------------------

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)

Jury Program (with timings):	Adjudicator comments

Adjudicator Signature _____

Performance Lab Comment Form

MSU Division of Music Performance Lab Date _____	MSU Division of Music Performance Lab Date _____
Performer _____	Performer _____
Comments:	Comments:
Signature _____	Signature _____

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>I. Presto</i>)	<u>Timing</u> (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 _____

Minot State University Division of 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 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 Division of Performing Arts administrative assistant 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

BSEd Course of Study**Freshman Year Semester 1**

Courses		Credits	GenEd
MUSC 099	Recitals/Concerts	0	
MUSC 1XX	Private Lessons	1	
MUSC 1XX	Large Ensemble Major Area	1	PSR3
MUSC 121	Intro to Music Theory	2	
MUSC 123	Aural Skills I	1	
MUSC 177	Functional Piano (Freshmen)	1	
UNIV 110	First Year Experience	2	Core, PSR2
ED 260	Educational Psychology	2	CCS1
ED 260L	Clinical I	0	
ENGL 110	College Composition I	3	Core, CCS5
MATH XXX	Math General Education Req.	4	Core
		17 total	

Administrative Tasks

- Complete Clinical Request Form Online for ED 260L
 - MSU Webpage - Academics - Teacher Education Unit - Clinical Experiences - Clinical Request Form
- Purchase TK20
- Education Background Check and Fingerprinting (Prior to any Clinicals) - First Two Weeks
- Complete 260L TK20 Requirements at the End of the Semester
- Join MSU Collegiate Chapter of NAfME

Freshman Year Semester 2

Courses		Credits	GenEd
MUSC 099	Recitals/Concerts	0	
MUSC 110	Audio/Video Technology	1	
MUSC 1XX	Private Lessons	1	
MUSC 1XX	Large Ensemble Major Area	1	CCS6
MUSC 122	Music Theory I	3	
MUSC 125	Aural Skills II	1	
MUSC 177	Functional Piano (Freshmen)	1	
MUSC 2XX	Small Methods Course I	1	
ENGL 120	College Composition II	3	Core, CCS2
SPED 110	Introduction to Exceptional Children	3	
MUSC 201	World Music	3	IP1, Hum
		18 total	

Administrative Tasks

- Complete Trauma Sensitive Schools Training Module 1 (either day before semester starts or Assessment Day)
- Complete Praxis I CASE tests (reading, writing, math) - needed for admission to Teacher Education Program
- Continue in NAFME

Sophomore Year Semester 1

Courses	Credits	GenEd
MUSC 099 Recitals/Concerts	0	
MUSC 1XX Private Lessons	1	
MUSC 1XX Small Ensemble	1	
MUSC 1XX Large Ensemble Major Area	1	
MUSC 124 Music Theory II	3	
MUSC 178 Functional Piano (Sophomore)	1	
MUSC 223 Aural Skills III	1	
MUSC 2XX Small Methods Course 2	1	
MUSC 260 Intro to Music History	3	Hum, CCS3
COMM 110 Fundamentals of Public Speaking	3	Core, CCS5
ED 282 Managing the Learning Environment	2	CCS3
ED 282L Clinical II	0.5	

17.5 total

Administrative Tasks

- Complete Clinical Request Form Online for ED 282L
 - MSU Webpage - Academics - Teacher Education Unit - Clinical Experiences - Clinical Request Form
- Continue in NAFME working towards Sophomore Service Project
- Complete TK20 Requirements for ED 282L

Sophomore Year Semester 2

Courses	Credits	GenEd
MUSC 099 Recitals/Concerts	0	
MUSC 1XX Private Lessons	1	
MUSC 1XX Small Ensemble	1	
MUSC 1XX Large Ensemble Major Area	1	
MUSC 178 Functional Piano (Sophomore)	1	
MUSC 222 Music Theory III	3	
MUSC 225 Aural Skills IV	1	
MUSC 2XX Small Methods Course III	1	
MUSC 250 Basic Conducting	2	
PSY 111 Intro to Psychology (Pre-reg for PSY 255)	3	SocSci, PSR2
ED 284 Teaching Diverse Learners	2	PSR1
ED 284L Clinical III (Sophomore Service Project)	0.5	
ED 321L Clinical IV (First 2.5 Small Method Reflection)	0.5	

17 total

Administrative Tasks

- Complete Trauma Sensitive Schools Training Module 2 (either day before semester starts or Assessment Day)
- Complete Clinical Request Forms Online for ED 284L and ED 321L **BOTH**
 - MSU Webpage - Academics - Teacher Education Unit - Clinical Experiences - Clinical Request Form
- Continue in NAFME and complete Sophomore Service Project (15 hours for NAFME Service + 15 hours for Service Project)
- Complete TK20 Work for ED 284L (Service Project) and 321L (first 2.5 small methods classes)
- Complete Sophomore Screening
- Complete Early-Level Transition Conference as Part of Sophomore Screening
- Apply for Admission to Teacher Education

Junior Year Semester 1

<u>Courses</u>		<u>Credits</u>	<u>GenEd</u>
MUSC 099	Recitals/Concerts	0	
MUSC 1XX	Large Ensemble Major Area	1	
MUSC 1XX	Small Ensemble	1	
MUSC 2XX	Private Lessons	1	
MUSC 224	Music Theory IV	2	
MUSC 2XX	Small Methods Course IV	1	
MUSC 306	Music History and Literature I (or MUSC 307)	3	
MUSC 392	Elementary Methods	3	
MUSC 397	Elementary Music Field Experience (Clinical VII)	1	
ED 320	Curriculum, Planning, and Assessment I	2	
ED 324L	Clinical VI (Fall Experience)	0	
XXX	History General Education	3	History, FC3
		18 total	

Administrative Tasks

- Complete Trauma Sensitive Schools Training Module 3 (either day before semester starts or Assessment Day)
- Complete Clinical Request Forms Online for MUSC 397 and ED 324L **BOTH**
 - MSU Webpage - Academics - Teacher Education Unit - Clinical Experiences - Clinical Request Form
- Complete Evidence of Student Learning Project as Part of MUSC 397
- Complete TK20 Work for MUSC 397 and 324L

Junior Year Semester 2

<u>Courses</u>		<u>Credits</u>	<u>GenEd</u>
MUSC 099	Recitals/Concerts	0	
MUSC 1XX	Large Ensemble Major Area	1	
MUSC 1XX	Small Ensemble	1	
MUSC 2XX	Private Lessons	1	

MUSC 2XX	Small Methods Course V	1	
MUSC 350	Advanced Conducting	2	
MUSC 39X	Instrumental or Choral Methods	3	
ED 322	Curriculum, Planning, and Assessment II	2	
ED 323L	Clinical V (Last 2.5 small methods courses)	0.5	
ED 380	Technology in Teaching	2	
XXX	Science with Lab #1 General Education	4	LabSci, CCS4

17.5 total

Administrative Tasks

- Complete Trauma Sensitive Schools Training Module 4 (either day before semester starts or Assessment Day)
- Complete Clinical Request Forms Online for ED 323L
 - MSU Webpage - Academics - Teacher Education Unit - Clinical Experiences - Clinical Request Form
- Complete TK20 Work for ED 323L (Last 2.5 small methods courses)

Senior Year Semester 1

Courses		Credits	GenEd
MUSC 099	Recitals/Concerts	0	
MUSC 1XX	Large Ensemble Major Area	1	
MUSC 307	Music History and Literature II (or MUSC 306)	3	
MUSC 480	Senior Project	1	
XXX	Science with Lab #2 General Education	4	LabSci
XXX	Social Science	3	SocSci
PSY 255	Child & Adolescent Psychology	3	
SS 283	Ethnic and Cultural Diversity in Am.	3	IP1

18 total

Administrative Tasks

- Complete Application for Student Teaching (due first week of semester)
- Complete Graduation Application at Beginning of the Semester
- Schedule Mid-Level Transition Conference at the Conclusion of the Semester
- Take Praxis II and PLT - Secondary (7-12) Exams needed for Licensure
- Complete ESPB Background Check & Fingerprinting for Student Teaching

Senior Year Semester 2

Courses		Credits	GenEd
MUSC 099	Recitals/Concerts	0	
ED 484	Student Teaching Seminar	2	
ED 494	Student Teaching K-12	14	IP2

16 total

Administrative Tasks

- Complete Trauma Sensitive Schools Training Module 5 (During ED 484)

- Remember Evidence of Student Learning Project with Student Teaching

Appendix I

<h2 style="text-align: center;"><u>Bachelor of Arts with</u></h2> <h2 style="text-align: center;"><u>a Major in Music</u></h2> <h3 style="text-align: center;">Degree Plan Template, Music Core Classes</h3>					
Every Semester of Study					
MUSC 099	Concerts/Recitals	0			
Fall, Year 1			Spring, Year 1		
MUSC 121	Intro to Theory	2	MUSC 122	Music Theory I	3
MUSC 123	Aural Skills I	1	MUSC 125	Aural Skills II	1
UNIV 110	Music Survival Guide	2	MUSC 110	A/V Tech	1
MUSC 177	Functional Piano	1	MUSC 177	Functional Piano	1
	Large Ensemble	1		Large Ensemble	1
100-level	Private Lessons	1	100-level	Private Lessons	1
	Small Ensembles	1		Small Ensembles	1
	<i>Total Music Core</i>	<i>9</i>		<i>Total Music Core</i>	<i>9</i>
Fall, Year 2			Spring, Year 2		
MUSC 124	Music Theory II	3	MUSC 222	Music Theory III	3
MUSC 223	Aural Skills III	1	MUSC 225	Aural Skills IV	1
MUSC 260	Intro to Music History	3	MUSC 250	Basic Conducting	2
MUSC 178	Functional Piano	1	MUSC 178	Functional Piano	1
	Large Ensemble	1		Large Ensemble	1
100-level	Private Lessons	1	100-level	Private Lessons	1
	Small Ensembles	1		Small Ensembles	1
	<i>Total Music Core</i>	<i>11</i>		<i>Total Music Core</i>	<i>10</i>
				Sophomore Screening	
Fall, Year 3			Spring, Year 3		
MUSC 224	Form and Analysis	2	MUSC 201	World Music	3
MUSC 306	Music History I	3	MUSC 350	Advanced Conducting	3
	Large Ensemble	1		Large Ensemble	1
200-level	Private Lessons *	1	200-level	Private Lessons *	1
	<i>Total Music Core</i>	<i>7</i>		<i>Total Music Core</i>	<i>8</i>

Fall, Year 4			Spring, Year 4		
MUSC 307	Music History II (or I)	3		Large Ensemble	1
	Large Ensemble	1	MUSC 480	Senior Recital*	1
200-level	Private Lessons *	1			
	<i>Total Music Core</i>	<i>5</i>		<i>Total Music Core</i>	<i>2</i>

Performance Concentrations

Fall Courses

MUSC 144	Chamber Ensembles	1
MUSC 115	Opera Scenes	1
MUSC 442**	Piano Pedagogy	3

Spring Courses

MUSC 144	Chamber Ensembles	1
MUSC 347**	Chamber Literature	2
MUSC 325**	Vocal Pedagogy	3

* 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 – Course Plan (Fall 2018-Spring 2023)

Core Courses

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

Non-Major & GenEd Music courses

Every Fall	Every Spring
Musc 100 – Music Appreciation (3cr.)	Musc 100 – Music Appreciation (3cr.)
Musc 101 – Music Fundamentals (2cr.) 2 sections	Musc 101– Music Fundamentals (2cr.) 2 sections
Musc 207 – History of Rock & Pop (3cr.)	Musc 207 – History of Rock & Pop (3cr.)
Musc 301 – Music Methods (2cr.)	Musc 301 – Music Methods (2cr.)

Rotating Courses

Fall 2018/2020/2022	Spring 2019/2021/2023
Musc 306 – Music History and Lit I (3cr.)	Musc 347 – Chamber Music Lit (2cr.)

Fall 2019/2021	Spring 2020/2022
Musc 307 – Music History and Lit II (3cr.)	Musc 325 – Vocal Pedagogy (3cr.)
Musc 442 – Piano Pedagogy (3cr.)	

Methods Courses: Five-Semester Rotation

Fall	Spring
2018: Musc 342 – WW Methods (1cr.)	2019: Musc 340 – Vocal Methods (1cr.)
2019: Musc 344 – Percussion Methods (1cr.)	2020: Musc 343 – Brass Methods (1cr.)
2020: Musc 341 – String Methods (1cr.)	2021: Musc 342 – WW Methods (1cr.)
2021: Musc 340 – Vocal Methods (1cr.)	2022: Musc 344 – Percussion Methods (1cr.)
2022: Musc 343 – Brass Methods (1cr.)	2023: Musc 341 – String Methods (1cr.)

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.
3. Sight-reading- A short piece at Magrath Level 1-2.
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 Per _____
(w/date)

Advisor _____

**MINOT STATE UNIVERSITY
DIVISION OF PERFORMING ARTS
TUXEDO RENTAL/DRESS PURCHASE AGREEMENT**

_____ will pay to the MSU Division of Performing Arts:
(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.

(* Division of Performing Arts 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

**Minot State University
Division of Performing Arts
Instrument Rental Agreement**

_____ has paid \$50.00 to the MSU Division of Performing Arts
(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)

Contract for Collaborative Piano Services (Single Performance)

Student Name _____

Email _____ Phone _____

Pianist Name _____

Pianist Email _____ Pianist Phone _____

Performance Details:

Date of performance ___/___/___

Location of performance _____

Purpose of performance _____

Payment Details:

Anticipated hours of preparation:

Rehearsals _____ Lessons _____ Coachings _____

Extra Preparation _____

Hourly rate _____

Estimated fee to be paid before the performance _____

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:

	Composer	Composition	Movement(s)
1.	_____	_____	_____
2.	_____	_____	_____
3.	_____	_____	_____
4.	_____	_____	_____

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:

Date	Service	Date	Service	Date	Service
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

Contract for Collaborative Piano Services (Ongoing Service or Weekly Lesson)

Student Name _____

Email _____ Phone _____

Pianist Name _____

Pianist Email _____ Pianist Phone _____

Regular Meeting Time(s): _____

Meeting Location: _____

Payment Details:

Anticipated Weekly Preparation

Rehearsals _____ Lessons _____ Coachings _____

Extra Preparation _____ Studio Class _____

Hourly rate _____

Fees to be paid: Weekly _____ Monthly _____ By Semester _____

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:

Composer	Composition	Movement(s)
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____
6.	_____	_____
7.	_____	_____
8.	_____	_____

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

1.	____/____/____	2.	____/____/____
3.	____/____/____	4.	____/____/____
5.	____/____/____	6.	____/____/____
7.	____/____/____	8.	____/____/____



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

Division of Performing Arts, 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 Performing Arts 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: _____

Division of Performing Arts 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 _____

Course Title (credit hours)	Instructor Name (printed)	Attendance	Current Grade	Instructor Signature
_____	_____	S U	<u>A B</u> C D F	_____
Instructor Comments:	_____	_____	_____	_____
_____	_____	S U	<u>A B</u> C D F	_____
Instructor Comments:	_____	_____	_____	_____
_____	_____	S U	<u>A B</u> C D F	_____
Instructor Comments:	_____	_____	_____	_____
_____	_____	S U	<u>A B</u> C D F	_____
Instructor Comments:	_____	_____	_____	_____
_____	_____	S U	<u>A B</u> C D F	_____
Instructor Comments:	_____	_____	_____	_____
_____	_____	S U	<u>A B</u> C D F	_____
Instructor Comments:	_____	_____	_____	_____

Division of Performing Arts Student Co-Curricular Funds Request

- Please provide the following information to DPA chair for review. All funding contingent upon annual availability.
- Requests should be submitted no later than six weeks before funding is needed.

Date of Submission: _____ Date funding is need: _____

Name: _____ MSU Student ID:

Numbers of semesters & credits completed: _____ Music GPA:

Phone: _____ email:

Mailing Address: _____ zip code:

Event you'd like to attend, with dates:

Please submit:

- A brief narrative (750 words or less) about the event. Describe how you will benefit from this opportunity and provide evidence of your qualifications.
- A statement of support from your sponsoring DPA faculty

Total expense projection—

Registration/Tuition: _____

Travel: _____

Housing/meals: _____

Other: _____

TOTAL COSTS: _____

Anticipated funding—

Event scholarships: _____

Other sources: _____

TOTAL FUNDS: _____

Minimum funding needed in order to attend this event: _____

Total Request for funding: _____ (may exceed COSTS minus FUNDS)

I declare the above information to be accurate. I understand that receipts validating all expenses must be kept for submission to MSU's Business Office and I will report and share what I've learned from the experience in a Performance lab setting.

Student Signature: _____