

Black Hills
State University

MUSIC DEPARTMENT

POLICY AND INFORMATION HANDBOOK

2019-2020

BHSU is fully accredited by
the National Association of
Schools of Music



GENERAL DESCRIPTION OF MUSIC DEGREES

Students wishing to pursue a major in music have the following options:

1. Music Education—Bachelor of Science Education

This degree is primarily for the student interested in becoming an educator as well as a musician. No minor is required for this degree, which includes coursework within the College of Education. The music department recommends that most students pursue a music education degree regardless of their desire to teach in the public school. Students who successfully complete this degree will be certified to teach K–12 music in South Dakota.

2. Composite Major in Music—Non-Teaching—Bachelor of Science

This degree is for the student interested in pursuing a career in music that will not include teaching. The degree program can be suited to the individual's specific needs and goals. No minor is required for this degree. Talk to your advisor about career opportunities in music.

ADMISSION TO THE MUSIC MAJOR PROGRAM

It is recommended that students who choose to major in music declare that decision to their advisor during their freshman year. All students considering a music major should have a music faculty member as an advisor.

Students who wish to pursue a major in music must pass a music proficiency audition at the end of their sophomore year (or before entering 300 level applied lessons) before they will be accepted into the music degree program. See your applied lesson instructor for more information.

Students who have a strong interest in the area of music, but who select another area of study as a major (Business, Entrepreneurial Studies, Elementary Education, Mass Communications, Math, etc.), or students who are not accepted into the music major programs, may choose to declare a minor in music. The following minors are available:

1. Music Minor—Non-Teaching
2. Minor in Instrumental Music
3. Minor in Vocal Music/Elementary Music Emphasis
4. Minor in Vocal Music/Secondary School Emphasis

Course requirements for all of the above may be found in the Black Hills State University Academic Catalog. Course descriptions may also be found in the catalog.



MISSION and GOALS of the BHSU Music Department

The mission of the Music Department at Black Hills State University is to provide a comprehensive, practical, and current program of music study within the context of a broad liberal education.

The goal of the Music Department of Black Hills State University is to provide students with opportunities for aesthetic development in the areas of musical perception, knowledge, and performance. It is the philosophy of this music department that music is a shared human experience, and a cooperative educational environment is essential to the growth of overall musical sensitivity. Thus, music students and faculty seek to enhance their musical understanding together, through group performances and learning experiences as well as through the individual study necessary for the refinement of personal artistry and creative expression.

The objectives of the music department are as follows:

1. Acquire a functional knowledge of the language and grammar of music
2. Expand knowledge of traditional and contemporary musical styles through listening experiences and performance activities (ensemble and individual)
3. Develop the ability to identify aurally and visually the elements of music (rhythm, melody, harmony, tone color, dynamics, texture, form)
4. Develop the following competencies and proficiencies in at least one major area of musical concentration (instrument or voice):
 - a. technical skills adequate to meet the needs of artistic self-expression
 - b. the ability to read at sight
 - c. participation in large and small ensemble performance
 - d. solo performance of a wide variety of musical styles
 - e. improvisational and compositional skills of a type and level appropriate to the area of concentration
5. Acquire a level of functional keyboard skills appropriate to the area of concentration
6. Acquire conducting and rehearsal skills adequate to demonstrate the understanding of musical interpretation in the context of group performance
7. Develop the ability to place compositions in historical and stylistic perspective
8. Develop maturity in musical discrimination, evaluation, and criticism
9. Develop a knowledge of K-12 vocal and instrumental teaching methodologies and materials, as well as the role of music education in our society

ADDITIONAL REQUIREMENTS FOR MUSIC MAJORS AND MINORS

Individual Practice

All music students are expected to practice a minimum of one hour per day for each applied music lesson. In order to acquire the level of skill and artistry necessary for the senior recital, one to two hours per day is the recommended minimum for your major instrument or voice. Ask your private teacher for tips on effective practicing.

Recitals and Concerts

The faculty feels strongly that attending live performances is crucial to one's development as a musician. Music majors and minors are expected to attend all concerts, recitals, and masterclasses. To ensure this, all majors are required to sign up for MUS 185 (Recital Attendance). Majors need to complete seven semesters of MUS 185 prior to graduation. Music minors are required to complete four semesters of MUS 185. Student recitals and music forums are scheduled on Tuesday afternoons at 3:30 p.m. Your grade in MUS 185 is based on attendance at the 3:30 recitals and forums as well as ensemble performances and student or faculty recitals. Any exceptions/substitutions must be approved in writing by the Music Department.

Participation in Performance Groups

All music majors are required to participate in at least one college music performing organization each semester of on-campus enrollment at Black Hills State University. Music minors are strongly encouraged to participate in ensembles each semester. Vocal majors must participate in Concert Choir; instrumental majors must participate in Concert Band or, if a string major, Chamber Orchestra. Students whose primary instrument is piano or guitar should talk to their advisor to determine which ensemble they should join. Note: only 6 hours of performance group grades will be included in the grade point average and will be credited toward the graduation requirement.

Jury Exams

All students who take applied voice or instrumental lessons (MUAP 200 and above) are required to take a performance exam at the end of the semester. The exam will be evaluated by music faculty and the average exam grade will comprise 25–50% of the final grade in the applied music course (at the discretion of the individual instructor). Students who wish to take MUAP classes at the 300 level or above must pass an audition before being registered. Forms for both juries and admission to 300 level lessons are available from your applied instructor.

Audition for 300 Level & Admission to Degree Program

All students apply for admission to the music major program at the same time they audition for acceptance to 300 level applied lessons. The requirements vary by studio.

Composite or Music Education major with an emphasis in Piano

The student must perform with a high degree of accuracy and correct fingerings:

1. All major and minor scales and arpeggios, as written in C.L. Hanon's *The Virtuoso Pianist*, quarter note = 100.

2. Two keyboard solos from contrasting style periods, as approved by the instructor. Duration of selections should be no less than six minutes.

Composite major with an emphasis in Composition

The student must submit a portfolio of compositions written under their instructor's guidance. The portfolio must include:

1. Three compositions, at least two of which are acoustic works. Total duration of compositions should be no less than nine minutes.
2. Listening journals and a resume which lists competition submissions, collaborations, performances of works, etc.

Composite or Music Education Major with an emphasis in Percussion

The student must perform with a high degree of accuracy:

1. All major and minor scales performed on xylophone, vibes, or marimba: 2 mallets, eighth notes, quarter note = 140 bpm.
2. All 40 basic rudiments on snare drum at quarter note. = 140 bpm, matched grip.
3. Ability to demonstrate matched grip (SD), traditional grip (SD), Stevens grip (marimba), and Burton grip (Vibes).
4. Mastery of timpani roll, tuning, and muting.
5. Two solo pieces performed at jury on contrasting instruments at medium difficulty level.
6. Other responsibilities as assigned by instructor.

Composite or Music Education Major with an emphasis in Brass

The student must perform with a high degree of accuracy:

1. All major and minor scales in eighth notes, quarter note = 120.
2. Two solos with contrasting styles (or contrasting sections of a concerto or sonata), as approved by the instructor. Duration of selections should be no less than six minutes.

Composite or Music Education Major with an emphasis in Strings

The student must perform with a high degree of accuracy:

1. All major and minor scales in eighth notes, quarter note = 120.
2. Two solos with contrasting styles (or contrasting sections of a concerto or sonata), as approved by the instructor. Duration of selections should be no less than six minutes.

Composite or Music Education Major with an emphasis in Woodwinds

The student must perform with a high degree of accuracy:

1. All major and minor scales in eighth notes, quarter note = 120.
2. Two solos with contrasting styles (or contrasting sections of a concerto or sonata), as approved by the instructor. Duration of selections should be no less than six minutes.

Composite or Music Education Major with an emphasis in Voice

The student must perform with a high degree of accuracy:

1. Five songs, memorized, in three different languages.

Music Mastery Exams

All music majors are required to pass a proficiency exam in piano in order to graduate. All Music Education majors must pass two piano proficiency exams: The basic piano proficiency exam which must be completed before the end of their 3rd semester, and the advanced piano proficiency exam which must be completed before student teaching begins. Students will not be allowed to begin student teaching until the advanced proficiency exam has been passed. Music Composite Majors must complete the basic piano proficiency exam before they graduate. See Dr. Waseen for a copy of the proficiency requirements. In addition to the piano proficiency, music education majors must pass mastery exams in conducting, sight singing, improvisation (included in the piano proficiency), and ensemble participation prior to student teaching. These exams are incorporated into your coursework. Entering students who do not have a background in piano must enroll in a keyboard class or private piano lessons each semester until they are able to complete the proficiency requirements.

Accompanist Policy

All accompanists must be paid in advance. Your accompanist will not be permitted to accompany the lesson, jury or recital if he/she has not been paid.

Note: This policy is for professional accompanists and semi-professional student accompanists. It is expected that the accompanist will come to each lesson prepared, with sufficient correct notes and rhythms to adequately support the student soloist. The instructor will determine whether the accompanist meets those standards, and the policy below may be modified in a verbal or written agreement to accommodate less experienced accompanists.

Accompanist rates are set by each accompanist. This rate must be consistently applied to all of the accompanist's clients.

Suggested rate for accompanists: \$10.00 per half hour, \$20.00 per hour (note: 31 minutes results in the hourly rate!)

For student recitals: \$50.00 per recital, in addition to hourly costs associated with lessons, dress rehearsals, etc. Juries and recording sessions charge at the hourly rate.

BHSU Music Department Accompanists available for hire:

Liz Luke	el31231@gmail.com	605-595-5341
Donna Dettman	dettmangd@msn.com	605-222-7831
Mila Belakova	lyudmila_angel@yahoo.com	605-391-5156
Colleen McKirdy	captkeys@speartown.com	605-269-1054
Janeen Larsen	polkajazz@rushmore.com	605-641-1515
Lori Miller	lori.miller@bhsu.edu	

If you would like your name added to this list, please contact Dr. Symeon Waseen 642-6241, Symeon.waseen@bhsu.edu

Senior Recital

All music majors are expected to declare a principal instrument or voice by the second semester of their freshman year. Each student will be expected to take an applied music course in their principal area every semester.

All majors are required to sign up for MUAP 483 (Public Recital) and present a recital during their senior year. Each student will work with their applied instructor to choose and prepare appropriate literature.

Composite Majors are required to prepare a 40-45 minute program. Music Education Majors are required to prepare a 20-25 minute program. Recitals are required to include representative music from at least three style periods, including 20th century. The program must include at least one chamber music selection (an ensemble with 3 or more performers). Vocal Composite majors should sing 12-14 (Vocal Education majors, 6-7) memorized songs or arias, and demonstrate an ability to sing in three languages. Instrumental majors should perform at least one sonata or concerto, at a level of skill deemed appropriate by the private teacher. (In extremely rare cases, a substitute project may replace the senior recital if it is approved by a majority of the music faculty).

Each student will prepare program notes for all pieces on the recital. Vocal majors will provide translations for all pieces not sung in English.

The student is required to present a recital hearing for the faculty at least one month before the recital is presented in public. Recital hearings are typically scheduled on Thursday afternoons at 3:30 pm. The student must be prepared to perform the entire recital at the hearing. Everyone participating in the recital is expected to be at the hearing. Program notes for the recital will be presented to the faculty for proofreading during the hearing. At the end of the hearing the faculty will either approve, approve with reservations, or postpone the performance until such time as the student has fully prepared the contents of the recital.

It is the students' responsibility to cover all costs associated with the senior recital. This includes posters, (optional) programs (required), and accompanist.

Exit Examinations

The Music Department will administer assessment examinations to graduating music students. Your advisor will inform you about the nature of these exams. All music education students are required to take the PRAXIS exam. All majors are required to take the MFAT exam. There may be a student fee attached to these exams.

Scholarships

There are a limited number of music scholarships available; see your applied teacher for information. All students who are presently holding scholarships must reapply every February for the following year. Scholarship applications are available online. In addition, work study and other types of scholarship awards and financial aid are available through the Financial Aid Office in Woodburn Hall.

Teaching Core Requirements

Music majors and minors who want to teach in public school need K-12 South Dakota Teacher Certification. Music majors should be prepared to teach instrumental and vocal music, choose your classes accordingly. A 2.7 overall grade point average is required for acceptance into Teacher

Education; you also must have a 2.7 average in your major (See Academic Catalog).

See the Black Hills State University Academic Catalog for information on Teacher Education. Note: This information changes frequently due to changing state certification requirements.

General Education Requirements

See the Black Hills State University Academic Catalog for additional information on General Education requirements.

Instruments and Lockers

The Music Department has a limited number of instruments for use by students in ensembles. Students



Major: **Music Education**
2019-2020 - Status Sheet

Minor:
Degree: **Bachelor of Science Education**
124 hours are required to graduate _____
36 hours of upper level are required _____

BBSed.MUE
Prepared by:
Phone :
Date:

Exit Exam: _____
Piano Proficiency: _____

NAME: _____

Gen Ed Requirements	Has		Needs		Major Requirements	Has		Needs	
	100	300	100	300		200	400	200	400
3 ENGL 101 Comp I (min grade C)					Must earn grade of 'C' or better in all required coursework. Required Core - 43 semester hours 5 MUS 110 Basic Music Theory I & MUS 110L 5 MUS 111 Basic Music Theory II & MUS 111L 5 MUS 210 Advanced Music Theory I & MUS 210L Lab 5 MUS 211 Advanced Music Theory II & MUS 211L Lab 3 MUS 240 Music Cultures of the World (gen ed) 3 MUS 330 Music History I 3 MUS 331 Music History II 3 MUS 351 Elementary School Music Methods 2 MUS 352 Music in the Elementary School II 3 MUS 360 Conducting 3 MUS 420 Orchestration & Arranging 2 MUS 467 Advanced Conducting MUS 185 Recital Attendance (every semester) 1 MUAP 483 Public Recital (Senior Recital) Select 1 area of Emphasis: Instrumental Emphasis - 18 semester hours 2 MUS 373 Woodwind Instrumental Methods 2 MUS 374 Percussion Instrumental Methods 2 MUS 375 Brass Instrumental Methods 2 MUS 377 String Instrumental Methods MUS 382 Methods & Material of Teaching Piano OR MUS 456 Instrumental Materials & Techniques 2 MUAP 300-level Applied Instrument 1 MUAP 400-level Applied Instrument 4 MUEN Concert Band or Chamber Orchestra (Students are required to participate in a large ensemble each semester) Vocal emphasis - 18 semester hours 2 MUS 215 Intro to Music Technology 2 MUS 302 Vocal Diction Class I 2 MUS 303 Vocal Diction Class II 2 MUS 345 Vocal Pedagogy & Literature 3 MUS 458 Choral Materials & Techniques 2 MUAP 300-level Applied Voice 1 MUAP 400-level Applied Voice 4 MUEN 100/300 Concert Choir (Students are required to participate in a large ensemble each semester) Pre-Professional Teaching Core - 21 semester hours 1 EDFN 295 Practicum: Pre-Admission Teaching 2 EDFN 338 Foundations of American Education 3 EDFN 475 Human Relations 3 EPSY 302 Educational Psychology 3 EPSY 428 Child & Adolescent Development 3 INED 411 South Dakota Indian Studies 3 PSYC 101 General Psychology (gen ed) 3 SPED 100 Intro to Persons with Exceptionalities Professional K-12 Teaching Core - 14 semester hours 3 SEED 408 Diverse 7-12 Classroom 1 SEED 495 Practicum: Pre-Student Teaching 1 EDFN 440 Classroom Management 9 ED 488 K-12 Student Teaching				
3 ENGL 201 Comp II (min grade C)									
3 SPCM 101 215 222 (min grade C)									
3 MATH: 103, 104, 114, 115, 120, 121, 123, 281									
3-5 Natural Science & Lab									
3-5 Natural Science & Lab									
SOCIAL SCIENCE: take 2 courses from two different subject areas. ARTS & HUMANITIES: take 2 courses from two different subject areas (ART/H are the same subject), or a Foreign Language Sequence.									
Social Science - 2 courses required									
PSYC 101 required for major, and will also satisfy a SS class. Take 1 additional course from the following:									
ABS 203 ANTH 210, 220, 230 CJUS 201 ECON 201, 202 GEOG 101, 200, 210, 212, 219 GLST 201 HDFS 141, 210 HIST 151, 152, 256, 257 INED 211 INFO 102 NATV 110 POLS 100, 102, 141, 165, 210, 250, 253 REL 237 SOC 100, 150, 151, 240, 250, 285 SPCM 201 SUST 201 UHON 111, 210 WMST 101, 247									
Arts & Humanities - 2 courses required									
MUS 240 required for major, and will also satisfy an Arts/Humanities class. Take 1 additional course from the following:									
ARAB 101, 102 ARCH 241 ART 111, 112, 121, 123 ARTH 100, 120, 121, 211, 212, 231, 251 CHIN 101, 102 ENGL 115, 125, 210, 211, 212, 214, 221, 222, 230, 240, 241, 242, 248, 249, 250, 256, 258, 268 FREN 101, 102, 201, 202 GER 101, 102, 201, 202 GFA 101 GREE 101, 102 HIST 111, 112, 121, 122 HUM 100 200 LAKL 101, 102, 201, 202 LATI 101, 102 MCOM 151, 160 MFL 101, 102 PHIL 100, 200, 215, 220, 233, 240, 270, 287 REL 213, 224, 225, 238, 250 RUSS 101, 102 SPAN 101, 102, 201, 202 THEA 100, 131, 200, 201, 231, 270									
Addl. hours in major/minor to meet 50% rule									
Addl. hours to meet 60 from 4-yr Inst.									
Addl. hours to total 36 upper level									
Addl. hours to total 124									
TOTALS:						96			

ID or SSN: _____

are expected to keep the instruments in good playing condition. See Dr. Berberick to check out wind

instruments and guitars, and Dr. Hahn for other string instruments.

Lockers are available for students to use in Meier Hall (MH 115). The lockers on the north wall are first come, first served. Padlocks are recommended. The keyed lockers on the south wall can be checked out from Dr. Hahn. There is a \$10.00 security deposit required. The deposit is refunded upon return of the locker key.

FIVE YEAR SCHEDULE OF MUSIC COURSES

(subject to change)

Courses followed by * are offered every other year

FALL 2019

- Mus 100 Music Appreciation
- Mus 110 Basic Music Theory I
- Mus 110L Basic Music Theory I Lab
- Mus 185 Recital Attendance
- Mus 240 Music Cultures of the World
- Mus 302 Vocal Diction*
- Mus 330 Music History I*
- Mus 341 Vocal Pedagogy & Literature*
- Mus 351 Music in the Elementary School I *
- Mus 360 Basic Conducting*
- Mus 373 String Instrumental Methods *
- Mus 420 Orchestration and Arranging*
- Muap Class Piano
- Muap Applied Lessons
- Muen Ensembles

SPRING 2020

- Mus 100 Music Appreciation
- Mus 111 Basic Music Theory II
- Mus 111L Basic Music Theory II Lab
- Mus 185 Recital Attendance
- Mus 200 American Music
- Mus 303 Vocal Diction II*
- Mus 331 Music History II*
- Mus 352 Music in the Elementary School II*
- Mus 361 Advanced Conducting*
- Mus 372 Methods of Teaching Piano*
- Mus 374 Percussion Instrumental Methods*
- Muap Class Piano
- Muap Applied Lessons
- Muen Ensembles

FALL 2020

- Mus 100 Music Appreciation
- Mus 110 Basic Music Theory I
- Mus 110L Basic Music Theory I Lab
- Mus 185 Recital Attendance
- Mus 210 Advanced Music Theory I *
- Mus 210L Advanced Music Theory I Lab *
- Mus 215 Intro to Music Tech*
- Mus 351 Music in the Elementary School I *
- Mus 373 Woodwind Instrumental Methods *
- Mus 456 Instrumental Mat. and Tech.*
- Muap Class Piano
- Muap Applied Lessons
- Muen Ensembles

SPRING 2021

- Mus 100 Music Appreciation
- Mus 111 Basic Music Theory II
- Mus 111L Basic Music Theory II Lab
- Mus 185 Recital Attendance
- Mus 200 American Music
- Mus 211 Advanced Music Theory II *
- Mus 211L Advanced Music Theory II Lab*
- Mus 352 Music in the Elementary School II*
- Mus 375 Brass Instrumental Methods*
- Mus 458 Choral Mat. and Tech.*
- Muap Class Piano
- Muap Applied Lessons
- Muen Ensembles



FALL 2021

Mus 100 Music Appreciation
Mus 110 Basic Music Theory I
Mus 110L Basic Music Theory I Lab
Mus 185 Recital Attendance
Mus 240 Music Cultures of the World
Mus 302 Vocal Diction*
Mus 330 Music History I*
Mus 341 Vocal Pedagogy & Literature*
Mus 351 Music in the Elementary School I *
Mus 360 Basic Conducting*
Mus 373 String Instrumental Methods *
Mus 420 Orchestration and Arranging*
Muap Class Piano
Muap Applied Lessons
Muen Ensembles

FALL 2022

Mus 100 Music Appreciation
Mus 110 Basic Music Theory I
Mus 110L Basic Music Theory I Lab
Mus 185 Recital Attendance
Mus 210 Advanced Music Theory I *
Mus 210L Advanced Music Theory I Lab *
Mus 215 Intro to Music Tech*
Mus 351 Music in the Elementary School I *
Mus 373 Woodwind Instrumental Methods *
Mus 456 Instrumental Mat. and Tech.*
Muap Class Piano
Muap Applied Lessons
Muen Ensembles

FALL 2023

Mus 100 Music Appreciation
Mus 110 Basic Music Theory I
Mus 110L Basic Music Theory I Lab
Mus 185 Recital Attendance
Mus 210 Advanced Music Theory I *
Mus 210L Advanced Music Theory I Lab *
Mus 215 Intro to Music Tech*
Mus 240 Music Cultures of the World
Mus 351 Music in the Elementary School I *
Mus 373 Woodwind Instrumental Methods *
Mus 456 Instrumental Mat. and Tech.*
Muap Class Piano
Muap Applied Lessons
Muen Ensembles

SPRING 2022

Mus 100 Music Appreciation
Mus 111 Basic Music Theory II
Mus 111L Basic Music Theory II Lab
Mus 185 Recital Attendance
Mus 200 American Music
Mus 303 Vocal Diction II*
Mus 331 Music History II*
Mus 352 Music in the Elementary School II*
Mus 361 Advanced Conducting*
Mus 372 Methods of Teaching Piano*
Mus 374 Percussion Instrumental Methods*
Muap Class Piano
Muap Applied Lessons
Muen Ensembles

SPRING 2023

Mus 100 Music Appreciation
Mus 111 Basic Music Theory II
Mus 111L Basic Music Theory II Lab
Mus 185 Recital Attendance
Mus 200 American Music
Mus 211 Advanced Music Theory II *
Mus 211L Advanced Music Theory II Lab*
Mus 352 Music in the Elementary School II*
Mus 375 Brass Instrumental Methods*
Mus 458 Choral Mat. and Tech.*
Muap Class Piano
Muap Applied Lessons
Muen Ensembles

SPRING 2024

Mus 100 Music Appreciation
Mus 111 Basic Music Theory II
Mus 111L Basic Music Theory II Lab
Mus 185 Recital Attendance
Mus 200 American Music
Mus 211 Advanced Music Theory II *
Mus 211L Advanced Music Theory II Lab*
Mus 352 Music in the Elementary School II*
Mus 375 Brass Instrumental Methods*
Mus 458 Choral Mat. and Tech.*
Muap Class Piano
Muap Applied Lessons
Muen Ensembles

MUSIC EDUCATION DEGREE BEGINNING ON AN ODD-YEAR FALL
 SAMPLE FOUR-YEAR PLAN

<u>Year 1 Fall Odd</u>	<u>Credits</u>
Mus 185	0
Piano Class or Applied Piano	1
Applied Major Instrument	1
Major Ensemble	1
Mus 110 Theory I	3
Mus 110L Theory I Lab	2
<u>Vocal Emphasis:</u>	
Mus 302 Vocal Diction	1
English 101	3
Spcm 101 Speech	3
TOTAL CREDITS	14/15

<u>Year 1 Spring Even</u>	<u>Credits</u>
Mus 185	0
Piano Class or Applied Piano	1
Applied Major Instrument	1
Major Ensemble	1
Mus 111 Theory 2	3
Mus 111L Theory 2 Lab	2
<u>Vocal Emphasis:</u>	
Mus 303 Vocal Diction II	1
English 201	3
Science and Lab	4
TOTAL CREDITS	15/16

<u>Year 1 Summer Even</u>	<u>Credits</u>
Epsy 428	3

<u>Year 2 Fall Even</u>	<u>Credits</u>
Mus 185	0
Piano Class or Applied Piano	1
Applied Major Instrument	1
Major Ensemble	1
Mus 210 Advanced Theory 1	3
Mus 210L advanced Theory 2 Lab	2
Mus 351 Elem Music Ed 1	3
<u>Vocal Emphasis:</u>	
Mus 215 Intro to Music Tech	2
<u>Instrumental Emphasis:</u>	
Mus 373 Woodwind Methods	2
Mus 456 Inst. Mat/Tech	3
Math	3
TOTAL CREDITS	19

<u>Year 2 Spring Odd</u>	<u>Credits</u>
Mus 185	0
Piano Class or Applied Piano	1
Applied Major Instrument	1
Major Ensemble	1
Mus 211 Advanced Theory 2	3
Mus 211L Advanced Theory 2 Lab 2	2
Mus 352 Music Elem. 2	2
<u>Vocal Emphasis:</u>	
Mus 458 Choral Mat/Tech	3
<u>Instrumental Emphasis:</u>	
Mus 375 Brass Methods	2
Science and Lab	4
TOTAL CREDITS	16/17

<u>Year 2 Summer Odd</u>	<u>Credits</u>
Sped 100	3
Psych 101	3
TOTAL CREDITS	6

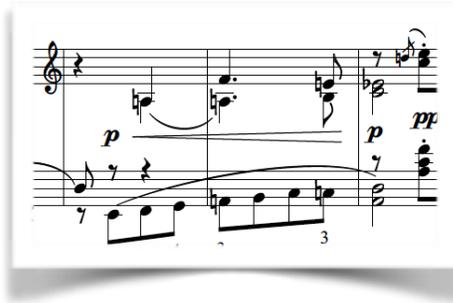
<u>Year 3 Fall Odd</u>	<u>Credits</u>
Mus 185	0
Piano Class or Applied Piano	1
Applied Major Instrument	2
Major Ensemble	0
Mus 330 Music History 1	3
Mus 341 Vocal Ped	2
Mus 360 Conducting	3
Mus 420 Orch and Arr.	3
Instrumental Emphasis:	
Mus 377 String Methods	2
TOTAL CREDITS	16
Pass Basic Piano Proficiency	

<u>Year 3 Spring Even</u>	<u>Credits</u>
Mus 185	0
Piano Class or Applied Piano	1
Applied Major Instrument	2
Major Ensemble	0
Mus 331 Music History II	3
Mus 467 Adv. Conducting	2
<u>Instrumental Emphasis:</u>	
Mus 374 Percussion Methods	2
EDFN 295	1
EDFN 338	2
EPSY 302	3
TOTAL CREDITS	14/16
Apply for School of Education (Need a 2.7 gpa)	

<u>Year 3 Summer Even</u>	<u>Credits</u>
INED 411	3

<u>Year 4 Fall Even</u>	<u>Credits</u>
Mus 185	0
Piano Class or Applied Piano	1
Applied Major Instrument	2
Major Ensemble	0
Mus 240 Music Cultures	3
SEED 408	3
SEED 495	1
Arts and Humanities Electives	3
Muap 483 Senior Recital	1
TOTAL CREDITS	14
Pass Advanced Piano Proficiency	

<u>Year 4 Spring Odd</u>	<u>Credits</u>
EDFN 475	3
ED 444 Student Teaching	9
TOTAL CREDITS	12



Music Minors

The BHSU Music department offers four minor degrees in music. The requirements for each are listed below.

Minor in Music — 20 hours

Hours	Course Number	Course Name
1	MUAP 115	Class Instruction-Keyboards
1	MUAP 215	Class Instruction-Keyboards
3	MUS 110	Basic Music Theory I
2	MUS 110L	Basic Music Theory I Lab
3	MUS 111	Basic Music Theory II
2	MUS 111L	Basic Music Theory II Lab
3	MUS 135 Substitute MUS 240	Music Literature Substitute Music Cultures of the World
3	MUS 360	Conducting or approved substitution
2		Music Electives

Minor in Music—Teaching (Instrumental)—29 hours

Hours	Course Number	Course Name
2	MUAP 115	Class Instruction-Keyboards
Take 2 hours of the following	MUAP 120 MUAP 130 MUAP 140 MUAP 150	Applied Music—Woodwinds Applied Music—Brass Applied Music—Percussion Applied Music—Strings
3	MUS 110	Basic Music Theory I
2	MUS 110L	Basic Music Theory I Lab
3	MUS 111	Basic Music Theory II
2	MUS 111L	Basic Music Theory II Lab
3	MUS 135 Substitute MUS 240	Music Literature Substitute Music Cultures of the World

Hours	Course Number	Course Name
3	MUS 360	Conducting
2	MUS 373	Woodwind Instrumental Methods
2	MUS 374	Percussion Instrumental Methods
2	MUS 375	Brass Instrumental Methods
2	MUS 377	String Instrumental Methods
Take 1 hour of the following	MUAP 115	Class Instruction-Keyboards
	MUEN 122	Concert Band

2020 Minor in Music (Vocal) Teaching—Elementary Music Emphasis—25 hours

Hours	Course Number	Course Name
1	MUAP 115	Class Instruction-Keyboards
1	MUAP 215	Class Instruction-Keyboards
3	MUAP 11x MUAP 21x MUAP 31x MUAP 41x	Applied Music—Voice
3	MUS 110	Basic Music Theory I
2	MUS 110L	Basic Music Theory I Lab
3	MUS 111	Basic Music Theory II
2	MUS 111L	Basic Music Theory II Lab
3	MUS 135 Substitute MUS 240	Music Literature Substitute Music Cultures of the World
3	MUS 351	Elementary School Music Methods
3	MUS 352	Music in the Elementary School II
3	MUS 360	Conducting

2020 Minor in Music (Vocal)—Secondary School Emphasis—24 hours

Hours	Course Number	Course Name
1	MUAP 115	Class Instruction-Keyboards
1	MUAP 215	Class Instruction-Keyboards
3	MUAP 11x MUAP 21x MUAP31x MUAP 41x	Applied Music—Voice
3	MUS 110	Basic Music Theory I
2	MUS 110L	Basic Music Theory I Lab
3	MUS 111	Basic Music Theory II
2	MUS 111L	Basic Music Theory II Lab
3	MUS 135 Substitute MUS 240	Music Literature Substitute Music Cultures of the World
3	MUS 360	Conducting
3	MUS 458	Choral Materials/Techniques
2		Electives

Practice Tips

1. Make practicing a regular part of your daily schedule. Write your practice times on your class schedule form, and show it to each of your applied music teachers.
2. Get up one hour earlier and get your practicing done when you have a lot of energy. Or, practice during the evening, after dinner, when the building is relatively quiet.
3. Write down specific weekly practice goals (ex.: learn F major and F minor scales; memorize 16 bars of a piece; memorize the first page of a song; analyze a new piece; etc.) and break them down into specific, realistic daily tasks. When you accomplish your daily tasks, reward yourself by playing familiar literature, sight reading popular music, improvising, playing duets or ensemble literature with a friend, or some other musical activity.
4. Attend to more difficult or unpleasant musical tasks first.
5. Remember, musical progress is often not immediately apparent, so you should assess your accomplishments on a monthly or semester basis rather than each week.
6. Concentrate on achieving your own musical goals, and try not to be concerned with whether you are better or worse than another music student.
7. Please avoid disturbing other students during their practice time!



STUDENT RECITAL DRESS CODE

We expect music students to look and act professionally in a formal recital situation. Students who do not follow the dress code will not be allowed to perform.



Good

- Women: conservative skirts, dresses, pantsuits, slacks, dressy tops, sweaters, dress shoes
- Men: dress pants, shirts with a collar or sweaters, dress shoes; ties and suit jackets optional



Bad

- Underwear or underwear-ish apparel showing anywhere-- standing or sitting.
- Any skin showing from above the (ahem) frontal breast area to below the knee.
- Shoes with very high heels; flip flops; low heeled sandals.
- Denim. Even if the jeans or skirt did cost \$500...
- T- shirts (even Sturgis Rally T's).
- Pajama bottoms or tops or anything similar.
- Athletic shoes (if you are well prepared, you should not feel the need to run or leap off the stage).
- Bathing suits, jogging suits, birthday suits.
- Chewing gum, candy, tobacco, e-cigs.
- Sunglasses.
- Hats or head coverings of any kind (even baseball hats, sorry).
- Anything imitating an "American Idol" or "The Voice" contestant.

Health and Safety Information for Student Musicians

The BHSU music department is required by the National Association of Schools of Music to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

It is important to note that health and safety depends largely on personal decisions made by informed individuals. While BHSU has health and safety responsibilities, fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the university's control are involved.

Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at BHSU. The policies, protocols, and operational procedures developed by the Department of Music do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the university.

Performance Injuries

All performers are inherently at risk for injuries related to their field of study. These include but are not limited to repetitive motion injuries such as carpal tunnel and tendinitis. Proper technique and good practice habits can greatly mitigate these risks.

Good habits for instrumentalists:

1. Begin each practice session with warmup exercises. Consult your private instructor if you are unsure how to do this effectively. Incorporate stretching if it is helpful to your posture for your particular instrument.
2. Take frequent breaks. A short break at least once an hour is a good policy. Practicing in smaller and more frequent sessions is more fruitful than long infrequent sessions.
3. Learn when you have practiced past productivity. If practicing becomes painful or if you are losing ground, it may be time to try again later.
4. Pay careful attention to your technique. Work with your private instructor to develop practice habits that are the most efficient and free from tension.
5. Don't delay going to the doctor if you have pain that doesn't resolve quickly!

Good vocal hygiene and habits

1. Maintain a healthy lifestyle including exercise and a balanced diet.
2. Drink adequate water, at least 8 glasses a day. Avoid excess caffeine.
3. Use a humidifier if you live in a dry climate, particularly during the winter months.
4. Never speak over excessive noise. When working with students, insist that the room is quiet before you give instructions. When speaking for long periods make sure you are speaking "on the breath."

Avoid long conversations in noisy spots such as bars.

5. Avoid smoke and excessive alcohol. Even second hand smoke is very harmful to the vocal tract.
6. Try to warm up early in the day, and definitely before you begin to practice.
7. Avoid coughing and never, never, never clear your throat.

Instrument Hygiene

The following information is taken from the Butler University Website

(<http://www.butler.edu/music/current-students/school-of-music-undergraduate-handbook/health-and-safety/>)

Sharing of instruments is routine in music schools, where students practice and perform on borrowed instruments throughout the year. During discussion with our consultants, certain basic considerations and recommendations for standard operating procedures regarding shared instruments were recommended as follows:

1. All musicians or students should have their own instrument if possible.
2. All musicians or students should have their own mouthpiece if possible.
3. All students and faculty sharing reed instruments MUST have their own individual reeds. Reeds should NEVER be shared.
4. If instruments must be shared in class, alcohol wipes or Sterisol germicide solution should be available for use between different people. When renting or using a department-owned musical instrument, each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene.

Mouthpieces

The mouthpiece, flute headjoint, English Horn and bassoon bocal, and saxophone neck crook are essential parts of these wind instruments. As the only parts of these instruments placed either in or close to the musician's mouth, research has concluded that these parts (and reeds) harbor the greatest quantities of bacteria.

Adhering to the following procedures will ensure that these instrumental parts will remain antiseptically clean for the healthy and safe use of our students and faculty.

Cleaning the Flute Head Joint

1. Using a cotton swab saturated with denatured, isopropyl alcohol, carefully clean around the embouchure hole.
2. Alcohol wipes can be used on the flute's lip plate to kill germs if the flute shared by several players.
3. Using a soft, lint-free silk cloth inserted into the cleaning rod, clean the inside of the headjoint.
4. Do not run the headjoint under water as it may saturate and eventually shrink the headjoint cork.

Cleaning Bocals

1. Bocals should be cleaned every month with a bocal brush, mild soap solution, and running water.

2. English Horn bocals can be cleaned with a pipe cleaner, mild soap solution, and running water. Be careful not to scratch the inside of the bocal with the exposed wire ends of the pipe cleaner.

Cleaning Hard Rubber (Ebony) Mouthpieces

1. Mouthpieces should be swabbed after each playing and cleaned weekly.
2. Select a small (to use less liquid) container that will accommodate the mouthpiece and place the mouthpiece tip down in the container.
3. Fill the container to where the ligature would begin with a solution of half water and half white vinegar (50% water and 50% hydrogen peroxide works too). Protect clarinet mouthpiece corked tenons from moisture.
4. After a short time, use an appropriately sized mouthpiece brush to remove any calcium deposits or other residue from inside and outside surfaces. This step may need to be repeated if the mouthpiece is excessively dirty.
5. Rinse the mouthpiece thoroughly and then saturate with Sterisol germicide solution. Place on paper towel and wait one minute.
6. Wipe dry with paper towel.
7. Note: Metal saxophone mouthpieces clean up well with hot water, mild dish soap (not dishwasher detergent), and a mouthpiece brush. Sterisol germicide solution is also safe for metal mouthpieces.

Cleaning Saxophone Necks (Crooks)

1. Swabs and pad-savers are available to clean the inside of the saxophone neck. However, most saxophonists use a flexible bottlebrush and toothbrush to accomplish the same results.
2. If the instrument is played daily, the saxophone neck should be cleaned weekly (and swabbed out each day after playing).
3. Use the bottlebrush and mild, soapy water to clean the inside of the neck.
4. Rinse under running water.
5. Sterisol germicide solution may be used on the inside of the neck at this time, if desired (not necessary). Place on paper towel for one minute.
6. Rinse again under running water, dry, and place in the case.
7. If using pad-savers, do not leave the pad-saver inside the neck when packed away.

Cleaning Brass Mouthpieces

1. Mouthpieces should be cleaned monthly.
2. Using a cloth soaked in warm, soapy water, clean the outside of the mouthpiece.
3. Use a mouthpiece brush and warm, soapy water to clean the inside.
4. Rinse the mouthpiece and dry thoroughly.
5. Sterisol germicide solution may be used on the mouthpiece at this time. Place on paper towel for one minute.
6. Wipe dry with paper towel.

Other Instruments

String, percussion, and keyboard instruments present few hygienic issues that cannot be solved simply by the musician washing their hands before and after use.

Noise-Induced Hearing Loss

Note: The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.

Part of the role of any professional is to remain in the best condition to practice the profession. As an aspiring musician, this involves safeguarding your hearing health. Whatever your plans after graduation - whether they involve playing, teaching, engineering, or simply enjoying music - you owe it to yourself and your fellow musicians to do all you can to protect your hearing. If you are serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing.

Music & Noise In the scientific world, all types of sound, including music, are regularly categorized as noise. A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else. Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

Noise-Induced Hearing Loss (NIHL)

We experience sound in our environment, such as the sounds from television and radio, household appliances, and traffic. Normally, we hear these sounds at safe levels that do not affect our hearing. However, when we are exposed to harmful noise-sounds that are too loud or loud sounds that last a long time-sensitive structures in our inner ear can be damaged, causing noise-induced hearing loss (NIHL). These sensitive structures, called hair cells, are small sensory cells that convert sound energy into electrical signals that travel to the brain. Once damaged, our hair cells cannot grow back. NIHL can be caused by a one-time exposure to an intense "impulse" sound, such as an explosion, or by continuous exposure to loud sounds over an extended period of time. The humming of a refrigerator is 45 decibels, normal conversation is approximately 60 decibels, and the noise from heavy city traffic can reach 85 decibels. Sources of noise that can cause NIHL include motorcycles, firecrackers, and small firearms, all emitting sounds from 120 to 150 decibels. Long or repeated exposure to sounds at or above 85 decibels can cause hearing loss. The louder the sound, the shorter the time period before NIHL can occur. Sounds of less than 75 decibels, even after long exposure, are unlikely to cause hearing loss. Although being aware of decibel levels is an important factor in protecting one's hearing, distance from the source of the sound and duration of exposure to the sound are equally important. A good rule of thumb is to avoid noises that are "too loud" and "too close" or that last "too long."

It is very important to understand that the hair cells in your inner ear cannot regenerate. Damage done to them is permanent. There is no way to repair or undo this damage.

According to the American Academy of Audiology, approximately 26 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise. As you pursue your day-

to-day activities, both in the Department of Music and in other educational, vocational, and recreational environments, remember:

1. Hearing health is essential to your lifelong success as a musician.
2. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). This danger is constant.
3. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
4. The closer you are to the source of a loud sound, the greater the risk of damage.
5. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
6. Certain behaviors (controlling volume levels in practice and rehearsal, planning rehearsal order to provide relief from high volume works, avoiding noisy environments) reduce your risk of hearing loss.
7. The use of earplugs (Sensaphonics, ProGuard, Sensorcom) helps to protect your hearing health.
8. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of the Department of Music, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
9. If you are concerned about your personal hearing health, talk with a medical professional.
10. If you are concerned about your hearing health in relationship to your study of music at BHSU, Consult with your applied instructor, ensemble conductor, advisor, or Department Chair.

Recommended maximum daily exposure times to sounds at or above 85 dB

85 dB (vacuum cleaner, MP3 player at 1/3 volume)—8 hours

90 dB (blender, hair dryer)—2 hours

94 dB (MP3 player at 1/2 volume)—1 hour

100 dB (MP3 player at full volume, lawnmower)—15 minutes

110 dB (rock concert, power tools)—2 minutes

120 dB (jet planes at take-off)—without ear protection, sound damage is almost immediate

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